

ASIAN ART

THE NEWSPAPER FOR COLLECTORS, DEALERS, MUSEUMS AND GALLERIES · SEPTEMBER 2018 · £5.00/US\$10/€10

New Asian Sites Join World Heritage List

IN JUNE, the World Heritage Committee's annual session met in Manama, Bahrain and has inscribed a further 19 sites on the World Heritage List. The World Heritage List now numbers 1,092 sites in 167 countries with seven new sites relating to the Asian and Islamic world.

The new Asian sites are the hidden Christian sites in the Nagasaki region of Japan, Sansa, the Buddhist mountain monasteries in South Korea, and the Victorian Gothic and Art Deco groups of public buildings in Mumbai. Sites relating to the Islamic world are the Al Ahsa Oasis in Saudi Arabia, the ancient city of Qalhat, Oman, on the Silk Road, the Caliphate city of Medina Azahara in Spain, and the Sassanid archaeological landscape of the Fars Region in Iran.

Japan's latest site is located in the Nagasaki and Kumamoto prefectures in the northwestern part of Kyushu Island in the Japanese Archipelago. The Hidden Christian Sites in the

Nagasaki Region comprise 12 components, made up of 10 villages, one castle remains, and one cathedral dating from between the 17th and 19th centuries. They reflect the era of prohibition of the Christian faith, as well as the revitalisation of Christian communities after the official lifting of the prohibition in 1873. Hidden Christians survived as communities that formed small villages sited along the seacoast or on remote islands to which Hidden Christians migrated during the ban on Christianity. Hidden Christians gave rise to a distinctive religious tradition that was seemingly vernacular yet which maintained the essence of Christianity, and they survived continuing their faith over the ensuing two centuries. The region bears unique testimony to a distinctive religious tradition nurtured by 'Hidden Christians', who secretly transmitted their faith in Christianity during the time of prohibition spanning more than two centuries in Japan, from the



Hisaka Island, Kyushu Island, Japan (2015) is now on the World Heritage List
Photograph by Kyushu Air Lines © Nagasaki Prefecture

17th to the 19th century.

In Korea, the *sansa* are Buddhist mountain monasteries located throughout the southern provinces of the Korean Peninsula, where the spatial arrangement of the seven temples that comprise the property

were established from the 7th to 9th centuries. They have common characteristics that are specific to Korea: the *madang* (open courtyard) flanked by four buildings – Buddha Hall, pavilion, lecture hall and dormitory. The grounds contain a

large number of individually remarkable structures, objects, documents and shrines.

India's newest site is in Mumbai. Once it became a successful global trading centre, the city of Mumbai implemented an ambitious urban planning project in the second half of the 19th century that led to the construction of ensembles of public buildings set around the Oval Maidan open space, first in the Victorian Neo-Gothic style and then, in the early 20th century, in the Art Deco style. The Art Deco edifices, with their cinemas and residential buildings, blend Indian design with Art Deco imagery, creating a unique style that has been described as Indo-Deco. The Victorian Gothic and Art Deco ensembles bear testimony to the phases of modernisation that Mumbai has undergone in the course of the 19th and 20th centuries and its development as a modern, international city.

Sueharu Fukami Porcelain Sculptures

September 10 - November 2, 2018

Ko (Splendid Solitude), 2018
Pressure-slip-cast porcelain
with pale-blue glaze,
on a granite base
H 70 inches (177 cm)

Erik Thomsen
Gallery

Japanese Art-Contemporary Art

23 East 67th Street
New York, NY 10065
Phone 212 288 2588
info@erikthomsen.com
www.erikthomsen.com



NEWS IN BRIEF

HONG KONG MUSEUM OF ART

The HK Museum of Art has received a donation of 350 Chinese paintings and calligraphy from the late Ho lu-kwong (1907-2006) for their permanent collection. The works range from the Song dynasty to the 20th century with a focus on the Ming and Qing dynasties, including the Four Ming Masters, the Songjiang School, the Orthodox School and the Eight Eccentrics of Yangzhou.

CLEVELAND MUSEUM OF ART

The Cleveland Museum of Art (CMA) has collected exceptional Chinese paintings since it was first established and has one of the most distinguished collections in the West that chronicles the development of Chinese paintings from the 10th to 21st centuries. This summer, the museum announced a \$1.5 million gift from June and Simon KC Li to establish a Center for Chinese Paintings Conservation. The Li gift matches a \$1.5 million endowment challenge grant awarded by The Andrew W Mellon Foundation. The matching gifts will allow the CMA to solidify its place as an institution with the expertise necessary to become a nexus for both the treatment of Chinese paintings and the training of qualified conservators and will ensure that the museum will have a skilled Chinese paintings conservator for its internationally renowned collection of Chinese paintings and establish the CMA as a consistent source of highly trained conservators in the US.

NEW CERAMICS TRIENNALE, INDIA

Presented by Jawahar Kala Kendra in collaboration with Contemporary Clay Foundation, the Indian Ceramics Triennale opened at Jawahar Kala Kendra, Jaipur, India on 31 August and runs until

Continued on page 2

Inside

- 2 Profile: the Malaysian painter Latiff Mohidin
- 5 Traditional and installation art from India, in San Francisco
- 6 Rosetsu: Ferocious Brush, Japanese painting in Zurich
- 8 The Jameel Prize, in London
- 10 Lisa Reihana and In Pursuit of Venus (infected)
- 12 Oceania celebrates the 250th anniversary of Captain James Cook's first voyage to the Pacific in London
- 13 The rise in popularity of tribal art
- 14 Jakuchu: The Colourful Kingdom of Living Beings, in Paris
- 16 Parours des Mondes and Paris exhibitions
- 18 New York gallery shows
- 20 New York auction previews
- 24 New York exhibitions
- 26 The world of the yokai, in Madrid
- 27 Fairs in London and Hong Kong
- 28 Exhibitions: Sikh art and Indian postcards in London and Japanese prints in Washington DC
- 30 Listings
- 31 Islamic Arts Diary

Next issue

October 2018

Contact us

See page 2 for details
Subscription ideas page 21

asianartnewspaper.com

Join us @ Asian Art Newspaper Follow us @ AsianArtPaper

Contact us

The Asian Art Newspaper
Vol 21 Issue 7
Published by
Asian Art Newspaper Ltd,
London

Editor/publisher

Sarah Callaghan
The Asian Art Newspaper
PO Box 22521,
London W8 4GT, UK
info@
asianartnewspaper.com
tel +44 (0)20 7229 6040

Advertising

Jane Grylls
tel +44 (0)20 7300 5661
jane.grylls@royalacademy.org.uk
Paolo Russo
paolo.russo@royalacademy.org.uk
tel +44 (0)20 7300 5751

Send advertising to

Asian Art Newspaper
PO Box 22521
London W8 4GT
United Kingdom
info@asianartnewspaper.com
tel +44 (0)20 7229 6040

Art direction

Gary Ottewill, Editorial Design
garyottewill.com

Subscriptions manager

Heather Milligan
info.asianart@btinternet.com
tel +44 (0)20 7229 6040

Subscriptions

and administration
Asian Art Newspaper
PO Box 22521
London W8 4GT
United Kingdom
info.asianart@btinternet.com
tel +44 (0)20 7229 6040
Paypal available on
asianartnewspaper.com
for back issues, subscriptions,
and digital editions

Changes of address

Information as above

Annual print subscription

(8 issues a year)
UK £45
Rest of Europe £50
Rest of World £55
US residents US\$90
(including airmail postage)
Monthly except for Winter Quarter
(Dec-Feb) and
Summer Quarter (June-Aug)

£30/US\$48 digital subscription

Add £10/US\$16 to print subscription
for a print and digital subscription

Copyright 2018 © The Asian Art Newspaper
The Asian Art Ltd
All rights reserved. No part of this newspaper
may be reproduced without written consent.
The Asian Art Newspaper is not responsible
for the statements expressed in contributed
articles and commentaries.
Advertisements are accepted in good faith, but
are the responsibility of the advertiser and
The Asian Art Newspaper is not liable for any
claims made in advertisements.
Price guides and values are solely for readers'
reference and The Asian Art Newspaper
accepts no legal responsibility for any such
information published.

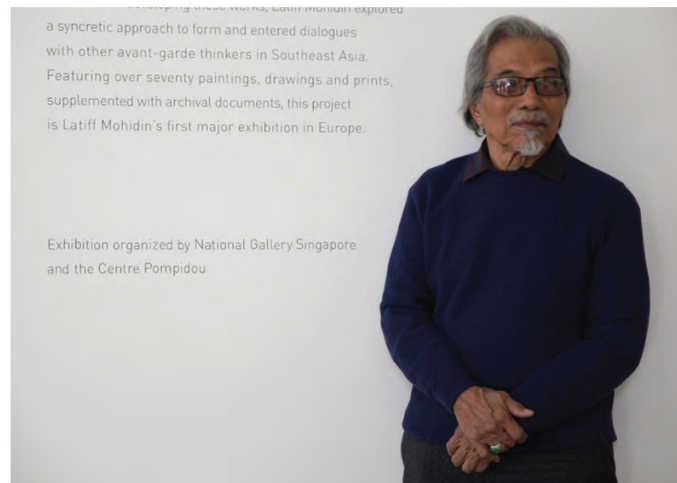
ISSN 1460-9537

Visit us online
asianartnewspaper.com

Follow us on twitter
AsianArtPaper

Join our Facebook page
Asian Art Newspaper

LATIFF MOHIDIN



By Olivia Sand

Although various regions in Asia and the Islamic World have created increasing interest in their contemporary art scene (China, India, Japan, Korea, Iran, to name just a few), other countries have so far been rather neglected. However, thanks to a collaboration between the National Gallery in Singapore and the Centre Pompidou in Paris, a solo exhibition of Malaysia's seminal artist, Latiff Mohidin, was recently featured at several institutional venues, including one in Europe – in France. Born in 1941 in Malaysia, Latiff Mohidin began drawing and painting as a child and later going abroad on various scholarships and residencies to further develop his technique and witness at first-hand the art scene in Europe and the United States. As a result, he has conceived over the years a very personal language, relying frequently on subject matter reminiscent of his native Malaysia often directly inspired by his surroundings once back home. Beyond painting, Latiff Mohidin is also a recognised poet and he has unquestionably served as a role model for many young artists in Southeast Asia, where he has travelled extensively throughout his career. On the occasion of his touring retrospective *Pago Pago*, Latiff Mohidin spoke with the Asian Art Newspaper about his journey in the art world.

NEWS IN BRIEF

18 November 2018. This first-ever international ceramics event presents 37 Indian and 13 international artist projects, 10 collaborations, 12 speakers, a symposium, film screenings and workshops for adults and children. Breaking Ground has developed and grown under the advice and experience of Peter Nagy (Director, Nature Morte gallery), Ray Meeker (Co-Founder, Golden Bridge Pottery, Pondicherry) and Pooja Sood (Director General, Jawahar Kala Kendra). The triennale is setting the ground for a continuing three-year cycle of art shows to celebrate the vast possibilities of the medium of clay. More information, indianceramicstriennale.com

DALLAS ART MUSEUM

The museum announced the establishment of a new endowed curatorial position – Dr Heather Ecker has been appointed as the DMA's first Marguerite S Hoffman and Thomas W Lentz Curator of Islamic and Medieval Art, bringing nearly two decades of diverse curatorial, teaching, and institutional experiences to the role. Dr Ecker took up her post on 30 July. With the long-term loan of the Keir Collection in 2014, the DMA became the third largest repository of Islamic art in the United States. This is in addition to its growing collection of European medieval art. As the new Marguerite S Hoffman and Thomas W Lentz Curator of Islamic and Medieval Art, Dr Ecker will oversee the presentation, research, conservation, and growth of

the Museum's holdings in these areas, including the Keir Collection, which encompasses almost 2,000 works that span 13 centuries of arts from the Islamic world.

JAPAN HOUSE,
LOS ANGELES

At the end of August, Japan House opened their third facility in Los Angeles – the others are in Sao Paulo and London. Organised by the Japanese Ministry of Foreign Affairs it seeks to foster awareness and appreciation for Japan around the world by showcasing the very best of Japanese art, design, gastronomy, innovation, and technology.

MYSOREAN ROCKETS,
INDIA

A stash of the hundreds of 18th-century rockets have been excavated by the Indian Department of Archaeology in Nagara village in Shimoga district, in the southwestern Indian state of Karnataka. Over a thousand rockets belonging to an 18th-century Muslim warrior king, Tipu Sultan, were found in an abandoned well at the end of July. The powerful ruler was killed in the fourth Anglo-Mysore war in 1799 after a string of victories in battle against the British East India Company. He is credited with developing an early, indigenous rocket known as the Mysorean rocket, a prototype of British Congreve rockets used in the Napoleonic wars. According to archeological records, the fort area in Shimoga was a part of Tipu Sultan's

kingdom and the rockets were used in the wars that the ruler fought against the East India Company.

MFA, BOSTON

The Museum of Fine Arts, Boston (MFA), has received a grant of \$1 million from the Tokyo-based Ishibashi Foundation to fund a new curatorial training opportunity in the field of Japanese art. Over the next 10 years, the MFA will host five fellows, who will each serve as the Ishibashi Foundation Assistant Curator for Japanese Art for a two-year period. The fellows will collaborate with the museum's curatorial staff on a wide range of projects, including planning for exhibitions in Boston and Japan, cataloguing the collection and researching acquisitions. An international search for the first Ishibashi Foundation Assistant Curator for Japanese Art is currently underway. In 1890, the MFA became the first American museum to establish a Japanese collection and appoint a curator specialising in Japanese art. Today, the museum houses a Japanese collection of nearly 100,000 objects – considered the finest and most comprehensive holdings of Japanese art outside of Japan – providing an environment rich with resources for young scholars interested in pursuing curatorial work.

HARVARD ART
MUSEUMS

The Harvard Art Museums have announced the appointment of Soyoung Lee as the institution's new Chief Curator, effective

Asian Art Newspaper: Throughout your childhood you used to be known as the 'magical boy with the gift in his hands'. Did you not feel considerable pressure as an artist? Latiff Mohidin: Yes, I was known as the boy with that 'gift' when I was 10 years old. Looking back, I did not feel any pressure and if there was any, in my opinion, it was a good pressure. In fact, it is a gift and this gift means energy. I think it is precisely that gift that fuelled me to produce so many exciting art works over the past 67 years.

AAN: Have your various scholarships in the West (Berlin, Paris, New York) been instrumental in shaping your technique?

LM: They have, indeed. All these wonderful and precise art techniques I learnt from the West inspired and urged me to work continuously, series after series, shifting from one painting to another, morphing from one media to another, from one dimension to another. But, you know how it is with materials and techniques: sometimes you work with ease, other times with considerable struggle. As a student in Berlin in 1960, I was first taught to study closely the different techniques and materials used by various artists; Then, I was asked to imitate those techniques, particularly the ones by the great masters all the way from the classical periods to modern times. What I liked most were the techniques that involved drawing. My old professor often told me that

24 September. Lee comes to Harvard from the Metropolitan Museum of Art, New York, where she has served as curator, associate curator, and assistant curator in the Department of Asian Art. Lee joined the Met in 2003 as its first curator for Korean art and has organised a number of acclaimed international loan exhibitions at the Harvard Art Museums. Lee will be a key member of the senior leadership team; she will oversee the museums' three curatorial divisions (Division of Asian and Mediterranean Art, Division of European and American Art, and Division of Modern and Contemporary Art), an active exhibition programme, and the stewardship and development of Harvard's world-class collections.

CHINESE PAINTING
DONATION,
MFA BOSTON

The MFA has received a significant gift of a 17th-century Chinese masterpiece, *10,000 Miles along the Yangzi River* (Wanli Changjiang Tu) (1699), from Wan-go HC Weng. The prominent collector, whose family has owned the 53-foot-long scroll since 1875, has donated the work to the museum on the occasion of his 100th birthday. Created by Wang Hui (1632–1717), the most notable painter of his day in China, the landscape painting evokes a journey along Asia's longest waterway, the Yangzi (Yangtze) River, and incorporates references to China's great artistic and poetic traditions.