

# ASIAN ART

亚洲艺术

MARCHANT:  
Nine decades in Asian art  
MARCHANT: 亚洲艺术九十年

When technology  
meets connoisseurship  
当科技遇上艺术鉴赏

ASIAN ART EVENTS:  
a world map  
亚洲艺术大事件: 世界地图

Dealers who choose  
the Japanese way  
日本艺术古董商



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ANTIQUES TRADE  
gazette  
SUPPLEMENT

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ASIAN ART SUPPLEMENT 2015 亚洲艺术副刊



SYMBOLIC  
&  
CHASE



**CARTIER. TWO GEM-SET, ENAMEL AND MOTHER-OF-PEARL COMPACTS.**

One annular case (left), centring on an ivory plaque inlaid with a water dragon scene composed of red and black lacquer with gold detail, emerging from waves composed of mother-of-pearl, within a border of turquoise accented with clusters of ruby cabochons, the surrounding case applied with black enamel, opening to reveal a mirror and powder compartment, circa 1925, signed Cartier London, New York, Paris and numbered 0370, French assay mark for gold. Plaque attributed to Vladimir Makowsky. Cf. Cartier, *The Cartier Collection Precious Objects*, Flammarion 2012, P.238 for a picture of the original drawing, Cf. Hans Nadelhoffer, *Cartier Jewelers Extraordinaire*, Thames & Hudson 1984, P. 33 for a photo of a table powder box with a very similar motif. Cf. Franco Cologni and Ettore Mocchetti, *Made by Cartier*, Abbeville Press, p.88 for a full page picture of the original drawing. Cf. Sylvie Raulet, *Bijoux Art Déco*, Editions du Regard, P. 303 for another citing of the original drawing.

The other annular gold box (right), applied with black enamel to the base, embellished with cut-out geometric motifs to the contour and undulating black enamel lines lid, centring on a marquetry plaque composed of a partially-stained mother-of-pearl scene depicting a stylised Chinese dragon rising from frothing waves, scene signed Markovsky, circa 1929, signed Cartier Paris Londres New York, French assay marks for 18ct gold. Accompanied by a certificate of authenticity from Cartier GE2001-375. Cf. Hans Nadelhoffer, *Cartier Jewelers Extraordinaire*, Thames & Hudson 1984, P. 33 for a photo of a 'Chinese' compact with a very similar motif.



*Left: A fine gold and silver and shakudo okimono of Ryujin riding atop a silver dragon, by Osuga Takashi, pupil of Un'no Shomin. Exhibited Osuga Takashi Retrospective, Kagawa 1989. 18cm high*

*Right: A multimetal with enamel bottle vase decorated with the three wise monkeys, Mizaru, Kikazaru and Iwazaru, signed Toshiyuki and sealed Ozeki. 27.5cm high*

*Below: A pair of large multimetal vases with elephant handles on elaborate inlaid stands, signed 'Dai Nihon Kako Zo' Kako is the artist name of Suzuki Chokichi. 92cm high*

*Below Centre: A large multimetal koro topped with a bronze inlaid Pegasus, made by Yamamoto Ichirobei, the artist exhibited at many of the great expositions, it is believed that this could be the koro that won the prize at the Paris 1879 exposition 86cm high*



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# ASIAN ART

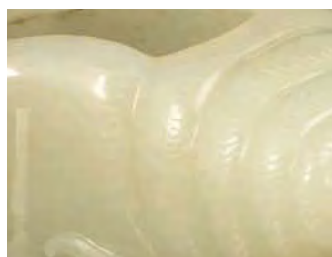
The Chinese stock market crisis was much in the news as *ATG*'s first ever dual-language supplement was in production. The slowing of the world's second-largest economy is doubtless a cause for concern as the great Chinese art market boom enters a second and potentially challenging decade.

But there have been bumps in the road before. Our feature marking 90 years of trading for the respected London dealers Marchant (beginning on page 7) reminds us that peaks and troughs have punctuated the market for Asian art since collecting first began in earnest in the late 19th century.

We are reminded too by three dealers in Japanese works of art (see page 20) that, regardless of global finances and collecting fashion, subject knowledge and exceptional merchandise will shine through.

Perhaps, taking this longer term perspective, the real threat to the Asian art market comes not from economic data but from sophisticated fakes. For Colin Sheaf, global head of Asian art at Bonhams, science is the solution.

The initial findings from the Bonhams-Cranfield project (see page 32) suggest there is genuine cause for optimism there too.



ANTIQUES TRADE  
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THE ART MARKET WEEKLY

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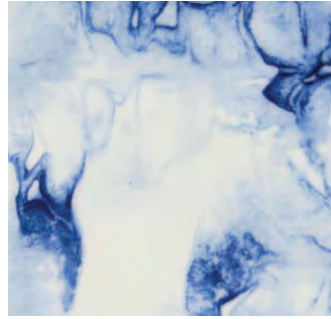
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ASIAN ART MARCHANT AT 90: A TIMELINE

1924: The Marchant family begins collecting Asian art in London. The first purchase is a pair of Chinese vases.

1930s: The family expands its collection to include Japanese ceramics and Indian textiles.

1940s: The collection grows significantly, with the purchase of a large Chinese landscape painting.

1950s: The family's focus shifts towards contemporary Asian art, including Indian modernism.

1960s: The collection includes a large-scale Chinese silk embroidery.

1970s: The family's collection becomes more diverse, including African art and contemporary Western art.

1980s: The family's collection is sold to the British Museum, marking a significant milestone.

1990s: The family's collection is sold to the Victoria and Albert Museum, further expanding its reach.

2000s: The family's collection is sold to the Metropolitan Museum of Art, completing a century of collecting.

2015: The family's collection is sold to the British Museum, marking the end of a long and distinguished collecting history.

ASIAN ART (HONG KONG)

In search of beguiling perfection

ROLAND ARELLI MEETS ARTS AND CRAFTS SPECIALIST MALCOLM FARLEY

Malcolm Farley is a specialist in Asian arts and crafts, with a particular focus on Japanese ceramics. He has been collecting and selling these items for over 30 years. In this article, he discusses the challenges of identifying and authenticating these pieces, especially in the context of the Asian art market in Hong Kong.

Farley notes that the market for Asian art in Hong Kong has grown significantly in recent years, but it also faces challenges such as the presence of fakes and the difficulty of finding high-quality pieces. He emphasizes the importance of expertise and experience in this field, and shares his insights into the current market trends.

ASIAN ART SCIENCE

When technology meets connoisseurship

WHEN TECHNOLOGY MEETS CONNOISSEURSHIP, SCIENCE CAN HELP MAKE THE MARKET A SAFER PLACE TO BUY.

This section explores the intersection of science and art, highlighting how modern technology is being used to detect fakes and authenticate artworks. It discusses the use of techniques such as X-ray fluorescence and infrared spectroscopy to analyze the chemical composition of materials used in art.

The article also touches on the ethical implications of using science in art, and the role of museums and galleries in promoting transparency and trust in the market.

# ASIAN ART SPONSOR'S FOREWORD



## LYON & TURNBULL IS PROUD TO SPONSOR THIS ASIAN ART SUPPLEMENT.

Established 1826, Lyon & Turnbull is one of the UK's oldest auction houses, and with records for selling Asian art dating back to 1905, the company has a long history in this market.

Three years ago, it was my pleasure to take up the reins as director of the Asian art department with the mission of making our auctions market leaders in what today is a rapidly evolving and hugely exciting sector.

The pivotal moment with this new-look department was a trip to Hong Kong to attend the world-renowned *International Antiques Fair*.

We made new friends during the visit and as a result have made many return journeys since. On these foundations we have steadily grown our position, sale-on-sale, introducing ourselves to new buyers worldwide as a destination for fine Asian works of art.

Moving gradually and tentatively into the marketplace, this year Lyon & Turnbull sponsored the Hong Kong Asia Week opening gala.

We did this jointly with our sister company Freeman's of Philadelphia and their head of Asian arts, Richard Cervantes.

Next year, with the consignment of the Thornhill stem cup (see page 60), we will be holding our first auction in the region scheduled for the summer 2016.

With this highly important item providing a starting point, we are now inviting other consignors of rare and provenanced items to expose them to the Hong Kong market at the prime point of the season.

What Lyon & Turnbull has mastered as a company is offering its clients a boutique service, with a team that has experience working within a host of international auction houses.

We look forward to welcoming you wherever you visit us, be it Hong Kong, London, Philadelphia or our beautiful saleroom in Edinburgh.

**LEE YOUNG, HEAD OF ASIAN ART,  
LYON & TURNBULL**

## 前言

礼昂腾博创始于1826年，是英国最古老的拍卖行之一，从1905年就开始进行亚洲艺术品的拍卖，在这个市场拥有著悠久的历史。

三年前，我非常荣幸成为了亚洲艺术部的主管，我肩负的使命是带领我们公司成为这个蓬勃发展领域的领军人。

部门成立后最关键的时刻便是去香港参加Chak投资有限公司举办的国际古玩展。通过展览，我们结识了很多新朋友，并从此成为了香港的常客。在此基础上，以及通过每次拍卖的良好业绩，我们逐渐成为来自全球各地客户心目中购买亚洲艺术品的首选目的地之一。

作为礼昂腾博国际化的第一步尝试，今年我们与在美国费城的姐妹公司弗里曼拍卖行及其亚洲部主管Richard Cervantes先生联手，赞助了香港亚洲艺术周的开幕酒会。

明年夏季，我们将带着新征集到的Thornhill先生旧藏大明宣德年制青花龙纹高足杯，首次在香港举办拍卖会。

以这件极其罕见的拍品作为起点，我们现在诚邀重要亚洲艺术品的收藏家们送拍我们明年在香港的拍卖会，我们将在亚洲地区的拍卖旺季推出您的藏品。

礼昂腾博的优势是能为客户们提供量身定制的服务，我们的团队具备在多家国际拍卖行工作的经验。无论是在香港，伦敦，费城还是我们公司的总部爱丁堡，我们随时恭候您的光临。

Lee Young

礼昂腾博拍卖行亚洲艺术部主管



Above and right: the Thornhill stem cup, Xuande (1426-35) mark and period, to be sold during *Asia Week Hong Kong* 2016.

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## Massive Cistern

Yongzheng period circa 1730  
Height: 17 ¼ inches; 44cm  
Diameter: 24 inches; 60.5cm

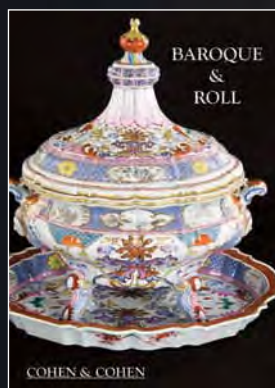
A massive Chinese *famille rose* cistern, superbly painted with birds and flowers inside and out, with lion mask handles.

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**Ritual bronze fermented beverages vessel *fangyi***  
Shang dynasty, Yinxu period, circa 13<sup>th</sup> - 11<sup>th</sup> centuries B.C.  
商代殷墟時期獸面紋青銅方彝  
Height: 22.5 cm

**PROVENANCE:**

- Collection Frau Dr. Emma Gross, Zurich, Switzerland.
- Sotheby's London, March 2<sup>nd</sup> 1971.
- Alan & Simone Hartman, New York, USA.
- Wahl - Rostagni Collection, Rome, Italy.





# Marchant: nine decades in Asian art

ROLAND ARKELL CHARTS THE HISTORY OF FOUR GENERATIONS OF A FAMILY BUSINESS

Above: Stuart, Natalie and Richard Marchant pictured in the library of their Kensington Church Street gallery together with a selection of jades from their 90th year anniversary exhibition timed to coincide with *Asian Art in London*.

Left: Samuel Marchant (1897-1975).



# ASIAN ART MARCHANT AT 90



**“IN SCHOOL, AS AN EIGHT-YEAR-OLD, YOU WERE ASKED TO STAND UP AND TALK ABOUT SOMETHING. I CHOSE WANLI BLUE AND WHITE PORCELAIN. WHETHER THAT’S BRILLIANT OR STRANGE, I’M NOT QUITE SURE.”**

Stuart Marchant was born into Asian art dealing – the product of a great London art world story.

He carries the name of a firm founded 90 years ago by his grandfather, an ex-serviceman from Bow who fell into antiques dealing in the 1920s.

Not even a direct hit to the shop near Chancery Lane during the Blitz would challenge his resolve. By the early ‘50s Samuel Sydney Marchant (1897-1975) and his son Richard (b.1936) had joined the second wave of London specialists dealing exclusively in Chinese and Japanese art.

The post-war era was a mini golden age for the art and antiques business – a time when auctions passed daily in London and a collecting culture emerged strong enough to support antique shops in every town.

Samuel Marchant would also travel extensively abroad – visiting first Japan and then Hong Kong where he would spend weeks at a time buying the late Ming and Qing porcelain for which collectors were being cultivated in the West.

“There was a quantity of material that is hard to fathom and the prices were shillings and low pounds,” Stuart Marchant recalls.

“My mother and father would travel the country with £300. They would go up one coast and come down the other, visiting every shop from London to Liverpool, filling the car with jades, gilt bronzes and blue and white porcelain. When the money ran out they would come home.”

It was not until the early 1970s that prices began to inflate beyond the budget of the British professional classes

Stuart Marchant作为一个伦敦艺术世界传奇，生来就是投身于经营亚洲艺术的。他背负着由他祖父建立的长达九十年的老店号。

五十年代初Samuel Sydney Marchant (1897-1975) 和他的儿子 Richard (b.1936) 加入了伦敦专门针对中国和日本艺术品的第二个高潮。

战后时期是古董艺术商业的一个小黄金时代，那时伦敦每天都有拍卖，形成了一个强大的收藏文化得以支持每个小镇的古董店。Samuel Marchant同时不断出国，先拜访日本之后去香港，每次都要待上几个星期用于帮助西方藏家购买明清瓷器。

那时候好东西很多又不贵。直到七十年代初价格才持续上涨，构成英国核心收藏成员的工薪阶级逐渐不再都能够负担得起。八十岁的Richard Marchant仍然记得当得知一件明末清初的花瓶要1000英镑时客户的激烈反应：“到此为止了，我一件都不再买了。”

在过去的九十年里，亚洲艺术市场见证了买家构成和品味的变迁。比如说近年来日本瓷器的需求衰落和中国瓷器的价格上涨，或多或少的帮助家族成员看清市场变动。

Stuart Marchant说：“我父亲见证了收藏中国艺术的大藏家的国籍变化，七十年代和八十年代初，我们只需要日本人就够了。六十到八十年代还有一些来自台湾、美国、希腊、斯基的纳维亚和意大利的客户。现在只有中国人了。”

一个繁荣的市场不仅带来了回报也带来了考验。在二十一世纪经营亚洲艺术品，寻找藏品和鉴定赝品是最大的困难。一次错误可能会造成巨大的损失。

“在如今这个时代，你需要一个导师。” Stuart Marchant说，“我的父亲是我的非常好的导师。他的父亲是他的。只要有人能够教你有关一件藏品的所有特质，从画片、器型、釉面到手感，这个生意就能一直做下去。”

这是Stuart Marchant热爱的一个事业，也是他向自己的孩子推崇的一个事业。他的女儿Natalie作为家族的第四代，已于2011年加入了家族事业。

– the doctors, lawyers and accountants who formed the core of the collecting community.

Richard Marchant, still very part of the firm as he approaches 80, remembers the reaction of client Gerald Reitlinger on hearing that a Transitional period vase had fetched £1000. “I have never paid such a price and I have no intention of doing so,” he said.

Reitlinger, author of *The Economics of Taste*, later gave his collection of 17th

century blue and white to the Ashmolean museum in Oxford.

Changes in taste, and the waxing and waning of an international buying audience, have punctuated the market for Asian works of art across nine decades.

It’s something that helps the family see the roller-coaster events of recent years – the falling demand for Japanese porcelain and the acceleration in prices for many Chinese works – in some sort of perspective.

“My father has witnessed various

**Left:** exhibitions accompanied by scholarly hardback catalogues have been part of the culture of Marchant since 1980. Many have been based around the sale of single-owner collections the gallery helped assemble in previous years.

They include: *The Rolf Heiniger Collection of Qing Imperial Wares* (2000), *The AM Sengers Collection of Ming Blue and White Porcelain* (2001), *The Bertil Högström Collection of Kangxi Blue and White* (2011), and *The Dr Lowell Young Collection of late Ming and Qing Blue and White* in 2012.

"It is vital to have items return to the gallery if you are looking long term," says Stuart Marchant. "To us it is one of the most important elements to know where an item has come from and the collections it was in. Particularly over the last 15 or 20 years, when fakes have become the main issue in the Chinese art market, this has become extremely important."

自从1980年以来每次展览都附有的硬皮图录已经是Marchant文化的一部分。其中很多是画廊这些年帮助出售的个人收藏展览图录。

**Right:** "I used to come to the shop as a schoolboy and I loved the jade," remembers Stuart Marchant. "It was the only thing my grandfather would let me handle as a kid. If you dropped one it was hard to damage it."

Marchant have handled jades since the start of the business but the 90th anniversary exhibition follows a sequence begun in 1990. Each has been five years in the making, with the November 2015 catalogue including 98 pieces in the catalogue.

They include this group of a seahorse with a book on its back (meaning the bringing of knowledge) that was previously in the collection of Alan and Simone Hartman of Rare Art in New York, whose collection of jades was published in 1996. It takes Stuart Marchant full circle to the dealership where he worked during his apprenticeship in the early '80s.

“我小时候经常来店里，我特别喜欢这件玉器。这是当时我祖父唯一同意我一个小孩上手的物件。就算你失手也很难损坏它。”

这件玉雕海马驮经把件是九十年纪念特展中 98件藏品之一。



#### STUART MARCHANT ON:

##### ■ The antiques trade

"It's a beautiful business. You are surrounded by beautiful things every day. You meet and engage with charming people. You get to travel. You eat in nice restaurants. Perhaps it's an unusual business today but it wasn't historically."

##### ■ The family legacy

"There is a responsibility that if you put a Marchant sticker on the piece you are happy to have it back – it has passed all the tests that make it a really good thing for someone to keep and enjoy in their home"

##### ■ Buying from a professional

"It's possible that some of the Chinese dealers are in a comfort zone buying at auction. They can show their clients a catalogue and what the piece has fetched and perhaps make a profit that way.

"Coming to a dealer you get something you can't get elsewhere – you can sit down, discuss the object in detail one on one. You build up a relationship. As a dealer you look after your clients. You don't want them to come to any harm in the things that they purchase."

##### ■ Learning the trade

"In this day and age, you need a teacher. I have a great teacher in my father. He had a great teacher in his father.

"And the business can continue as long as you have someone to teach you all the idiosyncrasies about the object – the painting, the shape, the glaze, the weight, the touch."

##### ■ A family story

"As a boy my father would tell me the story of a Bentley pulling up outside the shop and a very smart gentleman in tails coming in. He didn't ask the prices, he just said 'yes I'll have that' before he turned around and walked out of the shop.

"My father, then a young man of around 20 years old, said: 'Excuse me sir, how are you going to pay?' The gentleman replied 'Oh don't worry, my equerry will pay'. It was the King of Sweden."

The Crown Prince of Sweden, later King Gustav VI Adolf of Sweden, was a buyer of Asian art from the early 1920s. Today his collection makes up the Museum of Far Eastern Art in Stockholm.

##### ■ Value for money

"The market can still offer value. That's why I have noticed some Chinese buyers looking at Yongzheng and Qianlong famille rose pieces. They represent very good value. At the end of the day they were all made in China – and there are a lot more pieces that were domestic market that became export than we imagine."

##### ■ The buying buzz

"The buzz is much more in finding a piece than it is in selling it. When I started 30 years ago I used to do the country three to four days a week. Now it's only one day a week I am on the road in the UK. If there is a good private group from a local estate or family I am the first to get on a plane.

"I still think it is important to go and handle an object rather than look at it on the internet and gamble. However good the images or the condition report, there is nothing like actually handling the piece."

**Below:** a Qianlong famille rose European subject 'Judgement of Paris' plate, c.1750, from the collection of Dr Hardouin, Nantes, France.



nationalities vying to be the biggest collectors of Chinese art. In the '70s and the early '80s we didn't need anyone but the Japanese.

"There were also great Taiwanese and American clients and Greeks, Scandinavians and Italians from the 1960s to the 1980s. Now it's the Chinese. The question he asks is this: 'Everybody else has come and gone. Will they do the same?'"

A boom market, too, has brought it challenges as well as its rewards.

**"I have never paid such a price and I have no intention of doing so"**

The difficulties of sourcing material quietly, away from the glare of high-profile auctions and the preponderance of fakes, are part of Asian art dealing in the 21st century. Mistakes can be hugely costly.

However, four decades on since he lectured his classmates about late Ming porcelain, it's still a trade Stuart Marchant

loves and one he has recommended to both his children.

The fourth generation of the family dynasty, his daughter Natalie, joined the firm in 2011 while son Samuel is now learning the ropes having started in September.

■ MARCHANT AT 90: A TIMELINE – SEE PAGES 12-17

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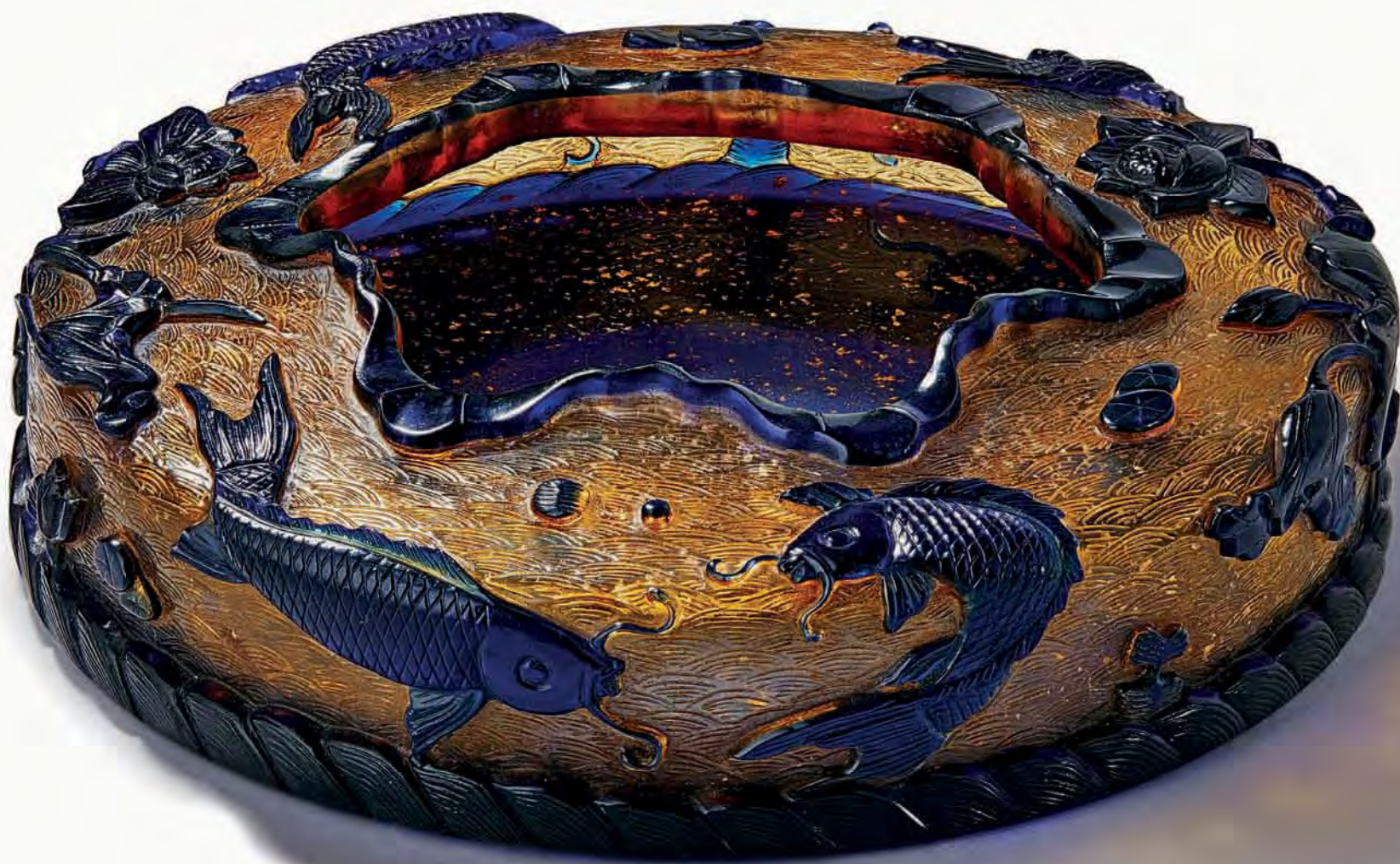
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# ASIAN ART MARCHANT AT 90: A TIMELINE



**1910**

*The Exhibition of Chinese Art* at Burlington House in London, the first of its kind in the UK, is the stimulus for the interest in Chinese art. The fall of the Qing dynasty in 1911 and the years of unrest that followed bring the treasures of the Chinese court to market through dealers such as John Sparks and Bluetts.

Sydney L Moss Ltd, today London's longest surviving Asian art dealership, is established.

于伦敦伯林顿府举办了中国艺术展，为英国首家，刺激了英国对中国艺术的兴趣。随着1911年清政府灭亡和接下来的动荡岁月，大量的中国宫廷艺术品涌入了市场。

**Above:** John Sparks of London's premises at 707 Fifth Avenue in New York c.1919.

**1921**

The Oriental Ceramic Society was established, at first a private gathering of a dozen members, later to become an international institution. East to West supply lines are slowly established by dealers such as Alfred Bluett and John Sparks that mark this as a golden age for western collectors.

东方陶瓷学会成立。

**1925**

East Londoner Samuel Sydney Marchant (1897-1975), a First World War soldier whose first job had been selling stationery at Selfridges, opens an antiques shop in Cursitor Street, off Chancery Lane. Marchant (right) holds a large stock of Oriental art, but also deals in the European paintings and chattels that pour onto the market as British and Irish country houses are mothballed.

伦敦人 Samuel Sydney Marchant (1897-1975) 在法院街开了一家古董店。Marchant 先生拥有大量东方艺术的货藏，同时进行欧洲绘画和艺术品的经营。



**1943**

A Southern Song guan yao octagonal bottle vase, previously in the FC Harrison collection, returns to auction. Now in the collection of the late Sir Daniel Hall, it is sold at Sotheby's to Bluetts, bidding for the collector Robert C Bruce, for £550.

一件 Sir Daniel Hall 收藏的官窑八角瓶在苏富比由550英镑成交。

**1915**

A wartime exhibition of Chinese porcelain is held at Burlington House, accompanied by RL Hobson's two-volume work *Chinese Pottery and Porcelain*, considered the first scholarly work in the west on the subject (below). It proves hugely influential in the history of western collecting.

RL Hobson 出版了两册一套的《中国陶瓷》，为这个主题上第一本由西方出版的学术作品。在西方收藏史上有非常大的影响。



**1925**

A guan yao octagonal bottle vase made for the court of the Southern Song (1127-1279) in Hangzhou is sold as part of the FC Harrison collection formed just after the Boxer Rebellion. Reputedly once part of the imperial collection, the vase (below) is bought by the scientist and collector Sir Daniel Hall for £17.10s.

一件南宋 (1127-1279) 官窑瓶在伦敦作为 FC Harrison 的收藏之一卖得了17.10先令。



**1935**

An exhibition of Chinese art held at London's Royal Academy (below) is the largest and most important to date in the West. More than 780 works from the Chinese government collection are shown at the exhibition, along with an additional 3100 pieces from other sources.

在伦敦皇家学院举办了一场中国艺术展，为当时西方最大最重要的展览。超过780件中国政府收藏级其他3100件藏品参与了展览。



With the birth of Richard Marchant, the firm is renamed S Marchant & Son.

随着 Richard Marchant 出生，改名为 S. Marchant & Son。

**1944**

Samuel Marchant's Cursitor Street shop takes a direct hit from a German doodlebug. No one is hurt (it was a Sunday) but all stock held at the premises is lost. The business stays afloat thanks to a group of pictures by the French artist Henri Fantin-Latour and pieces of Roman glass from the collection of George Eumorfopoulos kept under the stairs of the family home in Willesden, north-west London. Both properties either side of the house were razed during the Blitz.

Samuel Marchant 在法院街的店面遭到了伦敦大轰炸的袭击，因为是星期日，没有人受伤，但是所有所有货藏毁于一旦。



**1950s**

As China becomes closed to the outside world the supply of goods from old Chinese collections or Chinese archaeological sites declines. However, a new market develops in Hong Kong, centred along Hollywood Road. Samuel Marchant visits regularly, purchasing stacks of famille rose medallion bowls, the signature wares of the Daoguang period which the London gallery sell at £10 a pair.

Later in the 1950s the firm establish a relationship with the agent Dunt King who makes purchases on behalf of the gallery in Hong Kong.

1950年代  
随着中国对外界持续关闭，来自中国老收藏和考古基地的供货下跌。但是一个新市场在香港荷李活道发展了起来。Samuel Marchant经常去访问，买下了成叠的道光开光碗，当时伦敦画廊价格为10镑一对。



**1971**

The second sale of Chinese works of art from the collection formed by Alfred Morrison (1821-97) at Fonthill House, Wiltshire, is held at Christie's. S Marchant & Son purchase many pieces including, at £1700, a Qianlong mark and period imperial pink-ground famille rose 'butterfly' vase (detail left). It is later sold to the legendary connoisseur, collector and dealer, Jun Tsei Tai (1911-92), fondly known in international Chinese art circles as JT Tai.

佳士得举行阿尔弗雷德·莫里森中国艺术品收藏拍卖，拍品来自莫里森先生位于特威尔特郡希尔之家的收藏。Marchant & Son购买了许多件，其中包含一件售价一千七英镑的乾隆御制粉彩蝴蝶瓶。这件蝴蝶瓶之后被收藏家兼古董商人戴润斋购买。

**1949**

In a year of great political and social upheaval in China, Samuel Marchant returns to the vicinity of Selfridges where he had his first job selling envelopes. This time he opens an antiques shop opposite London's famed department store, on Duke Street.

Samuel Marchant在杜克街伦敦的著名塞尔福里奇百货公司对面开了一家古董店。

**1952**

Marchant, still a general antiques dealer, moves to its present address at 120 Kensington Church Street (above). The famous thoroughfare, still home to more than 40 specialist shops, has been synonymous with art and antiques since the 1920s.

Marchant & Son仍然以古董商的身份搬入了现在的地址，肯辛顿教堂街120号。这条著名的街道现在仍然拥有超过四十家古董店。

**1970**

A fabled guan yao octagonal bottle vase reappears at Christie's. It sells to the Ataka Eiichi collection and today resides in the Museum of Oriental Ceramics, Osaka.

官窑八角瓶重现佳士得。由安宅英一购得，今天收藏在大阪市立东洋陶瓷美术馆。

continued on page 16

**1950s**

Samuel Marchant visits Japan and meets Sir John Figgess, post-war diplomat and authority on oriental porcelain. Later in the 1970s Figgess plays a key role at Christie's, providing the auctioneers with an entrée into Japan. Marchant also begins a business relationship with the Nakamura family of Kyoto and the Kusaka family of Tokyo, dealers in Japanese works of art. The relationship continues to this day.

1950年代  
Samuel Marchant访问日本，开展了延续至今的商业关系。

**1953**

Following the death of his mother, Richard Marchant (below right) leaves school to join his father in the family business. Not long afterwards the decision is taken to specialise in Chinese and Japanese art catering to a growing British collecting culture.

The collection of Robert C Bruce is sold at Sotheby's. John Sparks Ltd purchase a guan yao octagonal bottle vase, previously in the FC Harrison collection, for £2400.

Richard Marchant在他母亲不幸去世之后离开了学校，和父亲一起经营家族事业。不久之后就决定迎合英国的收藏文化趋势专门经营中国和日本艺术。

一件官窑八角瓶在苏富比由2400英镑成交。

**1960s**

The return of many pieces to the Far East begins. Although Japan remains an important source for stock, Japanese names are increasingly among the buyers of Ming and Qing ceramics from collections formed in England earlier in the century. Daoguang medallion bowls (below right) remain a staple at Marchant but are now £35 a pair.

1960年代  
六十年代预见远东艺术品的回流。在世纪初收藏起来的明清瓷器购买中，日本买家人数激增。开光碗当时价格涨到了35镑一对。

**1970s**

A sharp increase in prices in the early 1970s did much to put the finer pieces of Chinese art beyond the range of the old-school collectors who are no match financially for the new collectors from Japan, Taiwan or Hong Kong, or a small number of very wealthy individuals from Europe and the US. A pair of medallion bowls now costs £1000.

1970年代  
在七十年代初期亚洲艺术的价格暴涨。英国当地藏家不再是日本、台湾和香港的新兴买家的对手。开光碗当时价格为1000镑一对。



Left: Samuel and Sue Marchant c.1960s.



Right: Richard Marchant c.1965.



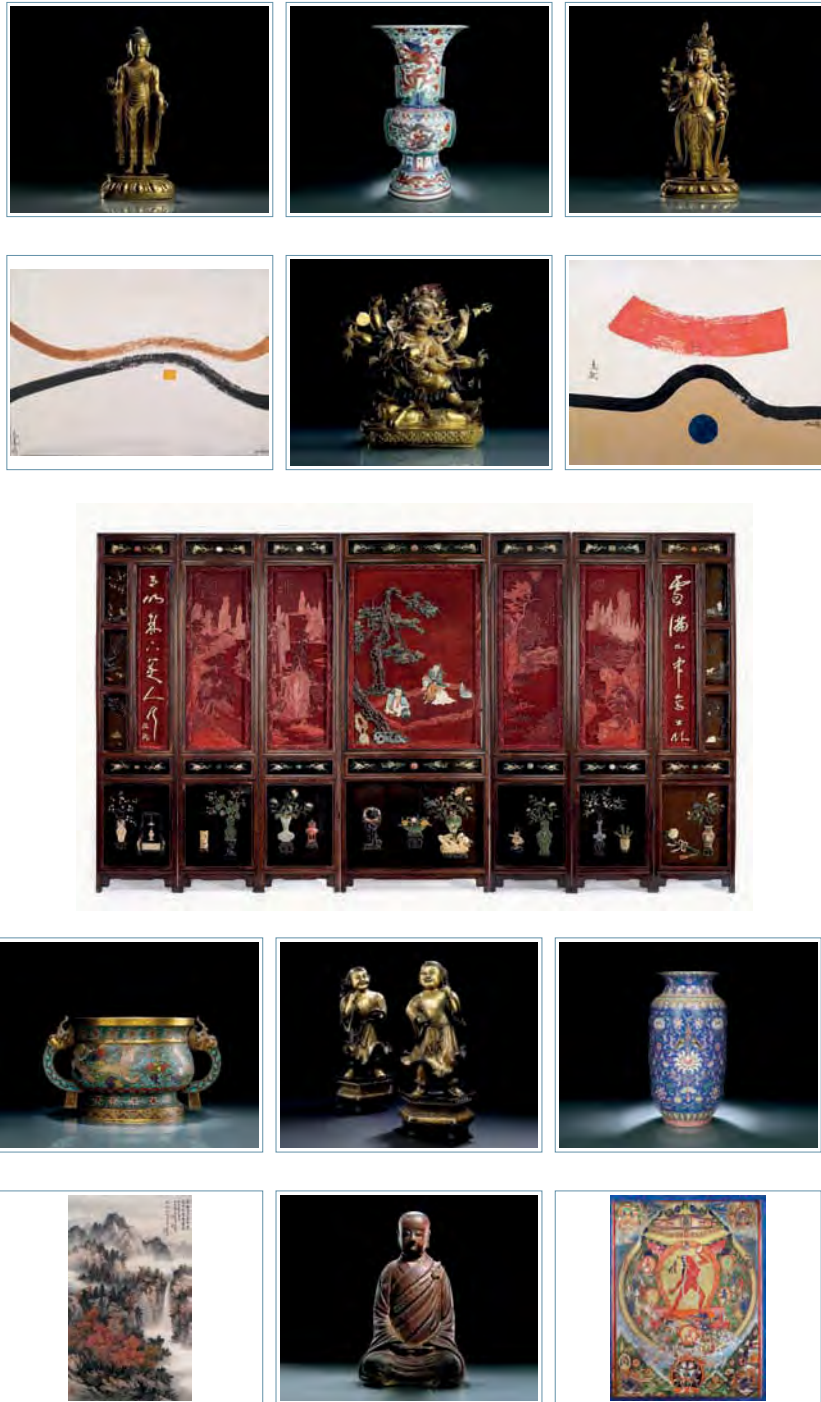
729 | FINE ASIAN ART

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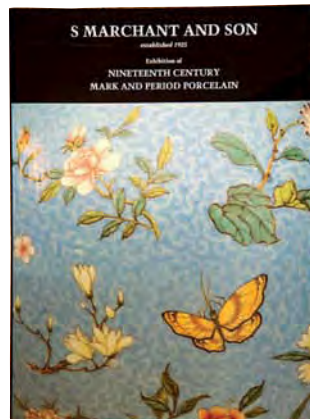


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# ASIAN ART MARCHANT AT 90: A TIMELINE



**1973**  
Sotheby's become the first international auction house in Asia, establishing both an office and holding an inaugural auction in Hong Kong.

苏富比成为第一家在亚洲的国际拍卖公司，不但将办公室坐落在香港，还举行了第一场在香港的拍卖。

**1978**  
A black-glazed Tang horse, considered among the finest in existence, is sold by Guiseppe Eskenazi to the British Rail Pension Fund for \$125,000 (above left).

一件被认为传世最佳的唐代黑釉陶马，价格为12万5千英镑，由伦敦古董商埃斯肯纳茨卖给英国铁路养老基金。由英国私人藏家建立起来的众多重要中国瓷器和艺术品的时代逐渐终结。

**1985**  
Stuart Marchant (above), the third generation, joins the company after working a five-year apprenticeship outside the business – two years at Christie's and then in New York with dealers and collectors Alan and Simone Hartman of Rare Art.

The Japanese are the strongest buyers in the market for both Chinese and Japanese works of art.

在五年学徒期之后，Stuart Marchant加入了家族公司。

**1991**  
In the wake of a market collapse, Marchant champion later Qing porcelain with an exhibition titled *19th century Mark and Period Porcelain*. A detail of a Guangzhou butterfly vase c. 1876 is pictured on the front cover of the catalogue (above). The exhibition is a great success.

在市场衰退中，Marchant仍然举办了名为十九世纪官窑的晚清瓷器展并取得成功。

**1997**  
The transfer of sovereignty of Hong Kong from the UK to the Peoples Republic of China, referred to as 'the Handover' internationally or 'the Return' in China, kickstarts the growing influence of Chinese buyers in the marketplace for Asian works of art.

香港回归标志着亚洲艺术品市场中中国买家的持续性影响。

continued from page 13

**1975**  
Marchant exhibit at the *Grosvenor House Art & Antiques Fair* for the first time (below). They will continue to do so until the fair closes in 2009.

Marchant & Son Grosvenor House 古董艺术展展销。他们直到2009年展览会正式关闭以前每年都参加。

**1980**  
Following the refurbishment of the gallery and basement, Marchant hold their first fully catalogued exhibition titled *Wan Li to K'ang Hsi* (below). Scholarly annual or biannual exhibitions have been held at the gallery ever since. The era of serious British private collectors, who built up many significant holdings of Chinese ceramics and works of art, draws to a close.

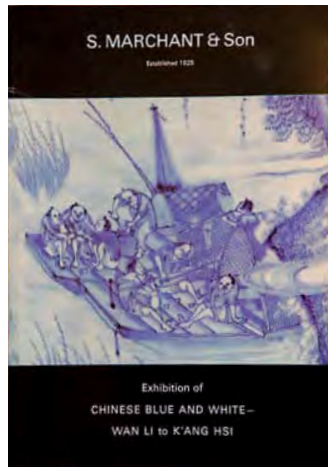
Marchant举办了他们第一场带有图录的展览，命名为中国青花：万历至康熙。自那之后，每年或隔年都会举办学术性展览。

**1989**  
Although a Tang horse owned by the British Rail Pension Fund is sold for a hammer price of £3.4m, a record for an Asian work of art, the Japanese market is on the verge of collapse. "The shutters came down. Everything crashed," comments Richard Marchant.

虽然一件由英国铁路养老基金卖出的唐朝陶马的落锤价达到340万英镑，创造了当时任何一件亚洲艺术品的记录，日本经济已达到了崩溃的边缘。

**1992**  
A victim of very difficult trading conditions, two of the longest established and most respected London dealers in Chinese art close. Both Bluett's, founded in 1884, and John Sparks Ltd, established in 1890, had ceased trading by the end of 1992.

作为艰难的市场条件的受害者，两家伦敦老牌专门经营中国艺术品的古董商倒闭。1884年创立的Bluett's和1890 John Sparks Ltd均于1992年底关闭。



Above: Bluett & Sons, founded in 1884, ceased trading in 1992. Pictured here is their stand at the *Antique Dealers' Fair* at Grosvenor House in 1935.



**2005**

Richard Marchant, treasurer of the British Antique Dealers' Association from 2003-05, becomes chairman of the association, a position he holds for four years until 2009.

Richard Marchant成为英国古董商协会的主席。



**2008**

Items from the private collection of Jun Tsei Tai (1911-92) and his wife Ping Y Tai (1915-98) are sold by Christie's across three sales in New York and Hong Kong in the autumn of 2008. A Qianlong mark and period imperial pink-ground famille rose 'butterfly' vase (above) sells at HK\$53.3m (\$6.9m).

香港佳士得举行戴润斋先生的私人收藏拍卖，一件乾隆御制粉彩蝴蝶瓶以港币五千三百三十万元(美金六百九十万)卖出。

**2011**

As the market for Chinese works of art hits its peak, and up to 70% of sales made at Marchant head to mainland China and Hong Kong, Natalie Marchant (below) joins the firm. The fourth generation, she specialises in the photography of the catalogues, managing the firm's website and advertising, as well as accompanying Richard and Stuart to view auctions.



中国艺术品市场达到顶峰。Marchant超过七成的成交都是售往中国大陆和香港。Natalie Marchant作为第四代加入家族事业。



**2014**

A new record is set for Asian art when an Imperial Ming dynasty embroidered silk thangka (above) sells for HK\$310m (£27m) at Christie's Hong Kong. It had last been on the market in 2002 when it sold for HK\$30.9m (£3m).

一件明代刺绣唐卡在佳士得香港创造了亚洲艺术品拍卖新纪录，为310万港币。

**2002**

Spink, London dealers in Asian art since the 1850s, close. Former specialists, including Roger Keverne and Ben Janssens, successfully go it alone.

1850年代创立的亚洲艺术古董商Spink倒闭。

**2005**

At a Christie's sale in London, Eskenazi bid £14m for a Yuan dynasty guan on behalf of Bruno Eberli, a Swiss-born financier based in New York. Later in the same week a Yuan double gourd vase is sold by Woolley & Wallis in Salisbury for £2.6m – the first lot to sell for more than £1m in a UK regional saleroom (below).

在佳士得伦敦的一场拍卖中，埃斯肯纳茨代表一个纽约藏家由14万英镑购得了一件青花罐。同一周晚些时候，一件元daisy葫芦瓶在索尔兹伯里的威士士拍卖行卖了260万英镑。

**2009**

Marchant & Sons reverts to its original name of Marchant as essential building work begins at 120 Kensington Church Street. Only the façade of the building is retained as the gallery is rebuilt. Improvements include new display cases and rubberised surfaces designed for the safe-handling of porcelain.

A single medallion bowl now costs £40,000-60,000 at auction.

在肯辛顿教堂街120号进行维修的同时，Marchant & Sons换回了最初的店号。一件开光碗目前的拍卖价格为4-6万英镑一件。

**2013**

Following the return of two of the bronze animal heads from the Haiyantang Zodiac fountain at the Yuanmingyuan (Old Summer Palace), Christie's become the first international fine art auction company to independently conduct a sale in mainland China (below).

佳士得作为第一家在中国大陆举办拍卖的国际拍卖行公司。

**2015**

Marchant mark 90<sup>th</sup> anniversary with a series of exhibitions.

A Guan Yao bottle vase from a Japanese collection (below), similar to that from the FC Harrison collection, sells at Sotheby's Hong Kong for HK\$113.88m (US\$14.6m).

Marchant通过一系列的展览标志了他们创立九十周年。

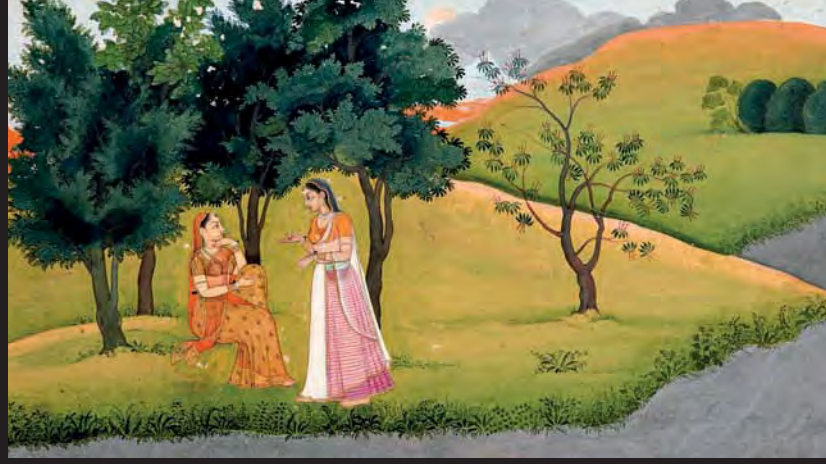
一件类似FC Harrison收藏的来自于日本藏家的官窑瓶于苏富比香港拍得113万8800元港币(14万6千美金)。



**First China sale for Christie's announced**

CHRISTIE'S, the first international auction house to be granted a licence to operate independently in mainland China, have announced the date of their first auction. The evening sale of fine art and collectables will be held on September 26 in Shanghai at the Jin An Shangri-La Hotel with a viewing from September 24. Sotheby's held their first mainland China sale in September last year under a joint venture arrangement and will stage a charity auction in Beijing, on September 8 under licence as Sotheby's (Beijing) Auction Co Ltd. Christie's are putting together a three-day cultural gala at the hotel to celebrate their auction, running from September 24-26. It will include art forums, educational programmes, masterpiece exhibitions and private sales.



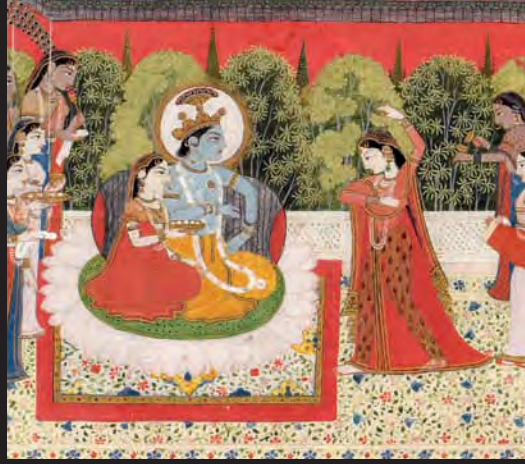


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# ASIAN ART

## JAPAN

**Below:** Malcolm Fairley has specialised in Japanese works of art for 30 years. Starting as a sales clerk at Sotheby's in 1971, working first alongside Christopher Payne in the furniture department and later as a trainee in the 'oriental department', he became head of the new Japanese department of Sotheby's Belgravia in 1979. He chose to specialise in Meiji works of art at a time when important collections were being assembled including the Professor Nasser D Khalili collection of Meiji arts and crafts that Fairley would co-catalogue, together with the late Dr Oliver Impey of the Ashmolean Museum, after he joined Barry Davies Oriental Art in 1992. Fairley opened his first gallery on London's Duke Street, St. James's in 1997. He now trades from nearby Bury Street.





**Left:** this suzuribako (writing box), worked to the cover with a flowering cherry tree beneath the setting sun and to the interior with two figures, one holding a horse on a shoreline in high wind, is dated to c.1800.

It is priced at £7500 by Malcolm Fairley who comments: "Japanese lacquer is staggeringly beautiful – it is miles better than anything anyone else made – but there are very few collectors. The lacquer market is very flat."

**Right:** "Fabergé wouldn't have been employed by the best Japanese enamel makers," says Malcolm Fairley. "Put pieces of Fabergé enamel under a magnifying glass and it isn't very good. A really good piece of Japanese enamel just gets better and better."

This cloisonné enamel vase c.1900 worked in fine silver wire with a profusion of flowers and shrubs beneath a maple tree, is signed with the lozenge seal of the celebrated workshop of Hayashi Kodenji (1831-1915). It is priced at £24,000.

The vase is unblemished – a vital consideration in a market where, Fairley observes, perfection is everything. "With enamels there is no grey area. They are either perfect or they're not. You can't repair it. They can't be refired."



# In search of beguiling perfection

ROLAND ARKELL MEETS MEIJI ARTS AND CRAFTS SPECIALIST MALCOLM FAIRLEY

**MALCOLM FAIRLEY, LONDON SPECIALIST DEALER IN WORKS OF ART FROM THE MEIJI (1868-1912) PERIOD, IS LIKE A CHILD IN A SWEET SHOP.**

A delivery has just arrived from a buying trip to Kyoto and, box by immaculately-wrapped box, he is busily reacquainting himself with purchases made several weeks previously.

It is more than 30 years since he first chose to specialise in Japanese art from this period – the 50 years during which Japan transformed itself from isolated feudal nation to industrial power – and the buzz is still there. "I have been longing to see them," he confesses.

It is the nuanced nature of art dealing in Japan that Fairley had seen some of these pieces for just a matter of seconds before committing to buy them.

"You don't get a lot of time. Over a glass of tea the dealer will bring out a box and place it on the table. If you're lucky they will take out the contents and remove the wrapping.

"The object is there in front of you and you had better make a decision within the next 30 seconds because otherwise it is wrapped and back in the box. Even after making a purchase I'm often left thinking 'just how good was that?'"

Courtesy buys are part of relationship building. "Sometimes you have to buy three things you don't want because the really good thing won't come out until you do. Then it arrives and you say 'Oh my goodness. Now I understand the system.'"

Although he professes not to speak a word of Japanese, Fairley has made regular visits to Kyoto and Tokyo since the early 1990s.

Travelling East is imperative at a time when the supply of good material to auction

伦敦古董商Malcolm Fairley在经营日本艺术品方面有超过三十年的经验。1971年他以销售员的身份在苏富比工作，1979年在新成立的日本艺术品部门担任总监。

当市场开始重新认识这些被遗忘的大师级工匠的卓越设计和杰出工艺时，他选择专门研究明治时代的艺术品。在九十年代他协助Nasser D Khalili教授编辑了超过1200件收藏的图录，并在之后持续研究相关主题。

虽然他声称不会一句日语，Fairley先生自从九十年代初就经常访问名古屋和东京。在纽约、伦敦和巴黎这些传统销售中心的拍卖物品来源减少时期，去东方大量购买囤积存货是非常重要的。

欧洲人、美国人和部分日本人仍然是这个领域的最忠实的买家。但是，对于第二次参加今年典亚艺博(10月4-7日)的Fairley先生来说，他正在寻找一个新的客户群。

去年的活动验证了一个具有价值的实情调查任务。“去年我们是唯一一家只展出日本艺术品的展台。不用说，中国买家肯定在想为什么这些东西会在这里，但是他们理解这些艺术品的价值。”

亚洲艺术市场的狂热爱好者们也意识到目前中国和日本艺术品价格上有著巨大分歧。正如Fairley先生所说的，“日本艺术品是辆小汽车的零头的价格，而不像中国艺术品那样是间整车汽车制造厂的价格。”

如图所示他的三件藏品，包括一件由桂光春制作的混合金属材质的小王子骑竹马逗狗的置物，一件1800年左右的髹漆砚箱和一件1900年左右由著名的林小伝治工作室出品的七宝烧嵌银瓶。

in the traditional selling centres of New York, London and Paris has dwindled but he also finds the personal ways of doing business an antidote to the faceless online transaction or conspicuous consumption of 21st century western commerce.

Remarkably, most auctions in Japan remain private events, conducted by invitation only in a culture where collectors still value the anonymity and advice achieved when buying through a specialist dealer.

Fairley has championed Meiji arts and crafts since the 1970s when the market – that in the post-War era had placed

late 19th century Japanese art on the rubbish tip of Victorian artistic endeavour – was beginning to rediscover the design excellence and technical brilliance of master craftsmen whose wares had once been fêted at exhibitions home and abroad.

Books on the subject were limited – "there was a lack of information not just about individual artists but about whole schools of artists," he recalls – but Fairley was among those who began to make sense of the enormous quantity of wide-ranging material from this period.

continued on page 22

# FINE ART ASIA

## 2015 典亞藝博

ASIA'S LEADING INTERNATIONAL FINE ART FAIR

4-7 October 2015

Hong Kong Convention and Exhibition Centre

## ASIAN ART JAPAN



**Above:** this unusual mixed-metal okimono by Katsura Mitsuharu, of a boy on a hobbyhorse looking down at his pet chin dog is thought to depict an Imperial prince. It is priced at £24,000 from Malcolm Fairley.

The Imperial family were great benefactors of the Japanese metalworking industry that looked to apply historic skills to new markets following the end of the samurai and the declining demand for sword fittings.

“Out of 1.3 billion people, there has to be one who wants Japanese things”

continued from page 21

Most of it was relatively poor quality. Some of it better and highly decorative. A small percentage was executed with the very tightest quality control by the finest metalworkers, ivory carvers, lacquer artists and pottery painters that graced the 19th and 20th centuries.

Fairley continues to work on a hierarchy of these artists and their workshops whose best pieces he sums up thus: “Meiji art is all about perfection. They chose first the simplest design and then the most complicated way of making it.”

Many of the great collections of Meiji art now reside in the West – including the 1200-piece Khalili collection that Fairley helped to build and catalogue in the 1990s.

There are still influential Japanese collectors too (it's easy to overstate the decline of what remains the world's third largest economy) but the vagaries of collecting fashion and global economics dictate that today's market is unpredictable at best.

While a handful of dedicated buyers drive demand for the very best pieces – and decades of accumulated specialist knowledge can occasionally be rewarded with spectacular finds at auction – the traditional collecting base has narrowed.

Today, prices for 17th century kakiemon and imari can often be in the hundreds rather than thousands, significantly less than the sums paid for turn-of-the-century Satsuma.

Sotheby's, the auction house where Fairley and others learned their craft, ended their interest in the Japanese market in 2007.

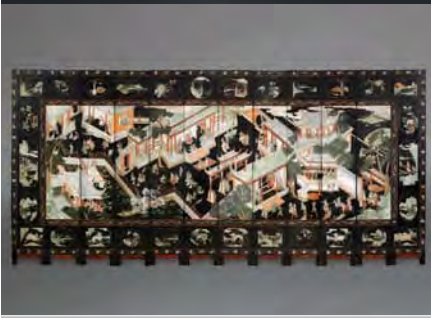
It is in search of a new customer base that Fairley will exhibit at *The Fine Art Asia Fair* in Hong Kong for the second time this year on October 4-7.

Last year's event, held against a backdrop of pro-democracy protests, proved a valuable fact-finding mission. “We were the only people exhibiting purely Japanese objects. Needless to say the Chinese buyers were wondering what on earth these things were but they understood their quality.”

Aficionados of the Asian art market are also increasingly aware of the huge gulf that now exists between the prices for Chinese and Japanese art or, as Fairley puts it, “these items are the price of a small car but not the price of the whole factory as Chinese art can be.”

Doubtless it will take time before curiosity translates into sales but Fairley is confident that these items of contemplation, beguiling in their artistic creativity and technical virtuosity, will ultimately appeal to Japan's near neighbours.

“Out of 1.3 billion people there has got to be one who wants Japanese things,” he quips.



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Kitagawa Utamaro (1753-1806)

# ASIAN ART

## JAPAN

巴黎古董商Cristina Ortega有超过三十年经营日本艺术品的经验。日本主义是开放日本经济之后对欧美艺术品产生影响的产物，也是Cristina Ortega对这一行感兴趣并一直着迷的开始。

“这也许是第一个世界文化运动，”她说。

日本艺术品在江户时代通过荷兰商人抵达法国，在十九世纪后半期风靡法国半个世纪之久。

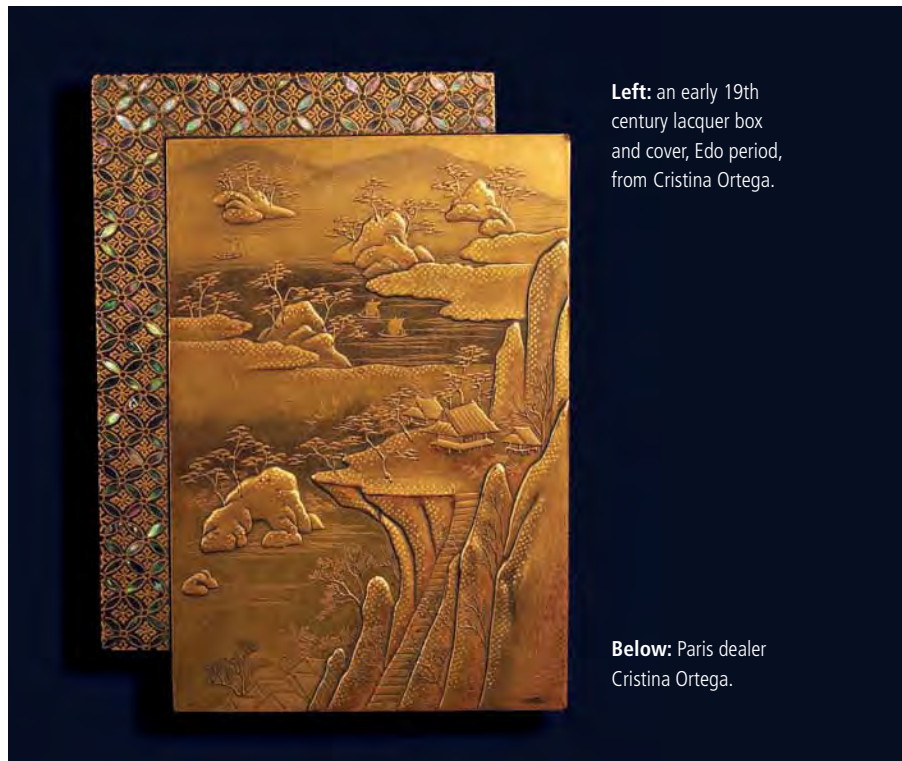
时尚总有过时的一天。她加入巴黎左岸方块区于9月22-27日举办的年度瓷器古董商聚会Parcours de la Ceramique的原因之一就是为了培养新的爱好者。

Ortega说，值得高兴的是目前欧洲仍存在专门收藏亚洲艺术品的人，网络也同样是一个遇到新买家的好机会。很多藏品被卖往日本，也有很多中国买家现在开始购买日本艺术品，因为他们意识到这些艺术品背后的价值。

民艺画廊的总监Philippe Boudin认为，在经过了十年的沉寂之后，日本艺术品市场可能会发生重大变化。

日本艺术品市场正在吸引越来越多的买家。根付、印笼和浮世绘如今仍然受收藏者的追捧，也同时有更多买家正在逐渐对其他日本艺术品产生兴趣。

民艺画廊如今的客户遍布中国、香港、印度尼西亚和新加坡。其中不少藏家是因为中国艺术品市场定价过高或者被随处可寻的赝品打消念头。



**Left:** an early 19th century lacquer box and cover, Edo period, from Cristina Ortega.

**Below:** Paris dealer Cristina Ortega.

### PARIS DEALER CRISTINA ORTEGA BEGAN DEALING IN JAPANESE ART MORE THAN 30 YEARS AGO, STARTING HER TRADE EVEN BEFORE SHE WENT TO UNIVERSITY.

Japonism – the impact of the opening up of Japan on the art of Europe and America – was her starting point and it continues to fascinate. “Maybe,” she says, “it was the first world cultural movement.”

Japanese art found its way to France via Dutch

merchants in the Edo period (Marie-Antoinette was a big collector of Japanese lacquer works) but it took the country by storm in the second half of the 19th century.

The love of the mysterious East was fuelled by international exhibitions, the sale of imported items through department stores and luxury boutiques and by influential publications such as *Le Japon Artistique* by Louis Gonse.

He was just one of many great French collectors at the time: another was the compulsive Madame Clémence d’Ennery (1811-99) whose 7000 Chinese and Japanese objects housed in a Second Empire style mansion on Avenue Foch now form Ortega’s favourite museum in Paris.

Fashions, of course, do not last forever. Ortega (pictured above) says the appreciation of Japanese culture is no longer widespread in French collecting circles.

“There is a real lack of scholarship. As a dealer, there can be great opportunities to buy but it’s amazing how little some French buyers of art and antiques know about Japanese pieces.”

Education is one of the reasons she participates in the *Parcours de la Ceramique*, the annual gathering of specialist ceramics dealers in the Carré Rive Gauche district of Paris (usually held in late September).

Happily, Ortega says, there are still specialist European collectors – “always a pleasure to deal with” – and the internet is “a strange way of doing business but a great opportunity to meet new collectors and museum buyers”. Some pieces are sold to Japan, often following an exchange of emails, and Chinese collectors too are starting to buy Japanese pieces as they recognise they represent exceptional value for money.

“I think the values of many types of Japanese art are low at the moment. Dealing also in Chinese antiques, everything Japanese seems cheap.”



#### EXHIBITION

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**AFTER WHAT HE CALLS A “SLEEPY DECADE” PHILIPPE BOUDIN, DIRECTOR OF MINGEI ARTS GALLERY IN PARIS, SENSES A SEA CHANGE IN THE MARKET FOR JAPANESE WORKS OF ART.**

A specialist in “the simplicity and beauty of Japanese art” for ten years, he has recently seen a significant evolution in both collecting tastes and the buying audience.

“The Japanese art market seems to be attracting more and more people. There are still collectors of netsuke, inro and ukiyo-e which have long been popular, but the buying audience is starting to discover other aspects of Japanese art and the historical factors that make France such a good storehouse of Japanese art.”

A favourite recent sale to a Belgian collection was a deerskin falconry costume made for a daimyo (lord) from the middle-late Edo period.

The incredibly fine feather designs were added by applying smoke fumes through a katagami (paper stencil) – a technique said to have been brought to Japan from India centuries ago.

The Mingei Arts Gallery are also now working with clients from China, Hong Kong, Indonesia and Singapore.


Some are collectors who have been priced out of the Chinese market or deterred by the problems that now surround authenticity.

Fakes are simply less of an issue in the Japanese market. As Boudin points out: “The arts of Japan were less copied than the works of Chinese art.”



**Above:** this early 19th century Rinpa School six-fold paper screen made by Suzuki Kiitsu (1796-1858) is guided at €120,000 from Mingei Arts Gallery in Paris. Painted in ink and colour on a gold ground, it depicts an autumn field of chrysanthemum, pampas grass, bellflower, fern and sarsaparilla. It measures 4ft 8in x 11ft 6in (1.41 x 3.52m).


**Below left:** Philippe Boudin, director of Mingei Arts Gallery, and his wife Maiko Takenobu, specialise in antique and contemporary Japanese art with a focus on Mingei – the hand-crafted art of ordinary people.



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*N.B. For similar works, see “The Baur Collection”, Geneva, by John Ayers.  
“The Nasser D. Khalili Collection of Japanese Art, Volume V, Part II, #146.*

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In particular AAA provide a way for Chinese collectors to understand and explore the rich possibilities of buying at auction in the UK.



Qing dynasty ingot-form lacquer box and cover and hardwood stand  
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Qianlong famille rose vase with Imperial poem  
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This silver box and cover, illustrated right, will be part of Sworders Fine Art Auctioneers Asian Art sale on November 16



Timed to coincide with Asian Art in London's Late Night Opening in St James's, AAA will hold a special viewing event to showcase pieces – both Asian art and jewellery – due to be sold in upcoming sales.

**Rountree Tryon Galleries,  
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AT 3:00 PM CET

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ZHANG LI - PORTRAIT OF A GIRL  
Oil on canvas, 60.5 x 50 cm.

# ASIAN ART LONDON

Courtesy of Shaun Cox



Left: Sarah Percy-Davis, chairman of Asian Art in London.



Above: as part of Asian Art in London, Sydney L Moss, established in 1910, will be exhibiting Japanese lacquer inro and writing boxes, or suzuribako.

上图：成立于1910年的Sydney L Moss，作为伦敦亚洲艺术的一员，将展出日本漆器印笼和笔墨盒。

Below: Link 1, 2013, a porcelain panel painting measuring 16 x 20in (41 x 51cm) by Gan Daofu, priced at \$14,000 by Fitzgerald Fine Arts.

下图：干道甫，Link 1，2013。这件瓷板将由Fitzgerald Fine Arts出售，标价1万4千英镑。

## The power of collective marketing

CHAIRMAN SARAH PERCY-DAVIS PREVIEWS THE 18TH STAGING OF ASIAN ART IN LONDON

**IN MY PREVIOUS CAREER IN THE ART WORLD, AS CHIEF EXECUTIVE OF THE BRITISH ART AND ANTIQUES DEALER ASSOCIATION, LAPADA, I HAD FOCUSED ON EUROPEAN ART AND ANTIQUES.**

So when I was approached for the role of chairman of *Asian Art in London*, it struck me as an exciting opportunity to learn about a new, hugely diverse market that is a major force on the international art scene.

Since 1997, visitors have converged on London for *Asian Art in London's* array of gallery-selling exhibitions, auctions, receptions, lectures and seminars (this year's ten-day event runs from November 5-14).

As chairman, I act as an ambassador and spokesperson for the organisation. I work with the board to harness its expertise to the benefit of the members and look to develop partnerships and sponsorships.

The participants benefit from the power of collective marketing. *Asian Art in London* is the one event where dealers, auction houses, academics and cultural institutions unite together. We act as an overarching marketing umbrella for the programme of exhibitions, lectures, auctions and receptions.

The art for sale is world class and staggering in its range, dating from antiquity to contemporary and covering the fine and decorative arts at several price points from Chinese, Japanese, Korean, Islamic, Middle Eastern, Indian, South-East Asian, Himalayan and central Asian origins



together with export art created for the European and American markets.

The breadth of works of art on offer attracts an international collector base from Europe, US and Asia where, in particular, collectors have a keen interest in their own heritage and often buy with a desire to repatriate art of national

interest or importance.

We have six auction houses selling more than 4000 lots and a similar quantity of art being exhibited by some of the most knowledgeable dealers in the world, including several galleries from overseas. Fifty-two dealers are taking part.

London has always been an important



Left: an Indian watercolour depicting the fruits and flowers of *Bombax ceiba*, a large Indo-Malayan tree that flowers before the leaves. The watercolour is heightened with gum Arabic on English paper watermarked, 'J Whatman' and originates from Calcutta, dating to c.1800-05. It measures 20 x 14in (52 x 37cm) and is priced at £38,000 from *Asian Art in London* participant Simon Ray.

左图：印度加尔各答水彩静物画，1800-05年左右，将由Simon Ray出售，标价为3万8千英镑。

#### MY FAVOURITE SPOTS IN LONDON TO...

**EAT:** Social Eating House, 58 Poland Street, Soho. Great atmosphere, a little noisy but the chef is creative and the food is exquisite.

**SLEEP:** The houses of friends and family are always best. But for visitors to AAL, check out Mandarin Oriental and special rates at the new Dorsett hotel, Shepherd's Bush.

**DRINK:** If you are lucky enough to be taken to private members' club 5 Hertford Street, try the mojitos.

**SHOP:** Kings Road and Bruton Street but – more often – Bicester village, just an hour by coach from London.

**GET A CULTURE FIX:** the Victoria and Albert Museum or the National Gallery – but I love to check out all the art and antiques fairs too.

“Although the recent crash in Chinese equities will undoubtedly have an impact in real and psychological terms, the power of China’s nascent consumers cannot be under-estimated”

art market centre but we must continue to work hard to retain our global position.

How will the market fare in 2015 and beyond? Although the recent crash in Chinese equities will undoubtedly have an impact in real and psychological terms, the power of China’s nascent consumers cannot be under-estimated.

Most commentators predict the ‘downside’ will be far less severe than the aftermaths of previous market bubbles.

What is new for *Asian Art in London* this year?

As well as the loyal partners who have supported the event for many years, there are several new sponsors for 2015 who are helping to raise our exposure, including Fortnum & Mason, Dorsett Hospitality and Richard Thompson Insurance Brokers.

This year’s gala party will be held at The Mandarin Oriental, Hyde Park on Friday, 6 November, a departure from our usual museum location.

In honour of the Year of Cultural Exchange, the event is being held in association with the Cultural Office, Embassy of the People’s Republic of China to the UK.

The *Asian Art in London Symposium*, another new initiative for 2015, will be held at The Royal Institution, Mayfair on November 5. Titled *The Psychology of a Collector*, the day will take those attending on a journey that not only reveals extraordinary works, people and places but will also expose the thought processes behind revered collectors.

Speakers – who are invited to

在她的早期艺术职业生涯中，Sarah Percy-Davis主要侧重于欧洲古董艺术。当被问到是否愿意接管伦敦亚洲艺术周的主席职位的时候，她看到了一个学习全新多元化市场的机会。

伦敦亚洲艺术周始于1997年，参加艺术周的画廊展览、活动、拍卖、开幕式、讲座和座谈会的人们络绎不绝。今年的活动长达十天，将于2015年11月5-14日舉行。

作为主席，Percy-Davis是这个组织的大使和代言人。

伦敦亚洲艺术周是一个将古董商、拍卖行、学术和文化研究中心齐聚一堂的活动。市场聚集在一起的力量让参与者获益匪浅。

待售的艺术品在同类中是令人惊艳的世界等级，从古董到当代及装饰作品，从低价到高价，来自于中国、日本、韩国、伊斯兰、中东、印度、东南亚、喜马拉雅和中亚、还有为欧洲美国市场打造的来自于中国和日本的外销工艺品应有尽有。

参加者还包括八家拍卖行，届时将拍卖超过四千件拍品，还有六十五家世界顶级知名古董商。

今年的伦敦亚洲艺术周开幕晚会将于11月6日星期五在海德公园的The Mandarin Oriental举办。为了纪念中英文化交流年，本次活动将与文化处和中国驻英国大使馆联合举办。

2015年创始的伦敦亚洲艺术周研讨会将于11月5日在梅菲尔区的皇家学院举办。今年的主题是藏家心理学。

门票可在伦敦亚洲艺术的网站 [asianartinlondon.com](http://asianartinlondon.com) 购买，您也可以同时浏览其他活动亮点或者下载手机软件和指南。

provide a personal insight into their own collecting addictions – include curators from the British Museum and The Art Institute of Chicago, as well as well-known personalities, such as the US financial adviser and author, Alvin Hall and the British writer and historian, William Dalrymple.

Tickets can be purchased via the *Asian Art in London* website where visitors can also preview some of the highlights or download the iPhone app and guidebook to keep abreast of exhibitions, previews, lectures and events.

I recommend you plan your visit in advance – there is much to see and do in London and the best restaurants are booked up quickly.

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

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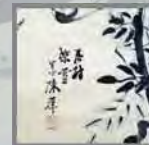
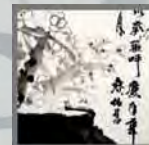


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Right: Shao Yixuan (1886-1954)  
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Left: Dr Rita Giannini of the Cranfield Forensic Institute team preparing a piece of Chinese porcelain for inspection using Laser Ablation Inductively-Coupled Mass Spectrometry.

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# When technology meets connoisseurship

IVAN MACQUISTEN ASKS COULD SCIENCE HELP MAKE THE ASIAN ART MARKET A SAFER PLACE TO BUY?



**Left:** Colin Sheaf, global head of Asian art for Bonhams and chairman of Bonhams Asia, has nearly 40 years' experience setting up and running departments specialising in Chinese, Japanese and South-East Asian art in New York, Hong Kong and London.

**COLIN SHEAF, GLOBAL HEAD OF ASIAN ART AT BONHAMS, IS AMONG THE FEW CURRENT AUCTIONEERS WHO REMEMBER THE ADVENT OF THE THERMOLUMINESCENCE (TL) TEST AS A MEANS TO HELP IN DATING OF OBJECTS MADE IN CLAY.**

In his very first weeks working at Christie's Chinese art department in 1976, he would deliver sherds from ancient pots to a laboratory in Oxford where Stuart Fleming (later the author of *Thermoluminescence Techniques in Archaeology*) was working on the technique as a PhD student.

The science was relatively simple but the application brilliant. The older the ceramic object, the more radiation it had absorbed over its lifetime and the brighter it would glow when heated in the lab.

At the time it represented a major breakthrough and – for three decades at least – was the standard test applied to pottery figures from the Tang and Han dynasties.

Sheaf's belief in the power of technology and the scientific method to aid connoisseurship in art and antiques – one that began at the very start of a 40-year career – continues today.

At a time when issues of authenticity dominate the market for Chinese works of art, he says it is no longer enough to rely on the expert's eye.

"The fakes are too good, and so the standards of proof have to improve. It's one thing deciding an object is wrong straight away, but deciding that it's right is much more difficult.

"If there is a single objective to the Bonhams-Cranfield project, it is to use rigorous scientific expertise to narrow down the subjective decision-making in key areas, improving our confidence that an object is authentic for explicit reasons."

## TESTING FACT FILE

### SURFACE TECHNIQUES (NON-INVASIVE):

#### ■ X-ray Fluorescence (XRF)

Chemical elements emit their own characteristic signature when bombarded with X-rays. XRF is particularly valuable in the analysis of paint pigments.

#### ■ Scanning Electron Microscopy (SEM)

SEM uses a focused beam of electrons to produce both an image of an object's surface and information showing the type and amount of elements present.

### TRACE ELEMENT TECHNIQUES (INVASIVE):

#### ■ Radiocarbon dating

Useful for dating objects to a timespan of a hundred or few hundred years, but usually less useful for more exact dating. Applies only to organic materials and is not applicable to porcelain.

#### ■ Thermoluminescence (TL)

Porcelain and pottery absorb radiation over their lifetime which is re-emitted as light when artificially heated in the lab. The older the object, the more radiation it has absorbed and the brighter it glows.

#### ■ Laser Ablation Inductively Coupled Mass Spectrometry (LA-ICPMS)

This portable system uses a laser to 'ablate' away a microscopic area of the object under test. A plasma torch then splits up the sample and allows the key elements to be analysed. The Cranfield/Bonhams project uses this technique to analyse trace elements in the glazes, pigments and 'paste' of porcelain to help identify the date, geographic location and even the specific kiln where an object was fired.

The Bonhams-Cranfield project to which he refers began in 2011 as a joint initiative between the London-based auction house and the Laboratory for Archaeomaterials Research and Analysis at the Cranfield Forensic Institute in the Oxfordshire countryside.

The aim is to develop an extensive database for the testing of Chinese ceramics that in the not-too-distant future could set a global industry standard.

The promise of a robust verification service comes with Cranfield's development of a technique known as Laser Ablation Inductively Coupled Mass Spectrometry (LA-ICPMS) based on the principles of trace element analysis.

Trace element analysis – the use

of chemical techniques, such as X-ray fluorescence spectrometry, to determine the elements present in minerals – is not in itself new science.

What is new is the application of its principles to the glaze, paste and pigments used in Chinese porcelain – and the use of a laser to take the sample.

It follows increasing concerns over the veracity of the TL test and its limitations as an invasive procedure that requires two sampling holes. As Sheaf puts it: "Thermoluminescence can certainly tell you if an object is wrong, but it can't any longer absolutely say that it is right."

Previously there was a trade-off to be made between the diagnostic 'certainty' of invasive techniques and the



The Cranfield Forensic Institute have also pioneered research analysing chromium in European porcelain decoration. Here Dr Kelly Domoney of the Cranfield team is working on a Meissen cup.

Copyright Cranfield Forensic Institute, Cranfield University

## “It’s one thing deciding an object is wrong straight away, but deciding it’s right is much more difficult”

less conclusive findings of non-invasive methods.

Cranfield testing is ‘invasive’ in only the most minimal sense, using the point of a laser to create a hole on the surface of the object that is less than 0.1mm across.

“It is invisible to the naked eye... well, to mine anyway,” says Sheaf.

With the sample removed, its precise chemical make-up can be determined and the results compared to those from similar ‘control’ pieces on a database of objects verified as genuine.

Essentially the science is looking for things that wouldn’t be there in the genuine object or for things that are missing that should be there.

These components are very specific and

hard to recreate. A good match and it’s possible to narrow down dramatically the probability that your piece of porcelain is of the same date as the database samples.

Sheaf gives the example of cobalt oxide used to create the famous blue decoration since mass production of porcelain began at Jingdezhen in the 14th century.

“If you break down the trace element composition of cobalt in a Chinese object, you’ll find the key elements like manganese will vary depending on the date of manufacture.

“This is because across time the cobalt used by the Chinese potters was sourced from different places” – arriving first

宝龙亚洲艺术总监Colin Sheaf相信科技的力量能鉴定艺术品和古董。

1976年，在他刚加入佳士得的最初几周，他的工作就是将高古瓷片送去牛津的实验室做当时正在研发的热释光测试。

在当时那是一个突破性的测试，在之后的至少三十年的时间里，它是鉴定汉代和唐代陶像年代的标准。

现今这个由中国艺术品的真实性主导市场的时代，已经不能完全依赖专家的眼力了，Sheaf先生说。

“仿品做的实在是太好了，所以验证的标准也需要提高。”

宝龙克兰菲尔德是一个始于2011年，由伦敦拍卖行和牛津郡的克兰菲尔德司法鉴定中心自发的合作项目。

它的目的是在不久的将来将测试中国瓷器的数据库提高到一个全球产业标准。

克兰菲尔德的科学家们把“痕量元素分析”的法则运用到中国瓷器中使用的釉水、粘土和颜料上。

他们用激光在测试体的表面上从一个肉眼看不出、直径小于0.1毫米的小洞提取样本。然后再分析化学成分，接着和数据库中已经确认为真品的数据进行比较。

Sheaf先生用十四世纪就闻名的景德镇青花瓷中使用的氧化钴举例。

“在中国艺术品中，钴的成分会根据制作时期的不同而改变。这是因为在不同时期，中国的制陶工人获得钴的来源也不同。”最开始是波斯，后来是本地取材。

三年来，这个项目的成果是非常鼓舞人心的。但是，从中国最有代表性的朝代中选取可信的瓷片制作出的数据库仍需要扩充。合伙人也正在寻求更多的资金赞助。在未来他们每年有可能做一千次左右的商业性测试，每次费用为300英镑。

如果测试水平提高，这对于仿造者来说代表什么呢？

“问题在于要永远走在仿造者前面。我们非常清楚利益越大，诱惑越大。值得庆幸的是痕量元素是很难再创造的。所以只要我们越迟公开关键细节，仿造者需要反应的时间就越久。”

Sheaf先生相信宝龙参与克兰菲尔德项目传达了一个有力的信息给市场。“我们的名声是最重要的。我们为我们所拍卖的物品提供保障，这也同时给我们自己加上了巨大的压力。”

continued on page 36

Dr Kelly Domoney of the Cranfield team works on a Meissen vase.

Copyright Cranfield Forensic Institute, Cranfield University



continued from page 35

in cake-form from Iran and later from domestic sources.

So what is next for the project?

“The first task, within our three-year deadline last year, was to establish that the science works. I’m happy to say that it seems pretty encouraging although we are not setting out to do anything public until we are absolutely satisfied that our methodology is as robust as it can be.”

This, he adds, is essential when the evidence provided by the lab will inevitably be used in legal disputes regarding the dating of very valuable works of art.

The database too, focused on items from the most commercially significant periods of Chinese ceramics, is growing but not yet exhaustive – “we will always be very grateful for relevant sherd donations” – and more funding is required.

One solution under consideration is to employ a full-time student or scientist based at Cranfield to work on building the data and to undertake some commercial testing. It would probably cost a sponsor around £50,000 a year with the promise in the future of perhaps 1000 commercial tests a year at £300 a time.

## FACT FILE

Colin Sheaf breaks down art authentication into three categories.

■ **Connoisseurship** – an expert’s ability to recognise the brushstrokes of an artist, the weight of a bronze or the proportion of a pot. “As a specialist, for example, I can pick up a bowl and know that it is wrong immediately, without having to look at anything else, because it is simply far too heavy.”

■ The indefinable concept of **The Eye** – the intuition shown by some lucky individuals as to whether an object is ‘right’ or ‘wrong’.

■ **Forensic Science** – the use of technology and cold scientific fact in a way that individuals cannot learn to do by themselves.

And if the testing is getting better, what does that mean for the fakers?

“The problem is always to remain ahead of the fakers. We are very conscious that with a great deal of money at stake, there are huge incentives for a new generation of fakers to sharpen up their forging techniques even further.

“Happily trace elements are very hard to recreate and can’t be included retrospectively in fired ceramics. So the longer we don’t disclose the key details, the longer the fakers cannot respond.”

At the very least, Bonhams’ involvement in the Cranfield project is sending a powerful message to the market.

“This is one of the most highly

competitive collecting markets in the world, which means that the pressure to win consignments is immense.

“However, reputation is of the utmost importance. For example, we have an object in our storage at the moment that’s either worth £250,000 or nothing. When it first came in we had an uneasy feeling that it was wrong.

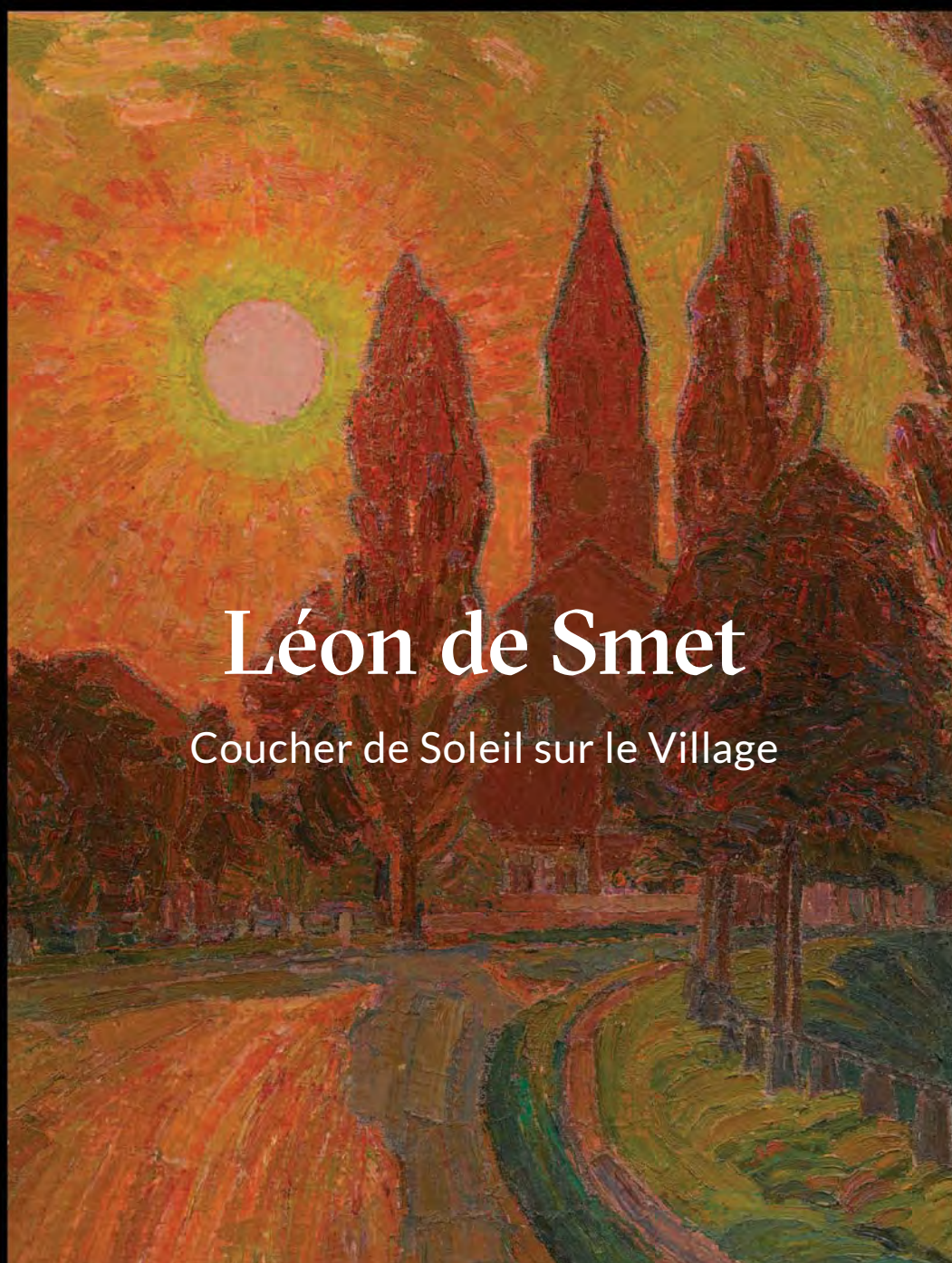
“Then we convinced ourselves it was right. But now we simply can’t get away from our initial conviction that some of the key criteria are just that little bit off. So it will be returned to the owner.

“We offer a guarantee on what we sell and this puts huge pressure on us to get things right.”

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Above: Michael Trautmann, head of Asian art at Nagel

# ‘A great market lies in front of us’

ANNE CRANE TALKS TO MICHAEL TRAUTMANN, HEAD OF ASIAN ART AT NAGEL AUKTIONEN IN STUTTGART, ONE OF EUROPE’S LEADING AUCTIONEERS

**When did the Asian art department start at Nagel and how long have you been an Asian art specialist there?**

The Asian art department had just been founded when I started my career at Nagel Auktionen in 1989 as a young trainee. I’ve been head of the department for almost 25 years.

**How many people are there in your department?**

I manage a five-member team that works with an international network of specialists including our representative offices in Beijing and Hong Kong.

**How many series of Asian sales does Nagel hold each year?**

Twice a year, in June and December, we hold specialist Asian art auctions, in which up to 7000 objects come under the hammer.

**How much have the Asian art sales at Nagel grown in the past decade?**

The market for Asian art, notably Chinese art, has witnessed a major explosion. Only a few years ago the Asian art department was turning over €5m-6m. Today, with up to €25m in a single auction, the department accounts for almost two-thirds of Nagel’s turnover.

**Is there a specific moment when you realised that the market had changed?**

From 2002-03 onwards the number of Chinese buyers at our sales increased rapidly. Every day we received more requests from Asian clients. Business

relationships were established and offices opened in Hong Kong and on the Chinese mainland. Our first Beijing viewing of selected objects was in 2004. The event was broadcast on Chinese state television and 6000 people visited.

In 2004 we had our first seven-figure hammer price – €1.06m for an Imperial blue-glazed vase from the Yongzheng period (1723-35) – a strong price for monochrome porcelain. After that things really took off.

**How much material is consigned from Germany and how much from elsewhere?**

The majority of our 6000 to 7000 Asian lots are brought to us from continental Europe. Consignments from Germany represent about 60% of the objects that we sell.

**What are the historical factors that make Germany a good storehouse of Asian art?**

Since the first European museums of Japanese and Chinese art opened at the end of the 19th and the beginning of the 20th century, Germany has shown a great appreciation of Asian art.

After more than a century of collecting, Germany still has a large pool of Asian art from which to draw. It’s also true that Germans have the reputation in China as being hard-working and trustworthy.

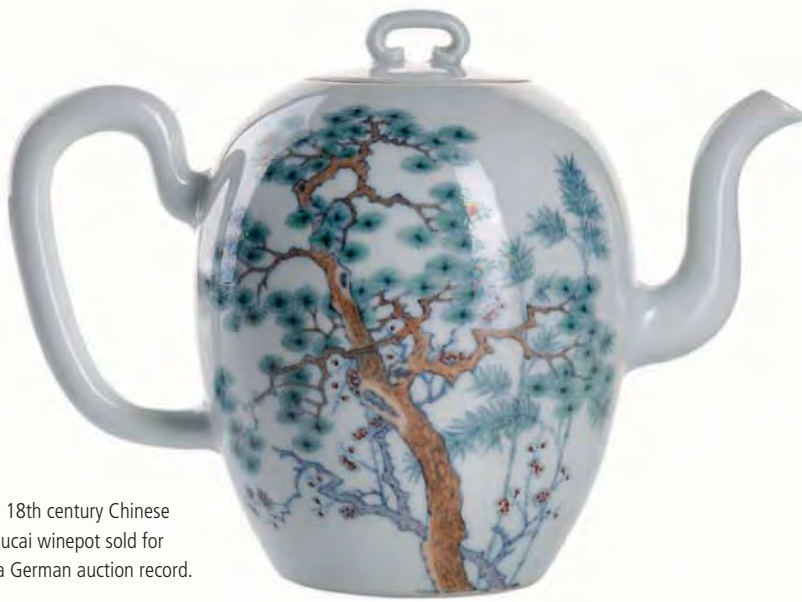
The reasons for this are probably historical: Germany did not participate in the looting of the Old Summer Palace by European armies in 1860.

**Is an old European provenance more important to buyers than ever?**

The booming market has prompted vast numbers of forgeries and so a German provenance may promise a certain amount of security. Chinese buyers know that in Europe it is still possible to find objects of truly high quality that once belonged in a Chinese Imperial context.



Above: a Tibeto-Chinese gilt-bronze figure of Yamantaka from the first half of the 15th century, 7in (17cm) high, sold for €692,000 in June 2015.



Above: an 18th century Chinese imperial doucai winepot sold for €3.73m – a German auction record.

## “Act quickly, convince vendors of your expertise, estimate accurately and deliver good results”

### Do you spend a lot of time on the road gathering consignments?

Many potential consignors contact us directly but I do spend a lot of time making acquisitions in the traditional way, which includes visiting customers, attending expert's days, going to museums and exhibitions throughout the world and spending a lot of time in Hong Kong and on the Chinese mainland.

### Is sourcing honest, fresh material increasingly difficult?

Acquisition of prime quality objects is becoming more difficult. There is a shortage of goods, especially at the higher end and the market is becoming more competitive and demanding. You have to be prepared to act quickly, convince vendors of your expertise, estimate accurately and deliver good results.

Promotion too is important. During *Asian Art in London*, Nagel will be previewing selected items for sale in The Pine Room of the Westbury Hotel in Mayfair from November 8-11.

### What is the most valuable item you have sold in your career?

In 2013, we sold a rare Chinese Imperial doucai winepot from the 18th century for €3.73m, a German auction record.

### What proportion of your buyers are mainland Chinese?

Europeans now account for just a small percentage of buyers – only occasionally buying at the higher echelons of the market.

More than 90% of auction purchases are made by Asian customers, particularly Chinese. The proportion of Chinese buyers from Hong Kong and mainland Chinese is evenly balanced.

### How have Chinese buying tastes changed in the past 10 years?

A broad variety of buyers now show interest in Chinese art. A couple of years ago their main goal was the recovery of cultural heritage, which was scattered across the world during the Chinese colonial period. Today buyers are primarily looking for good investment. Their targets are more specific and quality orientated.

### Which areas of the market still represent good value for money?

Japanese works of art are very reasonably priced and not all Chinese art is expensive or has seen great increases in value.

Ming and early Qing paintings as well as snuff bottles are good examples of this. However, I believe that Imperial wares offer the best value because of their superb quality and history.

### What do you identify as the greatest challenge to the Asian art market and the biggest opportunity?

The increasing shortage of goods in Europe and the weakening Chinese economy are cause for concern. However I see potential in sparking the interest of Chinese buyers for European art.

At Nagel we translate our catalogues of European art and antiques and modern and contemporary art into Mandarin to promote our sales in China. This approach is showing some success. A great market lies in front of us.

### Do you require clients to pay a deposit if they wish to bid on expensive items?

Yes. Participation in an auction has not always been regarded as a binding act by some Asian buyers. Purchases were often not followed by payment.

Many auction houses try to prevent such situations happening by asking for a deposit. They do it with success and so do we.

### Do you have a favourite museum for Asian art?

My favourite museum is the National Palace Museum in Taipei. I can easily spend hours – or even days, there.

In Europe I like to visit the British Museum in London or the Musée Guimet in Paris. In Germany I recommend the Museum für Ostasiatische Kunst in Cologne.

### What would be your dream Asian artefact to own?

Too many come to mind. Even after all these years I repeatedly come across new pieces that inspire me and grab my attention.

I am fortunate that my work is also my passion – but you realise that you cannot own it all.

Michael Trautmann先生的拍卖事业于1989年在德国斯图加特的纳高开始。他作为部门主管已经将近25年。

这个部门在过去的十年中发展迅速，现在在北京和香港都有办公室，Trautmann先生的大部分时间也都待在那里。

每年拍卖的6000-7000件物品中，大部分来自欧洲的藏家。六月份和十二月份的两场拍卖如今更是贡献了纳高每年将近三分之二的营业额。仅仅几年前亚洲部门的营销额为五百至六百万欧元，如今每场可接近两千五百万欧元。

Trautmann先生说市场由2002年中国买家的数量激增而改变。纳高于2004年在北京举办了第一场部分藏品预展，那一年一件雍正官窑蓝釉瓶拍出了106万欧元的成绩。

中国买家知道在欧洲仍然有找到高品质的藏品的可能。德国藏家自从十九世纪末第一个有关日本和中国艺术品的博物馆建成以来，就一直对亚洲的文化极其推崇，Trautmann先生说在如今这个到处是赝品的市场，一个欧洲旧藏的来源可以给买家一定的保障。

征集高质量的拍品开始变得困难。藏品资源开始匮乏，市场竞争也变得更加激烈。Trautmann先生说你必须做好快速行动的充足准备，同时用你的专业水平说服藏家，估价准确并拍得最高的价格。

超过90%的拍卖品是由亚洲客户买走的，尤其是中国客户。品味在改变。几年前多数买家的主要目的是将散落在世界各地的文物遗产回归，如今买家主要是寻求优良投资机会。他们的目标变得更具体，对品质要求也更高。一个很好的例子就是2013年一件十八世纪宫里出的斗彩酒壶卖了373万欧元，破了德国拍卖纪录。

某部分市场仍然可以代表价值。一些非常好的日本艺术品卖的价钱很低，也不是所有的中国艺术品都可以卖的很高并升值。明器和十八十九世纪的外销瓷就是很好的例子。

当被问到未来亚洲艺术品市场最大的挑战是什么时候，他说最大的担心来源是欧洲越来越少的资源和中国经济的下滑趋势。

但是，他相信中国买家正在对欧洲艺术品产生兴趣。在纳高，欧洲古董艺术品以及现代和当代艺术的图录都被翻译成中文并在中国做宣传。

# KOLLER



LIN FENGMIAN, ink and colour on paper, 66 x 64 cm. Swiss private collection since 1956.

## Asian Art

Auctions in Zurich: November 17–18, 2015

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# FINE CHINESE WORKS OF ART

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# ASIAN ART HAMMER HIGHLIGHTS PART I



**Above:** the Pahari school of Indian painting, set up in the late 18th century under the patronage of Raja Dalip Singh, flourished in the Punjab hill states of Guler, Kangra and Basholi. Most surviving miniatures depict Hindu subjects – typically illustrating such epics as the Bhagavata Purana and the Gita Govinda.

The collection of Françoise and Claude Bourelier sold by Artcurial in Paris on May 12 included this illustration for the Gita Govinda. Ascribed to Guler or Kangra c.1775-80, the 6 x 10in (15 x 25cm) gouache is thought to be part of a series commissioned by Rajah Sansar Chand on the occasion of his marriage and attributed to the workshop of the celebrated artist Nainsukh.

The Pahari painting scholars Fischer and Goswamy have described this particular series as “among the finest achievements of Pahari painting”. Selling to an Asian collector at €265,000 (£203,845), it set a new high for an Indian miniature sold in France.

十八世纪末哈哈里流派的画作是所有印度微缩作品中最受推崇的。巴黎Artcurial于5月12日拍卖的Françoise and Claude Bourelier 收藏中，就包括这件描述印度教记达-戈文达圣歌的画作。这件水彩画约15x25厘米大小，画于1775-80年左右，被认为是由Rajah Sansar Chand为他的婚礼特意定制的一部分。这件作品被一个亚洲藏家由26万5千欧元(20万3845英镑)买走，是法国出售的印度微缩画的新纪录。

**Right:** this 19th century inlaid gold lacquer four-case inro is based on one of the most famous of all medieval Japanese lacquer works, a 13th century writing box in the Tsurugaoka Hachimangu shrine in Kamakura.

It was made by Nakayama Komin (1808-70) with the attached netsuke, engraved to a gold plate with an owl perched on a pine branch, signed by Shoyo Ryomin. Its illustrious former owners included John Pierpont Morgan, Charles A. Greenfield and Edward Wrangham whose collection it entered in 1999.

At Bonhams’ fifth sale of the Wrangham collection on November 5, 2014 it was secured for £65,000 against a £25,000-30,000 estimate.

这件十九世纪描金四层髹漆印笼是根据一件最著名的收藏于日本镰仓市鹤冈八幡宫十三世纪髹漆笔墨盒制成。这件印笼带有根付，由中山胡民(1808-70)作，在镀金上绘有一只站在松树枝上的猫头鹰并带有签名。这件于2014年11月5日在宝龙伦敦出售，估价为2万5千到3万英镑，最后成交价为6万5千英镑。



**Right:** consigned from a European private collection, this Imperial Qianlong gilt-bronze and hardstone double-phoenix vessel sold for £400,000 at Bonhams in London on November 6, 2014.

The phoenixes, modelled standing beside a tree trunk, represent the ‘female’ yin position. A dragon, presenting the ‘male’ yang position, is represented on the base as a finely engraved beribboned double vajra piercing four ruyi-shaped cloud scrolls.

Two other Qianlong double-phoenix vessels have appeared at auction in the past decade but neither had retained its original foliate-rim liner, which is thought to be unique to Bonhams’ cast.

由一个法国私人收藏送拍，这件乾隆铜鎏金嵌宝双凤式花插于2014年11月6日在宝龙伦敦拍得了40万英镑。

在过去的十年中，还有其他两件乾隆双凤式花插出现在了拍卖场中，但是它们没有一件带有这个模子中最特别的原始花口内胆。



**Above:** this exceptionally rare Sancai ‘phoenix-head’ ewer from the early Tang dynasty sold well above its £40,000-60,000 guide to London dealers Eskenazi for £2.3m at Sotheby’s in London on May 13.

Modelled in the form of a Sasanian metal ewer and applied with Hellenistic-inspired decoration, the 14½in (37cm) high vessel had been consigned by a private Japanese collector. It bore a label for the early 20th century collection of the Chinese art dealer L Wannieck.

这件极其稀有的唐早期凤首瓶由远超过估价4-6万英镑的230万英镑的价格在5月13日于苏富比伦敦由埃斯肯纳茨购得。这件高37厘米的凤首瓶器型受波斯萨珊王朝金属酒壶带希腊风格装饰的影响，是由一个日本私人收藏送拍的。它带有二十世纪初中国艺术古董商L Wannieck 的收藏标签。

# WOOLLEY & WALLIS

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## ASIAN ART

17th and 18th November 2015



A rare pair of Chinese *chengxiangmu* dragon and phoenix cups, late Ming/early Qing dynasty, 8.3cm.

*Provenance: an English private collection, Wiltshire.*

Estimate: £10,000 - 20,000

晚明/清 沈香木雕龍鳳呈祥盃 一對

來源：威爾郡英國私人收藏

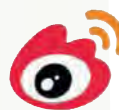
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# ASIAN ART HAMMER HIGHLIGHTS PART II



**Above:** Sakamoto Goro, founder of Tokyo's Fugendo Gallery, was well known as a man who competed fiercely for the works he wanted. In 1972, he paid a world-record price for a Yuan dynasty wine jar at Christie's. When it was contended that the price he had paid was too high he simply said: "Good things are expensive."

Christie's sold 16 lots from his collection in London on May 11 including this 17th century Nanban six-fold screen sold within estimate for £680,000.

Painted with a Portuguese trading ship arriving in Japan, it is one of around 90 recorded Nanban screens (the term used by the Japanese to describe Europeans) and measures 4ft x 12ft 2in (1.22 x 3.73m) long. It was in exceptional condition, having been stored away 'for centuries'.

佳士得于2015年5月11日从东京不言堂的创始人坂本五郎的收藏中拍卖了十六件藏品，其中包括这件十七世纪六扇屏风，成交价为68万英镑，在估价之内。

它生动的描绘了葡萄牙船队抵达日本的场景，类似屏风大概有九十件，尺寸为1.22x3.73米。由于几个世纪以来一直被仓储保存，它的品相非常良好。



**Above:** Robert Ellsworth (1929-2014) was a Manhattan, New York dealer in Ming dynasty furniture and works of art. A supporter of architectural restoration projects in Huangshan and an honorary Chinese citizen, his collection established new price levels for Chinese furniture when sold by Christie's New York in March 2015.

Several features distinguished this set of four huanghuali chairs from other horseshoe-back armchairs or qunyi: the curve of the crest rail, the hook handles, the three-part backsplat with a carved openwork panel, and the beautifully figured timber suggestive of a landscape. All suggest they were constructed by a master craftsman.

Ellsworth had owned them for more than 40 years. Estimated at \$1m, they sold at \$9.7m, a record for huanghuali furniture.

安思远(1929-2014)是一个纽约的明代家具和艺术品的古董商，拥有中国名誉公民身份，他的收藏于2015年3月在佳士得纽约拍卖的时候破了中国家具的平均价格记录。

安思远拥有这组四件黄花梨圈椅超过四十年。它们的工艺显然出自一个大师级工匠之手。估价为一百万美元，成交价为970万美元，破了黄花梨家具的拍卖记录。



**Left:** on November 27, 2014 Nantwich, Cheshire auctioneers Peter Wilson sold this large Qianlong (1736-95) mark-and-period doucai 'lotus and bats' jar and cover for £350,000.

The jar was offered for sale by the descendant of a Liverpool shipping merchant who had brought it back from China.

Admired for its 18in (46cm) body decorated in doucai enamels outlined in gilt with foliate lotus scrolls and iron-red bats in flight – respectively symbols of enlightenment and good fortune – no other closely related vase appears to have been published.

In 2011 it had failed to sell at Sotheby's in London but was offered in Cheshire with a substantially lower estimate of £150,000-200,000.

这件乾隆斗彩缠枝莲纹将军盖罐于2014年11月27日在柴郡的Peter Wilson拍得了35万英镑。

这件盖罐高46厘米，以含义为觉悟的莲花和代表好运的蝙蝠作为图腾，由一个利物浦船商从中国带回英国，被他的后人送拍。



**Above:** this 12½in (31cm) diameter carved cinnabar lacquer box and cover sold at Tennants of Leyburn, North Yorkshire on November 14, 2014 is probably early Ming dynasty. To all surfaces, it is carved and incised through countless layers of lacquer with budding and flowering plants, including camellias and lotus.

It came from the family of Sir Rutherford Alcock (1809-97) who was appointed consul at Fuchow in 1844 and Shanghai the following year. Moving to Japan in 1858 where he was consul-general, he was organiser of the Japanese Display at the 1862 London International Exhibition. An estimate of £2000-3000 was left way behind as bidding reached £65,000.

这件于11月14日在北约克郡Tennants 拍卖的31厘米的髹漆盖盒，生产年代可能为明代早期。它来自于Rutherford Alcock 爵士(1809-97)家族，Rutherford Alcock 爵士曾于1844年被派往福州担任领事，隔年去了上海就职。最后落锤价6万5千英镑，远超过2-3千英镑的估价。



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# AUCTIONATA

# ASIAN ART HAMMER HIGHLIGHTS PART III



**Above:** paintings depicting the infrastructure of the 18th century China trade – and in particular the European-owned warehouses built on the shores of the Pearl River at Guangzhou (better known as the Hongs of Canton) – have long been prized in the West.

This spectacular example measuring 3ft x 9ft 1in (92cm x 2.76m) and rendered in gouache on silk, c.1770, emerged for sale at Gorrings in Lewes, East Sussex on October 23, 2014.

It was brought to England around 1765 by Alexander Hume, a factory manager for the East India Dock Company and had remained in the same family since then. Estimated at £60,000-80,000, it sold at £110,000.

西方国家对收藏十八世纪描绘广东十三行的画作情有独钟。这件92厘米x2.76米的水彩绢本画于2014年10月23日在东萨塞克斯郡的Gorrings 以十一万英镑的高价成交。它由当时在东印度公司就职的工厂经理Alexander Hume于1765年带回英国，并一直在家族内代代相承。



**Above:** at Mallams of Cheltenham this jade rolling horse, part of a private collection of Chinese hardstone carvings, sold for £170,000 on October 22, 2014.

The horse, in a celadon green and brown striated stone, measured just 3in (8cm) long but was dated to the early part of the Ming dynasty (1368-1644). It was sold with an original receipt from Dunt King of Hong Kong which stated it was bought on December 14, 1962 for HK\$900 by the vendor's late husband.

A similar carving is in the collection of the Fitzwilliam Museum in Cambridge and is illustrated in James CS Lin's *The Immortal Stone*. The estimate was £20,000-30,000.

这件由切尔滕那姆的Mallams于2014年10月22日拍卖的玉雕马把件拍得了17万英镑。这件马把件呈青绿色带棕色皮，尺寸为8厘米长，定为明代早期。拍卖时附有1962年12月14日于香港Dunt King购买的原始收据，当时售价为900港币

**Right:** on December 4, 2014, Toovey's of Washington, West Sussex, sold this Imperial Qianlong famille rose and calligraphic vase for £520,000.

The 16in (40cm) vase is damaged (it has a rivet repair to the neck and some areas of loss) but belongs to a small group of highly desirable court wares that bear Qianlong's own poetic text.

Here the emperor's words, written in four different scripts, praise the merits of the four native flowers emblematic of the seasons in China: spring belongs to the peony, summer to the lotus, autumn to the chrysanthemum while plum blossom is the flower of winter. These auspicious species are depicted in the alternating panels against a pea-green ground.

The vendor believed her father had acquired the vase at a charity auction in the 1960s. It sold to a mainland Chinese bidder in the room, who secured the lot well above the £10,000-20,000 estimate.

这件乾隆绿地粉彩缠枝花卉纹开光诗题瓶在12月4日由坐落于西萨塞克斯郡的Toovey's拍得了52万英镑。

这件40厘米高的粉彩开光题诗瓶损坏严重，带有修复的铁钉和部分缺失，但是却属于极被推崇的乾隆题诗宫廷瓷器。

这些乾隆诗词由四种不同字体书写，称颂在中国代表四季的四中不同花卉：牡丹、莲花、菊花和梅花。这件粉彩开光题诗瓶被场内的一个中国买家由远超过估价1-2万英镑的优势买走。



**Below:** this pair of Yongzheng (1723-35) mark and period doucai lingzhi wine cups sold to a Chinese collector for £310,000 at Woolley & Wallis on November 12, 2014. Each standing 3in (7.5cm) high, they are delicately painted to gently flaring U-shaped bodies with four pairs of ruyi-heads divided by florets issuing scrolling leaves.

They had been purchased by a descendant of the consignor from John Sparks Ltd during the Second World War. Both Sotheby's and Christie's have sold similar pairs of cups in Hong Kong: those at Christie's selling in June 2011 for a premium-inclusive HK\$3.62m, a pair at Sotheby's bringing a premium-inclusive HK\$4.6m in October 2013.

这对雍正斗彩灵芝纹杯于2014年11月12日在威士士由31万英镑的价格拍卖给了一个中国藏家。它们在二战时期从John Sparks有限公司购得，并在委托人家族中祖传下来。



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**AN IMPORTANT LARGE GREEN JADE  
RECUMBENT HORSE,** 17th century,  
23.5cm long  
**Provenance:** Purchased from Spink and Son Ltd, 1961.



**A JUNYAO SAUCER WITH A 'MOON-WHITE' GLAZE,**  
Northern Song Dynasty,  
11.5cm diameter  
**Provenance:** George de Menasce Collection;  
purchased from Spink and Son Ltd, 1972.



**A JUNYAO 'BUBBLE' BOWL,**  
Northern Song Dynasty,  
8.25cm diameter  
**Provenance:** Purchased from Bluett's, 1964.



**AN EXCEPTIONAL 'OIL SPOT' BOWL,**  
Northern Song / Jin Dynasty,  
11.5cm diameter  
**Provenance:** James Baird Collection; George de Menasce  
Collection; purchased from Spink and Son Ltd, 1975.  
**Exhibited:** OCS, 1952; Mostra D'Arte Cinese Venezia, 1954.



**A YUEYAO 'TOAD' WATERPOT,** Western Jin Dynasty,  
7cm diameter  
**Provenance:** George de Menasce Collection;  
purchased from Spink and Son Ltd, 1974.  
**Exhibited:** Mostra D'Arte Cinese Venezia, 1954



**A RARE SOAPSTONE CHILONG GROUP,**  
late Ming Dynasty,  
9cm diameter  
**Provenance:** Purchased from Spink and Son Ltd, 1975.



**A RARE PARCEL-GILT BRONZE 'PHOENIX'  
SCROLL WEIGHT,**  
17th/18th century,  
7.5cm long  
**Provenance:** Purchased from Spink and Son Ltd, 1977.



**A YELLOWISH-GREEN JADE GOOSE,**  
Ming Dynasty,  
7.5cm long  
**Provenance:** Probably purchased in the 1970s.

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# ASIAN ART HAMMER HIGHLIGHTS PART IV

**Right:** this Yongzheng (1723-35) mark and period celadon and blue decorated charger came for sale at Lyon & Turnbull on December 2, 2014 from a private collection in Dumfriesshire, Scotland.

The client's uncle, a Japanese prisoner-of-war, had lived and worked in Japan after disarmament until moving to a large house in Yorkshire in the 1950s and later to Scotland. This 19½in (50cm) dish is carved with a central medallion of an archaic-style three-clawed chilong highlighted in blue and to the exterior with upright lotus petal lappets.

Only an identical charger sold by Sotheby's in 2004 shares this unusual combination of blue and celadon, prompting suggestions that it was a trial piece, made during an intense period of experimentation that began in the sixth year of Yongzheng's reign. Estimated at £20,000-30,000, it sold at £200,000.

这件来自苏格兰当地收藏的50厘米雍正青地蓝彩螭龙纹大盘于2014年12月2日在 Lyon & Turnbull 拍卖。卖家的叔叔在五十年代之前一直在日本工作居住。

由于青地蓝彩的组合极其少见，只有一件类似的大盘曾经于2004年在苏富比出售，这表明这件有可能是雍正六年开始大规模尝试新型瓷器的试验品其中之一。估价为2-3万英镑，落锤价为20万英镑。



**Left:** consigned from a distinguished private collection and purchased from John Sparks Ltd this pair of Qianlong pale-celadon jade models of jardinières sold for £150,000 (estimate £40,000-60,000) at Woolley & Wallis in Salisbury, Wiltshire on May 20, 2015.

They had been destined for sale at a mixed-discipline event in London with a much lower guide before they were withdrawn and re-catalogued.

Much to the Chinese taste for colour and display, from each jardinière issues a gilt-metal spray of hardstone blossoms with the leaves in agate and the smaller petals in kingfisher feathers.

At the bases rockwork, flowering rhoeo, narcissus, nandina (the holy bamboo) and lingzhi fungi are depicted in lapis lazuli, red coral, amber and spinach-green jade. They stand just under 15in (40cm) on zitan stands that were of the period.

这对御制青白玉鎏金铜百宝齐眉祝寿盆景于2015年5月20日在索尔兹伯里的威立士出售，估价为4-6万英镑，落锤价为15万英镑。每件盆景都由鎏金树枝、百宝花苞、玛瑙叶片和点翠花瓣。他们都带有同时代的紫檀底座，共高40厘米。



On November 14, 2014, Dukes of Dorchester sold the collection of the late John Walden (1925-2013). He had lived latterly in Salisbury but for many years had been a key figure in the political life of Hong Kong. Throughout his career he collected Chinese art and antiques, building a particular affinity for jade.

This 3½in (9cm) Qianlong white jade conch shell brush washer, **below**, sold for £20,000, twice the top estimate, to a Hong Kong collector. Admired for its tactility and the purity of colour, the subject is unusual but highly significant. Actual white conch shells are commonly used ritual implements in Tibetan Buddhism, to which the Qianlong emperor adhered.

多尔切斯特的Dukes于2014年11月14日拍卖了已故香港政界名人John Walden先生(1925-2013)的收藏。这件9厘米长的乾隆白玉海螺式笔洗以2万英镑落锤。



**Above:** at Ewbank's in Send, Surrey on November 14, 2014 a buyer from Nanchang in southeastern China bid £58,000 for a 15 x 9½in (38 x 23cm) Republic famille rose and grisaille porcelain plaque painted with a scholar in a snow-shrouded thatched cottage.

The artist is Wang Defan (1888-1961), a member of the so-called Eight Friends of Zhushan – the group of Republican period porcelain decorators who took their name from the Zhushan (Pearl Hill), the high point of the former location of the Imperial porcelain factory in Jingdezhen.

这件38x23厘米大小的民国瓷板，描绘了一个在雪中的房屋，一个书生坐在屋内，于11月14日在萨里郡的Ewbank被一位来自中国南昌的买家以5万8千英镑的价格买走。画家为王大凡(1888-1961)，是珠山八友之一，多画雪景和书法。

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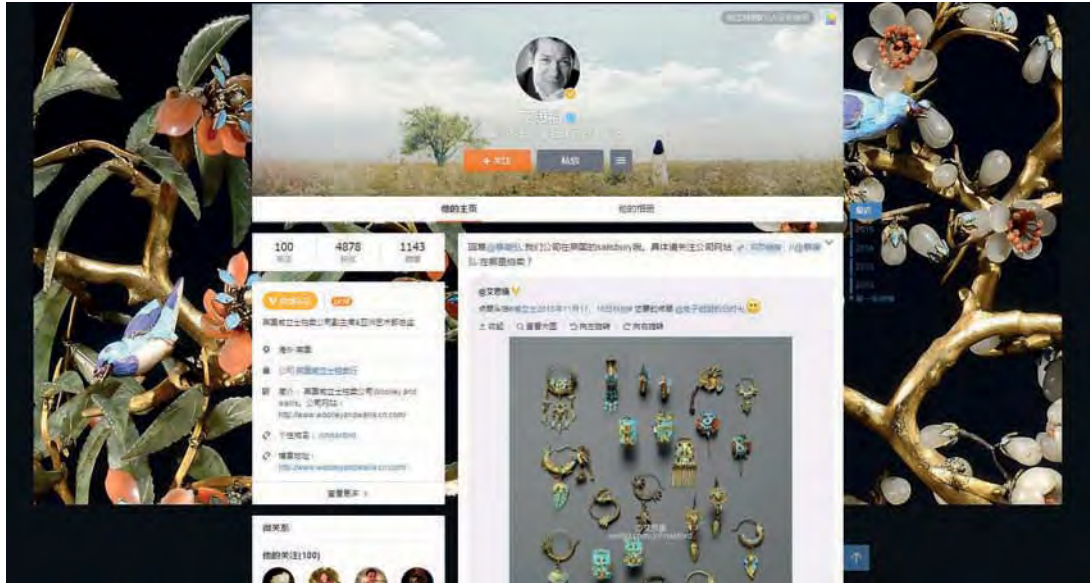
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Left: opening the Woolley & Wallis sale in Salisbury on May 20, 2015 was an array of close to 300 gilt metal and kingfisher feather jewels or tian-tsui.

These predominately late 19th century hair ornaments, pins, earrings, plaques and appliques, collected by a London gentleman over 30 years registered thousands of views when the auctioneers posted images on Weibo in the run-up to the sale.

All the lots sold at prices up to £5500.

Below: Asian and Western art and classic cars on Bonhams' Instagram account.

# Collecting as a social activity

ADAM WOODS ASKS WHETHER SOCIAL MEDIA WILL CHANGE THE WAY ASIAN ART IS SOLD

**IT WOULD BE AN IRONIC TWIST IF THE COUNTRY IN WHICH PRINTING WAS INVENTED 1800 YEARS AGO BECAME THE FIRST TO MOVE DECISIVELY BEYOND IT – IF ONLY IN ITS APPROACH TO BROWSING ART AND ANTIQUES.**

Seen from the auction houses of the western world, the huge Chinese appetite for social media is now a key part of the buyer experience.

“In mainland China, we wouldn’t bypass print, but the social media engagement there is pretty extraordinary,” says Marc Sands, chief marketing officer at Christie’s.

For dealers and auction houses, the simple process of showcasing items for sale on local social networks can, as *Asian Art In London* chairman Sarah Percy-Davis puts it, “give unprecedented reach, at no cost other than the administration”.

In China, where Facebook and Twitter have been firewalled since 2008 and 2009 respectively, the social market leaders are two Twitter-like mobile messenger services, Sina Weibo and the more internationally inclusive WeChat. Both of these have more than 500m regular users.

Specialists tell stories of massive viral interest in Asian sales, even if the great majority of interested eyes belong to window-shoppers. There is also evidence for the emergence of local and global social networks as indispensable business tools.

Sands says social media has more resonance in the Far East than in the West. Christie’s clients in China engage with the auction house mainly on WeChat, in terms of accessing news, for browsing individual objects and engaging directly with specialists.

The passion for Asian antiques extends to western social networks. Christie’s fourth most popular Facebook post to date, up against a wealth of content dealing with pre-eminent western artists, concerned collecting Chinese ceramics.



Bonhams Hong Kong, meanwhile, have set up accounts for individual departments on major social media platforms such as Instagram and WeChat.

While the traditional catalogue is still very influential (as much to attract vendors as it is for informing buyers) Bonhams believes print now has to be fully supported by social media to maximise the auctioneer’s marketing efforts.

As with all social media, translating page views, ‘likes’ and shares into real-world results can be difficult. According to John Axford, deputy chairman and head of Asian art at Woolley & Wallis, the Salisbury auctioneer can count on every item it uploads to its Sina Weibo account being forwarded thousands of times.

“It is not necessarily the best things or the most valuable things that get looked at

the most,” Axford says. “Some things, for whatever reason, seem to catch people’s imagination.”

Woolley & Wallis’ most successful post – three items from a collection of Chinese kingfisher feather jewellery – got 35,000 shares, though Axford freely concedes it is difficult to make a definite connection between online interest and actual auction-floor sales.

“The collection was a hundred percent sold,” he says. “How much of that is to do with it being talked about on Chinese social media, I don’t know.”

What does appear to be true, Axford says, is that whereas real collectors in the West may or may not dip into an auction house’s social media feeds, serious Chinese buyers will definitely do so.

“When I walk round a fair in London or



Courtesy of Colin Sproull/martech magazine



**Above:** "In mainland China, we wouldn't bypass print, but the social media engagement there is pretty extraordinary," says Marc Sands, chief marketing officer at Christie's.

**Left:** Christie's fourth most popular Facebook post of all time was this 'listicle' about collecting Chinese ceramics.

**Below:** Japanese armour previewed on Christie's Facebook pages.



Manchester, people don't come up and say: 'Oh, I saw this or that on your Twitter account', but they certainly refer to our Sina Weibo account when we go to the Chinese fairs," Axford says. "So it is certainly part of our regular marketing."

Online interest is not always constructive. London-based Japanese art dealer Gregg Baker suggests that social media enquiries are not necessarily quite what they seem, and that apparently interested buyers in particular are very often only prospective middle-men in search of a cut.

"You don't know who you are dealing with any more," Baker says.

"Anyone with half a connection is potentially able to source things, but what they want is to use your goods and your photographs while they try to sell it to somebody else."

Baker also notes a marked difference between attitudes to professional use of social media in traditionalist Japan and surging, modernising China.

"Most of my friends in Japan don't even have a computer," he says. "We were dealing with one of the biggest dealers in Kyoto by fax until last year. There are still auctions in Japan that don't have a catalogue, don't have photos and you need to be invited in."

It may ultimately be fanciful to suggest that social networking might one day have the power and the reach to usurp more traditional ways of selling art and antiques in Asia.

But that doesn't mean social media can't raise the wider profile of any given auction, or even help to shift the mechanics of this global business.

如果一个在1800年以前就发明出印刷术的国家第一个毅然决然的抛弃它，仅仅是为了浏览古董艺术品，那真是有点讽刺。

即便中国对社交媒体需求强大，可能也永远不会取代印刷的图录，但是在某些程度上，社交媒体如今已经成为买家体验重要的一部分。

对于古董商和拍卖行来说，在当地社交媒体上展示拍品能够前所未有的节省开销，伦敦亚洲艺术周主席Sarah Percy-Davis介绍说。

在中国，超过五百万长期用户的新浪微博和微信成为了市场的领导者。

当专家讲述市场对亚洲艺术品拍卖的狂热的时候，主要是针对于现场买家，但是当地以及全球化的网络早成为不可或缺营销工具。

佳士得的首席市场营销员Marc Sands说，社交媒体在远东有巨大的影响，恐怕比西方还要广泛。佳士得在中国的客户主要通过微信和拍卖行之间进行沟通，主要是接收新闻，浏览拍品和与专家直接对话。

对于亚洲艺术品的狂热甚至延续到了西方的社交网络上。佳士得Facebook上第四名最受欢迎的帖子是中国瓷器，超过了其他卓越的西方艺术家相关的帖子。

对于香港宝龙来说，在某些领域和人群中，印刷品仍然具有强大的影响力，比如说中国古董和书画，但是仍然需要社交网络的支持。拍卖行的各个部门在Instagram和微信等公众平台上都建立了账号。

对于所有的社交媒体来说，转换视角，点赞和转发到现实世界的结果会不太容易。萨尔兹伯里的威士士拍卖行的副主席兼亚洲艺术品主管John Axford先生说，他们上传到新浪微博上的每一件拍品都会得到几千次的转发。

Axford先生说，并不一定最优质或最高加的作品得到最多关注，很多拍品也不知道是什么原因就会引起人们的兴趣。

威士士最成功的帖子是从一个收藏中的三件点翠头面，一共有三万五千次的转发分享，然而Axford先生说，即使整个收藏都卖掉了，仍然很难从网上的兴趣和实际拍卖场联系起来。

坐落在伦敦的日本古董商Gregg Baker认为传统的日本和现代的中国对于商业化使用社交媒体的态度上有很大的不同。在日本目前仍然有拍卖行不印刷图录，不提供照片，甚至需要邀请函才能注册参与。

也许现在想象有一天社交媒体可以强大到和印刷图录一样重要并具有同等的影响力仍有些不现实，尤其是在寻找特定买家这一方面。

但是这并不代表社交媒体不能帮助任何一家拍卖行在提高知名度，甚至在国际交易上提供帮助。



A Chinese ge type bottle vase, 18thC



A Chinese celadon jade buddha hand, 18thC

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A Chinese coral and gilt peacock vase, 18thC, 89cm



Four Chinese famille rose VOC armorial cups and saucers, dated 1728

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A Chinese famille rose butterfly-shaped vase, 19thC



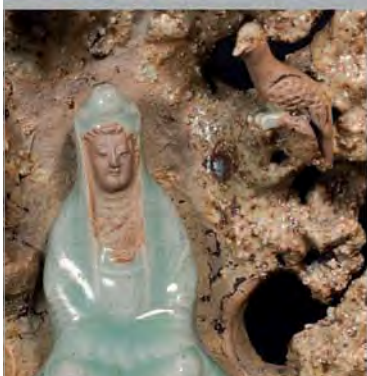
A Chinese celadon ground dragon vase, early 19thC, 131cm

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Asian Art  
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Halls - 亚洲艺术(十一月11日)

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Sworders - 亚洲艺术(十一月16日)

### McTears

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McTears - 亚洲艺术品拍卖(十一月17日)

### Woolley & Wallis

Asian Art  
(17th November)  
Woolley & Wallis - 亚洲艺术(十一月17日)

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*A Chinese bronze bell "Nao". Han 206 BC - 220 AD. H. 60 cm.*

*Estimate: € 15.000*

*Gilt bronze Guanyin figure. China. Ming 1368-1644. Weight 3559 gr. H. 31 cm.*

*Estimate: € 20.000*



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# ASIAN ART CALENDAR: A WORLD MAP

## LONDON

London hosts two major annual Asian series – in November and May – with auction houses and dealers holding sales, exhibitions and other events to coincide with this biannual influx of buyers.

The November run is typically the larger of the two and includes *Asian Art In London* (November 5-14, 2015), the 10-day event bringing together over 50 of the world's top dealers, alongside major auction houses and museums.

### 伦敦

伦敦每年分别于五月和十一月举办两场主要拍卖季，大量的买家齐聚一堂，拍卖行和古董商都会选择在那时进行拍卖、展览和其他活动。十一月那场亚洲艺术周(11月5日至14日)通常更为隆重，有超过六十个世界顶级古董商、重要拍卖行和博物馆参与这十天的狂欢。



**Above:** Japanese Jomon period earthenware Dogu – £840,000 at Sotheby's London, May, 2015.

上图：日本绳文时代陶制土偶，成交价84万英镑，2015年5月13日，苏富比伦敦。

## PARIS

The biggest Asian sales of the year in France take place at the start of June when Sotheby's and Christie's join the Drouot and other major salerooms around the French capital.

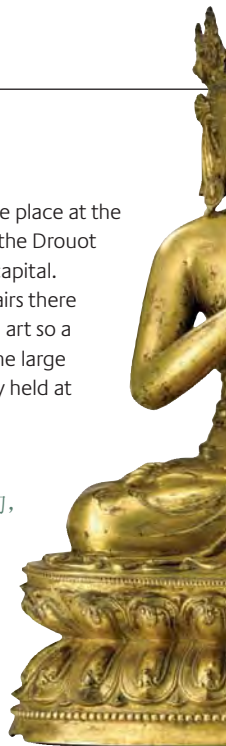
While Paris hosts several contemporary art fairs there are no major fairs dedicated to traditional Asian art so a number of dealers stand at other fairs such as the large Paris tribal art fair *Parcours des Mondes* typically held at the beginning of September.

### 巴黎

法国年度最大的亚洲艺术品拍卖季在六月初，各大拍卖行，包括苏富比、佳士得和天天拍大楼都会在法国的首都参与。虽然巴黎每年都会举办多场当代艺术展，但是并没有针对亚洲古董艺术品的展销会，所以不少古董商选择在其他展销会比如9月8日至13日的大型巴黎部落艺术展 *Parcours des Mondes* 展示他们的收藏。

**Right:** early Ming gilt bronze Buddha Vairocana – €2.9m (£2.2m) at Sotheby's Paris, June, 2015.

上图：明初鎏金佛像，成交价290万欧元(220万英镑)，2015年6月10日，苏富比巴黎。



## NEW YORK

Two major Asian series are held annually in the US in September and March.

The spring series is particularly busy with events such as *Asia Week New York* (March 10-19, 2016), a collaboration of specialist dealers, auctions and cultural institutions celebrating all things Asian, and *The Asia Art Fair* (March 11-15, 2016), a young event in Manhattan now in its third year which brings together 30 dealers and galleries covering fine art and objects.

### 纽约

美国的两场大型亚洲艺术品拍卖季每年举办于三月和九月。春季那场通常包括纽约亚洲周(2016年3月10-19日)和亚洲艺术节(2016年3月11-15日)，前者由古董商、大型拍卖行和其他文化中心共同庆祝所有有关亚洲的一切，才举办第三年的后者则由三十家古董商和画廊包揽艺术和工艺品。

**Left:** *Prowling Tiger* (c.1955) by Pu Ru and An Ho, priced at \$85,000 during *Asia Week New York 2015* by gallery participant China 2000 Fine Art.

上图：安和(1955-)及溥儒，虎，设色纸本，成交价8万5千美元，2015年纽约亚洲艺术周，文良画廊。



## GERMANY & AUSTRIA

In Germany, Austria and Switzerland, Asian interest peaks in June/early July and December. It is then that auction houses turn their attention to the East with a series of dedicated sales.

德国及奥地利

在德国，奥地利和瑞士，对亚洲艺术的兴趣高峰期在六月、七月初和十二月份。在这期间拍卖行会将他们的注意力转向东方，举办一系列的相关拍卖。



**Right:** Guangzhou musical and automaton clock – €2.8m (£2.3m) at Auctionata Berlin, June, 2015.

上图：广东制自动音乐钟，成交价280万欧元，2015年6月20日，柏林Auctionata。



**Above:** visitors to the *Fine Art Asia* fair, held this year from October 4-7, 2015.

上图：典亚艺博将于今年10月4-7日举办。

## HONG KONG

While major Asian sales are now held in Hong Kong throughout the year, October and May are still considered the peak art seasons. Leading events include *Fine Art Asia* (October 4-7, 2015), a fair comprising 100 leading galleries selling Asian and Western antiques, from ancient Chinese bronzes through to contemporary art, and *Asia Week Hong Kong* (May/June), an annual Asian art festival offering art events and programmes while also collaborating with galleries, museums, auction houses and cultural institutions. Fairs such as *Art Basel Hong Kong* (March 24-26, 2016), cater to the modern and contemporary art market.

香港

尽管如今香港全年都有大小型亚洲艺术品的拍卖会，五月和十月份仍被认为是拍卖高峰。主要活动包括典亚艺博(10月4-7日)和香港亚洲艺术节(5/6月，待定)，前者由一百家顶级画廊参与，带来的展品从青铜到当代，包罗万象，后者为由画廊、博物馆、拍卖行和其他文化中心共同举办的各种活动和节目的年度艺术盛典。而类似于香港巴塞尔艺术展(2016年3月24-26日)则侧重于现代及当代艺术市场。

## BEIJING AND SHANGHAI

The auction scene in China is still in its relative infancy but sales are now held throughout the year in Beijing by Poly Auctions, China Guardian and others.

Christie's and Sotheby's have also held sales and viewing events here in recent years, testing the market with both Eastern and Western art.

北京及上海

拍卖在中国还处于起步的阶段，但是保利和嘉德如今在北京全年举行拍卖。

佳士得和苏富比近年也在这里举行拍卖和预展，同时用东方和西方的艺术品试水。



**Above:** Shang Xia Echo red enameled eggshell porcelain bowls by Lu Jiande and Ding Yi – RMB100,000-150,000 at Christie's in Shanghai on October 24, 2015.

上图：卢建德大师制瓷及丁乙设计“天籁”丁乙手绘薄胎对碗「上下」，估价10-15万人民币，10月24日，佳士得上海。

# ASIAN ART AUCTION CALENDAR

Here we present a selection of forthcoming sales of Asian art. We have taken great care compiling it, but strongly advise that you check details with the relevant saleroom before travelling any distance in case of any changes.

## 17 September

**Christie's New York, United States**  
South Asian Modern & Contemporary  
[christies.com](http://christies.com)

## 19 September

**Skinner, United States**  
Asian Art  
[skinnerinc.com](http://skinnerinc.com)

## Sotheby's New York, United States

Asian Art  
[sothebys.com](http://sothebys.com)

## 20 September

**Chait, United States**  
Asian & International Fine Arts  
[chait.com](http://chait.com)

## 21 September

**Auctionata, Germany**  
Asian Art  
[auctionata.com](http://auctionata.com)

## Bonhams Los Angeles, United States

Inc. Asian Art  
[bonhams.com](http://bonhams.com)

## Leslie Hindman Chicago, United States

Asian Art  
[lesliehindman.com](http://lesliehindman.com)

## Stallion Hill Gallery, United States

Asian Works of Art  
[stallionhillgallery.com](http://stallionhillgallery.com)

## 22 September

**Doyle New York, United States**  
Asian Art  
[doylenewyork.com](http://doylenewyork.com)

## Leslie Hindman Chicago, United States

Asian Art  
[lesliehindman.com](http://lesliehindman.com)



**Above:** in the summer of 2016, Edinburgh-based saleroom Lyon & Turnbull are to sell this Xuande (1426-35) mark and period blue and white 'dragon' stem cup.

This rare vessel, a type rarely seen outside museum collections, is part of the Ernest S Thornhill Collection of Asian Ceramics, one of 270 pieces bequeathed to Staffordshire University in 1944. The university's board of governors has approved the sale of the stem cup, which, together with the rest of the collection, has been in storage for a significant number of years. It is hoped that the proceeds from the £2m-4m sale will provide a permanent home at the Stoke-on-Trent campus for the rest of the collection to be used – as Thornhill stated in his will – for the purposes of study and education.

Ernest Thornhill was a chemist, registered with the Royal Pharmaceutical Society from 1890 to 1936. Items from his collection are in the British Museum.

Lee Young, head of Lyon & Turnbull's Asian art department comments: "It is a privilege when one is charged with selling an item of such historical importance and I am thrilled at the prospect of offering this on the behalf of the university during Asia Week Hong Kong 2016."

■ [lyonandturnbull.com](http://lyonandturnbull.com)

坐落在爱丁堡的Lyon & Turnbull拍卖行将在2016年夏天带来这件宣德青花龙纹高足杯。这件高足杯曾属于Ernest S Thornhill的亚洲瓷器部分收藏，曾在1944年被捐献给史丹福郡大学。Ernest Thornhill于1890年至1936年曾担任化学方面的工作。他的收藏如今在大英博物馆展出。Lyon & Turnbull拍卖行打算在2016年香港亚洲艺术周的时候出售这件高足杯。

## 23 September

**Bonhams Knightsbridge, United Kingdom**  
Asian Art  
[bonhams.com](http://bonhams.com)

**Maynards, Canada**  
Inc. Asian Art  
[maynardsfineart.com](http://maynardsfineart.com)

## 26 September

**Auktionshaus Kaupp, Germany**  
Inc. Asian Art  
[kaupp.de](http://kaupp.de)

**Hansons, United Kingdom**  
Asian Art  
[hansonsauctioneers.co.uk](http://hansonsauctioneers.co.uk)

## 29 September

**A. H. Wilkens Canada**  
Asian Art  
[ahwilkens.com](http://ahwilkens.com)

**Dreweatts**



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A Chinese Imperial apricot-ground, consort's formal court robe, *Jifu*, 19th century  
Sold for £43,400



Bonhams' December 3 sale in Hong Kong includes this rare Guan-type 'fish basket' vessel. Bearing a Qianlong seal mark and of the period, it is guided at HK\$5m-7m.

■ [bonhams.com](http://bonhams.com)

这件罕见乾隆仿汝釉双耳三足鱼篓尊将现身于宝龙香港12月3日的拍卖会，估价为500-700万港元。



Formerly in the Peter Boode collection in the 1950s, this imperial mogu famille rose bowl with a six-character Yongzheng mark and of the period is guided at £50,000-60,000 in Woolley & Wallis' Asian art sale on November 17-18 in Salisbury, UK. It measures 7in (17.5cm) and is painted with flowering chrysanthemum and peony with two butterflies.

■ [woolleyandwallis.co.uk](http://woolleyandwallis.co.uk)

这件出自五十年代Peter Boode旧藏的雍正粉彩花卉纹碗将现身英国索尔兹伯里的威立士11月17-18日的亚洲艺术品拍卖，估价为5-6万英镑。

This 9in (23cm) long green jade horse carries an estimate of £50,000-100,000 at Duke's of Dorchester, Dorset on November 12. It comes from a private collection of more than 100 lots acquired through London dealers in the 1950-70s. The horse belongs to a group of large carvings produced in the 17th century, many of which are thought to have been Imperial commissions. It was purchased from Spink in 1961.

■ [dukes-auctions.com](http://dukes-auctions.com)

这件罕见乾隆仿汝釉双耳三足鱼篓尊将现身于宝龙香港12月3日的拍卖会，估价为500-700万港元。



Nagel's Asian art sale on December 7-8 in Stuttgart, Germany, includes this 3ft (92cm) high pair of bronze figures of He and Erxian. Dating from the 17th or 18th centuries, they have been consigned from an old European private collection and are guided at €30,000-50,000. Highlights from the sale will be previewed at The Westbury Hotel in Mayfair, during *Asian Art in London* from November 8-11.

■ [auction.de](http://auction.de)

纳高的亚洲艺术品拍卖将于12月7-8日在德国斯图加特举办，其中包括这件92厘米高的十七-十八世纪和合二仙铜像。他们来自于一个欧洲私人旧藏，估价为3-5万欧元。



### 30 September

**Zeeuws Veilinghuis, Netherlands**

Asian Art

[zeeuwsveilinghuis.eu](http://zeeuwsveilinghuis.eu)

### 3 October

**The Cobbs, United States**

Fine Jewellery, European, Asian, American Art & Antiques

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

### 5 October

**Chait, United States**

Asian & International Fine Arts

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

**Sotheby's, Hong Kong**

Modern & Contemporary Asian Art

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

**Bonhams, United Kingdom**

Modern & Contemporary South Asian Art

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

**Sotheby's, Hong Kong**

Modern Asian Art

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

**Sotheby's, Hong Kong**

Contemporary Asian Art

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

**Sotheby's, Hong Kong**

Modern & Contemporary South Asian Art

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

### 6 October

**Sotheby's, United Kingdom**

Modern & Contemporary South Asian Art

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

### 8 October

**Tajan, France**

Asian Art

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

### 11 October

**Theodore Bruce, Australia**

Inc. Asian Art

[theodorebruceauctions.com.au](http://theodorebruceauctions.com.au)

### 15 October

**Morton Auctioneers, United States**

Asian & Middle Eastern Works of Art

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

### 18 October

**Chait, United States**

Inc. Asian Art

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

### 21 October

**Mallams Cheltenham, United Kingdom**

Asian, Oriental & Islamic Art

[mallams.co.uk](http://mallams.co.uk)

### 24 October

**Cannes Enchères, France**

Inc. Asian Art

[cannes-encheres.com](http://cannes-encheres.com)

**Guillaumot, France**

Asian Art

[guillaumot-richard.com](http://guillaumot-richard.com)

### 27 October

**Lark Mason, United States**

Inc. Asian Art

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

**Sotheby's Melbourne, Australia**

Inc. Asian Art

[sothebysaustralia.com.au](http://sothebysaustralia.com.au)

### 2 November

**Chassaing Marambat, France**

Asian Arts

[marambat-malafosse.com](http://marambat-malafosse.com)

### 3 November

**Chiswick Auctions, United Kingdom**

Asian Art

[chiswickauctions.co.uk](http://chiswickauctions.co.uk)

# ASIAN ART AUCTION CALENDAR

## 5 November

**Ewbank's, United Kingdom**  
Asian & Eastern Art  
[ewbankauctions.co.uk](http://ewbankauctions.co.uk)

## 10 November

**Sworders, United Kingdom**  
Asian Art  
[sworder.co.uk](http://sworder.co.uk)

## 11 November

**Halls Fine Art, United Kingdom**  
Asian Art  
[hallsgb.com/fine-art](http://hallsgb.com/fine-art)

## 12 November

**25 Blythe Road, United Kingdom**  
Islamic, Indian, Himalayan & South East Asian  
Works of Art (Online sale)  
[25blytheroad.com](http://25blytheroad.com)

## Duke's, United Kingdom

Asian Art  
[dukes-auctions.com](http://dukes-auctions.com)

## 17 November

**Jackson's, United States**  
Inc. Asian Art  
[jacksonsauction.com](http://jacksonsauction.com)

## McTear's, United Kingdom

Asian Works of Art  
[mctears.co.uk](http://mctears.co.uk)

## 17-18 November

**Woolley & Wallis, United Kingdom**  
Asian Art  
[woolleyandwallis.co.uk](http://woolleyandwallis.co.uk)

## 18 November

**Bonhams Edinburgh, United Kingdom**  
Asian Art  
[bonhams.com](http://bonhams.com)

## Jackson's, United States

Inc. Asian Art  
[jacksonsauction.com](http://jacksonsauction.com)

## 27 November

**Il Ponte - Pontaccio, Italy**  
Asian Works of Art  
[ponteonline.com](http://ponteonline.com)

## 28 November

**Conan Auction, France**  
Asian Art  
[conanauction.fr](http://conanauction.fr)

## 1 December

**A. H. Wilkens, Canada**  
Asian Art  
[ahwilkens.com](http://ahwilkens.com)

## 3 December

**Dr. Fischer, Germany**  
Inc. Asian Art  
[auctions-fischer.de](http://auctions-fischer.de)

## Van Ham Kunstauktionen, Germany

Asian Art  
[van-ham.com](http://van-ham.com)

## 4-5 December

**Lempertz, Germany**  
Asian Art  
[lempertz.com](http://lempertz.com)

## 5 December

**Waterfords, United States**  
Asian Works of Art  
[waterfordsauction.com](http://waterfordsauction.com)

## 9 December

**Maynards, Canada**  
Inc. Asian Art  
[maynardsfineart.com](http://maynardsfineart.com)

## 10 December

**Thomson Roddick, United Kingdom**  
Inc. Asian Art  
[trscottishauctions.com](http://trscottishauctions.com)

## 15 December

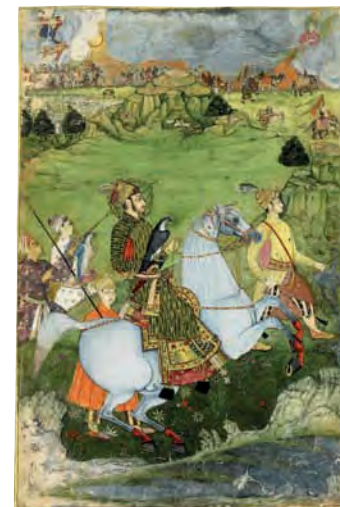
**Artcurial Lyon, France**  
Asian Art  
[rambert.fr](http://rambert.fr)



**Above:** *Full Circle* is the first dedicated sale of works from the collection of Yoshihara Jiro, the celebrated founder of Japan's 20th-century avant-garde Gutai movement. On October 5, Sotheby's Hong Kong will offer works of art both created and coveted by Yoshihara including more than 20 original canvas, paper and ceramic works. *Work* (1971), pictured here, is an 18 x 21in (45 x 53cm) acrylic on canvas from the iconic *Circle* series is estimated at HK\$1m-2m.

■ [sothebys.com](http://sothebys.com)

日本前卫艺术具体派的创始人吉原治良的私人收藏将现身苏富比香港10月5日的拍卖会。这件来自于标志性的圆系列的《作品》作于1971年，估价为100-200万港元。



**Above:** as part of London's Islamic Art Week, which runs from October 2-7, Sotheby's will sell the Sven Gahlin collection of Indian miniature painting. Pictured here is a gouache heightened with gold on paper of a prince holding a falcon as he gallops through a rocky landscape. Made in Deccan, Golconda, c.1680-1700, it is estimated to sell for £60,000-80,000 on October 6.

■ [sotheby's.com](http://sotheby's.com)



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## ASIA

### CHINA

#### Beijing

北京

#### The Palace Museum

Masterpieces from the Qing Imperial Catalogue  
'The Precious Collection of the Stone Moat'

**5 September to 4 November**

北京

故宮博物院

《石渠寶笈》特展

2015年9月5日-11月4日

#### China International Gallery Exposition

China National Convention Center Hall  
3&4, No.7 Tianchen East Road, Chaoyang  
District, Beijing

**7-11 October**

中國文創產品交易會

國家會議中心

2015年11月7日-11月10日

#### The 10th China Beijing International Cultural and Industry Expo

National Agriculture Exhibition Center, 16 E 3rd

**29 October to 2 November**

北京國際文物展

北京全國農業展覽館

2015年10月29日—11月2日

#### Guangzhou

#### Art Canton 2015 - The 6th Canton International Art and Collection Fair 2015

Poly World Trade Expo Center, Guangzhou

**17-20 September**

廣東

2015藝術廣東·國際收藏品及藝術品博覽會

琶洲保利世貿博覽館三號館

2015年9月17-20日

#### Nanjing

#### 2nd Nanjing International Art festival

Nanjing International Exhibition Center, 88  
Longpan Rd, Xuanwu, Nanjing, Jiangsu, China

**16-26 November**

南京

第二屆南京國際美術展

南京國際展覽中心

2015年9月16日-9月26日

#### Shanghai

上海

#### China Shanghai Arts and Crafts Exhibition & Antique Paintings Collection Exhibition

Shanghai Exhibition Center

**24-27 September**

上海

第五屆中國上海工藝美術大師精品展暨古玩

字畫收藏品展覽會

上海展覽中心

2015年9月24日-27日

#### Shanghai Art Fair

ShanghaiMart, 2F, 2299, Yan'an Road West,  
Shanghai

**12-15 November**

上海藝術博覽會

上海市長寧區興義路99號

2015年11月12日-11月15日



Above: Chinese furniture experts, Ever Arts Gallery of Hong Kong, are taking this 17th century huanghuali canopy bed to *Fine Art Asia* at the Hong Kong Convention and Exhibition Centre on October 4-7. Made during the early years of the Qing dynasty, it measures 4ft 10in x 7ft 7in (1.48 x 2.31m) and will be offered with an approximate guide of HK\$10m.  
fineartasia.com

香港恒艺馆会在10月4-7日举办的典雅艺博上将这件十七世纪黄花梨架子床带到香港会议展览中心。预售价为二千万港币。

#### Antique Furniture China Autumn Season

Shanghai Exhibition Center Eastern, No.1000,  
Yanan Road Mid,

Jingan District Yanan, Shanghai, China

**20-23 November**

上海秋季古典家具展覽會

上海展覽中心

2015年11月20日-11月23日

#### Suzhou City

#### Suzhou Museum

Supreme Purity—Snow Scenery Paintings  
and Green-and-Blue Landscape Paintings

**until 11 November**

蘇州

蘇州博物館

無上清涼——蘇州博物館藏青綠與雪景繪畫

2015年11月11日

Wu School Painting Series: The Art of Qiu Ying

**10 November to 12 December**

蘇州

蘇州博物館

十洲高會：吳門畫派之仇英特展

2015年11月10日—12月20日

### HONG KONG

#### Hong Kong

香港

#### Hong Kong Museum of History

The Rise of the Celestial Empire:  
Consolidation and Cultural Exchange  
during the Han Dynasty

**until 5 October 2015**

香港歷史博物館

香港賽馬會呈獻系列

漢武盛世：帝國的鞏固和對外交流

-2015年10月5日

#### Fine Art Asia

Hong Kong Convention & Exhibition Centre,  
1 Expo Drive, Wanchai, Hong Kong

**4-7 October**

典亞藝博

香港會議展覽中心

2015年10月4日-10月7日

#### Ink Asia 2015

Hong Kong Convention and Exhibition Centre  
Hall 3G

**18-20 December**

水墨藝博

在香港會議展覽中心

2015年12月18日至20日

## JAPAN

### Kyoto

#### Kyoto National Museum

RINPA: The Aesthetics of the Capital

**10 October to 23 November**

京都

京都國立博物館

RINPA: 首都的美感

2015年10月10日-11月23日

#### Kyoto Municipal Museum of Art

The 2nd Reorganized New Nitten Kyoto Exhibition

**12 December to 17 January**

京都

藝術京都市立博物館

第二屆新日展京都展

2015年12月12日-1月17日

### Nara

#### Nara National Museum

Special Exhibition Celebrating the 120th

Anniversary of the Nara National Museum:

Hakuhō, The First Full Flowering of Buddhist

Art in Japan

**until 23 September**

奈良

奈良國立博物館

慶祝奈良國立博物館120週年特展：白鳳，

在日本第一個完整的開花佛教藝術\*

-2015年9月23日

### Tokyo

#### Idemitsu Museum of Arts

Discover the Beauty of Japan X

Energy and Revival - The Art of Momoyama

**until 12 October**

東京

出光美術館

發現日本之美X 活力與復興-桃山藝術

-2015年10月12日

#### Tokyo National Museum

Senzui byobu (Screen with landscape painting for Buddhist rituals)

**6 October to 3 November**

東京

東京國立博物館

Senzui屏風（屏幕採用山水畫佛教禮儀）

2015年10月6日-11月日

#### Tokyo National Museum

The Great Terracotta Army of China's

First Emperor

**27 October to 21 February 2016**

東京

東京國立博物館

中國首位皇帝的兵馬俑

10月27日至2月21日2016年

### Yokohama

#### Yokohama Museum of Art

Cai Guo-Qiang: There and Back Again

**until 18 October**

橫濱

橫濱美術館

蔡國強：歸去來

-2015年10月18日

## KOREA

### Seoul

#### National Museum of Korea

Masterpieces of Early Buddhist Sculpture, 100BCE-700CE

**25 September to 15 November**

首爾 韓國國家博物館

早期佛教雕塑藝術的傑作:公元前100年-西

元700年

2015年9月25日-11月15日

#### Korea International Art Fair (KIAF)

Hall A & B, COEX, Seoul (135-731)

Trade Center, COEX, Samseong-dong,

Gangnam-gu, Seoul, Korea

**7-11 October**

韓國國際藝術博覽會

首爾COEX A & B廳

10月7日-10月11日

## MACAO

### Macao

#### CCFA 2015 - The Cosmopolitan Cultures

#### & Fine Art Fair

The Venetian Macao Convention & Exhibition

Center, Estrada da Baía de N. Senhora da

Esperança, s/n, Taipa, Macao SAR, P.R. China

**25-27 November**

澳門

國際文化藝術品展覽會

澳門威尼斯人會展中心

2015年11月25日-11月27日

## SINGAPORE

### Singapore

#### 新加坡

#### Asian Civilisations Museum

Ancient Religions

**until 31 December 2015**

亞洲文明博物館

古老的宗教

-2015年12月31日

## TAIWAN

### Taipei

#### National Palace Museum

台北

國立故宮博物院

The Art and Aesthetics of Form:

Selections from the History of Chinese Painting

**until 25 September**

造型與美感—中國繪畫選粹

-2015年9月25日

#### Art Taipei 2015

Taipei World Trade Center (TWTC)

Exhibition Hall 1, Taiwan

**30 October to 2 November**

台北國際藝術博覽會

台北世界貿易中心展覽大樓一館

2015年10月30日—11月02日

The Tricentennial of Giuseppe Castiglione's

Arrival in China

**6 October to 1 January 2016**

神筆丹青—郎世寧來華三百年特展

2015年10月6日—2016年1月1日

The Printmaker's Ingenuity and Craft: Ming

and Qing Woodcut Prints in the National

Palace Museum

**until 10 January 2016**

匠心筆蘊—院藏明清版畫特展

-2016年1月10日

Reflections of the Emperor-The Collection

and the Culture of Mirrors at the Qing Court

**until 26 February 2017**

皇帝的鏡子—清宮鏡鑑文化與典藏

-2017年2月26日

## EUROPE

## BELGIUM

### Mons

#### Pôle Muséal

Fervent China-Contemporary Monumental

Sculptures

**until 29 October**

蒙斯

Pôle美術館\*

化生-中國當代紀念雕塑

直到10月29日

## GERMANY

### Berlin

#### Museum für Asiatische Kunst

The Avalanche of the Mustard Seed

The Interrelation between Chinese Painting

and Chinese Woodcut Printmaking

**until 20 September**

柏林

亞洲美術館

白芥子\*

中國畫與中國木刻版畫之間的相互關係

-2015年9月20日

The Great Mandarin

Paul Wegener, Pioneer of the Art of Film

and his Asian Art Collection

**6 December to 20 March 2016**

柏林

亞洲博物館

偉大的普通話

保羅·魏格納，電影藝術的先鋒和他的亞洲

藝術收藏

12月6日-2016年3月20日

## SWITZERLAND

### Zurich

#### Museum Rietberg

The Magic of Characters

3,000 Years of Chinese Calligraphy

**20 November to 20 March 2016**

蘇黎世

博物館里特貝格

文字的魔力

中國書法3000年

11月20日 - 2016年3月20日

## UNITED KINGDOM

### London

倫敦

#### Victoria and Albert Museum

Captain Linnaeus Tripe: Photographer of India

and Burma, 1852-1860

**until October 11**

維多利亞和阿爾伯特博物館

林尼厄斯·特里佩：印度和緬甸的攝影

師，1852年-1860年

-2015年10月11日

#### Royal Academy of Arts

Ai Weiwei

**19 September to 13 December**

皇家藝術學院

艾未未

2015年9月19日 - 12月13日

#### Victoria and Albert Museum

Bejewelled Treasures: the Al Thani Collection

**21 November to 28 March 2016**

維多利亞和亞伯特博物館

寶石迷陣珍寶：在阿勒薩尼收藏

11月21日 - 2016年3月28日

Continued on page 66

# ASIAN ART EXHIBITION CALENDAR

## REST OF WORLD

### AUSTRALIA

#### Canberra City

##### Canberra Museum & Gallery ACT

NK REMIX: Contemporary art from mainland China, Taiwan and Hong Kong

until 18 October

坎培拉市

坎培拉博物館和ACT畫廊

NKREMIX: 中國、台灣和香港當代藝術

-2015年10月18日

### CANADA

#### Victoria

##### Art Gallery of Greater Victoria

The Treasure of the Chinese Scholar's Studio

until 15 November

維多利亞

維多利亞藝廊

來自中國學者工作室的寶藏

-2015年11月15日

### RUSSIA

#### St Petersburg

##### The State Hermitage Museum

'A Vessel of Eternal Joy': Japanese Miniature Teapots for Sentya Tea from the Hermitage Collection

until 15 November

聖彼得堡

冬宮博物館

'永遠的歡樂船': 冬宮收藏的日本Sentya茶微型茶壺\*

-2015年11月15日

### UNITED STATES

#### Grand Rapids

##### Frederik Meijer Gardens & Sculpture Park

Tradition and Innovation:

Japanese Ceramics Now

18 September to 3 January 2016

大急流城

弗雷德里克·梅傑花園及雕塑公園

傳統與創新: 日本現在陶瓷

2015年9月18日-2016年1月3日

#### Honolulu

##### Honolulu Museum of Art

Splendor and Serenity: Korean Ceramics from the Honolulu Museum of Art

until 8 November

檀香山

檀香山美術館

蝶舞和寧靜: 檀香山美術館韓國陶瓷收藏

-2015年11月8日

#### Indianapolis

##### Indianapolis Museum of Art

Tradition Reborn: Contemporary Japanese Ceramics

until 17 July 2016

印第安納波利斯市

印第安納波利斯美術館

傳統重生: 當代日本陶藝

-2016年7月17日

#### New York

##### The Metropolitan Museum of Art

紐約

大都會藝術博物館

Chinese Lacquer

Treasures from the Irving Collection,

12th-18th Century

until June 19 2016

-2016年6月19日

中國漆器

歐文的珍藏 十二-十八世紀

Chinese Textiles

Eight Centuries of Masterpieces from the Met

66



Photograph: Prudence Cumming Associates Ltd

**Above:** this silk sword sash with jeweled gold fittings, India c. 1900 forms part of the exhibition *Bejewelled Treasures: the Al-Thani Collection* that runs at the Victoria and Albert Museum from November 21, 2015 until March 28, 2016 (see details page 65).

The show of Indian jewellery, entirely drawn from the private collection of Sheikh Hamad bin Abdullah Al-Thani, a ruling member of the Qatari Royal family, includes over 100 objects either made in the Indian subcontinent or inspired by it. Remarkably the collection is just five years in the making. Sheikh Hamad walked away from the V&A's exhibition *Maharaja: The Splendour of India's Royal Courts* in October 2009 enthralled by the artistry and otherworldly opulence of the old Indian courts.

Although he had never been to India, he would soon begin scouring the world for royal Indian 'splendours' of his own. They include the famous tiered-ruby choker that Jacques Cartier made in 1931 for the Maharaja of Patiala. The Sheikh flew from Hong Kong to see it at Cartier in Paris and acquired it a week later. London jewellers Watski, currently celebrating their 150th anniversary, are sponsors of the exhibition.  
vam.ac.uk

#### Collection

until June 19 2016

中國紡織品

大都會博物館八個世紀的收藏

-2016年6月19日

#### Asia Society Museum

Philippine Gold: Treasures of Forgotten Kingdoms

10 September to 3 January 2016

紐約

亞洲協會博物館

菲律賓黃金: 遺棄帝國的寶藏

2015年9月10日 - 2016年1月3日

#### The Metropolitan Museum of Art

Celebrating the Arts of Japan

The Mary Griggs Burke Collection

20 October to 31 July 2016

紐約

大都會藝術博物館

慶祝日本的藝術

瑪麗·格里格斯·伯克收藏

10月20日-31月2016年

#### Pasadena

##### Pacific Asia Museum

Reshaping Tradition: Contemporary Ceramics from East Asia

11 September to 31 January 2016

帕莎蒂納市

亞太博物館

來自東亞的當代陶瓷: 重塑傳統

2015年9月11日-2016年1月31日

#### Salem

##### Peabody Essex Museum

Double Happiness: Celebration in Chinese Art

until 27 December

塞勒姆

皮博迪埃塞克斯博物館

雙喜: 慶祝中國藝術

-2015年12月27日

#### San Francisco

##### Asian Art Museum

First Look: Collecting Contemporary at the Asian

4 September to 11 October

舊金山

亞洲美術館

第一眼: 在亞洲收藏當代藝術

2015年9月4日-10月11日

#### Washington DC

##### Freer Gallery of Art

華盛頓特區

弗瑞爾藝廊

Bold and Beautiful: Rinpa in Japanese Art

until 3 January 2016

大膽而美麗: Rinpa在日本藝術

-2016年1月3日

Ancient Chinese Jades & Bronzes

until 3 January 2016

中國古代玉器和青銅器

-2016年1月3日

Chinese Ceramics: 13th-14th Century

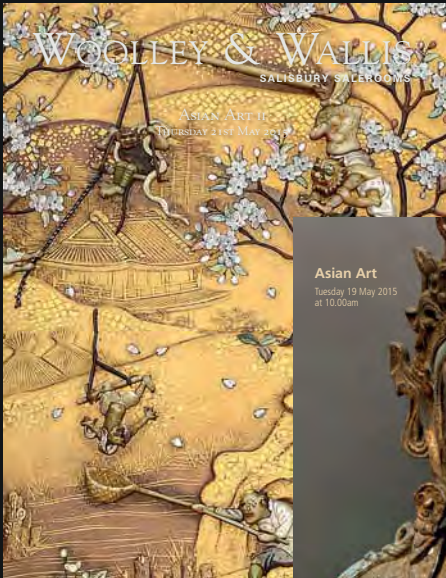
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中國陶瓷: 十三十四世紀

-2016年1月3日

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Left to right, top to bottom: A Large Chinese Sancai Glazed Stoneware Figure, MING DYNASTY; A Pair of Unusual Large Chinese Greenish-White Jadeite Phoenix Birds and Vase Group, LATE QING DYNASTY; A Set of Seven Chinese Imperial Brocade Thangka, QING DYNASTY; An Exceptional Gold and Polychrome Enamel Open Face Pocket Watch, EARLY 19TH CENTURY; A Korean Mother-of-Pearl Inlaid, Black Lacquered and Tempera Painted Two-Part Cabinet, 18TH/19TH CENTURY; A Chinese Pale Celadon Dragon Jade Hat Finial, YUAN/MING DYNASTY; A Chinese Underglazed Blue and Red Porcelain Jar, 18TH/19TH CENTURY; A Rare Pair of Chinese Imperial Spinach Jade Seals, 18TH CENTURY, LIKELY QIANLONG PERIOD; A Pair of Large Chinese Bronze Deer-Form Vases, 17TH/18TH CENTURY; A Pair of Monumental, Rare and Important Chinese Imperial Stone Dragon Spouts QIANLONG PERIOD; A Chinese Gilt-Decorated Red-Lacquered Throne Chair, 18TH/19TH CENTURY; An Enamel on Copper Snuff Bottle, 18TH CENTURY, QIANLONG MARK

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