



Warming Bowl
China. Jingdezhen?
Northern Song (960-1126)
Stoneware with vegetal decoration moulded
under ivory and blue cover
D. 17.5 cm, H. 12.4 cm
Provenance:
Josette Schulmann collection, Paris, 1960-1970

The large dimensions of the bowl suggest that it is probably a "warming bowl". The decoration of intertwined flowers pattern inscribed in medallions of foliage is reminiscent of some Jingdezhen productions.
The presence of the six spur marks probably made possible to fire a pot inside the bowl.

Reference:
Bonhams Hong Kong, The Feng Wen Tang
Collection of Early Chinese Ceramics, 9th Oct.
2014. Lot 157.
<https://www.bonhams.com/auctions/22320/lot/157/?category=list&length=12&page=5>

RENAUD MONTMEAT

Renaud Montméat has been dealing with Asian art since 1999. Dedicated to Indian, Himalayan and Southeast Asian art, the gallery is opened by appointment in the centre of Paris. Renaud Montméat also participates to major Asian art fairs in London, Brussels, Paris and New York. The gallery is delighted to collaborate with public institutions and distinguished collectors.

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Nuo Mask of Heshang
 China, Guizhou, 18-19th c.
 Polychrome and lacquered wood
 H : 21,3 cm
 Reference:
 Philippe Fatin
 (Very grateful to his deep field knowledge and kind availability)
 Yves Créhalet, Le Masque de la Chine, P.48, 49, 133, 135, 137, 139
 Actes Sud, 2007.

In the folk theatre which comes from the cult of Nuo, Heshang the Buddhist monk, with his crescent moon eyes and his broad, almost grimacing smile, plays a comic role, which through laughter drives out danger and gravity.

This type of mask is worn during the dance known as the « Monk provoking a lion ». Other cultures, notably Nepal and Japan, also have this character of a laughing monk who nevertheless plays a different role.

LET'S BEGIN WITH THE BEGINNING. DID ART PLAY AN IMPORTANT ROLE IN YOUR CHILDHOOD?

Yes, very much so, it was first the old houses, churches and gardens that fascinated me. Then very quickly, I was attracted by objects from elsewhere, the arts of Africa and of course Asia. As a teenager I spent a lot of time with the dealers of old Bordeaux.

YOU ARE PART OF THE NEW GENERATION OF ART DEALERS. WHAT IS YOUR BACKGROUND ? HOW DID ASIAN ART COME TO YOU ?

I'm not a so a "young dealer » anymore! I have been on the market for 22 years now! I first started at the Saint-Ouen flea market, as many Parisian merchants did when they started their activity. It's a good way of finding out if you're cut out for it or not! I then ran a gallery in the early 2000s for five years, in the centre of Paris, near the Louvre. Since 2008 I have been working from my office, preparing exhibitions, making appraisals and estimates and writing auction catalogues.

HOW WAS IT TO ENTER THE ART SCENE AS A YOUNG ART DEALER ? WHAT HAS BEEN MOST CHALLENGING FOR YOU IN DEVELOPING YOUR GALLERY?

This is a job where there is no shortage of challenges. There is no time to rest on your laurels! I will tell you about my current challenge which is to propose and confront the work of current ceramists with old works. Romuald Maurel and I are creating a new gallery website which will soon be online at this address: <https://montmeat-maurel.com>. We will propose the works of contemporary artists who work with traditional

mediums; like ink painting, ceramics and lacquer.

IN OCTOBER YOU HAVE RUN YOUR FIRST AUCTION AS APPOINTED EXPERT WITH AUCTION-ART RÉMY LE FUR. WHAT DO YOU THINK THE FUTURE HOLDS FOR AUCTION HOUSES AND THE RELIANCE BETWEEN GALLERIES AND AUCTION HOUSES ?

The auction market is doing very well, as everyone can see, and the complicated period we are going through allows collectors and dealers to continue to buy and sell. I don't think anyone is complaining about that. Moreover, dealers do not provide the same service as auction houses and clients are fully aware of this. The human relationships of trust and exchange that are built over the long term can only exist between dealers and collectors. Each has its place and its role to play.

WHAT IS YOUR EXPERIENCE WITH THE ONLINE ART MARKET AND HOW DO YOU SEE IT EVOLVING?

The online market is very strong indeed, we have seen it grow over the years and this is even more noticeable since the beginning of the sanitary crisis. It is likely that it will become more and more important in the future and that it will also make it easier for young amateurs to come and participate. For those who are not used to going to a gallery, the online market offers a completely different approach. And young people who are interested in art do know how to navigate the net

IN YOUR OPINION, WHAT IS THE ROLE OF AN ART COLLECTOR IN THE MAKING OF ART HISTORY?

I believe that it is collectors who « make works of art ». Without their interest and their passion for the objects,

many works would have disappeared. And it is thanks to their generosity when they donate their collections to museums that the public can enjoy the works.

ARE YOU PERSONALLY A COLLECTOR AND IF SO, DO YOU COLLECT THE SAME KIND OF PIECES YOU SELL ?

I don't consider myself a collector. I like above all to discover a work of art, to resituate it in its initial context, to have it restored when necessary, at which point my work is finished and the object can meet other hands.

IS THERE ANY KIND OF ARTWORK THAT CAN MAKE YOU WRITE A CHEQUE WITHOUT ANY CONSIDERATION?

An ink on paper work by the contemporary painter Lin Haizhong. He mainly paints traditional landscapes with a modern vocabulary.

COULD YOU PRESENT AN ARTWORK THAT IS SPECIAL FOR YOU ?

Yes, I would like to show you a black chawan by Emmanuel Alexia which was created in 2020. D: 10.2 cm, H: 8 cm. It is a stoneware bowl, the clay was collected by the artist in the Dordogne, then shaped by hand and fired in a wood kiln. The glaze is obtained from crushed rocks. Emmanuel Alexia is a French ceramist who has been producing objects for the tea ceremony in the purest Japanese tradition for several decades. He regularly exhibits in Japan and the United States.





Guanyin
China, Ming dynasty
Circa 16th century
Ink and pigments on silk
128x 73 cm

The Bodhisattva is seated on a lion that has now disappeared. He is richly dressed in a purple robe decorated with brocades of cranes and dragons in medallions. He wears a red shawl on his shoulders, decorated with gold painted peonies. He also wears a tiara with a representation of Amitabha, as well as an archaic gold necklace made of several elements. It seems to be inlaid with rubies and emeralds. Guanyin holds a jade ruyi in both hands, covered with floral and geometric motifs in grisaille. The deity is leaning against a several part throne, including a nimbus surrounded by peonies and flames.

Water dropper
China, Henan, Jun ware,
Yuan period (1279-1368)
Blue lavender with purple splashes glazed stoneware.
H : 8 cm. D : 7,8 cm
Provenance :
Old French collection.

The fine water dropper is of lotus bud form with a very small mouth aperture, and standing on a low footrim. The buff-white body is covered with a lavender blue and purple splashes glaze with fine crackles, which extends over the footrim and concave base. Note : The rim of the mouth is restored with gold lacquer kintsugi.

References :

V&A : <http://collections.vam.ac.uk/item/O461350/water-dropper-unknown/>
British Museum : https://www.britishmuseum.org/collection/object/A_PDF-52
Metropolitan Museum, New York : <https://www.metmuseum.org/art/collection/search/50736>