



PROANTIC

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Antique Chinese Canton Famille Rose Vases - Qing Dynasty Guangxu Period (1875-1908)

220 EUR



Period : 19th century

Condition : Très bon état

Material : Porcelain

Diameter : 11.5

Height : 22.5

Description

Pair of Cantonese porcelain vases with polychrome famille rose decoration, China, Qing dynasty, Guangxu period (1875-1908)

Polychrome glazed porcelain known as famille rose (fencai) Dimensions: Height: 22.5 cm - Diameter: 11.5 cm. Very good overall condition, some wear to the gilding. Certificate of authenticity and appropriate delivery. This pair of polychrome glazed porcelain vases is a particularly accomplished example of decorative production from Cantonese workshops at the end of the Qing dynasty. Produced during the reign of Emperor Guangxu (1875-1908), these pieces are part of a centuries-old tradition of porcelain production for the Chinese elite and the export market, while also illustrating the apogee of the famille rose (fencai) palette, introduced during

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the reign of Yongzheng (1723-1735) and developed throughout the 18th century. The term "famille rose", a translation of the 18th-century French term, refers to the use of a colloidal gold-based glaze, which allows for the creation of extremely delicate shades of pink. These glazes, applied over a pre-fired glaze, are fixed by a second low-temperature firing, known as an overglaze firing. The introduction of this process in the imperial workshops of Jingdezhen, before being adopted by provincial factories, marked a true aesthetic revolution: the color range expanded considerably, allowing for pictorial effects close to those of Western miniatures. The decoration, executed according to a complex ornamental program, is organized into distinct registers. Large reserve panels present court or garden scenes, animated by ladies, musicians, and dignitaries. These compositions, inspired by illustrated stories and literate genre painting, express the refined life of mandarin society and the valorization of Confucian virtues: harmony, filial piety, and erudition. The intervening spaces, remarkably densely decorative, are filled with a profusion of floral and faunal motifs: peonies (wealth and beauty), lotuses (purity and renewal), open pomegranates (fertility), butterflies (joy and lightness), and birds of paradise (auspiciousness). These elements, inherited from traditional Chinese symbolism, constitute a codified visual language intended to convey wishes for prosperity, longevity, and happiness. The gold highlights, particularly present on the borders and cartouches, emphasize the hierarchy of registers and give the whole a sumptuous brilliance. The elegant silhouette of these vases, with their flared necks and curved bodies, is enriched with handles in relief modeled as golden Foo dog heads. These mythical creatures, hybrids of a lion and a mastiff, symbolize protection and vigilance. Their frequent presence on prestigious porcelains from the late Qing Dynasty introduces an apotropaic dimension, while affirming the monumental and statuary character of the object. The Canton

Workshops: Between Tradition and

GlobalizationThe so-called "Canton"

(Guangzhou) production refers to all porcelain decorated in the workshops of this port city, the main export center for the arts of fire from the 18th century onward. Jingdezhen whiteware, transported by boat on the Pearl River, was painted and enameled there before being exported to Europe and the Americas. In the 19th century, Canton became a center of artistic hybridization: artisans adapted iconographic themes and formats to Western tastes, while maintaining a rich Chinese iconography. Vases such as these, with their narrative and colorful decorations, were prized by European collectors for their exoticism and visual richness, while also meeting the demands of a domestic market seeking prestige and ostentation. During the Guangxu period, China experienced a time of profound change: administrative reforms, foreign pressure, and partial modernization of imperial structures. In this context, artistic production reflected both a commitment to tradition and an adaptation to intercultural exchanges. Canton porcelain, with its shimmering brilliance and decorative overload, embodies an aesthetic of profusion and refinement, typical of late Qing taste, where technical virtuosity served an almost theatrical decorative ambition. Through their mastery of execution, the finesse of their design, and the liveliness of their palette, this pair of vases illustrates the dialogue between imperial heritage and foreign influences, between local artisanal production and the emerging global market. They bear witness to the longevity of centuries-old ceramic know-how, based on the technical excellence of Chinese kilns and on inexhaustible pictorial inventiveness. These works, at the crossroads of Chinese decorative traditions and Western curiosity for the Far East, stand as striking symbols of the encounter between art, commerce, and diplomacy at the turn of the 20th century.