



**Painted earthenware horses (Northern Qi period)**

## Asian Art in London marks its 20th anniversary

**LONDON.** For Norman Kurland, the well-known American film and television agent, deciding what to do with his collection of art dating from China's Six Dynasties period (220-581AD) has been a "bitter-sweet" process. "I thought for years—do I give it to my university museum, do I give it someplace else, do I sell it?" He even considered burying the whole lot with him when he went.

In the end, he entrusted the collection to Giuseppe Eskenazi, the renowned Mayfair dealer who had sold him most of the works in the first place. Eskenazi will offer 38 objects from Kurland's collection in an exhibition as part of Asian Art in London (AAL), a diverse dealer-led initiative of concurrent exhibitions, auctions and educational events.

Kurland's collection includes a range of materials—stone sculptures, earthenware figures, gilt-bronze metalwork and glazed ceramics—but is mainly limited to works from the fifth and sixth centuries. Highlights include rare examples of Buddhist sculpture from imperial cave temples such as Yungang and Gongxian. Prices range from five to seven figures.

Other highlights of AAL, this year dubbed East Meets West, include an exhibition of Pahari paintings from the Eva and Konrad Seitz collection at Francesca Galloway, and a show focused on trade routes and export wares such as brasswork from Benin and Sinhalese ivory furniture at Jorge Welsh Works of Art.

To celebrate AAL's 20 years, a gala party will be held on 9 November in the newly reopened Joseph E. Hotung Gallery at the British Museum. Meanwhile, in keeping with the market's shift towards newer art, the AAL annual lecture at Sotheby's Institute of Art on 2 November asks whether London can become a global hub for Modern and contemporary Asian art.

**Anny Shaw**

• Asian Art in London, 2-11 November, various venues

## Cutting-edge design meets antiques at New York's Salon

**NEW YORK.** The Salon Art + Design fair returns to the Park Avenue Armory for its sixth year this month. Of the roughly 56 exhibitors, more than half come from outside the US, including first-timers Galleria Rossella Colombari (Italy), Garrido Gallery (Spain), and Etag Projects (Denmark). Mixing cutting-edge furnishings and design objects with art from antiquity to the present, the fair is known for its broad approach.

"There's been this incredible transition in how people think about collecting," says Jill Bokor, the executive director, "going from extremely vertical collecting to much more horizontal." In her opinion, buyers are no longer looking for individual objects, but "intriguing combinations of things". Bokor has accordingly invited for the first time an interior designer, Amy Lau, to present a section mixing art and design of all ages. It will include, for example, an iridescent Tiffany Studios Cypriote vase (around 1899) opposite a rainbow ombré glass chair (2017) by German Ermics. "The brief is really to try to present this material as people would see it in a home," Bokor says. When it works, the room-set approach can really pay off: according to Bokor, two years ago, somebody bought a whole stand.

**Sarah P. Hanson**

• Salon Art + Design, 9-13 November, Park Avenue Armory, New York



**Germans Ermics's Ombré glass chair (2017)**