



**Chisel, Brush and Fire !**



鑿子、刷子和火！



GALERIE JACQUES BARRÈRE  
1969



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# Chisel, Brush and Fire !

鑿子、刷子和火 !

**BARRÈRE**  
HONG KONG

Luohan Tang

**DEYDIER**  
Hong Kong

Joint Exhibition/ 聯合展覽

2024/11/23 to 2024/12/1  
11:00 -18:00

at/ 在

Deydier Hong Kong/ 戴克成藝廊  
123 Hollywood Road, Hong Kong  
香港荷李活道123號地舖

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The sculptors carve stone with chisels. The lacquerers apply wood sap, vegetal and mineral pigments with brushes. The bronziers shape metal vessels in fire. No computer-aided design or AI-driven random recombination is involved in the creation of the Chinese works of art shown here by three French men. Highly controlled and refined skills, driven by deep human aspirations and beliefs, are what—physically and spiritually—brought these masterpieces out of Mother Nature.

**Gallery Barrère** presents a Tang dynasty (618-907) Guanyin, carved in marble and originating from Xi'an, Shanxi Province. Standing on a lotus-shaped plinth, Guanyin is depicted in the 'tribhanga' pose (the three bends of the body). She wears ample garments that cover portions of her torso and shoulders and is adorned with a long double-row necklace of pearls. The delicately highlighted waist is accentuated by a long dhoti, which falls in regular folds to the ankles. Her face, with its rounded lines, bears traditional Buddhist attributes: half-closed eyes, symbolizing introspection; elongated earlobes, a sign of wisdom; and a neck adorned with the three folds of beauty. The small, well-defined mouth hints at a discreet smile. Her hair is arranged in delicate swirls, piled into a chignon and topped with a tiara.

Situated in the heart of Saint-Germain-des-Prés in Paris, the **Jacques Barrère Gallery** has been located at 26 Rue Mazarine for over thirty years. From this location, numerous Asian artworks have been included in major museums around the world, including the Musée Guimet and the Cernuschi Museum (Paris, France), the Shanghai Museum (China), the Miho Museum (Japan), the National Museum of Australia (Canberra), and the Louvre Abu Dhabi (United Arab Emirates). The gallery specializes in early Buddhist sculptures from Gandhara, Southeast Asia, China, Japan, and Korea. Over the years, it has also assembled an extensive collection of early Chinese wooden sculptures from the Warring States period. In 2013, the Jacques Barrère Gallery opened a second space in Hong Kong to be closer to its Asian clientele.

**Luohan Tang** displays an imperial cabinet from the Kangxi period (late 17th/early 18th century), featuring fierce dragons that symbolize the immense military, political, and cultural power of this revolutionary emperor. The ornamentation employs techniques such as *tianqi* (lacquer inlaid in a contrasting color), *qiangjin* (carved lines filled with gold), and *caihui* (painted colors). On the doors, the fluidity and elegance of the dragons' bodies, the vivid flames, the density of the clouds, the refinement of the hair and scales, as well as the liveliness of the fruits and birds, all convey the artistry and craftsmanship of the time. The feeling of wind in the branches and leaves further enhances the vibrancy of the piece, placing it at the pinnacle of what artists and craftsmen could achieve in that era.

For many years, **Luohan Tang** has dedicated its efforts to reviving and preserving Chinese lacquer furniture, a landmark of Chinese culture often lost to history. For centuries, lacquer—mysterious to the West—has contributed to shape the fantastical image of China worldwide. Processed from a natural material through sophisticated techniques, Chinese lacquer furniture was crafted to meet the desires of demanding patrons, often members of the imperial family, who requested unique and precious works. Beyond mere craftsmanship, Chinese lacquer furniture embodies the spirit of China, elevating furniture to the status of fine art.

**Gallery Deydier** showcases a rare, xizun-shaped bronze vase from the Western Zhou dynasty (mid-10th century B.C.), used for fermented beverages. The vase is shaped like an elephant standing on four cylindrical legs.

The animal's trapezoidal body is adorned with geometric and circular motifs, while its powerful, massive head features two small, high-relief eyes, two vertical ears, small tusks pointing to either side of its closed mouth, and a long, raised trunk. The other side displays a small tail in *rond de bosse* (high relief). On the back, a rectangular opening and an inverted U-shaped attachment point suggest the original location of the lid, which is now missing. The bronze vessel has developed a beautiful light green patina over time.

**Gallery Deydier** is managed by Christian Deydier, one of the most respected international dealers in Asian art. The gallery's Hong Kong branch specializes in Chinese archaic bronzes, a field in which Christian Deydier is a globally recognized expert. The exceptional pieces selected by the gallery have contributed to its international reputation, with major museums and top collectors worldwide among its clientele.

雕刻家用凿子雕刻石材，漆工用刷子涂抹生漆、植物和矿物颜料，铜匠用火中为金属器物塑形。此次展览中的中国艺术品均源自三位法国藏家，而在这些作品的创作过程中完全没有使用计算机辅助设计，也没有借助人工智能的随机重组。这些艺术杰作均是由高度把控、与精湛技艺共同催生，源自深厚的人类愿望和信念，将这些杰作——在物质和精神上——从大自然中提炼出来。

巴雷画廊展出了一尊唐代（618-907年）观音雕像，大理石质地，西安风格。观音立于莲花形的基座上，呈‘三折身’（即三段弯曲姿势）站立，穿宽松的衣袍，覆盖着部分躯干和肩膀，颈部佩戴一条双排珍珠项链。纤细的腰部被长长的遮裙勾勒出来，裙摆整齐地垂至脚踝。她的面容线条圆润，展现了传统佛教特征：半闭的眼睛象征着内省；延长的耳垂是智慧的象征；颈部饰有三道美丽的褶皱。嘴巴小巧、线条清晰，带有一丝含蓄的微笑。头发以精致的韵律梳理而成，堆成发髻，并戴上了冠冕。

位于巴黎圣日耳曼德佩（Saint-Germain-des-Prés）中心的Jacques Barrère艺廊，已在马扎林街26号（26 Rue Mazarine）运营超过三十年。从这里，多个亚洲艺术品已被收藏于世界各地的重要博物馆，包括法国的吉美博物馆（Musée Guimet）和塞尔努西博物馆（Cernuschi Museum）、中国的上海博物馆、日本的三井美术馆（Miho Museum）、澳大利亚的国立博物馆（Canberra National Museum）以及阿布扎比卢浮宫（Louvre Abu Dhabi）。该艺廊专注于来自甘达拉（Gandhara）、东南亚、中国、日本和韩国的早期佛教雕塑。多年来，还收集了大量战国时期的早期中国木雕。2013年，Jacques Barrère艺廊在香港开设了第二个艺术空间，以便更贴近亚洲客户。

罗汉堂则展示了一件清代康熙时期（17世纪末至18世纪初）的御制宫廷橱柜，橱柜上装饰着凶猛的龙，象征着这位革命性的大帝在军事、政治和文化方面的强大威力。装饰采用了填漆（将漆镶嵌在另一种漆背景中）、戗金（雕刻的线条填充金粉）和彩绘技法。柜门上，龙身的流畅与优雅、火焰的鲜明、云朵的密集、龙须与鳞片的精致，以及果实和鸟类的生动，充分展现了当时工艺师的艺术水准。树枝和叶片间的风动感，进一步提升了这件作品的生动性，使其成为那个时代工艺水平的巅峰之作。

多年来，罗汉堂致力于复兴和保护中国传统大漆家具，而这一中国文化的标志性遗产，却往往在历史中被遗忘。几个世纪以来，漆器——这一对西方而言神秘的材料——在为中国向世界投射幻境方面贡献巨大。大漆家具由天然材料经过精湛工艺制作而成，满足了对精美和独特作品有着高要求的皇室和贵族们的需求。中国漆器家具不仅仅是工艺品，它体现了中国的精神，将家具艺术提升到纯艺术般的地位。

戴克成画廊展出了一件稀有的西周时期（公元前10世纪中期）犀尊，酒器。此器的形状像一只站立在四个圆柱形腿上的大象。它的梯形身体装饰着几何及圆形纹饰，而它那强大、沉重的头部则有两个小的高浮雕眼睛、垂直的耳朵、小象牙指向闭合的嘴巴两侧，以及一根高高翘起的长象鼻。另一面则呈现出一个立体的小尾巴。在背面，有一个附着点，原本应该是盖子的连接点，现在盖子已失。经过时间的洗礼，这件青铜器已经形成了一层美丽的浅绿色铜绿。

戴克成画廊由克里斯蒂安·戴克成先生（Christian Deydier）管理，他是国际上最受尊敬的亚洲艺术经销商之一。其画廊在香港的分店专注于中国古代青铜器，克里斯蒂安·戴克成先生在这一领域享有全球声誉。画廊精选的杰出作品，帮助他建立了国际声誉，吸引了世界顶级博物馆和收藏家的关注。



## 觀音

大理石，西安，陕西省，中国  
唐朝（618 - 907）  
尺寸：57 x 17 x 17 厘米

来自法国私人收藏，于1970年代收购，1983年由盖·波尔捷  
(Mr. Guy Portier) 鉴定。

类似的观音像已发表于：

《西安碑林博物馆》，西安碑林博物馆，2000年，第125页。  
《西安碑林博物馆》，西安碑林博物馆，2000年，第136页。  
《中国佛教石刻雕塑：崇敬崇高》，大阪市立美术馆，1995  
年，图版154。

## Guanyin

Marble, Xi'an, Shaanxi province, China  
Tang dynasty (618 - 907)  
Dimensions: 57 x 17 x 17 cm

from a private collection, France, acquired in the  
1970s, expertised by Mr. Guy Portier in 1983.

Similar statues of guanyin are published in :

1. Xi'an Bei Lin Bo Wu,  
Xi'an Forest of Stone Tablets Museum, 2000, p.125.
2. Xi'an Bei Lin Bo Wu,  
Xi'an Forest of Stone Tablets Museum, 2000, p.136.
3. Chinese Buddhist Stone Sculpture. Veneration of  
the Sublime, Osaka Municipal Museum of  
Art, 1995, plate 154.



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Luohan Tang

羅漢堂

### 宫廷方角柜

橘红色漆地, 填漆戗金彩绘  
清康熙

高190厘米 宽127厘米 厚69.5厘米  
法国旧藏

与此例相同的另一件方角柜, 见于纽约佳士得拍卖纪录,  
塞克勒 (Sackler) 旧藏, 1994年12月1日, Lot.187,  
虽然品相不同, 但图案与造型是相同的, 应该是同一对。

此例中间门杆为后修复。

### Imperial Cabinet

Orange-brown qiangjin, tianqi and caihui lacquer  
Qing dynasty, Kangxi period  
127x69.5x190 cm height

Old french collection  
Compare to the compaound cabinet sold at Christie's  
in New York on December 1st, 1994 and belonging  
to the Sackler collection, cat n# 187. Although the  
ornamentation is quite faded, the pattern is similar.  
Our piece and this piece should belong originally to  
the same pair:  
central bar replaced



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## 犧尊

象型青铜盛酒礼器  
西周，公元前十世纪中期  
高15厘米 长28.5厘米

相类似的牺尊，于1975年从陕西省宝鸡市茹家庄墓中出土，现于山西博物馆展出。

## Xizun

*Elephant-shaped Xizun vase  
Bronze with green patina  
China, Western Zhou dynasty, mid-10th century B.C.  
Height: 15cm Length: 28.5cm*

*A very similar xizun vase, now on display in the Shanxi Museum, was unearthed in 1975 at the Ruji-azhuang site in Baoji, Shaanxi province.*



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