



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Pair Of Chinese Porcelain Vases From The Qianlong Period



7 800 EUR

Period : 18th century

Condition : Très bon état

Material : Gilted wood

Length : 16

Height : 36

Depth : 12

Description

Pair of Chinese porcelain vases from the Qianlong period (1735-1796). Slender, they have a baluster appearance with a narrow neck; the Meiping shape is characteristic of the Qianlong style for its graceful and balanced appearance. The polychrome decoration in famille rose enamels (a term coined by Jacquemart in the 19th century - but which the Chinese previously called "fencai" ("powdery color") or later "falangcai" ("enamel color")) exhibits great finesse of execution: meticulously painted peony flowers and other floral motifs stand out against a milky white background with a silky sheen. Although flowers were a very fashionable decorative representation in the 18th century, they also hold great symbolic value in Chinese art; peonies, for example, are a symbol of honor, beauty, and feminine delicacy,

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as well as a symbol of wealth. The porcelain is framed in gilt bronze made in France in the 19th century. It was European practice to adapt exotic objects to Western decorative tastes, which is why the entire 18th century was enriched with Asian art. The frame is finely crafted in a neo-Rococo style. The neck is embellished with flared necklines decorated with a leafy frieze, and on each side rest curved double-legged handles topped with a disjointed acanthus leaf. They run along the baluster shape to the base, highlighted by a beaded laurel torus crown, supported on a square base with a groove and concave-angled sides, encircled by chiseled geometric shapes. The gilded bronze elegantly frames the vases, accentuating their verticality and enhancing their brilliance. The Qianlong period was one of the most prosperous eras of the Qing dynasty in decorative art. This pair demonstrates the aesthetic and technical refinement of porcelain from the period. They are not only decorative objects, but also witnesses to a dialogue between two civilizations; a time when France was turning to Chinese exoticism. They are distinguished by their fine execution (in both painting and chiseling), their sober and harmonious decoration, and a brilliant contrast between the white, the soft color, and the brilliant gold of the bronze. The taste for China, very strong in Europe since the 18th century, intensified in the 19th century, when the great French houses, such as those of bronze makers (such as Barbedienne and Thomire), readily adapted and transformed Chinese pieces to meet the decorative requirements of their clients. Dimensions: H 36 cm x W 16 cm x D 12 cm