

# ART CONNOISSEURS

Program of Lectures and Talks:

ASIAN ART IN BRUSSELS  
and Institut Belge des Hautes Etudes Chinoises

## Thursday June 5<sup>th</sup>

- 3.00 pm "Supernatural Themes in Manjū Netsuke from the Ashmolean Museum, Oxford"  
*Joyce Seaman*
- 4.00 pm "The Sculptures of Western Tibet in the 11<sup>th</sup> to 13<sup>th</sup> Centuries and their Artistic Debt to Kashmir »  
*Dr Amy Heller*

## Friday June 6<sup>th</sup>

- 3.30 pm "On Khmer Sculpture – Very Personal Comments on a Life-long Journey"  
*Dr Felten and Dr Schreiber*
- 5.00 pm "Maps of East Asia in the early to mid-Nineteenth Century"  
*Dr Richard Pegg*
- 6.00 pm "Nymphes et beautés célestes des temples Hoysala (XII<sup>ème</sup> - XIII<sup>ème</sup> siècle)"  
*Amina Taha-Hussein Okada*
- 7.30 pm Cocktail reception on the rooftop terrace of the MIM

**Venue:** Musée des Instruments de Musique (MIM)  
Rue Montagne de la Cour 2, 1000 Bruxelles

# Supernatural Themes in Manjū Netsuke from the Ashmolean Museum, Oxford

Joyce Seaman



Most people are familiar with Japanese netsuke, the carved toggles used to attach small personal items to the kimono sash. Often overlooked, however, is a type of netsuke known as *manjū*; named for its shape, the *manjū* netsuke was usually flattish and round, resembling a sweet bean-paste filled bun. It provided two surfaces for the artist to decorate with illustrations from printed books, woodblock prints or simply

ideas from his own imagination. This lecture will look at subjects related to the supernatural, drawing on examples from the Ashmolean's collection to discuss demons malign, benign and humorous, and their appearance on nineteenth-century *manjū* netsuke.

*Joyce Seaman is a Research Associate in the Japanese Department at the Ashmolean Museum, University of Oxford. She is the author of Manjū Netsuke from the Collection of the Ashmolean Museum (2013).*

## The Sculptures of Western Tibet in the 11<sup>th</sup> to 13<sup>th</sup> centuries and their Artistic Debt to Kashmir

Dr Amy Heller



To honour the memory of his father, Rinchen bzangpo, royal chaplain to the king of Gu.ge, commissioned a sculpture of Avalokiteshvara by the Kashmiri sculptor Bhidhaka. This life-size standing sculpture shows exceptional prowess in casting and inlay techniques. At present, this Avalokiteshvara is enshrined in a chapel in the family hometown of Khatse near the Gu.ge capital at Toling. This sculpture acquired great renown, undoubtedly inspiring numerous artists working in Gu.ge-Pu.hrang and Ladakh. Notably, in 996, at the consecration of Khojarnath, a great sculpture was cast leading to the sculpture triad of Avalokiteshvara, Manjushri and Vajrapani which, known as the "Three Silver Brothers", became the palladium of the kingdom of Pu.hrang. Tibetan historical sources also inform us that Rinchen bzangpo imported sculptures of different aspects of Tara, Avalokiteshvara and Manjushri from Kashmir.

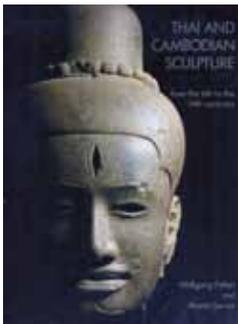
In the light of Tibetan dedication inscriptions on sculptures and Tibetan historical documents, this presentation will study the historical, iconographical and aesthetic relationships of these Kashmiri metal sculptures and the sculptures they inspired both cast in metal and modeled in clay in the kingdoms of Gu.ge-Pu.hrang and Ladakh during the 11<sup>th</sup> to early 13<sup>th</sup> century.

*Amy Heller studied art history at Columbia University, the Tibetan language at Institut National de Langues Orientales in Paris, and her doctorate in Tibetan History and Philology at La Sorbonne. Since 1986 she has been affiliated with the Paris Centre National de la Recherche Scientifique. Visiting Professor in Rome at La Sapienza (2006 and 2008) and also Research Associate in Tibetan art (2011-2013) at SOAS (School of Oriental and African Studies University of London). Since 2007, she works regularly as visiting Professor of Art history and Cultural History at Center for Tibetan Studies, Sichuan University. Her most recent book is Hidden Treasures of the Himalayas, Tibetan manuscripts, paintings, and Sculptures of Dolpo (2009, Serindia Publications).*

## Podium Talk:

### On Khmer Sculpture – Very Personal Comments on a Life-long Journey

**Dr Susanne Schreiber (HANDELSBLATT, Düsseldorf)  
and Dr Wolfgang Felten, Munich**



No other journalist in Germany is as long and as deeply involved in the art scene as Dr. Susanne Schreiber who, since 1986, is with Germany's leading financial daily newspaper HANDELSBLATT, and heading since 2004 its Art Market Section. As "The Marktfrau" (The Market Woman) for the renowned German art magazine WELTKUNST, she comments in her characteristic and well-chiseled writing style on major art market developments as well as on exciting and often overlooked niches in the art market.

ASIAN ART IN BRUSSELS 2014 is honored to welcome Dr Susanne Schreiber who invites for a Podium Talk Dr Wolfgang Felten, renowned lawyer, passionate connoisseur and collector of Southeast Asian sculpture.

Since the 1970s Dr. Felten has been involved in numerous aspects of the art history and preservation of art from Southeast Asia. In recognition of his merits the Cambodian Government bestowed on him in 2009 the Commander's Cross of the Royal Monisaraphon Order. Dr. Felten is editor and co-author of notable publications, such as *Thai and Cambodian Sculpture – From the*

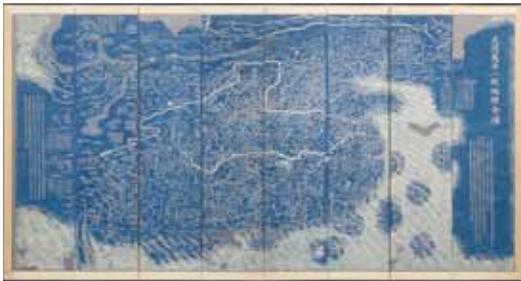
6<sup>th</sup> to the 14<sup>th</sup> centuries (Sotheby's Publications, London, 1989). He has, in 1989, co-organized the first major exhibition in Germany on Khmer art, at the Museum fuer Ostasiatische Kunst, Cologne: *Entdeckungen – Skulpturen der Khmer und Thai*. In his latest book *“Die Sammlerfalle“* (The Collector's Trap) he amuses with wit, charm and irony about his live-long experiences in the classical and contemporary art world.

The Podium Talk will highlight little known peculiarities of Khmer art and its importance within the art history of Asia. Dr Felten's fresh insights on legal and moral provenance issues might add a helpful groundedness to current discussions. And it will be exciting to hear what a life-long collector can share about his approach to solve the most frequent collector's question: "Is this sculpture authentic?"

The Podium Talk will be in English.

## Maps of East Asia in the early to mid-Nineteenth Century

Dr. Richard Pegg



Maps are rich cultural objects presenting and transmitting information about time and place of production. This lecture will provide some of the particular practices and relationships between text and image in East Asian map making that are unique in world cartography. In addition, reactions to new ideas introduced from the West including the concept of a larger world construct, will be examined. The lecture will present, through comparison, certain similarities

and distinctive differences in the representations of space, both real and imagined, in the early modern cartographic traditions of China, Korea and Japan.

*Richard A. Pegg has a BA and MA in Chinese and Japanese Literature from George Washington University and a Ph.D in East Asian Art History from Columbia University. He has published and lectured widely on the arts of Asia. His recent books include Passion for Form: Selections of Southeast Asian Art from the MacLean Collection and The MacLean Collection: Chinese Ritual Bronzes. His most recent book is entitled Cartographic Traditions in East Asian Maps. Dr. Pegg is currently Director and Curator of Asian Art for the MacLean Collection in Chicago.*

# Nymphes et beautés célestes des temples Hoysala (XII<sup>ème</sup> - XIII<sup>ème</sup> siècle)

Amina Taha-Hussein Okada



Les nymphes et les beautés célestes furent l'un des motifs de prédilection des sculpteurs de l'Inde ancienne et médiévale. Incarnations canoniquement parfaites de la beauté féminine - dont elles mettent en exergue la grâce voluptueuse et les formes sensuelles – ces « beautés célestes » (surasundarî, yakshî ou shâlabhanjikâ) furent abondamment sculptées sur les murs des temples et des sanctuaires. Dans l'Etat méridional du Karnâta, les sculpteurs Hoysala offrirent, de ce motif séculaire et emblématique de la plastique indienne, une interprétation singulièrement originale que déclinent, avec de subtiles variantes, les grandes effigies sculptées des temples de Belûr, de Halebîd et de Somnâthpur, bâtis au XII<sup>ème</sup> et au XIII<sup>ème</sup> siècle.

*Amina Taha-Hussein Okada, est conservateur en chef au musée national des arts asiatiques - Guimet, où elle est en charge des arts de l'Inde. Commissaire de plusieurs expositions artistiques – A la Cour du Grand Moghol (Bibliothèque Nationale, 1986), Bronzes bouddhiques et hindous de l'antique Ceylan (Musée Guimet, 1991), L'Inde de Gustave Moreau (Musée Cernuschi, 1997), L'Âge d'or de l'Inde classique, l'Empire des Gupta (Galeries Nationales du Grand Palais, 2007), Clemenceau, Le Tigre et l'Asie (Musée Guimet, 2014) - elle est également l'auteur de nombreux ouvrages portant sur l'art et la civilisation de l'Inde : Ajantâ (1991), L'Inde du XIX<sup>ème</sup> siècle, Voyage aux sources de l'imaginaire (1991), Le Grand Moghol et ses peintres, Miniaturistes de l'Inde aux XVI<sup>ème</sup> et XVII<sup>ème</sup> siècle (1992), Tâj Mahal (1993), Un joyau de l'Inde moghole, le mausolée d'Imâm ud-Daulah (2003). Elle a également assuré la direction scientifique du « Râmâyana de Vâlmîki illustré par les miniatures indiennes du XVI<sup>ème</sup> au XIX<sup>ème</sup> siècle » (Editions Diane de Selliers, 2011 ; prix Hirayama de l'Académie des Inscriptions et Belles-Lettres).*

ARTCONNOISSEURS is the cultural project of Asian Art in Brussels (AAB)  
and Brussels Ancient Art Fair (BAAF)  
developed by Brussels International Art Promotion and Logistic (BIAPAL)