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**Dear Friends of Asian Art,**

On the occasion of its 13th anniversary, Galerie Famarte is delighted to present this new edition of its catalogue, featuring recent acquisitions as well as new works that have enriched its collection.

For more than 2000 years the great icons of Buddhist, Hindu and Jain art have defined how humanity envisions the divine. Their serene, powerful and compassionate forms became the universal archetype of inner strength.

This catalogue, Section 1, represents a selection of our recent acquisitions from Southeast Asia, India, Gandhara, China and the Himalayas. These art objects continue this living tradition, as they reflect the same timeless spirit, devotion and emotion.

There is no clear division between Buddhist, Jain and Hindu imagery, despite differences in doctrine there are remarkable similarities in symbols, design, a love of ornamentation, rhythmic design, and richness of color.

In Section 2 four contemporary Asian artists are highlighted, showing continuity and transformation across centuries.

I love sharing my passion for Asian art with collectors and art lovers from around the world. For me, it is more than an economic activity – it is an experience that demands knowledge, sensitivity and expertise to truly appreciate.

As art dealers, we are entrusted with unique objects and works of art, temporarily in our care – a privilege we deeply value. From these collections, new ones are born through the inspiration of art lovers. In essence, art dealers serve as conduits of beauty and artistic creativity.

All artworks have been thoroughly researched, carefully studied, and thoughtfully selected, with a constant concern for authenticity, quality and cultural depth. A certificate of authenticity will always be provided.

To all my clients, whose trust and enthusiasm have sustained me, my heartfelt thanks for your continued support and belief in this artistic journey, it inspires me every day...

Namasté,  
Farah Massart  
November 2025

# Section 1

## Ancient Asia, The Roots of Form and Spirit

### Terracotta scale models of grain silos

China

Han dynasty, 3thcentury BC- 3thcentury AD

Terracotta with aged surface patina

H27xW13cm

Private Belgian collection

Scale models of grain silos come in various forms, the original constructions were likely made of wood. The rings around the model suggest iron bands that reinforced the structure.

The three legs, shaped like crouching bears, are a consistent motif and appear frequently in this type of model. The rectangular or sometimes round opening at the bottom represents a door or hatch through which the content could be removed. The word rice, millet, barley or grain is sometimes written in Chinese characters on the front.

These tomb models, which were connected to agriculture and showed reverence for farming in ancient China, became increasingly popular among the Han aristocracy and landowners. Especially during the Han period wealthy individuals spent fortunes on burial rites and constructed enormous, elaborate tomb complexes to ensure a well-provided and secure existence in the afterlife.

These models of grain silos differ from later reproductions through their kiln-fired construction and natural burial accretions.

1







## Head of Buddha

Ancient region of Gandhara

4th century, Gandhara period

Stucco with traces of pigment and earth encrustation

H27cm

Provenance: Swedish private collection

Mounted on a modern black metal pedestal

This exquisitely modelled head represents the Buddha, sculpted in stucco. The contours of his nose are tapering into sharp arched brows framing half-closed eyes and the urna (tuft of hair between the eyes), symbol of his divine wisdom. His wavy hair is gracefully tied in a perfect topknot or ushnisha (cranial protuberance), a sign of his enlightenment. The Buddha's elongated earlobes recall his origin as a prince. The inner calm and complacency are visible in the smile of his soft lips.

Gandhara art, also known as Greco-Buddhist art, flourished between the 1st century BCE and the 5th century CE in the ancient region of Gandhara (present-day Afghanistan and Pakistan), where Greek, Persian, Indian and Central Asian influences converged, due to exchanges and trade. Greco-Buddhist art is renowned for its unique and first portrayal of the Buddha in human form, blending Hellenistic artistic techniques with Buddhist spiritual themes.

This head is a unique synthesis of Hellenistic realism with the local Buddhist iconography.

In ancient Gandhara, stucco, as well as schist, was a popular medium, it allowed, more than stone, a greater finesse in modelling and portraiture; stucco figures often have softer and more delicate features. Most stucco figures were richly polychromed, as is seen here on the eyes, nose and ears.





# 3

## Small Head of a Bodhisattva

Pakistan, Ancient region of Gandhara

2nd-3rd century, Gandhara period

Schist

H12cm

Provenance: Important South German private collection since the 1950s

Mounted on a modern black metal pedestal

Carved in fine grey schist, this refined head of a Bodhisattva embodies the characteristic elegance of Gandharan sculpture with perfectly balanced proportions.

The gentle face, with half-closed almond-shaped eyes and soft curved lips conveys spiritual introspection. A prominent urna or third eye adorns the forehead, a lotus-shaped medallion is set in the hair to symbolize purity. This diadem distinguishes the figure from representations of the Buddha, who is typically shown without ornamentation.

The hair is arranged in thick wavy locks, gathered into a topknot and secured by a laurel-like crown, reflecting the fusion of Hellenistic and Buddhist iconographic elements.

This head shows the influence of Greek ideals of beauty, which were blended with Indian spiritual concepts during the Kushan empire.

***"Surround yourself with magical objects that fills your life with enchantment."***







### Important relief with Revanta

Bihar, Northeastern India

Pala period, 11th century

Black basalt

W61xH43 cm

Art Loss Register Certificate: S 00021601

Provenance: Private collection Canada, Collection Marcel Nies, Antwerp, 2009-2014

Published: *The Future Buddha, the cultural heritage of Asia*, Marcel Nies Oriental art, Antwerpen, 2009, p.30-31.

This finely carved basalt relief represents Revanta, the divine hunter and son of the solar deity Surya, a figure venerated particularly in eastern India during the Pala period (8th–12th century). The composition is divided into two horizontal registers, the upper one depicting a dynamic equestrian scene and the lower one showing a rhythmic procession of attendants.

In the background are two of Revanta's attendants, one bearing a parasol, the other approaching the god with a wine jar in his hand. Revanta wears a dhoti secured with a girdle and high boots similar to those of his father Surya. He gathers his reins in his left hand and holds a cup of wine in his right. One attendant carries a bow and arrow, while several animals are shown trampled beneath the horses' hooves. The lower register portrays a line of standing and dancing musicians, whose rhythmic postures lend a ceremonial liveliness to the composition. The composition also evokes a lively hunting scene, accompanied by dance and music. From left to right are a running deer, an attendant carrying a dead boar on his shoulders, a musician, a dancer, three drummers and a man playing cymbals. Music was an essential element of the hunt in ancient India.

Revanta was a very popular figure in Bihar during the Pala period, as several stone representations have been found. By the 10th Century in East India and Gujarat Revanta became the patron deity of horse traders, warriors and horses, and is thought to protect mankind against the dangers of the forest, which may explain his increasing popularity. Revanta is the youngest son of the Hindu sun god Surya and his wife Sanjna. He is a divine hunter and king of the Guhyakas.

This relief was probably placed in a niche on the external wall of a temple dedicated to the sun god Surya. It is a beautiful representation of a mythological subject and served as a record of a princely past.







The Pala kings between the 8th-12th century founded a great number of sanctuaries, Bodh-gaya, Nalanda and Kurkihar, and created one of the richest artistic traditions of Asia. The elaborate rendering of the ornaments of Revanta is characteristic of Pala sculpture of the 11th century. This relief is sculpted with a lot of dynamism and action, as the hunt is in progress. The figures and animals are distributed over different compartments to create animation and a keen visual perception. The use of hard dark basalt is typical of this period.



## REFERENCES:

-Revanta and Companions

Return from the hunt

Uttar Pradesh or Madhya Pradesh, 11th century

Gift of Michael Phillips and Juliana Maio

Published in Pratapaditya Pal, Asian Art at the Norton Simon Museum, Vol I, Art from the Indian Subcontinent, p.127

-Hunting Party with Revanta, India, Bihar, 10th century, chlorite, 33.7cm

Published in : Pratapaditya Pal, Asian art at the Norton Simon Museum, Vol I, Art from the Indian subcontinent, p.180

-The God Revanta and companions

Published in: Pratapaditya Pal, Indian Sculpture Vol I



the two figures behind, one holding Revanta's head, and the other perhaps a trophy of the hunt. The element is the hunting dog lying at the booted foot. Along the bottom are dancing musicians playing various instruments including cymbals, flute, two drums, and conch.

Not only is this an elaborate representation of Revanta, it is also among the earliest known. Indeed, nothing in this sculpture suggests Revanta's divinity. He is not portrayed with a halo, and his parasol bearer is the same as that of a mortal hunter. Why Revanta should have been a hunter is a mystery, and it is possible that the concept of the hunter-god was derived from Iranian royal and cosmic images. Such plates displaying hunting monuments have been familiar in India during the

***"I am captivated by the serene beauty of Buddhist sculpture and the sensual dynamism of Hindu art."***





holds a parasol above  
carries an animal,  
Another realistic  
tacking his master's  
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more than one feature of Revanta's iconography points to Iran. The relief provides a graphic representation of the hunt, a popular royal pastime in Gupta India.

Apart from its iconography, the relief is also interesting for its narrative composition. Although the figures are arranged on two levels without much foreshortening, the relative proportions of the various characters in the principal scene are more realistically rendered than is usual in such compositions. Figures of symbolic importance, such as Revanta, the parasol bearer, and the servants carrying the animal and wine flask, are shown frontally, even though they are meant to be moving to the right. Thus, while the artist complied with the formal requirements of a narrative composition, he did not ignore altogether the demands of accepted iconography. This is also evident in the placement of the musicians below. Although clearly separated from the scene above, they nevertheless are a *remembrance* 1

## 85 Revanta and Companions Return from the Hunt

India, Uttar Pradesh or Madhya Pradesh;  
eleventh century  
Sandstone, 15 1/4 in. (38.7 cm)  
Gift of Michael Phillips and Juliana Main;  
P.1997.4.2

Although the heads of most of the figures are damaged, the relief is sufficiently well preserved to identify the scene as Revanta and his companions returning from the hunt. The procession of three horses with riders moves from right to left. Below the horse of each rider a dog licks its master's feet. The attire of the three figures is not apparent, but they may be wearing boots. Since Revanta is a son of Surya, the sun god [77], he is supposed to dress in the northern mode like his father. Each rider sits astride the horse on a cushion placed above a checkered saddlecloth.

The leading horseman is identified as Revanta because an attendant holds a parasol over his head. No such symbol of authority is provided for the other two riders, who are identified by B. N. Sharma (1973, p. 45) as Danda or Dandi and Pingala, the two constant companions of Surya [77], but without any textual evidence. Sharma quotes (p. 28) a passage from the *Valmiki-Ramayan*, which clearly states that Revanta should be portrayed with his two

perhaps a celestial  
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simplicity.



## Female figure as Yogini

North India

10th -11th century

Sandstone

H102 cm

Provenance: With Claude de Marteau, Brussels, by 1970's

This almost life-size upright goddess with four arms is an outstanding example of the celebrated representation of the feminine beauty in Indian art. She stands in tribhanga (triple flexion) with weight on one leg and her body curving gracefully at the hip. She wears an elaborate necklace of stylized leaf buds with a central long tassel, a multistrand necklace and armbands. The ribbons and beaded swags are symmetrically arranged across her thighs. Her hair is piled up on her head and held in place by an ornamented crown. She is backed by an elaborate openwork nimbus or aureole with floral pattern. The headdress indicates her celestial or semi-divine nature. This female figure's bodily form is voluptuous with a powerful expression.

This goddess can be identified as a yogini, an aspect of the Great Goddess. She represents shakti, the cosmic feminine energy. Yoginis are female tantric goddesses who were worshipped in order to harness their powers for protective and religious purposes.

From the 9th till the 12th century several Yogini temples were built in India; yoginis were frequently worshipped in open circular temples in groups of sixty-four. Each figure represented a distinct aspect of the Great Goddess. They might have supernatural and magical powers on their worshipers, leading to success and fame. Yogini means "power of union", or "the power that facilitates union". Some yoginis are benevolent, while others are fierce, some rule over our negative tendencies while some other over our positive ones. Together they create a condition both inside and outside us to find lasting fulfilment.

Although the arms and attributes are broken, yoginis typically hold symbols of power or transformation, such as a skull cup, a dagger, a lotus or an animal attribute, depending on her specific identity within the yogini pantheon.

This sculpture belonged to Claude de Marteau (1935–2016), the Brussels-based collector and dealer renowned for his discerning eye for Indian, Himalayan and Southeast Asian art. By the 1970s the piece was already in his collection and it remained there until his death.





**REFERENCE:**

Devi as Yogini, Madhya Pradesh, ca.975-1000, Sandstone,  
111,8x45.7x27.9cm, from the collection of Mr. and Mrs.  
John Gilmore Ford in the Walters Art Gallery, Baltimore





## A miniature shikhara guarded by a pair of makaras and attendants

India, Madhya Pradesh, probably Gwalior region

10th-11th century

Sandstone

H41,5cm x W40cm x D21cm

Provenance: Collection Simon Ray 2008, Collection the late Bruno Cooper 2008-2012, thence by descent.

This sandstone architectural fragment depicts a miniature shikhara, richly carved with foliate ornamentation, symbolizing a North Indian temple tower. The pink glow in the sandstone suggests the region of Gwalior in the north of Madhya Pradesh as the place of origin.

A female attendant, possibly a river goddess or apsara, and a male musician emerge from the open mouth of a pair of makaras. The male figure, possibly a gandharva, with broader shoulders and detailed ornamentation is playing a musical instrument, while the beautifully adorned and near naked goddess or apsara is caught in fluid pose of devotion or dance.

Makaras are mythical aquatic creatures with the body of a crocodile, the head of a lion and the trunk of an elephant. They are often seen at the entrance of the temple and considered by the Hindu's to be auspicious and purifying by their association with water. This fragment was probably located above a niche on a temple façade. It has been skilfully carved, creating depth and dynamism.

The combination of two lively divine figures emerging gracefully from the mouth of the makara portrays an image of pronounced sensuality and ensures a protective auspiciousness for the small shrine.

### REFERENCE:

A similar sandstone miniature shrine from the same region, from the earlier date of 8th century, can be seen in *Gods, Guardians and Lovers, Temple sculptures from North India A.D. 700-1200*, Vishaka N.Desai, the Asia Society Galleries, New York, 1993, p.142-144.







## Bodhisattva, most probably Avalokitesvara

Northeast India, region of Bihar

Pala period, 10th–11th century

Black basalt

H36xW29cm

Provenance: Acquired in the 1970s by M.G., then director of the Alliance Française in Cambodia

Mounted on a modern custom-designed base in metal

Finely carved in dense black basalt this bust portrays a youthful bodhisattva, most probably Avalokitesvara, with both hands before the chest in anjali-mudra, the gesture of reverence. He gently holds a small cintāmaṇi, wish-granting jewel, between the palms.

The face is softly rounded with downcast almond-shaped eyes, a subtle smile, and an urna on the forehead, hallmark of inner wisdom. The nose shows minor losses at the tip.

The hair is arranged in an elaborate jaṭā-mukuta, with thick curled locks radiating around the head and cascading in tiered rows on the shoulders. A diadem with beaded and foliate motifs crowns his head.

At the front of the headdress a small, coiled serpent (nāga) emerges, to symbolize auspicious protection.

The bodhisattva wears layered necklaces, armbands, bracelets, large earrings and a sacred thread (yajnopavita). Delicate incised lines imitate the fall of a light cloth across the shoulders and upper arms. The torso, the hairline, the hands, fingers and ornaments are modelled with precise incision.

The reverse is fully worked with the same locks articulated in rounded strands. This confirms that the sculpture was conceived in the round.

Avalokitesvara's presence here without the lotus but in anjali-mudra may indicate a specific devotional context – possibly as an attendant or worshipping figure, venerating the Buddha and offering the jewel of compassion to all beings. The nāga rising from the headdress acts as protector.







## Lime betel containers

Cambodia

Khmer, 12th-13th century, Angkor Period

Cast bronze, with traces of white lime inside

H13-16.5cm

Prices and dimensions are mentioned on the picture

These small bronze vessels with a base and a stupa-like lid, were used to store lime for betel chewing, a widespread social practice across Southeast Asia. The finials recall Buddhist stupas and the Khmer temple architecture.

Finely crafted, they reflect the artistic refinement and daily customs of the Khmer elite in households, temples and at the court during the Angkor period. They were often exchanged as gifts and used during ritual ceremonies.

The bronze shows signs of patination and encrustation from age and burial with shades of green, brown or reddish oxidation.

The Khmer empire was one of the most powerful civilizations of Southeast Asia, extending from Cambodia to Thailand, Laos and Vietnam. The capital at Angkor is celebrated for its extraordinary architectural achievement with the iconic Angkor Vat and Bayon temples.



300€ - H:13 cm - Ø:2,5 cm





€ - H:14 cm - Ø:3 cm

400€ - H:12,5 cm - Ø:4,5 cm

300€ - H:12,5 cm - Ø:3,3 cm

450€ - H:16,5 cm - Ø:5 cm

## Two Temple struts (tunalas)

Nepal

Late Malla period, circa 17th century

Wood with traces of polychrome

H81x16x10cm

H67x17x11cm

Provenance: Private collection New York acquired 1980's

These two temple structures would have served as a strut supporting the overhanging roof in the Hindu temples of the Kathmandu region. The first strut may represent the crowned and bejewelled Hindu deity Vishnu, wearing the lotus bud and rosary, with a kneeling donor or ascetic below, sometimes interpreted as a yaksha. The second strut may represent Chamunda, one of the mother goddesses, who represents the universal creative force. She wears a garland of skulls and her eight arms used to hold a drum, trident, sword, snake, skull-mace, thunderbolt, a severed head and drinking vessel or skull-cup filled with blood. She wears abundant jewellery and a crown of skull ornaments. Flags stick out of each side of her head, above which are the flowers of the tree. She is standing on the back of a sea animal with scales, beneath here two seated worshippers are praying in devotion. The upper section shows foliage pattern, typical for the late Malla carving.

### REFERENCES:

A similar strut can be seen in *Art of Nepal*, Pal Pratapaditya, 1985, Los Angeles County Museum, p.138.

A similar wooden strut with a goddess from the 17th century can be seen in the James and Marilyn Alsdorf Collection, Chicago, sold at Christies in 2011.

*"Collecting is not a hobby, but a way of life."*





**Hand of Buddha in the bhumisparsha mudra**

Thailand

Sukhothai period, 14th-15th century

Bronze

H18cm (without pedestal)

Provenance: Private Belgian collection

Mounted on a custom-made black metal stand

The Sukhothai Kingdom, which flourished between the 13th and 15th centuries, is often regarded as the first Thai kingdom and the golden age of Thai art with the Walking Buddha as his unique highlight. The Buddhas of this period often exhibit elongated and slender bodies, with a delicate balance between the head, torso and limbs. The eyebrows, mouth and fingers of the Buddhas are always gracefully curved.

This hand is the right hand of Buddha, in the bhumisparsha mudra, the touching of the earth posture. The lower part of the hand shows the remains of the right leg of Buddha. The hand has fingers of a different length and the nails are clearly rendered. It is defined by an extremely streamlined shape and a beautiful volume.







## Important head of Buddha

Upper Central Thailand

Late Sukhothai period

Kamphaeng Phet style, 15th century

Bronze with tracing of gilding

H34xW16.5cm

Provenance: Formerly in a private French collection

Mounted on a custom-made metal stand

This masterfully sculpted head of the Buddha originates from Kamphaeng Phet, a key provincial centre of the Sukhothai kingdom in 15th century Thailand. The head displays the classic hallmarks of this period: a gentle oval face with downcast eyes in meditative position, eyebrows that form a continuous line above the bridge of the nose and a delicate smile, the so-called “Sukhothai smile”, that conveys inner peace and enlightenment. The curve of the nose contributes to the overall graceful rhythm of the face. A narrow heart-shaped band separates forehead and the small curls. The precise carving of the mouth gives the lips a softness that enhance the meditative expression of the face. The accentuated chin reinforces the Buddha’s calm authority.

The dense snail-shell curls of the ushnisha, rendered in high relief and once gilded, crown the head in perfect symmetry, symbolizing the Buddha’s transcendent wisdom. The pendulous earlobes with out-turned tips frame the face in a very elegant way.

The subtle brown reddish patina, the traces of original gilding and the smooth polished surface reflect centuries of devotional use.

### REFERENCES:

- Compare this head to similar examples held in the Kamphaeng Phet National Museum published in Rooney, Ancient Sukhothai, Bangkok, 2008, pp. 209-11. Also see an example published in Lopetcharat, Lao Buddha: The Image and its History, Bangkok, 2000, p. 87.

- Hiram W. Woodward Jr., The Art and Architecture of Thailand: From Prehistoric Times through the Thirteenth Century, Leiden, 2003.

- Carol Stratton and Miriam McNair Scott, The Buddhist Sculpture of Northern Thailand, Chiang Mai, 2013.





# 12

## Iron Ga'u or Portable shrine

Probably from Eastern Tibet, Kham province

15th century

Iron

W12xH9xD4.6cm

Provenance: Private collection London

This amulet box made in iron, is rounded with a flattened base. The front is in the repoussé technique and chased in high relief with the image of Buddha seated in padmasana on a lotus throne. Underneath is a platform piled with several layers of textile decorated with floral motifs. The Buddha is holding a bowl in his left hand, which may refer to the Buddha of Healing and medicine (Bhaisajyaguru). It could also represent Akshobhya, the guardian of the East. The Buddha has a nimbus around his head and a decorative halo emanates from his body. The background is decorated with scrolling lotus leaves. The sides are engraved with leafy scrollwork. A ring on each side allowed the box to be attached to a belt, worn across the chest. The backside is engraved with a double vajra on a background filled with floral motifs. The iron material and the long narrow face of the Buddha indicate an early date. Iron ga'us are relatively rare.

### REFERENCE:

An example is illustrated in Ghose (2016, p 46) and in Clarke (2004, p 24), both attributed to the 15th century.

***"A masterful blend of past and present,  
East and West, and the rural and cosmopolitan  
lends texture, context and depth to  
a home with true soul."***







### Relief depicting the Jain goddess Chakreshwari

Northwest India, Gujarat or Rajasthan

Circa 18th century

Marble with traces of gilding and polychrome

H28.5xW22.5xD6cm

Provenance: German private collection, assembled between 1960-1995

The rectangular relief carved in high relief depicts the Jain goddess Chakreshwari, riding her vehicle Garuda, the crowned peacock. She is the guardian goddess or Yakshini of Rishabhanatha, the first Tirthankara (spiritual teacher) of Jainism. According to Jains, tirthankaras are the supreme preachers of *dharma*, who have conquered *saṃsāra* on their own and made a path for others to follow. *Saṃsāra* is the eternal repetition of cycles of birth, death and rebirth caused by karma in Hinduism, Jainism and Buddhism. Chakreshwari is considered a guardian deity who safeguards the teachings of Rishabhanatha and she helps his followers in their spiritual journey.

She is flanked by two columns and placed within an arched niche with two makaras. Her eight arms are radiating around herself and she wears, like Durga, several weapons and attributes, like a vajra, spear, bow, arrow, noose and an elephant goad. She is depicted with two wheels (*chakras*) in her upper arms, and she holds her lower arm in varadamudra. She wears various garments including an underskirt secured around the waist by a belt. Her face displays a serene expression with almond-shaped eyes, her hair combed in a chignon, with tresses falling on her shoulders and topped with a princely crown.







**Seated Medicine Buddha****Burma (Myanmar)****18th century****Bronze with a chocolate-brown patina****H35xW17cm****Provenance: Belgian private collection**

This finely cast bronze image depicts the Medicine Buddha, Bhaisajyaguru, seated in meditation on a double-lotus pedestal.

Buddha is seated in dhyanasana, his left hand in meditation mudra, resting in his lap, holding a bowl filled with medicinal nectar. His right hand rests on his knee, palm facing outwards, in the blessing mudra. The Buddha holds the bitter and medicinal myrobalan fruit, with medicinal properties, between the thumb and index finger. The Buddha as healer is an old and widespread concept, the historical Buddha is also recorded as having received a myrobalan from the god Indra after his Enlightenment. This representation of Bhaisajyaguru embodies the ideal of compassion through healing, a central theme in Buddhist practice across Southeast Asia.

With eyes half-closed in contemplation and gracefully arched brows, the face radiates a tranquil introspection. The smooth modelling of the robe, which falls in soft elaborate folds over the shoulders and knees, reflects the refined craftsmanship of this bronze sculpture.

The Buddha is seated on a well-proportioned sharply waisted lotus throne. The top of the Buddha's head is framed by a bud-like jewel.

The rich, chocolate-colored patina enhances the sculpture's warmth and depth. This piece is in a very good condition, despite the missing lower part of the throne.

**REFERENCES:**

- Fraser-Lu S.& D.M. Stadtner, *Buddhist art of Myanmar*, Asia Society Museum, 2015

- Somkiart Lopetcharat, *Myanmar Buddha: The image and its history*, Siam International Books Company, 2007



## Two figures of Sariputta and Moggallana

China

Qing dynasty, 18th-19th century

Gilt copper alloy

H 9,2cm

Provenance: Collection from the late Belgian collector Robert Willocx (1932-2023), acquired from Marcel Nies, Antwerp, 19th April 2000

This delightful pair of monks represents Sariputta and Moggallana, the Buddha's two chief disciples. They are always shown as a pair flanking the Buddha, with the Buddha in the centre. Both stand barefoot on a rectangular base, clad in monastic robes that fall in rhythmic folds. With the right hand they hold a myrobalan fruit, used in the ayurvedic medicine as an anti-inflammatory, and in the left hand a begging bowl. Their long robes bordered with a floral design fall with elegant pleats along their body. Their symmetrical postures convey calm wisdom.

Even though their postures and robes are almost identical, their facial features are distinct. Sariputta always seated at the right side of the Buddha, with his wrinkled face and serious expression, represents wisdom and the knowledge of the Dharma. Moggallana on the left side, with a youthful face, represents energy, meditation and intuitive insight. He was also gifted with supernatural powers. When devotees encountered this triad in temples or shrines, they were reminded not only of the Buddha's centrality but also of the complementary paths of deep reasoning and intuitive realization.

The modelling of the robes and naturalistic rendering of the faces, hands and feet reflect the metalwork tradition of Qing Buddhist sculpture. The details in the robe patterning and the gilding show Tibetan stylistic influence.

These small devotional figures would probably have been placed on a household altar or within a monastery.



*"Beauty is the promise of happiness."*





# 16

## **A marble figure of the reclining Buddha**

Burma (Myanmar)

Circa 1850, Mandalay period

Marble with coloured glass inlay, traces of red and black pigments, gilding

L65xD14cm

Provenance: Private Dutch collection, acquired at Ashwood Gallery Bangkok in 2003





The statue has been mounted on a custom-made black stand.

This medium-sized reclining Buddha comes from Mandalay, Northern Burma. It shows the Buddha lying on his right side, backed by a pillow, with his hand supporting his head. His clothes are gracefully draped around the body. The form of this depiction of the Buddha is particularly youthful, somewhat languid, and almost feminine. The face is delicate and well modelled, the facial features- the open eyes, the high eyebrows and the full lips-are characteristic for this serene, dreamily contemplative Buddha. Not to confuse with the other type of Buddha, dying and entering in Parinirvana, with his eyes closed and the head resting on a pillow.

A wide plain band borders the forehead. The head is covered with tight snail-shell curls, rising into a full ushnisha that culminates in a rounded dome. The ears are long, curve slightly and touch the shoulders.

Buddha images sculpted from a single piece of marble were carved in the region of Mandalay. Marble was used in religious sculpture in the area since the 17th century.

**REFERENCE:**

Lowry J., *Burmese art*, Victoria and Albert Museum, 1974  
See a related example in the British Museum.





**An alabaster Buddha under the Bodhi Tree**

Burma (Myanmar)

Ava period, 18-19th century

Alabaster with remains of pigment and natural patina

H18cm

Provenance: Private German collection

This charming sculpture shows the historical Buddha, seated in bhumisparsha mudra, beneath the Bodhi Tree. This tree, according to Buddhist tradition, is the specific sacred fig under which the Buddha sat when he attained Enlightenment at Bodh Gaya in Bihar, India. The fig tree has a distinctive heart-shaped leaf, clearly visible in the statue. The throne, where the Buddha is seated on, is sculpted in a delicate way with incised diamond pattern, evoking the woven texture of a ritual mat. The wide ears of the Buddha are carved harmoniously in the canopy of the tree.

The simplicity of the carving, with its subtle modelling of the face and body, reflects the refined aesthetic of the Ava workshops. Sculptors used alabaster, coming from the Sagyin quarries near Mandalay, for its purity and fine grain.

***"To collect and share ancient art is, in essence, to honor the cultures of our ancestors and to keep alive the understanding of their religions, rites and sacred ceremonies."***



### Outstanding seated Monk Moggallanna in devotional posture

Burma (Myanmar)

Mandalay Period, 19th Century

Bronze with traces of gilding and lacquer

H77xW53cm

Provenance: Private Belgian collection

This impressive bronze sculpture represents Moggallana, one of the two foremost disciples of the Buddha, together with Sariputta. He is seated in the posture of reverence, with both knees bent to one side and hands gracefully resting upon the thighs. The pose conveys humility and calm devotion, emblematic of the deeply monastic character of Burmese Buddhist art during the 19th century. The cranial form is slightly elongated and the hairline is defined by a narrow band, both typical of late Konbaung-period (1752–1885) bronzes.

The figure wears a monastic robe finely adorned with elaborate repoussé borders of scrolling foliage and beaded ornamentation. These richly detailed borders, running along the edges of the garment and across the chest, demonstrate a sophisticated mastery of metalworking and an attention to decorative refinement that became more pronounced in 19th-century Burmese casting.

While the iconography and form are distinctly Burmese, several features hint at Chinese influence, reflecting the cross-cultural exchanges between Burma and southern China during the 18th–19th centuries. The oval facial shape, high cheekbones and the smooth, symmetrical modelling recall the elegance of late Ming and early Qing devotional bronzes.

Large devotional bronzes of this type were prestigious commissions, undertaken by wealthy donors in consultation with monks, artisans and craftsmen to ensure the spiritual and aesthetic success of the image. The making of such a statue was considered a profoundly meritorious act.

For a family, having a son enter the monastic order was a source of great honour, and during his ordination, generous donations were made to accrue the highest form of merit. The casting of a bronze image was accompanied by elaborate rituals and ceremonies, attended by the entire family and community. The success of the casting process held symbolic importance, imperfections during casting were considered inauspicious omens.







**Temple offering vessel**

India, Rajasthan

19th century

Brass

W24xL24,5xD15,5cm

Provenance: Private collection London

The vessel has been mounted on a custom-made black metal stand.

This large cast oval-shaped vessel with a hinged cover was designed to hold offerings for the ceremony in the temple. The offerings could be either for the deities or for the temple staff and priests. The cover is in the form of an almost life-sized version of the head of a local Rajasthan hero or ruler with divine characteristics.

The face has a prominent beard and moustache, with his hair piled high upon the head in two buns. A forehead band marks out the hairline and is decorated with floral and leaf motifs.

The forehead is marked with a prominent Shaivite tika (third eye or spiritual eye), which means that this vessel was meant to be used in ritual worship of Shiva.

Both ears are decorated with large circular earrings, the floral decoration is meticulous.

The vessel has been masterfully cast and is in excellent condition. It is a rare and unique object with an outstanding presence.

***“What does this passion mean to me? It is the daily source of my energy and life force, inspired by remarkable objects that convey stories of beauty, spirituality, emotion, tradition, craftsmanship and rarity – stories that continue to give life its meaning.”***







## Two rare figures of Sariputta and Moggallana

Thailand

1st half 19th century, early Rattanakosin period

Bronze, with remains of cold gilding

H43cm (each)

Provenance: Private collection from Art Asia Belgium since 2015

This pair of monks represents Sariputta and Moggallana, the Buddha's two chief disciples. They once belonged to a set of five monks, including three standing monks, who probably have been placed all together in the same temple as part of a shrine.

The monks are elegantly seated on their knees in a symmetrical fashion. They are slender with a youthful compassionate face, half closed eyes with visible pupils, the fingers long and fine, the hairdo shaven. Their robes fall with elegant pleats along their body and are draped over one shoulder. Both monks sit in the humble posture of a Buddhist worshipper, their feet turned away from the focus of veneration.

With two hands they delicately hold a bunch of grapes and a myrobalan fruit, which was used in the ayurvedic medicine as an anti-inflammatory and to heal wounds and scalds.

The thrones are bordered with pearls and nicely engraved with fine vertical lines.

The treatment of the robes and the proportions are characteristic of early Rattanakosin craftsmanship, but still in the late Ayut-thaya stylistic tradition.

You can only be touched by the sensitivity that emanates from this meditative temple pair of monks.

### REFERENCE:

Compare a closely related pair of bronze disciples, dated to the 19th century, 53 and 53.5 cm high, in the Walters Art Museum, accession numbers 54.2990 and 54.2991.





**Ritual Conch Shell (Shankha)**

Northern India

19th century

Shell

L 16.5cm x W 9cm (weight: 555g)

Provenance: Private collection UK

This white conch shell is beautifully carved with a stylized lotus motif. This type of right-spiralling conch holds deep ritual significance in Hinduism, particularly in connection with the god Vishnu, for whom the conch symbolises the primordial sound of Om from which the universe was created. The preserver god is often portrayed holding a conch shell in his upper left hand. In general the conch is an important ritual implement in both Hindu and Buddhist tradition, as Vishnu's attribute and as a ritual instrument in Tibetan Buddhism.

Shankhas were used in temple rituals to sprinkle holy water (abhisheka) or blown to signal the start of ceremonies, believed to purify the space and invoke divine presence. The carved lotus motif, symbol of purity and spiritual awakening, emphasizes the conch's role as a sacred object tied to cosmic order and protection. Also, warriors in ancient India blew conch shells to announce the start of the battle, often described in the famous Indian epic, Mahabharata.

The shell has an excellent patina from years of ritual use.

**REFERENCE:**

See for a related example in the Isabella Stewart Gardner Museum, Boston





### Exceptional life-size wooden Horse head

South India or Sri Lanka  
19th century (after 1850)  
L90 x W33 x D26 cm  
Provenance: Private French collection  
Mounted on a custom-designed base  
in metal and plexiglass

In Tamil Nadu, South India, and Sri Lanka, this type of life-size horse head was traditionally mounted on the front of ceremonial carts (ratha) dedicated to Aiyanar, a local guardian god. Or the head was sculpted as part of a larger statue of a horse that carried Aiyanar. The horse represented the gods' mounts and symbolised strength, speed and protection.

The vibrant paintwork in red, yellow and green was meant to make the figures stand out during processions. The thick, rope-like lines were intended to imitate ornaments such as bridles or other temple decorations. The teeth and tongue are visible in the open mouth.

The carving style marked by strong, rhythmic lines, large expressive eyes, and the use of polychrome is characteristic of Tamil Nadu art, especially within the Aiyanar cult. This superb sculptural piece has a tremendous presence.

Aiyanar is a guardian deity of Tamil Nadu, sometimes standing alone as village protector, but also often depicted on or with large wooden or terracotta horses. The large numbers of terracotta models of horses, frequently placed near an Aiyanar shrine within the village, indicates a link with the local potter community. These life-size models were used by Aiyanar at night when he left the temple.



***"A unique artifact resonates on a personal level, connecting us to the people and cultures that created it."***



**REFERENCE:**

Bracket from a temple chariot, South India, Chennai, 17th century-18th century, wood: Museum of Fine Arts, Boston



### Two figures as incarnations of Vishnu

South India, possibly Tamil Nadu

Late 18th - early 19th century

Jackwood, painted in vibrant natural pigments

H21.5cm-19.5cm

Provenance: Private collection UK

The two wooden and polychrome figures depict Hayagriva (Kalki) and Narashima, the horse and lion avatars of the Hindu god Vishnu. They were likely part of a temple cart (ratha) used in processions. The modeling and use of color are indicative of South Indian craftsmanship.

The left figure is Hayagriva, the horse-headed incarnation of Vishnu, holding a disk. He is associated with wisdom and learning. He represents the triumph of divine knowledge over ignorance and chaos. The right figure is the man-lion avatar with sharp fangs, standing upright in human form, holding a sword. Narasimha represents divine justice, where the god overcomes evil through a terrifying but righteous form.

These figures possibly belonged to a set of ten avatars of Vishnu, used in temple festivals, where wooden figures were ritually displayed.

Aside from small losses to the arms, the figures remain in fine overall condition.



## Collection of buffalo bells

Burma, Shan states

19th century

Cast bronze, sometimes with copper or iron clappers

Lost wax technique, trapezoidal or dome-shaped

H: 8-9.5cm, L: 6-11.5cm

Prices and dimensions are mentioned on the picture

This collection comprises a group of buffalo bells originating from the Shan States of Burma; the suspension loops were designed to accommodate leather or rope harnesses. The design of the bells is clearly recognizable at the stylized motifs of rice stalks with grains, sugar palms and floral patterns, symbolizing abundance and protection.

From the sound of the bell, the herder could recognize his animals. The continuous tinkling keeps the herd together, especially on communal grasslands and vast rice fields. The sound also keeps dangerous animals like snakes at a distance.

Water buffaloes in Southeast Asia are held in high regard and are a symbol of wealth and prosperity. Decorating them with beautiful bells is a way to express their dignity. The bells were often cast by itinerant artisans who travelled from village to village.

No two bells are identical, these bells are unique collector items, valued both for sound and form.



300€ - 11,5x4,5x8,



Sold





5 cm

400€ - 10,5x5,5x9,5 cm

350€ - 10x5,5x9 cm

350€ - 11x5,5x9,5 cm

250€ - 8x4x8 cm

250€ - 6x3,5x7 cm

300€ - 8x5x8 cm

## Cremation urns

Cambodia

19th century

Carved wood with red and black lacquer, gilded with gold leaf in relief, and glass beads

H32-52cm

Prices and dimensions are mentioned on the picture

Each cremation urn with separate lid and base has a tall spire, inspired by the design of a miniature Thai stupa (chedi). These urns were used to hold the ashes of the deceased monks, royalty or members of wealthy families. The fine design reflects the importance of these objects of reverence, to celebrate and to provide merit in the afterlife.

From the mid to late 19th century Cambodian art came under the influence of the emerging Siamese style, noted for its refinement and royal grandeur.

Each urn is unique, with variations in profile and ornamentation.

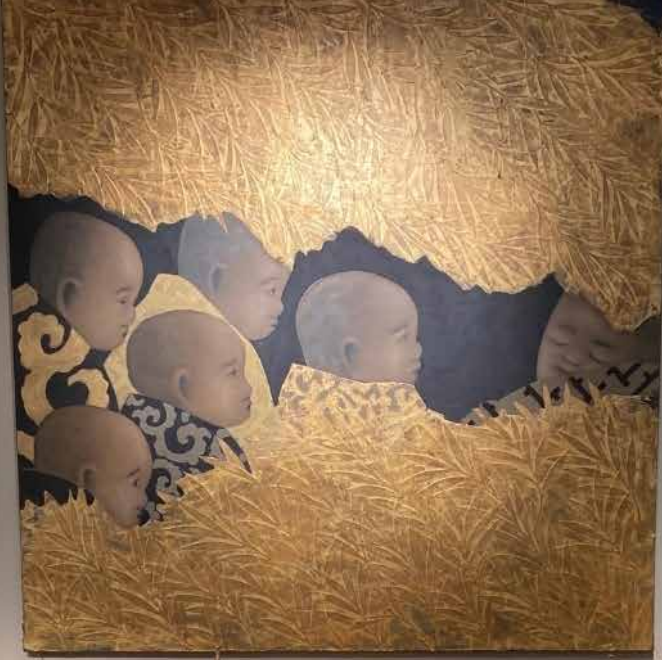
### REFERENCE:

Bromberg P., Thai silver and nielloware, River Books, 2019.

***"Have you ever experienced a work of art that captures your senses and perception so completely that it fills you with a deep sense of calm – a tranquillity you can only find in that fleeting moment of connection? ..."***









# Section 2

## Contemporary Asia, Dialogues between Orient-Occident

### 1

#### Soe Soe, visual artist

##### BIOGRAPHY & BACKGROUND:

Soe Soe was born in 1967 in Laputta, a river town in the Irrawaddy Delta of Myanmar. His childhood unfolded in an environment where water, nature, and Buddhist traditions were inseparably woven into daily life. These early impressions form the foundation of his later visual language: an interplay of colour, light and movement that reflects both the dynamism of nature and the layered depth of human emotion. He graduated from the State School of Fine Arts in Yangon (Yangon's Fine Arts University) around 1990.

From an early age, he showed a strong urge to create and express. In a country that was then politically isolated, Soe Soe developed his artistry largely on his own, without direct access to Western art movements. Precisely because of this, his style grew into one deeply rooted in his own culture, yet universal and contemporary in its resonance. His work is characterized by vibrant brushstrokes, transparent layers of paint, and an intense use of colour that captures moods transcending realism and tradition.

From the 1990s onward, Soe Soe secured his place within the growing art scene of Yangon. Exhibitions at home and abroad brought him recognition as one of the pioneering voices of modern Burmese art. His paintings are often described as lyrical abstractions: landscapes dissolving into fields of colour or human figures radiating energy and emotion.

Since about 2004 he starts to use a distinctive and unusual painting technique with syringes (hypodermic-type) to apply paint, giving a precision and layered texture to his canvases.



His early and signature subject matter are the rice-terraced fields of Northern Shan State in Myanmar, capturing sun dappled light, vibrant strong colours, and a sense of three-dimensionality in the landscape.

More recently he makes a shift towards urban scenes, using the windscreen of his car as a kind of lens through which the monsoon rain blurs the street-view, thus softening the palette and exploring motion and time.

In addition of being a painter, he is also a mentor to younger artists in Myanmar. He encourages them to follow their own path, just as he has done himself — not by denying tradition, but by transforming it into new forms of expression.

Today, Soe Soe is regarded as a bridge-builder: an artist who remains true to his roots in Myanmar's rich cultural heritage while also connecting with an international visual language. His work breathes the poetry of the delta where he was born and speaks in colours that transcend borders. He has exhibited in local and international exhibitions in the solo and group categories, in Singapore, Hong Kong, Malaysia, Nepal, France, UK and Belgium. His works are held in private and public collections in Myanmar and abroad.











## Selected Works & Catalogue Highlights:



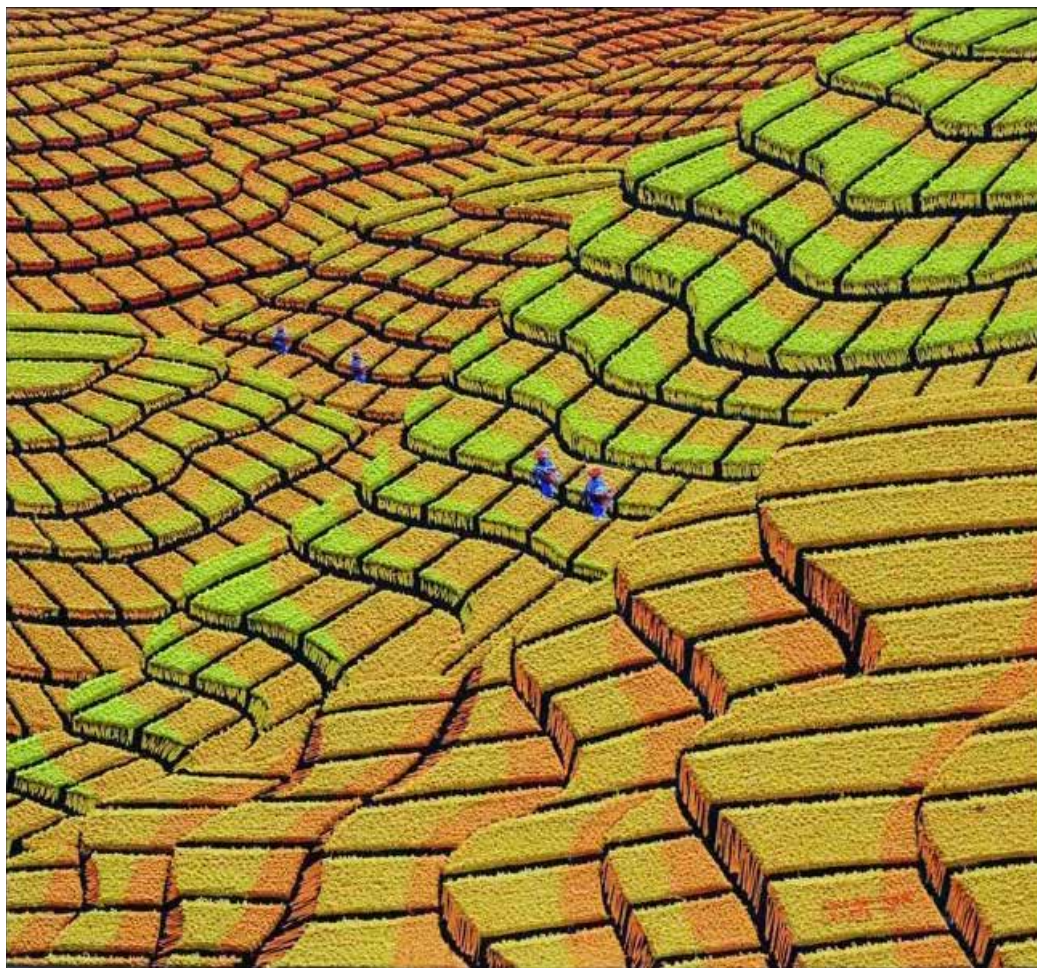
Peacefull Cherry, 2023,  
acrylic, painted with  
syringes, 122x122cm,  
signed by the artist:  
**7.500€**



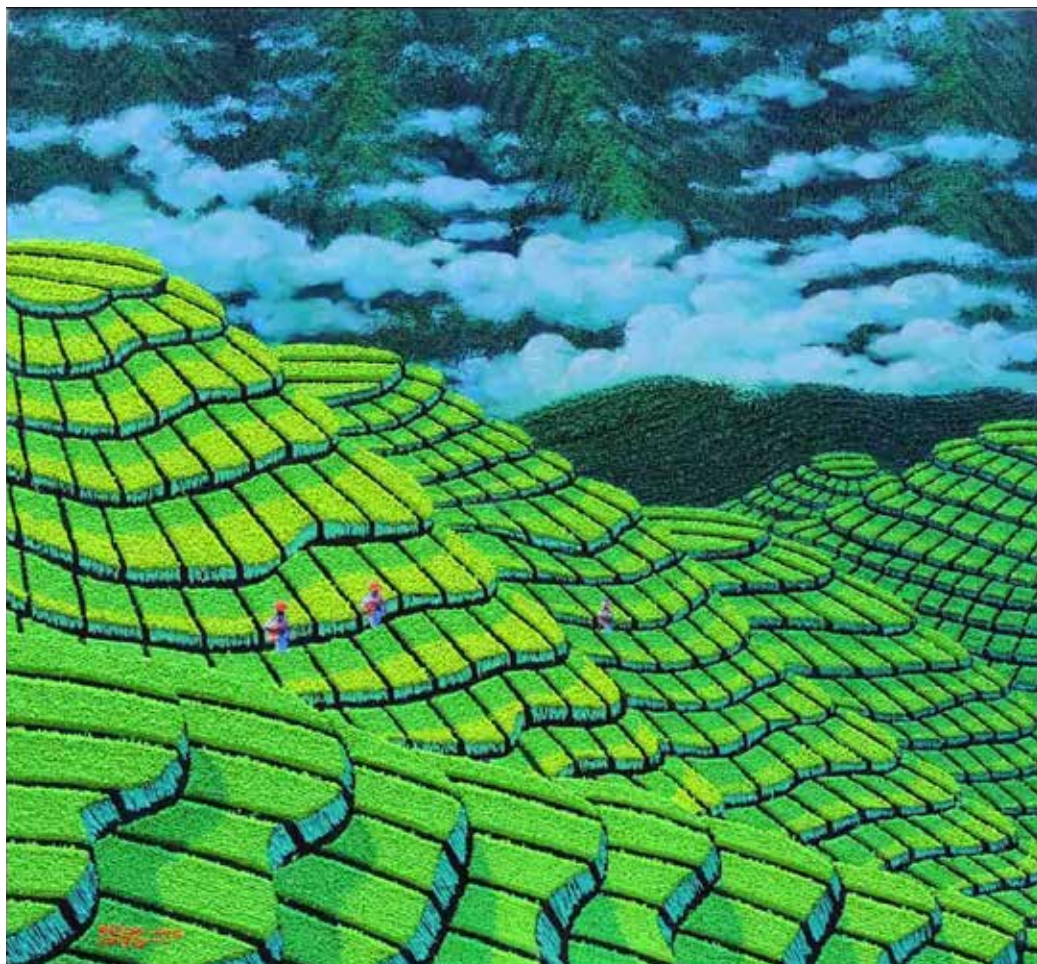
Ruby flowers and gold-  
en sky, 2022, acrylic,  
painted with syringes,  
122x122cm, signed by the  
artist: **7.500€**



Golden Wave, 2013,  
acrylic, painted with  
syringes, 100x90cm,  
signed by the artist:  
**2.500€**



Jade Wave, 2013,  
acrylic, painted with  
syringes, 100x90cm,  
signed by the artist:  
**2.500€**







In the Rain (1), 2018, acrylic, 92x122cm, signed by the artist: **3.500€**



In the Rain (2), 2018, acrylic, 92x122cm, signed by the artist: **3.500€**





In the Rain (3), 2018, acrylic, 92x122cm, signed by the artist: **3.500€**

## 2

### **Khin Zaw Latt, visual artist**

#### **BIOGRAPHY & BACKGROUND:**

Khin Zaw Latt is at this moment one of Myanmar's most talented and successful contemporary artist. He was born in 1980 in the delta village Laputta, Myanmar. He is the youngest of six children and comes from an artistic family; his mother was a dancer, his father a musician. His older brother, Soe Soe, is also an established artist in Yangon. After he graduated from the National University of Art and Culture in Yangon in 2002, he supported himself by teaching art to children, what he is still doing today. He is the founder of KZL Art Gallery and Bamboo Art School, which show his commitment to art education and the development of the local art scene.

Khin Zaw Latt was born during a period when the country was still largely closed off from the outside world. This context of restriction and silence forms the backdrop against which his artistic practice developed. From an early age, he discovered painting as a way to express thoughts and emotions that could not always be spoken aloud.

KZL started looking at wooden stamps and decided to experiment with stamping as the basis for what became the first painting in his Buddha series, which reflect Buddhist iconography and a sense of spiritual reflection.

He won the Myanmar Contemporary Art award in 2008, and in 2011 he won the first Myanmar National Portrait Award with a painting of his daughter. The second painting in the 2011 National Portrait competition was a portrait of Aung San Suu Kyi.

Artists in Myanmar are beginning to express not only the beauty but also the complexities of life, much as they do in New York, Berlin, Paris or Tokyo. It is in this climate that Khin





is painting his new series “Street people”. All is not tranquil or harmonious, but the unflinching nature of these paintings gives them a beauty of their own. The “Street People” series is an objective but emotional view of these children’s experiences.

The inspiration for Khin Zaw Latt’s next series of paintings, “Moving Forward” comes from life in Yangon. Each day many thousands of people travel from their villages for as long as two hours in each direction to catch a ferry across the river to the centre of Yangon. They seek daily, seasonal or long-term employment and most will travel to Yangon merely to receive one or two dollar a day more than they would if they worked closer to home. Although many hope to find a job with a greater financial reward in the future, most will accept very modest gains in the present to have the possibility to move forward. This struggle is shared by many in Mexico City, Calcutta, Cairo and Lagos, to name a few other cities. What is so striking about the “Moving Forward” paintings is their universality, yet they also capture something uniquely Burmese and provide a subtle visual commentary that is the work of a master painter.

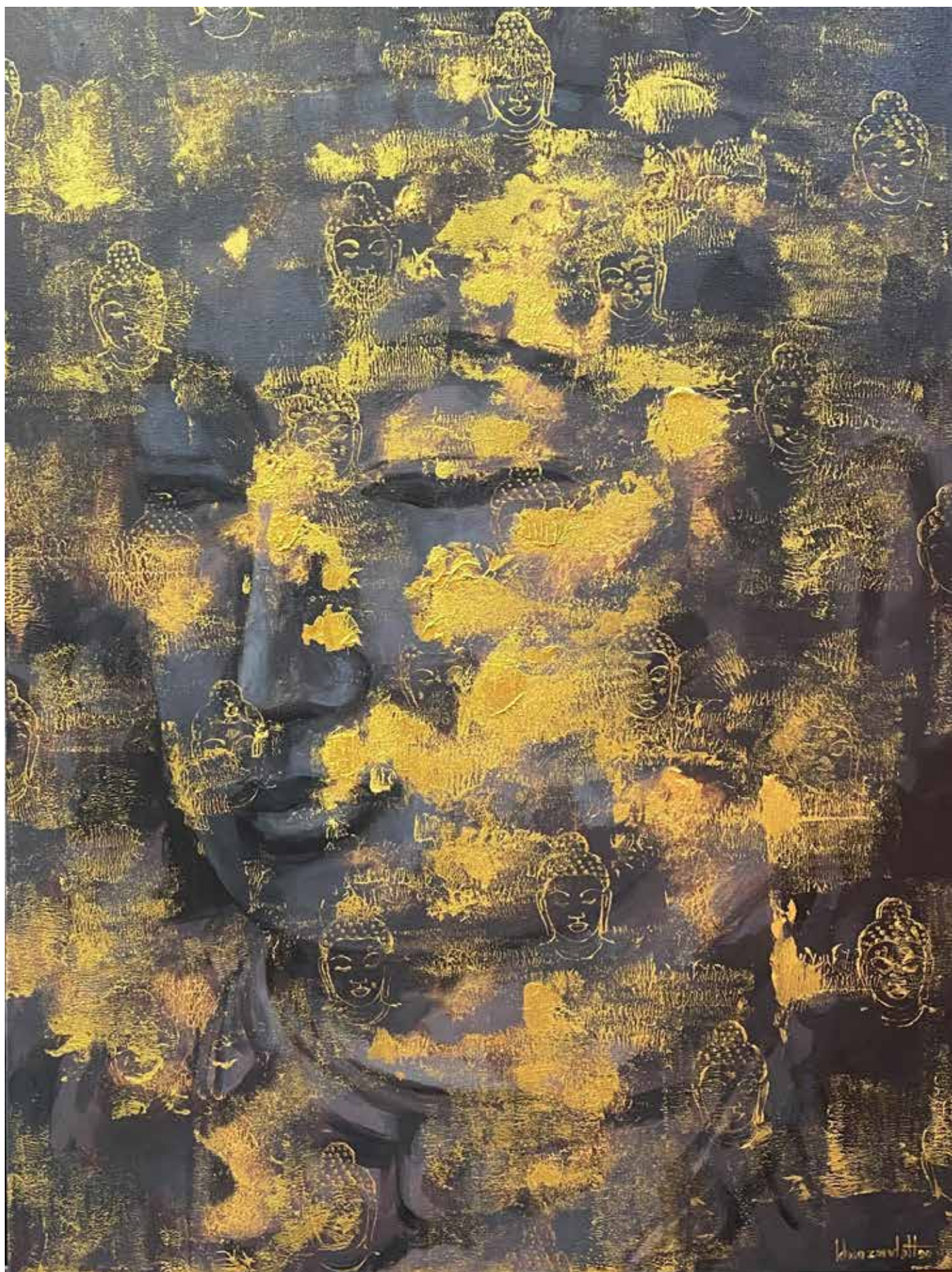
He participated at solo and group shows locally and overseas. He has an extensive exposure abroad with exhibitions in Hong Kong, Shanghai, Thailand, Singapore, USA, Canada, France and Belgium.

### **Selected Works & Catalogue Highlights:**



Innocent, Serie: Street people, 2014, acrylic, 61x61cm,  
Signed by the artist: **3.000€**





Past and Present 2, 2020, acrylic, 102x76cm, Signed by the artist: **3.000€**





Going back home, 2013, acrylic, 107x137cm, Signed by the artist: **5.000€**

# 3

## **Zaw Zaw Co, visual artist**

### **BIOGRAPHY & BACKGROUND:**

Zaw Zaw Co was born in 1984 in Maubin, a town in the fertile Irrawaddy Delta of Myanmar. His childhood unfolded among the lush rice fields and waterways that characterize the region. This natural environment — full of rhythm and seasonal change — became a lasting source of inspiration that would later echo throughout his art.

As a young artist, he soon realized that drawing and painting allowed him to express his emotions and ideas freely. At a time when the art world in Myanmar was only sparsely accessible, he carved his own path — combining traditional techniques with personal experimentation to develop a visual language that moves between figuration and abstraction.

His work is characterized by vivid colours, layered textures and a dynamic energy that often reflects the inner struggle and hope of the human spirit. The contrast between stillness and movement plays an important role: some works evoke the tranquillity of the countryside where he grew up, while others convey the intensity and tension of a society in transition.

From his twenties onward, Zaw Zaw Co began participating in group exhibitions in Yangon, soon followed by international presentations. He emerged as a representative of a new generation of Burmese artists, rooted in their own culture, but engaged in a fresh dialogue with the world around them.

Today, Zaw Zaw Co is recognized as a versatile and innovative artist. His work invites reflection while remaining deeply grounded in emotion and lived experience. In doing so, he builds a bridge between the intimate memories of his youth in Maubin and a universal visual language that reaches far beyond the borders of Myanmar.

## Selected Work:



**Beyond the Living, 2020, acrylic, 91x122cm, Signed by the artist: 3.000€**

The Serie "Beyond the Living" show trishaw riders carrying passengers, set against the backdrop of a map of different parts of Myanmar. He hopes to highlight the working class and their place in writing the history of this country. The trishaw is a common mode of transportation in Myanmar. Both the trishaw riders and passengers represent the working class struggling to earn a living. Connected by time and money, the riders and passengers embark on their journeys together, carrying feelings of sorrow, pleasure and hope. Slowly but surely, they are moving forward in their lives.



# 4

## **Gae Won Yang, visual artist**

### **BIOGRAPHY & BACKGROUND:**

Gae Won Yang, born in 1969, is an artist from South Korea, living and working in Seoul. Educated at Daegu University, he has exhibited widely in Korea and abroad, with several solo and group shows that explore the intersection between memory, place and cultural identity.

He is celebrated for his delicate, poetic compositions that merge the traditions of Korean ceramics with contemporary surreal landscapes.

Each painting features the traditional ceramic bowl, rendered with extraordinary precision to evoke the tactile qualities of celadon. Atop the vessel rests a miniature world with a traditional house, a pine tree, sometimes mountains and snow. These are deeply personal, evoking nostalgia for the Korean countryside and the gentle rhythm of past lives.

The ceramic bowl serves as a time capsule conveying stories, memories and emotions linked to his childhood and home. The interplay between the bowl and the landscape embodies a meditative balance between tradition and modernity.

Looking at the ceramic bowl, it feels like a real bowl with the tiny irregularities and cracks, the old patina, and surface of age.

**Selected Work:**



Memory Journey, Winter, 2022. Oil on canvas. 53x45.5cm  
Signed by the artist- **2.500€**



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Colophon  
2025 Farah Massart

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