



Jewelry Box Traveled across the Sea – Glass, Ivory, and Lacquer

Thur 19 April - Tue 10 July, 2018
 Asia Gallery

Glass painting with a smooth and shiny surface, ivory painting with a beauty of fine and detailed depiction, and softly textured lacquer painting... All reflect a unique characteristic of the material and share the charm of well-crafted work.

In the genre of painting, most are painted on paper or cloth. Precious objects such as a sheet glass, which required high manufacturing skill then, and a rare material including ivory were used in the 18th century Asia. Photography was still not introduced to China and India, trading hubs of European countries, and thus the painting of local people, architecture, and custom became a high-class souvenir to fulfill European exoticism. "Jewelry box," the painting of exotic Asia on rare material traveled across the oceans as a popular export product.



Artist unknown
 "Lady of High Rank"
 19th century,
 oil on canvas,
 Private Collection

Chinese Glass Painting and "China Trade Painting"

The first section featuring Chinese Family, a glass painting made during Qing dynasty in China, introduces a series of "China trading painting," a western style painting produced for export purpose in the 18th and 19th centuries China.

- ▲ Unknown "Chinese Family" Qing dynasty (18th century), reverse oil painting on glass
- ▲ Anonymous "The Hongs, Canton" c.1805, oil on ivory
- ▲ Anonymous "The Hongs, Canton" c.1850, oil on canvas
- ▲ Anonymous "Chinese Figures and Auspicious Patterns" Qing dynasty (18th century), ink and pigment on silk
- ▲ Anonymous "Snow Scene with a Chinese Family" c.1810, oil on canvas
- ▲ Anonymous "The House of Conseequa, a Chinese Merchant, Canton" early 19th century, oil on canvas
- ▲ Attributed to Lamqua Studio "The Empress of China in the Garden"

Indian Glass Painting and "Company School"

Around the same time in India, former court painters of Mughal Empire produced "company painting," a western style miniature painting on various materials including ivory, which reflected the taste of their new patron, the high-class officials of English East India Company. Many of them traveled to England as a souvenir. In addition to the company painting, the section introduces glass paintings from South India, which is said to be influenced by the techniques of Chinese glass painting, and popular religious paintings of Hindu gods and goddesses from the same region.

- ▲ Unknown "Couple" Late 19th to early 20th century, reverse oil painting on glass
- ▲ Anonymous (Varma Print) "Krishna, Yashoda and Nanda" first half of 20th century, oleograph on paper
- ▲ Anonymous (Tanjore School) "Maharaja Serfoji II of Tanjore with a Minister" early 19th century, gouache and gold on paper laid on board
- ▲ Anonymous (Tanjore School) "Maharaja Pratap Singh of Tanjore with His Son Tulajaji II" early 19th century, gouache and gold on paper mounted on board
- ▲ Artist Unknown "Begum Samru's Haveli (Residence)" first-half of 19th century, oil on ivory
- ▲ Lucknow School "Portrait of Begum" mid-19th century, watercolor on paper

Contemporary Glass Painting from Java

Contemporary glass painting reflecting the style of Indonesia's Java culture and 'Wayang Kulit' (shadow puppet) will also be displayed.

- ▲ Haryadi Suadi "Charm and Talisman I & II" 1980, acrylic on glass
- ▲ "Batara Kala (Ruwatan)", "Buraq" 1996, acrylic on glass
- ▲ Artist Unknown "(Ramayana)" 1980s, acrylic on glass, Private Collection

Lacquer Painting from China and Vietnam

The last section is dedicated to a series of lacquer painting. In the 20th century Vietnam and China, lacquer painting gained much popularity as an independent genre in contrast to traditional lacquer decoration in the craft. The motif emerges from deep black background, and the silky surface adds soft texture to the painting. Please enjoy the various styles of lacquer painting.

- ▲ Le Quang Ha "Meeting" 1997, lacquer painting
- ▲ Thanh Chuong "In a Corner of the Field" 1999, lacquer on panel, Collection of Art-U room
- ▲ Nguyen Tien Chung "(Couple with Child)" 1954, "Night Threshing" 1963-64, lacquer on board, Private Collection
- ▲ Dang Thin Tuong "Construction of Town" 1979, lacquer and engraving on board
- ▲ Luo Brothers "I Love Tiananmen Square, Beijing" 1996-97, photograph, computer graphics, watercolor, lacquer on board
- ▲ Zhong Huangyuan "Coolie" 1932, lacquer on board