

Tuần lễ Châu Á tại Aguttes.

Từ ngày 26 tháng 11 đến ngày 01 tháng 12 năm 2021.

Aguttes, nhà đấu giá tiên phong trong thị trường nghệ thuật châu Á.

Nhà đấu giá Aguttes tự hào đã được công nhận về chuyên môn trong lĩnh vực nghệ thuật châu Á. Sắp tới đây, chúng tôi xin dành trọn một tuần từ ngày 26 tháng 11 đến ngày 01 tháng 12 năm 2021, để gửi đến các bạn những bất ngờ thú vị. Tạm lánh xa cuộc sống náo nhiệt, chúng ta cùng lắng ngắm nét bút kỹ thuật bậc thầy của các họa sĩ đầu thế kỷ 20 như Lê Phổ, Phạm Hậu cũng như các bộ sưu tập của nhà thơ và nhà Hán học Victor Segalen (1878-1919) hay Thiệu Tá Louis Audemard (1865-1955), cựu sĩ quan hải quân Pháp đồng thời là một nhà thám hiểm!

Sau khi bức sơn mài Paysage aux jonques, 1943, một tác phẩm của Phạm Hậu, được đấu giá thành công với 833.000 euro (kỷ lục thế giới), ngày 07 tháng 06 vừa qua, thì hôm nay Aguttes trân trọng giới thiệu phiên thứ 31 dành riêng cho các họa sĩ châu Á. Vào ngày 29 tháng 11 năm 2021, ba bức tranh sơn mài đặc biệt của cùng một họa sĩ sẽ được lên sàn đấu. Ngoài ra còn có tranh của các họa sĩ nổi danh như Lê Phổ, Vũ Cao Đàm, Lương Xuân Nhị, Alix Aymé về phía Việt Nam và Sanyu về phía Trung Quốc.

Vào ngày 30 tháng 11 năm 2021, nhà đấu giá sẽ giới thiệu tới các bạn phiên đấu giá nghệ thuật Phương Đông, đặc biệt là các hiện vật từ Trung Quốc, thời Minh và Thanh, những món đồ chất chứa tình cảm của những du khách và nhà thám hiểm vĩ đại đã dành cho đất nước mà họ ghé thăm.

Nhà thơ và nhà Hán học Victor Segalen (1878-1919) sẽ có một vị trí rất đặc biệt trong phiên đấu giá lần này, với một số tác phẩm quý hiếm từ bộ sưu tập cá nhân của ông.

Một điểm nổi bật khác, vào ngày 01 tháng 12 năm 2021, sẽ là 150 món đồ quý giá thuộc Bộ sưu tập của Thiệu tá Louis Audemard (1865-1955), một cựu Hải quân, được nhà đấu giá Aguttes phát hiện trong tòa lâu đài thuộc về hậu duệ của nhà thám hiểm người Pháp.

Asian Painters, Major Works [31]

November 29, 2021 • Neuilly-sur-Seine

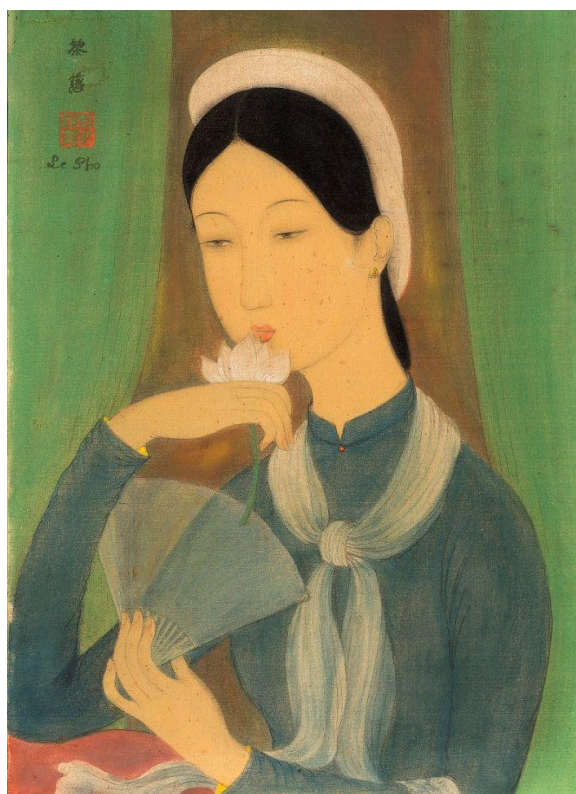
Women in Vietnamese painting

Vietnamese painting honors women regardless of their social status and celebrates their grace. Four portraits of women are featured in the catalog. Those works by Lê Phổ, Lương Xuân Nhị, Vũ Cao Đàm, and Alix Aymé bear witness to the evolution of the treatment of this subject over the years, and to the particular style of each of these major artists.

Lê Phổ (1907-2001), painter of women

Lê Phổ knew how to capture them as a family or in portrait, maternal or sensual throughout his work. If his way of representing them varies, all of them show the same nobility. Estimated at €120,000 - 150,000, *Jeune femme au lotus et à l'éventail* was created during

the artist's early years of practice. Influenced by his teaching at the Hanoi School of Fine Arts, he mainly uses the technique of ink on silk, a medium that has its origins in ancestral Chinese practices. The fineness of silk offers a particularly delicate effect, ideal for depicting feminine sweetness, and the watered-down ink allows each color to remain in harmony. Typical of the artist's first period, the palette here is sober and composed of dark tones. A discreet touch of yellow subtly enhances this chromatic range the edge of the sleeves and the red button on the neck. These details of refinement contribute to the elegance of the model. These details of refinement contribute to the elegance of the model. Wearing the traditional outfit, the *áo dài*, and a turban around her hair separated in the middle, this young woman embodies the Vietnamese ideal. Her fine oval features, her ebony colored hair and her graceful posture remind us of her origins. However, Western influences can also be read in this composition. The serpentine line ensuring the young woman a movement made of curves, recalls the discovery of the Mannerists by Lê Phổ, in the early 1930s. The very treatment of the portrait featuring the model in the center of the composition, framed by two sections of curtains, takes up Western codes. Like a Venus from Asia, this work shows how Lê Phổ fixes the beauty of the women of his country and bequeaths to posterity a magnificent tribute.



Lê Phổ (1907-2001)

Jeune femme au lotus et à l'éventail

Estimate: €150,000 - 200,000

Lương Xuân Nhị (1913-2006)

Jeune fille à la colombe, an oil on canvas by Lương Xuân Nhị (estimate: €120,000 - 150,000), also tells the story of the developments encountered in Vietnam. The protagonist wears the latest fashionable clothes, an ao dai and a hairstyle without a turban; she is from a wealthy background as evidenced by her earrings and her elegant dress.

The "Master of Greens", a fervent follower of oil painting, offers here an ode to love.



Lương Xuân Nhị (1913-2006)

Jeune fille à la colombe, circa 1938

Estimate: €120,000 - 150,000

PROVENANCE

Private collection, acquired in Hanoi in the late 1930s
Brought to Paris at the time of the family installation early 1950's
Then by descent

Recognition of lacquer as an art

Phạm Hậu (1903-1995)

A leading Vietnamese artist and craftsman of the 20th century, Phạm Hậu embodies to the artistic revival of lacquer work. He contributed to the recognition of this craft as a true art. A remarkable group of lacquers by Phạm Hậu testifies to the extent of the master lacquerer's talents, and allows us to approach the various themes dear to the artist. Mainly inspired by the representation of landscapes and forests but also of animals, his lacquers are collected by European and Vietnamese collectors.

A lacquer by Phạm Hậu with similarities to the one that will go on sale in November, raised €833,000 at Aguttes on June 7, 2021.

Composed of three panels and estimated in the catalog reasonably 350,000 - 500,000 €, it reveals an idyllic place, a bay similar to Halong, which has repeatedly inspired the artist. A fervent admirer of Vietnam's natural riches, Phạm Hậu has continually depicted landscapes surrounding him.

Signed on the lower right, Landscape with junks offers an innovative lacquer treatment, which brings more relief and depth. The master relies on the introduction of new colors such as lagoon blue, pink or green, and he extends this modernity through a revision of the

lacquering technique itself. In order to create more depth and a new space, he chose to combine the painting and sculpture technics. The exceptional skill of the master allowed him to go beyond the precepts of traditional lacquer work and to contribute to the influence of this art throughout his country and the world.



Phạm Hậu (1903-1995)

Paysage aux jonques

Estimate: €350,000 - 500,000

A five-panel screen (estimate: €250,000 - 350,000), titled *Village animé*, illustrates Phạm Hậu's attachment to his country. The artist pays here a tribute to the luxuriant vegetation and thus reminds us of the prosperity and the natural wealth of his country. The master uses the colors conventionally used in lacquer: vermilion, auburn, gold. However, their application shows a certain modernity: the gold powder skillfully enhances the composition while the artist creates a unique depth and space.



Phạm Hậu (1903-1995)

Village animé

Lacquer with gold and silver highlights

Screen with 5 panels. Full screen: 43 1/2 x 64 1/2 in.

Estimate: €250,000 – 350,000 €

PROVENANCE

Collection of a Frenchman who lived in Indochina around 1950

Private collection, France (offered by the previous owner on his return from Indochina and kept since)

Estimated at €150,000 - 250,000, *Scène d'aquarium avec les poissons rouges d'abondance* (c.1950-1960) immortalizes the marvelous aquatic depths and in particular the goldfish of abundance. Thanks to the eggshell and gold highlights, Phạm Hậu sublimates, here, the seabed.



Phạm Hậu (1903-1995)

Scène d'aquarium avec les poissons rouges d'abondance, circa 1950-1960

78 3/4 x 39 1/2 in.

Lacquer with gold highlights and eggshell, signed lower right

Estimate : €150,000 – 250,000

PROVENANCE

Private Collection Belgium

Impressionist influences

Lé Phô (1907-2001)

Another student of the Hanoi School of Fine Arts, Lé Phô is also honored with a work illustrating his transition between two artistic styles. In *Bouquet aux dahlias roses* (estimate: €50,000 – 80,000), the artist relies on Far Eastern style using silk as a medium, whereas lively colors appear in his work. The painter settled permanently in France in 1937, and discovered color while developing his knowledge of oil painting. Not entirely neglecting his first love for ink and silk, he manages, captivated by Bonnard's work, to use these different mediums while keeping his traditional support. The use of colors on silk, which allows no repentance, underlines the great mastery of the artist but also his attachment to the techniques of the Far East. In her early years, the artist depicted more the softness of the women of her country, and this painting marks a turning point in Lé Phô's work, with its subject matter also falling between two eras. Halfway between modernity and tradition, *Bouquet de fleurs aux dahlias roses* perfectly represents the dualistic style of this artist, who is considered one of the leading figures of modern Vietnamese art.



Lé Phô (1907-2001)

Bouquet aux dahlias roses, circa 1950-55

Estimate: €50,000 – 80,000

Vũ Cao Đàm (1908-2000)

A popular land of exile for 20th-century artists, the South of France offers a particular luminosity and azure blue, which is faithfully reflected in *Saint-Paul-de-Vence*, a painting by Vũ Cao Đàm (estimate €50,000 - 80,000). The blue color dominates, as a tribute to the region. Sensitive to the mild Mediterranean climate but also fascinated by the undeniable charm of this village, many artists such as Matisse or even Modigliani have stayed in the emblematic *auberge de la Colombe d'or*. Born in Hanoi, Vũ Cao Đàm is also one of those artists to have taken up residence in the South of France. This painting illustrates the influence of the region on the artist's style. Perfectly freed from the education provided by his professors at the Hanoi School of Fine Arts, Vũ Cao Đàm distinguishes himself, here, from his schoolmates by the selection of the subject: he is one of the few to represent his adopted land. He made this landscape in 1963 when he decided to devote himself more particularly to oil painting. Contrasting the realistically painted village with an abstract background in the manner of another of the exiled artists, Zao Wou Ki, he reminds us that his style is constantly evolving and cannot be confined to a single artistic trend.



Vũ Cao Đàm (1908-2000)

Saint Paul de Vence, 1963

PROVENANCE

Private collection, Belgium (acquired directly from the artist)

Private collection, Belgium (acquired during the liquidation of the previous collection in 1977)

Estimate: €50,000 – 80,000

Bronze of the Emperor of Annam S.M. Khải Định, circa 1922

Bronze model made for his personal use, by Paul Ducuing

In the context of the construction of his mausoleum, which he wanted to be grandiose, the Emperor of Annam S.M. Khải Định, commissioned a life-size sculpture representing himself. This commission was entrusted to Paul Ducuing, a sculptor from Toulouse. A few small bronze models were made by the artist on this occasion, at the express request of Khải Định, who wished to keep them for his family. Estimated at €20,000 - 30,000, this bronze with a golden patina, was entrusted to the Aguttes by Khải Định's great-grandchild, a descendant of Bảo Đại, the last Vietnamese emperor.

In 1922, one of these bronze examples was presented at the Colonial Exhibition in Marseille. In 1931, during the Exposition Coloniale Internationale de Paris, the Pavillon de l'Annam presented a gilded painted plaster (H 77.5cm) which is now kept at the Musée du Quai Branly (historical fund coming from the Ministère des Colonies then deposited at the Musée National des Arts d'Afrique et d'Océanie in 1946). It is still possible to admire the final full-length version in Huế, in the mausoleum of Khải Định, slope of Chau Chu Mountain, along the Perfume River.



Paul Jean Marie Ducuing (1867/68-1949)

*Portrait de l'empereur d'Annam S.M. Khải Định,
circa 1922*

Bronze with gold patina, signed in the right sleeve,
stamped F. Barbedienne Fondateur Paris on the base

13 x 8 5/8 x 4 3/4 in.

Estimate: €20,000 - 30,000

PROVENANCE

Personal collection of Bảo Đại (1913-1997).

(designed especially for her attention)

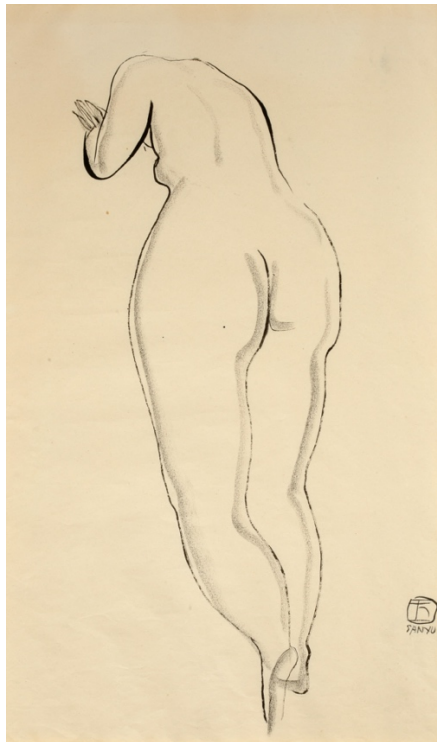
Collection of Monique Toinel, a favorite of Bảo Đại
(offered by the former on the occasion of the birth
of their daughter in 1965)

Then by descent.

Sanyu (1901-1966)



In 1970, Mr. C., a Parisian collector, discovered Sanyu in the gallery of Jean-Claude Riedel. He bought *Fleurs dans un vase* with an Inscription, circa 1930 (painting sold by Aguttes on june, 2015 for 4,08 millions euros) and some inks, including the one presented in the sale which is reasonably estimated at €12,000 - 15,000



Sanyu (1901-1966)

Ink on paper, signed lower right

17 1/8 x 10 3/8 in.

Estimate: €12,000 - 15,000

PROVENANCE

Jean-Claude Riedel Collection, Paris

Private collection, France (acquired from the previous owner around 1970)

Then by descent

Arts d'Asie, La Sagacité du Dragon

Vente aux enchères publique le mardi 30 novembre 2021 à 14 h 30, à Neuilly-sur-Seine

This "Asian Art" auction includes nearly 350 objects: a hundred or so from Japan, and the other 250 or so from China, Vietnam and more generally from Southeast Asia.

Japan in the spotlight

Japan opens the sale with a hundred objects including lacquers, animal bronzes, paintings and prints.

Jean Inabata, a Japanese businessman from Kyoto and a Catholic, came to Lyon to study fabric dyes, and is said to have given a vase to Joseph-Alfred Foulon (1823-1893), Archbishop of Lyon from 1887 to 1893, who became a cardinal in 1889. The coat of arms of the latter appears on this art object, accompanied by the words "Prima Sedes Galliarum" – First Seat of the Gauls -, referring to Lyon as the seat of the Primate of the Gauls, and in the lower part, the motto of the cardinal: "In multa patientia".



Japan, Meiji period (1868-1912)

Small covered vase called shippo, forming a perfume burner, in gilt bronze and polychrome cloisonné enamels. The gilded bronze base is engraved on its circumference with the inscription in kanji and katakana: "Hôtei Daishikyo Foulon Denka" " Offered to Cardinal Foulon" and the date "October 1891".

The base bears the mark in kanji and katakana " Nihon Kyôto Jean Inabata ".

H. 15 cm

(Slight wear of the gilding, very slight deformation of the lid)

Estimate : 2 000 - 3 000 €

Dating from the Meiji period (1868-1912), this small covered shippo vase, estimated at €2,000 - 3,000, is a perfume burner; made of gilt bronze and polychrome cloisonné enamels, it presents, on its high body, a phoenix on one side, and the cardinal coat of arms on the other side. An inscription in kanji and katakana: Hôtei

Daishikyo Foulon Denka "Offered to Cardinal Foulon" and the date "October 1891" run along the gilded bronze foot.

From the same period, (Meiji 1868-1912), a small yellow glass paste jug (estimate : 800 - 1 200 €) is composed of a wide low body, a long neck and a long spout. Bouquets of chrysanthemums in polychrome cloisonné enamel with gold and silver inlays decorate the body and the spout. The neck reveals an enamelled decoration of palmettes and floral and stylized motifs. The handle, which rests on the body and the neck, represents a dragon in silver/shibuichi, and a gilded metal stopper closes this jug.

An okimono - a decorative Japanese sculpture larger than the netsuke - depicts a bird of prey: in bronze with a beautiful light brown patina, it has sulphur eyes and finely detailed plumage. This work, bearing the workshop mark "Gyôkô", measures 23 cm, dates from the Meiji period and will go under the hammer with an estimate of €1,000 - 1,500.

Another okimono, larger and dating from the Taisho period (1912-1926), shows a roaring tiger, walking. In bronze with a beautiful red-brown patina, it bears the workshop stamp with the signature "Tadamitsu". Estimate : 600 - 800 €.

Second part around China, Vietnam and more generally South East Asia.

This second part of the sale is based on the collections of French families who have acquired, since the 1900s, objects from China, Vietnam and more generally from South East Asia.

Each collection has unusual objects, including a bathtub from the Jiajing period (1527-1567) from the Victor Segalen Collection, a pair of celadon vases from the L.C. Collection, a delightful small gilt bronze Amitayus, and an astonishing bronze incense burner from Vietnam whose size attests to its rarity.

Most of the Southeast Asian pieces are from the prestigious Jean-Claude Moreau-Gobard Collection, a renowned expert.



China
Jiajing period (1527-1567)
Large white porcelain bowl, with blue enamelled decoration called Huiqing
H. 33,5 - D. 71,5 cm
(Old restorations to the staples)
Provenance: Victor Segalen Collection (1878-1919)
Estimate : 10 000 - 15 000 €

This large white porcelain bowl (estimate: €10,000 - 15,000), features an underglaze Huiqing blue enamelled decoration depicting two winged Ying sea dragons chasing the sacred jewel. They move, vigorously, among clouds, and ride on foaming waves. This porcelain comes from the Victor Segalen Collection (1878-1919). A naval doctor, but also a novelist, poet, sinologist and even archaeologist, this collector made several expeditions to China at the beginning of the 20th century before settling there. On this occasion, he discovered a passion for Eastern art, which he collected. For the time, he had a modern vision of the Chinese world, and even planned to create a "Sinological Foundation" in Beijing, to establish a cultural dialogue likely to improve mutual understanding between France and China. This large white porcelain basin, with blue enamel decoration from the Jiajing period (16th century), which served as a bathtub for his grandson, is one of the unusual objects in the catalog.



China, Daoguang mark and period (1820-1850)
 Pair of Cong vases in porcelain and celadon cracked enamel of the Ge type,
 decorated with the trigrams of the Tao (Ba gua). Daoguang mark in zhuan shu on the base.
 H. 28.5 cm (Slight chips on the neck)
 Estimate : 30 000- 40 000 euros

Another lot testifying to Chinese know-how, a pair of Cong vases! Estimated at 30 000 - 40 000 €, these Cong porcelain vases dating from the Daoguang period (1820-1850) come from the L.C. Collection.

And finally, a vertical painting (estimate: 800 - 1 200 €) in ink and colors on silk, dating from the Qianlong period (1711-1799), depicts a great Manchu dignitary, wearing a blue suit and a red hat.



Tibet, 18th century
Amitayus in gilt bronze
H. 20 cm
Estimate € 3 000 - 4 000

A Tibetan gilt bronze statuette (estimate €3,000 - 4,000) represents Amitayus. Amit means "infinite longevity" in Sanskrit and the Buddha of Buddhas is meditating on a throne. The dhoti, a traditional long robe, falls on the base, and a headdress and a finely chiseled diadem surmount the Buddha's face. As for the mandorla, it is chiseled with flames and stylized clouds.

As far as Vietnam is concerned, a well-informed eye will easily notice a large tripod incense burner (estimate: 8 000 - 10 000 €). Made around 1900, this bronze object offers a high relief decoration: a dragon and a turtle confront each other around the sacred pearl, as well as a phoenix and Qilin on the other side. Each of these two scenes is set among stylized clouds and Buddhist emblems. The socket forms a Buddhist lion with its two cubs, playing with a ball; the two handles with relief decoration of stylized clouds, appear spat out by dragon heads in relief, from cartouches with niello decoration of bats among clouds. The whole rests on a massive wooden base carved with cartouches alternating fights of chimeras around the sacred pearl and zoomorphic heads spitting out the four feet of the base.



Vietnam, circa 1900
Large covered tripod incense burner in bronze
On a solid carved wooden base
H. total : 166 cm - H. without base : 112 cm - W. with handles : 68 cm - D. 45 cm
(Accident and scratches on the base)
Estimate : 8 000 - 10 000 €

Dating from the reign of Thieu Tri (Vietnam), a covered teapot and a blue-white porcelain bowl known as Hué, decorated with dragons coiled in medallions, will also be auctioned with an estimate of €2,000 - 3,000.

A singular collection of the explorer Louis Audemard, a naval officer active in Asia in the 1900s
Public auction on December 1, 2021 at 2:30 pm, in Neuilly-sur-Seine

On December 1, 2021, the Aguttes auction house will sell a singular collection, that of Commander Louis Théophile Audemard (1865-1955). A naval officer who was active in Asia in the 1900s, he had assembled, in a Chinese salon in the family castle, most of the objects brought back from his travels.



Lot 59 - China
19th century
Large silk court dress embroidered with gold and polychrome threads
(Some tears and wear)
Estimate : 4 000 - 6 000 €

Captain of the Frigate and Officer of the Legion of Honor in 1912, he also distinguished himself by his gifts for drawing and narration. During his brilliant career, he had the opportunity to meet Pierre Loti, his elder and co-religionist, who asked him to illustrate some of his books including "Pêcheurs d'Islande" and "Mon frère Yves". His peers in the Navy and his close family circle tirelessly praised the modesty and intelligence of this explorer who loved the sea and was passionate about objects.

Gilded woods, Chinese textiles, Vietnamese weapons, bronzes, paintings, trinkets and many other curiosities from China, Japan and Southeast Asia, these 150 pieces are full of history and exoticism.

Among the highlights are three Chinese pieces: a beautiful mandarin robe (lot 59), a lovely opium set (lot 54) and a porcelain screen (lot 20). As for the pewter weapons (lot 80), they testify to the know-how of Indonesian armorers of the early 20th century.

Estimated at €4,000 - 6,000, this large 19th century silk court robe embroidered with gold and polychrome threads is decorated with eight five-clawed dragons on a blue background, chasing the sacred pearl among clouds. These are in the form of

ruyi, bats that symbolize happiness, longevity and prosperity, and precious objects, above foaming waves from which emerge the three mountain peaks.

Another testimony to this culture is an opium smoker's kit that includes six boxes, pickling tools, two stoves, a tray, a horn box, a pair of scissors, and a knife. With an estimate of €1,000 - 1,200, it is accompanied by three bamboo opium pipes from southern China. One of them has jadeite mouthpieces.



PHOTO PARAVENT

Lot 20 - China

Late 19th - early 20th century

Screen with eight leaves

Porcelain plates and enamels of the pink and blue family and pyramidal frame in carved wood.

Dim. 104 x 137 cm

(Accidents and missing pieces)

Estimate : 3 000 - 5 000 €

Decorated with porcelain and enamel plates of the pink and blue family, this eight-leaf screen (estimate : 3 000 - 5 000 €) reveals palace scenes with dignitaries and young women. The decoration is presented in a pyramidal wooden frame carved with shou characters and scrolls.

An Indonesian set of six pewter ceremonial spears, each mounted on a red lacquered wooden handle, will also attract the attention of connoisseurs (estimate 4 000 - 6 000 €).

Asian Week at Aguttes

From November 26th to December 1st, 2021

Aguttes, the historic leader in the market for Asian artists

Asian Painters, Major Works [31]

Monday, November 29, 2021, 2:30 pm • Neuilly-sur-Seine

Viewing by appointment

Saturday, November 27: 11 am – 6 pm

Monday, November 29: 10 am – 12 pm

Asian Painters Expert

Charlotte Aguttes-Reynier

+33 1 41 92 06 49 - reynier@aguttes.com

•

Asian Art: The Dragon's Wisdom

Tuesday, November 30, 2021, 2:30 pm • Neuilly-sur-Seine

Collection of the explorer Louis Audemard, Navy Officer in Asia in the years 1900

Wednesday, December 1, 2021, 2:30 pm • Neuilly-sur-Seine

Viewing

Aguttes Neuilly-Sur-Seine

Friday, November 26: 3pm-7pm

Saturday, November 27: 11am-6pm

Asian Arts Specialist

Johanna Blancard de Léry

+33 1 47 45 00 90 - delery@aguttes.com

