



Flanked by her grandchildren, James Bohart and Bobbi Hapgood, Kimiko Powers stands next to Hiroshi Nanamori at the Art Summit reception (October 5th, 2006)



Collector Celeste Fleming, Julia M. White (Berkeley Art Museum), artist Don Coen, and Patty Williams (Co-Dean of Education, Denver Art Museum)



John Lane (Dallas Museum of Art Director) and Ronald Otsuka at the Art Summit (October 6th, 2006)



Lanny Martin (Treasurer, DAM Board of Trustees), John Hickenlooper (Mayor of Denver), Lewis Sharp (DAM Director), and Frederick Hamilton (Chairman, DAM Board of Trustees) at the Associates and Foundation Preview Party (September 25th, 2006)



Artist Yue Minjun, whose work is exhibited in *Radar*, with his wife Jiang Zhuyu and Tom Whitten at the Art Summit reception

EDITORIAL

IT WAS ON JULY 14TH, 2006, that I officially heard from Ronald Y. Otsuka (rotsuka@denverartmuseum.org), Curator of Asian Art at the Denver Art Museum since 1973, that *Arts of Asia* “was on board”, and that articles were already being prepared by the expert authors. “We are delighted that *Arts of Asia* will feature its January–February issue on the Denver Art Museum”, Ron Otsuka wrote. “A great deal is happening here, and *Arts of Asia* provides the best means of letting the world know about our Asian Art resources.”

Six and a half months would seem near impossible to prepare such a comprehensive and fulfilling special museum issue. But our own connections to the Denver Art Museum date back as long ago as our November–December 1988 magazine, with Julia M. White’s definitive cover article, “Chinese Neolithic Ceramics from the Sze Hong Collection”. More recent friendship has been with Emma C. Bunker, even before the contribution of her major article, “The Prakhon Chai Story: Facts and Fiction”, in our March–April 2002 number. Emma, a research consultant to the Asian Department of the Denver Art Museum, is an acknowledged authority on the Eurasian Steppes and Cambodia.

But this is our commemorative edition on behalf of the Denver Art Museum, which hosted over two weeks of celebrations prior to the official public opening of the new Frederic

C. Hamilton Building in the fall of 2006. Several open houses and evening cocktail parties, I am informed, recognised the support of campaign donors, corporate sponsors, foundation partners, and high-level members to thank them for making the Museum’s expansion possible. Museum members were also invited to exclusive previews to tour the entire Hamilton Building before it opened to the public.

The Denver Art Museum’s Grand Opening Gala featured a sold-out formal black-tie dinner on September 30th. Guests of the event enjoyed entertainment from singer and musical performer k.d. lang, as well as late-night dancing. Members of the national and international art community were invited to attend “Art Summit”, which included lectures by architect Daniel Libeskind, tours of the museum by museum staff and visits to private collections with renowned collectors. The museum began its opening weekend with a late-night party called “Party on the Edge”. Opening celebrations continued with “Hot DAM: Art at All Hours”, a continuous 35-hour opening on October 7th and 8th. During that time the Museum offered free admission to all members of the community and over 34,000 people experienced the new Frederic C. Hamilton Building for the first time. The museum offered art-making activities, artist demonstrations, collection tours, live music and other entertainment. In total, over 62,000 people attended the Denver Art Museum’s preview and opening events.

The Denver Art Museum, explains Director Lewis I. Sharp in his introductory message for this issue, has seen “Explosive growth in collections, membership and atten-



© Studio Daniel Libeskind

The packed auditorium at the City University of Hong Kong's Wei Hing Theatre to attend Daniel Libeskind's distinguished lecture. Professor H.K. Chang, President of the City University of Hong Kong, takes the stage with Daniel Libeskind. Libeskind's model of the Creative Media Centre



Martyn and Penelope Gregory pose for *Arts of Asia* against a display of Chinnery drawings and watercolours, part of the historical pictures by Chinese and Western artists at The Rotunda on October 27th

dance in the last two decades of the 20th century made obvious the need for expansion of the museum. The physical demands on the space for staging major travelling exhibitions and displaying our own collections exceeded the capability of the current building. From the earliest conversation about expansion, it was determined that the museum would strive to follow the tradition of bold architecture begun more than thirty years earlier."

This has been met with the completion of the Fredrick C. Hamilton Building, which opened in October 2006; created by Studio Daniel Libeskind, along with their Denver-based joint venture partners, "with an angular titanium-clad design unlike any building in the world". So how delighted we were to find that Mr Daniel Libeskind, B.Arch. M.A. BDA AIA, was scheduled to give a lecture with the title "Breaking Ground", on Friday, October 20th, at 5 pm at the Wei Hing Theatre of the City University of Hong Kong (quite close to Marigold Road, facing Tat Chee Avenue, where we formerly lived for many years). Such are the coincidences, but how could I miss reporting on such a decisive architect's visit.

Seen above, I show the exuberant Daniel Libeskind (right) at the inauguration stage of his talk, seated with his friend, Professor H.K. Chang, City University of Hong Kong (City U) President alongside who first explained that the scholastic campus type "institution" had sprung from relatively humble beginnings as a polytechnic to become a full-fledged university with more than 25,000 students, and now enjoys local and international recognition for its professional education and applied research achievements. And, furthermore, that Daniel Libeskind's design for City U's key development promises to become a major landmark symbolising "Hong Kong's leading role in the creative media industries in the region".

It was good to see Martyn Gregory (34 Bury Street, St James's, London SW1Y 6AU, Tel: 4420-78393731) and his wife Penelope (Patrick Conner too) once again in Hong Kong to which Martyn brought his Catalogue 82 (2006-2007) selection titled "From the Pearl River: Historical pic-

tures by Chinese and Western artists 1750-1950". The opening was on Friday October 27th but an innovation this time after numbers of years with a move to The Rotunda at Exchange Square. It was the first occasion for Martyn Gregory to exhibit there. At the former venue the October month is a very busy time of the year, so Gallery Manager Amanda Lack Clark of Altfield Gallery, their previous premises, had introduced the China Trade and Far East paintings specialist to the spacious exhibition space at another of Hongkong Land's sites.

The space is excellent for viewing, especially during the day as the natural light comes through the floor to ceiling windows. But all agree that the evening lighting in The Rotunda should be improved. While the rental of the space is reasonable, Martyn Gregory had to hire security guards to watch over their valuable paintings at night-time.

Hong Kong is the first of their main exhibition stops, following which they are showing in America and England. *Arts of Asia* attended the busy Hong Kong opening and returned on the penultimate day (Tuesday) to talk with Martyn, Penelope and Patrick. They looked pleased and were in good spirits. The exhibition sold well across the board, from small drawings to large paintings that would usually appeal in America (e.g. cat. No. 68). The best George Chinnery drawings and more expensive watercolours sold quickly. Martyn says that in today's market collectors want the best quality. Medium quality fare is less successful. Patrick confirmed that most of the pieces exhibited are fresh to the market. This is what they try to do for their exhibitions, however occasionally they do offer on a consignment basis a few pieces they have offered before. They plan to come back again next year at around early to mid-October. Although Altfield Gallery and their staff have been extremely helpful, and this is appreciated, Martyn Gregory most likely will return to The Rotunda in 2007.

Anthony Lin Hua Tien covered for the November-December 2006 *Arts of Asia* The Oriental Ceramic Society of Hong Kong's exhibition "Art and Imitation in China" which ran from October 14th to December 17th, 2006. In our picture at the opening Anthony is seen seated on the left. Also seated are Professor Lap-Chee Tsui, Vice-Chancellor of The University of Hong Kong; Andrew Long, Chief Operating Officer, The Hongkong and Shanghai Banking Corporation Limited; Malcolm Barnett, President of The Oriental Ceramic Society of Hong Kong; and speaking at the microphone Yueng Chun-tong, Director, University Museum and Art Gallery, The University of Hong Kong. Hanging behind



Yueng Chun-tong, Director, University Museum and Art Gallery, speaking at the OCS of Hong Kong's exhibition "Art and Imitation in China". Seated from the left are Anthony Lin Hua Tien, Professor Lap-Chee Tsui, Andrew Long, and Malcolm Barnett



La Source by Daniel Ridgeway Knight, c. 1892, presented at Baoqu Tang Modern Art Gallery, in conjunction with Timothy Yarger Fine Art



From the Beijing Hanhai Auction 2006 preview at Baoqu Tang, Lot 2291, Guanyin Bodhisattva, Xuande mark and period, 26 cm

the group is a large oil on canvas by Wang Guangyi (born 1957), *Great Criticism Series: Olympics 2005*, a development from the 2003 *Face of the Believer* series which appears in the article by Thomas J. Whitten, "China on the Radar", on pages 72–79 in this issue.

Timothy Yarger Fine Art, Beverly Hills, and Baoqu Tang Modern Art Gallery, Hong Kong, presented from November 3rd to 18th at Baoqu Tang Modern Art Gallery (L153, L156-159 InterContinental Hong Kong, Tsim Sha Tsui, Hong Kong, Tel: 852-27231928) their exhibition "Masterworks—Museum Collected 19th and 20th Century" from which is illustrated *La Source*, circa 1892, oil on canvas, 36 × 32 inches. Although School of Paris, "big names", such as Matisse, Picasso and Chagall, were features of the exhibition, for myself what I found of interest were the today relatively lesser known academic painters, such as Daniel Ridgeway Knight (American, 1839–1924), who according to the catalogue represented "so many aspects of 19th century painting".

The importance of the Baoqu Tang Modern Art Gallery is further consolidated by its relevance for private viewing and art-oriented receptions. The most recent (ahead of my Editorial) is the Autumn Auction 2006 preview of Directors of Beijing Hanhai Auction Co., Ltd on November 24th, 2006. It was attended by Hong Kong's "glitterati" and art absorbed enthusiasts. Illustrated is a cold-gold copper figure of the Guanyin Bodhisattva, mark and period of the reign of Emperor Xuande of the Ming dynasty.

Recently, in the last two issues, as a collector myself of gold ornaments in China and Southeast Asia—from the Philippines to Vietnam, Cambodia, Thailand and Indonesia—I have published three major articles on the gold subject. The first two appeared in the September–October 2006 magazine, titled "Towards the Dragon and the Mythical Bird" (gold ornaments and jewellery during the Liao period) and "Qing Palace Head Ornaments Worn by the Court Ladies". The third, closest to my own collecting areas can be found in the November–December 2006 edition, "Ancient Chinese Gold Earrings: The Cheng Xun Tang Collection".

So the two days of the joint conference on the art of the Chinese goldsmith was a "must" for me to attend. This was jointly organised by the Art Museum, and the Friends of the Art Museum, The Chinese University of Hong Kong, in association with the Hong Kong Museum of Art. The fourteen lectures were all held at the Lecture Hall, Hong Kong Mu-

seum of Art, where I arrived shortly after 9 am on Thursday, November 9th, just on time for the opening address by Professor Jenny F. So (Director, Institute of Chinese Studies, Chinese University of Hong Kong).

Unfortunately, as a publisher time is limited, but I soon found the talks and events so stimulating that I stayed through the whole two days and all the presentations. I can mention the presentations of just three of the fourteen speakers, though all were enjoyed. The first by Mr Yang Boda (Research Fellow, Palace Museum, Beijing), who I am happy to say is a longtime friend and early contributor of important articles to *Arts of Asia* on Chinese paintings and jades. At this conference he showed his expert knowledge, supported by excellent slides, for a lecture on "Chinese Gold Ornaments—their space, time and cultural grouping".

The second and third lectures that I particularly enjoyed were by Mai Yinghao (Guangzhou Museum), "Han gold finds in Guangzhou", and Liang Zhu (Institute of Cultural Relics and Archaeology, Hubei Province), "Gold ornaments from the Prince Liangzhuang tomb".

As an important part of the conference, the Art Museum at Shatin staged on the afternoon of November 9th a most unusual exhibition of "Celestial Jewellery—Later Chinese Gold Ornaments". Some two hundred spectacular gold pieces were exhibited from the Muwen Tang and Mengdiexuan collections, together with relics lent by the Hubei Provincial Museum from the early 15th century tomb of Prince Liang. Included were Ming headdress ornaments, hairpins, earrings and belt buckles.

I would like to register in our magazine my appreciation for the work of the organisers. Those who were unable to attend the conference could get in touch with Professor Peter Lam, a well known expert in ceramics at the Art Museum, by email: artmuseum@cuhk.edu.hk.

A final memorable event, November 11th, was the 25th Anniversary Celebration of the Friends of the Art Museum, the Chinese University of Hong Kong, at The Pavilion of Heavenly Pleasures (Top Deck at the Jumbo Floating Restaurant, Aberdeen—black tie or Asian dress). The Friends is a charitable organisation in Hong Kong and all funds raised go towards the advancement of art education by supporting the work of the Art Museum of the Chinese University of Hong Kong. Many outstanding established artists (both local and overseas) painted, created and donated fans auctioned during the evening for the acquisitions/scholarships



Chinese Ming gold hairpins from the exhibition "Later Chinese Gold Ornaments" at the Art Museum, the Chinese University of Hong Kong



Present at the 25th Anniversary Celebration Gala dinner of the Friends of the Art Museum, Professor Peter Lam, Madeleine Tang, founding chairwoman, and Nicole Tang



Tuyet Nguyet attended the Gala dinner with Sarah Parnell, present chairwoman of the Friends, at the Jumbo Floating Restaurant

funds. The fans were exhibited in the programme and acknowledged on the Friends website www.cuhk.edu.hk/ics/friends.

Seen at the Gala are Professor Peter Lam and founding Friends chairwoman Mrs Madeleine Tang with her granddaughter. The Gala was attended by some 215 people and in her speech Mrs Tang congratulated Sarah Parnell and her committee for the very unusual venue and programme. She explained how twenty-five years ago, she herself, Irene Dunning and several other ladies were contacted by J.S. Lee of the Bei Shan Tang Foundation to help set up the Friends. And that to mark the present occasion she had now decided to create a fund of US\$100,000 for research in Chinese culture—to preserve and propagate its knowledge and understanding. Today, the Friends' internationally diverse membership count is near 500 and it is a strong and viable support group for the Art Museum, benefitting the public and students of the University as well.

As a Vietnamese, I was intrigued when I first heard several years ago that a cargo of 18th century Chinese Export porcelain had been discovered off Ca Mau, the southernmost tip of Vietnam. First found in their nets by Vietnamese fishermen, a salvage of ceramics has since been extensively recovered by the Vietnamese government after close to three hundred years on the seabed. But how was it that such a Chinese junk was wrecked near the Mekong river delta?

According to the Ca Mau Department of Culture and Information, in conjunction with the National Museum of History, headed by my Vietnamese friend, Chief Curator Dr Nguyen Dinh Chien, who provided the information to Sotheby's Amsterdam: "The boat was on its way from Canton (present-day Guangzhou) to Batavia (now Jakarta)... From there the cargoes would be sold and shipped on the long journey round Africa back to Europe out to the Middle East."

Definitely the intended destination for the Cao Mau cargo was Europe (primarily for London and Amsterdam). It is therefore befitting that Sotheby's will have the sale of 76,000 pieces of fine Chinese porcelain dating from about 1725 at Amsterdam, in some 1500 lots on January 30th and 31st, 2007. The porcelain is in exceptionally good condition, also of high quality, having been made at Jingdezhen in China, with some examples carrying the Yongzheng (1723–1736) four character reign mark, or a "hallmark" associated with the earlier Kangxi period.

Since the last three years I have been collecting tribal art magazines for our library. Such is my interest. Of course, the creation of the world renowned Musée du Quai Branly



Three blue and white porcelain wine cups with river landscapes, bearing either the four character mark of the Emperor Yongzheng (1723–1735) or with the mark Ruo shen zhen cang, meaning, "In the collection of Ruoshen", a mark usually associated with the Kangxi period, c. 1723. Estimate €200–300 each

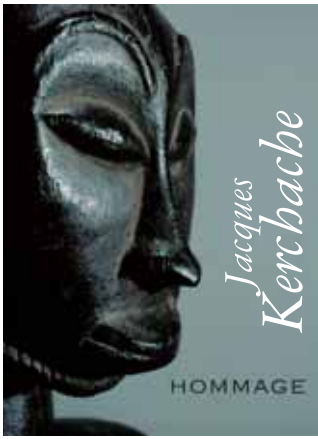
in Paris, opening on June 23rd, 2006, stimulated further interest from our readers. Also since early June I have been in regular contact with the Hardings, and have welcomed their expert advice on the tribal art subject.

I therefore very much appreciate the support of Ana and Antonio Casanovas, owners of Arte y Ritual from Madrid, Spain in the November–December 2006 issue. Their Tau-Tau from Toradja, Indonesia, ex. collection J. Kerchache, Paris, has provoked much interest amongst collectors in this part of the world, and our readers are definitely looking for more information on tribal art.

Arte y Ritual is a tribal art gallery specialised in old top quality pieces from Africa, Indonesia and Oceania, that was first set up by the Casanovas in Madrid, Spain, in March 1996. They regularly organise thematic exhibitions and publish catalogues, the latest "Homage à Jacques Kerchache" (exhibition June 16th–July 22nd, 2006) and "Nigeria: Collection Jacques Kerchache" (exhibition September 13th–October 20th, 2006).

Pusack Tribal Art, in Singapore and Los Angeles, was founded by David Pusack, who now resides in Singapore. A former private collector, he has lived in Asia for over twenty-five years, and is well placed to specialise in museum-quality art and ethnographic objects from Southeast Asia, with particular concentration and expertise in the tribes of Borneo. Fine objects in his gallery include sculpture, weapons, utilitarian pieces, and costume, which he has acquired both from the field in Malaysia and Indonesia as well as from collections in the United States and Europe.

Thomas Murray is another longtime friend of *Arts of Asia*. Independent researcher and art dealer for some thirty years, he emphasises sculpture and textiles from Indonesia, especially indigenous tribal cultures of Borneo, Toraja, Sumba, etc.



Exhibition catalogue "Hommage à Jacques Kerchache" presented by Arte y Ritual's Ana and Antonio Casanovas



David Pusack's booth of ethnographic objects from South-east Asia at the May 2006 New York Tribal Show



National Gallery of Australia's purchase of an Indonesian bronze figure of a weaver suckling a baby, c. 600 AD, for over US\$3.1 million



"Some of these objects have been in my living room for many years, yet I never tire of them. For me the various masks, figures and other objects have a beauty, a silent, tragic dignity, an air of profound thoughtfulness, power, humor, genius, sincerity. They speak to me all these ways..." William W. Brill (1918-2003)

"Even" he says "as traditional societies give way to a more contemporary way of life and more mainstream religions, their art lives on to inspire us." Thomas has written to me on the National Gallery of Australia's purchase of an Indonesian bronze figure of a weaver suckling a baby, circa 600 AD, 25.8 cm high (which made international news for the unprecedented sum of over US\$3.1 million), that he knows the bronze well and approves wholeheartedly of the acquisition. Initially owned by a family in Flores, Indonesia, it had been in a European collection for over three decades.

Heading the introduction of the splendid Sotheby's catalogue of "The William W. Brill Collection of African Art"

(New York auction on November 17th, all 170 lots were sold for a grand total of US\$4,186,720) is this portrait of the African art collector in his living room (courtesy of the Estate of William E. Brill). The majority of the Brill Collection was acquired during an explosion of passionate collecting between 1965 and 1968. For more information about Sotheby's African and Oceanic art sales readers are invited to contact Jean G. Fritts, Senior Vice President, Worldwide Director, based in London and New York (email: jean.fritts@sothebys.com).

Another supporter I am happy again to welcome to our pages is TEFAF Maastricht. For general information you cannot do better than refer to the promotion on website

Lunar New Year with Arts of Asia



Xuan Qui Hoi. Chuc Mung Nam Moi. "Year of the Pig. Happy Lunar New Year." Ink, colour and gold leaf on paper by Vietnamese artist Bui Xuan Phai (1920-1988), painted in 1983. Arts of Asia wishes all our readers around the world a very happy, healthy and prosperous year of the pig which commences on February 18th, 2007

What better present for the Lunar New Year for your family, friends and colleagues than a gift subscription to Arts of Asia, which costs, including surface mail postage, only US\$70/HK\$535 (HK\$410 for residents of Hong Kong).

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The Hong Kong Art Craft Merchants Association Limited annual dinner to celebrate China's National day (1st October). Chairman Chong Chin Sheng Henry in the centre leads the official toast. The Association's senior members are Vice Chairmen Wang Chung Chiu James, Chak Kin Man, K.Y. Ng, Lau Wai Nin; Chairmen of the Supervisory Committee Liang Chung Kong, Lo Kwok Kwan, Lan Sin Yan; Vice Chairmen of Boards of Life Directors Chan Hok Chung, Chen Peng Hsiang; and Executive Committee members Lam Shing Chau, Sien Shu Hung, Lam Chun Wing, Fung Ying Chu, Chan Kin Chung and Yung Wai Kwan



Standing from the left are K.Y. Ng, Martin Fung and Sien Shu Hung. Seated are Tuyet Nguyet, Robin and Stephen Markbreiter of *Arts of Asia*



Association members and guests stand while China's anthem is played during the National Day banquet dinner at the Metropolitan Restaurant

www.tefaf.com. However, in brief, their 2007 Maastricht (TEFAF) European Fine Art Fair will be held on Friday March 5th to Sunday March 18th. Approximately fourteen leading Asian art and antiques dealers will be part of 218 exhibitors from fifteen countries. Last year (2006) a phenomenal 84,000 people came to TEFAF. Amongst the Asian art dealers participating are Cohen & Cohen, Martyn Gregory, Robert Hall, Ben Janssens Oriental Art Ltd, Littleton & Hennessy Asian Art Ltd, Marcel Nies Oriental Art, Priestley & Ferraro, Jorge Welsh, Grace Wu Bruce, and Zen Gallery.

Every year the Hong Kong Art Craft Merchants Association invites my husband Stephen Markbreiter, my son Robin and myself to join their annual dinner to celebrate China's National Day (October 1st). We are always delighted to attend and to meet our good friends there, especially Vice Chairman K.Y. Ng and Martin Fung. This year the party was held at the Metropolitan Restaurant in North Point, Hong Kong where 240 people attended the banquet dinner. When the Association was founded on November 26th, 1968 it had 182 members and its membership has now expanded to over 300. For many years it has made great efforts to strengthen the ties amongst its members, and raising the standards of local dealers in Chinese arts and antiquities. Through the issuance of Certificates of Antiquity, the Association has increased the confidence of local collectors and heightened the interest of overseas buyers of antiques and works of art, thereby helping to establish Hong Kong as the

centre of Oriental art and culture.

New Year is a time for reflection and appreciation. Looking back over the last twelve months I am proud of our tremendous achievements at *Arts of Asia*. Our new spacious offices and library have been wonderfully received by subscribers, contributors, advertisers and guests. They are especially impressed by the friendly and efficient service. In 2006 we sold more magazines to museums which were featured in special editions distributed not only within America, Hong Kong and China, but also to ninety-two countries worldwide.

Advertisers in our magazine receive the benefits from our website (www.artsofasianet.com), launched in 1995 and very popular. Each issue my Editorial and the cover article can be read there before the beautifully printed magazines arrive. Reports and in-house photographs as seen on this page are exclusives. As a result in 2006 *Arts of Asia* welcomed more subscribers than ever before, who also purchased our rare back issues to enhance their understanding of Asian art. No doubt many of our younger readers will become major collectors in the future. I welcome them wholeheartedly.



Tuyet Nguyet

TUYET NGUYET *Publisher & Editor*