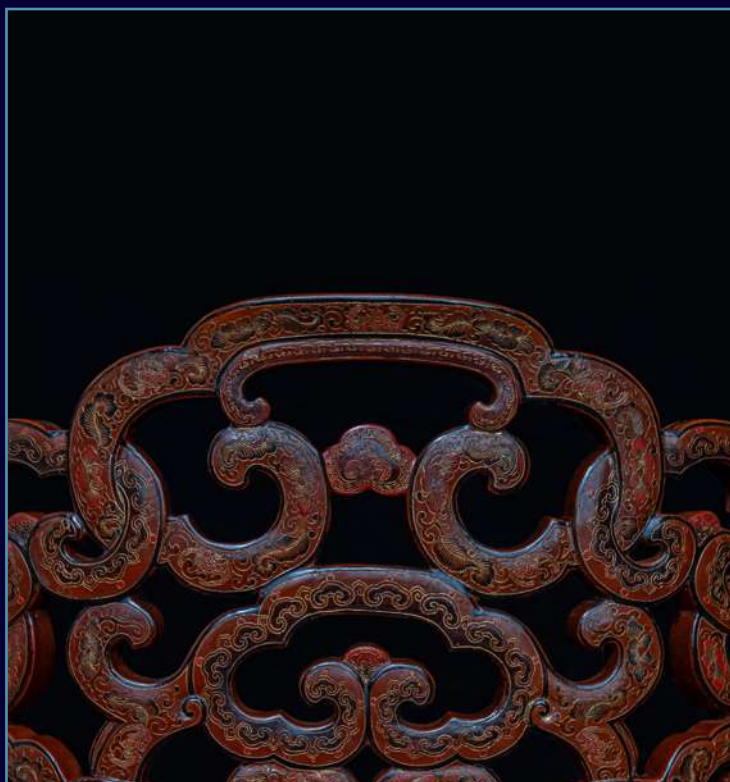


luohan tang



pair of small armchairs

一对扶手椅

羅漢堂



一对扶手椅

炻金彩绘橙色漆
清早期 18世纪早期 雍正时期 1722-1735
51x39.5x75cm

来源：Worch旧藏，19世纪末至20世纪初；著录于1921年
由Odilon Roche出版的《Les Meubles de la Chine》。

A pair of small armchairs

*Qiangjin and caihui on orange background,
Qing Dynasty, Early 18th century, Yongzheng period (1722-1735)
51x39.5x75cm*

*Provenance : Worch Collection in the late 19th/early 20th century
published in « Les Meubles de la Chine » by Odilon Roche., 1921.*





这对小型扶手椅呈现出一种极为罕见的设计。它们是清代早期中国设计师在康熙皇帝及其子雍正皇帝的影响下，以卓越的创造力振兴家具艺术的杰出范例。

众所周知，中国风格在17至18世纪对欧洲装饰艺术产生了重要影响，尤其是在英国与法国，不过其表现方式各不相同。英国设计往往更接近中国原作。

然而，这些扶手椅体现的却是一种反向影响。在这一时期，东西方文化彼此欣赏。康熙皇帝希望借鉴西方经验，推动中国科学与艺术的现代化；其子在延续父亲开放态度的同时，进一步拓展了这种审美交流，甚至吸收了日本的影响。在这一点上，他们与明代传统有所不同。

尽管受到这些外来影响，以这种理念构思的家具从未脱离中国传统；相反，它们始终保持中国本质，或逐渐演变为后来典型的中国风格形式（例如多宝阁）。

这些扶手椅的造型以椭圆形凳式底座为基础，其上安装镂空屏风结构，形成靠背与两侧扶手。通体施以戗金与彩绘漆装饰。

靠背的镂空设计与座面的图案构成，将中国元素与西方构图方式相结合。

靠背屏风呈现出复杂的灵芝纹样构成，在某种程度上令人联想到“根雕家具”的风格。整体构图平衡而对称，不同大小的环状结构相互交织，其布局方式令人联想到为路易十四服务的法国设计师，尤其是布尔镶嵌工艺（Bouille marquetry）；其镂空结构亦让人联想到阳台栏杆与金属格栅的图案。

座面装饰的高度对称构图沿清晰的几何线条展开，并包含螭龙、蝙蝠与花叶纹样，这种处理方式与让·贝兰（Jean Bérain, 1640 - 1711）所使用的怪诞装饰风格颇为相近。此前，中国设计中的对称从未如此严格，通常仍保留自由与自然韵律；而欧洲启蒙时期所强调的宇宙数学秩序在此似乎以一种更为含蓄的方式被吸收。

版画图书以及实际家具实物——在历史档案中均有记载——曾作为贡品献给康熙皇帝及诸王与官员。北京故宫博物院近期的一次展览中展出了这样一件采用布尔镶嵌风格装饰的时钟。橱柜与书桌等器物也曾被进献至清廷。

这种大胆的风格，或许早已在康熙时期的作品中有所预示，例如图1所示的器物，并可能影响了后来的作品，如现藏伦敦维多利亚与阿尔伯特博物馆的一对小扶手椅（图2）。传统的根雕家具也可能从这一创造中获益，吸收了密集的镂空处理，以连续屏风的形式构成靠背及两侧，并延伸至环绕弧形座面的结构之中。这一风格在乾隆时期以后逐渐成为根雕家具的典型形式（图3）。

在家具史不断出现的转折中，这种情况往往发生：这对曾于19世纪末至20世纪初属于法国重要收藏并于1921年出版的扶手椅，似乎又将其影响以一种间接或直接的方式重新传播回法国。日本漆艺师Sugawara Seizo（1884 - 1937）曾为著名设计师Eileen Gray工作，他于1915年创作的一件扶手椅便呼应了其风格与气质。1923年，Eileen Gray本人又对这一形式作出了极具现代感的诠释。

尽管2009年Philippe Starck（生于1949年）与Eugeni Quitllet（生于1972年）所设计的椅子被宣称是向北欧大师致敬，但其设计同样显现出这种中国风格对西方设计师所产生的间接影响。



« Les Meubles de la Chine » by Odilon Roche.





This tiny pair of armchairs exhibits a highly unusual design. It is a masterful example of the ingenuity with which Chinese designers rejuvenated furniture in the early Qing dynasty, under the influence of the Kangxi Emperor and his son, the Yongzheng Emperor.

It is well known that Chinese style had a significant impact on European decorative arts during the 17th and 18th centuries, particularly in England and France, albeit in different ways. English design tended to remain closer to Chinese originals.

These chairs, however, epitomize a reverse influence. At this time, both cultures admired each other. The Kangxi Emperor sought to modernize Chinese science and the arts, taking certain cues from the West. His son, while maintaining his father's openness, further extended these aesthetic exchanges, even incorporating Japanese influences. In this respect, they departed from Ming tradition.

Despite these external influences, furniture conceived in this spirit never became alien to Chinese tradition; rather, it remained authentically Chinese or evolved into forms that later became characteristic of Chinese style (for example, the duobaoge).

The form of these armchairs is based on an oval, stool-like base, upon which an openwork screen is mounted, forming the back and sides. They are entirely decorated in qiangjin and caihui lacquer.

Both the design of the openwork back and the graphic composition of the seat combine Chinese elements with Western-style composition.

The back screen presents an intricate composition of lingzhi fungus motifs, evoking, in a way, the "root furniture" style. The composition is balanced and symmetrical, with interlocking loops of varying sizes arranged in a manner reminiscent of the French designers working for King Louis XIV, best exemplified in Boulle marquetry; the openwork also recalls the patterns of balconies and grilles.

The highly symmetrical composition of the seat decoration, structured along clear geometric lines and featuring chilong, bats, and floral scrolls, is not far removed from the grotesque ornamentation used by Jean Bérain (1640–1711). Until then, symmetry in Chinese design had never been so rigid and usually preserved a sense of freedom and natural movement, unlike the more mathematical order of the cosmos favored in European Enlightenment aesthetics, which here appears to have been adopted in a subtle form.



from the book:
Tapisseries, broderies et dentelles: recueil de modeles anciens et modernes, 1890 by Muntz, Eugene. 1845-1902

legend printed with the picture:

*ECRAN DE SATIN BLANC BRODE. DU TEMPS DE LOUIS XIV. (Ancienne collection de San Donato)
FAUTEUIL LOUIS XIV, A ENTRE-JAMBES En bois de noyer sculpte et dore en partie, garni de magnifique brocart
anciennement soie et velours rouge soutache, sur fond d'or et d'argent. Ancienne collection de San Donato.)*

Engraving books, as well as actual furniture pieces documented in historical inventories, were offered as tribute to the Kangxi Emperor, princes, and officials. An exhibition at the Palace Museum, Beijing, recently displayed such a clock decorated in the Boulle marquetry style. Cabinets and writing desks are also known to have been presented to the Chinese court.

This daring style may have been anticipated by Kangxi-period examples such as the piece illustrated in figure 1, and it may also have influenced later works, such as a pair of small armchairs preserved at the V&A, London (figure 2). Traditional root furniture may likewise have benefited from this innovation, incorporating a dense openwork, continuous screen to form the back and the two sides running along a rounded seat—a style that would become typical of root furniture from the Qianlong period onward (figure 3).

In one of those twists in furniture history that occur so often, the armchairs—belonging to an important collection in France in the late 19th to early 20th century and published in 1921—appear to have disseminated their diffuse, or perhaps direct, influence back to France. Seizo Sugawara (1884–1937), a Japanese lacquer craftsman who later worked for the celebrated designer Eileen Gray, created an armchair around 1915 recalling their allure. In 1923, Eileen Gray herself offered a very modern interpretation.

Although announced as a tribute to masters of Northern Europe, chairs created by Philippe Starck (b. 1949) and Eugeni Quitllet (b. 1972) in 2009 also display the diffuse influence this Chinese style has left on Western designers.



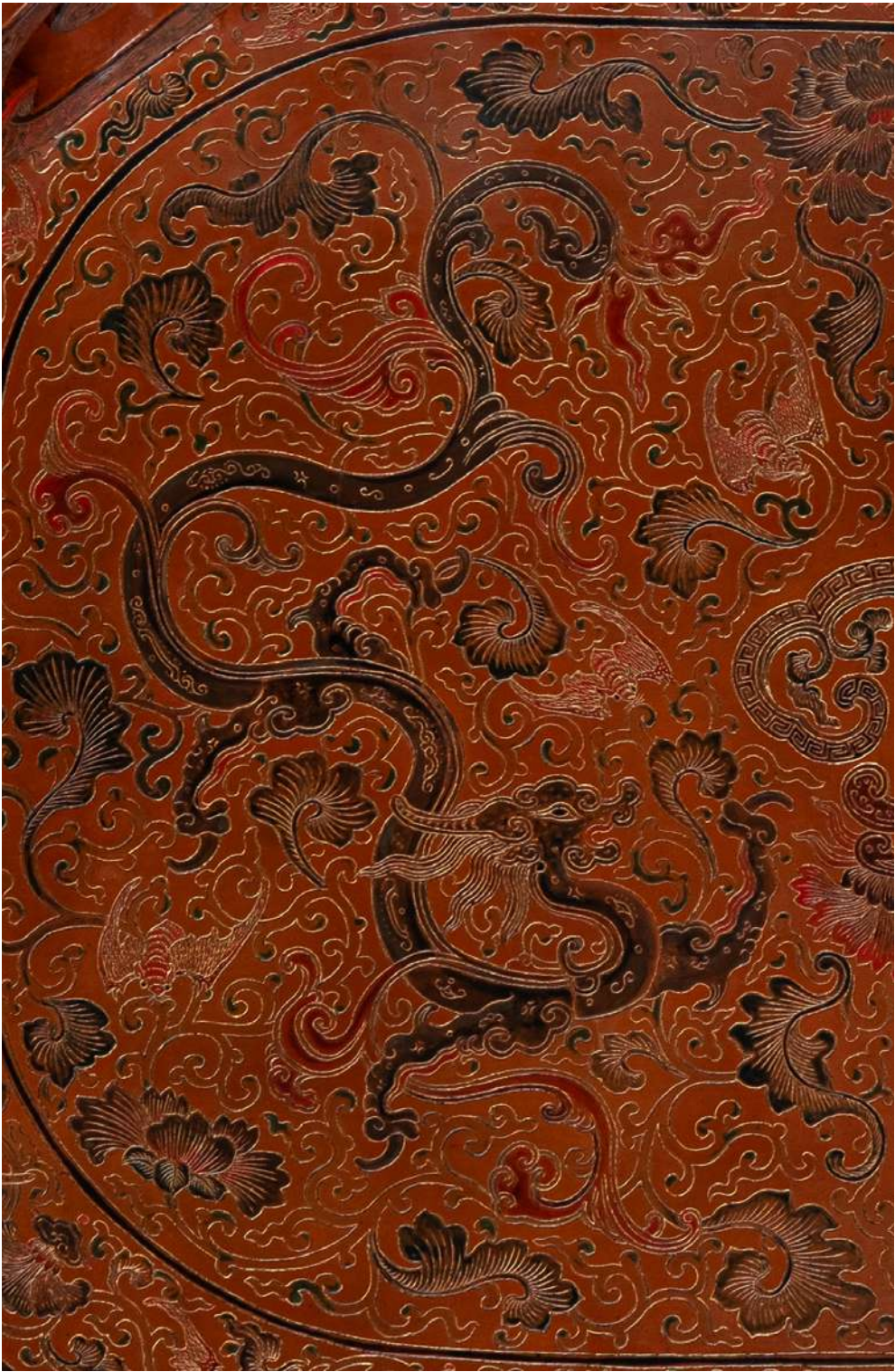
Balcony, 42, rue François Miron 75004 Paris



André-Charles Boulle (1642-1732), top plate of a pair of side table Wallace Collection London ©the Wallace collection



Nicolas Sageot (1666-1731), attr., top plate of a writing desk Private collection





*Figure 1: the Palace Museum, Beijing
Kangxi*

figure 2: the V&A, London, middle 18th century

*Figure 3: Luohan Tang collection
Qianlong*



Figure 4: Seizo Sugawara 1884-1937

*armchair
circa 1915*

*Lacquered wood, sculpted and lacquered wood with gold and silver leaf, fabric.
93 x 73 x 62 cm (36 5/8 x 28 3/4 x 24 3/8 in.)*

Likely sculpted by cabinetmaker Kichizô Inagaki, Paris, France.

*Figure 5: Eileen Gray 1878-1976
Armchair, personal collection
circa 1923*



*Figure 6: Philippe Starck (b. 1949) and Eugeni Quitlet (b.1972)
Chair «Master», 2009*



小红书: luohantang
www.luohantangart.com
info@luohantangart.com
+852 54899021 +86 13301141596

羅漢堂

