





MATERIAL DIVERSITY

Gauchet Asian Art 2019



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ARTISTIC EXPRESSION THROUGH DIFFERENT MEDIUMS

Following the success of the first catalog, we are excited to reveal our new publication for the 2019 season. As our 2018 collection concentrated primarily on Buddhist representational art, this year the catalog focuses on a variety of materials-exploring the breadth of history and culture through substance and process and its effects on the visual statement. The selection of traditional materials include: jade, stone carvings, as well as objects created from wood, ivory, ceramic, porcelain and a variety of metals.

When applied to art, the term medium encompasses a broad range of historically significant meanings. Artists deploy certain materials with the intention of highlighting their intrinsic qualities and their powerful sentiment. The medium is the foundational element of the artwork. It is the vessel that will fuse past and present. Thus, in order to traverse through time, the quality of material is paramount for its essence to withstand the test of time. The collection of artworks presented in the catalog represent the artistic achievements of major Asian cultural traditions that encompass 5,000 years of history. The range of mediums is a testament to the artistic diversity of China and the surrounding countries.

From creation to display, quality is the emphasis and criteria for an artwork to obtain the "rare and timeless" status. With this mantra in mind, quality and craftsmanship are the main focus when selecting an artwork to be presented in our gallery. We take great pride in exhibiting the most beautiful and refined artifacts. The current collection will be displayed in Hong Kong in the spring and then in Paris through the summer.

As the art market continues to expand and demand seems to outweigh supply, the question of quality and authenticity are brought to the forefront. The exponential growth of the art market has emphasized a need for transparency and clear assessment that allows a buyer to make an informed decision when selecting a piece of art. It is not only our responsibility to provide authentic, quality artworks, but also to assist our clients in navigating the art market. As experts and specialists in Asian art, we provide assessments for museums, auction houses, private collections, art institutions and seasoned collectors.

As the art market grows, we aspire to expand our services to new art enthusiasts and emerging collectors and institutions. Building a collection is a personal and intimate endeavor. The relationship between the collector's eye and the specialist's taste is a delicate balance that is of primary importance during the curation process.

We aim to satisfy our client's needs and make sure quality and transparency are prioritized through every step of the process. Whether our clients are looking for advice and expertise in order to make an investment with art acquisition, build a museum quality collection, pursue their passion for collecting or decorate their home, Gauchet Asian Art helps their clients understand the taste and requirements that build a quality collection and solid investment.

We invite you to come meet our team. We are here to answer all questions and discuss the opportunities in today's art market. We offer our knowledge, experience and expertise, and together we can curate a vision of beauty, quality and rarity as it transpires into your desired collection.

Jean Gauchet
Gauchet Asian Art, France

1 FIGURE OF AN IMMORTAL

Carved ivory

Height: 15 cm

China, Ming dynasty 16th / 17th century

Shown standing, draped in a gown, his half-closed eyes and light smile giving him a serene expression. The material is a nice honey-brown patina.

Provenance: Private collection, Czech Republic, Prague.



2 RARE FIGURE OF KUI XING

Carved ivory
Height: 20.5 cm

China, Ming dynasty 16th / 17th century

The stellar God of Examinations skillfully carved in a dynamic position with a devil's head. He wears a shirt tied at the chest revealing the emaciated torso. The right hand is held high and the left is holding an inkcake moulded as an ingot. The base is carved in the shape of rocks with growing lingzhi and is made of the same material as the carved figure, except it has been stained.

Provenance: Private collection, Czech Republic, Prague.

For a related ivory figure of Kui xing, dated to the late Ming Dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum. Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, Catalogue no.107





3 THREE OKIMONOS OF VEGETABLES

Carved ivory
Length: 11 cm, 10.5 cm and 10.5 cm

*Japan, late 19th, early 20th century, Taisho Period
Attributed to Ando Rokuzan (1885-1955)*

This unique carving exhibits peppers, chillies, chestnuts, pickles and eggplants. Each partially stained. The chestnuts bear inscriptions and a signature.

Provenance: Private collection, Nice France.

4 ELEGANT CARVING OF A HORSE

Carved jade

Length : 7.5 cm

China, 18th / 19th century

The horse is depicted in a calm yet alert position with forelegs tucked under the body, the head turned around and resting on the back, and the ears flicked forward. There are fine hair markings detailing the long-divided forelock and mane that falls on either side of the neck in alternating segments. The white stone is softly polished with some russet coloring in certain areas.

Provenance: Formerly in the Marcel and Chantal Gerbe collection, gathered in the United States in the 80's.



5 'PHOENIX AND BRANCH' GROUP

Jade with fitted hardwood stand

Length : 10.7 cm

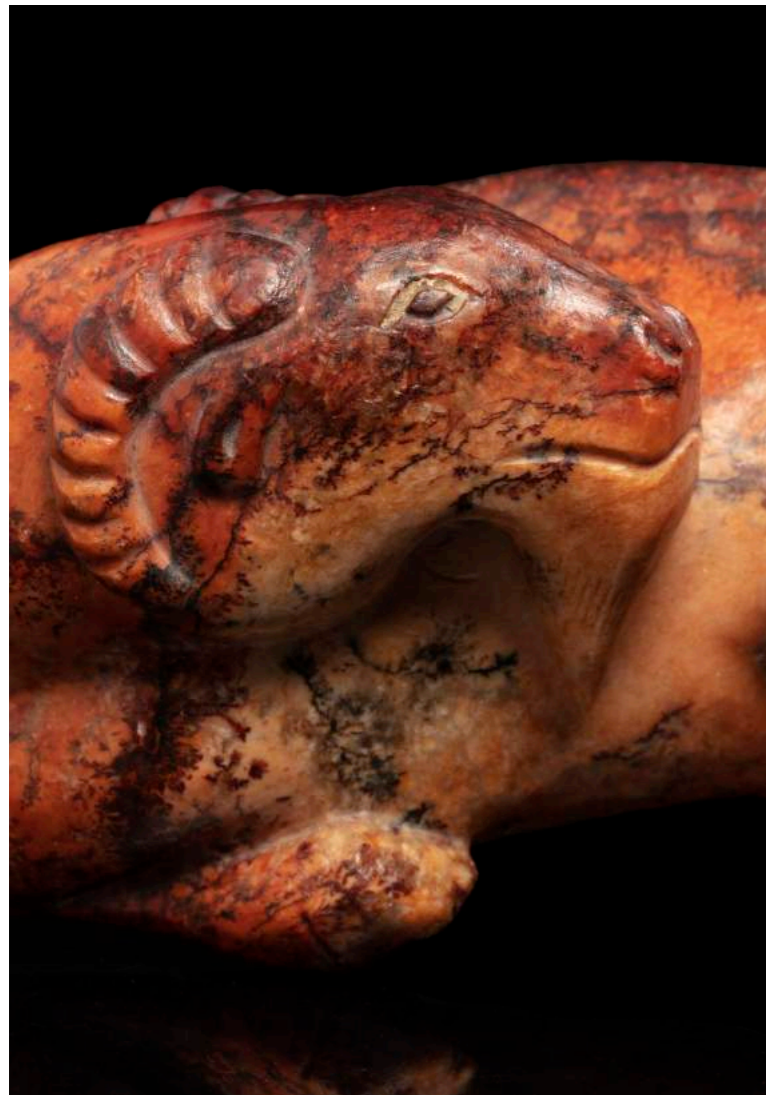
China, Qianlong period

The translucent and substantial stone is skillfully worked into the form of a phoenix. Clasped in its beak is a delicate sprig of flowers and leaves. The mythical bird is finely portrayed with well-rendered plumage and a long furcated tail that curls towards the front. He is resting on a bamboo branch that is carved on the underside. The lustrous white stone is naturally accentuated with attractive russet tones and the carver's respect for the stone is reflected in the clever incorporation of these natural variations of pigments into his design.

Provenance: Private collection, Cannes France.







6 'RECUMBENT RAM' GROUP

Carved jade

Length : 11.7 cm

China, Ming dynasty 17th century

Finely carved in a recumbent pose, the larger figure with all four legs tucked underneath rests contentedly with its head turned around to face its young; who is nestled into its parents left flank. The ram's curved striated horns are carved in the round, the hooves and tucked legs clearly defined. The material is an opaque stone of a particularly elegant orange hue with beige veins and darker inclusions.

Provenance: Piasa auction 2006, Paris.





7 'PHOENIX AND PEACHES' GROUP

Celadon and russet jade

Length : 15.5 cm

China, 18th / 19th century

The translucent greyish celadon stone worked into the form of a phoenix grasping in its beak a meandering sprig of peaches. The mythical bird finely portrayed with well-rendered plumage and a long furcated tail curling towards the front, the animal resting on rocks and lingzhis, the lustrous stone accentuated with attractive russet skin in the tail area.

Provenance: Private collection, Rome Italy.



8 'ELEPHANT AND BOY' GROUP

Carved jade
Length : 10 cm

China, 18th century

The elephant stands with its head turned to the side. Draped across its back is a blanket with fringed ends and incised on both sides with a design of two bats above rocks and foaming waves. There is a boy sprawled atop its back. The stone is of an even, light green, celadon hue with some opaque buff mottling.

Provenance: Private collection, Rome Italy.



9 CARVING OF A SAGE

White jade

Length : 15.5 cm

China, 19th century

Standing and wearing a hat, he holds his beads with his left hand while carrying a ruyi scepter on his shoulder with his right hand. A bat is carved in openwork in the back of his head. The stone is a pale white even color.

Provenance: Private collection, Cannes France.





10 BALUSTER VASE AND COVER

Carved jade
Height: 28.5 cm

China, 19th century

The tapering ovoid body of the vase is carved in relief on the front side with a phoenix standing on a rock surrounded by branches and flowers. The neck has four handles carved in the shape of mythical beasts and a pair of similar heads arise from the shoulder of the vase. The cover ends with carved flowers, one loose ring to the shoulder links a long interlocking chain to another that is attached to a handle on the cover. The stone is of an even pale tone with slightly opaque areas.

Provenance: Formerly in the collection of a French Colony politician (1918-1992) Acquired during a travel to Asia in the 70's





11 KUI ARCHAISTIC VASE

Carved jade

Height: 24 cm

China, 17th / 18th century

Of flattened pear shape, the main body is carved in low relief of kui dragons. The neck is adorned with a pair of elegant angular handles.

Provenance: Marseille, France.



12 ARCHAISTIC BI DISC

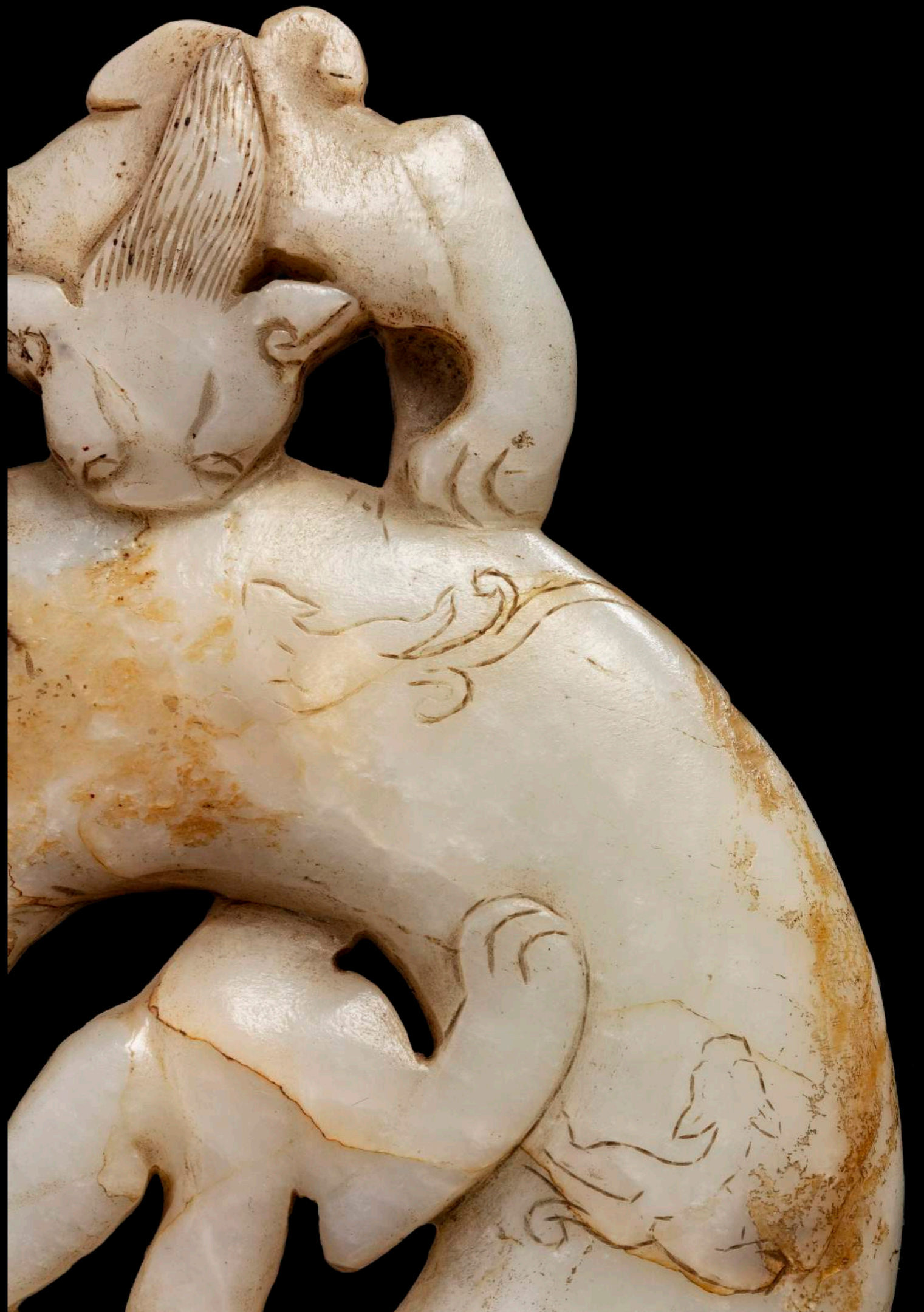
Carved jade
Length: 17.5 cm

China, Ming dynasty

Carved in relief and in openwork with a kui dragon clambering through the bi-disc and biting its edge. Further smaller incised dragons crawl on each sides of the disk. The stone is a pale color with brown and russet veins.

Provenance: Formerly in the collection of a French Colony politician (1918-1992) A label mentioning a Geneva gallery : Art Ancien de Chine & Extreme-Orient







13 BALUSTER HANGING VASE AND COVER

Carved jadeite

Height: 23.7 cm (vase only)

China, late 19th century

The body is carved in low relief with a wide band of stylized C-scroll motifs below a lappet border. The cover is surmounted by a standing dragon finial. The arched hanging support is attached to the handles at either side of the neck by a loose-ring chain. The stone is of a mottled green with apple green inclusions.

A richly decorated dragon and clouds hardwood stand keeps the vase standing.

Provenance: Formerly in the collection of a French Colony politician (1918-1992) Acquired during a travel to Asia in the 70's



14 'HORSE AND MONKEY' GROUP

Cast gilt bronze

Length: 7.5cm

China, 18th / 19th century

The recumbent horse's four legs are tucked underneath the body. The mane falls on either side of the neck in alternating segments, its head is turned around and gazing at a monkey sitting on its back. The monkey sits with a dumbstruck expression on its face while scratching its head with its left hand and holding the horse's rein with the other.

Provenance: Private collection, Monaco.







15 PAIR OF 'DRAGON' HANDLES

Gilt copper
Length: 16 cm

China, 18th century

Densely decorated with dragons scrolling among clouds and above rocks, they flow in pursuit of the flaming pearl.

Provenance: Art market, South of France.



16 CANNON AND CARRIAGE

Cast brass and painted iron

Length: 65 cm

China, 19th century Daoguang period. Dated 1844

The muzzle bore capable of firing 28mm calibre projectiles has a tapering barrel with six levels of cast reinforcing ring bands resembling bamboo. There are inscriptions in the middle of the chase, all ending in a dome shaped cascabel with a vent for inserting a fuse.

An inscribed cyclical date mentions the twenty-third year of Daoguang, corresponding to 1844.

The cannon is mounted on a possibly later metal carriage with two wheels.

The inscription reads:

'Given to the provincial governor of Zhili

Made in the twenty-third year of Daoguang

Elite troops number one hundred and eighty two;
position number thirty

Supervised by Yin Jiangong and Jiu Chengwen; manufactured by Zao Jianting

Gunpowder quantity 85 grams; scatter shot projectiles quantity 110 grams

Left side'

Provenance: Formerly in a private collection in the South-Western part of France, brought from China around 1920.





17 'PRUNUS' BRONZE VASE

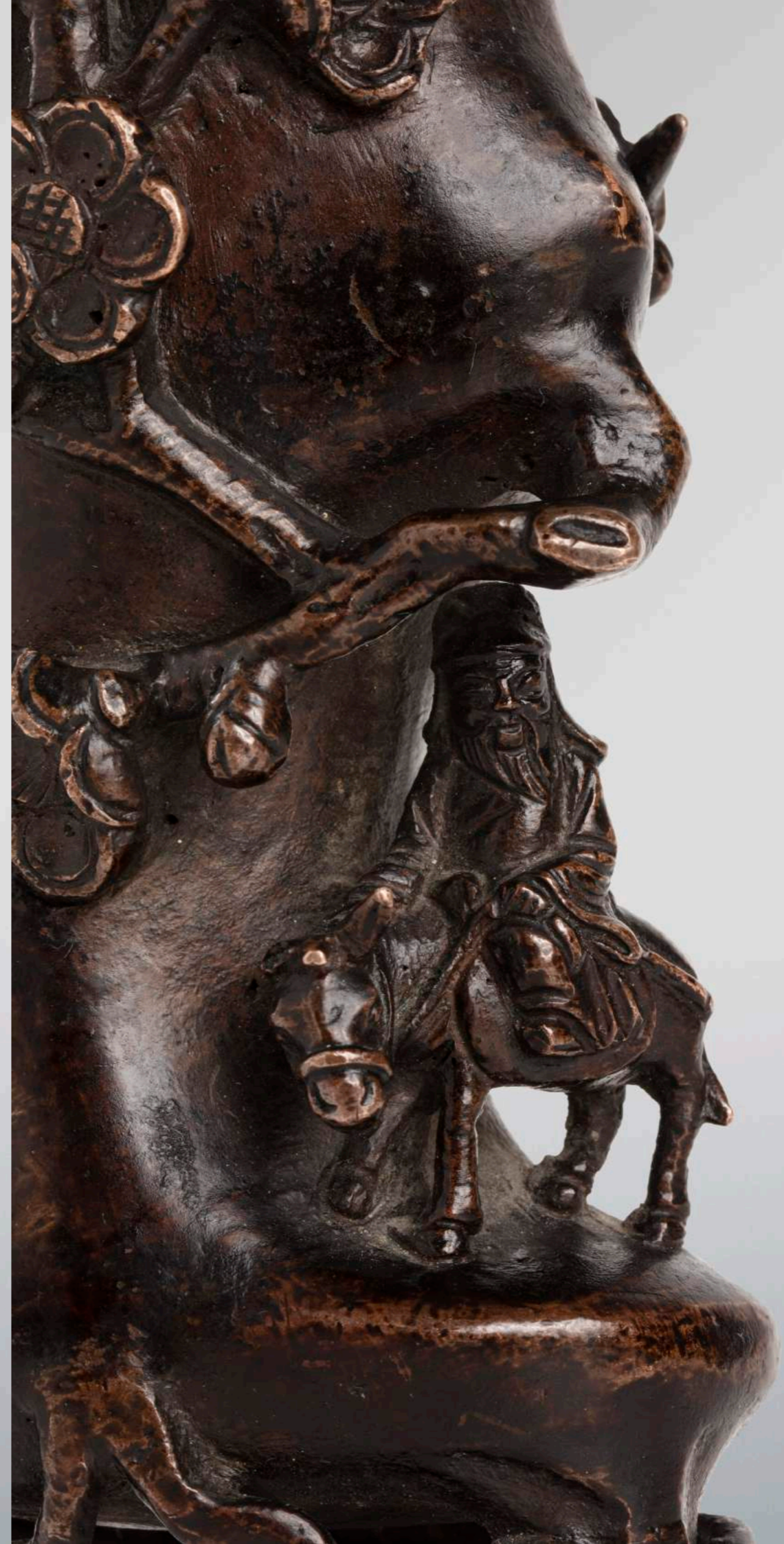
Cast bronze
Height: 17 cm

China, 16th century

Elegantly imitating a prunus tree trunk with roots serving as feet, branches issuing from the main body exhibit delicate blossoming flowers. Two figures in the lower part, a sage on his mule and his attendant, equilibrate the balance of the object. The upper back part is inscribed with a short three line three line poem from Chi Daorong along with a two characters signature: Shu Gu.

Provenance: Private collection, South eastern France.







18 TRIPOD CENSER AND STAND

Cast bronze

Width : 20.5 cm

China, 17th century

Modelled after the archaic bronze vessel *li*ding, the censer is supported on three low conical feet. Its compressed globular body rising to a wide mouth and flanked by a pair of loop handles. The underside is cast with an apocryphal four-character Xuande seal mark in a rectangular cartouche and the matching tripod stand takes the form of a mallow flower with overlapping petals, raised on three feet.

Provenance: Private collection, Rome Italy.





19 LARGE ALOESWOOD BRUSHPOT, BITONG

Carved wood

Height : 18.5 cm ; Width : 21 cm

China, 17th / 18th century

The exterior is carved with an elaborate continuous landscape including rocks and the three friends of winter: pine bamboo and prunes trees. The external ornaments partly applied, increase the depth of carving creating the vivid nature of the scene. Chengxiang mu (lignaloës) is a particularly fragrant wood which was also used for incense, along with sandalwood. Vessels and objects for the scholar's desk made from this wood are often recognizable by the technique of joining separately carved sections together. This suggests the wood of lignaloës was only available in small pieces. Craftsmen created the technique of joining these small cuts together to be able to create carvings of a larger scale.

The wood base possibly made of zitan wood is furtherly carved with branches.

Provenance: Private collection, Paris France.





20 STONE STELE OF LAKSHMINARAYANA

Black sandstone

Height: 23.5 cm

Nepal, 17th century

The right half depicts Vishnu holding the chakra, conch, mace, and lotus bud stem. Garuda emerges below the lotus. The left half depicts Lakshmi holding a sutra, lotus, mirror, and water pot, with the tortoise vehicle below.

Vaikuntha-Kamalaja, or Lakshmi-Narayana, is a popular composite sculpture in Nepal that expresses the all-encompassing greatness of Vishnu and Lakshmi who transcend all conventional dualities. This concept is also found in the more frequently depicted figure of Ardhanarisvara combining Shiva and Parvati.

Provenance: Private collection, Paris France.



21 FINE FIGURE OF MAITREYA

Cast bronze inlaid with silver

Height: 9.3 cm

North India, Pala 12th century

The figure is seated in rajalilasana on a lotus base with his right hand elegantly resting on his raised right leg while the left hand holds a lotus stem. His hair is styled in a high chignon and secured by a fine tiara.

Provenance: With Berti Ashmann Collection label at the back





22 SEATED BUDDHA

Cast bronze
Height: 24 cm

Sri Lanka, 19th century

Seated in meditation (Samadhi) on a double lotus base with both hands placed on his lap, he has a stylized Siraspata on top of his head and an urna mark on the forehead. The robe is worn with the right shoulder bare. The edges of the robe falling on the chest are roughly scratched to picture the folds of the fabric.

Provenance: Private collection, France.



23 BRONZE STANDING BUDDHA

Cast bronze

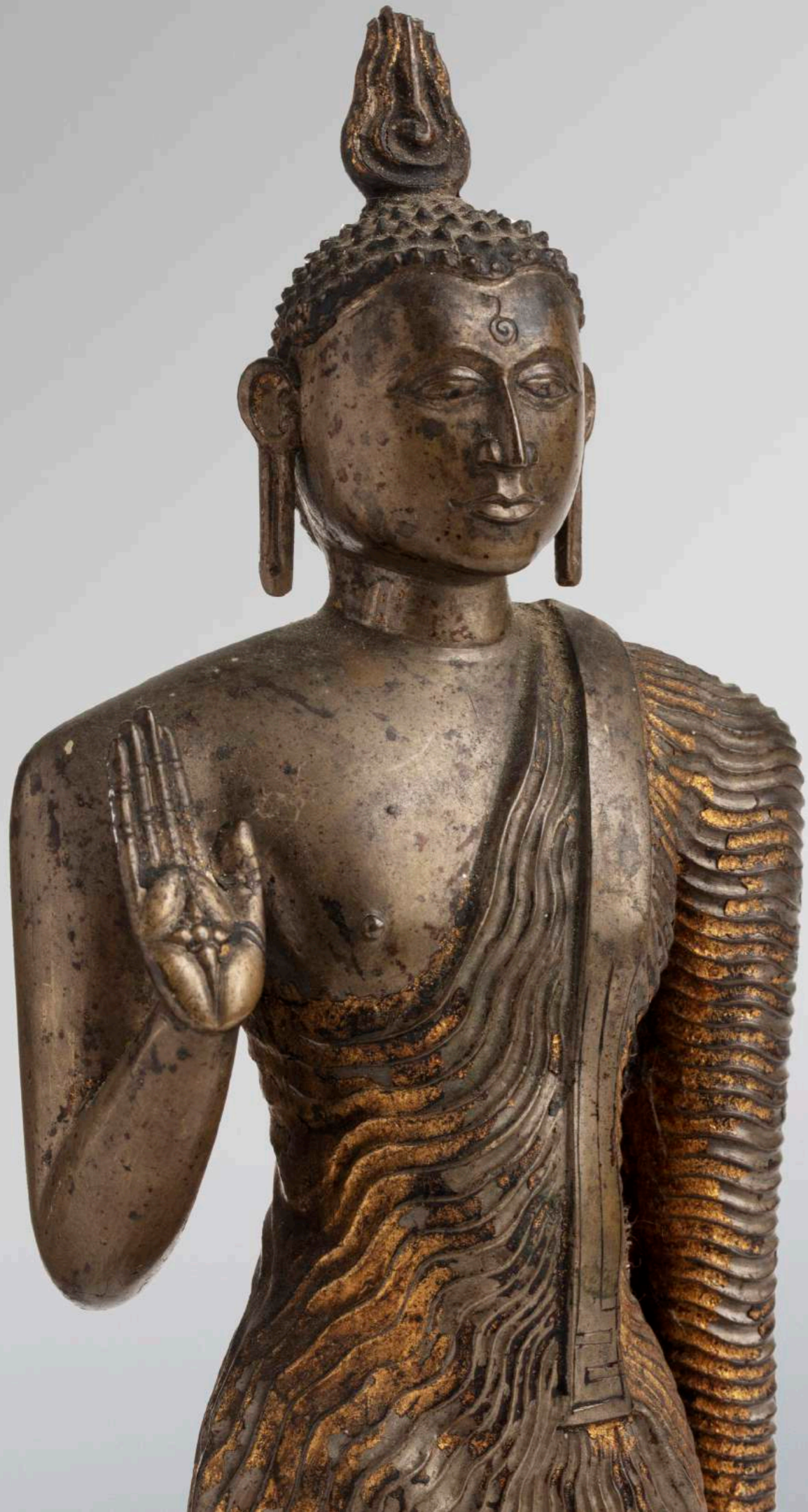
Height: 28 cm

Sri Lanka, Kandyan period 18th century

Finely cast with old traces of gilt lacquer, the robe is long and folded in a typical way for a Kandyan standing depiction of Buddha and decorated with fine, wavy lines front and back. The Buddha stands with his right hand held aloft in the jnana mudra (teaching position). The image has a prominent flaming ushnisha in a style that is typical of Sri Lankan Buddha images. The feet are rectangular, the right nipple exposed, the shoulders remarkably broad and square, the face rounded with a wide nose and a single, barely present eyebrow, and the hair is arranged in small knobbed curls.

Provenance: Private collection, Paris France.







24 RITUAL DAGGER, PHURBA

Gilt bronze and iron

Length: 10 cm

Tibet, 17th century

The gilt bronze handle is topped with a bird-like head above endless stylized knots and double lotus petals. The iron three-edged blade issues from a roaring Makara head and is decorated with intertwined serpents.

Provenance: Private collection, Northern Italy.



25 THREE-BLADED RITUAL PHURBA, KILAYA

Ebony and bone inlays

Length : 22.5 cm

Tibet, 14th century

The dagger is carved with three fearsome polychrome heruka faces at the finial surmounted by a single chignon above endless stylized knots and lotus petals. Three polychrome makara heads align with each of the peg's three sharp edges. Serpents are intertwined on the blades.

Provenance: Private collection, Paris France.

Compare with a similar Phurba in the collection of the Rubin Museum, New York under the accession number C2005.3.1

Further similar objects in the Ashmolean Museum (Oxford) and Guimet Museum (Paris) collections and published on the Himalayan Art Resources website under the numbers 35060 and 85955







26 STRUT WITH A GODDESS

Carved wood

Height: 90.5 cm

Nepal, 17th century

Carved with a large figure of a four-armed goddess. She is standing in a dance pose on a lotus base beneath an erotic scene and is holding a vajra and lotus bud while wearing a long dhoti and large foliate tiara.

Provenance: Private collection, Paris France.





27 STRUT WITH A GODDESS

Carved wood

Height : 102.5 cm

Nepal, 17th century

The goddess, possibly Saraswati is standing under trees and adorned with rich jewels and a long robe. A lion and further divinities complete the sculpture at her feet. She stands on a lotus base under which garuda is depicted.

Provenance: Private collection, Paris France.



28 STRUT WITH A GODDESS

Carved wood

Height : 99 cm

Nepal, 17th century

Under a tree, the goddess stands in a tribhanga pose over a lotus flower, her legs crossed. She wears a sari and bears heavy jewelry and a serene expression with eyes half shut and light smile. Her hair is attached in a top nod and secured with a large foliate tiara.

Provenance: Private collection, Rome Italy.





29 TRIPOD CENSER AND COVER

Cloisonné enamels and gilt copper
Height: 49.5 cm

China, 18th century

The compressed globular body is raised on three cabriole legs issuing from gilt-copper lion masks and decorated with lotus scroll bearing blossoms. Flower scrolls enameled below pendant blade panels contain tautie masks. The waisted neck with C-scrolls characters is framed by lotus sprays, and mounted on either side with pierced upright handles adorned with further squared C-scrolls. The cover en suite is pierced with quatrefoil panels enclosing clouds, shou characters and bats. Below is a globular knob pierced with a dragon amidst clouds

Provenance: Private collection, South of France.

For an almost identical censer see Christie's Hong Kong, 31 may 2010 lot 1969.



30 BLUE AND WHITE 'DRAGON' BOWL

Underglaze painted porcelain

Diameter: 14 cm

China, Ming dynasty Wanli period

Of steep-sided form on a raised foot, the exterior is decorated with five-claw dragons amid a scrolling peony design all above a key-pattern border. The interior is decorated with a single five-claw dragon surrounded by scrolling foliage and peach motifs within a double concentric band. The base has a six-character Wanli mark, within double concentric bands.

Provenance: With Ostasiatiska Museet Utst. 1973 label to the base.





31 PURPLE-SPLASHED JUNYAO DISH

Glazed ceramic

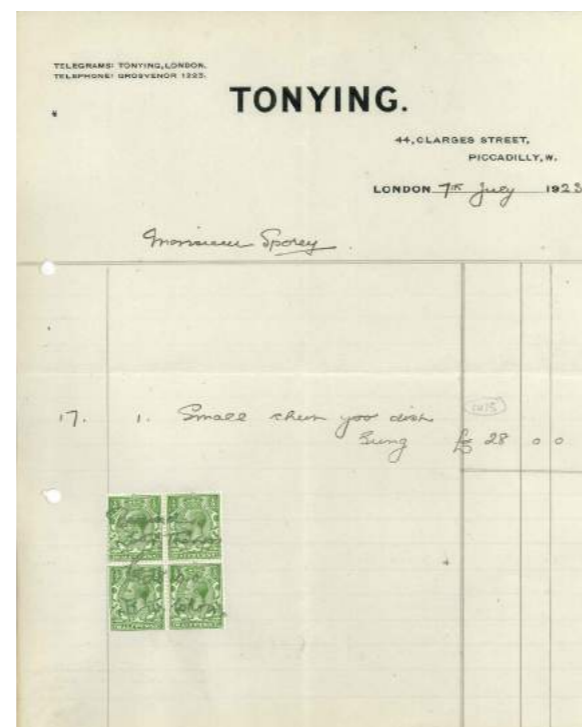
Diameter: 12.5 cm

China, Yuan dynasty

Finely potted with shallow sides rising from a carefully cut footring to an everted rim, the entire piece, excluding the footring, is glazed in bluish - lavender tones draining to a mushroom color around the extremities. The interior is decorated with a single purple splash from the rim.

Provenance: Tonying, London with an invoice dated July 7th 1923.

Collection André Spoerry



32 BLUE AND WHITE 'PEONY' BOWL

Porcelain
Diameter: 20 cm

China, 18th century. Kangxi period

The steep sides rising to a gently flared and rounded rim, the interior medallion painted with a scene of leafy peony branches within double line borders, the caveto with continuous leafy peony scroll, repeated on the exterior above a stylized lappet border. The base with a six characters Kangxi mark within double circle.

Provenance: General Zinovi Pechkoff (1884-1966)



33 RARE SILVER-MOUNTED BLUE AND WHITE 'MAGIC FOUNTAIN' EWER

Porcelain with silver mountings

Height: 33 cm

China, 16th century. Ming dynasty. The mounting 19th century.

Based on a near Eastern form with flattened pear-shaped body raised on a spreading base with tall hexagonal serpentine spout and looping bracket handle applied with a lug to attach the cover, painted with stylized leaves around the spreading base and a table supporting the basin of a fountain issuing water from phoenix and dragon-head spouts, below plantain leaves around the flaring neck, the spout with auspicious lozenges and flame-scrolls and the handle with floral motifs, the silver spout tip and strut similarly incised with lozenges and the domed silver cover attached to the ewer with stylized leaves band.

The base with a six characters Jiajing mark in a double square

Provenance: General Zinovi Pechkoff (1884-1966)



34 RARE BLUE AND WHITE DISH FOR THE PORTUGUESE MARKET

Porcelain

Diameter: 31 cm

China, 16th -17th century. Wanli period

With rounded sides and wide flaring rim, boldly painted in shades of cobalt blue with two confronted Buddhist lions below tree peony and peach blossom branches at the center, a butterfly in flight alternating with three clusters of fruit and foliage, and the border with a repeated design of the façade of a monastery divided by pairs of figures beside two lions chained to a T-shaped post, amongst vases of flowers and clusters of stylized foliage, a solitary figure on horseback below a crane in flight approaching one of the buildings, the reverse with two sketchily drawn thorny bushes and a simple line just below the rim and another above the foot rim.

Provenance: General Zinovi Pechkoff (1884-1966)



35 THANGKA DEPICTING VAJRAPANI

Distemper on cloth

35 x 48 cm

Tibet / China, 19th century

Fierce Vajrapani stands center in alidhasana atop a lotus throne. The throne is enclosed within a fiery aureole. He wears the five-pointed crown with orange hair behind, and has three eyes, flaming eyebrows and beard. His raised proper right hand holds a vajra, and proper left hand holds a pasha or noose.

Provenance: Private collection, Brussel Belgium.



Colophon:

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Photography - Yann Girault, Virginie Rouffignac

Graphic design - Sébastien Sans, Ta Hsi Chang





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