

EDITORIAL

I AM PROUD to present important Asian art collections from world-class museums in this Summer 2026 issue of *Arts of Asia*, which features four impressive articles relating to the spectacular exhibition, “A History of China in Silk: The Chris Hall Collection at the Hong Kong Palace Museum”. Chris Hall is a founding committee member of the Textile Society of Hong Kong and a member of the the renowned Min Chiu Society. In 2024, he very generously offered the museum his promised gift as “The Chris Hall Collection at the Hong Kong Palace Museum” to support the development of the Hong Kong Palace Museum (HKPM) and advance the study and appreciation of Chinese textiles.

The beautiful exhibition at the HKPM explores China’s silk heritage through technological and artistic perspectives. Featuring more than 100 spectacular textiles dating from the Warring States period to the early 20th century, the display is organised into five chronological sections that reveal the evolution of Chinese society, clothing culture and global connections. This exhibition, drawn from Chris Hall’s promised gift of nearly 3000 textile works, offers a colourful journey through China’s history as seen through its most celebrated material.

I would like to thank Dr Daisy Yiyou Wang, Deputy Director and Chief Curator of the HKPM, and her dedicated team for contributing scholarly and interesting articles for this Special Museum Issue. The curatorial team at the HKPM will continue to draw on the incredible strengths of this collection to enhance the understanding and appreciation of rare Chinese textiles through implementing research, education and publication projects.

Complementing these informative articles on Chinese textiles, I am confident that *Arts of Asia* readers will enjoy Dr Marco Guglielminotti Trivel’s well-researched article, “Classifying Qing Imperial Carpets: A Preliminary Proposal Inspired by the Museo Schneiberg in Turin”. Dr Trivel writes: “Chinese carpets have long occupied a peripheral position in the study of Chinese art. Rarely featured in institutional narratives or overviews, they remain under-represented in both scholarship and public collections, particularly in the West.”

Dr Linda S. McIntosh is an author and researcher, now based in Luang Prabang, Laos, specialising in Southeast Asian textiles and the cultures that produce and utilise them. I am delighted to publish her article on the collection of handwoven textiles from Cambodia formed by Thomas Murray. These impressive, yet utilitarian, works of art feature bold designs rich in symbolic meaning.

It is also my great pleasure to publish in this issue two fascinating articles on Japanese art and culture. The first, “Samurai: Myth, Reality and Representation” by Dr Rosina Buckland, Asahi Shimbun Curator in the Department of Asia at the British Museum, and Lead Curator for the exhibition, “Samurai” (2026), examines the history and myths of the samurai from their warrior origins in the 11th century to their pervasive presence in today’s popular culture. The second article is on Japanese carved lacquer produced by Otomaru Jun (1929–2005). This ingenious artist followed the same career path as his famous, but dominant, father, Otomaru Kōdō (1898–1997) (see *Arts of Asia*, Autumn 2025 issue, pp. 69–80). The article successfully sheds light on, and pays tribute to, Otomaru Jun’s artistry and inventiveness in Japanese carved lacquer.

This issue also includes “Thailand: The Layers of



Mr Chris Hall with Dr Daisy Yiyou Wang, Deputy Director, and Ms Sum Yin Yau, Associate Curator, Hong Kong Palace Museum, at the opening of the exhibition, “A History of China in Silk: The Chris Hall Collection at the Hong Kong Palace Museum”, in October 2025. © Hong Kong Palace Museum



Mr Chris Hall in front of a court robe from the promised gift he pledged to the Hong Kong Palace Museum in December 2025. © Hong Kong Palace Museum

Splendour—Masterpieces of Thai Art”, the first ever special exhibition exclusively dedicated to Thai art held in Korea, organised in collaboration with the Fine Arts Department of the Ministry of Culture of Thailand. It will be held at the National Museum of Korea from June 9th to August 30th, 2026, presenting approximately 200 works, including Buddhist sculptures, paintings, ceramics, crafts and other significant cultural objects that trace the development of Thai art from the prehistoric era to the Rattanakosin period.

In *Collectors World*, we feature “Into the Waters with Senju and Bingyi: Two Recent Acquisitions at the National Museum of Asian Art”. Curators Jan Stuart and Frank Feltens describe the vision and inspiration behind this stunning show, which is being held from April 2nd to September 27th, 2026 in Washington, DC. This is the public debut of these works and the first time Senju and Binyi have been shown together. I hope all our readers will enjoy the wonderful content in this special edition.



Camille de Foresta, President of Printemps Asiatique Paris



Statue of Bishamonten, Japan, 13th century, Kamakura period (1185–1333), carved wood, height 87 cm. © Galerie Mingei



Musée Guimet special exhibition, “Silla: Gold and the Sacred—Royal Treasures of Korea (57 BCE–935 AD)”, from May 20th to August 31st, 2026. Wing-shaped ornament for a crown, South Korea, Gyeongju, Gold Crown Tomb, 5th century, gold, height 40.8 cm, Gyeongju National Museum, Bongwan 9435. © Gyeongju National Museum



Musée des Arts Décoratifs exhibition, “The Language of Walls: Rubbings from China to Notre-Dame”, from March 18th to June 28th, 2026. Portrait of “Master Guan” with inscription, Qing dynasty, 1704, rubbing (late 19th–early 20th century), ink on paper. © Les Arts Décoratifs

The 9th edition of Printemps Asiatique Paris will take place from June 3rd to 12th, 2026. The event is a fantastic meeting place, bringing together museums, collectors, dealers, auction houses and the public, with the ambition of offering a cultural programme devoted to knowledge, exchange and discovery. In September 2025, Ms Camille de Foresta, an auctioneer specialising in Asian art and Vice Chairwoman of Christie’s France, became the new President of Printemps Asiatique Paris. Under her leadership, Printemps Asiatique Paris will continue its journey “to make Paris an unmissable destination for Asian art, combining excellence with passion”.

For its 9th edition, the Asian art fair, presented over the past four years at the Pagode on Rue Monceau, will move to Galerie Charpentier, located in the 8th arrondissement of Paris. Camille de Foresta explained the rationale for the change in venue: “The relocation of the Asian art fair to the Galerie Charpentier opens a new chapter, marking a decisive shift in scale. This new setting, a prestigious exhibition space since the 19th century, ideally situated in the heart of the city’s key art market districts, will make it possible to welcome more participants, streamline visitor flow and offer a broader, resolutely international experience.” I am pleased to illustrate in my Editorial a selection of highlights from some of the participating museums and galleries.

Finally, on behalf of everyone at *Arts of Asia*, I look forward to seeing our readers at art exhibitions, sales, museum events and in Hong Kong throughout the year. It is a great honour and privilege to publish this highly regarded magazine, and I remain dedicated to producing outstanding issues to serve the Asian art and antiques community for many years to come.

Robin Markbreiter

ROBIN MARKBREITER *Publisher & Editor*

Corrigendum:

In “Bokuseki from Gozan Monasteries: Zen Calligraphy of Musō Soseki and His Spiritual Heirs” (*Arts of Asia*, Spring 2025 issue), page 51, footnote 22, the article incorrectly stated that Professor Paul S. Atkins (University of Washington) informed John T. Carpenter that the handwriting of the Zekkai Chūshin letter illustrated in figure 10 had been misattributed on The Metropolitan Museum of Art’s website.

Professor Atkins never made such a statement, nor has he questioned the attribution of this work to Zekkai Chūshin. The suggestion that the piece may be a later transcription reflects the author’s own conclusions and consultations, and not Professor Atkins’s opinion.

We regret this error and apologise to Professor Atkins for the misattribution.



Imperial gilt-bronze statue of a master of the Karmapa lineage, Ming dynasty, 15th century, “Art d’Asie” sale on June 10th, 2026. © Christie’s Paris



Birdcage vases, Japan, Arita, circa 1700, heights 52 cm. © Vandervan Oriental Art



Head of Buddha, bronze with traces of original gilding, Northern Thailand, Chiang Mai, circa 1500, Kingdom of Lan Na, height 37 cm. © Galerie Hioco