Chinese Masterpieces and Cultural Icons Lead Gianguan Auctions December 12 Sale

Messages of harmony, prosperity, happiness infuse the scroll paintings, ceramics and decorative arts in Gianguan Auctions December 12 sale.

NEW YORK (PRWEB) November 28, 2018 -- On Wednesday, December 12, Gianguan Auctions brings a wealth of traditional paintings, ceramics, and religious art to the podium. All of the properties are rich in the Chinese symbolism that offers wishes of happiness, longevity, prosperity and harmony.

A highlight of this approach is “Snow Mountain,” an 11th century hanging scroll. Created by court painter Guo Xi (1023-1085), who utilized idiomatic brushstrokes, the work is a rare example of the perspective known as “the angle of totality.” In this work, the artist renders a view of a distant mountain that ascends from a stream through the scree of falling rock to treeless terrain and culminates in roiling clouds, reflecting the aspirations of humans to attain a higher state of being. Signed Guo Xi, the work has 8 Emperors’ seals and 17 collectors’ seals. It is Lot 99, valued at $1.2 million or higher.

The tradition of seeking artistic truth through symbols has been carried through to the 20th century works of Xu Beihong (1895-1953) whose horses came to signify the indomitable spirit of the Chinese against invasions of the 1930s and 1940s. In “Standing Tall” a regal horse presents a three-quarter profile. Steady but alert, its mane aflutter and tail poised in excitement, the animal is charged to release its power if challenged. Dated 1942, the ink-and-color on paper scroll is inscribed and signed Beihong and has one artist seal. It is Lot 135, valued at upwards of $20,000.

“Eagle and Maple” by Gao Jianfu (1879-1951) is another example of pictorial allegory, quite likely strength and honor. The painting of a preying eagle atop a colorful maple tree, known for its tolerance of most weather conditions, is typical of the artist’s Lingham School oeuvre. Gao Jianfu was among those who led the movement to adapt western, middle eastern, and Japanese techniques to traditional Chinese painting. Lot 34 has an opening bid of $6,000.

Fu Baoshi (1904-1965), who brought Japanese techniques to Chinese ink painting and is generally recognized as the Father of the New Chinese Art Movement, is represented by a 1945 ink washed work entitled “Hither My Companions.” Monochromatic with pale pink and flesh tones, it interprets a day in the country that transcends the political exposition usually practiced by mid-century Chinese artists. The scroll is inscribed and signed Fu Baoshi, and bears 3 artist seals. Lot 151 is estimated to go off at more than $40,000.

Wu Qingxia (1910-2008), a female modernist, often used symbolism to express longing. “Geese,” 1979, sets within a pond two that gaze upwards at birds while others dive and divert. The composition puts arcing boughs above the water fowl and the taunting birds at its pinnacle. Punctuating the chiaroscuro, blossoms pop in shades of gold and blue. Lot 37 will draw as much as $15,000.

Offsetting these traditional works is a collection of contemporary art that includes Hsia Yan’s (b. 1932) masterpiece “After George Seurat’s Sunday Afternoon.” The 1999 work sets the famous work within the framework of Fuzzy Line style, creating a visual restlessness. Lot 204 is signed in Pinyin, dated and framed.
The starting bid is $30,000.

Walasse Ting (1929-2010) is represented with a portfolio of poems on retouched lithos from “All In My Head.” Housed in a plexiglass box, Lot 240 will go for upwards of $7,000. Several works from his 1971 “Green Banana “series are listed in the non-reserved portion of the sale, Lots 245-248. “Taihang Mountain Home” by Ma Le (Ma Jianguo) b. 1963 is a masterwork of black striations that evoke ruggedness. Lot 95, it is about $5,000.

The paintings collection is peppered with entry level works ranging from $1,000 on up.

Meanwhile, the catalog cover featuring a Guanyin cannot be overlooked. Crafted by celebrated 17th C potter He Chaozong, the statuette embodies the master’s attributes: a sensitive face modeled with downcast eyes and a benevolent smile; graceful fingers and toes; a waist-knotted robe with detailed folds that indicate weight; and a hem that billows behind. The signature glaze is thick ivory. A He Chaozong seal mark is visible on the back along with a double gourd outline. A similar example resides in the Palace Museum. Lot 120 is valued at upwards of $20,000.

Outstanding examples of religious art suited to home or church include a Yuan Dynasty standing Guanyin with crown, celestial scarf and beaded jewelry around the neck and on the forehead, all edged in a pale blue glaze. The unglazed, biscuit fired face is rounded and naturally carved. Lot 119 is a bargain at $8,000 or more.

A grouping of several lots offer buyers a selection of religious figures of various media. Lot 116 is a carved Northern Qi Dynasty Buddhist Stele of a seated Guanyin, with a starting bid of $5,000. Lot 117 is an impressive Northern Wei carved jade of a standing Sakyamuni Maitreya, well positioned to go off at $8,000 or more. Lot 118 is a Song Dynasty stucco fresco of the god of Longevity offering a peach. Framed, the property should command at least $4,000.

Among the decorative values are a massive Tang Dynasty jade ewer with cover and fowl spout, all decorated with gilt filigree vines, four cartouches and two high-relief musicians. At 3,840 grams (8 pounds), the 9” tall (25.1 cm) ewer is Lot 84, highly desirable at upwards of $4,000.

A white jadeite carving of Hehe (togetherness) Erxian (two fairies), both symbols of harmony, is impressively pure in coloration. The figures, one tall and holding a lotus stalk, the other childlike, holding a box releasing a Lingzhi supporting a bat, are expressive and well crafted. At 19.1 cm, the 3 lb. (1406 grams) grouping is Lot 198, going off at $6,000 or more.

Lovers of textile art and fashion will take pleasure in a Qing Dynasty noblewoman’s waistcoat. The formal vestment is heavily embroidered in gilt thread on appliqués of rank and auspicious signs. Framed in plexiglass that display both sides, Lot 171 starts at $2,000. (For background info, please visit the Peabody Essex Museum show “Empresses of China’s Forbidden City.”)

Ceramic highlights include a Ming doucai bamboo plate with a red mythical beast resembling an antelope at the center surrounded by flowers and rockery. Lot 129 bears the Wanli six-character mark in double circles and is of the period and starts at $15,000.

A unusual blue and white pouch-form vase of the Qing period is as remarkable in its resemblance to a soft sack tied at the neck as is the painting of a phoenix in that adorns it. With the Qinglong six-character mark, and of
the period, is Lot 141, destined to soar about its $8,000 estimate.

For full details on these and other properties, including jewelry, Chinese seals, and more, please visit the catalog at [http://www.gianguanauctions.com](http://www.gianguanauctions.com). For the first time in its 15-year history, Gianguan is offering a section of properties with no-reserve.

The gallery preview begins on Wednesday, December 5 and runs through Wednesday, December 12. The mid-week sale will be conducted live on Wednesday December 12 at 6:00 pm EDT. Bidding is now open on [www.livetheauctioneers.com](http://www.livetheauctioneers.com).
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