



SAVE THE DATE



THE CHELSEA ANTIQUES
& FINE ART FAIR

23 - 27 MARCH 2022
PRIVATE PREVIEW 22 MARCH

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SMALL PAINTED JAR

馬家窯半山雙耳小罐

Majiayao 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 Majiayao 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





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.

DOUBLE HANDLED LARGE RED EARTHENWARE JAR

寺窪紅陶大罐

Neolithic Siwa Culture (14th-11th century BCE)

44 cm high

Description: Siwa culture predates the Zhou dynasty and is contemporaneous with the Shang dynasty. It spans the Southeast Gansu Province. The unique shape of Siwa pottery is its flaring saddled-shaped mouth, with two handles connecting the rim at the neck, shoulder and bottom. This Siwa jar is made in reddish colour with grey patterns from the shoulder to the bottom due to the uneven firing conditions of the production process. The surface of the jar is overall well burnished though some areas are pitted due to the lengthy burial time. This larger reddish Siwa jar in comparison with the smaller dark grey Siwa jar in the same catalogue has a more elongated body and a smaller head. It is a classic example on how elegant early ceramics can be in their simple but high aesthetic.

Provenance: A British collection

Reference: For a similar jar of this type, see the Harvard Art Museums.





LARGE SHIGARAKI JAR

日本辻村史朗信楽焼大壺

TSUJIMURA SHIRO (B. 1947)

44 cm high

Description: This large Japanese stoneware jar (tsubo) is made in a shigaraki style, wood fired with heavy natural ash glaze deposits in a variety of coloured shades. The uneven surface and the asymmetric form are similar to the Korean “moon jar” type of large white glazed jar in this catalogue, due to the shape being formed in the manual process. Shigaraki wares were historically appreciated in tea ceremonies because of their incomplete effects and imperfection making it fit the wabi aesthetics. The potter’s signature is incised in the upper body part of the vessel, similar to “X”, which represents Tsujimura Shiro who is one of the most famous and active Japanese potters today. Inspired by tea aesthetics, he makes dramatic functional ceramics vessels that adapt the traditional method while allowing uncontrolled process to create unique effects in the glaze and form of each piece. His ceramics works have been collected by major world renown museums, such as the British Museum and the Metropolitan Museum.

Provenance: A Swiss collection

Reference: For a similar jar of this type, see one example from The Metropolitan Museum of Art <https://www.metmuseum.org/art/collection/search/72274>

No. 5

W. SHANSHAN 琺然軒

DOUBLE HANDLED BLACK EARTHENWARE JAR

寺洼黑陶小罐

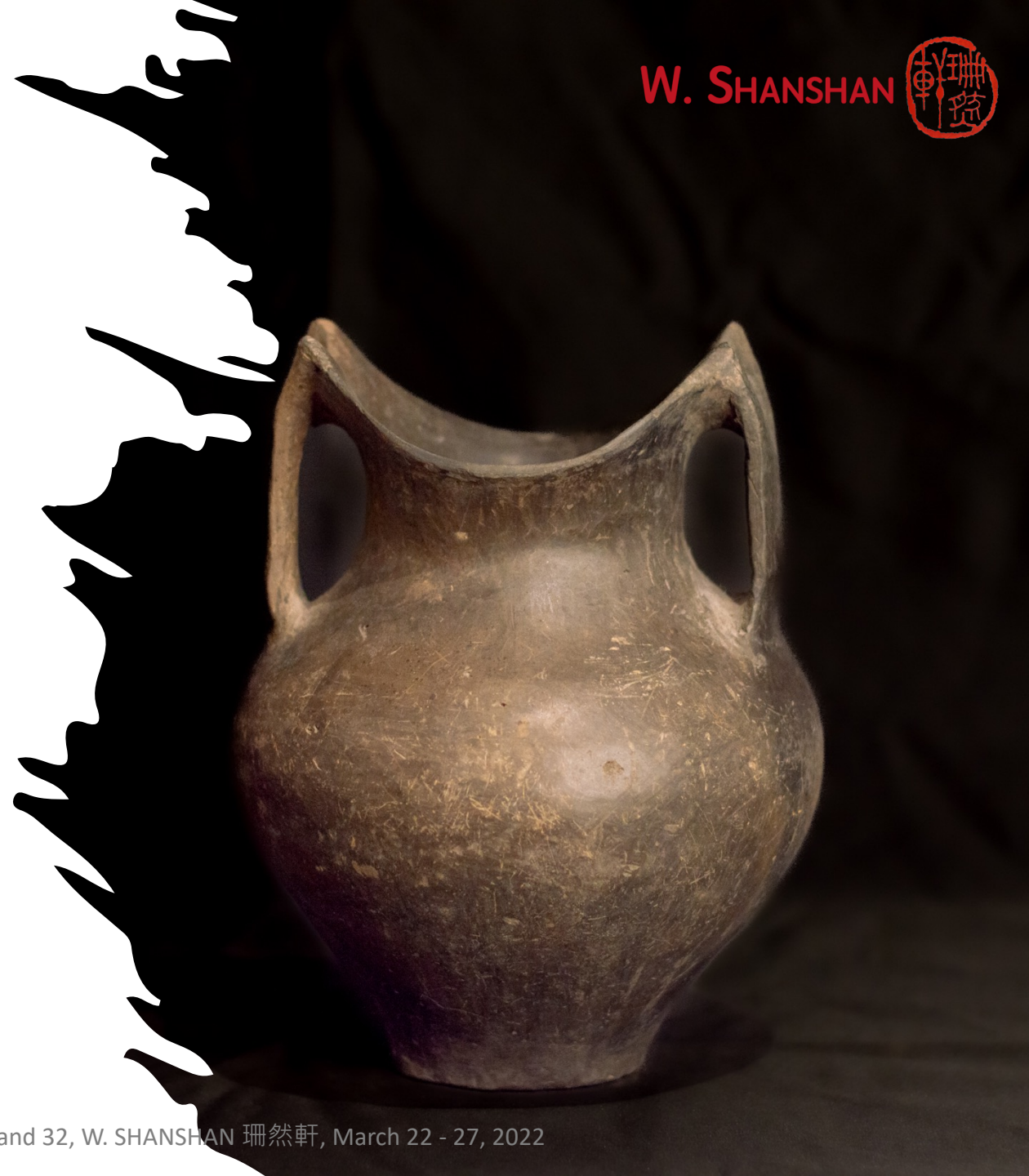
Neolithic Siwa Culture (14th-11th century BCE)

20 cm high

Description: Siwa culture predates the Zhou dynasty and is contemporaneous with the Shang dynasty. It spans the Southeast Gansu Province. The unique shape of Siwa pottery is its flaring saddled-shaped mouth, with two handles connecting the rim and the shoulder of the vessel. This Siwa jar is made into a dark greyish colour with a well burnished surface, which is both rare and distinctive. Upon close inspection, one side of the surface and the bottom both bear an incised "X" symbol, perhaps suggesting the maker or the owner. The surface has the traces of scratches during the burnishing process and the plant roots during the burial period, making natural decorations to the monochrome object. This smaller Siwa jar in comparison with the larger reddish Siwa jar in the same catalogue has a more compressed body.

Provenance: A British collection

Reference: For a similar vessel of this type, see *Dawn of the Yellow Earth*, Reginal Krahli, 2000, P92





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

LARGE BLACK DOUBLE-HANDLE AMPHORA

戰漢黑陶“羊角”罐

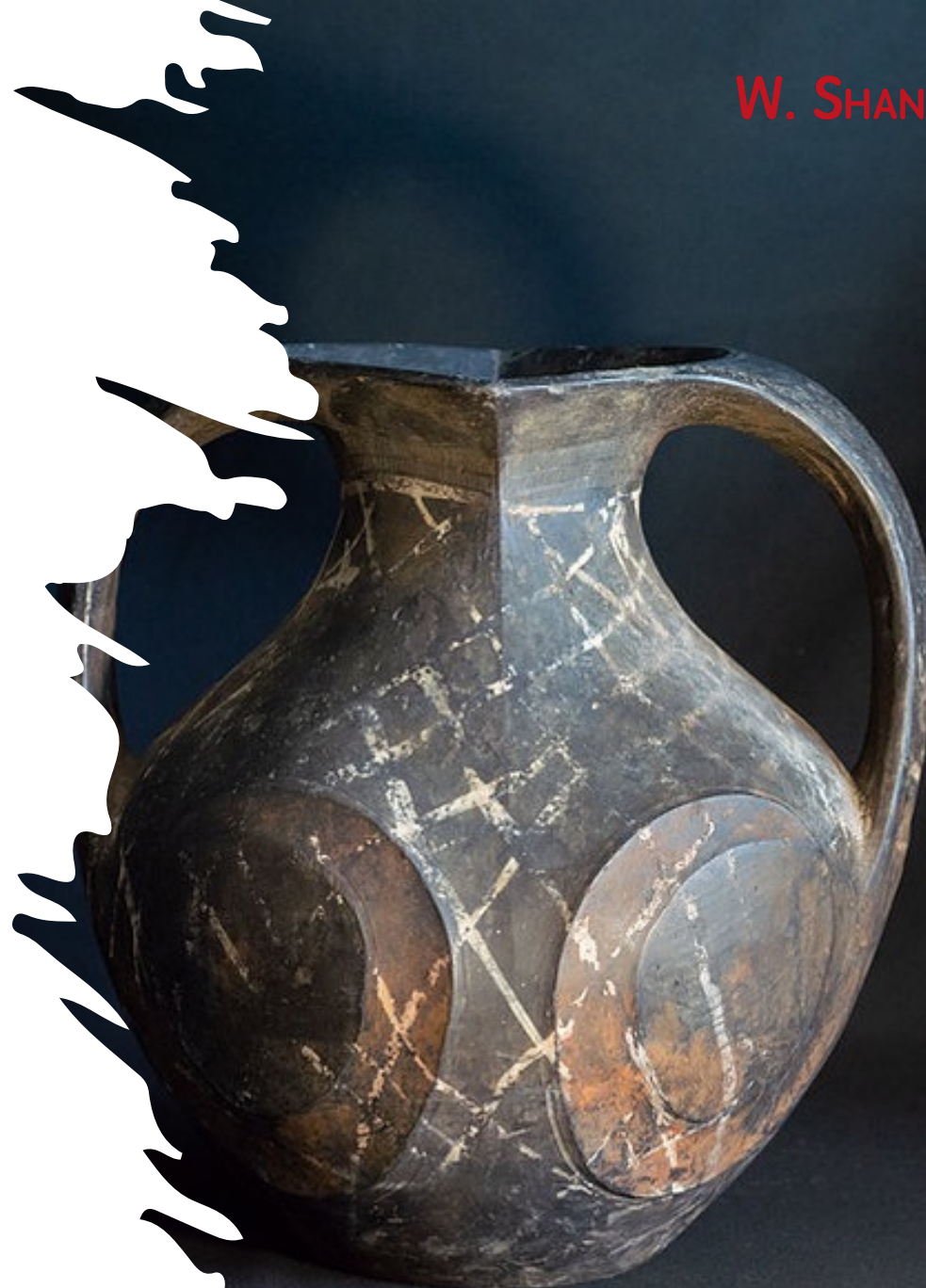
Warring state to Han dynasty 3rd to 2nd century BCE

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-purplish 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 Krah, 2000, P100





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

TRIPOD GREY EARTHENWARE 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





MALE TORSO GOGOTTE

古哥特男人體石

Oligocene (ca. 30 million years ago), Fontainebleau, France

41 cm high (including the stand)

Description: Description: Gogotte is a natural stone formed during the early Oligocene Period, some 30 million years ago. It is composed of quartz crystals and to some extent limestone (calcium carbonate). Gogottes are uniquely found at Fontainebleau in the southeast of Paris, France. They are considered to be natural sculptures, appearing in a broad variety of forms and shapes; typically, whirlpools, holes and multiple-folds, driving our imaginations. They have been highly appreciated and used as garden decorations in France over the last few centuries, and have inspired sculptors, such as Henry Moore (1898-1986). This milky white intact gogotte sculpture represents a maculing human torso, similar to the Roman marble sculpture, with one arm lifting while the other one being placed on the side of the body. There is one tiny hole-the belly button on the lower part and the two legs are broken. The body is slightly leaning towards one side, in classic Hellenistic style.

Provenance: Christie's London

THREE LEGGED EARTHENWARE JAR ("LI")

新石器時代灰陶三足鬲

Neolithic period (ca. 5000 - 2000 BCE)

15 cm high

Description: The tripods "Li" (鬲) appeared in China as early as the Neolithic period. Judging from the black burn areas on the surface, they were used as cooking vessels heated directly on the fire. As the food or soup can be cooked in the hollow legs, this makes the heat transfer easier. The surface of the legs have linear impressions as decorations while the rim and the parts in between the legs have the elegantly made wavy folds. Two handles are attached to the sides of the legs and only one nipple shaped button is placed in the symmetric line of the tripod. One theory on how this kind of early tripod was produced without using a mould indicates that three amphoras were made as legs and then joined together. This tripod is the precursor of the later three-legged bronze vessels seen in the Shang dynasty.

Provenance: A British collection

Reference: For a similar jar of this type but larger, see the exhibition at Compton Verney





FOREIGN MERCHANT ON HORSE EARTHENWARE FIGURE

唐代胡人商人騎馬俑

Tang Dynasty (618-907 CE)

38 cm high

Description: This typical Tang dynasty painted earthenware figure shows a foreigner riding a horse, most likely a central and western Asian merchant. It usually belongs to a whole group of merchants dressed differently carrying a variety of goods, indicating the travel along the silk road into Chang'an, capital of China at that time. These objects were originally placed in the tomb with other earthenware items representing the life of the passed. This figure is made of red clay and most of the pigments that were cold painted on the surface have faded except on the face. The thin long legs and small head suggest that this may be made in early Tang dynasty.

Provenance: A British collection



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Additional invitations for the remainder of The Chelsea Antiques Fair can be downloaded via our website www.chelseaantiquesfair.co.uk alternatively tickets can be purchased from the reception desk at the cost of £10 (admits two).

Disabled access is available at the side of the venue and disabled toilets are located on the ground floor.

Fair Opening Times:

Wednesday	23rd March	11am – 7pm
Thursday	24th March	11am – 7pm
Friday	25th March	11am – 7pm
Saturday	26th March	11am – 6pm
Sunday	27th March	11am – 5pm

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