



W. SHANSHAN



Gallery Opening Exhibition
“Tastes of the Ancient Eras”

September 30 – November 15, 2021

by appointment only
敬請隨時預約觀展

Catalogue and online viewing available

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Mable Warrior, Tang Dynasty (618-907 AD)



POTTERY AMPHORA
仰韶紅陶尖底瓶

5000 BCE

4000 BCE

3000 BCE



SMALL PAINTED JAR
馬家窯半山雙耳小罐



PAINTED POTTERY JAR
辛店彩繪雙耳罐

1600 BCE



MINI POTTERY JAR
戰漢布紋小罐

1000 BCE



TRIPOD GREY POTTERY VESSEL ("LI")
商周灰陶三足鬲

200 BCE



SMALL MARBLE GUARDIAN
唐代漢白玉金剛力士

200 CE



LARGE BLACK DOUBLE-HANDLE AMPHORA
戰漢黑陶“羊角”罐

900 CE



LARGE JOSEON WHITE GLAZED JAR
李朝白瓷大罐

1400 CE



INLAID GORYEO CELADON BOWL
鑲嵌高麗青瓷碗

1900 CE



POTTERY AMPHORA

仰韶紅陶尖底瓶

Yangshao culture, Banpo type, 5th millennium BCE

27cm high

Description: This olive-shaped bottle with pointed bottom is one of the most typical Banpo type, part of the Yangshao culture. It was discovered in Shaanxi province. Its fired, unglazed surface is orange-red and it has a rather thick wall. Two ear-shaped handles are firmly attached to either side in the middle of the body, giving it a beautiful symmetry. It was used as water-fetching bottle, with a string going through the handles. When it was thrown into the water, the top dipped down and then the amphora flipped over as it was filled with water. The surface of the amphora is decorated with carefully carved lines dividing the body into two parts: from shoulder to belly the direction of lines is 30 degrees; from mouth to shoulder the lines are almost parallel. It is hard to believe that such a utilitarian object was so well designed and ornate. For more information about this object, please click [here](#).

Provenance: An Australian collection

Reference: For a similar vessel of this type, see *Dawn of the Yellow Earth*, Regina Krahl, 2000, P52

No. 2

SMALL PAINTED JAR

馬家窯半山雙耳小罐

Majiyao culture, Banshan type, mid-3rd millennium BCE

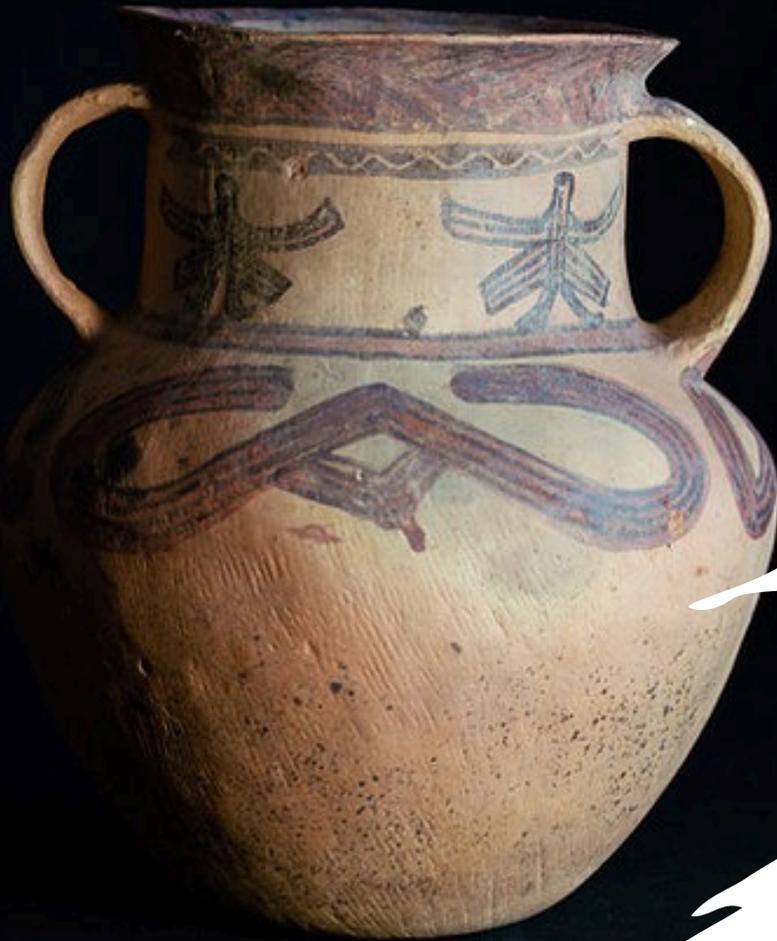
14.5cm high

Description: This small jar with a bloated body and flared rim is typical of the Banshan type, from the middle period of the Majiyao culture. The surface was first coated with a reddish-brown pigment and was then decorated in black with a combined series of rhombus or diamond shaped patterns. Some of them are completely black while some are diapers, which are divided by vertical bands. There are also zigzag motifs around the rim. Two small ear handles are attached on either side of the neck. The jar was made using the coiling method and was then carefully shaped, resulting in a light-weight jar with a thin wall, a testament to the quality of the craftsmanship employed at the time. Finally, the entire body was burnished to produce a silky and glossy finish. For more information about this object, please click [here](#).

Provenance: An Australian collection

Reference: Reference: For a similar jar of this type, see *Chinese Ceramics*, Regina Krahl, 1994, P26





PAINTED POTTERY JAR

辛店彩繪雙耳罐

Xindian Culture late 2nd or early 1st millennium BCE

20.5cm high

Description: This jar has yoke scroll motifs on the surface, a unique indication of being from the Xindian culture of the late Neolithic period to early Shang dynasty. There are four symmetrical yokes around the shoulder: one large one on each side and a small one under each handle. In between the two bands on the neck, there are four symmetrical 'angel'-like dancing figures with wings. Around the rim there is a single wide band composed of geometric lines. The edges of all the patterns are painted in back and filled with purplish-red paint. The two large 'ear' handles are firmly attached to opposite sides of the neck. They are large enough to ensure the hands can properly hold them, so this jar is made to be hand-carried. The surface is partially burnished, leaving many scratching traces. Another common design from the Xindian culture, has two smaller ear handles on either side of the shoulder. This kind of jar tends to be much larger. For more information about this object, please click [here](#).

Provenance: A British collection

Reference: For a similar jar of this type, see *Chinese Ceramics*, Regina Krahl, 1994, P39

No. 4

TRIPOD GREY POTTERY VESSEL ("LI")

商周灰陶三足鬲

Shang dynasty 1st millennium BCE

22cm high, 21cm diameter

Description: This grey tripod vessel was made during Shang and Zhou dynasties. The legs are commonly called 'ruzu', meaning they are mammiform. It was used as cooking vessel, which may be the reason that the surface of the base contains some darker areas, which are likely to be scorch marks. A large number of such vessels were made, but majority of such vessels are only decorated with rope impressions. This Li is an unusual one that is impressed with three identical circles with cross-hatched patterns inside. There is also a vertical line between the legs, indicating that the surface patterns are made using a mould. The Li shape probably refers to the bronze vessels made during the same period. For more information about this object, please click [here](#).

Provenance: A British collection

Reference: For a similar jar of this type, see *Chinese Ceramics*, He Li, 2006, P66





MINI POTTERY JAR

戰漢布紋小罐

Warring state 4th century BCE

8.5cm high, 10.5cm diameter

Description: This type of mini-sized, unglazed jar appeared during the Eastern Zhou dynasty and early Han dynasty. The jar has a rather flat base with, unusually, three tiny supporting knobs, suggesting the firing technique might be similar to that employed in Song dynasty some fifteen centuries later. The jar was grey after firing, and the jar's base has dark grey, purple and reddish hues, which could result from being used as a cooking vessel. The natural beauty of the finish comes from its delicate surface patterns, formed by impressions of a rough-woven fibre, possibly cotton or straw. It has a thin rim and two pairs of tubular 'ears' in parallel on opposite sides of the rim. These finely-made ears have holes and allowed a thin handle to go through to lift the jar. For more information about this object, please click [here](#).

Provenance: An Australian collection

Reference: For a similar jar of this type, see *Chinese Ceramics*, Regina Krahl, 1994, P46

No. 6

LARGE BLACK DOUBLE-HANDLE AMPHORA 戰漢黑陶“羊角”罐

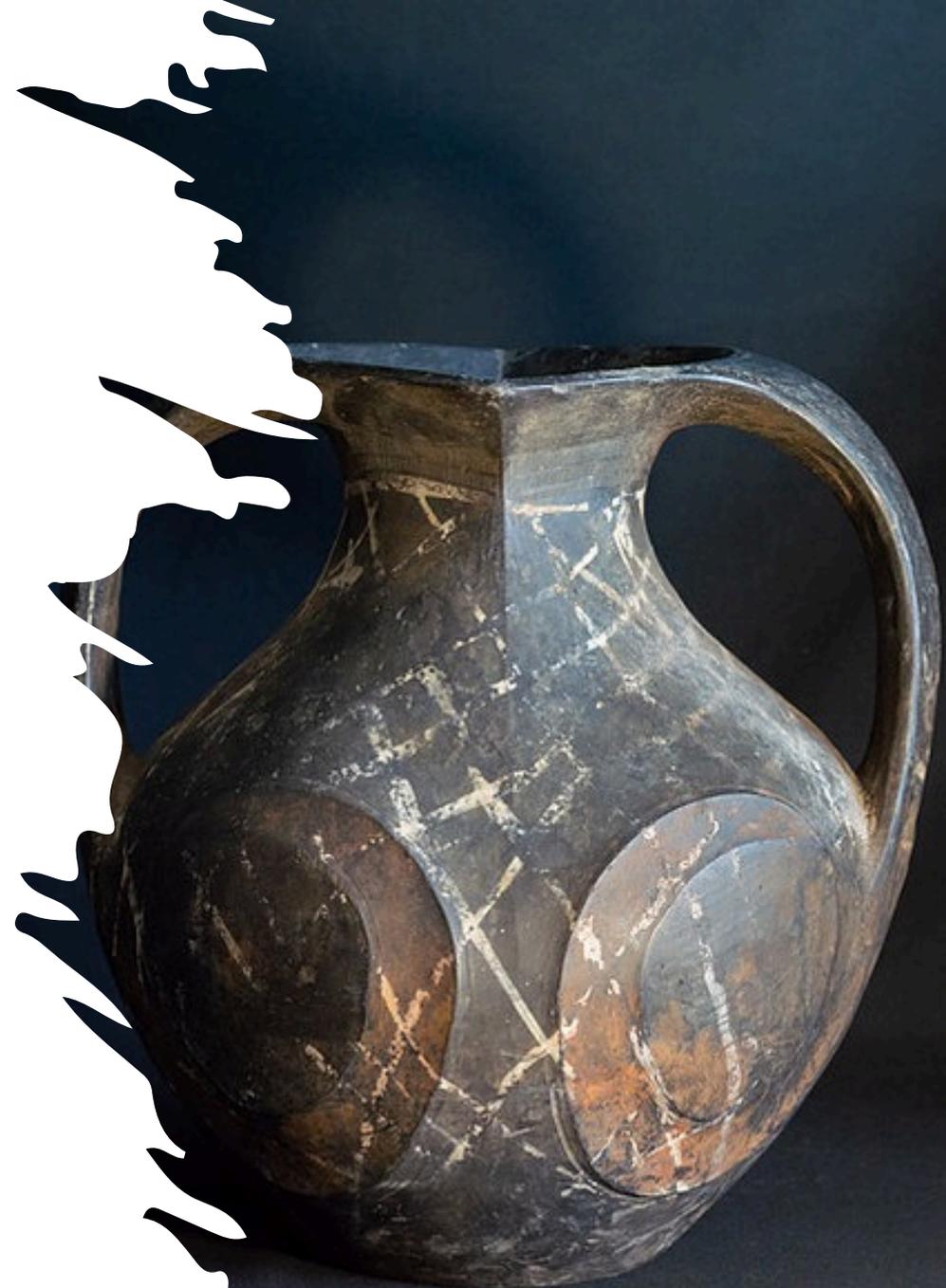
Warring state to Han dynasty 3rd to 2nd century BCE

31cm high

Description: This large and elegant-looking jar is the most typical vessel excavated from Sichuan province in the south west of China, near Tibet. The majority of such black jars have a uniform grey-black surface which sometimes appears as a blue-purple hue. What distinguishes this piece is the preservation of the white slip decoration on the surface; it is rare for such detailing to survive on these jars. Although they were produced largely from the late Zhou and throughout the Han dynasty, they were definitely made by non-Han peoples. The entire design recalls that of bronze from Sanxingdui (in the same area) and during the same period as the Shang dynasty. The rim is a rhombus shape, while the base is round with a shallow foot ring at the bottom. The neck is narrow, and the body is bloated and slightly flattened to give it four sides. Two flat handles are attached to the top of the mouth at two corners of the rhombus and end at the wide sides of the body. Each side of the jar is decorated with a pair of concentric circles, which look like wide-opening eyes. Overall the shape of the jar resembles the head of a ram, thus this jar is commonly called a 'ram horn' jar in Chinese. There are horizontal lines carved around the flared rim which are in-filled with numerous vertical lines. The handles have two large dots pressed onto the surface. The jar's body is partially burnished, leaving the rest of the areas a matt grey-black with subtle scrubbing traces left by the shaping tools.

Provenance: An American collection

Reference: For a similar vessel of this type, see *Dawn of the Yellow Earth*, Reginal Krahl, 2000, P100





SMALL MARBLE GUARDIAN

唐代漢白玉金剛力士

Tang dynasty (618-907 CE)

34.5 cm high

Description: This rare marble guardian sculpture from the Tang dynasty is usually called 金剛力士 which originates from the Indian Buddhist deity Vajrapani. He is a guardian that stands next to the buddhas and bodhisattvas as a protector in ritual sites such as temples and grottos. The marble sculpture was made using a realism approach, consistent with the terracotta tomb figures produced during the same period. The guardian has a wrathful and a fierce facial expression, intent on threatening evils. The exposed breast reveals dense chest muscles, and the exaggeratedly large feet stand firmly on the rock. The missing arms lead us to imagine him holding weapons or displaying fists, demonstrating his godly power. The posture is Hellenistic with the figure's weight held slightly on the left side of the body. Therefore, this figure can be named 'Chinese Venus' because of his missing arms. This kind of esoteric sculpture evolved in China with the arrival of tantric beliefs in the 8th century but suffered from severe losses due to the anti-Buddhist repression in 840-846 CE. Other examples of this guardian, called Nio, can still be found in the popular post Tang-era statuary of Japan.

Provenance: An American collection

Reference: There has not been any know public record of the same kind. However, the similar form can be seen at various Buddhism grotto sites, such as Fengxian Temple at Longmen.

No. 8

INLAID GORYEO CELADON BOWL

鑲嵌高麗青瓷碗

Mid-late Goryeo dynasty (13-14th century)

21.5 cm diameter

Description: This is a typical Korean Goryeo dynasty celadon bowl with white-slip inlay decorations. The interior is inlaid with three pomegranate sprays alternating with three chrysanthemum sprays. The internal bottom of the bowl has an inlaid pattern consisting of a chrysanthemum flower within a double-ring surrounded by a cloud collar. Below the rim on the internal side there is a narrow band of inlaid grass-type lines. The exterior is inlaid below the rim with a wide band filled with repeated chrysanthemum flower patterns within leaf scrolls. In addition, there are a further four chrysanthemum sprays spaced under the wide band. Goryeo celadon reached its high peak between the first half of the 12th century and the end of the 13th century. The signature jade (or olive green) glaze is thought to be a result of Chinese influence from the Ru wares of the Northern Song dynasty. This bowl's inlay technique, or 'saggam', is widely recognised to be a unique Korean invention, developed during the second half of the 12th century. However, the rough glaze and inlay indicate that this bowl was most likely made towards the end of the Goryeo dynasty.

Provenance: An American collection

Reference: For a similar bowl of this type, see Lot 116 from Christie's New York "Japanese and Korean Art", 17 March 2009





LARGE JOSEON WHITE GLAZED JAR

李朝白瓷大罐

Late Joseon dynasty (18-19th century)

38 cm high

Description: Even at first glance this large porcelain jar has the features of a typical Korean moon jar, despite the elongated body and the lack of a neck. The body, apart from the coarse rim and foot-ring base, is covered with a rich, glossy white glaze that has a slightly blue hue. During the Joseon dynasty moon jars were placed in the pantry as food storage vessels. In the early 20th century, they started to be appreciated as artworks by Japanese scholars. The slightly asymmetric shape and horizontally incised lines are caused by the joining of two halves to form the round body. The imperfection represents the Joseon aesthetic, which admired naturalism and the free expression of artisan's mind.

Provenance: An American collection

Reference: For a similar jar of this type, see Lot 176 from Bonhams Los Angeles "Fine Chinese and Japanese Works of Art Part I", 14 December 2020