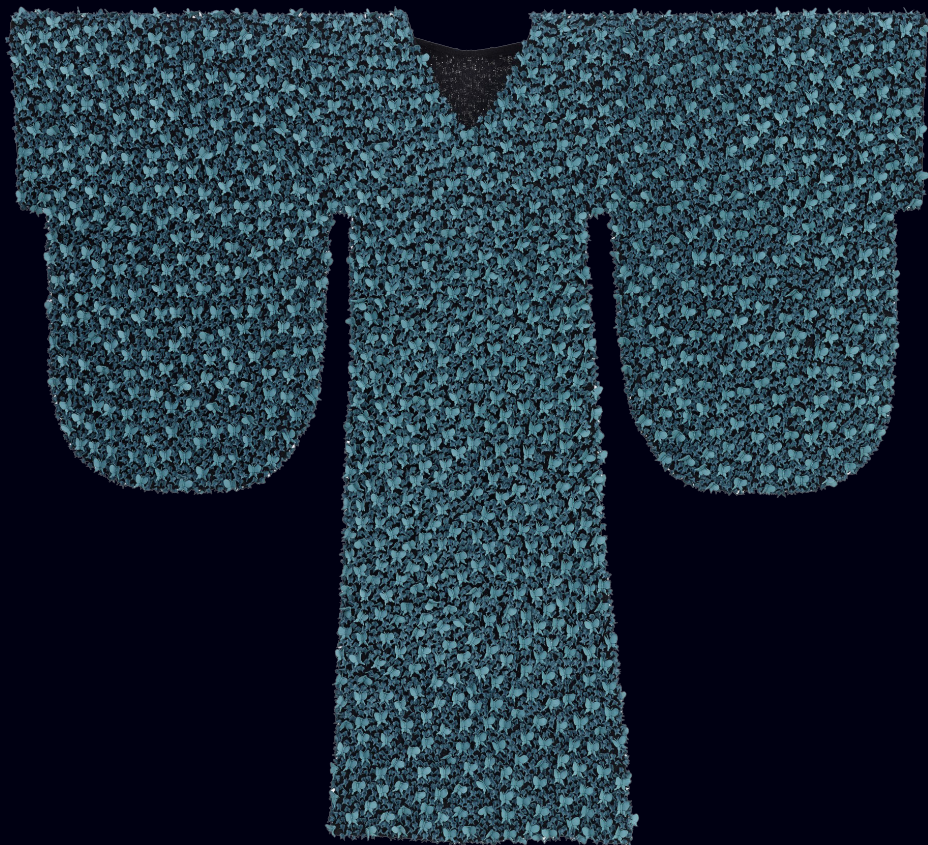


Asian Art: Objects In Focus

*co-hosted by
Asian Art in London &
the SOAS-Alphawood Postgraduate Diploma in Asian Art*



Sunday 3rd November | 09.30 - 17.45



SOAS
University of London

ASIAN ART
IN LONDON



Asian Art: Objects In Focus

This Symposium brings together curators, scholars, artists and art market specialists to explore diverse perspectives on a variety of media and materials across Asia; specifically: ceramics, textiles and metalwork. Panellists will speak about a range of artworks and objects which can be seen in London during Asian Art in London.

The event will open with a keynote lecture from Professor Stacey Pierson of SOAS University of London, and close with a keynote lecture from Rachel Dedman, Jameel Curator of Contemporary Art from the Middle East at the Victoria & Albert Museum.

Schedule

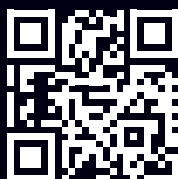
09:30 – 10:15	Registration and coffee
10:15 – 10:30	<u>Welcome:</u> Henry Howard-Sneyd (Chair, Asian Art in London) Malcolm McNeill (Director, SOAS-Alphawood Postgraduate Diploma in Asian Art & Senior Lecturer in Arts Education, SOAS-University of London)
10:30 – 11:30	<u>Keynote 1:</u> <i>Dr Johnson's Chinese Teapot: Tracing the History of a Celebrity Object</i> Stacey Pearson (Professor of the History of Chinese Ceramics, SOAS University of London)
11:45 - 12:45	<u>Panel Discussion: Textiles</u> Anna Jackson (Victoria and Albert Museum) Uthra Rajgopal (Nottingham University) Jacqueline Simcox (Asian Art in London) Moderator: Malcolm McNeill

14.00 – 14:45	<p><u>In Conversation: <i>Ceramics</i></u></p> <p>Caroline Cheng (Artist) in conversation with Ivy Chan (SOAS, MEAA, Eskenazi Ltd)</p>
15:00 – 16:00	<p><u>Panel Discussion: <i>Metalwork</i></u></p> <p>Louis Coplestone (Victoria and Albert Museum) Paul Bromberg (Independent Scholar and Collector) Phyllis SY Lau-Casson (SOAS)</p> <p>Moderator: Stephen Murphy (SOAS)</p>
16:00 – 16:30	Refreshment break
16:30 – 17:30	<p><u>Keynote 2:</u></p> <p><i>The V&A Jameel Prize: Contemporary Art, Islamic Society, and the Digital</i></p> <p>Rachel Dedman (Jameel Curator of Contemporary Art from the Middle East, Victoria and Albert Museum)</p>
17:30	<p><u>Closing thanks:</u></p> <p>Malcolm McNeill Sophie Kempson (Asian Art in London)</p>

www.AsianArtinLondon.com



www.AsianArtDiploma.co.uk



Speaker Bios

(in order of appearance)

Stacey Pierson is Professor of the History of Chinese Ceramics at SOAS, University of London. In addition to teaching and supervising research students in the School of Arts, she is the former President of the Oriental Ceramic Society (London) and is series editor for the Routledge title *Histories of Material Culture and Collecting, 1550-1950*. Previously, from 1995 – 2007, she was Curator of the Percival David Foundation of Chinese art, also at the University of London, which housed the world-renowned David collection of Chinese ceramics. She has published widely on aspects of Chinese ceramics, Percival David and the history of collecting and exhibitions, including *Collectors, Collections and Museums: the Field of Chinese Ceramics in Britain: 1560-1960* (2007), *Chinese Ceramics: a Design History* (2009), *From Object to Concept: Global Consumption and the Transformation of Ming Porcelain* (2013 – HKU Press), *Private Collecting, Exhibitions and the Shaping of Art History in London: the Burlington Fine Arts Club, 1866-1950* (2017) and the edited volume *Visual, Material and Textual Cultures of Food and Drink in China, 200 BCE – 1900 CE, Colloquies on Art and Archaeology in Asia*, no. 25 (2022). Her most recent research project focused on Dr Johnson's Chinese teapot, which is on display in the British Museum.

Anna Jackson is Keeper of the Asia Department at the Victoria and Albert Museum. A specialist in Japanese textiles and dress, she is the curator of the exhibition *Kimono: Kyoto to Catwalk*, staged at the V&A in 2020 and now at V&A Dundee after a European tour, and editor of the accompanying publication. She has also written widely on the subject of cultural exchange between Asia and Europe. In 2004 she was co-curator of *Encounters: the Meeting of Asia and Europe 1500-1800* and in 2009 lead curator of *Maharaja: the Splendour of India's Royal Courts*. Her latest book, co-written with Masami Yamada, is *Fashion and the Floating World: Japanese Ukiyo-e Prints* which was published in October. In December 2020, Anna was awarded the Foreign Minister's Commendation by the Japanese Government for her contribution to the promotion of Japanese art and culture in Britain.

Uthra Rajgopal is an Independent Curator with expertise in South Asian textiles, with previous curatorial posts at the V&A and Whitworth. In 2019, Uthra won the prestigious *ArtFundNewCollectingAward* to build a collection of contemporary textile artworks for the University of Manchester collections, specifically artworks made by women artists working in Pakistan, India and Bangladesh and the UK diaspora. She has curated a number of group exhibitions in the UK and internationally, including *Rehang* at Bikaner House, Delhi, *Cotton: labour, land and the body* for the Crafts Council UK and *Fragments of Our Time* for the British Textile Biennial. Uthra has

worked with collections in Tamil Nadu and Gujarat and is a guest lecturer at a number of universities. Uthra is currently a UKRI funded PhD candidate Nottingham Trent University, investigating the connections between Indian textiles and lace.

Jacqueline Simcox is a private London antiques dealer, specialising in Chinese textiles. She has exhibited regularly at art fairs in London, New York, Hong Kong and on the Continent and she is a director of 'Asian Art in London'. Each year she lectures on Chinese textiles to the Post Graduate course at SOAS and the Chinese and Textile courses at the V&A.

Malcolm McNeill is the Director of the SOAS-Alphawood Postgraduate Diploma in Asian Art programme and Senior Lecturer in Art Education at SOAS.

Before joining SOAS Malcolm worked as a Specialist in Chinese Paintings at Christie's, responsible for the European market. While at Christie's he also developed educational programming in his specialist field for the company's international clientele. He was closely involved in the marketing campaign that resulted in the sale of the important handscroll, Wood and Rock, ascribed to one of China's great scholar-artists, Su Shi (1037-1101), for US\$60m, the most expensive artwork ever sold by the auction house in Asia. Malcolm was employed previously at the V&A as an Assistant Curator in the Asian Department and as a project curator at the British Museum. As a doctoral researcher, Malcolm worked in the field of medieval Buddhist arts in East Asia, completing his doctorate in History of Art & Archaeology at SOAS with a thesis on narrative agency in Chan/Zen text-image relationships. He holds an MA in History of Art and Archaeology from SOAS, and a BA from Cambridge in Chinese Studies.

Caroline Cheng is the cofounder of award-winning Yi Design and is determined to find a circular solution for ceramic waste.

She is an artist and curator, whose promotion of Chinese ceramic arts over decades has earned renown in China and throughout the world. She has held solo exhibitions in Sotheby's Hong Kong (2013) and New York (2015). Her work has been collected by the British Museum, the Fitzwilliam Museum in Cambridge, the San Francisco Asian Art Museum, and the Boston Museum of Fine Art. Cheng has received prizes for her work in the Westerwald Ceramics Museum, Germany (2010), the Clay and Glass Film Festival in Montpellier France (2010), the Mino International Ceramic Award 2017, and also received the "Outstanding Achievement Award" from the American National Council on Education for the CeramicArts (NCECA) in 2014 and the Japan Good Design Award for Community Development in 2020.

Caroline Cheng is also the owner of the world-renowned Pottery Workshop in Hong Kong, Shanghai, and Jingdezhen.

Ivy Chan is a co-convenor of the SOAS-Alphawood Postgraduate Diploma in Asian Art's Arts of China module. She completed her PhD in History of Art and Archaeology at SOAS, studying the history of Chinese art collecting in Hong Kong. As an independent scholar, curator and consultant, she has worked for Eskenazi Ltd., the Museum of East Asian Art and the Hong Kong Palace Museum. She regularly lectures at SOAS, Christie's Education and the V&A Academy on topics related to Chinese art and East Asian culture. She previously spent over a decade at Christie's, where she served in the Chinese Art Department as a Chinese Art Specialist, Head of Sale, and Associate Director.

Louis Coppleson is the Curator of Southeast Asia at the Victoria and Albert Museum. He earned his PhD from Harvard University in 2024 with a dissertation on medieval Buddhist architecture. Prior to this, he was the Sylvan C. Coleman and Pam Coleman Memorial Fellow at the Metropolitan Museum of Art (2022–2023) and a Daiwa Foundation Fellow (2015–2017). He holds a BA in Himalayan Studies and Art History from SOAS (2014) and an MA in Buddhist Art from the Courtauld Institute of Art (2015).

Paul Bromberg read Modern Chinese Studies at the University of Leeds, and also studied at Fudan University, Shanghai, and Xiamen University, Fujian province, China. Resident in Asia since 1985, he is a contributing editor to Arts of Asia magazine and was the editor of the Journal of the Siam Society from 2012–2023. He is a Fellow of the Royal Asiatic Society, a lifetime member respectively of The Siam Society and the Southeast Asian Ceramics Society, and writes and lectures regularly about Thai and Chinese art and antiques. He is the author of THAI SILVER and Nielloware (River Books, 2019) and Later Chinese Bronzes for the Scholar's Studio (Arts of Asia Publications, 2025).

Phyllis Lau-Casson kindled her interest in art history by taking two modules of the SOAS-Alphawood Postgraduate Diploma in Asian Art. Subsequently, she completed an MA in History of Art at SOAS and is now finalising a doctoral research project on the so-called Prakhon Chai bronzes, to reassess a corpus of some 100 Buddhist statues of uncertain age and origin from archaeological, technical, iconographic, stylistic and market perspectives.

The project has provided invaluable opportunities for field study in Thailand and Cambodia, research visits to many museum collections in Europe and the United States, and interactions with scholars and museum professionals. It has also brought the challenge of addressing a complex topic.

Stephen Murphy is Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art at SOAS, University of London. Prior to this he was Senior Curator for Southeast Asia and curator-in-charge of the Tang Shipwreck Gallery at the Asian Civilisations Museum, Singapore. He holds a PhD from the Department of History of Art and Archaeology, SOAS. He specializes in the art and archaeology of Buddhism and Hinduism in Southeast Asia with a focus on Thailand and Laos. He has a particular interest in the 7th to 9th centuries CE and looks at connections between Southeast Asian cultures and the wider Indian Ocean World.

He is co-editor, with Alan Chong, of *The Tang Shipwreck: Art and exchange in the 9th century* (2017). His latest book *Buddhist Landscapes: Art and Archaeology of the Khorat Plateau, 7th to 11th Centuries* (Singapore: NUS Press 2024) traces Buddhism's spread into Northeast Thailand and Central Laos. He has contributed papers to leading academic journals such as *Antiquity*, *Asian Perspectives*, *The Journal of the Royal Asiatic Society* and *The Journal of Southeast Asian Studies* amongst others. His current Getty Foundation funded Connecting Art Histories research project is *Circumambulating Objects: on Paradigms of Restitution of Southeast Asian Art* (www.circumambulating.co.uk).

Rachel Dedman is a curator, writer, and art historian. Since 2019 she has been the Jameel Curator of Contemporary Art from the Middle East at the V&A, where she runs an artist residency programme, makes acquisitions for the permanent collection, and curates the triennial Jameel Prize exhibition.

Between 2013-2019, Rachel was an independent curator based in Beirut, Lebanon, where she curated projects across the Middle East and Europe. This included years of work as curator for the Palestinian Museum, West Bank, for whom she developed several exhibitions and books on the politics of Palestinian embroidery and dress.

Fashion and textiles remain at the core of her independent practice: earlier this year, Rachel co-curated the State of Fashion Biennale in the Netherlands, and in 2023 she curated *Material Power: Palestinian Embroidery*, for Kettle's Yard and the Whitworth, here in the UK. Rachel was trained in the history of art at St John's College, Oxford, and Harvard University, where she was the Von Clemm Postgraduate Fellow. She publishes, lectures and teaches worldwide.

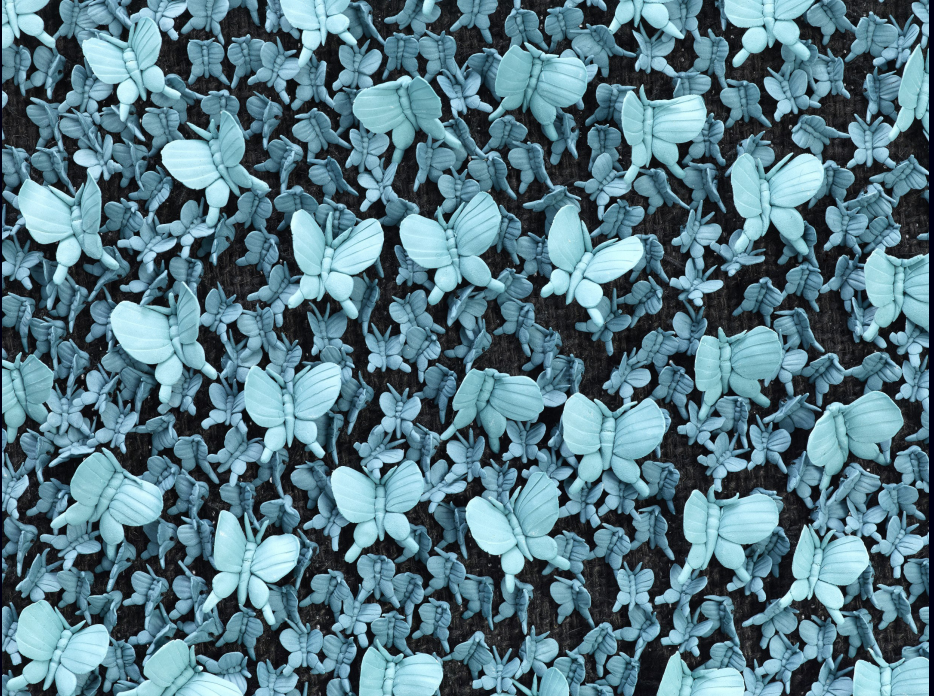


Image description (front and back):

Ceramic sculpture in the form of a linen (burlap) robe sewn all over with porcelain butterflies, two sizes of butterfly in shades of peacock blue. The work is called Peacock.

H165cm x W180cm, weight approx 25kg

Caroline Cheng, 2012

On display in the British Museum (accession number: 2013,3005.1)