



ASIAN 20TH CENTURY AND
CONTEMPORARY ART EVENING SALE

亞洲二十世紀及當代藝術 晚間拍賣

Literature 作品文獻



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ASIAN 20TH CENTURY &
CONTEMPORARY ART
EVENING SALE

Saturday 28 May 2016

LITERATURE 作品文獻

CHRISTIE'S 佳士得



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THIS PAGE: Lot 50 Natee Utarit, Comedy

(For lot details, please refer to the lot information in this catalogue)



CHRISTIE'S 佳士得

1

YAYOI KUSAMA

(JAPANESE, B. 1929)

The Sea in the Evening Glow (Facing the Imminent Death)

signed 'Yayoi Kusama' in English; titled in Japanese;
dated '1988' (on the reverse)

acrylic on canvas

161.9 x 130.5 cm. (63 3/4 x 51 1/8 in.)

Painted in 1988

HK\$3,500,000 - 5,500,000

US\$460,000 - 710,000

PROVENANCE

Acquired directly from the artist by the present owner
Private collection, Japan

Gallery Cellar, Nagoya, Japan

Anon. Sale, Christie's New York, 9 November 2011,
Lot 650

Acquired from the above by the present owner

EXHIBITED

Salt Lake City, USA, Utah Museum of Fine Arts, Yayoi
Kusama: Decade, October 2010-February 2011.

草間彌生

夕陽映照的海面（面對逼近的死亡）

壓克力 畫布

1988年作

簽名：YAYOI KUSAMA (畫背)

來源

直接購自藝術家

日本 私人收藏

日本 名古屋 Gallery Cellar

2011年11月9日 佳士得紐約 編號650

現藏者購自上述拍賣

展覽

2010年10月 - 2011年2月「草間彌生：十年」

猶他州美術博物館 美國

The 1950s and 1960s was a great period when the art scene in New York boomed. The gallery cluster on the East 10th Avenue in downtown Manhattan was a unique neighbourhood. They were operated by artists and not dealers. Many talented young artists who had little exposure began their careers there. Amongst them was the internationally celebrated avant-garde artist Yayoi

Kusama. In October, 1959, she showed five large-scale paintings entitled *Infinity Net* at the Brata Gallery. The show was unanimously praised, and artist Donald Judd was very impressed with the creative language of Kusama. He collected works from the show and commented, "Yayoi Kusama is an original painter. The five white, very large paintings in this show are strong, advanced in concept and realized. The space is shallow, close to the surface and achieved by innumerable small arcs superimposed on a black ground overlain with a wash of white. The effect is both complex and simple."



Fig. 2 Mark Tobey, *Structures For Time*, 1959, Christie's London, King Street, 14 February 2014, Lot 119, Sold for GBP 314,500 © 2016 Estate of Mark Tobey / Artists Rights Society (ARS), New York

圖 2 馬克·杜比《時間的結構》佳士得倫敦國王街 2014 年 2 月 14 日 編號 119 成交價：£314,500 英鎊





Fig. 3
Yayoi Kusama,
Lingering Dream,
1949
© YAYOI KUSAMA

圖 3
草間彌生《纏繞不斷的
夢》1949 年作

In terms of visual impact, *The Sea in the Evening Glow (Facing the Imminent Death)* (Lot 1) is a continuation of *Infinity Net*. Painted in 1988, it was a crucial period when Kusama experimented seriously with the oil painting medium. Diverge from her previous use of heavy impasto to highlight the textural qualities in the brushwork, she transitioned to using acrylic paint in order to emphasise the contrasting hues. Kusama also started painting organic imageries such as star dust, trees, the sea, and other subject matters that were inspired by nature. The works produced during this period resembled the style of the *Infinity Net* series. They have flat compositions that Judd would refer to as “shallow in space” and “close to the surface” (Fig. 1). On the contrary, *The Sea in the Evening Glow (Facing the Imminent Death)* is a work that has immense depth and multiple layers of transforming spaces. The sinuous red lines weave an enormous net that infinitely sprawls in all directions.

The overwhelming visual impact achieved in these works originated from Yayoi Kusama’s own hallucinations. Without any warnings, she would start seeing herself and her surroundings engulfed by countless polka dots, nets, or other repetitive patterns. This unbelievable experience is a fact of life for Kusama. Art is her salvation: only by repeatedly painting the same pattern until the entire canvas is covered can she dispel the hallucinations. She calls this process “Self Obliteration” – it is a process in which she becomes one with the art work until she has reached the mental state of perfect harmony. Kusama spent a significant amount of mental energy in finishing *The Sea in the Evening Glow (Facing the Imminent Death)*. The painting is woven together by countless

energetic red lines that are organic in nature. Abstract Expressionist painter Mark Tobey constructed space with lines in a similar manner. Inspired by Asian calligraphy, he developed the iconic style of “white writing” (Fig. 2). The interlacing lines of Tobey are neatly spaced. In comparison, Kusama’s lines are much more organic as if they are cells multiplying. The sense of infinite development is a continuation of the *Infinity Net*. It produces the same dizzying effect. Yet, Kusama managed to reinvent the motif and shed the rigidity of the orderly net. The lines in *The Sea in the Evening Glow (Facing the Imminent Death)* seems to ceaselessly expand like a bubble that is threatening to trespass the boundaries of the canvas and onto the walls. Through the extraordinary visual experience of this ever-multiplying net, Kusama is revealing to us the enormous mental power of “Self-Obliteration”.

The ocean is the cradle of life, and death is the termination of life. Kusama attempts to reconcile this dichotomy with the cascading shades of red in *The Sea in the Evening Glow (Facing the Imminent Death)*. Red signifies danger and warnings. It is also the colour of life: it is the colour of blood that flows in the veins, and childbirth is closely associated with this colour. The regenerative power of the universe and nature fascinates Kusama. She wishes to comprehend its secrets, “We are returned to the infinite universe through the process of self-obliteration.” According to Kusama, obliteration is not the termination of life. By embracing the sea of red in her painting, she is becoming one with nature. The colour red is a thread that runs through the different periods in the oeuvre of Kusama. It can be found in a series of watercolour (Fig. 3) works that she painted before she left for the United States and in the *Infinity Net* (Fig. 4) series produced in the 1960s. Japanese culture venerates the sun, and the colour red symbolises the regenerative life-force of the sun. *The Sea in the Evening Glow (Facing the Imminent Death)* bears both personal and cultural significance to Kusama because of its extensive use of the colour red. The intensity of the hue perfectly describes her unique experience of self-obliteration.

“Although I cannot travel to space, I can create the universe. I wish to purify my soul with art.” Even though Kusama’s aspirations are direct and innocent, her works always surge with turbulent vitality. *The Sea in the Evening Glow (Facing the Imminent Death)* celebrates Kusama’s victory over her mental illness, and it shows us an entrance to her fascinating inner world.

Fig. 1
Yayoi Kusama, *The Sea in Summer*, 1988
© YAYOI KUSAMA
圖 1
草間彌生《夏日的海》
1988 年作



1950至1960年代的紐約藝壇百花齊放，位於曼克頓下城區的東十街畫廊群是當時一道獨特的風景線。它們由藝術家而非經紀人開設，不少才華洋溢卻苦無機會的藝術家以此為起點，當中包括今天譽滿全球的「前衛女王」草間彌生。1959年10月，她在布拉塔畫廊展出五張名為「無限之網」的巨幅黑白網格繪畫，展覽大獲好評。唐納·賈德對草間的獨創性大為讚賞，亦有購入作品，並撰文道：「草間彌生是位極為獨創的畫家。本次展出的五幅白色巨型畫作呈現出強勁而嶄新的概念。（畫作的）空間淺薄、趨於表面，在覆蓋一層白色淡淡薄膜的黑底上，畫滿了無數小的弧線，這種手法創造出一種既複雜又簡樸的效果。」

《夕陽映照的海面（面對逼近的死亡）》（Lot 1）延續「無限之網」系列中無止無盡的視覺震撼感，更在空間的塑造和線條的運用上邁進新的方向。畫作繪於1988年，時值草間油畫創作的重要實驗期。有別於以往使用厚重油彩強調筆觸肌理，她轉用壓克力顏料來表現對比強烈的色彩，繪畫各式各樣的以自然事物命名的有機圖像，例如星塵、大海和樹木等。這段時期的作品大多類近「無限之網」系列中貢德所形容「空間淺薄、趨於表面」的平面化構圖（圖1），《夕陽映照的海面（面對逼近的死亡）》則是個富有深度感的和層次變化的空間，紅色曲線結集成一張巨網，不規則地往四方延伸，彷彿從深處湧出的暗湧。

這種壓倒性的視覺衝擊源自草間彌生幻視經歷。她會毫無徵兆地看到自己及周遭被無止無盡的圓點、網紋或其他重覆的圖案淹沒。或許這樣的經歷令人難以置信，卻是草間彌生日常生活裡的真實。藝術是她生存的動力，唯有通過反覆描繪直至畫布被完全覆蓋，草間彌生才能在一筆一劃中把困擾自己的幻覺摒除。她稱之為「自我消融」，意即把自身與創作合而為一，達到和諧的精神境界。《夕陽映照的海面（面對逼近的死亡）》是藝術家傾注大量心力與精力而成的作品，畫面由無數有機而富有能量的紅色細線交織而成。抽象表現主義畫家馬克·杜比同樣以線條構築空間。他從中國書法中獲得靈感，發展成代表性的「白色書寫」風格（圖2）。杜比將線條堆疊、縱橫、交錯構成畫面，線條與線條之間十分俐落，反觀草間彌生筆下的曲線猶如連在一起的細胞，不斷增生擴散，予人無窮無盡的感覺。既延伸了「無限之網」系列令人暈眩的視覺特質，又打破過去網格均以嚴謹結構組成的規律，呈現不一樣的畫面感。《夕陽映照的海面（面對逼近的死亡）》中線條的形態彷彿正在不斷成長，像泡沫般向四周擴散、膨脹，快要超越畫布的界限、蔓延至牆壁。草間彌生透過這張不斷繁衍的巨網，向觀者暗示「自我消融」的強大精神力量，邀請他們體會非一般的視覺之旅。

海洋是生命之源，死亡則是生命的終結。藉著《夕陽映照的海面（面對逼近的死亡）》充滿層次變化的紅色，草間彌生把看似相悖的兩者連結在一起。紅色有危險、警告的意味，但也是連結生命的顏色，流淌在體內的血液、嬰兒誕生之時都與紅色息息相關。生生不息的宇宙和大自然令草間彌生深感著迷，期望創作能使她更接近當中奧秘，她曾說：「通過自我消融，我們回到無限的宇宙。」對草間彌生來說，消融並不是自身存在的終結，她透過擁抱《夕陽映照的海面（面對逼近的死亡）》這片紅色汪洋，與自然萬物合而為一，邁向新的境界。事實上，紅色是貫穿草間彌生不同時期的主要色彩，在她赴美前的一系列水彩作品（圖3）和六十年代的無限網（圖4）中都能找到蹤影。而在崇敬太陽日本文化中，紅色正代表著太陽生生不息的生命力。《夕陽映照的海面（面對逼近的死亡）》以對草間彌生個人及日本文化都別具意義的紅色，營造強烈的視覺張力，詮釋她對存在與消亡的獨特體會。

「我雖然無法前往宇宙，卻能創造出宇宙世界。希望透過藝術來美化我的靈魂。」草間彌生的心願單純直接，作品往往散發澎湃洶湧的生命力，如同《夕陽映照的海面（面對逼近的死亡）》般，呈現她戰勝病魔後所創造的迷人世界。

Fig. 4
Kusama with her
net paintings in her
studio, New York
ca.1961

© YAYOI KUSAMA

圖4
草間彌生和無限之網
於藝術家工作室
約1961年



2

CHOI SO-YOUNG

(KOREAN, B. 1980)

Snow Covered Landscape

signed, titled and inscribed in Korean; inscribed in '146 cm x 227.5 cm'; dated '2010' (on the reverse)

denim on canvas

227 x 146 cm. (89 ³/₈ x 57 ¹/₂ in.)

Executed in 2010

HK\$1,000,000 - 2,000,000

US\$130,000 - 260,000

PROVENANCE

Private Collection, Asia

EXHIBITION

Seoul, Korea, Cais Gallery, Denimscape, 2010.

LITERATURE

Cais Gallery, Choi, So Young, Seoul, Korea, 2010 (illustrated, pp. 19 & 97).

崔素榮

雪景

牛仔布 畫布

2010年作

藝術家簽名 (畫背)

來源

亞洲 私人收藏

展覽

2010年「牛仔布風景」Cais畫廊 首爾 韓國

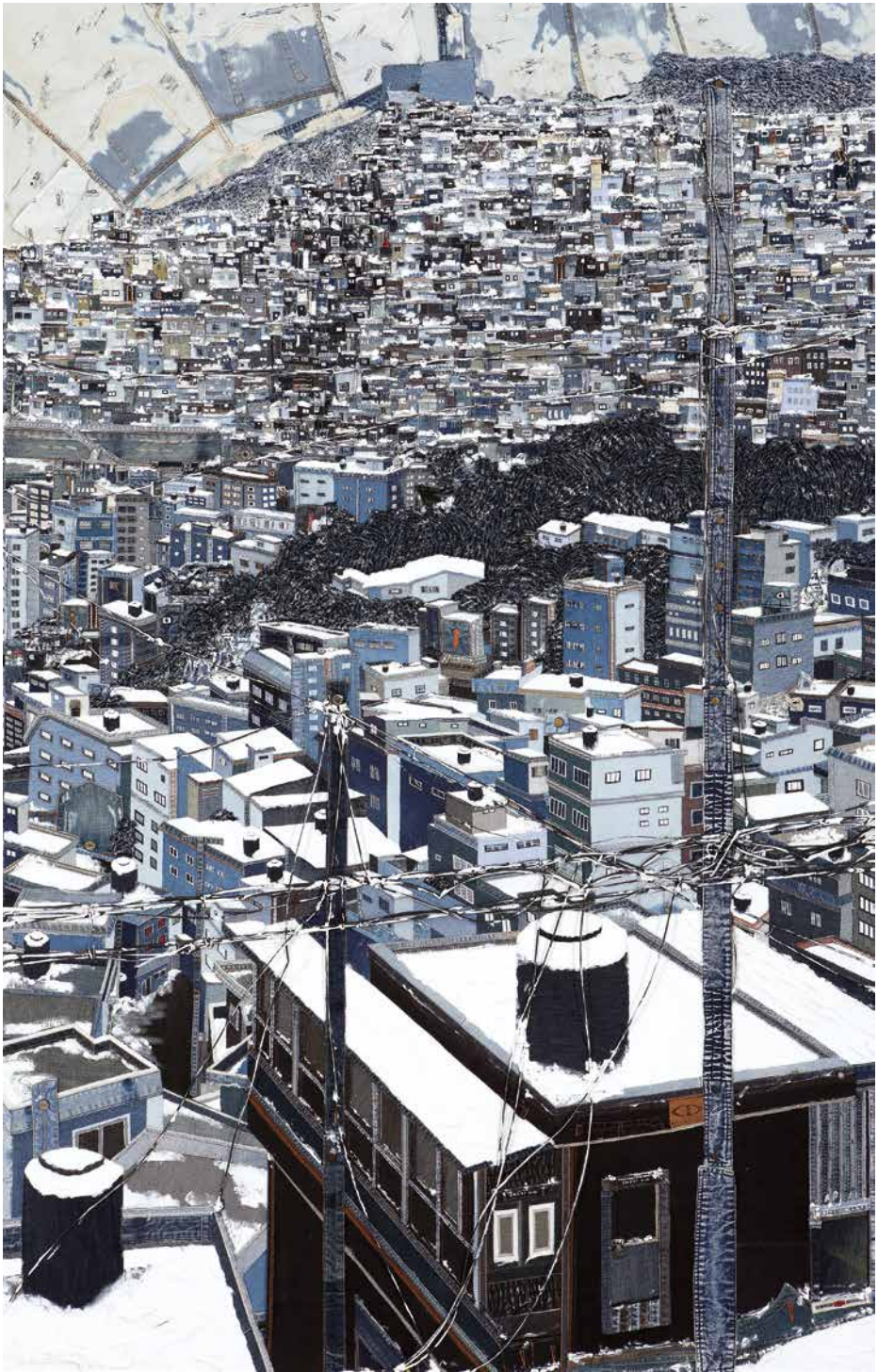
文獻

2010年《Choi, So Young》Cais畫廊 首爾 韓國 (圖版, 第19及97頁)

Choi So Young engages recycled denim to give texture and form in creating expansive cityscapes, while paying homage to her hometown. *Snow Covered Landscape* (Lot 2) invites a breath-taking view of the claustrophobic panorama of snow-covered buildings on the mountain and enlivening sky of Busan. The city's charm is heightened by the graceful subtleties of blue summoning a dreamy atmosphere, while lyrical imagination is unveiled by the rhythmic variation of diminutive architecture. The quixotic assembly of the city evokes a sense of appreciation that has inevitably become unconsciously monotonous by the banality of everyday life. Capturing a city in a distant, the work exudes tranquillity and poetical grandness.

EXPRESSION OF THE KOREAN INSPIRATION

Landscape painting was developed in China from the 7th century A.D. In late *Joseon* Period in 17th century, 'True-view' landscape painting has evolved in Korea by breaking from the idealised Chinese -inspired Southern School painting tradition. On a similar vein, Choi's use of denim is a striking departure from both pure ink-wash media of the east and oil painting of the west. Like her predecessor, Jeong Seon's *Geumgang Jeondo* (Fig. 1), she abandoned the limitations of traditional pigments through her innovative use of a material. Choi, essentially part of a Korean artistic tradition that has been maintained for centuries, breathes new life to the impulse of past artists who also sought to advance beyond Chinese ink-wash landscapes. In Choi's own



'True-view' landscape painting, the truth of the artist's individualistic feelings fuses with that of the objective scene: her choice of familiar subjects from her hometown reveals a depth of feeling and a way of melding external forms with subjective perceptions, expressing the uniquely Korean inspiration, creative energy, and the ethos of Korean people.

DECONSTRUCTION OF THE ORDINARY

Choi ingeniously builds up strikingly three-dimensional architectural forms from the dark and light tannin dyes in her denim material, creating an optical illusion. Viewers sense the sheer breadth of her space as their gaze sweep across the composition and perspectives shift, almost as if they themselves were walking through the scene. It resonates with the mix of buildings and facades in Robert Delaunay's Cubist inspired painting *Study for 'The City'* (Fig. 2), where he concentrates on juxtapositions of colour and shape to achieve movement and tension ; while Paul Citroen's futurist collage *Metropolis* echoes his vision of chaos and surging energy within a city.

Collages were originally conceived out of the Cubists' desire to overturn the presentation of three-dimensional space that dominated western painting since the Renaissance. Choi here deconstructs normally familiar items, eliminating their functionality and decorativeness so that the original, separate details of the items of clothing are newly juxtaposed, appearing on the picture surface like the flowing brushstrokes of a painting that vibrate as part of a whole. The artist's conversion and re-appropriation of these pieces of second-hand clothing also provides them with new meanings and identities. Pockets and zippers achieve new existences outside of our normal perception of them, symbolically forming landscape elements and joining together in new organizations that create a sense of a continuous landscape.

CULTURAL ANNOTATIONS OF DENIM

Through the dexterous handling of denim, the artist skillfully produces a work with powerful cultural remarks. Few garments can be as widely worn and loved the world over as denim- a classic symbol of the American West first created as strong workwear in the 1800s. It first came to Korea during Korean War in the early 1950s, and now a staple in wardrobes for Koreans of all generations and around the world.

Denim became a social significance as a new form of communication. The innate necessities of humans are correspondingly found in denim; the requisite for shelter, protection, collective acceptance and urge for self-expression. The hard-wearing woven cotton confirms its durability, demonstrating its protection and its ability to form a shelter for our bodies. Commonly favoured by all, Denim is collectively accepted and can accommodate to each individualistic style for self-expression. Jeans are not only a symbol of democratisation, they put different classes on a level playing field, they conform to the body in a way that matched tailored clothes. Denim has the versatility and the ability to become all

things to all people. By means of appropriating recycled denims, Choi transfers the human spirit into the landscape by displaying the biological degradation of the textures and colors of the fabrics, their fading and tearing, all bear the signs of aging over time, to recite the journey since it was first worn. They powerfully project the feelings implicit in their forms and the histories and movements of their previous owners, it is four-dimensional as it changes with time. The eternal appeal of jeans is that they tell the story of people's lives. This tasteful riddle is uncovered with sundry texture and colour bringing new visual amusement and depth of narration to the variation among repetition in the inaudibly and yet shrewdly created cityscape. The artist's personality can be found in her economically utilised material she elegantly consumes and supplements, indicating her habitual past of wearing handed-down jeans from her older sister which had given her the same feeling of warmth and belonging.

CONDEMNATION OF MATERIALISM

Timidly criticizing on the materialism that clothing bestows on society in categorization of social class, occupation and income, Choi inserts different jean logos as advertisement billboards to remind us that jeans is a form of a collectible, hence an entity for materialism. The devotion to material possession is often seen as excessive wealth applicable to city structure as undue buildings cause claustrophobia. Technological production has inevitable influence on the materialistic culture, with its endless manufacture of objects resulting in excessive objects that grant individuals an addictive inclination towards materialism. Complex phenomena of pluralism opens up unnecessary scope of choices which instigates hesitancy and migratory characteristics of an individual, causing a metaphysical loss of comfort and home with their inability to settle.

Choi shares the beauty of her hometown as she creates an inviting milieu to relieve the social economic behavior of homelessness felt amongst the contemporary society. The gratification and security her hometown gives her is evident in her proficient application of rigid denim to poetise a compact narrative of her city. Through her sincerity and faith, she speaks coyly of her cultural and social concerns in anthropological reductivity that reflects her conscious choice in adopting a nostalgic aesthetics in her landscape, which seemingly appear homogeneous but holds complex veracity of modernism.

Fig. 2
Robert Delaunay,
*Study for 'The
City'*, 1909-10, Tate
Gallery, London, UK
圖 2
羅伯特·德勞內《城
市》研究》1909-10年
作 英國 倫敦 泰特美術
館藏



崔素榮擅長以回收的牛仔布塑造城市空間的形態和肌理，建構遼闊的城市景觀，藉此向自己的家鄉致敬。《雪景》(Lot 2) 展現斧山秀麗的景色，藍天白雲，山頭上密密麻麻的房子，披上銀裝，美得令人屏息。濃淡不一的藍調子，優雅含蓄，營造出如夢似幻的氛圍，更添城市魅力；一幢幢細小的樓房，毗鄰相接，高低錯落有致，有一番詩情畫意。平凡的日常生活往往令人在不知不覺間忽略城市的面貌；藝術家以夢幻的城市拼貼重新喚醒我們的感官，放眼遠眺，欣賞城市的嫵媚，作品散發著靜謐的氛圍和詩意的恢宏氣度。

體現韓國靈感

山水畫早於公元七世紀在中國出現，後來傳至韓國。到了十七世紀朝鮮後期，韓國畫家擺脫中國南宗文人畫傳統的影響，創立「真景山水畫」。崔素榮以牛仔布作畫，已不再是純粹媒材上東方水墨或西方油彩的考量，她追隨前輩鄭敏創作《金剛全圖》(圖一)的精神，打破傳統顏料的約束，以創新手法活用媒材。在本質上，藝術家可說是傳承了朝鮮繪畫幾世紀以來的傳統，並重現了過去畫家在中國山水畫的基礎上革新的意圖，她將主觀的「真情」投射至客觀的「真景」，創作出自己的「真景山水」。崔素榮選擇熟悉的故鄉景物進行創作，不僅流露出藝術家個人的深厚情感，更將外在物象與內心感悟融為一體，反映韓國獨有的創意和能量，體現韓國人的民族精神。

解構平凡

崔素榮巧妙地利用深淺不一的牛仔布建構出充滿立體感的建築物形態，造成逼真的錯覺。當觀者的目光在畫面上游移，便會感受到空間的遼闊，而眼前的景物亦隨著視線的轉移而改變，彷彿在畫中踟躕。這幅作品與羅伯特德勞內受到立體主義啟發而創作的《'城市'研究》(圖2)有異曲同工之處，以顏色和形狀的對碰呈現建築物的不同立面，展現城市的動感和張力；同時也令人聯想起保羅·雪鐵龍的未來主義拼貼作品《大都會》中城市的混亂景象和澎湃活力。

「拼貼」源自立體派藝術家，他們希望透過這種新的藝術形式推翻西方繪畫自文藝復興以來呈現三維空間的既有方式。崔素榮將我們熟悉的衣物解構，去除原有的功能性和裝飾性，分解成獨立的細節然後再重新拼置，仿如流動的筆觸，互相交錯，形成生動的畫面。經過藝術家的轉化與挪用，二手衣物被賦予新的身分與意義。口袋和拉鍊等配件脫離了我們慣見的模式，以嶄新的姿態出現，成為山水的元素，在新的架構內共同創建連綿不絕的風景。

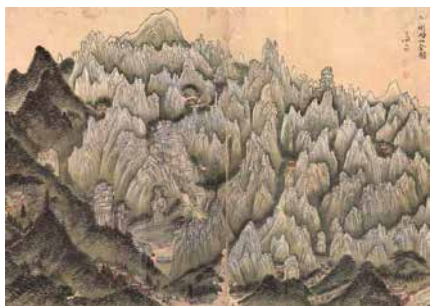
牛仔布的文化詮釋

崔素榮以靈巧的手法處理牛仔布，創作出具有強烈文化意涵的作品。鮮有其他衣物能如牛仔布般廣受歡迎。牛仔布最初在十九世紀被用作縫製工作服，是美國西部的經典象徵。牛仔服裝於五十年代韓戰期間傳入韓國，到了今天已成為韓國人不論男女老少日常衣著的一部分，在世界的其他角落也如是。

牛仔布成為一種新的溝通方式，具有重要的社會意義。它在本質上反映了人類許多內在需要，包括遮蔽、保護、群體認同，以及自我表現等。這種粗織棉布，堅韌耐磨，不單能遮蔽身體，還能提供保護。牛仔服裝風靡全球，受到群體認同之餘，又可以容納各種不同的個人風格，滿足自我表現的慾望。牛仔服裝不僅是民主的象徵，它還為不同階級締造一個公平的環境，而它的合身程度足以媲美度身訂造的衣服。牛仔布的可塑

Fig. 1
Jeong Seon,
Complete View of
Inner Geumgang
Mountain, 18th
Century

圖 1
鄭敏《金剛全圖》
18世紀





性，能切合不同人士的需要。崔素榮透過挪用回收的牛仔布，將心境化入畫中的景致，布料自然磨損的質感和褪舊的顏色，承載著歲月的痕跡，記錄衣服與人共同渡過的人生旅程。它們的形態蘊藏著強烈的情感，反映物主過去的行為和經歷；它們會隨著時間的推移而改變，構成一個四維空間。牛仔褲永恆的魅力在於訴說穿者的人生故事。藝術家精心塑造的城市，豐富的質感與色彩為重複增添變化，帶來視覺的愉悅，增加敘事的深度，解開了衣與人過去的歷史謎團。藝術家以優雅的手法運用零碎的物料創作，反映物盡其用的個性，小時候穿著姐姐留下來的舊牛仔褲也曾經予她同等的溫暖和歸屬感。

譴責物質主義

崔素榮悄悄地批判物質主義社會以衣飾來區分社會階層、職業和收入的現象，她在畫中插入不同的牛仔褲商標作為廣告牌，以提醒我們牛仔褲其實具有收藏價值，所以也是物質主義的實體。對物質財富的貪求往往在城市的結構中反映出來，過度的建設，令人窒息。高科技的生產模式對物質主義文化有必然的影響，無休止的製造導致物質過剩，令人容易墮進物慾的陷阱。複雜多元化的社會帶來許多不必要的選擇，令人無所適從，無法安頓下來，變相在形而上的精神層面來說失去家和舒適的生活。

崔素榮與我們分享家鄉明媚的風光，她締造了一個溫馨的環境，意圖紓解當代社會人們無家可歸的感覺。她巧妙地運用硬朗的牛仔布以詩意的手法表達家鄉櫛比鱗次的樓房，從中可以充分感受到家鄉給予她的慰藉和安全感。她抱著真誠的信念，以隱晦的方式道出自己對文化及社會的關注；她刻意營造懷舊的美感，看似單一化的風景描述，其實蘊含現代主義的複雜真實性。

3

WANG GUANGLE

(CHINESE, B. 1976)

TERRAZZO 2003.3

dated '03.3. 4' (lower middle) ; signed in Chinese;
dated '2002' (on the reverse)

oil on canvas

180 x 150 cm. (70 7/8 x 59 in.)

Painted in 2002-2003

HK\$3,000,000 - 5,000,000

US\$390,000 - 650,000

PROVENANCE

Acquired directly from the artist by the present
owner

Private collection, Asia

EXHIBITED

Beijing, China, Beijing Tokyo Art Projects, Prayer
Beads and Brush Strokes, 26 July - 10 October
2003.

王光樂

水磨石 2003.3

油彩 畫布

2002-2003年作

簽名：王光樂（畫背）

來源

現藏者直接購自藝術家

亞洲 私人收藏

展覽

2003年7月26日 - 10月10日「念珠與筆
觸」北京東京藝術工程 北京 中國

What is time? This seemingly simple question has baffled countless scientists and philosophers, and no one can offer an absolute answer to date. Time is a familiar part of our daily experience. Yet, it is the most elusive concept in the world. Tang dynasty poet Li Bai wrote in his poem *Preface to the Feast in Peach and Plum Garden on a Spring Night*, "Time is a passenger that travels through hundreds of aeons. Life is in a constant state of flux – it is but a dream.

How many joyous days are left for us to enjoy?" Time is intangible. Civilisation began with following the sun and other celestial objects to observe the passage of time. With the advancement in astronomy and horology, we have evolved into the modern society that worships efficiency. Wang Guangle reverts time to a subjective feeling. He keenly captures the nuanced relationship between time and light with the painting medium. His epiphanies are crystallised in the work *Terrazzo 2003.3* (Lot 3).

Wang Guangle started representing time with light in his 2000 graduation work *Afternoon* (Fig. 1). This pentptych depicts a ray of light entering an empty through a gap in the curtains. Even though this work widely diverged from the mainstream aesthetics of Social



Fig. 3 Giacomo Balla, *Street Light*, 1909, The Museum of Modern Art, New York, USA
© 2016 Artists Rights Society (ARS), New York / SIAE, Rome

圖 3 莫巴拉《路燈—光的研究》1909年作 美國 紐約 大都會博物館藏



1933-4

Realism in the academy, Wang Guangle took the risk of not being able to graduate and faithfully recorded that moment, "It was quiet, idle, and empty – perhaps these were the inherent qualities of life itself. A ray of light shone on the floor. Perhaps you might be busy, but I had plenty of time. That was why I expressed that moment." After he graduated, he painted another group of *Afternoon*. In this work, the ray of light falls on the terrazzo on the floor (Fig. 2) – it replaces the empty room as the visual cue that defines the space. In the process of executing this work, Wang Guangle realised that painting the ray of light only took an afternoon. Yet, painting the sophisticated texture of the terrazzo could consume up to an entire month. The monotonous act of painting this repetitive pattern gave him new insights in the sense of time. This experience inspired him to pursue the *Terrazzo* series, "Terrazzo is a tacky and unfashionable material for the floor. I use it as a symbol to represent my circumstances. I wanted to devote my all my efforts to paint it. Serendipitously, I discovered an entirely new image. Currently, I still paint the terrazzo to indicate that "Life is here". The only difference is that, it points to many different "nows" temporally." *Afternoon* represents a specific time in a three dimensional space by defining it within a particular scene. *Terrazzo 2003.3* retains the depiction of light as the subject matter, but the narrative of a concrete place has been removed. In this work, time is felt in a more unadulterated manner. At the same time, it is also a record in which the viewer can experience the lengthy process of the artist creating this work.

Terrazzo 2003.3 naturalistically captures the sense of movement in light that cannot be seen with the naked eye. Wang Guangle's visualised his feeling of the passage of time with this painting. His later works from the *Terrazzo* series focus on depicting light by materialising the concept itself. The nuanced depiction of light seen in *Terrazzo 2003.3* is a rare specimen – it is a watershed moment in this series. It inherited the quantum leap in understanding time found in *Afternoon*. It is also a prelude to his exploration of light in the later works from *Terrazzo* series. It is evident that this work is an significant milestone – it marks an important turning point in Wang Guangle's artistic career. Futurist painter Giacomo Balla's expression of light in *Street Light* (Fig. 3) is boisterous and intense. It stimulates the viewer's visual experience. The V-shape lines in complementary colours endlessly radiate from the light bulb at the centre. Not only does it champion the sense of speed that the industrial age worshiped, it also demonstrates the Western concept of time, which progresses forward in a linear fashion. When Wang Guangle painted the terrazzo, he paid special attention to the treatment of light and subtle change of colour temperature in its texture. The glow in the centre does not have a define edge – it is between diffusion and focusing. This treatment is similar to the intersecting rays of light in Chu Teh Chun's paintings (Fig. 4). It echoes the cyclical concept of time in Chinese philosophy. Viewers are guided to experiences time in its transitional state of contraction and dilation.

When Xu Beihong was expounding on the direction of Chinese modern painting, he said Chinese literati paintings "emphasize poetic conception, but don't value realistic portrayal" while in Western painting, "if realism is pushed to its limits, it becomes uninteresting". Wang Guangle demonstrated how the two polar opposites can coexist in perfect equilibrium. Viewed from a distance, *Terrazzo 2003.3* can be

considered as an abstract work. Upon close examination, the viewers are astonished by its naturalistic details. Under normal circumstances, the terrazzo material is usually on the ground being viewed from above. Wang Guangle transposed this materially vertically on the canvas so it can be viewed at the eye level. The artist mentioned that he did not require photographic reference when he painted Terrazzo. All he needed was to focus both physically and mentally on the brush. Wang Guangle has ritualised his painting practice so much that the image of the terrazzo is etched in his mind. Every grain on the material is meticulously depicted. Even the variation of colours in the concrete is faithfully represented. This trial of perseverance and patience is a meditation on the comprehension of time.

Wang Guangle obsessively magnified the amazing details in the terrazzo. He resolutely painted every little grain until they are assembled into a powerful image. Its allure is comparable to Yayoi Kusama's Infinity Net. Her net engulfs everything. The impressive spatial effect draws the viewers into her illusory experience. On the other hand, the intoxicating space in *Terrazzo 2003.3* entices the viewers to travel back in time – it is similar to the way lost memories surface when one looks at old photographs. When Wang Guangle was young, he observed his uncle, who was a mason, process the terrazzo. He thought the material was exquisite at the time. It was not until much later when he grew up did he realise that terrazzo had been phased out of usage. *Terrazzo 2003.3* is the artist's personal connection to his first aesthetic experience. Wang Guangle transcended this ordinary material into a vehicle of aesthetic that is filled with poetry. This concept parallels Xu Beihong's idea of beauty, "The beauty of a thing may rest in its nature or in its image. To be truly beautiful, it must be beautiful in both. The beauty of a thing's image can be discovered by observation; the beauty of a thing's nature is discovered through feeling. Its Dao and its virtue will sometimes be merged as one"

Wang Guangle is a member of a contemporary art collective for young artists named N12. The group was founded in 2003 to facilitate a self-financed exhibition for the 12 graduates from the China Central Academy of Fine Arts. The statement of the show was "Painting to the 12th power. 12 participants in the exhibition. 12 different styles of paintings. No unifying theme. Discover the possibilities of painting are to the Nth power." It represented the desires of young Chinese artists to pursue their individual voices. The members of this group include Qiu Xiaofei, Song Kun, and Liang Yuanwei. Out of the myriads of mundane objects, Wang Guangli chose the terrazzo as a subject matter. His amazing power of observation is unmatched among his peers. Xu Beihong explained the importance of observation for an artist, "Art is the embodiment of wisdom. Wisdom comes into play especially in our ability to observe, and to trim away (to select and reject). When observation is perfected, you can achieve harmony of colour. With the ability to frame your composition, you can use just a part of the whole, and you can also find a painting in anything; there's no end to what you can do." In this regard, Wang Guangle's achievement is undeniable. His phenomenal acuity earned him an irreplaceable position among the great artists who were born in the 1970s. *Terrazzo 2003.3* demonstrates how he bridged the chasm between abstraction and representation with his ground-breaking artistic form. It subverts the conventional dichotomy and opens up new dimensions for the painting medium.



Left to right
由左至右：

Lot 3

Fig. 4

Chu The-Chun, No. 312, 1969, Christie's Hong Kong, 28 May 2016, Lot 32

圖 4

朱德群《第 312 號》
1969 年作 佳士得香港
2016 年 5 月 28 日
編號 32

何謂時間？這道看似簡單的問題歷經無數科學家和哲學家的奮力研究，至今仍然沒有一個絕對的答案。可以說，時間是我們最熟悉不過的日常感受，也是世上最難以捉摸的東西。李白《春夜宴從弟桃花園序》詩云：「光陰者，百代之過客也。而浮生若夢，為歡幾何？」，時間無形無相，人們最初從晝往夜來、日月更替等自然光影變化裡察覺時間流逝，進而研究天文曆法、計時儀器，才演化成追求效率的現代社會中，無止境被追逐的時分秒與年月日。王光樂將時間還原成最直觀的感受，他敏銳地捕捉到時間與光的微妙關係，以畫為媒，將體悟凝聚於《水磨石 2003.3》(Lot 3)。

王光樂以光線表現時間的手法最早可見於 2000 年的畢業作品《午後》(圖 1)。這組五聯作從不同角度描繪一縷光束穿透窗簾縫隙，進入暗無一物的室內。雖然畫作與當時學院主流的社會現實主義審美觀大相逕庭，可是王光樂冒著無法畢業的風險，也要以畫筆忠實地紀錄一剎那：「靜謐、無聊、虛空，人性裡固有的那麼一刻 [...] 地上正好有一束陽光，你可能很忙，那一刻就過去了，我有大把時間，要表達的就是那一刻。」。畢業後，王光樂畫了另一組《午後》，這次的光線落在水磨石地面之上(圖 2)，取代昏暗的空內成為空間的主體。在作畫的過程中，王光樂發現繪畫光束只需要一個下午，但再現水磨石複雜的紋理卻能花上整整一個月。看似單調的重複動作讓他感悟《午後》之外另一番對時間的體會，開始創作「水磨石」系列：「水磨石是一種又土又過時的表面，我把它做作我自己處境的象徵。我想我就死心塌地地開始畫它。寬慰我的是，這樣我居然得到了一個全新的畫面。現在我畫水磨石的意義還是『生活在此處』，只是它指向的更多是時間性『此時』。」《午後》透過場景呈現特定時間在三維空間內的表象，《水磨石 2003.3》保留對光的描繪，但移除了場景敘述，時間以更純粹的方式被感知，同時體驗於藝術家漫長的創作過程當中，作品便是這一過程的具體紀錄。

《水磨石 2003.3》寫實地捕捉肉眼看不見的光之動態，視覺化王光樂對時間流動的感受，後期的水磨石系列則改以造型化的概念來描繪光。《水磨石 2003.3》中對光的刻劃方式較為稀有，無疑是系列中的一道分水嶺。上承《午後》在理解時間上的一次跳躍，下啟後來其他水磨石對光的探索，使這幅畫作成為王光樂藝術生涯中重要轉折時刻的里程碑。未來主義藝術家莫巴拉的作品《路燈—光的研究》(圖 3)中光的感覺既張揚又激烈，刺激著觀者的視覺，以互補色彩構成的 V 形線條源源不絕地從中央的燈泡以輻射狀向四周迸發。既

歌頌莫巴拉推崇的工業時代獨有之速度感，也表現了西方認為時間是不斷單向地往前延伸的線性時間觀。而王光樂於描繪紋理時加入細膩的光感和色溫變化，中央處的光量沒有明顯的軌跡，介乎於擴散與聚集之間，一如朱德群作品（圖 4）中交錯往復的光線形態，呼應中國哲學周而復始的循環時間觀，引領觀者於聚散之間體會時間。

當論述中國現代繪畫的方向時，徐悲鴻曾言傳統文人畫「主張氣韻，不尚形似」，可是西方的「寫實主義太張，久必覺其乏味。」王光樂展現了兩者完美調和的可能，遠觀之下，《水磨石 2003.3》的意境使其像幅抽象作品，然而在近看時，觀者又會被極迫真的寫實細節所震撼。王光樂則將日常中被人俯視的水磨石地板，轉化成在畫布上被直視的對象。他曾提及繪畫水磨石不用照片的輔助，只需把身心都專注在筆尖之上。藝術家近乎儀式性地日復一日在畫布上重塑早已了然於心的水磨石形象，嚴謹地描繪每粒形狀不一的小石子，甚至忠實地再現間隙中水泥不均勻的顏色，如此考驗耐力與毅力的過程好比一次又一次的體悟時間的修行。

水磨石的局部被王光樂近乎偏執地放大，不斷重覆描繪小石子直至它們組成張力十足的平面，引人入勝的魅力一如草間彌生的《無限之網》。草間筆下的巨網包圍一切，以攝人的空間效果表達他人看不見的幻覺經驗。而《水磨石 2003.3》令人沉醉的空間，則有如打開一扇回溯時光的窗口，好比人們觀看老照片時會湧現串連時地人的記憶。小時候的王光樂看著身為水泥匠的叔叔處理水磨石，當時他覺得這種石材很漂亮，長大後卻發現水磨石日漸被淘汰。《水磨石 2003.3》正正連結了王光樂最初對美的感受，把現實中平平無奇水磨石昇華為充滿詩意的獨特美學載體，正如徐悲鴻曾言：「物之美者，或在其性，或在其象。至美者，必性與象皆美；象之美，可以觀察而得，性之美，以感覺而得，其道與得有時合而為一。」

王光樂是當代年輕藝術家小組 N12 的成員，小組的成立緣起於 2003 年一個由 12 名同屆的中央美術學院畢業生自資舉辦的展覽：「繪畫的 12 次方，12 個人參展，提供 12 種繪畫樣式。沒有統一的主題，但發現繪畫有 N 次方可能。」，代表著中國當代年青一代藝術家追求自我面貌的聲音，成員包括仇曉飛、宋琨和梁遠葦等。王光樂從眾多的日常之物中選取水磨石作為題材，敏銳的洞察力讓他的藝術與眾不同，誠如徐悲鴻所說：「藝術乃智之體現。智慧之作用尤在於能觀察，能剪裁（即切取）。觀察精，自能得色之和。能取景，則不特盡象之用，且無處無畫，應用莫窮。」王光樂在這方面的成就無容置疑，也讓他在 70 後藝術家家中擁有令人無法忽視的地位。《水磨石 2003.3》印證他如何使用新穎的藝術形式突破抽象與具象之間的鴻溝，顛覆兩者是二元對立的慣性思維，為平面繪畫打開新的維度。

Left to right
由左至右：

Fig. 1
Wang Guangle,
Afternoon No. 4,
2000 © Wang
Guangle Studio

圖 1
王光樂《午後之四》
2000 年作

Fig. 2
Wang Guangle,
Afternoon No. 8,
2003, Christie's
Shanghai, 26
September 2013,
Lot 35, Sold for CNY
1,300,000 © Wang
Guangle Studio

圖 2
王光樂《午後之八》
2003 年作 佳士得
上海 2013 年 9 月 26
日 編號 35 成交價：
1,300,000 人民幣



4

YOSHITOMO NARA

(JAPANESE, B. 1959)

Banging the Drum

titled 'Banging the Drum' (along the upper edge)

acrylic on wood

260 x 259.5 cm. (102 ³/₈ x 102 ¹/₈ in.)

Painted in 2007

HK\$7,500,000 - 11,000,000

US\$980,000 - 1,400,000

PROVENANCE

Galerie Zink, Berlin, Germany

Anon. Sale, Christie's London, 16 October 2014,
Lot 93

Acquired from the above by the present owner

EXHIBITED

Malaga, Spain, Centro de Arte Contemporáneo de
Málaga, Yoshitomo Nara + Graf: Torre de Málaga,
21 September 2007-6 January 2008.

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Nara: Nobody's Fool, 9 September 2010-2 January
2011.

LITERATURE

Centro de Arte Contemporáneo de Málaga,
Yoshitomo Nara + Graf: Torre de Málaga, Malaga,
Spain, 2007 (illustrated, p. 54).

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Complete Works Volume 1 - Paintings, Sculptures,
Editions, Photographs, Tokyo, Japan, 2011
(illustrated, plate B-2007-006, p. 234).

奈良美智

BANGING THE DRUM

壓克力 木板

2007年作

來源

德國 柏林 Galerie Zink

2014年10月16日 佳士得倫敦 編號93

現藏者購自上述拍賣

展覽

2007年9月21日 - 2008年1月6日 「奈良美智

+ Graf: Torre de Málaga」Centro de Arte

Contemporáneo de Málaga 馬拉加 西班牙

2010年9月9日 - 2011年1月2日 「奈良美智：

Nobody's Fool」亞洲協會美術館 紐約 美國

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2007年 《Yoshitomo Nara + Graf: Torre de

Málaga》Centro de Arte Contemporáneo

de Málaga 馬拉加 西班牙 (圖版, 第54頁)

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會美術館 紐約 美國 (圖版, 第153頁)

2011年 《奈良美智：作品全集 第1卷 - 繪畫，雕
塑，版畫，攝影作品》Bijutsu Shuppan Sha
東京 日本 (圖版, 第B-2007-006圖, 第234
頁)



Fig. 4 Utagawa Hiroshige, *One Hundred Famous Views of Edo, Night View of Matsuchiyama and the San'ya Canal*, 19th Century

圖 4 歌川廣重《名所江戸百景：真乳山山谷堀夜景》19世紀作

Banging the Drum



Since the Meiji Restoration took place more than a century ago, Japan has been pursuing social innovation and modernisation. After the massive import of modern art theories and aesthetics philosophy by Enlightenment theorists, a confrontation broke out between extreme conservatives and revolutionaries in Japan. With the ceaseless effort from generations of artist in the past century, a unique system of Japanese aesthetics developed based on the notion of "Conflict, Coexistence and Harmony." A contemporary artist born in the Post- War era, Yoshitomo Nara benefited much from the quick information exchange in a modern society and the opportunities to visit abroad. Therefore, compared to Japanese reformist artists in the past, Nara has a deeper and more comprehensive understanding of the motivation as well as the actual practices of the cultural coalition between the East and West. Nara's work is amiable and approachable by infusing the concepts of Western modern art with an open mind. Nara injects endless vigour into traditional Japanese art and creates a brand new artistic style of his own.

Banging the Drum (Lot 4) presents a mature style of Nara's works. He sketches the contour of the figure's head, eyes, body, limbs and the drum sticks with crisp lines to create a sharp contrast in the picture. The seemingly geometrical pattern that constitutes the body alludes to pure abstraction (Fig. 1), echoing with the modern art pioneer Paul Cézanne's concept of reconstruction of natural scenery and objects within a geometric framework. The works of famous modern sculptor Constantin Brancusi has an abstracted ovoid form (Fig. 2), like Cezanne, Brancusi also approaches his subject matters from a very introspective perspective to reduce all existential aspects, leaving the sculptural figure an abstract simplicity. By minimising the facial details, the sculpture's internal sensibility is heightened; similar practice can be noted in *Banging the Drum*. Although Nara paints through a Western medium, his usage of lines leaves the traces of an Eastern artist. It is not the technique of chiaroscuro that renders the vivid imagery of the little girl; it is the variation and fluctuation of lines that brings forth the life and texture of the subject. Such practice reminds us of the unique presentation of lines in Asian classic ink paintings, which further demonstrates that Nara has established a perfect balance and connection between the East and West aesthetics.

Yoshitomo Nara acknowledges that he was influenced by the naive painting style of Takeshi Motai, a 20th century illustrator of children books. Nara also had published illustration books and other related popular products. As a result, his works are often mistakenly identified as children's books or derivatives of Japanese manga. The reason is that viewers only superficially consider the similarities in the formal elements without understanding the origins of their styles. To label Nara as a Japanese manga artist would be an oversimplification of the Japanese visual history. The visual culture of Japan has long been influenced by the genes of Japanese traditional painting. Since the rise of Zen Buddhism in Japan during the Kamakura period (1185-1333), figurative art had already shifted from objective representations to a highly stylised depiction with exaggerated forms. For example, Sengai from the Edo period (1750-1837) painted figures that are completely unrestrained by conventions (Fig. 3). A few simple strokes would complete a highly reduced modelling. These simple figures are exaggerated, humorous, and light-hearted. It is obvious that the artist slighted realistic representations. His focus was on the mental processes of these characters and how their thoughts were expressed. *Ukiyo-e* prints

privilege a flattened picture plane as well as a high-contrast palette (Fig. 4) – this visual style had deeply influenced Yoshitomo Nara as well. Evidently, Nara inherited his artistic genes directly from traditional Japanese paintings. On the other hand, manga borrows more from the popular visual style of the Heian period and Kamakura period. Both of them are inspired by traditional Japanese paintings, and they had both successfully reinvented tradition and turned it into a contemporary visual language.

The contemporaneity of Nara's works is further signified by his particular choice of materials in addition to his unique design. He began to deconstruct and reconstruct the pictorial plane as early as the 1990s. He cut a piece of cloth into patches of different sizes; put them together on top of another layer before starting working on it. Hence Nara creates the wonderful play of light and shadow to the monotonous background. Combination of materials by chance and the crude texture may allude to repair and bandages, which bring out the idea of the healing of a wound that goes side by side with the lonely representation of the little girl, helpless, agonised and disappointed. In recent years, Nara further broadened the expressiveness of materials. In *Banging the Drum*, he paints on top of combined pieces of found construction planks. The rough surface of the wood planks is full of old nails marks and abrasions. Comparing to the soft and fragile quality of cloth, the used wood material unleashes a keen sense of masculinity. A striking architectural feel is created in the painting by the layered structure and its thickness, obscuring the boundary between painting and installation art, and at the same time it attracts the viewers' eye.

When Yoshitomo Nara was still in high school, he was obsessed with Rock and Roll music. He especially enjoyed Punk music for its anti-establishment attitude and spirit of freedom. During the 1990s, he was frequently invited to produce album cover art for famous bands such as, R.E.M., The Star Club, and Shonen Knife. In 2005, he made the album cover for the Japanese Punk band Bloodthirsty Butchers. The title of the album was precisely *Banging the Drum*. Two years later, Yoshitomo Nara cast a female drummer as the main character in his work and painted the *Banging the Drum* solely as a stand-alone piece of art. The background colour of this work is an unmodulated plane of green. The ambiguous setting adds prominence to the figure. The girl waves the drumsticks around intently with her eyes closed. Her demeanour is calm and at ease, which is drastically different from the wild actions of the typical rock drummer. Even though the viewers cannot actually hear the sound of her drumming, a sense of self-pity and lonesomeness is still conveyed through the image. The figure of a girl playing the drums to herself is juxtaposed with the jarring texture of the wooden board surface. It is a metaphor for the rebellious spirit of Rock and Roll. The uncompromising spirit expressed by the character mirrors the artist's strong sense of individualism towards his creative endeavours.

As a vehicle of catharsis, Rock and Roll music has an evocative power that is unparalleled by the spoken words or text. Its infectious spirit is able to bring audience from different backgrounds together. Nara harassed the power of music to heighten the sense of engagement and bring the viewers closer to his work. His signature painting style is concise and direct. The adorable characters express genuine emotions that are multi-dimensional. All of these elements come together to form an aesthetic that integrates the sentiments of both the East and the West. Yoshitomo Nara strives to development a visual language that is both profound and popular. It is no coincident that his works can captivate audiences from all walks of life.



Left to right
由左至右：

Lot 6

Fig. 3

Sengai, *Hotei (Budai)*
Pointing at the Moon,
circa 18th century,
Idemitsu Museum of
Arts, Tokyo, Japan.

圖 3

仙厓《指月布袋畫贊》
十八世紀作 日本 東京
出光美術館藏

日本從百年多前的明治維新以來一直追求社會的革新和現代化，一批啟蒙理論家由西方引入大量的現代藝術理論和美學思想，隨後日本在東西文化正面碰撞下曾出現過極端的傳統主義和西化主義對立，但經過百多年來歷代藝術家不斷努力探討，成功建立起「衝突、並存、融合」的獨特日本美學模式。奈良美智是日本戰後出生的當代藝術家，他受益於現代社會在資訊傳播和出國交流的便利和頻繁，對於東西文化融合的理由和實踐，比過去日本改革派藝術家顯得更為全面和自然。他的作品平易近人，以開放的態度學習西方現代藝術的長處，為傳統藝術注入新的活力，演繹出嶄新的個人藝術圖式。

拍品《Banging the Drum》(Lot 4) 屬於奈良美智的成熟期風格，他以明確的線條描繪出人物的頭部、眼睛、身軀、四肢和鼓的輪廓，畫面對比鮮明，乍看之下身體就像由幾何圖形組成（圖 1），體現出純粹的抽象美，正好呼應了西方現代藝術之父塞尚以幾何化再重組的方法去處理自然景物的觀念。現代雕塑大師布朗庫西的作品造型簡單優美（圖 2），同樣以主觀角度從客觀事物提取重要元素，對人物五官和頭部形狀進行抽象化處理，儘量減少細節的描述以突出作品內在的真實，這種特點可以在《Banging the Drum》中找到明顯的對照。雖然奈良美智以西方繪畫材料創作，可是在線條的運用上則表現出一位東方藝術家的習慣。小女孩的輪廓和立體感並非依靠明暗法呈現，而是透過線條的粗細變化來暗示出主體的起伏和質感，令人想起使用毛筆繪畫所產生的線條味道，證明了奈良美智能夠在東西美學觀念之間建立一個平衡和連接點。

奈良美智承認受過 20 世紀初兒童繪本畫家茂田井武的單純風格影響，而他亦曾經出版繪本以及大眾化的產品，因此作品容易被誤解為兒童畫或日式漫畫的變奏，主要原因是觀者往往只簡單對照兩者在造型元素上的類近，並無深入了解風格的來源。其實無論奈良美智還是日本動漫作者，在民族的視覺習慣上均深受日本傳統繪畫的基因影響，因為日本自鎌倉時期禪宗大盛開始，水墨畫中的人物造型已經出現寫意誇張的表達，擺脫客觀形象的約束，如江戶年代的仙厓 (1750-1837) 筆下人物完全不受法度約束（圖 3），均是以寥寥幾筆就完成了高度概括化的造型，帶有誇張、惹笑、輕鬆的特質，簡單直接而格外生動，可見藝術家輕視客觀的寫生，而注重人物內在情緒變化和流露。另外，「浮世繪」版畫的典型平面化處理和鮮明的色彩對比（圖 4），亦深深地影響著奈良美智。由此可見，他的藝術元素源頭直指日本傳統繪畫，而漫畫則更傾向從平安末期到鎌倉時期盛行的繪卷格式學習，兩者均從傳統藝術中找到靈感而成功轉化為現代的視覺語言。

奈良美智的繪畫除了造型上的獨特外，他對材質的個人演繹進一步強化其作品的現代性。早在 1990 年代他已開始對畫面進行解構，先把畫布剪為大小不一的碎片，然後再拼貼於另一張完整的底版上才進行創作，令單純的背景在視覺上增添一層微妙的色澤和光影變化。碎片的不規則組合加上粗糙的質感，令人聯想到補丁或者繃帶的功能，帶出一種受傷過後並正在復原中的感覺，配合了不同畫中小孩的孤身隻影，巧妙地傳達出痛苦、孤獨、無助和失望之情。奈良美智在近年的作品中開拓了材質的表達能力，他在《Banging the Drum》中選擇使用過的建材木板來拼合一個完整的畫面，沈重的木板表面佈滿舊有釘痕和破損之處，對比碎布的柔軟與脆弱，破舊卻堅實的木板散發著無比剛陽之氣，平行層疊的結構，令本來平面的作品產生一種宏大的建築感，模糊了繪畫和裝置藝術的邊界而增加閱讀的趣味。

奈良美智在學生時代已經沈醉於搖滾樂，特別愛好龐克的反建制和崇尚自由的精神和風格。到了九十年代，他曾受到著名樂隊如 R.E.M.、The Star Club 和 Shonen Knife 的邀約創作唱片封套。他在 2005 年為日本新龐克樂隊 Bloodthirsty Butchers 的創作封套，而唱片的名稱正是《Banging the Drum》。兩年後，奈良美智同樣以打鼓的女孩為主角，創作了是次拍賣的純藝術作品《Banging the Drum》。木板畫上的背景只有一片虛空的綠色，一個不明確的環境安排令人物更為突出。女孩孤獨地揮動鼓棍，緊閉雙目神情投入，動作顯得相對地輕鬆自在，未見搖滾樂鼓手一貫的狂野表現。雖然觀眾無法真正聽到每下敲擊鼓皮的聲音，但卻能隱隱地感受到一種顧影自憐的寂寞。一個孤芳自賞的女孩身影，配合不加修飾的粗獷木板表面，暗自宣示著一種搖滾樂的反叛、自我和不妥協的精神，反映一個藝術家在創作上的獨立意識。

搖滾樂作為宣泄情感的工具，本身具備超越語言文字的感染力和國際性，奈良美智藉音樂拉近了觀眾對作品的距離和投入感。他那標誌性的簡潔明快繪畫風格、誇張可愛的人物造型和豐富立體的情感表達，結合成一種兼具東西方品味追求的藝術風格。奈良美智致力尋求一種雅俗共賞的形式，難怪他的作品能夠風靡國際，緊扣不同背景和年齡觀眾的心。

Left to right
由左至右：

Fig. 1
David Smith, *Zig IV*, 1961 © Estate of David Smith/
Licensed by VAGA,
New York, NY

圖 1
大衛·史密斯《鋸齒 IV》1961 年作

Fig. 2
Constantin Brancusi, *Portrait of Nancy Cunard*, 1928-32 ©
2016 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 2
布朗庫西《南茜·庫納德肖像》1928-32 年作



5

YOSHITOMO NARA

(JAPANESE, B. 1959)

Magic Hand

signed with artist's signature; titled 'magic hand' in English; dated '94' (on the reverse)

acrylic on canvas

100.5 x 100.3 cm. (39 5/8 x 39 1/2 in.)

Painted in 1994

HK\$5,500,000 - 6,500,000

US\$720,000 - 840,000

PROVENANCE

Hakutosha, Nagoya, Japan

Anon. Sale, Christie's Hong Kong, 27 November 2010, Lot 1033

Acquired from the above by the present owner

EXHIBITED

Nagoya, Japan, Hakutosha, Yoshitomo Nara
lonesome babies, 5 April-14 May 1994.

Gunma, Japan, Gunma Museum of Modern Art,
Gunma Youth Biennale 95, 22 July-27 August 1995.

LITERATURE

Hakutosha, Yoshitomo Nara *lonesome babies*, exh. cat., Nagoya, Japan, 1994 (illustrated, unpagged and on exhibition postcard).

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奈良美智

MAGIC HAND

壓克力 畫布

1994年作

藝術家簽名 (畫背)

來源

日本 名古屋 白土舍

2010年11月27日 佳士得香港 編號1033

現藏者購自上述拍賣

展覽

1994年4月5日 - 5月14日 「奈良美智

lonesome babies」白土舍 名古屋 日本

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Shuppan Sha 東京 日本 (圖版, 第
P-1994-016圖, 第102頁)



Fig. 2 Constantin Brancusi, *Mlle Pogany*, 1913, Museum of Modern Art, New York, USA © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris
Credits: Digital image, The Museum of Modern Art, New York/Scala, Florence

圖 2 康斯坦丁·布朗庫西《波嘉尼小姐像》1913年作 美國 紐約 現代藝術博物館藏



Widely recognised as one of Japan's pre-eminent artists and praised for his sweet yet spiritually independent portrayals of solitary figures and animals, Yoshitomo Nara paints with soft colours, brimming black lines and deliberate roughness echoing the spontaneity and vivacity of children's paintings. In their simplistic exterior but brimming with remarkably complex sentiments, his works are deliberately deceptive. Despite some stylistic similarities with saturated colours, animation and fantasy which the average devotee of contemporary arts and those wholly unfamiliar still succumb to the ease and comfort of Nara's works, he has frequently stated that his works are not direct reflections of these contemporary art genres. The disconnected or troubled youth of today, similar to solitary children of newly minted working class families in the post-war economic development, very much like Nara himself, derive acutely personal connections to Nara and his works, as if Nara's artworks are direct manifestations of their outlook. The accessibility and recognition of his paintings by a wide breath of audiences thus establishes Nara as part of contemporary pop culture itself. *Magic Hand* (Lot 5) of 1994 is an excellent demonstration of a clear expression of emotion that appeals to the audiences, drawing every person to revisit the past experiences relevant to Nara's depicted subject.

Magic Hand is at first glance rough and simplistic yet upon longer consideration is filled with discreet layers of colour and shapes reminiscent of an artist thoroughly deconstructing an image to its simplest and most truthful existence. Nara's application of highly textured, dry, severe black lines carve out the figure, and the background is at once calligraphic and animated like manga, a literary form prevalent in Japan's culture since 1945, of which Nara is an avid reader. The figure is subtly abstracted and simultaneously bound by the outlines into individually coloured fundamental geometric shapes; her dress is triangular, her legs and dollar bill are rectangular, like basic building blocks in an approach that calls to mind Paul Cézanne's work (Fig. 1). In a similar manner, Constantin Brâncuși attempted to distill his images and remodel their essence through elegant geometric simplification. In his works, the facial features of the figure are abstracted and their proportion distorted (Fig. 2). He once stated: "what they call abstract is what is most realistic. What is real is not the appearance, but the idea, the essence of things." The exaggerated facial features of the figure, the upturned eyes in particular, recall the facial features of figures depicted in Ukiyo-e prints during the Edo era (Fig. 3). Through deforming, exaggerating, simplifying and abstracting objective images in their works, these artists, like Nara, invariably manifested their inner self.

Nara re-creates a familiar moment in time in the wondrous *Magic Hand*, a young girl picks up the dubious 10,000 dollar bill with an extended artificial arm. Clothed in a red dress with three gold buttons, her underwear peeks through innocently, giving away her young age and naivete. Yet fearlessly playful and knowingly breaking the rules, she is not preened, her dress splattered in black,

red and yellow paint as if she has been scavenging the grounds for souvenirs. Standing with her bowed head, her hair neatly parted and tucked behind her ears, her legs clasp tightly in nervousness as she concentrates on her task at hand. Pleased with her success, her small lips curve into a smile. The audience cannot help but smile at the seemingly mundane and trite task, lauding her in her success while amused at the simple pleasures children find. Picking up a stranger's lost bill conveys a contemplative skepticism, the excitement in treasure hunting clearly worth more to the girl than the monetary value of the cash. She is a reflection of the moral lesson taught to us all: refrain from taking what is not ours, even though pocketing it brings promises of new toys and sweets. This mental struggle is beautifully illustrated in the use of a gadget and not her bare hands as though it was just a bit poisonous, a forbidden and tasty fruit.

Nara's upbringing tinged with animation, pop culture and interest in childhood experiences, has invariably shaped the unique stylistic qualities in his works in the very same way as the pioneers of modern artistic expression of the 20th century. The deliberate lack of technical skills brought forth from his studies is misleading as *Magic Hand* also reveals a skillfully balanced composition seen in the parallel curvature of the girl's head and the green apparatus and the harmonized compilation of subtle shapes. His limited and overlapping palette also aids in the cohesiveness of the composition and becomes a guide for the viewer's eye, articulating depth in a unique and effective manner. Orange, greens and reds are not only seen in its main applied section but also scattered in the legs, dress and as glowing sparks of light in the dark space, drawing the viewer methodically further into the depths of the protagonist's world and filling it with memories of our own.

Vibrant and visually captivating, *Magic Hand* demonstrates a constant exploration of human emotions, reawakening sentiments and experiences from our past. There is a harmony of angst, happiness and the complexity of human psychology, packaged in Nara's sweet integration of visual associations universally prevalent to the contemporary era. Nara's iconic young subjects effectively represent the very youth of each individual. His ability to appeal to the masses, his embrace of common scenarios and the easily recognisable figures powerfully indicate Nara's prowess as a communicative artist and a leading contemporary figure of the 21st century.



Fig. 1
Paul Cezanne, *Mont Sainte-Victoire*, 1904-06, Kunsthaus Zürich, Switzerland
圖 1
保羅·塞尚《聖維克多山》瑞士 蘇黎世 蘇黎世美術館藏

奈良美智是日本當代重要的藝術家，以可愛、具獨立精神的人物肖像畫見稱。作品運用柔和的色彩，豐盈的黑色線條來勾勒人物肖像，畫面有刻意營造的原始粗糙感，仿兒童繪畫的純真、自發和活潑的表達風格。作品看似純真簡單，但隱藏著極為複雜的情感元素和美學意義。奈良美智一再強調他的作品不同於以濃烈色彩、動漫風格掛帥的日本當代藝術，即使兩者有若干風格上的雷同。不論是熟悉還是不熟悉日本當代藝術的觀賞者，都會深深著迷於奈良美智的作品，喜愛他那溫和寬厚、能引來共鳴的人物形態。新一代青少年，他們就像戰後經濟起飛時新興工人階級家庭中的孩子一樣，孤獨，對社會感到疏離，心中充滿困惑，一如奈良美智所感受和經歷，所以他們對奈良美智的作品有深切的共鳴，認為畫中主角表達了他們最深刻的感受。因此之故，奈良美智的作品能獲得如此廣大的觀眾認同及迴響，奠定了他在日本當代藝壇、大眾文化中不可動搖的地位。1994年創作的《Magic Hand》(Lot 5) 明確呈現了奈良美智作品感動人心的力量，透過畫中主角及故事，讓每個人能夠重溫 and 回憶過去的經歷，反思人生。

乍看下，《Magic Hand》的筆觸看似粗糙簡單，但仔細觀察便會發現作品有細膩的色彩層次和色塊，令人聯想到藝術家在創作過程中，是如何把圖像解構、還原為最原始、最真實的存在形態。奈良美智熱愛日本漫畫，作品也有若干的動漫風格，如作品往往運用具質感的乾筆，皴擦畫布；粗黑刺目的黑色線條勾勒人物造型；背景有書法式的筆觸和動感，一如自1945年起盛行於日本社會的漫畫作品的表達方式。粗黑的輪廓線巧妙地使人物形像變得更抽象，轉化為各種色彩的幾何塊面，但似乎又把色彩塊面緊緊的組合起來，使它們融為一體。畫中的小女孩，她的衣服是三角形的，她的雙腿和紙幣是矩形的，如同小孩用積木堆砌起來的圖形，也使人想起現代繪畫之父保羅·塞尚的表現方式(圖1)。現代雕塑家康斯坦丁·布朗庫西也企圖從物像提煉找出基本精要的幾何元素，把物象簡化為優雅的線條和幾何圖形，把人的外形幾何化，甚至把五官簡化，改變了原來的比例，呈現嶄新的感官體驗(圖2)。布朗庫西曾自述：「那能簡化成抽象的東西，事實上是最真實的。最真實的並非是外表，而是理念，就是事物的精髓。」誇張的五官造型，特別是眼睛向上翹起的描繪，跟江戶「浮世繪」版畫風格十分接近(圖3)。這種傾向表現主義的風格強調藝術家從感官、情緒、想像力、夢幻等多方面主觀的心靈世界出發，表現自我感受和主觀意向，藝術家通過作品來表現個人的感覺或者內心活動，他們對客觀物件進行變形、誇張、簡化、抽象，以表現內在最真摯的心理。

奈良美智在《Magic Hand》中重現了一個讓人熟悉的時間瞬間，作品中的小女孩用可延長的夾子撿起一張奇特的萬元大鈔；她穿著一件紅色連衣裙，上頭繡著三枚金鈕扣，露出內褲，神情意態都顯得純真無瑕，都在訴說著她的年輕與天真。然而，純真的小女孩也是調皮慧黠，她身上的衣服透露出她無所畏懼嬉戲，故意打破規則，衣服上濺污黑色、紅色和黃色顏料，好像不久前才四處在馬路上找可以帶回家的紀念品。她站著，頭微微低垂，頭髮一絲不苟梳到耳朵後面，合攏的雙腿象徵她的害羞含蓄，專注於眼前的工作；小嘴雙唇微微上揚，意味她對自己的任務很滿意。儘管她的工作單調乏味又簡單瑣碎，卻能引起觀者的會心微笑，一面讚美她的成就，一面笑看孩子的天真率性，能在平凡的工作中自得其樂。奈良美智巧妙地表達一種思考性的猜疑主義，小女孩隨地拾起陌生人遺失的鈔票，對她而言，發現新事物似乎較拾到鈔票和致富更值得喜悅。她的純真無邪，似乎是對成年

Fig. 3
Chokosai Eisho,
Contest of Beauties
in the Pleasure
District: Midoriki from
the Wakamatsuya
Establishment, 1975-
76

圖 3
鳥高齋榮昌《遊廓的選
美大賽: Wakamatsuya
的 Midoriki》1975-76
年作





Lot 5

人的一堂道德課訓練：不要拿不屬於我們的東西，儘管將鈔票納為己有就能夠買新玩具和糖果。這種心態在作品有很巧妙的呈現，小女孩不是用雙手去撿拾鈔票，而是用了伸展的小工具，彷彿那張紙帶有毒，是香甜多汁的禁果。

20 世紀藝術的先鋒作品，以及圍繞著奈良美智成長過程的動畫、流行文化及他童年的興趣，均塑造了他獨特的表現風格和藝術形態。有的評論者認為他沒有專業藝術家的精湛繪畫藝術，這種說法是誤導的，《Magic Hand》一作就很好的拆解這種迷思，作品有非常巧妙的平衡構圖，女孩的頭部和綠色小工具都呈彎曲線；鈔票和小女孩的身軀則分別呈垂直線，組合微妙。他用極低限的單系色彩，有時重疊的用色，更將整體圖像凝聚在一起，引導觀眾的目光，呈現深特的深度。橙色、綠色和紅色的色彩是整個畫面的主調，也同時散現在現，在女孩腳上、裙子上也看得到，背景光點在黑暗中閃爍，彷彿我們也融入了她私人的小世界，被創意和回憶環繞著。

《Magic Hand》的圖像充滿視覺活力，不停探索人物的感情世界，重新喚起每個人過去的情緒和生活經驗。奈良美智的作品情感豐富，包含了個體的焦慮和幸福、人性的複雜心理，所有元素都和諧地融合在一起，視覺表現力和藝術內涵都能和當今國際藝術接軌。奈良美智的圖象具獨特性，有效地代表所有人年輕的精神狀態，因此他的作品能吸引群眾，能觸及社會各個層面，這都充份表現藝術家是一位面向群眾、能以藝術和群眾溝通，無怪乎他能成為 21 世紀當代具影響力的重要藝術家。

6

YAYOI KUSAMA

(JAPANESE, B. 1929)

Cloud Considering

titled in Japanese; signed 'Yayoi Kusama' and 'YAYOI KUSAMA' in English; dated '1991-92' (on the reverse of each)

acrylic on canvas, diptych

each: 162 x 130 cm. (63 x 51 1/8 in.)

overall: 162 x 260 cm. (63 x 102 3/8 in.)

Painted in 1991-1992

HK\$18,000,000 - 26,000,000

US\$2,400,000 - 3,400,000

PROVENANCE

Private collection, Asia

The work is accompanied by a registration card issued by the artist's studio

EXHIBITED

Tokyo, Japan, Yayoi Kusama - Bursting Galaxies, The Sogetsu Art Museum, 21 September-31 October 1992.

Niigata, Japan, Yayoi Kusama - Bursting Galaxies, Niigata City Art Museum, 7 November-13 December 1992.

LITERATURE

Committee of the Exhibition of Yayoi Kusama, Yayoi Kusama, exh. cat., Japan, 1992 (illustrated, p. 99).

草間彌生

雲的思考

壓克力 畫布 (雙聯作)

1991 - 1992年作

簽名: Yayoi Kusama ; YAYOI KUSAMA (每件 畫背)

來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

展覽

1992年9月21日 - 10月31日「草間彌生 - 爆發的宇宙」草月美術館 東京 日本

1992年11月7日 - 12月13日「草間彌生 - 爆發的宇宙」新潟市美術館 新潟市 日本

文獻

1992年《草間彌生》草間彌生展執行委員會 日本 (圖版, 第99頁)

Yayoi Kusama began painting since she was young despite strong objections from her family and the restraints of the conservative climate of the Japanese society at the time. She yearned for an environment in which she could have more freedom. In 1957, her wish was granted when she went to the United States, first to Seattle and then to New York where she settled the following year. Opportunities were abundant in Post-War New York which was one of the most progressive art centres in the world; even so, many artists remained undiscovered and eventually sank into



Fig. 2 Jean Dubuffet, *Contrepoint aux outils*, 1964, Christie's London, King Street, 28 June 2011, Lot 49, Sold for GBP 1,189,250

© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 2 杜布菲《Contrepoint aux outils》1964年作 佳士得倫敦國王街 2011年6月28日 編號 49 成交價: 1,189,250 英鎊



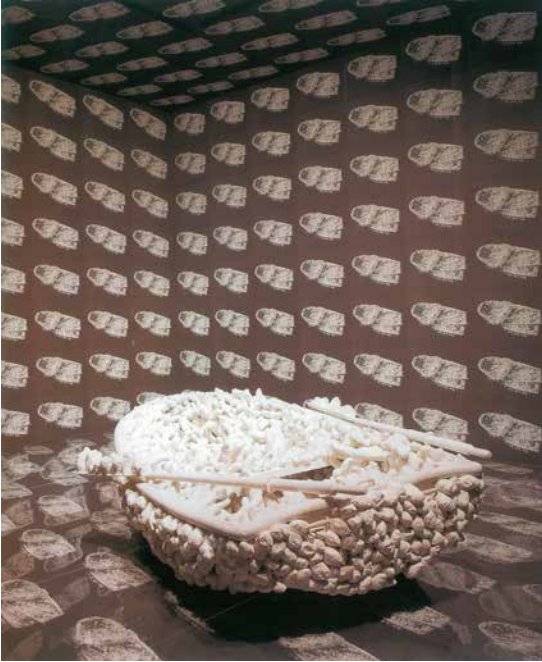


Fig. 1
Installation view
of Yayoi Kusama,
*Thousand Boats
Show*, 1963 © YAYOI
KUSAMA

圖 1
草間彌生「千舟連翻」
展覽現場 1963 年作

with closely packed white ovoid forms. The walls and ceiling surrounding the boat were covered with 999 photographs of the boat itself. (Fig. 1) Entitled *Aggregation - One Thousand Boats Show*, this dizzying effect in the space ushered in a new mode of expression in installation art. Kusama recalled in her autobiography:

"A few years later, when Andy¹ papered the ceiling and walls at the Leo Castelli Gallery with silkscreen posters of a cow's face, it was plainly an appropriation or imitation of my *One Thousand Boats Show*."

During the 16 years Kusama spent in the United States, she built her career with painting the *Infinity Net* series and established the use of polka dots and nets as her signature iconography. After she returned to Japan in the early 1970s, she focused her efforts on literature and writing. It was not until the late 1980s that she returned to visual arts in full force. During this period, she painted organic imagery on large scale polyptychs. Painted in 1991 to 1992, *Cloud Consideration* (Lot 6) belongs to this important period. Kusama constructed a space beyond reality with her iconic polka dots - not a sliver of the canvas's surface is left untouched by this omnipresent visual treatment.

The rope - like structures in *Cloud Considering* are composed of countless polka dots that vary in size. The strands of circles appear like squirming micro-organisms teaming under the lens of a microscope. As these micro-organisms multiply infinitely, their amorphous forms perfectly echo the nebulous quality

obscurity. Kusama faced the challenge of a language barrier in her earlier years, as well as struggling with the high cost of living. She faced additional difficulties as Asian woman in an art circle that was largely dominated by white men. Nevertheless, these seemingly insurmountable obstacles did not deter her from becoming an artist.

Kusama hosted her first solo exhibition at the Brata Gallery in 1959. Her critically acclaimed *Infinity Net* series helped her garner support from artists such as Andy Warhol and Donald Judd. Judd began collecting Kusama's works at this first exhibition, later writing, "Yayoi Kusama is an original painter. The expression transcends the question of whether it is Oriental or American. Although it is something of both[...] it is not at all a synthesis and is thoroughly independent."

Kusama debuted her installation work in 1963. She covered a 10-foot boat

of clouds. Examples of using micro - organisms as representation of natural phenomena are expressed in Kusama's early works. (Fig. 4) To Kusama, these tiny polka dots also symbolise the boundless universe. She once said, "I wish to control these dots, so that I may measure the infiniteness of the universe from where I am. I wonder how deep do the mysteries of universe go. At the edge of the infinite universe, will there be more infinity?" also musing, "Our earth is only one polka dot among a million stars in the cosmos. Polka dots are a way to infinity. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environment." Pop artist Roy Lichtenstein, a contemporary of Kusama, also incorporated arrays of magnified Ben-Day dots into his works. His inspiration was drawn from the printing process and its emotionless and mechanical nature. On the contrary, the hand-painted polka dots of Kusama's *Cloud Considering*, with their small imperfections, emanate a vitality that demands singular attention. Starting with a single dot, Kusama encompasses deep contemplation on the individual, nature, and the universe in this masterful work.

Yayoi Kusama has always been interested in fashion. In recent years, she has been photographed frequently standing next to her works while wearing an outfit that mirrors its pattern. In 1968, Kusama once owned a fashion label under her own name which had a retail location and presence at Bloomingdale's in the "Kusama Corner" where her progressive fashion designs were displayed. 40 years later, Yayoi Kusama is taking over the fashion world again in an unprecedented scale. When the Whitney Museum in New York hosted a large retrospective exhibition for Kusama in 2012, the internationally renowned luxury brand Louis Vuitton collaborated with the artist to produce a series of accessories. Marc Jacobs, the artistic director at the time, was an art lover and was deeply moved by Kusama's creative power. Besides collecting her works, Jacobs was determined to invite her to collaborate, "[...] there's very much this Vuitton monogram and the spots from Kusama and to me both of them are endless but timeless and forever." The charisma of Kusama's polka dots is not limited to traditional media. It merges seamlessly into our lives and popular culture. Even the architecture of the luxury brand's flagship location on New York's 5th Avenue was "obliterated" by Kusama; the black and white polka dots that are similar to those in *Cloud Considering* ascended the walls like twisting vines, creating a spectacular sight to behold.

It has been half a century since Yayoi Kusama's polka dots made their debut, and yet looking at them from a contemporary perspective today, they still appear bold and progressive. *Cloud Considering* is not only a testament to Kusama's talent, but it is also a poem that celebrates her enthusiastic approach to life.

¹Kusama refers to Andy Warhol's *Wallpaper and Clouds* exhibition shown at the Leo Castelli Gallery on April 4th, 1966. The installation picture of this work can be seen in the book *Yayoi Kusama*, Phaidon Press, 2000. (p. 56)

Fig. 3
Bridget Riley, *Warm and Cold Greys, Sequence Study*, 1965, Christie's London, King Street, 28 June 2012, Lot 246, Sold for GBP 169,250 © Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London

圖 3
布里奇特·萊利
《Warm and Cold Greys, Sequence Study》1965 年作
佳士得倫敦國王街
2012 年 6 月 28 日
編號 246 成交價：
169,250 英鎊



Fig. 4
Yayoi Kusama,
Flower, 1956,
Christie's Hong
Kong, 24 November
2013, Lot 7185, Sold
for HK\$ 875,000 ©
YAYOI KUSAMA

圖 4
草間彌生《花卉》
1956 年作 佳士得香
港 2013 年 11 月 24 日
編號 7185 成交價：
875,000 港元

草間彌生自小起開始繪畫，家庭的強烈反對和日本社會的保守風氣等因素，都令她渴望尋覓更大更自由的舞台。在 1957 年她如願前往西雅圖，翌年遷居紐約。戰後的紐約是全球前衛藝術的中心，機會處處，但同時有不少藝術家未及成名，便已被湮沒於潮流中。草間彌生身處言語不通、物價高昂的環境，加上亞裔女性藝術家的身份，在當時由白人男性主導的藝術圈舉步為艱，幸而種種困難沒有打擊到她的決心。

她於 1959 年在布拉塔畫廊舉辦個展，憑「無限之網」系列在紐約藝壇聲名大噪。草間彌生極具原創性的風格獲得許多認可，相繼與安迪·沃荷和唐納·賈德等結為至交。賈德在草間的首次紐約個展便已經購藏她的作品，曾言：「這種表現技巧已經超越屬於東方還是西方這種文化性的質疑，它結合了雙方的特色。[...] 但那絕對不是風格的拼湊，而是草間自己累積出來的味道。」

1963 年，草間彌生首次發表裝置作品，她以密密麻麻的白色突起物覆蓋一艘十公尺長的小船，周遭的天花板與牆壁貼滿九百九十九張這艘船的攝影海報（圖 1），營造令人暈眩出神的空間。展覽名為「千舟連翩」，為裝置藝術的展示方式帶來新氣象，據草間彌生在自傳中回憶道：

「幾年後，沃荷¹發表了一個作品，用網版印刷的牛頭海報把李奧·卡斯帖利畫廊的天花板和一個牆全部貼滿，明顯就是在重覆或者是模仿我在『千舟連翩』展使用的手法。」

在旅居美國的十六年間，草間彌生的繪畫以「無限的網」系列為起點，奠定以圓點和網格作為個人標誌性的符號。她於七十年代初回流日本後，專注紙本及文學創作。直到八十年代末，才再度在油畫創作方面迸發全新創作力量。她開始創作尺寸較大的多聯畫，繪畫有機圖像，畫於 1991 至 1992 年的《雲的思考》(Lot 6) 正正來自這個重要時期。草間以著名的圓點筆觸構築這個迷人的虛幻空間，畫布不留一絲空隙，帶來鋪天蓋地的視覺震撼。



這種獨特的視覺特色其實源於自小困擾草間彌生的幻覺。在 1975 年回到日本後不久，她自願入往精神病院，並在醫院附近成立工作室繼續創作。她自小時候開始看到如夢似幻的畫面，圓點、網紋及各種各樣的圖案會突然出現，而且不斷在她眼前重覆、增生，把她和周遭事物包圍、湮沒。後來，草間彌生發現當自己重覆繪畫這些圖案，便能驅除幻象帶來的痛苦。非比尋常的經歷啟發草間彌生創造獨一無二的藝術語言。開拓全新的表現方式是從古到今藝術家們永恆的追求。法國藝術家杜布菲曾經因為找不到更顛覆、更創新的繪畫而擱下畫筆。後來他從一群未曾接受藝術教育的精神病人的創作中獲得全新體會，這些作品雖然質樸，卻散發一股完全發自內心，不受任何傳統束縛的強勁力量與情感。他將之稱為「原生藝術」，並展開長達四十多年的探索，不但大量收集和研精神病患的作品，又走訪各地拜會精神醫師。不僅改變他對藝術的看法，也啟發他的創作，例如著名的「鳴路波」(L'Hourloupe) 系列（圖 2）。「鳴路波」是杜布菲自創的文字，影射莫泊桑以精神瘋狂為主題的小說《心魔》(Le Horla)。據杜布菲所言，「鳴路波」是對日常性的質疑。這種質疑表現在畫布上，就成為了有如幻像般歪曲扭動的塊狀圖案。

杜布菲積極理解「原生藝術」創作者的精神世界，成就嶄新的藝術表現方式。他的藝術實踐建基於長時間的研究和觀察，反觀草間彌生的創作力量則發源於她的親身經歷。她把無序、非理性、沒有邏輯可言的幻覺經驗發展成系統的美學語言，而其中的關鍵便是藝術家稱為「自我消融」的創作方法：「一直做，一直做，連綿不絕地做，把自己融進這些表現物裡面，這就是我所謂的『消融』，意思是『讓自己的形體消融』。」她把出現在幻覺中的圓點延伸至現實，透過在《雲的思考》的畫布上反覆繪畫，將自己融入當中，找回精神上的平衡。畫中圓點經過大小和排列方向的變化組成層層重疊的迴圈，在觀者眼前不斷堆疊交錯，彷彿是個巨形的無限延伸空間，草間彌生強烈的潛意識透過圖像來暗示觀眾，將觀者拉進這片令人目眩的神秘世界，體會藝術家追求的「自我消融」，經歷前所未有的視覺體驗。這也許會令人聯想到歐普藝術的幻覺效果（圖3）。歐普藝術用嚴謹的科學設計來組合形狀與色彩，刺激觀者的視覺。然而，草間彌生的藝術並不是一種精準的計算，而是心緒的結晶。

《雲的思考》的條狀結構由無數大大小小的圓點組成，邊緣彎曲不平，讓人聯想起在顯微鏡下正在蠕動的細胞，彷如正在永無止境地增生分裂，正好連結雲卷雲舒，雲朵形態無從捉摸的特質。在她的早期畫作裡，便能找到將自然景物以微生物形態呈現的例子（圖4）。在草間彌生的眼中，這些細小的圓點同時象徵無邊無際的宇宙。她曾言：「我有一個心願，希望自己能夠掌控這些圓點，從自己的位置，度量宇宙的無限。宇宙的奧秘究竟有多深？無限在宇宙的盡頭是否還是無限？」，「在整個宇宙成千上萬的星體之中，我們的地球只是其中一個圓點。當我們把自然與身體融入圓點當中，便能與天地萬物合而為一」。與草間彌生同期的普普藝術家羅伊·利希滕斯坦同樣在畫作中加入大量被放大的圓點，靈感來自網版印刷，這種重覆是機械式而不帶感情的。相反，草間彌生不盡完美的手繪感使《雲的思考》裡每個圓點都散發另類的生命力，吸引人去逐一細看。她從圓點出發，將對個體、大自然以及宇宙的深思凝聚在《雲的思考》之中。

草間彌生向來對時裝深感興趣，近年來，她時常在與自己的作品一起拍照時，穿上同樣圖案的衣裳，與畫作合而為一。事實上，她曾於1968年代創立個人品牌，不單擁有自己的店面，Bloomingdale百貨公司更曾設立名為「Kusama Corner」的專櫃販售這些前衛服飾。事隔四十多年，草間彌生的圓點以前所未見的規模進佔時尚世界。當紐約惠特尼美術館在2012年為舉辦大型草間彌生回顧展之際，國際知名品牌路易威登與她合作推出一系列時尚精品。當時的藝術總監馬克·雅各布斯是名藝術愛好者，他被草間彌生澎湃的創造力深深打動，除了收藏她的作品外，更決意邀請她合作：「[...]我認為路易威登的花押圖案與草間的圓點一樣永無休止，卻從不過時，歷久彌新。」可見，草間彌生的圓點魅力不只限於傳統藝術媒介之內，更與生活及流行文化接軌，就連鬧市中的建築物一品牌位於紐約第五大道的旗艦店也被草間彌生「消融」，與《雲的思考》相似的黑白圓點彷如藤蔓般攀上外牆，蔚為奇觀。

草間彌生的圓點面世已逾半世紀，以現今的目光來看仍然前衛大膽。《雲的思考》不但充份展現她的才華，也是一首洋溢熱情的生命之詩。

¹ 這裡所指的為安迪·沃荷在1966年4月6日至27日於Leo Castelli Gallery舉辦的「Wallpaper and Clouds」展覽。展場圖片可見《Yayoi Kusama》(Phaidon Press, 2000年)，第56頁。

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7

FERNANDO ZÓBEL

(FILIPINO, 1924-1984)

Erenos

signed, dated, titled and inscribed '#308/ERENOS/
Julio 3 1959/Zobel' (on the reverse)

oil on canvas

72 x 59.5 cm. (28 ³/₈ x 23 ³/₈ in.)

Painted in 1959

HK\$1,000,000 - 1,600,000

US\$130,000 - 210,000

PROVENANCE

Anon. sale; Christie's Hong Kong, 25 November
2007, Lot 64

Acquired from the above sale by the present owner

費南度·索維爾

ERENOS

油彩 畫布

1959年作

款識：#308/ERENOS/Julio 3 1959/
Zobel (畫背)

來源

2007年11月25日 香港佳士得 編號64

現藏者購自上述拍賣

Fernando Zóbel De Ayala is a celebrated artist who grew up in Manila and then in Madrid. An intellectual, his study of Spanish poet Federico Garcia Lorca during his time at Harvard inspired the *Saetas* series he produced later on. He became part of the Spanish abstract informalist movement known as the "El Paso" group in late 1958, and his interest in Chinese archaeological excavations on the Calatagan Peninsula in the Philippines accentuated his interest in

Oriental art, which he taught as Professor of Art at the Ateneo de Manila University. These influences converge visibly in *Erenos* (Lot 7).

Having studied Chinese calligraphy in the 1950s, Zóbel appreciated the disciplined structure of the art form, admiring its "bones," as well as its



Fernando Zóbel, *Aracili*, 1959, Christie's Hong Kong, 25 May
2013, Lot 14, sold for HK\$ 6,990,000.

費爾南多·索貝爾《Aracili》1959年作 香港佳士得 2013年5月25
日 編號14 成交價：6,990,000 港元





Left to right
由左至右：

Jackson Pollock,
Untitled, 1947,
Christie's New York,
13 May 2015, Lot
0028B, sold for US\$
3,525,000

傑克遜·波洛克《無題》
紐約佳士得 2015 年 5 月
13 日編號 0028B 成交
價：3,525,000 美元

© 2016 The Pollock-
Krasner Foundation /
Artists Rights Society
(ARS), New York

Franz Kline, *Untitled*,
circa 1951, Christie's
New York, 4 March
2016, Lot 25, sold for
US\$ 56,250

弗蘭茨·克萊恩《無題》
約 1951 年作 紐約佳士得
2016 年 3 月 4 日 編號
25 成交價：56,250 美
元

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Kline Estate / Artists
Rights Society (ARS),
New York

ability to capture in a swift moment movement and expressiveness. He was also inspired by the American Abstract Expressionists Mark Rothko, Jackson Pollock and Franz Kline, whose works he encountered in New York while he was a student in America. The result of these influences and explorations resulted in an homage to, and denial of both Chinese Calligraphy and Abstract Expressionism to produce a unique body of work in his *Saetas* series. The American school privileged the surface quality of painting in a bid to eradicate figuration in their works, instead tapping into their emotions and inner states for inspiration. This resulted in their works being made with brush strokes that followed their hand and body movement, in what was known as a gestural style.

Kline and Pollock tended to forgo the brush altogether, applying paint through pouring, splashing and dripping. In *Erenos*, we see the moodiness of Rothko's colour fields echoed in the wide brushstrokes in the background, and the application of black oil paint in an expressive, gestural fashion on top. Zóbel also did away with the paint brush by using a glass hypodermic syringe, allowing him to gain a level of graphic detail and precision that Kline and Pollock did not apply to their paintings. The syringe allowed him to control paint flow, pressure and the angle at which the pigment was used to create thin black lines in either horizontal or vertical directions. In this way, Zóbel replicated the precision of Chinese Calligraphy and its sense of immediacy as ink soaks into paper upon the movements and pressure applied by a Master.

Zóbel challenges both calligraphic and abstractionist forms at the same time. By painting thin, black strokes on top of a brushwork background, Zóbel's works create optical depth, something the Abstract Expressionists avoided in their mission to highlight the flat material quality of their canvases. Additionally, by varying the density and direction of his lines, further depth and space is alluded to in his intricate networks of paint. Zóbel also successfully avoids figuration not just in the sense of identifiable forms, but dismantles the recognisable text that forms the basis of Chinese calligraphy. Zóbel also denied the use of the expressionist gesture by applying precise black lines carefully, but in his composition revealed the character and mood of

each painting when viewed as a whole. In doing so, the artist creates a visual metaphor for movement using line and composition.

Having said that, colour distracts from his mission to capture movement with paint, this painting employs tones of black, white, grey in its composition. Compared to his other works, the increased treatment of paint in the background is far more vocal in *Erenos* than in the rest. His trademark black lines are laid on top of a visually busier monochrome field, enhancing the sense of contrast and movement. The sweeping strokes of white over swathes of black on the canvas creates an expressive, moody atmosphere, somewhat unique to the other paintings in his *Saetas* series. Having spent a significant amount of time in Spain, Zóbel was inspired to reflect the concept of "Saetas," a Spanish word directly translated as "arrow," a metaphor for an improvised flamenco song style that evokes strong emotion in both the audience and performer. His method for expressing this concept gave birth to his trademark style of thin, precise black lines made with a glass hypodermic syringe with oil paint, in order to express the sensation of swift, yet emotional movement. With the larger brush strokes forming a muted background, Zóbel prefaces the sensation that his fine lines create with an underlying sense of calm vitality, leading the eye from the top to the bottom, and left to right on the canvas. Interestingly in this piece, the black paint is applied in shorter lines that continue to flow in a generally vertical direction, creating a more energetic composition as the viewer's eye is forced to negotiate the empty spaces in between. In Zóbel's compositions, the blank and empty spaces are just as important as where paint is applied, and *Erenos* illustrates this element excellently.

With the broad strokes of the background, Zóbel creates a sophisticated compositional challenge that he balances out with the fine black lines of paint. With much of the movement in the back filling the right half of the painting, the artist stabilises the composition by applying the bulk of the dense network of black lines in the top left quadrant, while they spread outwards in a much sparser pattern in the bottom and right parts. The lines draw the eye in both vertical and horizontal directions, and while the lines become dense in some areas, the sensation created is never chaotic. Instead, there is a quiet structure and energy in Zóbel's lines that balance out the calmer base pattern of white and black brushstrokes behind them. The effect emphasises the flatness of the painting, but interestingly, the dense areas and sections of darker paint hint at visual depth and a fascination suggestion of space within the canvas. By overlaying these two visual energies on the canvas, the artist creates areas of varying rhythm, tone and movement, as lines, textures and background tones are in constant dialogue with each other. In combining these elements, Zóbel reveals his mastery as an abstractionist and a visual composer.

Mark Rothko, *No.36 (Black Stripe)*, 1958, Christie's New York, 11 May 2015, Lot 0013A, sold for US\$ 40,485,000

馬克·羅斯科《第36號(黑色線條)》1958年作 紐約佳士得2015年5月11日編號0013A 成交價：40,485,000美元
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York





著名藝術家費爾南多·索維爾的成長背景及藝術風格皆與西班牙、菲律賓兩國密不可分：他加入西班牙抽象非形式主義藝術運動的先驅組織 El Paso，於負笈哈佛期間對西班牙詩人費德里戈·加西亞·洛爾卡的研究，則啟發了他創作《Saetas》系列；與此同時，他對中國在菲律賓卡塔拉甘半島考古挖掘工作的興趣不單轉化成對東方藝術的著迷，也為他帶來馬尼拉雅典耀大學藝術系的教席。以上種種影響都充份反映在《Erenos》(Lot 7)一作中。

研習中國書法之後，索維爾對其規律、架構、及於轉瞬間捕捉動感和意味的能力讚嘆不已。他同時亦深受馬克·羅斯科、傑克遜·波洛克和弗蘭茨·克萊恩等美國抽象表現派別畫家的作品啟發。該派別創立姿勢風格一以緊貼作畫者雙手及身體動態的筆觸作畫，當畫作的表面意象被摧毀，內在感情和靈感得以隨之湧現。索維爾兼容以上兩種迥然的藝術形式並加以探索，最終成就獨一無二的《Saetas》系列，成功地向中國書法及美國抽象表現主義致敬之餘，又超越了它們的既定框架。

《Erenos》一作充份展現索維爾兼容各家大成的能力。他以寬闊筆觸為背景，配合富表現力的黑色油彩，與馬克·羅斯科聞名於世的大片色塊遙遙呼應；又以皮下注射器替代畫筆，呼應著弗蘭茨·克萊恩和傑克遜·波洛克以傾倒、灑潑、油滴取代畫筆的作畫方法。這個特別的作畫工具讓他精確地掌控黑色油彩顏料的流動、力度與角度，成就精細的線條。它們除了跟中國書法的精確筆觸相類，亦呼應書法創作過程當中，墨色因應書法家的動態及力度頃刻滲進宣紙而展現獨特形態的即時性。

索維爾藉其畫作同時挑戰抽象主義及書法的藝術表現形式：當抽象表現主義強調畫布的平面質感，索維爾先以色塊背景及纖細黑色線條展示視覺效果，再以錯綜複雜的色彩塗抹及密度、方向多樣的線條增添深度及空間感。同時，他亦超脫了中國書法以可辨識字體為基礎的表現方式，成功衝破了具象主義固有框架。細緻勾勒的精細黑色線條，不單否定了表現主義提倡的姿勢風格，更成為構圖之必要部份，呈現出整個系列的特色與感情。

索維爾曾經表示色彩會令他偏離以油彩捕捉動感的使命，所以，《Erenos》以不同層次的黑、白、灰作為構圖的主軸，並比前作更直接強烈地處理背景色調。他在視覺密集的黑白色塊上添上獨一無二的黑線，成功加強畫作的動感和對比；而在畫布徹底而廣的黑色色塊上添加的純白筆觸則營造出富表現力和感情的氛圍。如前所述，索維爾的成長與西班牙緊密連繫，所以他希望透過本作品反映 saetas 的概念（即西班牙語「箭頭」，亦隱喻為帶動觀眾和表演者一同沉浸於強烈情感之中的即興佛林明高曲風）。他表達這概念的方式孕育出專屬風格一以注射器描畫精細黑色油彩綫條的風格，並成功表達轉瞬即逝而感情澎湃的動作。大幅度筆觸構的低調背景，配合別樹一幟的線條，營造出安靜而不失活力的氣氛，並引領觀眾的視線由上而下，由左至右游走。與其他作品相比，本幅明顯地較多垂直延綿的短小黑色油彩線條，這力量澎湃的構圖彷彿迫使觀眾視線不斷游走於線與線之間留白的部份。《Erenos》明確地展現出索維爾畫作的構圖特色：畫中的空間與線條同等重要。

以寬廣筆觸為主軸的背景無疑是一個高難度挑戰，但索維爾游刃有餘地以幼細黑色線條完美平衡整個構圖。畫作右半部被反覆塗抹的色調填滿，他選擇以大量綿密黑線填滿左上半部，並讓其疏落的慢慢向外伸延至畫作右方及下方，以穩定整個構圖。密集的線條除成功引領觀眾視線橫豎二向觀察，更展示出其蘊含的一股安靜、規律而毫不紊亂的能量，與背景的黑白筆觸相輔相成。這些技巧既突出本幅的平面性，亦以較高密度較深用色的線條透出視覺深度，提示觀眾畫布內盛載著無盡空間，透過不同線條質感及背景色調的相互對話，索維爾重疊兩股視覺力量，展示多樣韻律、動感和色調，並向世界完美示範他作為抽象派巨匠及視藝設計師的超凡能力。

Chua Ek Kay, *Lotus Pond Series - Reflections of Cao*, Christie's Shanghai, 25 April 2015, Lot 163, sold for RMB 300,000.

蔡逸溪《荷塘系列一草的倒影》上海佳士得 2015 年 4 月 25 日 編號 163 成交價：300,000 人民幣





8

CESAR LEGASPI

(FILIPINO, 1917-1994)

Ginintuang Mayo (Golden Spring)

signed and dated 'Legaspi 85' (lower right)

oil on canvas

110 x 175.5 cm. (43 1/4 x 69 1/8 in.)

Painted in 1985

HK\$1,400,000 - 2,000,000

US\$190,000 - 260,000

PROVENANCE

Anon. sale; Sotheby's Singapore, 10 April 2005, Lot 83

Acquired from the above sale by the present owner

LITERATURE

Rifky Effendy, *Face To Face: Identity to Indonesian Art - The Art Collection of Deddy Kusuma*, Deddy Kusuma, Indonesia, 2011 (illustrated, fig. 73, p. 112-113).

塞薩·李加斯比

金春

油彩 畫布

1985年作

款識：Legaspi 85 (右下)

來源

2005年4月10日 新加坡蘇富比 編號83

現藏者購自上述拍賣

文獻

2011年《Face to Face: Identity in Indonesian Art》Rifky Effendy 印度尼西亞(圖版, 第73圖, 第112-113頁)

“All arts aspire to the condition of music”

- Walter Pater

Cesar Legaspi, a celebrated National Artist, spent time in community with the Philippine Modernist painters, his guides and contemporaries included stalwarts such as H.R. Ocampo, Fernando Zobel and Jose Joya. Legaspi shared their notion of communicating emotional and musical expression in painting, and the preference for articulating line, colour, tone and texture over realistic representation. The artist’s interpretation and synthesis of the human figure was more important than any accurate, photographic depiction of reality, privileging the artist’s subjectivity and imagination. Alfredo Roces notes in his book that while the Filipino Modernist painters went on to embrace the non-figurative, Legaspi included a lucid emotional dimension in his work that was significant because he kept his roots in figuration, despite working on the edge of the non-objective.

In the 1970s and 1980s, Legaspi’s fascination with the human torso, tied together with his unique grasp of colour tones and curious transparent, yet solid shapes made up his stunning compositions. Working in a time where his contemporaries were interested in manipulating the human form instead of merely representing it, Legaspi was also exposed to his friend’s reports from Europe with theories on Cubism, and to painters such as Cezanne, Van Gogh, and later Picasso. The artist was known to be colour blind, and upon the discovery of his handicap, Ocampo produced a colour chart, which allowed Legaspi to select colours from a pre-determined palette. This process gave Legaspi an interesting relationship with colour, where his application of paint depended almost strictly on colour theory, instead of a motivation based on visual momentum. This process also meant that Legaspi’s paintings took on a distinctive tonality, also present in *Ginintuang Mayo* (Lot 8). Additionally, Legaspi studied in Paris, under a professor Goetz, who convinced him of the theory that warm colours should also contain cool tones, and vice versa. This ideal comes to life in *Ginintuang Mayo*, where cooler, greyer shades of the vibrant red and orange, as well as the green and blues supporting the warm tones allowing them to truly shine in contrast.

Ginintuang Mayo is a warm, lively image of a celebratory moment, where four maidens dance in a circle with flowers in their hair. Legaspi’s compositional skills shine in the positioning of the four nudes. Roces notes that the negative space is used as importantly as the shapes making up the figures in Legaspi’s painting, reinforcing the dual appearance of simultaneously solid and transparent forms in his pictures. In keeping both background and figure as visual equals, Legaspi’s compositions tend to have a uniform, all-over effect where the viewer’s eye is led around the image in a gentle, yet fluid manner, accompanied by a musical rhythm that pervades his paintings.

Juan Gris, *Portrait of Pablo Picasso*, 1912, Art Institute of Chicago Building, Chicago, U.S.A

胡安·格里斯《畢加索肖像畫》1912年作 美國芝加哥藝術博物館藏





Jose Joya, *Homage To Turner*, 1965, Christie's Hong Kong, 23 November 2014, Lot 163, sold for HK\$5,440,000

荷西·荷雅《向透納致敬》
1965年作 香港佳士得 2014年
11月23日 編號163 成交價：
5,440,000 港元

The gallery PAG noted at its *First Non-Objective Art in Tagala* show that exhibited a number of important painters and included Legaspi's work, that: "What matters is not external reality anymore, but its transformation into a new kind of shapes and lines and colors interacting on one another in space. It approaches the quality and condition of music in the sense that musical ideas are expressed with musical means."

Indeed, Legaspi was more interested in transmitting emotions and forms through the individual components of shape and colour tones in his work, rather than the actual human form itself. This gave his paintings an expressive quality. He said: "What (body parts) look like...are of no use to the painter who must create on his canvas a beautiful feeling in form of color, line, texture, form, and space and nothing else."

As such, there is very subtle difference between the shapes that make up the background and the figures themselves, but the artist's masterful handle on shading allows the viewer's eye to immediately identify the figures in the symphony of colours and flowing forms. Despite the visual similarity between the abstracted background - alluding to movement and space - and the figures, we gain a beautifully complex sense of depth.

Hernando Ruiz
Ocampo, *Playmates*,
1958, Christie's Hong
Kong, 28 November
2015, Lot 12, sold for
HK\$6,040,000

赫南多·鲁伊斯·奥堪
波《玩伴》1958年作
香港佳士得 2015年11
月28日 編號12 成交
價:6,040,000 港元

In *Ginintuang Mayo*, the harmony of tones are not only aesthetically pleasing, tying the composition together with similar colours and producing a rich skin tone on the women, as well as in the background. Legaspi also indicates the effect of light falling on three-dimensional forms with his shading. The women's bodies are sensuously formed, with details such as the dimples on the small of a woman's back placed on an almost tangible mass, and with Legaspi's skill, is also full of expressive emotion at the same time. While figuration is at the forefront, the artist is also able to harness and execute an abstract quality in the painting, creating a visual symphony of musical rhythm. The result is a celebration of the beauty of the female form, and exuberant, human joy. Directly translating to "Golden May," the title also refers to the month of many summer celebrations in the Philippines.



塞薩·李加斯比是一位活躍於菲律賓現代派畫家社群的馳名民族藝術家，他的引領者和同期藝術家有奧堪波、費南度·索維爾、荷塞·荷雅等中堅力量。李加斯比和他們通過繪畫傳達情感和音樂表達的觀念相同，也同樣都偏好利落分明的線條、顏色、色調和紋理，而不是寫實再現手法。畫家對人物形體的詮釋及合成比任何精準逼真的現實描繪更為重要，突出了畫家的主觀表現手法和想像力。阿弗雷多·羅塞斯在他的書中指出，儘管菲律賓現代派畫家繼而採用非具象表現法，但李加斯比在作品中加入清晰的情感維度這一點意義非凡，因為這使得他的創作即使已接近非客觀表現手法，還能保持自己的具象風格根源。

在二十世紀七八十年代，李加斯比對於人體創作的迷戀，體現在他獨具一格的顏色色調運用以及組成驚豔構圖的各種透明卻又立體的奇特形狀。處於一個同期藝術家相較於純粹描繪，對操控人物形體更感興趣的時期，李加斯比還閱讀了朋友從歐洲帶回來的關於立體主義理論的報告並接觸了塞尚、梵高和較晚期的畢加索等畫家的創作。眾所周知，李加斯比是色盲，當奧堪波發現他這一障礙時，為他製作了一個比色圖表，以便他從預先確定的調色盤上選擇顏色。這個辦法讓李加斯比與顏色建立起有趣的關係，他對顏料的應用，幾乎完全依賴於色彩理論，而不是靠視覺的刺激推動。這個辦法也意味著李加斯比畫作的色彩搭配風格別樹一幟，這在畫作《金春》(Lot 8)中也可見一斑。此外，李加斯比在巴黎師從戈茨教授，在其教導下接受了暖色也應當包含冷色調而反之亦然之理論。這一觀念實際應用在《金春》中，採用偏冷偏灰色調的鮮豔紅色和橙色以及綠色和藍色支撐暖色色調，在對比之下映襯出逼真的光澤。

《金春》溫暖生動地描繪出一個歡慶瞬間的影像，四個頭上戴著花的少女圍成一圈跳著舞。四個裸體的位置編排突顯了李加斯比的構圖技巧。羅塞斯指出，負空間的運用在李加斯比的畫作中與組成人物的形狀同樣重要，它們強化了畫作中既透明又立體的形體所表現雙重表象。李加斯比的構圖保持背景與人物視覺均衡的同時，還能營造一個統一完整的效果，引導賞畫者的視線和緩而流暢地在圖像上四處移動，感覺他的畫作中流淌著音樂的節奏。

徒步者畫廊（PAG）在其「最初的太加拉非客觀藝術」展中，展出了許多重要畫家的畫作，其中包括李加斯比的作品。畫廊在展覽上指出：「重要的已經不再是外在的現實，而是將外在現實形象轉變成一種形狀與線條和顏色在空間中相互呼應的全新形象，以通過音樂的途徑表達音樂理念的方式，探索音樂的質感和狀態。」

事實上，李加斯比更感興趣的是通過自己作品中各個形狀組成部份和顏色色調傳達情感和形式，而不是實際的人物形體本身。這為他的畫作賦予了表現力。他說：「（身體部位的）外觀看起來是什麼樣……對於必須在畫面上僅僅運用顏色、線條、質地、結構和空間創造出美感的畫家沒有任何作用。」

於是，構成背景和人物本身的各個形狀之間也有非常細微的差異，但藝術家在明暗變化上的精澁處理可以使賞畫者立即就能在顏色的和鳴與流暢的結構中辨認出人物。儘管使用抽象手法處理的背景（暗示著動作與空間）和人物看上去非常相似，但我們還是能夠看出完美結合的深度層次。

在《金春》中，色調的和諧不僅給人愉悅的美感，還體現在將結構與相似的色彩緊密結合，堆疊出女性人物肌膚與背景的濃鬱色調。李加斯比還通過明暗變化的處理製造出光線灑在三維形體上的效果。細部處理令女性身體的結構賞心悅目，諸如用幾個小陷窩布排在幾乎有形的大面積色塊上構成一個女性人物的背部，在李加斯比的畫筆之下也充分地實現了情感的表達。雖然具象表現法佔據主流，但畫家還是能夠在畫作中掌控並應用抽象畫的質感，譜寫一支看得見的音樂旋律交響曲。創作出的成果，是對於女性形體之美的頌揚以及對於人類愉悅喜樂的歡慶。畫作的標題直譯為「金色的五月」，還有一個意思是指在菲律賓有許多夏季慶典的月份。

9

VICENTE SILVA MANANSALA

(FILIPINO, 1910-1981)

Mural Study

inscribed 'A Propose Mural Design For Phil.Am Bldg.; signed and dated 'by Vicente S. Manansala 59' (lower right)

egg tempera on paper

36 x 530 cm. (14 1/8 x 208 5/8 in.)

Executed in 1959

six seals of the artist

HK\$700,000 - 900,000

US\$91,000 - 120,000

PROVENANCE

Acquired directly from the artist by the present owner

維參特·馬南薩拉

壁畫

蛋彩 紙本

1959年作

款識：A Propose Mural Design For Phil. Am Bldg.; by Vicente S. Manansala 59 (右下)

鈐印：藝術家鈐印六枚

來源

現藏者得自藝術家本人

Newspaper clipping from Philippines Daily Express, February 10, 1975, of Manansala painting a mural for the Philippine Heart Centre.

1975年2月10日菲律賓每日快報剪報 馬南薩拉為菲律賓心臟中心畫壁畫

The significance of the historical context of this mural cannot be ignored, as it was executed quite close to a historic period in Philippine art when a 'battle' between the modernist and conservatives had just been won by the former. Three significant events linking to the mural occurred then. In 1950, the First Neo-Realist Exhibition in Manila took place. In 1955 all the first three prizes in the Art Association of the Philippines (AAP) Competition were won by modernists. The conservatives walked out of the AAP Exhibit, and displayed their art on the sidewalk of what is now known as United Nations Avenue, the same street where Philam Life Building is located. And also earlier in 1955, Manansala paints the Stations of the Cross murals within the Parish of the Holy Sacrifice Church inside the University of the Philippines, built by famed architect Leandro Locsin.

讓我們一起回塑本作的時代背景：時值菲國藝術發展轉捩點－現代派剛在與保守派的對戰中取得勝利，而當中三件重要事件正與本作有著密切關係：首先，馬尼拉史上首個結構現實主義展覽於1950年舉行，並展出各大師級人物。其次1955年舉行的菲律賓藝術協會比賽的冠、亞、季軍都由現代藝術得獎，令保守派憤而杯葛該會的展覽，並轉移陣地到當今聯合國大道兩旁（亦即菲律賓美國保險公司大廈所在之處）展示其作品。最後，於同年較早時間，莫南薩拉在著名建築師 Leandro Locsin 所建的菲律賓國立大學內的 聖祭堂教區繪畫以「苦路」為主題的壁畫。以上眾多事件皆與本作深刻連繫，亦為它添上重大的歷史意義。







The artist painting a mural
莫南薩拉正繪畫壁畫。

In the next picture, a couple dances the Tinikling dance over two bamboo poles, demonstrating their agility and representing their resiliency in the face of odds. A group of musicians playing Western musical instruments. In the background a family dressed in traditional costumes views from their window the crowning of a Flores de Mayo (Flower of May) princess.

接著，一對男女在兩枝竹管上大跳竹舞，展示他們的靈活身手之外，亦代表著該國人民面對逆境時的強大復元力。一個穿著國家傳統服飾的家庭探頭窗外觀看「五月之花」公主殿下的加冕儀式，而一群音樂家則在這個背景下演奏著各種西方樂器。



DESCRIPTION OF THE MURAL 壁畫說明

(From Left To Right 由左至右)



A Muslim folk dance is depicted, which originates from pre-colonial times. Spain's enduring legacy on the culture of the Philippines, along with the Catholic faith, is represented by a religious procession bearing a Marian image coming from and returning to a church.

源於前殖民時期的回教民族舞蹈。帶有聖母瑪利亞塑像的宗教列隊來回教堂，象徵西班牙殖民統治及其國教（天主教）對菲國文化以致宗教遺留的深遠影響。



The next picture is of two women dressed in native costumes dancing the Fandango Sa llaw (Dance of Lights) which simulates fireflies at dusk and night. This dance originated from the 7th largest island, Mindoro. A bonfire lights up high up in the Cordillera mountains, Ifugaos dance and celebrate the rice harvest against the backdrop of rice terraces. Below the Ifugao couple, Benguet miners dig deep into the mines of Itogon for gold or copper, two major export commodities.

下一幅壁畫的主角是兩位穿著傳統服飾的女舞者。她們所跳的 Fandango Sa llaw (光之舞) 源於菲國第七大島嶼 Mindoro。伊富高省人民以有兩千多年歷史的稻田為背景，圍在科迪勒拉山脈除除升起的篝火旁一邊跳舞，一邊歡慶稻米豐收。與此同時，本格特省的礦工正在伊托貢的礦場內埋頭苦幹，期望採到在出口市場價格不菲的黃金或黃銅。

Above the miners, hands clasp a plant which could be rice or wheat, both integral crops to the people of the Philippines. One hand is brown, with the forest and the mountains in the background - the other hand is fair and wears on its sleeves what appears to be gears, representing industry. This represents the Filipino aspirations for integration with the world economy.

在礦工之上的是一雙緊握或是稻米或是小麥的手。以森林和山脈為背景的一隻手是黝黑的，另一隻手則配上工具，代表著工業發展。這幅緊握菲國人民主要糧食的畫作，反映出菲律賓渴望與世界經濟融合的決心和願望。



In the next panel we see workers harvest sugar cane. Steam rises to the sky from a sugar mill in the background. In the last panel, men harvests and cuts open copra, or dried coconut.

接下來蔗糖廠煙囪升起的縷縷輕煙化身背景，努力收割蔗糖的工人映入眼簾。最後，在煙燻和風乾椰子過程所產生的煙霧陪襯下，工人正在辛勞地收割和切細乾椰肉。



In the next panel a Filipino family looks at a sunny house in the distance, a hand buoying them up. Below the family is the bounty of the sea: a school of fish, caught in fishermen's nets. Above the fishermen are farmers, toiling with great effort and patience, planting their crops.

To the right, men harvest abaca, the raw material used for rope in shipping for export to America and Europe, and locally spun into fiber for textiles.

另一幅壁畫展現的由一隻手承托著的菲律賓家庭遙望遠方一所陽光充足的房子；在他們之下的是在海洋裡被漁民網到的一群魚；在他們之上的是農民正則在刻苦地耕種著。

在右方，人民在收割馬尼拉絲巴蕉——一種製成出口船隻繩索和本地紡織用的纖維原料。緊接則是工人正努力在絲巴蕉內的纖維裡取出，再加工成縫線。



PROPERTY FROM AN IMPORTANT SINGAPOREAN PRIVATE COLLECTION
新加坡重要私人收藏



10

CHEN WEN HSI
(SINGAPOREAN, 1906-1991)

Malayan Life

ink and colour on paper
100 x 588 cm. (39 ³/₈ x 231 ¹/₂ in.)
Painted in the 1960s

HK\$2,800,000 - 3,800,000
US\$370,000 - 490,000

PROVENANCE

Acquired directly from the artist by the present owner

Chen Wen Hsi's innovativeness and his experiments with abstraction come together in a stunning and breathtaking work, featured for the first time ever at auction. *Malayan Life* (Lot 10) truly represents the best of the artist's work with its monumental size, diversity and aesthetic techniques.

Chen's strong and immense foundation in the rules and techniques of traditional Chinese ink paintings gave him the ability to see beyond those rules; and challenge the constraints of strict formalism. By integrating his knowledge of lines, space, and the technicalities of achieving varying degrees of ink wash by varying the pressure of one's brush, Chen was able to construct images that also utilized the compositional qualities of Western modern painting. His years in Singapore allowed him to widen his repertoire, experimenting with different mediums, new art forms and techniques. Ultimately though his favourite medium was always in freshly ground black ink and the brush, which he inevitably always returned to.

陳文希
馬來亞生活

水墨 設色 紙本
約1960年代作

來源
現藏者得自藝術家本人



Chen once remarked that, “more and more the artist tries to express inner thoughts and ideas subjectively conceived in his mind and not bound by form and shape”, but that was not to say that form and shape were of little importance to Chen. In fact, the artist was very much concerned with the stripping down pictorial elements. Using simple, calculated and forceful brushstrokes, Chen created sparse yet rich paintings that had the ability to catapult the imagination beyond the physical realm of the picture plane.

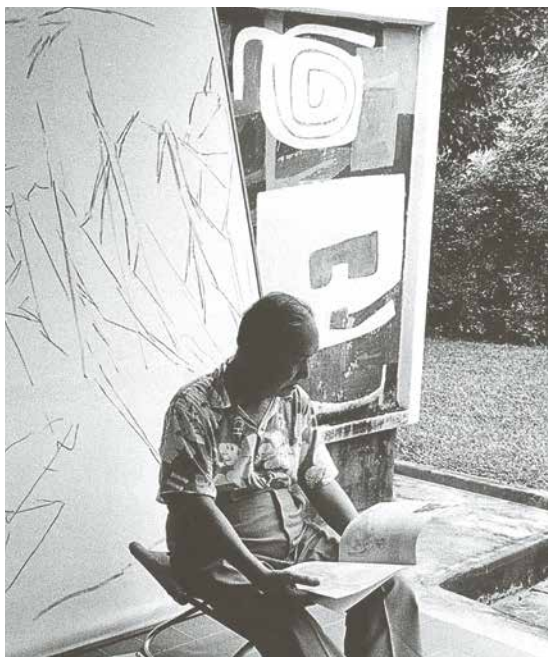
Exposed early on to European and Western art, Chen used this to great effect and inculcated extra dimensions to his art. He incorporated liberally combinations of Expressionist, Post-Impressionist, Cubist and Fauvist aesthetics that were then converted to his own unique style of Southeast Asian narratives. While his use of semi-abstract and cubism to rethink themes of nature and existence were in seeming opposition to his early training in traditional Chinese ink painting, Chen’s unyielding spirit of innovation and desire to express the essence of life through art is one that endures across the mediums and stylistic shifts within his body of work. His indisputable mastery of painting techniques allowed him the freedom to navigate disparate artistic means of expression with great agility.

Combining these artistic mediums in the present lot, *Malayan Life* stands out in his already impressive oeuvre as a unique and special painting. It is a rare composition by Chen Wen Hsi, a purely modernist abstract work on paper, filled with diverse elements of scenes of life in Malaya and Singapore in the 1960s. Traditionally for Chen, his abstract style of painting are reserved and seen exclusively mainly for his oil paintings, while his paper

Chen Wen Hsi, *Sea Palace*, late 1960s to early 70s, Christie's Hong Kong, 29 November 2015, Lot 384, sold for HK\$5,080,000

陳文希《海宮》六十年代末、七十年代初作
香港佳士得 2015 年 11 月 29 日 編號 384 成交價：5,080,000 港元





Chen Wen Hsi reading in his residence at Kingsmead Road, sketch and wall mural behind.

陳文希於位在 Kingsmead 路上的自家宅邸中閱讀，其身後為壁畫草圖。

works tend to be of his well-known traditional sphere of Chinese brush and ink wash paintings of animal subjects. Truly, this work stands out in its uniqueness and remarkable innovativeness of execution.

The vast expanse of the paper medium is broken down into broad and clear swathes of blue, white and red colour trellis-like shaped forms, set across the entire monochromatic landscape. The use of such primary colours serves as Chen's simple colour theory, highlighting the breadth of Chen's artistic vision by expressing the breakdown of geometrical planes and negative space. Inside and around these seemingly amorphous forms are disparate individual elements of Southeast Asian life drawn which come together to reflect the vibrancy and rich nature of his surroundings as Chen saw it back then.

Flora, fauna and segments of village life are drawn across the entire scale of the painting, which upon closer examination echo the sentiment of simple rural life in the 60s. Indeed, much of his art is a reflection of himself and the environment he lives in. Many of these elements were then oft repeated in his other later paintings. A monumental painting that commands the eye upon viewing, it endears as well due to the simplicity and recollection by Chen of the times, achieving a timeless engagement, serving as an anthropological sketchbook and nostalgic throwback to the Southeast Asian narratives which Chen captured with such delight.



Lot 10 Detail 局部

陳文希的創意與抽象的實驗，在這首度拍賣的傑作之一共治一爐。《馬來亞生活》(Lot 10)的宏大、多樣及藝術技法，充份表現出陳氏藝術的高峰。

陳氏對傳統水墨的規條技法的深厚根基，使他能超脫其中，並挑戰形式主義的局限。通過他對線條與空間的認識，以及透過以不同力度下筆營造的水墨效果，陳氏能以西方現代繪畫中的構圖方式佈置圖象。在新加坡的日子，使他得以擴闊題材，以及試驗不同媒材、藝術形式和技巧。但他最愛的媒材，始終是他經常重溫的毛筆與研磨出來的墨。

陳氏曾經說過：「藝術家愈來愈多嘗試去表現胸臆之中主觀的內在想法及理念，而不為形式及外在所羈勒。」但這不代表陳氏不重視形式及外在。相反，他很著意把圖像元素解構，以簡單、精確而有力的筆觸，營造出疏落而豐富的作品，其中的創意，足以穿透畫面的象限。

Chen Wen Hsi, *Study of In the River*, Private Collection

陳文希《在河中的畫稿》私人收藏

陳氏把早年即接觸到的歐洲及西方藝術發揮得淋漓盡致，並以此為他的作品注入前所未有的層次。他不拘一格的把表現主義、後印象派、立體派及野獸派的美學共治一爐，陶冶出他獨有的東南亞敘事風格。他以半抽象及立體派來表現自然及存在，乍看似與他早年傳統中國水墨的訓練格格不入，然而他堅毅的創作精神與意欲以藝術表現生命的精粹的渴求，在他作品中超越媒材及風格的轉變之中，是一以貫之的。他繪畫技巧的高超，使他可以在不同的藝術風格任意逍遙。





11

CHEN WEN HSI

(SINGAPOREAN, 1906-1991)

Malay Girls

signed 'Chen Wen Hsi' (lower left)
oil on canvas laid on board
120 x 120 cm. (47 1/4 x 47 1/4 in.)
Painted in the 1960s

HK\$5,000,000 - 8,000,000

US\$650,000 - 1,000,000

PROVENANCE

Acquired directly from the artist by the present owner

陳文希

馬來女子

油彩 畫布 裱於木板

1960年代作

款識：Chen Wen Hsi (左下)

來源

現藏者得自藝術家本人

The oil paintings of Singaporean artist Chen Wen Hsi are considered some of the most rare, experimental, and expressive works from his well-documented and lauded artistic career. A student at the Xinhua Academy of Fine Art in Shanghai prior to coming to Singapore, Chen was trained rigorously in the rules and aesthetics of traditional Chinese ink painting. His versatility and mastery in both traditional Chinese ink and Western techniques paved the way for subsequent generations of younger artists who were taught and inspired by him. His invaluable contributions to the field of art make him a key figure in the discussion of Singapore art as a teacher, trailblazer and pioneer.

Chen differed from his mentor Pan Tianshou though, who was against the assimilation of Eastern and Western art forms and did not find his deep respect for traditional mediums and styles to be incongruous with his desire to formulate his own distinct artistic identity. His foray into oil painting is a mark of his boldness as an artist. Despite having been exposed to Western theories of painting during his education in China, it was only after coming to Singapore in 1946 that Chen began to experiment freely in his art.

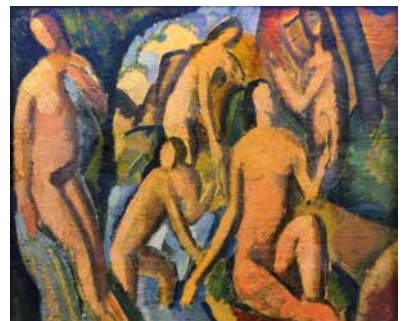
Oil painting therefore, was for Chen a radical departure and blank slate upon which he could freely experiment with modern styles of Western painting. His initial forays into the medium were confined to realist renderings of Southeast Asian landscape and scenery, but as he grew in confidence, Chen found himself increasingly drawn as well to abstraction and expressionism in his art.

A rare and large figurative piece from Chen's oeuvre, *Malay Girls* (Lot 11) is an exquisite example of his mastery of oil painting with Western influences. Seen for the first time publicly, this full and wonderful painting with its strong juxtaposition and blending of colours demonstrates the artistic control over the medium by Chen. Evoking influences of Fauvism by placing the girls together as the central narrative across the entire plane of the painting, the figures are defined by thick bold outlines. Their attire, head dress and even the bags they carry are delineated with angular shapes, reflecting a strong modernist element and influence. The brushwork across the painting is powerful and confident, highlighting the expressiveness of the entire composition. The two left-most figures of mother and child introduce as well the foundation of familial representation, an important theme resonating in Southeast Asia cultures.

Chen was also inspired by daily life around him, being an immigrant to these shores. He travelled extensively, painting scenes as he viewed them, capturing the indigenous people in the region as he travelled around Southeast Asia. He was fascinated by the vibrancy and strong colourful cultures he encountered and sought to capture these on canvas. Western painting styles allowed him to express this with the exuberance of colours unlike traditional ink paintings. In *Malay Girls*, the melding of

André Derain,
Baigneuses (Esquisse),
ca. 1908, Musée d'Art
Moderne de la Ville de
Paris

安德列·德蘭《浴女
(畫稿)》約1908年作
巴黎現代藝術博物館





Left to right
由左至右：

Anita Magsaysay-Ho, *Three Women in a Landscape*, circa 1950-1954, Christie's Hong Kong, 25 May 2014, Lot 187, sold for HK\$ 2,320,000

安妮塔·馬賽賽·何
《山林中的三個女人》
約 1950-1954 年作 香
港佳士得 2014 年 5 月
25 日 編號 187 成交價：
2,320,000 港元

Chen Wen Hsi,
Samsui Women,
Private Collection

陳文希《三水女人》
私人收藏品

colours of the painting, the bold usage of yellow for the background along with the different brown hues of the ground replicate the environment of the time. This is further emphasized by the choice of favoured simple colours by Chen – the blue, white and red he so distinctly used in many of his compositions.

His strong foundation in Chinese ink techniques gave him an appreciation for space and form, but also the need for connection between different elements within a painting. Combining these fundamentals with his approach toward Western styles of art, Chen developed his own unique means of artistic expression. Angular, cubist forms of composition and rich jewel-tones dominate many of his early canvases, and reveal an underlying strength in both character as well as artistic ability. *Malay Girls* stands out as an exceptional, evocative and rare large-scale example of Wen Hsi's oil paintings.

“Chen Wen Hsi considers himself a fortunate, and happy painter. To him, the art world is his encyclopedia, and the pursuit of art is his form of scholarship. Whatever style he studies he tries his hand at it. Looking at his oil paintings over the years, it is interesting to note that the serenity of his spirit seems not to have been ruffled by the anguish and anxiety, which characterise so many modern movements he has imitated. He studies them with the eyes of a distant admirer, praising the inventiveness, cherishing the fine execution. He takes note only of the beauty. When studying Chen Wen Hsi's paintings, it is instructive to remember their eclectic sources of inspiration, Chinese and Western, in order to appreciate his originality.”

Johnson Chang, *Paintings by Chen Wen Hsi*,
The Old and New Gallery, Singapore, 1987.)

在新加坡藝術家陳文希受到大量文獻紀載、得到高度讚揚的藝術生涯中，他的油畫被視為是最為稀少、充滿實驗性質、並充分錶達其豐富情感的藝術作品之一。來到新加坡定居之前，陳文希是上海新華藝術專科學校的學生。不論是繪畫理念或美學訓練，他都受到傳統中國水墨畫的嚴密教導。他洋溢的才華以及對中國水墨與西方技巧的充分掌握，為接受其教導、得到啟發的後世年輕藝術家開創了一條康莊大道。他對藝術界的無價貢獻，使得在討論新加坡藝術時，他都被視為是導師、開拓者、及先驅等重要角色。

但是陳文希與他的老師潘天壽不同。潘天壽反對將東方與西方藝術型態合而為一，完全不認為傳統媒材及風格與他要創造自己別具一格的畫風有任何矛盾之處。陳文希對油畫的嘗試就是他作為藝術家大膽挑戰的證明。雖然他在中國受教育時也接觸到西方繪畫理論，但是一直到1946年來到新加坡後，陳文希才放開束縛、毫無拘束地對自己的藝術展開實驗。

因此油畫對陳文希來說是一激烈的出走，也是他可隨意實驗西方現代風格的空白天地。在剛開始嘗試這項媒介的時候，他將自己侷限於真實描繪東南亞的風土人情。但是就在對自己的藝術益發展現自信時，陳文希也愈來愈渴望在其藝術上展開抽象主義及表現主義的試驗。

在陳文希藝術生涯所創作的作品中，這件稀少、大尺寸的具象作品《馬來女子》(Lot 11)，就是他使用西方技巧、充分駕馭油畫精髓的精妙作品。這幅動人的全幅上彩畫作第一次在大眾面前出現，混合色彩的並置形成了強烈的對比，彰顯了陳文希對其媒材擁有藝術性的嫺熟掌控。在整幅畫面上將女孩們集中成為主要敘事體，顯示出野獸派畫風的影響。人物的輪廓線條濃厚、粗曠，她們的服裝、頭飾，甚至手上的提包都出現稜角分明的描繪，強烈反映出現代主義的元素與蹤跡。整幅畫作的筆觸豪放有力、充滿自信，使得整體畫面的高度情感表現變得更加顯著。畫面中最左邊的母親與小孩也傳遞了家庭基礎的觀念，這項重要的主題也與東南亞文化相互呼應。

移民來到此地區定居，陳文希也從日常生活中擷取他的靈感。他經常旅行，其足跡遍及東南亞各地，並在旅途中以畫筆真實記錄他所看到的各地景象，勾勒出當地居民的日常百態。他對於所接觸的活潑鮮明、濃厚多采的文化深深著迷，並極力將此情感捕捉在畫布上。不像傳統水墨，西方的繪畫風格更可讓他使用繽紛的色彩表達出他對當地風土人情的迷戀。在《馬來女子》中，畫中色彩的融合、大膽採用黃色為底色、以及地面上不同程度的棕色調，重現了當下的情景與氛圍。這一點也從陳文希選用喜愛的簡單顏色而更為突出——藍、白、與紅。這些顏色是他在其他許多創作中使用的顯著色彩。

他從中國水墨學到的紮實技巧，培養出他對空間與形狀的鑑賞力，以及如何在同一幅畫中結合所有不同的元素。陳文希將這些基本素養融合到他處理西方藝術風格的方式，致使他發展出別樹一幟的藝術表現。稜角和立體形式的構圖以及如寶石般艷麗的色調，佔據了許多他早期的布面畫面，顯示出其特質及藝術才華上的先天氣勢。在陳文希的油畫作品中，《馬來女子》是一幅難得可貴、引起共鳴、而且十分稀有的大尺寸作品。

「陳文希自認是一位幸運、快樂的畫家。對他來說，藝術世界就是他的百科全書，對藝術的追求就是他的學術成就。不管研究哪一種藝術型態，他都要放手一試。這些年來觀察他的油畫，有趣的一點是他精神上的寧靜，似乎完全不隨苦惱和焦慮而起伏，而這些煩惱在他仿效的許多現代運動中總是如影隨隨。他以一個仰慕的旁觀者角色研究這些運動、讚賞其中的創意、珍惜其細膩的執行方式。他只注意到美而已。研究陳文希的畫作時，非常有益的一點就是要記得觸動這些畫作靈感各方來源是中國與西方，如此一來，我們才能欣賞他的原創力。」

張頌仁，《陳文希畫集》，新加坡，古今畫廊，1987。

12

WU DAYU

(CHINESE, 1903 - 1988)

Untitled-27

oil on canvas

44 x 33 cm. (17 1/2 x 13 in.)

HK\$10,000,000 - 12,000,000

US\$1,300,000 - 1,600,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Lin & Keng Gallery, Wu Dayu and His Students from National Hangzhou School of Art, 13 January - 6 February 1996

Taipei, Taiwan, National Museum of History, Exhibition of Wu Dayu's Paintings, 9 March - 8 April 2001

Shanghai, China, Shanghai Art Museum, Retrospective of Wu Dayu's Oil Painting, 21 November - 10 December 2003

Taipei, Taiwan, Lin & Keng Gallery, Wu Dayu Solo Exhibition, 15 October - 6 November 2005

LITERATURE

National Museum of History, Exhibition of Wu Dayu's Paintings, Taipei, Taiwan, 2001 (illustrated, cover, p.44)

Shanghai Education Press, Wu Dayu, Shanghai, China, 2003 (illustrated, p. 121)

Lin & Keng Gallery Inc., Wu Dayu, Taipei, Taiwan, 2006 (illustrated, cover, p. 115)

吳大羽

無題 -27

油彩 畫布

來源

亞洲 私人收藏

展覽

1996年1月13日 - 2月6日「吳大羽及其杭州藝專學生」大未來畫廊 台北 台灣

2001年3月9日 - 4月8日「吳大羽畫展」

國立歷史博物館 台北 台灣

2003年11月21日 - 12月10日「吳大羽油畫藝術回顧展暨紀念吳大羽100周年誕辰」

上海美術館 上海 中國

2005年10月15日 - 11月6日「吳大羽個展」

大未來畫廊 台北 台灣

文獻

2001年《吳大羽畫展》國立歷史博物館 台北 台灣 (圖版, 封面, 第44頁)

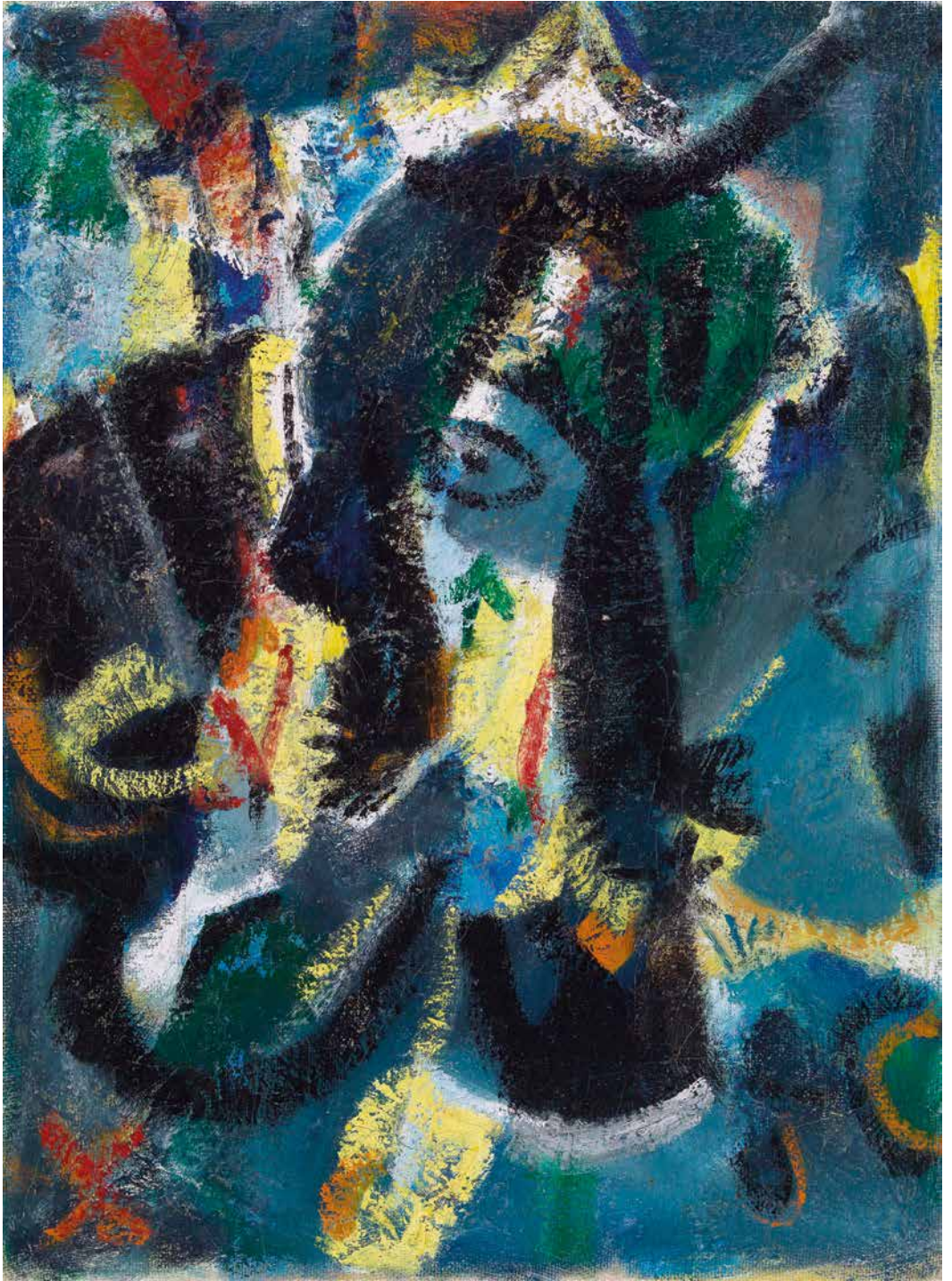
2003年《吳大羽》上海教育出版社 上海 中國 (圖版, 第121頁)

2006年《吳大羽》大未來畫廊藝術有限公司 台北 台灣 (圖版, 封面, 第115頁)



Fig. 1 Xu Wei, *Fishes and Crabs*, Ming Dynasty, Tianjin Museum of History, Tianjin, China

圖 1 徐渭《魚蟹圖卷》明代 中國 天津市歷史博物館



THE MODERN SPIRIT OF FORM AND IDEA IN CHINESE PAINTING



Fig. 3
Marcel Duchamp,
*Nude Descending
a Staircase No. 2*,
1912, Philadelphia
Museum of Art:
The Louise and
Walter Arensberg
Collection, 1950,
USA

圖 3
杜象《下樓的裸女二
號》1912年 美國 費城
美術館

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Rights Society (ARS),
New York / ADAGP,
Paris / Succession
Marcel Duchamp

As early as the Wei and Jin dynasties, traditional aesthetic theories in China proposed the idea of "expressing the spirit through depicting the form" - that is, expressing the appearance of a thing, and projecting feeling through it, to create a vivid depiction. In Taoism, it was held that "man is an integral part of nature, and should revere nature," a thought that coincides well with Wu Dayu's view of art, that "painting is the artist reacting to nature, and is also the truth of one moment in the universe." Further, the simplicity and clarity of Zen aesthetics, the introduction of calligraphy into painting popularized in the Yuan Dynasty, and the idea that "painting and calligraphy derive from a single source" all helped give rise to the concept of "vivid, poetic conception" so valued by the ancient literati painters, for whom portraying the inner spirit of a thing was their highest attainment. Ming Dynasty painter Xu Wei, discussing painting, put emphasis on "abandoning form for a pleasing idea," and helped advance understanding of the concepts of "form" and "idea." Xu Wei lived during the middle and late Ming, an era of political chaos in which academic thinking was influenced by Wang Yangming's theory of

mind and innate knowing. In this theory, the principle of moral reason is believed to be innate in the mind, and he advocated self - awareness through personal action. But in society, it instead led to the rise of egotistical consciousness, impulsive responses to desire, and brash behavior - the "crazy Zen" of the late Ming, which was completely at odds with the moral order of traditional Chinese feudalism. This philosophy was an influence on Xu Wei's world view and his artistic outlook, though Xu Wei's haughty personality can also be seen as the product of his frustrating life experiences. Ultimately, however, his sheer individuality and his impetuous personality striving to break free of any shackles produced great successes and breakthroughs in his artistic career. He introduced cursive style calligraphy script into his paintings, along with fleet brushwork, and was a chief proponent of the "grand impressionistic" style of ink-wash painting (Fig. 1). He furthermore achieved the essence of "abandoning form for a pleasing idea" - "form" here meaning the external appearance of a thing, and "idea," one's own inner sense of, or response to, that thing. Xu Wei gave vivid expression to his subjective perceptions of both the images and the spirit of external things; he replaced objective forms with the expression of subjective feelings; and he abandoned accurate visual form or painted form while retaining the artist's genuine realization of the "idea" of the thing. His art became the ultimate expression of the style of the literati painter.

A PIONEER OF MODERN CHINESE ART: MASTERING THE MIND'S INNATE UNDERSTANDING; TRANSCENDING REPRODUCTION OF IMAGES

An understanding of Xu Wei's theories facilitates an understanding of the goals pursued by Wu Dayu in his art. As one of the first generation of Chinese artists to study abroad in France, Wu Dayu found himself in Paris in the 1920s, where he was initiated into Western modernism through exposure to the new trends of Cubism, Impressionism, and the Paris School. Upon his return to China, he became one of the founders, along with Lin Fengmian and others, of the Hangzhou Academy of the Arts; he was an active proponent of the concept of "introducing of Western art, organizing Chinese art, and reconciling Chinese and Western art to create art for our era." Inspired by modernism, Wu Dayu abandoned traditional notions of perspective, reorganizing his subjects according to subjective impulses rather than presenting them from a single viewpoint; he simplified shapes and used pure lines and intense colors in a direct manner. With the pure tones of his reds, blues, greens, yellows, and blacks, he depicted his subjects' faces or forms and conveyed his subjective impressions through the innate expressiveness of color. Just as Wu was studying in France, Kandinsky expounded his theories of abstraction and began producing paintings of improvisational structures and impressions (Fig. 2). Kandinsky's work shares common ground with Wu Dayu's own notion of painting as "the truth of one moment in the universe," in which the content of painting rises above mere recreation of external objects to communicate elements of the mental or spiritual realm. We can see how Wu Dayu, even as he absorbed the thought behind Western modernism, still endeavored also to bring the poetic conceptions of traditional Chinese painting into his work in the oil medium. In so doing, he laid the foundations for the unification of Eastern and Western that became the pursuit of modern Chinese painting.

BEYOND CUBISM-AN EASTERN CONCEPT OF ABSTRACTION

Wu Dayu's successful artistic innovations, however, provided no guarantee that his life would proceed smoothly. On the contrary, at the beginning of the Cultural Revolution in 1966, the abstract art he so admired was seen as a mark of rightist thinking and was labeled "counter-revolutionary." Wu was subject to unjust treatment and criticism, and a great many of his manuscripts, documents, and paintings were confiscated. This did not however reduce Wu Dayu's zeal for art in the least. He moved to a tiny garret and continued to paint,

Fig. 2
Wassily Kandinsky,
Composition VII,
1913, The state
Tretyakov Gallery,
Moscow, Russia

圖 2
瓦西里·康丁斯基《構
圖第七號》1913 年作
俄羅斯 莫斯科 特列季
亞科夫畫廊



hiding away the relatively small-scale paintings he was now producing in a drawer. Studying these Wu Dayu's works, we see that he was inspired by some of the modern masters of the West such as Cezanne, the Impressionists, and Picasso. Cubism in particular broke down the habit of observing a subject from single angle and presented aspects of its subject that could not be seen from a direct frontal view, either in juxtaposition or superimposed on the subject (Fig. 3). Having absorbed the painting theories of Western modernism, Wu Dayu likewise segmented his subjects and reorganized them, but he then deconstructed them once again, making his subjects and their contours even more difficult to distinguish and creating a presentation with abstract rhythms quite different from those of the Cubists.

ABANDONING FORM FOR A PLEASING IDEA: GESTURAL IMAGES VS. ABSTRACTION

To decipher the differences between the unique expressiveness of Wu Dayu and Western abstraction, we can on the one hand trace its origins back to the traditional aesthetics of Xu Wei and his notion of "abandoning form for a pleasing idea." His aesthetic demanded that the artist transcend recreation of the image, and emphasize instead inner feelings and emotional expression. But we can also guess at how Wu Dayu, eager to convey his zeal for painting, but having lived through the Cultural Revolution, could not allow the subjects of his painting to be too clearly revealed. Wu Dayu thus introduced clever changes into his paintings as they moved from figuration to abstraction, and chose carefully what elements to retain or to reject. Based on insights from his explorations of Confucianism, Buddhism, and Daoism, Wu proposed the concept of "gestural images" to introduce the spirit of Chinese ink painting and calligraphy into Western abstract art. The lines and blocks of color in Wu's paintings were sometimes veiled, or superimposed one on the other, or altered through reorganization; the rational colors and forms of Western art were subsumed by the artist's own intuitive responses, as had always been emphasized in Chinese painting. Images were incorporated into gestural movements, thus forming Wu Dayu's own unique and distinctively original style of abstract painting.

Fig. 4
Wu Dayu, *Untitled I-409*, Christie's Hong Kong, 29 May 2016, Lot 388

圖 4
吳大羽《無題 I-409》
佳士得香港 2016 年 5
月 29 日 編號 388



FLYING LIGHT AND DISSOLVING COLOR: SPATIAL FEEL IN ABSTRACT ART

In *Untitled-27* (Lot 12), the viewer can feel directly this special quality of intense color and brushwork that characterize Wu's work, and can see his precise grasp of color contrasts. Wu sets out his subject in patches of black and the Prussian blue he was so adept at using, while other shades of blue, of varying depth and brightness, weave throughout the canvas. Smaller areas of red, yellow, and green break through the weightiness of the blues and blacks, providing the textural feel of the oil medium along with rich layering and rhythmic harmony. Wu further scumbles black, bright yellow, yellow ochre, and brick red over the top in lithe, flowing lines that guide the viewer's

eye through the painting and add a further sense of movement. Half-hidden symbolic motifs seem to emerge from the canvas, like hints from nature or the subtle vibration of intuition or feeling - a physical realization of a line from a Wu Dayu poem, "the beauty flying light and dissolving color." By allowing bits of canvas to show through beneath the brushstrokes that outline his forms, Wu Dayu produces the effect of light's penetration through space. In Untitled-27 he creates light by the buildup of his white pigments, and those white pigments, by contrast with the darker surrounding tones, highlight what seems to be a human portrait subject at the painting's center. The result produces layering and a sense of three-dimensional space within this two-dimensional abstract composition.



In addition to offering this Untitled-27 at the Evening Sale in this year's Christie's spring sales, a number of Wu Dayu works on paper (Lots 388-391; Fig. 4 & 5) have also been specially chosen for our day sale. Most of these works have neither title nor date, they Lot 12 range in style from semi-abstract to abstract, and their subjects are the artist's casual impressions of people and things around him. Wu exhibits great facility in these pieces, which are filled with simple, unaffected beauty and impressions of the moment. We can see the artist's ceaseless experimentation with figuration and abstraction, portrayal and conceptualization, color and line, and "abandoning form" for "pleasing images." Highly experimental, these works on paper provide valuable documentation of Wu Dayu's ongoing study of both Chinese brush-and-ink work and the Western modeling of forms, and how each could be transformed and raised to a higher level.

"There is beauty in the sky above, and when a cloud floats into your view, cut it out, plant its root and let it grow into art." Throughout his life, Wu Dayu engaged in an exploration of the meaning of beauty. In the few oil works left to us today, along with a thousand or more works on paper, we discover how this pioneer of modern Chinese art was constantly searching for the essence of beauty, experimenting with elements such as color, form, line, light effects, and the speed of his brush. He once said, "Chinese and Western art basically are one; there is no separation of the two. It is not the work of hand or eye, but the perfection of character, that brings about insight into the spirit." Wu Dayu's great contribution to modern Chinese art was to return the creative impulse to its roots as an expression of self-awareness - an expression of the artist's feelings and intuitions, somewhere between figuration and abstraction, that could convey understanding of the world and nature. Returning to the beginnings from which Chinese modern art developed, it seems clear that, in his explorations of coloristic beauty and abstraction, and in his thinking on the subject of unifying Eastern and Western art, Wu Dayu stood definitively at the forefront of his era. He holds an important, pioneering position in the history of modern Chinese art, having inspired such students as Wu Guanzhong, Chu Teh-Chun, and Zao Wou-ki, and in his later work, where he sought to blend the essentials of Eastern and Western art, he was indeed a great pioneer and standard-bearer. Wu's Untitled-27, presented at this season's Evening Sale, was once featured on the covers of two of important catalogs of Wu Dayu's paintings, making it a rare and valuable representative work and a testament to the worth of his creative theories.

中國繪畫中「形」與「意」的現代精神

中國傳統美學理論早在魏晉時期便有「以形寫神」的主張，藉由表現物體的神態，托物寄情、傳神寫照；道家的「天人合一、崇尚自然」思想，與吳大羽曾說「繪畫即是畫家對自然的感受，亦是宇宙間一剎那的真實」不謀而合；而禪宗簡約清遠的美學概念，以及元朝興起將書法入畫，主張「書畫同源」的美學觀，都形響了文人畫著重「氣韻生動」，以追求表現物體的精神內涵為最高境界。明代畫家徐渭則提出了「捨形悅影」的論畫重點，進一步對「形」與「意（影）」的理解有了新的突破。徐渭所處的時代背景為政治上混亂的明代中晚期，學術思想受到王陽明「心即是理」的心學影響，講究個體的自覺和自我造就，在社會上則形成自我意識的覺醒，以及隨心所欲、狂放張揚、衝撞傳統封建倫理秩序的「狂禪」思想，也影響了徐渭的人生觀和藝術觀。

徐渭狂傲的性格來自其坎坷的人生經歷，但這樣率性而為、渴望掙脫禁錮的鮮明個性，卻也造就他在藝術上的成就與突破。他在繪畫上以草書入畫，走筆如飛，為「大寫意」水墨畫的代表（圖1），也實踐了「捨形悅影」的精髓：「形」指的是事物外在形象，「影」則是內心的感受和情緒，他將主體心中感受到的外物精神和形象淋漓發揮，以畫家主觀的情感抒發取代客觀的形式表達，捨去了視覺和畫面上的「形」，留下的是畫家真實感悟的「影」，也成了文人畫發展的極致表現。

中國現代藝術的先鋒：融會心即是理，擺脫物象再現的層次

由此理論來看吳大羽的繪畫，便不難理解吳大羽在藝術上的追求與成就。身為中國第一代留法的藝術家之一，吳大羽於1920年代便在巴黎接觸到當時立體派、印象派、巴黎畫派等新風潮，受到了西方現代主義的啟蒙。回到中國後，他和林風眠等人共同創建了杭州國立藝術學院，積極推動「介紹西洋藝術，整理中國藝術，調和中西藝術，創造時代藝術」的理念。受到現代主義的啟發，吳大羽揚棄傳統的透視方式，不以單一視點觀看事物，而是以主觀的方式重新組合；並簡化形狀、直接使用單純線條和強烈色彩，例如紅色、藍色、綠色、黃色、黑色等純色描繪人物臉部和物體，以色彩本身的表現力表達出主觀的感受。留學巴黎的同時，康定斯基提出抽象理論與繪畫實踐，以即興、構成與印象為題的創作（圖2），也與吳大羽強調以「自然與宇宙間那真實的感受」入畫不謀而合，畫作內容已擺脫再現物象的層次，而是想表達精神的境界。可見吳大羽在努力吸收西方現代藝術思潮同時，亦將中國傳統繪畫中的講究氣韻的傳統帶入油畫創作中，奠定中國現代繪畫追求中西融合的基礎。



Fig.6
Willem de Kooning,
Woman I, 1950-1952,
MoMA, NY, USA ©
2016 The Willem de
Kooning Foundation
/ Artists Rights
Society (ARS), New
York

圖6
威廉·德庫寧《女人1》
1950-1952年作 美國
紐約當代藝術博物館

超越立體派的東方抽象概念

然而，藝術上的創新成就，並未讓他在往後生活一路順遂，相反地，在1966年文革開始之初，他所推崇的抽象藝術被視為當時的右派思想，而被冠上「反革命」之名，遭遇到不公正的待遇和批判，許多重要手稿、文獻、畫作均被抄走。儘管如此，吳大羽對藝術的追求熱情未曾消滅，他搬到狹窄的閣樓繼續作畫，並將這些尺幅較小的畫作悉心藏進抽屜內。研究吳大羽的作品時，我們知道吳大羽的創作受到塞尚、印象派、畢加索等西方現代主義大師的啟迪，立體派打破以同一角度去觀察事物的作畫方式，將正面看不到的部份以並列或重疊方法畫出（圖3），吳大羽卻在吸收西方現代繪畫理論後，將繪畫對象切割重組後再次解構，使得畫作主題與輪廓更難以清楚辨識，呈現出與立體派不同的抽象律動。

捨形悅影；勢象 VS 抽象

要解讀吳大羽不同與西方抽象繪畫的獨特表現，一方面，我們可追溯到中國傳統繪畫美學中徐渭所說的「捨形悅影」，畫家需超越形象的再現，著重內心感覺與情感的表達；另一方面，我們也可猜想在畫家當時曾經歷的文革背景中，既要表達對作畫的熱情，又不能過於明顯地揭示出畫作主題，所以吳大羽必須將畫作自具象到抽象間巧妙轉換與取捨。他將自身對儒、釋、道淵源長期以來的探索體會，提出「勢象」的概念，把中國筆墨書畫精神融入西洋抽象繪畫中，將畫面上的色塊和線條或隱藏、或重疊、或轉化地加以重組，以中國繪畫強調畫家本身直觀感受的「氣韻」吞食消化西方藝術理性的形與色，將形象融進了勢之運動，因而形成吳大羽風格鮮明又獨特的抽象繪畫。

飛光嚼彩韻：抽象繪畫中的空間感

在《無題-27》(Lot 12)作品中，觀者可直接感受到吳大羽使用強烈色彩和筆法的特質，並清楚看到他對色彩對比的精準掌握。吳大羽以擅長的普魯士藍以及黑色點出主題，深淺、明亮不同的藍色穿梭於畫面之間，其間小面積的紅、綠、黃色塊點破藍、黑色帶來的沈重感，使得畫面既呈現油彩的肌理質感，又蘊含豐富的層次變化和節奏韻律。接著再以乾擦飛白的筆觸拉出黑色、鎊黃、土黃、磚紅等輕盈流動的線條，引導觀者視線的移動，也增加畫面的動感；畫面上呈現或隱或顯的符號，像是來自自然的暗示與直觀感覺的顫動，也是畫家詩中「飛光嚼彩韻」意境的具體表達。吳大羽常在筆觸描繪形體時些微透出底層畫布，彷彿帶入了光線於空間的穿透性，在《無題-27》中，他則是以白色顏料向上堆疊創造出光線，而白色與周圍暗色的反差，也更凸顯了畫面中央彷彿人物肖像的主體，在平面抽象中營造出層次和三度空間感。

此次春拍，除了夜拍中的《無題-27》，在日拍中特地精選呈現數件吳大羽的紙上作品(Lot 388-391，圖4及5)，這些作品多無標題也無年代，畫面大多近乎半抽象與抽象之間，取材多為畫家生活周遭人事物的浮光掠影，信手拈來，充滿質樸純真的美感和當下瞬間的感受，可看出畫家在具象與抽象、形似與氣韻、色彩與線條、「捨形」與「悅影」間的不斷嘗試與創新，極具實驗性，為見證吳大羽不斷研究中國筆墨和西方藝術造型間的轉換和提昇的參考文獻。

「美在天上，有如雲朵，落人心目，一經剪裁，著根成藝。」吳大羽終生致力探求美的真諦，從現今留下為數不多的油畫創作，和千餘幅紙上作品中，我們會發現這位中國現代藝術的先鋒，不斷地嘗試在色彩、形體、線條、光感、和速度等元素來探索美的本質。他曾說過：「中西藝術本屬一體，沒有彼此，非手眼之工，而是至善之德，才有心靈的徹悟。」吳大羽對中國現代藝術很大的貢獻在於對創作的渴望回歸到自我意識的表現，在抽象與具象間以畫家本身情感直觀的表達，表現出對世界自然的深刻理解。回溯中國現代藝術發展的源頭，吳大羽對色彩美學與抽象的探索，以及中西融合的思維確走在時代之先，在中國現代美術史上佔有極重要的開創性地位，啟迪了吳冠中、趙無極、朱德群等學生，在日後的創作上融和中西藝術精髓的發展方向，為中國現代抽象繪畫的開創先鋒和先行者。此次夜拍的作品《無題-27》，為二本吳大羽重要出版畫冊的封面，實為見證他創作理論非常珍貴且難得的代表作。



Lot 12 Detail 局部

Fig. 5
Wu Dayu, *Untitled II-48*, Christie's Hong Kong, 29 May 2016, Lot 390

圖5
吳大羽《無題II-48》
佳士得香港 2016年5月29日 編號390



13

SADAMASA MOTONAGA

(JAPANESE, 1922-2011)

WORK

dated and signed '66 S. Motonaga' (lower right);
dated '1966'; titled and signed in Japanese; signed
'Sadamasa Motonaga' (on the reverse)

enamel paint of oil based synthetic on canvas

45.5 x 53 cm. (17 7/8 x 20 7/8 in.)

Executed in 1966

HK\$1,500,000 - 2,500,000

US\$200,000 - 320,000

PROVENANCE

Private Collection, Italy (acquired in Osaka, Japan
in the 1980s)

Private Collection, Asia

The lot is accompanied with certificate of
authenticity issued by Motonaga Archive Research
Institution Ltd. in March 2016

EXHIBITED

Marcon, Venice, Italy, Padiglione delle Arti, "e",
Gutai Paintings in the Midsummer Burning Sun,
25 July - 5 September 2015; Udine, Venice, Italy,
Domo Arte, "e", Gutai Paintings in the Midsummer
Burning Sun, 12 September - 14 November 2015.

LITERATURE

Padiglione delle Arti, "e", Gutai Paintings in the
Midsummer Burning Sun, Marcon, Italy, 2015
(illustrated, p. 21)

Parkview Art Hong Kong, Gutai, The Eternal Avant-
Garde, Hong Kong, 2015 (illustrated, p. 35).

元永定正

作品

油性合成瓷漆 畫布

1966年作

款識：66 S.Motonaga (右下)；1966「作品」
元永定正 Sadamasa Motonaga (畫背)

來源

義大利 私人收藏 (1980年代購自日本大阪)

亞洲 私人收藏

此作品附元永定正資料研究室於2016年3月簽發
之作品保證書。

展覽

2015年7月25日 - 9月5日「"e", 仲夏烈日中的
具體派畫作」馬爾孔藝術大廳 馬爾孔 義大利；
2015年9月12日-11月14日「"e", 仲夏烈日中的具
體派畫作」Domo Arte 烏迪內 威尼斯 義大利

文獻

2015年《"e", 仲夏烈日中的具體派畫作》馬爾孔
藝術大廳 馬爾孔 義大利 (圖版, 第21頁)

2015年《具體派：永恆的先鋒》芳草地畫廊 香
港 (圖版, 第35頁)



Fig.2 Nakamura Hochu, *Morning Glories*, Christie's New York,
21 March 2012, Lot 1006

圖 2 中村方仲《晨光》佳士得紐約 2012 年 3 月 21 日 編號 1006



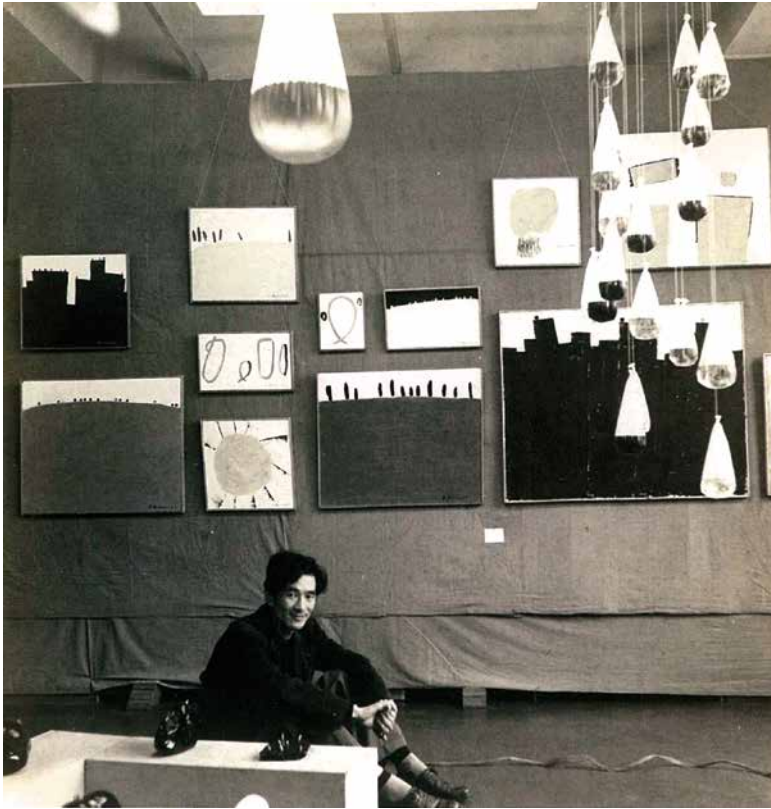


Fig. 1
Sadamasa Motonaga
and his works at the
1st Gutai Exhibition

圖 1
元永定正和他的作品，
於具體畫派的第一次展覽

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Research Institution
Ltd.

year (Fig. 1). The piece consisted of several plastic bags filled with colored water; the concept had been recreated in several variations throughout the years, exhibited finally in 2013 in New York as clear plastic tubes stretching across the expanse of the Guggenheim's iconic rotunda, each filled with a jewel-like puddle of colored water. Planned and conceived just before he passed away in 2011, it was deeply symbolic that this was the concept Motonaga both started and ended with.

There is a clear visual congruence between Motonaga's early water sculptures and his paintings. In the early 1950s, Motonaga started to depict cartoon-like forms in dense oil paint, but by 1957, at the suggestion of French art critic Michel Tapié, he began experimenting with abstractionism. Motonaga was inspired by the *tarashikomi*, the traditional Japanese painting technique of dropping one color on to another while the first was still wet (Fig. 2). He poured and dripped pigments directly onto canvas, utilizing the properties of turpentine and resin to allow the colors to flow freely into delicate patterns, forming complex shapes and textures. This style of painting, which Motonaga practiced from the 1950s to the mid - 1960s sits at the core of his body of work. Of this period, Motonaga reflected, "One idea after another came to me. I used oil

There is a clear visual congruence between Sadamasa Motonaga was, for the most part, a self-taught artist - while he took some private painting lessons, he never received any formal training in fine art. Soon after officially joining the Gutai Art Association in 1955, Motonaga was inspired by the group's leader Jiro Yoshihara, to "create what no one has ever seen." Early in his career, with little money, Motonaga opted use inexpensive materials; his efforts resulted in one of his most iconic works *Work (Water)* which was exhibited for the first time later that

paint, and so if I mixed [in a lot of] oil, the paint became very water. I poured it [on canvas]. So I discovered that heavier pigments sink more quickly, and that lighter pigments flow father...Each color has its own weight. Red is rather heavy, for example. By trial and error, I discovered, 'Oh, this color is light.'"

Work (Lot 13) painted in 1966 is exemplary of this period, with its simple shapes, almost cell-like in their structure. Colors spread with a dynamic directionality in the absence of imposed limits and, blending and transforming, they brim with a spirit of organic allure. It is important to note though, that while the composition may appear to have been arranged by chance, in fact Motonaga had a definite idea of the end result he hoped to achieve and carefully controlled the process. The same concept is expressed in the works of American Artist Sam Francis who would lay down a 'water drawing' on his primed canvas before applying pure pigment to the wet and dry areas, sometimes rewetting and painting areas over again. The result was a carefully conceived composition with the unrestrained aesthetic levity of a fortunate accident. (Fig. 3)

元永定正基本上是一名自學成才的藝術家，雖然他曾上過一些私人繪畫課程，但並未受過任何正式的藝術訓練。他於1955年正式加入具體美術協會，隨即便受運動領頭人物吉原治良的啟發，開始「創造從未見之物」。在其藝術事業初期，因生活拮据，他通常選用較為便宜的材料，十分努力於自己的藝術創作，成就了其極具標誌性的《作品(水)》，同年便首次公開展覽(圖1)。此作由多個塑料袋組成，袋子裡裝著染了色的水。其後，該藝術理念曾多次以不同造型出現在其創作中，更於2013年在紐約展出，幾支透明塑料管穿梭於古根海姆博物館的圓形大廳，每支都裝有染了色的水，猶如一顆顆璀璨寶石。該作品是元永定正於2011年去世不久前構思設計的，故謂此概念象徵了其藝術事業的開始與終結，貫穿其一生，別具意義。

元永定正的「水」雕塑及其繪畫作品在視覺效果上明顯具有相通之處。1950年代初，他開始以厚重的油彩呈現卡通般的造形，1957年得到法國藝術評論家米歇爾·塔培耶(Michel Tapié)的建議後，開始嘗試抽象藝術。元永定正很受日本傳統繪畫技法「tarashikomi」啟發，該技法是指當第一層顏色還未乾時便點上另一層顏色(圖2)。元永定正直接向畫布倒下或滴下顏料，利用松節油和樹脂的特性使顏料自由流淌，形成細膩動人的圖案，湧現複雜精緻的形狀與肌理。他自1950年代到1960年代中期以此風格作畫，是其極為重要的一系列作品。在這個階段，元永定正回憶到，「新的想法不斷湧現。使用油彩作畫給我帶來實驗的機會，當我將油彩與大量的油混合時，顏料被稀釋的近乎於水，當我傾倒顏料(到畫布上)時，我發現重的顏料滲透的更快而輕的顏料流的更遠。每種顏料都有自己的重量，例如紅色就重一些。通過顏料的軌跡和不斷試錯，我會發現，『哦，這個顏色是輕的。』」

《作品》(Lot 13)作於1966年，堪稱該時期作品之典例，造形簡潔，結構幾乎呈細胞狀。顏色自由隨性飄散，無拘無束，相互交融變幻，充滿大自然引人入勝的韻味。然而，構圖雖看似隨機形成，但其實元永定正早已在心中構思好他最終期望得到的效果，一切盡在其掌握中。在美國藝術家山姆·弗朗西斯的作品中傳達著同樣的概念，在他作畫前，他事先在畫布上覆蓋一層「水繪」做稿，再將顏料施於或濕或乾之處，更甚則會再次打濕反覆描繪。看似自由的畫面融合了藝術家的精心構思以及不可避免的隨機偶合帶來的美感(圖3)。



Fig.3
Sam Francis, *Facing Within*, Christie's New York, 9 March 2012, Lot 203, Sold for US\$ 362,500

圖3
山姆·弗朗西斯《向內》佳士得紐約2012年3月9日 編號203 成交價：362,500美元

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14

ATSUKO TANAKA

(JAPANESE, 1932 - 2005)

1972A

signed '1972A Atsuko Tanaka' (on the reverse)

vinyl paint on canvas

164.8 x 104.2 cm. (64 ⁷/₈ x 41 in.)

Painted in 1972

HK\$8,000,000 - 12,000,000

US\$1,100,000 - 1,600,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Ashiya, Japan, Ashiya City Museum of Art & History, Atsuko Tanaka: Search for an Unknown Aesthetic 1954-2000, 2001.

LITERATURE

Ashiya, Museum of Art & History; Shizuoka, Prefectural Museum of Art, Atsuko Tanaka: Search for an Unknown Aesthetic 1954-2000, Japan, 2001 (illustrated black and white, p. 179, plate 144)

Atsuko Tanaka Catalogue Raisonné, Galleria Col, Ed., Osaka, Japan, 2015 (illustrated in black and white, pp.172-173)

田中敦子

1972A

合成樹脂 畫布

1972年作

款識：1972A Atsuko Tanaka (畫背)

來源

亞洲 私人收藏

展覽

2001年「田中敦子：尋找未知的美學 1954-2000」蘆屋市藝術歷史博物館 蘆屋市 日本

文獻

2001年《田中敦子：尋找未知的美學1954 - 2000》蘆屋市美術館、靜岡縣立美術館 日本 (黑白圖版，第179頁，第144圖)

2015年《田中敦子全集》Col, Ed畫廊 大阪 日本 (黑白圖版，第172-173頁)



Fig. 3 Keisai Eisen, The Courtesan Hanaogi in the Springtime Parade, 1830, Private Collection

圖 3 英泉《扇屋內花扇》1830年私人收藏





Fig. 1
Tanaka installing
Work(Bell) at the 1st
Gutai Art Exhibition,
Ohara Kaikan, Tokyo,
ca. October 19-28,
1955

圖 1
田中敦子在第一屆具體
藝術展覽中安裝作品
《鈴》東京 大原會館
1955年10月19-28日

© Kanayama Akira
and Tanaka Atsuko
Association

Atsuko Tanaka is the most influential and internationally recognizable female member of the Gutai group in post-war Japan. The Gutai Art Association was founded in 1954 in Ashiya Japan, which Tanaka joined in 1955. She is best known for her *Work (Bell)* (Fig. 1) from 1955 and *Electric Dress* from 1956. *Work (Bell)* is an acoustic installation, which consists of twenty electric bells connected by forty meters of cords covering the entire exhibition space. When turned on, each bell rings sequentially with the closest one rings loudly and the farthest rings faintly. The visual arrangement of circles and lines is accompanied by the rippling effect of dwindling sound in this seminal experimentation. Furthermore, Tanaka's bells are placed along the perimeter of the gallery walls, which echoes her interest in the transitions that take place at the boundaries. The work in the following year *Electric Dress* (Fig. 2) is at once a performance piece as well as a wearable sculpture made of painted light bulbs and neon tubes assembled together by electric wires.

Tanaka is fascinated with technology and various artistic mediums and forms. *1972A* (Lot 14) is an outstanding work in her classic style. *1972A* enjoyed consecutive showings that same year at Tokyo's Minami Gallery and Osaka's Fujimi Gallery. While the painted work further elaborate the ideas behind her *Electric Dress*, they do more than merely transfer that concept to a two-dimensional medium. Since she had already left the Gutai group in 1965, Tanaka had returned to creating painted works, and as she painted was considering the creative possibilities inherent in electrical lines and circuits. More than mere paintings, they are like a diary in which Tanaka truthfully documents her own unique logic, thinking, and self-development.

1972A is a visually striking yet balanced work. Seeking pure abstraction, Tanaka eschews any concrete titles that may allude to literal interpretation. *1972A* is a visual exemplary which represents Tanaka's lifelong engagement with the notions of transitioning, boundaries, and space. Within the structure preset by the artist, repetition of symbols and motifs are arranged with fluidity and lyrical quality. The formal beauty in Tanaka's work resembles the geometric designs found in traditional Japanese kimono (Fig. 3).

Gutai artists have never believed in the limitation of two-dimensional arrangement, choosing to emphasize the textural quality of the material in use to therefore interpret the relationship between materials. Tanaka is certainly no exception as she brings forth the intrinsic characteristics of the very material by imparting meaning into material substances and coaxing out beauty from what is otherwise mundane.

田中敦子是日本二戰後「具體美術協會」中最負盛名且最具國際影響力的女性成員。「具體美術協會」於1954年在日本蘆屋成立，田中敦子於次年入會。其創作於1955年的《作品（鈴）》（圖1）及1956年的《電氣服》最令藝術家馳名。《作品（鈴）》乃聲學藝術裝置，以長達40米的電線串聯20個電鈴，環繞整片展區。裝置啟動時，電鈴則相繼鳴響，鈴聲由進至遠漸次減弱。在這一創新實驗中，圓與線交織排布形成的視覺效果與鈴聲的循序漸弱互相結合。此外，田中敦子將裝置中的電鈴沿展館牆壁邊沿排布，反映了她對電鈴置諸牆邊所產生的聲學漸變有著濃厚興趣。創作於次年的作品《電氣服》（圖2）以彩色燈泡，霓虹燈管及錯綜複雜的電線集編而成，不僅是一件可穿戴的雕塑品，亦堪稱是行為藝術的經典之作。

田中敦子對科技、各種藝術媒材及形式均十分著迷。她標誌性的圓圈和線條正是她的專屬符號，頻見於她的素描簡圖及畫作之中。《1972A》（Lot 14）為田中展現最經典一面的佳作，在當年就接連被東京的南畫廊及大阪的藤美畫廊所展出。作品不單單只是電氣服概念的延伸，也不是將電氣概念平面化的繪作而已，即便在1965年已退出具體美術，田中還是利用創作平面繪畫時，邊繪畫邊思考電線電路的可能性或是創意。所以這些都不僅僅是繪畫，更是像田中的日記般記錄自己的邏輯與思考和開發自己的真實記錄。

作品《1972A》雖極具視覺衝擊力卻又不失平衡。為了達到完全的抽象，田中敦子刻意迴避使用任何具體標題，以避免文字為欣賞者提供任何導引性的解讀。《1972A》充分體現她對演變、界限及空間的畢生探索與熱愛。在她事先設置的藝術結構當中，田中為不斷重

複的符號及圖案作了流暢而詩意的安排，作品圖形的美感與傳統的幾何紋飾亦有相似之處（圖3）。

具體畫派藝術家向來不受二維空間所限，而是突顯所用媒材之質地，以此詮釋不同物質之間的關係，對此田中亦不例外。她賦物料以意義，於平凡中塑美感，盡顯媒材本身的內在特性。



Fig.2
Atsuko Tanaka, *Electric Dress*, 1956,
Takamatsu City Museum of Art, Takamatsu,
Japan

圖2
田中敦子《電氣服》1956年日本高松市高松市
藝術博物館

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Association



Atsuko Tanaka & Akira
Kanayama, *Untitled*,
1993, Christie's Paris,
9-10 December 2008,
Lot 257.

田中敦子及金山明
《無題》1993年
佳士得巴黎 2008年
12月9-10日
編號 257

15

WU GUANZHONG

(CHINESE, 1919-2010)

A Seaside Fisherman Village

dated in Chinese (upper left)

ink and colour on paper

69 x 47 cm (27 x 18 1/2 in.)

Painted in 1977

one seal of the artist

HK\$5,800,000 - 6,800,000

US\$760,000 - 880,000

PROVENANCE

Private Collection, USA

Private Collection, Asia

EXHIBITED

Shenzhen, China, Shenzhen exhibition hall, People's Fine Arts Publishing House Chinese Paintings exhibition, 1978

LITERATURE

Mingpao Newspapers Limited, Mingpao Monthly Iss.150, Hong Kong, China, June 1978 (illustrated)

People's Fine Arts Publishing House, Wu Guanzhong Selected works, Beijing, China, 1979 (illustrated, p.4)

Hunan Art Publishing Co., Art of Wu Guanzhong Vol. 5, Hunan, China, 2007 (illustrated, p.67)

吳冠中

濱海漁村（魚與海）

水墨 設色 紙本

1977年作

款識：'一九七七.' (左上)

鈐印：吳冠中印

來源

美國 私人收藏

亞洲 私人收藏

展覽

1978年「人民美術出版社書畫原作展覽」

深圳展覽館 深圳 中國

文獻

1978年6月《明報月刊》第150期增刊 香港明報有限公司 香港 中國 (圖版)

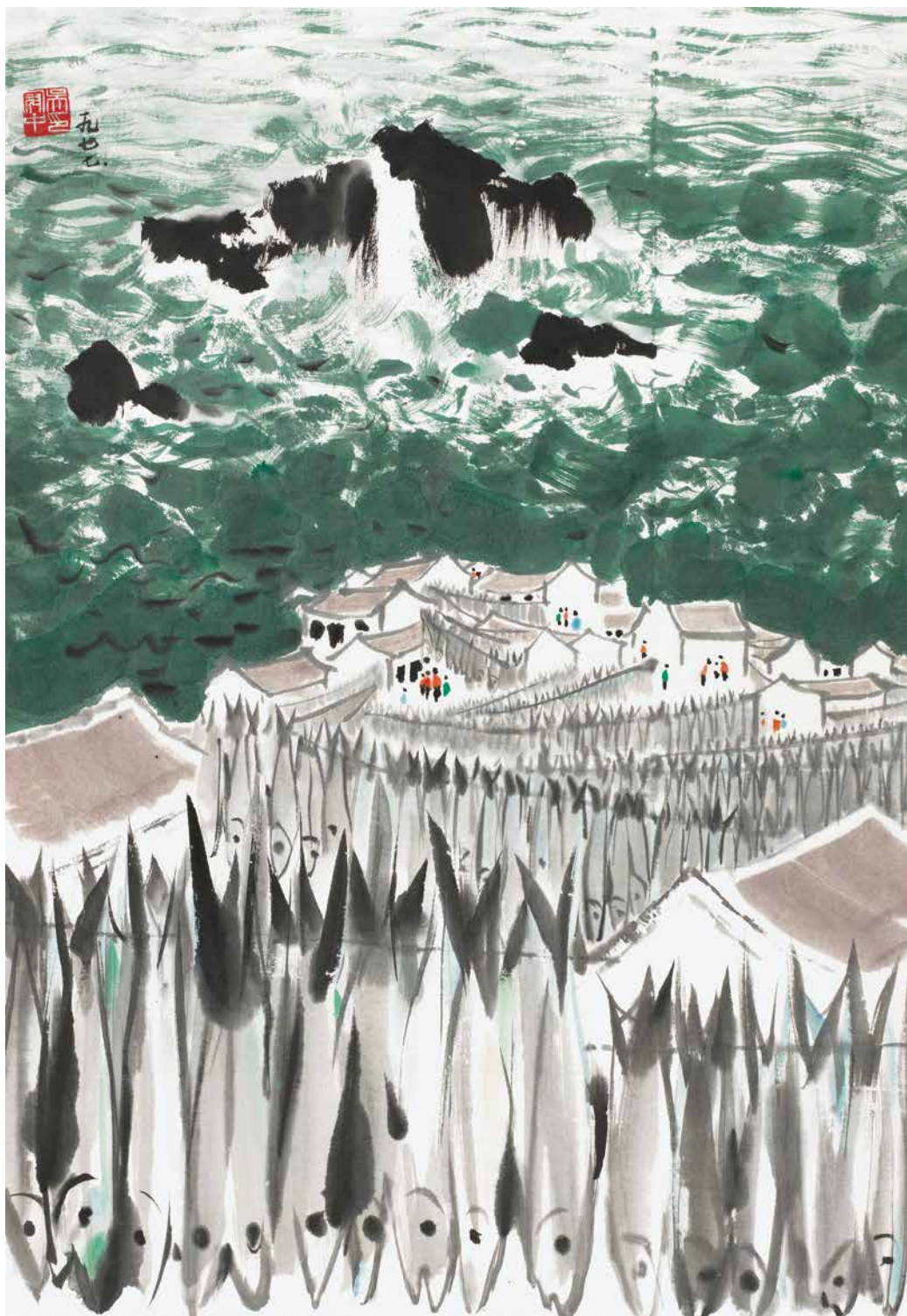
1979年《吳冠中畫選》人民美術出版社 北京 中國 (圖版，第4頁)

2007年8月《吳冠中全集》第5卷 湖南美術出版社 湖南 中國 (圖版，第67頁)



Fig. 5 Shitao, *The Force of Rivers, Landscapes for Liu Xiaoshan*, 1703, The Nelson-Atkins Museum of Art, Kansas City, USA

圖 5 石濤《贈劉石頭山水冊頁 - 黃河激流》1703 年作 美國 堪薩斯城 納爾遜·艾特金斯藝術館



In 1936, Wu Guanzhong entered the National Academy of Art in Hangzhou founded by Lin Fengmian, initially studying oil painting under Chang Shuhong, and thereafter learning Chinese traditional painting from Pan Tianshou. In 1947, after excelling in examination, he was admitted to government-funded study in France, where he entered the École nationale des beaux-arts for a three-year course of study. There, he gained a deep

understanding of the essence of Western modern art, such as Impressionist colours, post-Impressionist visuality, Fauvist complete unleash of freedom, Cubist new form of expression. Upon his return to China, Wu Guanzhong embarked upon an inspirational fusion of Chinese traditional and Western modern art to create a third way, by employing ink and paper as its carrier, at the same time combining with concepts in Western modern art. In particular, Wu made breakthrough innovation to concepts and techniques and renewed visual language in terms of composition and structure, brushstroke and coloration. In this way, he inherited from and further developed Chinese ink painting, and thereby inaugurated a new “era” in ink painting (Fig. 1).



Fig.1
Wu Guanzhong, *Seascape at Beidaihe*, 1977,
Metropolitan Museum of
Art, New York, USA

圖 1
吳冠中《北戴河海景》1977
年作 美國紐約 大都會博物館

Upon his return from Paris, Wu Guanzhong's avant-garde artistic ideas were nonconformist and at odds with the mainstream ideology prevailing at the time, and thus he was relegated to teaching at the Department of Architecture at Tsinghua University. The scientific thinking and practical methodology of the Department of Architecture induced Wu's arrangement of pictorial space to assume a more rational structure. He believed that

“Beauty, and formal beauty, is also a science, which can be analysed and dissected.”

(The Formal Beauty of Painting). The creative process via deconstruction and reconstruction, emphasizing on the pure visual language composed of points, lines, and geometric planes, in order to express artist's inner feelings and emotions is a notion that undoubtedly emanates from the influence of the Western expressionism of Kandinsky, Malevich and Mondrian.

A Seaside Fisherman Village (Lot 15) was painted in 1977 and the following year was selected to be included in People's Art Publishing House Exhibition of Paintings at Shenzhen Exhibition Centre, then in 1979, published in Selected Oeuvre of Wu Guanzhong. The painting vividly exemplifies what Wu said “the skills he acquired from practising oil painting for forty years become the stepping stones of his ink painting” (Fig. 2). Viewed from an overall perspective, the upside-down large and small

fish in the foreground form into a tightly-packed patchwork of evenly-distributed rows. The fish manifest both Gustave Courbet's compelling material realism and the plain quaintness Bada Shanren (Fig. 3). The interest of the black and white ink is enhanced by the deftness with which this work captures the essence of his spirit, expressing it with a vitality and aesthetic appeal. In terms of composition, what connects the foreground with the village cottages in the middle ground is the winding and zigzagging hanging strings, manifested by interweaving dots and lines and therefore adding rich layers to the imagery. People in the fishing village are sketched with simple lines, whose silhouettes resemble Chinese paper cutting (jianzhi). The minimalized villagers are dramatically disproportional compared with the gigantic fish in the foreground, subverting the presumed power structure between predators and prey.

In the background, dark green abstract strokes depict a magnificent landscape where waves smashing against black boulders, achieving similar materiality and realism à la Courbet's *The Wave (La Vague)*, (Fig. 4) only with ink and colour. In Wu Guanzhong's painting, the peril the fishermen might confront in a flash of an eye coexists in juxtaposition with their intimate experience of sublime Nature in a way that poses an irresistible conundrum. At the same, Wu employs thick ink in depicting rocks, combining the technique of wrinkling (cunfa), flying white (feibai), and leaving white space (liubai), following the principle in Chinese traditional painting of balancing the dense and the sparse, just as what Dong Qichang said, "The relationship between the dense and the sparse should be always born in mind of literati painter. If a painting is too sparse, it perils to be not deep enough. On the contrary, if it is too dense, it loses breath and rhythm. For the balance of dense and sparse, one need to use one's own discretion, and painting will be magnificent." Wu Guanzhong's accomplishment in ink play is expressed well in this painting. Wu once said that if pen and ink is tantamount to tradition, this only preserves relics, rather than the tradition itself. "We benefit from tradition. It provides inspiration. Yet if we slip into the rut of tradition, then it becomes a mere imitation."

In the mid-1970s Wu began to explore "ink landscape modernisation". During his early days at the National Academy of Art studying traditional Chinese painting, Wu Guanzhong most liked to copy the works of Shitao (Fig. 5) and Bada Shenren. In particular, he praised Shitao's enlightened theories that "the ink must adapt

Fig. 4
Gustave Courbet, *The Wave (La Vague)*, 1869,
Musée des beaux-arts de
Lyon, Lyon, France

圖 4
居斯塔夫·庫爾貝《海浪》
1869年作 法國
里昂 里昂美術館

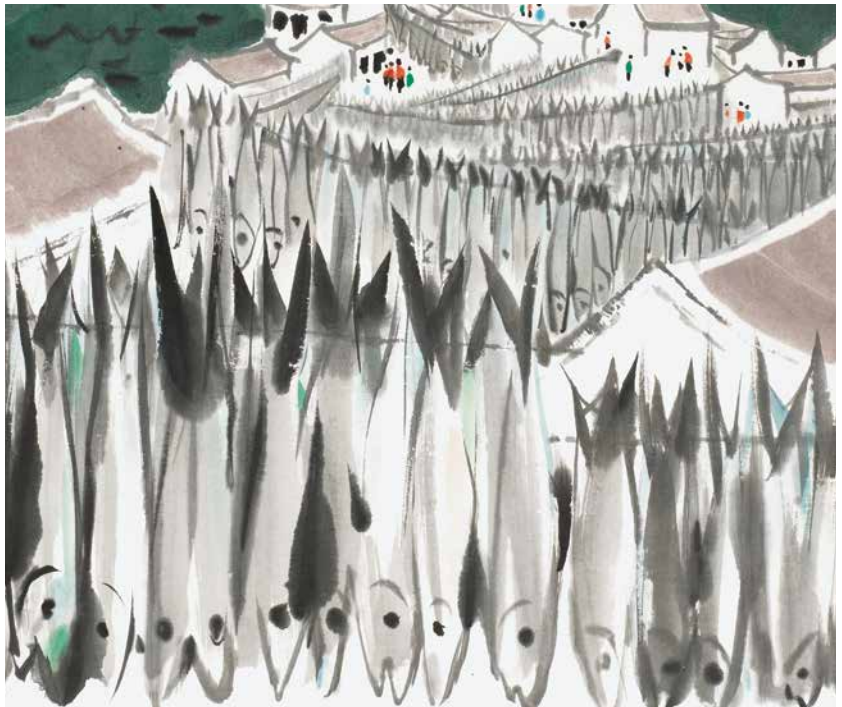




to the times." Among Shitao's dicta, he stressed on, "Able to depict all of creation, painting as an art method is a great mastery. Without mastery of ink and pan, where can painting go! Proper use of ink comes from a majestic force, and the balance of thickness and lightness, wetness and dryness should follow the feel in mind. The manoeuvre of pen is controlled by trained hands, the choice of angular strokes versus wrinkled, smearing marks versus splashing should follow accordingly." (Painting Quotations, Chapter II). Shitao was interested in the inseparable relationship subsisting between Nature and ink. Similarly, Wu also believed that reduction to simplified strokes and mere formality resulted in a loss of existential significance, and his exquisite "continuous kite string, where the brush and ink are equivalent to zero" was used in his critical analysis of painting. The "continuous kite string" image is a metaphor in abstract form, art should still be rooted in the source of life, since only such works can generate a deep interaction and invoke mixed emotions in ordinary viewers. In *A Seaside Fisherman Village*, the strings hanging fish continue without breaking, and in actuality it epitomises Wu Guanzhong's 1970s take on the modern ink revolution.

Fig.3
Bada Shanren,
Fishes, Qing Dynasty,
Christie's Hong
Kong, May 29 2006,
Lot 641, sold for HKD
384,000

圖 3
八大山人《魚》清代 佳
士得香港 2006 年 5 月
29 日 編號 641 成交價：
384,000 港元



Lot 15 Detail 局部

吳冠中 1936 年進入林風眠創辦的杭州國立藝專學習，先與常書鴻學習油畫，後從師潘天壽學習國畫，1947 年考取官費留學法國，進入巴黎國立高等美術學院研習三年，領悟印象派的色彩、後印象派的視像、野獸派的自由放恣、立體派的造型藝術等西方現代藝術精髓，回國後勵志開創融合民族性與現代藝術的第三條道路，藉水墨紙張的載體，結合西方現代繪畫觀念，在造型結構、用色筆觸等方面，以觀念和技法的創新突破，來繼承發展中國水墨繪畫藝術，發展「時代性」的新水墨（圖 1）。

從巴黎回國後，由於吳冠中的超前藝術理念不符合當時的主流意識，因此被調配到清華大學建築系任教。建築系的科學實用思維方式使其對空間處理及安排更具理性視覺，他認為

「美，形式美，已是科學，是可分析，解剖的」（《繪畫的形式美》）。這種通過理性分析平面分割來解構結構畫面創作，並突出點、線、面、色塊幾何體的純粹藝術語言來表現藝術家內心感覺和情緒的理念無疑受到從康定斯基、馬列維奇，到蒙德里安等西方表現主義的影響。



《濱海漁村（魚與海）》（Lot 15）創作於 1977 年，次年被選入參加深圳展覽館舉辦的「人民美術出版社書畫原作展覽」，並於 1979 年收錄《吳冠中畫選》。此幅充分體現吳冠中所言「四十餘年的油畫功力倒是做了水墨畫的墊腳石」（圖 2）。綜合看來，前景大魚小魚以倒立形象密集成排，錯落有致。對魚的表現既有古斯塔夫·庫爾貝的真實逼人，又有八大山人的樸質奇古（圖 3），任

憑黑白墨趣，抓住本質精神，表現生命力與美感。從構圖而言，連接前景及中景民居院落的是幾條蜿蜒曲折的掛魚線，點線交錯穿插，增加圖像的層次感。漁村中身著各色衣裳的村民以簡筆勾勒出，輪廓如剪紙，與前景中活靈活現的碩大魚形對比鮮明，比例刺目，從而調換捕獵者與被捕物的權利關係。

遠景中以墨綠色抽象筆觸描繪波浪拍擊到黑色的岩石的壯闊景觀，以設色水墨畫出庫爾貝在《海浪》（圖 4）中以油彩表現的寫實絕對質感。吳冠中筆下，漁民瞬息可遇的危險與親目所歷的大自然的壯美共存，成為不可抗拒的矛盾體。並濃墨書法用筆劃畫岩石，結合皴法、飛白、留白，疏密有序，遵循中國傳統繪畫虛實相生的法則，如董其昌所言「實虛互用，疏則不深邃，密則不風韻。但審虛實，以意取之，畫自奇矣」，空間處理巧妙，彰顯文人墨趣。吳冠中曾經說過，如果將筆墨等同於傳統，那是保留文物而非保留傳統，「我們在傳統中得益，是啟發；我們在傳統中失足的，是模仿」。

七〇年代中期，吳冠中開始「水墨風景現代化」的探索。早在國立藝專研習國畫期間，吳冠中最愛臨摹石濤和八大山人的作品（圖 5），尤其推崇石濤「筆墨當隨時代」的開明理論。其中，「夫畫者，形天地萬物者也。舍筆墨其何以行之哉！墨受於天，濃淡枯潤隨之；筆操於人，勾皴烘染隨之」（《畫語錄》了法章第二）闡述了筆墨與自然不脫節的關係。同樣，吳冠中也認為淪為單純形式的筆墨已失去了存在的意義，其繪畫講究「風箏不斷線，筆墨等於零」的繪畫思辨。「風箏不斷線」這一形像比喻直言即使經過形式抽象化以後，藝術仍舊應該跟植於生活源頭，唯有這樣的作品方能與普通觀者產生深層的互動及感情交融。《濱海漁村（魚與海）》中魚線不斷線，筆墨真實可觸，實為吳冠中七〇年代頗富現代性水墨革命的代表之作。

Fig. 2
Wu Guanzhong,
Fishes, 1976,
Christie's Hong
Kong, Nov 26 2012,
Lot 1385, sold for
HKD 3,860,000
圖 2
吳冠中《魚》1976 年
作佳士得香港 2012 年
11 月 26 日 編號 1385
成交價：3,860,000
港元

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

16

WU GUANZHONG

(CHINESE, 1919-2010)

The Yulong Mountains After Rain

signed in Chinese; dated '96' (lower right); titled,
signed and dated in Chinese (on the reverse)

oil on canvas

91.4 x 65.2 cm. (36 x 25 7/8 in.)

Painted in 1996

HK\$10,000,000 - 15,000,000

US\$1,300,000 - 1,900,000

PROVENANCE

Private Collection

LITERATURE

Hunan Fine Arts Publishing House, *The Complete Works of Wu Guanzhong Vol. IV, China*, 2007 (illustrated, p. 131)

吳冠中

雨後玉龍山

油彩 畫布

1996年作

款識：茶 96 (右下); 雨後玉龍山 吳冠中
一九九六 (畫背)

來源

私人收藏

文獻

2007年《吳冠中全集》第四卷 湖南美術出版社 中國 (圖版·第131頁)

When nature is drenched with rain, it's the same as with your clothes - the colours become deeper. Trees are even greener, waterfalls whiter. For more than a week I went out painting every day in the rain, and I had to blow off beads of rainwater that formed on my canvas and my paint palette. In my oil paintings I captured the beautiful foothills of Yulong Mountain, the Yulong foothills dripping with rain. I dearly love the paintings that were born on those rainy days.

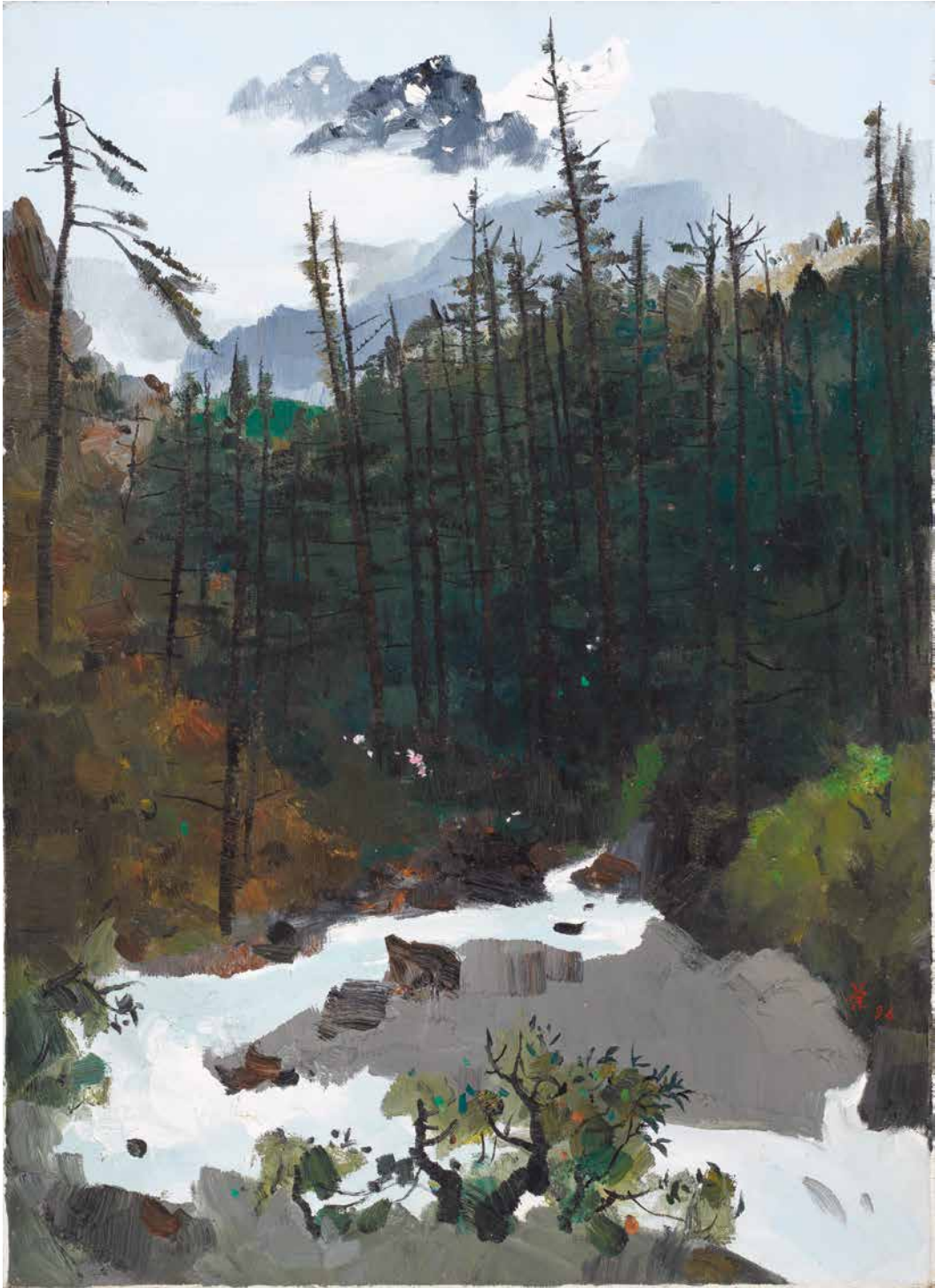
- Wu Guanzhong, *Recalling Yulong*

In 1978, Wu Guanzhong was able at last to return to the Yulong Snow Mountain so dear to his memory. Wu's feeling for that spot began with Li Lintan, his roommate at the Hangzhou Academy of Fine Arts, who would later be an art historian and Deputy Director of Taiwan's National Palace Museum. At the end of the 1930s, when Li was trekking and painting scenes from life in Yunnan, he sent Wu a fountain-pen sketch that sparked the latter's fascination with this sacred snowy mountain. A yearning to visit the mountain haunted Wu until his dream was finally realized in the 1970s. In several



Fig.3 Paul Cézanne, *Mont Sainte-Victoire*, Painted in 1902-04, Philadelphia Museum, Philadelphia, USA

圖3 保羅·塞尚《聖維克多山》1904-1906年作 美國 費城 費城美術館藏



essays penned by Wu on the subject of painting from life at Yulong, he writes about how he braved thunderstorms as he rode on a truck out from Lijiang, and afterwards waited for days in a lumberjack hut until the rain clouds dispersed so that he could glimpse the face of the snow goddess in the peak.

In Wu Guanzhong's *Yulong Mountains After Rain* (Lot 16), an oil work from 1996, he returns to the subject of an earlier work from his Yunnan journey, showing how vividly he remembered this dreamy snow-covered expanse of mountain. While Wu is often best known for his work in coloured ink, his choice of oils for this painting perhaps reflects his use of that medium in his original on-site painting, and thus was a moment of personal reflection on the past despite having already transitioned from oils to the ink medium. Comparing this with Wu's 1978 ink-wash painting *Waterfalls at the Foot of the Yulong Mountains*, with its nearly identical composition, the viewer can see what a mature and refined understanding the artist had developed in his East-West fusion of oils and inks (Fig. 1). Adopting the best of both worlds in his painting techniques enabled Wu Guanzhong to create an even more beautiful depiction of this mountain scene through his own naturally fluid brushwork.

The brushwork with which Wu sets out the leafy forest in *Yulong Mountains After Rain* derives from traditional Chinese ink painting techniques; it's not difficult to see the influence of the Northern Song master Guo Xi's brushwork in the alluring air of the woods. However, for his presentation of the rocks and flowing stream, Wu leans toward oil technique, brushing in large, flat areas of colour to produce the rough textures and volumes of the boulders. In his composition Wu employs essentials of the 'deep distance' perspective technique of Song Dynasty landscape painting (Fig. 2). He deepens the sense of space through Western effects of light and shadow and bright and dark tones, capturing on his canvas the deep and mysterious feeling of this secluded Yunnan forest, with its deep valley and clear, rushing stream. Wu Guanzhong repeatedly painted Yulong Mountain; the fantastical, dreamlike quality of its sacred whiteness was an image that also symbolized the nature of his unending pursuit, since the time of his youth, of artistic dreams. Wu's persistent fascination with this mountain could be likened to Cezanne's similar fascination with and his repeated painting of his own Mont Sainte-Victoire; in both cases, their depictions of those peaks embodied, in concentrated form, much of their artistic thinking over a period of decades (Fig. 3).

In 1997, not long after finishing *Yulong Mountains After Rain*, Wu Guanzhong once again met Li Lin-tsan, who was no longer in good health, when he traveled to Canada to take part in an exhibition of famous 20th century Chinese artists. *Yulong Mountains After Rain* not only displays the fruits of Wu Guanzhong's deep consideration of artistic ideas over the decades; it also reflects his long-sustained feelings for the snowy mountains of the southwest, and the equally long-held feelings of friendship that ran between these former roommates like a high mountain stream.

「大地濕了就像衣裳濕了，色彩更濃重，樹木更蒼翠，白練更白。就這樣連續一個多星期，我天天冒雨寫生，畫面和調色板上積了水珠，便用嘴吹去。美麗的玉龍山下，濕漉漉的玉龍山下，都被捕入了我的油畫中，我珍愛這些誕生於雨天的作品。」

- 吳冠中《夜縛玉龍》

1978年，吳冠中終於來到了他惦記近四十年的玉龍雪山。吳冠中對玉龍山的情結，源自於他在國立杭州藝專的同窗好友、藝術史學家、原台灣國立故宮博物院副院長李霖燦先生的幾張明信片。三十年代末，當時正在雲南徒步寫生的李霖燦寄來的鋼筆速寫，勾起了吳冠中對這片神聖雪山的嚮往。這份魂牽夢縈的憧憬直到七十年代才終於得以實現，吳冠中在他幾篇關於此次玉龍寫生的散文中都曾提到，他冒著暴雨由麗江乘卡車來到玉龍，在林場工棚中一等數日，只為等雲雨散去，一睹雪女神峰的容顏。

1996年所作的《雨後玉龍山》(Lot 16)便是基於這一次雲南之遊而作的油彩作品，更可見吳冠中對玉龍一片綿綿雪山夢的真切回憶。吳冠中以其彩墨創作為人熟知，而他於本作中選擇油彩的原因，或許是由於當年寫生時使用的原是油畫材料，更是畫家本人對自己於七八十年代由油彩轉型至水墨後的一次自我回顧。對比吳冠中1978年所繪、幾乎是相同構圖的水墨畫《玉龍山下瀑》，觀者即可知畫家在將油彩與水墨的中西結合的這個課題上，已精淬出了極其成熟的心得(圖1)。他將東方與西方繪畫手法博採眾長，使自身筆意發揮到一個更淋漓盡致的境界。

《雨後玉龍山》中，勾勒林木樹葉的筆觸來自於中國傳統水墨的技法，不難看出樹木的神韻中有師法北宋大師郭熙的筆意。而在描繪山石流水時，吳冠中選擇了油畫的技巧，將筆刷平鋪，以大色塊塑造石塊粗糙的體積與質感。構圖既得宋朝山水中深遠之要領(圖2)，又通過光



Fig.1
Wu Guanzhong,
*Waterfalls at the
Foot of the Yulong
Mountains*, 1978



圖1
吳冠中《玉龍山下瀑》
1978年作 私人收藏



Lot 15 Detail 局部

與影、明與暗的西洋技法塑造了空間感，將雲南幽密叢林、深谷清溪的深邃與神秘感體現於畫布之上。

吳冠中反復描繪玉龍雪山，雪山這一如夢似幻、神聖潔白的意象，也象徵著他自少年起便不舍追求的藝術之夢。這一執著與塞尚一生重複創作家鄉的聖維克多山或許有惺惺相惜之感，對山峰的刻畫皆成為了藝術家數十年藝術思想的集中體現。(圖3)

1997年，在此幅作品完成後不久，吳冠中在赴加拿大參加中國20世紀名家畫展時，與病中的李霖燦先生重逢。《雨後玉龍山》這幅作品不僅凝聚著吳冠中先生幾十年來對藝術創作思考的成果，更包含著他對西南雪景長久的情結，以及他與舊日同窗高山流水般的情誼。

Fig. 2
Li Tang, *Wind in
Pines Among a
Myriad Valleys*,
Painted in Southern
Song Dynasty
Credit: National
Palace Museum,
Taipei, Taiwan

圖2
李唐《萬壑松風圖》
南宋 台灣 台北 國立故
宮博物院藏



17

WU GUANZHONG

(CHINESE, 1919-2010)

Homes

signed in Chinese; dated '85' (middle right); signed, titled and dated in Chinese (on the reverse)

oil on canvas

62 x 73 cm. (24 2/5 x 28 7/10 in.)

Painted in 1985

HK\$12,000,000 - 15,000,000

US\$1,600,000 - 1,900,000

PROVENANCE

Private Collection, Asia

LITERATURE

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Hunan Fine Arts Publishing House, *The Complete works of Wu Guanzhong, Vol. III*, China, 2007 (illustrated, pp.206-207)

Jiang Xi Mei Shu Chu Ban She, *Wu Guanzhong Volume 2*, Beijing, China, 2009 (illustrated, p.332)

吳冠中

家

油彩 畫布

1985年作

款識：茶八五(右中); 吳冠中 家 一九八五(畫背)

來源

亞洲 私人收藏

文獻

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2007年《吳冠中全集》第三卷 湖南美術出版社 長沙 中國(圖版, 第206-207頁)

2009年《吳冠中畫集: 下卷》江西美術出版社 北京 中國(圖版, 第332頁)

"The work *Homes* is set amid a sense of an all-enveloping form. The large black roof, patches of black windows, dark green water, a series of interconnected, branching lines, the line of the gable, all work together to guard this home. This is cooperation, but also mutual cohesion: there is cohesion between the ups and downs, and the curving forms, so that the picture displays an undulating motion. Clearly, with its overall volatility, the roof facing the water's distant ripples, I feel alive, restless in my own rigid body, carried away, "deformed".

I tried to draw in the paint with a thick brush and fill it a hearty gaiety, and describe the rich nostalgia, so that the painting is freehand, a freehand depicts painting, this was my intention.

This tableau from the southern town of Zhouzhuang presents the rear courtyard of a large dilapidated house, and only by traversing multiple families' homes may one see this back courtyard. It is said that swallows will not fly into a house in decline, since they learn early of changes in the world, for the ease of the master."

Wu Guanzhong

Wu once said that China's classical architecture is an organic whole whose organization is based on love and righteousness. China south of the Yangzi is Wu's homeland, so the riverine countryside's black roof tiles, white walls, blue sky and green water became his most typical subject matter. *Homes* (Lot 17) was created in the 1980s, and its dynamic structural shifts are the vehicle for the emotions conveyed in the painter's works. In focusing on the use of black and white and the line and surface geometry of this Western painting technique, colour and shading are reconciled by Wu Guanzhong's layout of undulating lines, so that this image of architecture and humanity composes a harmonious sense of rhythm. The Eastern affection for its ink heritage flows into the picture to truly capture the essence of "freehand painting" that he sought.

In this eponymously-themed work *Homes*, the images of the form and structure all unleash dynamic changes. The black roof tiles extend up and down, the swaying branches dance, meandering water gurgles in its flow, and the picture abounds with curves and waves, so that the original black and white of the grey tones south of the Yangzi appear lively. This harmonious visual rhythm causes the painted architectural and natural elements to coalesce into one. Home is thus an integrated reciprocal fusion and collaboration. In its technique of expressing rhythm and dynamic beauty we can see the inspiration from the 1960s works of his close friend Chu Teh-Chun upon Wu Guanzhong (Fig. 1). Wu once commented on Chu's works that: "The beauty of the rhythmic movement unites with the harmonious tones allowing people to look beyond the crystal to see wild dancing, but not hear any noise, a rough force partitioned from quiet beauty." Wu Guanzhong and his exploration of the beauty of movement and integration of harmonic structure, bold lines and colours describing the quiet fishing village transform it into a dynamic, yet static concerto.

Fig 1
Chu Teh-Chun,
Untitled, 1963,
Christie's Hong Kong,
29 May 2016, Lot 397
圖 1
朱德群《無題》
1963 年作 2016 年 5 月
29 日 佳士得香港 編號
397



Top to bottom
由上至下：

Fig.4
Wu Guanzhong, *A Pair of Swallows*, 1981, Collection of Hong Kong Museum of Art, Hong Kong

圖 3
吳冠中《雙燕》
1981年作香港藝術館藏

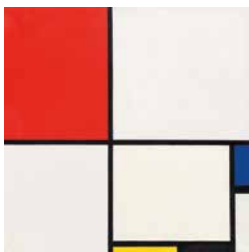
Fig.3
Piet Mondrian, *Composition No. III, with Red, Blue, Yellow, and Black*, 1929, Christie's New York, 14 May 2015, Lot 0006C, Sold for US\$ 50,565,000

圖 3
蒙德里安《構圖第三號與紅、藍、黃、黑》1929年作佳士得紐約編號0006C成交價：50,565,000美元

In addition to mobilizing musical and rhythmic lines, Wu Guanzhong also uses geometric segmentation and colour-contrast techniques in his quest for the abstract geometric representation of natural images. The white walls and black roof tiles in this image of a southern Chinese structure are deconstructed into blocks, while the human figures in the courtyard increase from compound characters composed of simple geometric shapes to infuse the picture with a dynamic, but also quiet meaning. American Abstract Expressionist artist Frank Klein's surging calligraphic lines cut his images into two (Fig. 2) and explore, just like Wu Guanzhong, the expression of abstract structure, while Wu focuses more on how to relate feelings through form. Even though it was executed in oil, *Homes* nonetheless conveys the gentle touch of ink in these abstract southern homes with ink-like gentle touches, and his abstract concept of a unique experience and performance.

Mr. Wu Guanzhong once said: "I think amorphousness is like a kite with a broken string, with the lifeline maintaining contact with life broken, the line that links the bonds of marriage over a thousand leagues broken. Mondrian made a contribution to exploration and research, but works of art should not lose touch with emotional exchanges with the majority of people, so I prefer the kite with the continuous line." (Fig. 3). The work *Homes* confirms Wu's "kite with a continuous line" view of artistic creation, and overcomes the contradictions between simple imagery and complex emotions, thereby charging this painting full of oriental charm.

Wu studied under Pan Tianshou, who was well-versed in the essence of Chinese ink freehand painting, but also integrated Western painting techniques. His abstracts ultimately blended to form one with his figurative and amorphous emotions. The image of this southern Chinese building breaks down into blocks of black and white geometric surfaces, while the old trees and the roof lines in the picture's left side reveal his unique ink strokes. Wu availed himself of the convergence theory of Western perspective, so that the white walls and black tiles, bricks and water form at the junction of the four invisible lines, and come together in two human figures, one blue and one red, while just above the picture the two swallows create a balanced viewpoint reminiscent of what he calls his "most prominent, most representative" work *A Pair of Swallows* (Fig. 4). The pair of swallows in *Homes* not only affords a unique picture of the south-China style, but even more presents a series of vignettes from the artist's own artistic journey. They represent the artist's retrospective on his own creation, and tell of his south China complex, which is akin to that experienced by homing swallows. Born amid this watery countryside, views of Wu Guanzhong's native heath provide the finest interpretation of the significance of *Homes*.



「『家』處於包圍感的形式構成中。大片黑屋頂、大塊黑門窗、墨綠的水，串聯了樹枝之線、山牆之線，都為守護這家而攜手合作。是合作，也是相互抱合，抱合之間有起伏，有搖擺，畫面包含波狀運動。顯然，在整體波動中，屋頂面對著遠處的水之蕩漾，心情也活躍起來，不安於自己呆板的體形，得意忘形，『變形』了。[...]

我竭力想在油彩中吸取筆飽墨濃之酣暢，抒寫濃鬱之鄉情，油畫寫意，寫意油畫，正是初衷。

這母體來自江南周莊小鎮上一家破落大戶人家的後院，要通過多戶人家才能看到這個後院。據說燕子不進衰敗之家，她們當知早換了人間，易了主人。」

- 吳冠中

吳冠中曾說，中國的古典建築是有情有義的有機整體組織。江南是他的故鄉，於是水鄉的黑瓦白牆和青天綠水成了他最為典型的創作題材。作於八十年代的《家》(Lot 17)，即是這樣一幅通過動態的結構變化承載畫家情感的作品。在著重使用黑與白、線與面這種幾何結構的西方繪畫技法中，吳冠中通過調和明暗色塊與起伏線條的佈局，使畫面中的建築與人譜出和諧的韻律感。傳承於水墨的東方情意流淌於畫面中，體現的正是他所追求「寫意油畫」之精髓。

在這幅以「家」為主題的作品中，物象的形式與結構都產生了動態的變化。黛瓦延綿起伏、枝幹搖曳舞蹈、流水蜿蜒瀉瀉，畫面中充斥著曲線和波浪，使原本以黑白為主的灰調的江南顯得生動活潑。這和諧的視覺節奏，使畫中的建築與自然元素都成為了抱合的一體。家，便是這樣一個互相融合與協作的整體。如此表現韻律美與動態美的手法，可看出吳冠中從其摯友朱德群於60年代的作品中獲得啟發(圖1)，吳氏曾就朱德群的作品論到「運動的節奏之美統一在和諧的色調之中，讓人隔著水晶看狂舞而聽不到一點噪音，粗獷的力融於寧靜的美。」而吳冠中將其對運動之美的探索融入在形式與結構的調和中，以大膽的線條和色塊描述靜謐的水鄉，譜成一曲動與靜的協奏。

除了調動音樂般富有節奏的線條，吳冠中也使用幾何分割與色彩對比的手法，追求以抽象的幾何形態表現自然物象。畫面中江南建築的白牆黛瓦被分解成塊面，大院中的人物亦由簡潔的幾何形狀組成，使畫面在生氣勃勃中亦有靜謐的意味。美國抽象表現主義的弗朗克·克萊因以澎湃的類書法線條切割畫面(圖2)，其與吳冠中同樣是探討畫面中抽象結構的表現，吳氏卻更注重於如何以形式來訴說情懷。《家》雖以油彩繪製，但抽象的江南人家卻處處表現著水墨畫般的溫婉動人，這是屬於他對抽象這一概念獨一無二的心得與表現。



Fig. 2
Frank Kline, *Untitled*,
1957, Christie's New
York, 14 November
2012, Lot 0017, Sold
for US\$ 40,402,500

圖2
弗朗克·克萊因《無
題》1957年作佳士得
紐約編號0017成交
價:40,402,500美元

© 2016 The Franz
Kline Estate / Artists
Rights Society (ARS),
New York

吳冠中先生曾說：「我認為無形像是斷線風箏，那條與生活聯繫的生命攸關之線斷了，連絡人民感情的千里姻緣之線斷了。作為探索與研究，蒙德里安是有貢獻的，但藝術作品應不失與廣大人民的感情交流，我更喜愛不斷線的風箏。」(圖3)。作品《家》正印證著吳冠中「風箏不斷線」的藝術創作觀，它克服了簡約的畫面與複雜的情感之間的矛盾，使畫中一筆一畫皆充滿東方的意趣。

吳冠中師從潘天壽，深諳中國水墨的寫意精髓，又融合西方繪畫技法，他的抽象最終將具象的形狀與無形的情感融為一體。畫面中的江南建築被分解成黑白的幾何塊面，而畫面左方的古樹與屋簷的線條則彰顯著獨特的水墨筆觸。吳冠中又利用了西方透視的交匯理論，使白牆與黛瓦、石磚與流水的交界形成了四條無形的線，並匯聚於一藍一紅的兩個人影，與畫面正上方的雙燕於視點相平衡。令人想起吳冠中自譽是其「最突出、最具代表性」的作品《雙燕》(圖4)，《家》中的一對燕子，不僅賦予了畫面獨特的江南風貌，更串聯起了畫家藝術創作的旅程。它們代表著畫家對自身創作的回溯，也訴說著他對江南如歸燕般的情結。對出身水鄉的吳冠中而言，故鄉的風景，即最好地詮釋著「家」的意義。

18

JU MING

(ZHU MING, CHINESE, B. 1938)

TAICHI SERIES: SINGLE WHIP

signed in Chinese; dated '91' (incised on the backside of the left leg)

wood sculpture

143 x 92 x 88 cm. (56 1/4 x 36 1/4 x 34 5/8 in.)

sculpture diagonal: 160 cm. (63 in.)

Executed in 1991

HK\$8,000,000 - 10,000,000

US\$1,100,000 - 1,300,000

PROVENANCE

Kalos Gallery, Taipei, Taiwan

Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity issued by Kalos Gallery, Taiwan

朱銘

太極系列：單鞭下勢

木雕 雕塑

1991年作

款識：朱銘 '91 (刻於人物左腿底部)

來源

台灣 台北 真善美畫廊

現藏者購自上述畫廊

此作品附台灣真善美畫廊開立之作品保證書



Alternative view

Fig. 2 Umberto Boccioni, *Unique Forms of Continuity in Space*, Bronze, 1913, Museum of Modern Art (MOMA), New York, USA
Credits: DeAgostini Picture Library/Scala, Florence

圖2 翁貝特·薄丘尼《空間連續性的唯一形體》
1913年作 美國紐約現代藝術博物館

Zong Baihua once said, 'Art is the introduction of spiritual life into the material realm, so that something non-living expresses life, and something without spirit expresses the spirit.' From his earliest *Nativist Series* to his world-famous *Taichi Series* and finally his *Living World Series*, the internationally renowned master sculptor Ju Ming remains steadfast in his pursuit of the art as an exploration of both the spirit and the material realm.

Ju Ming's *Taichi Series*, inspired by the movements of Taichi-chuan, involves a simplification of sculptural forms in which the chiseling of materials follows not forms but ideas. Ju Ming attempts in his *Taichi* figures to grasp a kind of evolving dynamic, a concept that seems to parallel the paintings of opera figures created by Lin

Fengmian during the middle and late periods of his career (Fig. 1). Lin was concerned with how to incorporate Cubism into his work to express the continuity of the changing movements of his figures in both time and space. By contrast, Ju Ming's *Taichi* figures embody movement within stillness, and though he captures just one frozen moment of a particular movement, his figures are charged with the sense of energy about to be released, an energy that carries the given pose through to completion. Viewed from various angles, as each angle reveals an entirely different perspective, provides a series of surprises and offers a perfect sense of ongoing shifts in time and space. In its ability to reveal ever changing forms from different viewing points, Ju Ming's sculptures resemble the bronze works of Italian futurist Umberto Boccioni (Fig. 2), though in their overall kinetic sense and solitary presence they also recall the stone sculptures of Constantin Brancusi.





Ju Ming's *Taichi: Single Whip* (Lot 18), dated from 1991, is unique and valuable in being a rare hard-to-find lifesize-scale work in the series. *Single Whip* is shaped in a simple, rough-hewn manner. The figure's left arm stretches sharply in a downward motion, and its right arm extends slowly backward; whereas its left leg 'releases energy like an arrow', and its right leg 'stores energy like a bow.' Its imposing energy possesses a monolithic stability like the famous Mount Tai, yet seems to convey movements as light as a feather, unfolding with the fluidity of clouds and water and the naturalness of wild goose in flight. *Taichi: Single Whip* perfectly embodies the spirit of Taichi, 'All movements end in stillness, and emptiness embraces all things.'

This *Taichi* figure is considered a classic, large-scale masterpiece among Ju Ming's sculptures in wood, and presents a rare opportunity as this marks one of its rare appearances at sale during the last decade or so. Considering his sculptural material, it is in the first place extremely difficult to obtain such a large block of natural wood, and shaping the wood further requires that any cuts are dictated by the direction of the grain appearing in different parts of the block. A Ju Ming work such as this also hints at the Japanese *wabi-sabi* aesthetic: no attempt is made to smooth or polish the wood's surface, and any slight indents, protrusions, or clefts are embraced as part of the work's form. The result is sculptures emphasizing gesture, energy, and surging strength. The artist holds to the principle of finishing each work in a single sweep, allowing himself full freedom to shape the work at will to achieve an unforced and totally unselfconscious effect. For Ju Ming, breathing life into any artistic seed of course requires some study of technique, but ultimately depends on the artist's years of experience, through which his hands acquire their own wisdom and the mind sifts what it knows. Having acquired this deep well of understanding, the sculptor can then make instantaneous cuts with speed and intuition to complete the work in a single intense session. As Shitao once said, 'One who paints must do so from the heart.' If in ancient China, sculpture was seen as a form of craftsmanship only, Ju Ming has nevertheless raised it to the same level as the freestyle painting and calligraphy of the literati, to inherit the secrets of their artistic and cultural history.

In 1977-78 Ju Ming held an exhibition at the Tokyo Central Art Museum, and one work shown there, his approximately 150cm-high *Single Whip* bronze sculpture, was acquired by Japan's Hakone Open-Air Museum (Fig. 3). In the collection of this outdoor museum, which includes works by Auguste Rodin, Henry Moore, Arnaldo Pomodoro, and Niki de Saint Phalle, Ju Ming's *Taichi* figure is capable of standing side-by-side in a dialogue of equals. In the West, Alberto Giacometti (Fig. 4) expressed his feelings about the post-war era in a series of thin, elongated miniatures of men and women in walking or standing positions, employing an artistic vocabulary through which he explored the then popular existentialist philosophy. His sculpted figures, stretched to unnatural proportions, represented the artist's overall impression of his subjects as seen from a distance, an artistic view of the individual human as isolated and helpless yet strongly spiritual. By contrast, Ju Ming's *Taichi* figures have solidity and layering, and overflow with a feeling of physical presence and close-range interaction, while likewise also highlighting the sense of their spirit and energy. Along with only a very few other notable Chinese sculptors in the 20th century—Hua Tianyou, Pan Yuliang, and YuYu Yang - Ju Ming, in his *Taichi* figures, melds traditional art with Western abstraction. He exemplifies the principle of 'art as spiritual practice' and strives to communicate the idea, in the thought of Eastern cultures, of the unity of man and nature and the harmony between mind, spirit, and matter.





和空間轉移做出最佳闡釋。其多角度移步換景如未來主義薄丘尼的銅雕（圖 2），而其整體動覺性則如布朗庫西的石雕。

《太極—單鞭下勢》（Lot 18）創造於 1991 年，等身大小，非常難得，彌足珍藏。人物造型粗獷樸實，左臂下切直入，右臂徐緩退伸，左腿「發勁如放箭」，右腿「蓄勁如開弓」。氣勢磅礴穩若泰山，動作矯捷輕如鴻毛，舒展間如行雲流水，魚遊雁翔，充分展現太極之精髓「靜故了群動，空故納萬境」。

此件太極人物堪稱朱銘木雕作品中大型經典傑作，在近年十年拍賣中幾乎不見，實屬難得。從材質而言，獲取巨大木材非常不易，並需要根據不同部位紋理變化而迎合刀功創造形式。朱銘作品中另暗藏著侘寂美學理念，他從不磨光木雕，若有輕微凸凹或劈裂就任其自然納入形態中，取意重氣，渾洪有力；並在對素材的處理上秉持一筆畫原則，講究縱手放意，無心而得的渾然忘我狀態。在朱銘看來，要把藝術的種子種活在心中，技術是要學習的，但最終是靠日積月累形成的雙手的智慧和心靈的沈澱，以厚積薄發的瞬間主導刀法，以速度、直覺帶進，一以貫之，如石濤所說，「夫畫者，從於心者也」。在中國古代，雕塑僅僅被當成一種技藝，而朱銘將雕塑藝術提升到和文人書畫一樣的寫意境界，使之承載藝術文化歷史的底蘊。

1977-1978 年間朱銘曾在日本東京中央美術館舉辦展覽，其中一件 150 公分左右《單鞭下勢》銅雕被箱根雕刻森美術館收藏（圖 3），此戶外雕塑美術館收藏陳列羅丹，亨利·摩爾，波莫多羅，妮基·桑法勒等藝術家的雕塑，朱銘的太極人物即與西方大師之作舉足對話。在西方，賈克梅蒂（圖 4）用他一系列瘦骨嶙峋行走或站立的微縮男女刻畫他對戰後世界的解讀，並用其藝術語言探討當時盛行的存在主義哲學；他的人物雕塑體態細長不成比例，是藝術家遠觀人物的整體印象及對個體狀態孤立無助但精神性強烈的綜合藝術表現。相比之下，朱銘的太極人物體態深厚多層次，充溢著存在感及近距離的互動，同樣凸顯精神性及能量。與中國二十世紀為數不多的雕塑大師如滑田友，潘玉良，楊英風為列，朱銘通過他的太極人物將傳統藝術與西方抽象主義結合，秉承「藝術即修行」的原則，著意表達東方思想文化中天人合一的哲思，精神物質心靈三者的契合。

Fig.3 Ju Ming, *Single Whip*, 1970s, Hakone Open-Air Museum, Hakone, Japan
© Ju Ming studio

圖 3 朱銘《單鞭下勢》1970 年代箱根雕刻森美術館 箱根 日本

Fig. 4
Alberto Giacometti,
L'homme au doigt,
1947, Christie's
New York, 11 May 2015,
Lot 29A, sold for
US\$141,285,000

圖 4
阿爾伯特·賈克梅蒂
《L'homme au doigt》
1947 年作 2015 年
5 月 11 日 佳士得紐約
編號 29 成交價：
141,285,000 美元
© 2016 Alberto
Giacometti Estate/
Licensed by VAGA and
ARS, New York (VAGA)



Fig.1 Lin Fengmian,
Chinese Opera
Series-Farewell My
Concubine, Christie's
Hong Kong, 27
November 2005,
Lot 227, sold for
HK\$3,256,000

圖 1 林風眠《霸王別姬》2005 年 11 月 27
日佳士得香港 編號 227
成交價：3,256,000 港
元

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CHUNG SANG-HWA

(KOREAN, B. 1932)

UNTITLED 82-1

dated and signed '1982 CHUNG SANG-HWA'; titled and signed in Korean (on the reverse)

acrylic on canvas

130 x 130 cm. (51 1/8 x 51 1/8 in.)

Painted in 1982

HK\$3,500,000 - 5,500,000

US\$460,000 - 710,000

PROVENANCE

Private Collection, Asia

鄭相和

無題 82-1

壓克力 畫布

1982年作

款識：1982 無題 82-1 鄭相和 CHUNG SANG-HWA (畫背)

來源

亞洲 私人收藏

White porcelain
Moon jar, 18th
Century, National
Museum of Korea,
Seoul, Korea

白陶瓷月瓶 18世紀作
韓國 首爾 韓國國家博
物館



Born in 1932, Chung Sang-Hwa is one of the most important artists for *Tansaekhwa*, the Korean monochrome painting movement during the 1960s and 1970s. Since the early 1970s when Chung settled in Kobe, Japan after his exploration of Western art in Paris in the end of 1960s, he had been developing his own method of 'rip' and 'fill,' creating numerous grids with horizontal, diagonal and vertical lines, adding depth on the flat surface of the canvas. Chung first spreads the mixture of kaolin clay, water and glue on the entire canvas evenly and waits until the thick paint is completely dried. Then he removes the canvas from the wooden stretcher and draws grids of horizontal and vertical lines on the reverse of the canvas. After the procedure, Chung carefully folds it along his drawing lines and rips off the paint from the chosen grids. The bare grids taken off the paint are then filled with multiple layers of acrylic paint. Chung repeats the actions of 'rip' and 'fill' until he finds a perfect harmony of reduction and addition.

Chung's monochromatic planes successfully achieve infinite temporality and universality through this meditative repetition. The mastery of his sophisticated technique unique to Chung embodies a mind discipline required in the repetitive actions of the painstakingly time consuming process. The repetition itself is one of the primary elements that make his canvas to be an infinite space beyond a mere formal geometric picture, encouraging the viewer to sink into deep meditation. Lóránd Hegyi, one of the foremost European curators and art historians once commented on Chung's art, "The closer the viewer's interest in the visual details of the painting's sensual surface, in the painter's subtle interventions, and



in the pictorial and physical methods he uses to structure his work, the closer they come to another meditative and emotional domain of the artistic process, in other words, poetry, the genuinely poetic strategy of the artwork.” Chung states “The final result is not the target of my work but to present the process of how it is done.” In this way, the process itself becomes the meaning of the work echoing the tradition of the Asian literati, who emphasized spiritual cleansing and mind discipline in the process of their work. Chung’s meditative paintings transmit all of these traditions into his own work as well. His whole life was an artistic journey to find a new form of abstract art that could construct his own sense of identity.

Chung’s works have been extensively exhibited in Korea and abroad since the end of 1960s. Selected exhibition venues include the Museum of Modern Art in Saint-Etienne, the Poznan Biennale in Poznan, the Metropolitan Museum of International Art in Osaka, and the National Museum of Modern and Contemporary Art in Seoul. His works can be found in the permanent collections of the Samsung Leeum Museum of Art, the Seoul Museum of Art in Seoul, the National Museum of Modern Art in Tokyo, the Shizuoka Prefectural Museum of Art, and the Fukuoka Asian Art Museum, among numerous others.

出生於 1932 年的鄭相和是六十、七十年代韓國單色繪畫運動最主要的藝術家之一。他於六十年代末期前往巴黎學習西方藝術，後於七十年代初期輾轉定居日本神戶，並在這段期間開創了獨特的「剝離」及「回填」手法。他以無數條水平、斜角、垂直的線條組成一塊塊的方格，為平凡的畫布表面刻劃出凹凸有序的立體感。他先用高嶺土、水和膠混合而成的塗料平均塗滿整塊畫布，然後靜置一段時間風乾。等這一層厚厚的塗料完全乾燥之後，將畫布從木框上拆下，在畫布背面畫上一格格水平和垂直線交錯而成的方格，然後按照線條的紋理將畫布對摺又對摺，再挖掉特定方格中的顏料，最後再以壓克力顏料一層層回填被挖空的方格。鄭相和不斷重複「剝離」又「回填」，一直到「刪減」與「增加」兩種狀態達到完美的平衡點為止。

鄭相和的單色繪畫透過近乎儀式般的重複動作，創造出無止無盡的時間與存在。這獨特的繁複技法也反映出藝術家的高度控制與掌握，唯有如此才能完成創作過程中費時又費力的重複動作。創作過程中的不停歇的重複性，讓鄭相和的作品更加耐人尋味。他的畫布不只是個容納重複幾何圖形的空間，而是吸引觀者陷入深沉的冥想。歐洲知名藝術策展人與藝術史學者 Lóránd Hegyi 曾對鄭相和的作品有此評論：「觀者若能仔細觀察畫布表面細膩的視覺紋理，發掘藝術家低調的加工手法，以及平面與立體交錯而成的結構，就愈能夠領會藝術家所要表達的冥想與情感面，也就是作品背後的詩意。」鄭相和自己則說：「最後的完成品並非我創作的目標，而是我創作過程的展現。」鄭相和的創作過程呼應了傳統中國文人水墨畫所強調創作乃心靈洗滌與自我鞭策的方式。因此，他獨特的冥想式畫作在在體現著水墨畫的傳統。他畢生目標就是為開發新形式的抽象畫，以作為建構自我身份的媒介。

自六十年代末起，鄭相和的作品便多次獲邀於國內外各知名藝術場所展出，包括法國聖艾蒂安當代美術館、波蘭波茲南市雙年展、大阪大都會國際藝術館、首爾國立現代美術館，他的作品也被收藏於首爾三星美術館、首爾美術館、東京國立現代藝術館、靜岡縣立美術館以及福岡亞洲美術館等藝文機構。

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

20

YUN HYONG-KEUN

(KOREAN, 1928-2007)

Umber-Blue 7-III-75

titled, dated and signed 'UMBER. BLUE 7-III-75 #161 Yun HYONG-GUN 1975' (side of canvas); inscribed '181.5 x 99.5 cm UMBER-BLUE (in cotton) 7-III-75 # 161 1975. 4-6'; inscribed in Korean (on the stretcher) oil on linen

181.6 x 99.7 cm. (71 1/2 x 39 1/4 in.)

Painted in 1975

HK\$1,500,000 - 2,500,000

US\$200,000 - 320,000

PROVENANCE

Private Collection, Asia

尹亨根

棕色藍色 7-III-75

油彩 麻布

1975年作

款識：UMBER. BLUE 7-III-75 #161

Yun HYONG-GUN 1975 (畫布邊)；181.5

x 99.5 cm UMBER-BLUE (in cotton)

7-III-75 # 161 1975. 4-6 / 1976.12 文軒

画廊個展出品作 於 村松画廊個展出品作

1976. 6 21-27 (畫布框架)

來源

亞洲 私人收藏

Yun Hyong-Keun is widely known for his simple yet highly meditative paintings, evoking the concept of nature in art, a core idea of traditional Asian ink painting. Yun's work appears to be a part of nature, or even being unified with nature, without any hint of artifice. His process of art displays a state of making and unmaking; the results bridge a character between made and unmade. Yun's ultimate philosophy of nature and art is the most significant element that differentiates his art from Western abstract painting which emphasizes the artificial process by the artist rather than affirming a harmony with nature. Yun finds most insight at the moment of being his most 'natural' self, unlike Western artists who pursue inspiration from unusual moment and energy. Yun aims to exclude from his art anything artificial or compulsory, which can risk appearing to be apart from nature.



Kim Jeong-Hui, *partial image of Wintery Days*, 1844,
Sogn Chang Kun collection

金正喜《阮堂歲寒圖》(局部) 1844年 Sogn Chang Kun 收藏



Throughout Yun's artistic development over six decades, Kim Whan-Ki, one of the most important pioneers in the history of Korean abstract painting and his father-in-law, was another inspiring mentor to him, especially for a sense of materiality. As Kim gradually transitioned from using heavy texture to applying only a thin surface echoing Asian ink painting, Yun's 1971 painting, *Blue* explicitly displays this transformation from the thick density of his early 1960s paintings to a diluted pigment completely absorbed into the canvas as if the paint were ink fading onto paper. As early as 1973, Yun started experimenting with his signature colours of using two kinds of oil pigments as a symbolic depiction of the earth; Burnt Umber represents earth, and Light Ultramarine the ocean. As this masterpiece *Umber-Blue 7-III-75* (Lot 20) exemplifies, the unique mixture of two pigments allows a colour of great range and depth, which Yun preferred to call "the colour of rotted leaves." Opposed to the deliberate application of thick oil paint, this diluted thin paint naturally drives Yun to release any compulsive desire to control his material and invites nature to create various textures and a great range of absorbency. More importantly, this process allows Yun to add the concept of time into his painting.

Selected venues for Yun's solo exhibition include the Museum of Modern and Contemporary Art in Strasbourg, the Stiftung Für Konkrete Kunst in Reutlingen, the Chinati Foundation in Marfa, and Donald Judd Foundation in New York. His works can be found in the public collections of the National Museum of Modern and Contemporary Art in Gwacheon, The Samsung Leeum Museum of Art in Seoul, the Fukuoka Art Museum in Fukuoka, the Kitakyushu Municipal Museum of Art in Kitakyushu, the Hiroshima City Museum of Contemporary Art in Hiroshima, The Chinati Foundation in Marfa, M+ Museum in Hong Kong, among many others.



Yun Hyong-Keun Solo
Exhibition at The Chinati
Foundation, Marfa,
Texas, 1994

1994年尹亨根個展現場·
德州馬爾法奇納提基金會



Yun Hyong-Keun with Donald Judd at Donald Judd Foundation in New York, 1993 © Judd Foundation / Licensed by VAGA, New York, NY

尹亨根與唐諾·賈德於紐約賈德工作室合影

尹亨根深受亞洲傳統水墨畫的啟迪，他們皆由簡單素雅中反映深層的冥想氛圍，進而探索藝術能表現並帶給觀者一種屬於自然的靈氣。尹亨根的作品看起來就像是大自然組成的一部分，有時甚至已經與自然合而為一，完全沒有顯露出一絲人為的軌跡或因素。他的藝術創作同時包含創造與毀滅之進程，而連結兩種對立狀態則是其主要標的。當西方抽象藝術家著重人工創作的過程遠勝於保持畫面與自然間之和諧狀態，尹亨根對於藝術與自然的最終定義與哲思，不僅讓他具有高度區別性，更給予其藝術一種跟西方抽象截然不同的內涵。有別於大多數西方畫家習慣從生活片段與能量釋放中找尋創作題材，尹亨根的靈感來自於他最「自然」的狀態。他希望剔除創作中人為或刻意的成分，以免作品過於做作不自然。他作畫時總是用相當保留的態度將人為因素降至最低，盡量不將個人意識反應在畫面上。

在尹亨根六十餘年的藝術生涯中，有兩位對他影響深遠的人——韓國抽象藝術最重要的先驅之一金煥基，以及尹亨根的岳父，一位在探索媒材物質上鼓舞他甚多的良師益友。當金煥基逐漸用形似亞洲水墨畫的稀薄表面取代厚重油彩，尹亨根完成於1971年的畫作《藍色》，就明顯地顯露出此項轉變，呈現從六十年代那濃稠度高的油彩，到被畫布表面完全吸收、展現如墨彩從紙絹上褪去效果的稀釋色素之過程。

尹亨根開始拿其最具代表性的顏色進行實驗，最早可追溯至1973年。他精挑細選兩種油彩色料刻劃象徵我們生活的土地，煨赭土代表土與光，紺青色則是海洋。《棕色藍色 7-1111-75》(Lot 20) 為尹亨根相當重要的畫作，藝術家自己稱為「腐爛葉子之顏色」的兩種色素經調和後產生一絕無僅有的組合、引導出絕佳的空間深度。尹亨根使用稀釋過的薄顏料，一層一層地塗在畫布上。稀薄油彩與刻意多層塗抹的厚重油彩之不同點在於，稀釋過的油料使尹亨根能更輕易釋放內心欲控制媒材的渴望，並能依顏料吸收的程度不同，讓每一寸畫布都有與眾不同的觸感。更重要的是，此製作過程能將藝術家對於時間的感知融入作品中。等耐心地塗上一層又一層薄顏料之後，再將畫布直立風乾，藉著自然元素與地心引力作用，使顏料緩緩滲入天然的亞麻畫布裡。

尹亨根的作品在世界各地被廣為展出，其中包含了史特拉斯堡現代暨當代美術館、位於德國羅伊特林根的具體藝術基金會、位於德州馬爾法的奇納提基金會及紐約的賈德基金會。亦有許多藝術機構將其作列入永久館藏，像是果川市韓國國立現代美術館、首爾三星美術館、日本福岡縣立美術館、北九州市立美術館、廣島市現代美術館、德州馬爾法奇納提基金會與香港 M+ 博物館等等。

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RHEE SEUNDJA

(KOREAN, 1918 - 2009)

L'envol du Printemps (Flight of Spring)

signed 'SEUND JA RHEE 63' (lower left); signed, titled, numbered and inscribed '6360F726 PARIS SEUND JA RHEE "L'envol du Printemps" (on the reverse)

oil on canvas

130 x 97 cm. (51 1/8 x 38 1/4 in.)

Painted in 1963

HK\$2,000,000 - 3,000,000

US\$260,000 - 390,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Paris, France, Galerie Lumière, Rhee Seundja Solo Exhibition, 12 April - 12 May 1967

Cagnes-sur-Mer, France, Château-Musée de Cagnes-sur-Mer, Rhee Seundja, 10 April - 13 June 1976

Vallauris, France, Château-Musée de Vallauris, Rhee Seundja: Chemin au Pays du Matin Calme, 5 April - 23 June 2003

Hong Kong, Hong Kong, Christie's HK, Forming Nature: Dansaekhwa Korean Abstract Art, 6 November - 4 December 2015

LITERATURE

Galerie De La Lumiere, Seund Ja Rhee - MCMLXV II 1967, Paris, France, 1967 (illustrated, p. 22)

李聖子

春翔

油彩 畫布

1963年作

款識：SEUND JA RHEE 63 (左下)
6360F726 PARIS SEUND JA RHEE
"L'envol du Printemps" (畫背)

來源

亞洲 私人收藏

展覽

1967年4月12日 - 5月12日「李聖子個展」
盧米埃爾畫廊 巴黎 法國

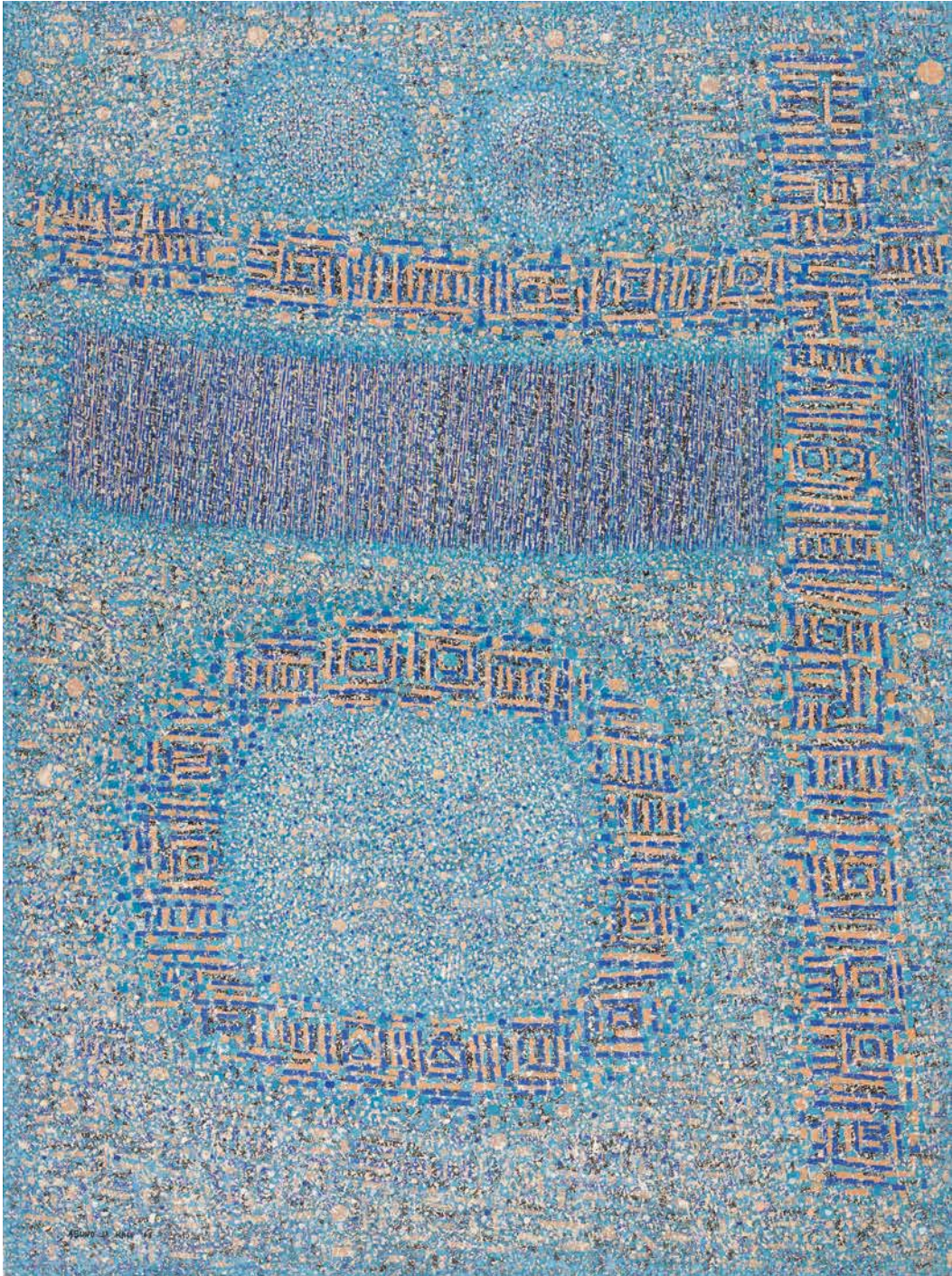
1976年4月10日 - 6月13日「李聖子」卡涅
城堡博物館 卡涅 法國

2003年4月5日 - 6月23日「李聖子作品
展」瓦洛裡博物館 瓦洛裡 法國

2015年11月6日 - 12月4日「構造自然：單
色畫韓國抽象藝術」佳士得香港 香港

文獻

1967年《李聖子 - MCMLXV II》Galerie
De La Lumiere畫廊 巴黎 法國 (圖版·第
22頁)



Three major retrospective exhibitions of Rhee Seundja were held at the National Museum of Modern & Contemporary Art in Korea, the first in 1970, the second in 1978, and the third in 1988. Lee Kyung-Sung, one of the most highly recognized art critics and a director of the museum at that time of the third exhibition wrote, "Rhee's works which were painted thousands miles away from her motherland embrace the savours and images of Korea in every aspect...The beauty of nature is the source of her art. She expressed the order of cosmos and aesthetic phenomenon of nature with her abundant colour palette and refined techniques... Rhee continued to develop her style in the 1960s, fulfilling her canvases with Asian formative space composed by myriads of layers of points and lines. Rhee was able to produce eternal beauty with her marvelous composition of colours and forms, referring herself to nature." *The Flight of Spring* (Lot 21), featured here exemplifies her outstanding artistry as well as her profound style which achieves a fine balance of both content and form apparent from her work during the 1960s.

Rhee went to Paris in 1951 and began her study in painting in 1953 under Henri Goetz at the Académie de la Grande Chaumière, where other Asian masters of abstract art such as Zao Wouki and Chu Teh-Chun studied. During this period, Rhee was seeking her own unique colour palette and compositional forms and succeeded in finding her own style in a short amount of time. It is very important to note, yet still overlooked in the history of Korean modern art that Rhee was the first Korean artist who achieved abstraction in art, and successfully positioned herself as an abstract painter in the intensively competitive art world in Paris during the 1950s. Most of the first generation of important pioneers of Korean abstract art came to Paris later than Rhee. They came to gain direct exposure to Western art after studying oil painting in Japan and later established their artistic careers in Korea first before exploring Paris. Nam Kwan and Kim Heung-Soo arrived in 1955, Kim Whan-Ki in 1956, and Lee Ung-No in 1959. It is not very difficult to imagine that these Korean artists went to see Rhee's painting in the exhibition at the National Museum of Modern Art in Paris in 1956 and were surprised by the quality of the painting by an artist they never heard of in Korea.

Rhee's painting was again featured in the exhibition, Nouveau Realisme at the museum in 1961. At this time Rhee also had many solo exhibitions at very noted galleries such as Lara Vincy and Charpentier among many others in France since 1956. The master work featured here, a painting of historical importance in the Korean abstract art movement, will provide a unique opportunity for international collectors to appreciate Rhee's fascinating painting.

Left to right
由左至右：

Fig.2
Kim Whan-Ki, 17-
IV-71 #201, 1971
Courtesy of Whanki
Museum

圖 2
金煥基《17-IV-71
#201》1971 圖片：金
煥基博物館版權所有

Lot 21





首爾國立現代美術館曾於 1970 年、1978 年和 1988 年三度舉辦李聖子的大型回顧展。權威藝評家 Lee Kyung-Sung 在其第三次回顧展時身兼博物館董事，他曾寫道：「李聖子離鄉背井，但那些千里以外的作品卻在各個方面都體現出韓國的形象和魅力…大自然的質樸美態是其創作的靈感源泉。她以絢麗的色彩和精湛的筆法呈現宇宙星際與自然界的澎湃大美…李聖子在 1960 年代逐步塑造出自己的畫風，畫面上層層疊疊的點與線組成洋溢亞洲韻味的造形空間。李聖子筆下的色彩與形態總能譜出無窮無盡的美感。」《春翔》(Lot 21) 展現其卓絕的藝術手法，底蘊深厚，在內容和造形間取得平衡，是其 1960 年代的典範之作。

李聖子於 1951 年前往巴黎，1953 年開始在大茅舍藝術學院隨亨利·戈茨習畫。趙無極、朱德群等亞洲抽象藝術巨匠當時亦在此學習。求學期間，李聖子竭力找尋體現自己個性的色調和造形結構，並在短時間內建立起屬於自己的藝術風格。李聖子是第一位開始抽象創作並於 1950 年代在競爭激烈的巴黎藝壇成為被認可的韓裔抽象藝術家，然而這一點在韓國現代美術史中仍常被忽略。許多韓國的第一批抽象藝術先驅都比李聖子晚到巴黎，他們多數曾在日本學習油畫，並已在韓國建立起自己的藝術事業，才來到巴黎，希望親自探索這座城市，體驗西方藝術。南寬和金興洙於 1955 年來到巴黎，隨後金煥基和李應魯也分別於 1956 年和 1959 年抵達。不難想像他們於 1956 年在巴黎現代藝術博物館見到李聖子的畫作時定頗為驚訝，因為這個在韓國默默無聞的畫家竟有如此水平。李聖子的作品隨後又在博物館的 1961 年「新現實主義」展覽中出現。自 1956 年起，她陸續在 Lara Vincy、Charpentier 等法國知名畫廊舉辦個人展。本次上拍畫作可謂是韓國抽象藝術運動中舉足輕重的典範之作。對眾藏家來說，是一個難得機會，細細品味李聖子的巧妙畫幅。

Fig.1
Rhee Seundja, *La Neige de la rue du Vaugirard*, 1956, Exhibited at the National Museum of Modern Art in Paris in 1956. Courtesy of Seundja Rhee Foundation

圖 1
李聖子《伏吉拉爾街的雪景》1956 於 1956 年在巴黎國家現代美術博物館展出 圖片：李聖子 基金會版權所有

PROPERTY FROM AN IMPORTANT FRENCH PRIVATE COLLECTION
法國重要私人收藏

22

T'ANG HAYWEN

(TANG THIEN PHUOC HAYWEN,
ZENG HAIWEN, CHINESE, 1927-1991)

UNTITLED

signed 'T'ang'; signed in Chinese (lower right);
inscribed 'Varenno Italie 67' (on the reverse)

watercolour on Kyro Card

70 x 49.7 cm. (27 1/2 x 19 5/8 in.)

Painted in 1967

HK\$800,000 - 1,600,000

US\$110,000 - 210,000

PROVENANCE

Private Collection, France

This work will be included in the forthcoming catalogue
raisonné now in preparation by T'ang Haywen Archives
and Mr. Philippe Koutouzis under the number: S23-
LMC-15

曾海文

無題

水彩 Kyro紙板

1967年作

款識：T'ang 海文 (右下); Varenno Italie
67 (畫背)

來源

法國 私人收藏

此作品將收錄於曾海文文獻庫及古獨奇先生正在編纂的《曾海文作品編年集》(S23-
LMC-15)



Claude Monet, *Les Coquelicots*, Painted in 1873,
(Musée d'Orsay, Paris, France)

克洛德·莫內《罌粟花》1873年作 法國 巴黎 奧賽博物館藏



“Painting navigates deftly between two worlds: that of the visible, and that of thoughts. Ideal painting would bring them together, striving towards total expression”

T'ang Haywen delivered this vision of the artistic practice to Jean-Paul Desroches in 1983 and would pursue all along his life a way to link these two worlds in his artworks. From the guidance of his grand-father who taught him the art of calligraphy, T'ang learned the strong bond between the sign and the meaning. While the calligraphy and the ink practice remained central in his oeuvre, T'ang crosses a bridge when he started painting abstract landscapes. *Untitled* (Lot 22) is one of the early representation of this type using watercolour and gouache, a new medium for T'ang to explore. The assured brushstrokes reveal the perfect technique he has acquired while the brilliant hues of red and green give a whirling movement to the composition. His signature, usually red like the ancient Chinese seal, is green here and suggest the freed approach he allowed himself to have in *Untitled*.

When he arrived in Paris in 1948, same year as Zao Wou-Ki, he immersed in the effervescent atmosphere of the city and captured into his palette the forms of the Western art. The swirling reds recall the use of the colour by the impressionists who painted with the light of the colours and not with the contour anymore. The bright colours of *Untitled* could easily echo *Les Coquelicots (The Poppies)* (Fig. 1) painted by Monet in 1873; the flowers are made abstract in *Untitled* and shine under the radiant sun as in Monet's masterpiece. T'ang bend the material under his will, spread or condensed the coloured gouache at speed and finds a way to figure emotion when the impressionists figured light.

Georges Mathieu,
Fourth Avenue, 1954,
4 December 2013,
Christie's Paris, Lot
30, Sold for EUR
241,500

喬治·馬修《第四大道》1954年作 佳士得巴黎2013年12月4日 編號30 成交價：241,500 歐元

Painted in Varenna, Italy in 1967 *Untitled* arose at an artistic breakthrough for T'ang. Strong devotee of Taoism, he follows its three treasures: compassion, moderation and humility. He sets the oeuvre before him and let a large part to be dictated by the vivid forces in the natural world.

Some of T'ang contemporaries such as Georges Mathieu (Fig.2), one of the lead figure of the lyrical abstraction, seek the same shore of surpassing the artist's subjectivity. “By introducing [...] speed and improvisation on a hitherto unseen

scale, I wanted to overturn small-minded Western ideas that had been in place for centuries, and watch as barriers of misunderstanding, indignation, and revolt rose up before me”, he wrote (quoted in *Au-delà du Tachisme*, Paris, 1963, p. 97).

Called by André Malraux ‘the Western calligrapher’, Georges Mathieu shares with T'ang Haywen this intimacy with a line served by strong stokes and striking colours which create dramatic compositions on the edge between figuration and abstraction. T'ang was known to be a character indifferent to recognition and he followed his own path creating artworks like *Untitled* which reveal “the source of pure energy” as he used to qualify it.





「繪畫靈活遊走於外在的視覺世界和內在的心靈世界。理想的畫作應把二者帶到一起，呈現整體合一的表達力。」

曾海文於 1983 年向戴浩石表達了以上他對藝術的看法，他亦終其一生通過自己的藝術，聯繫起這兩個世界。曾海文的祖父是其書法啟蒙老師，令他了解到字與意之間的緊密關係。雖然書法和水墨一直都在其藝術中佔有重要位置，但當他開始創作抽象山水時，就猶如開創了一條新的道路。《無題》(Lot 22) 是曾海文開始採用水彩和水粉創作後不久的抽象作品。自信的筆觸彰顯其純熟精湛的畫工，紅綠二色鮮明奪目，為畫面帶來旋繞動態。曾海文的畫作簽名通常是印泥般的朱紅色，但在此作卻取綠色，可見他在創作這幅《無題》時，給予了自己很大的自由空間。

曾海文於 1948 年來到巴黎，趙無極亦於同年抵達。他馬上投入到這座城市的歡騰氣氛中，並在創作中融入西方藝術形式。旋繞的紅色筆觸令人想起印象派畫家筆下的絢麗顏色，他們不再拘泥於輪廓，而是畫出光線下呈現出的萬千色彩。《無題》中的亮麗顏色猶如莫內的 1873 年作品《罌粟花》(圖 1) 般動人。《無題》中的抽象花朵在艷陽下閃爍，與莫內呈現的意境相若。曾海文對媒材掌控自如，水粉顏色或分散或集中，若說印象派畫家描繪出顏色，曾海文便是找到了描繪情感的藝術。

《無題》是曾海文 1967 年在意大利瓦倫納的作品，見證其當時的藝術突破。曾氏深入研習道家思想，遵從道家三寶：一曰慈，二曰儉，三曰不敢為天下先。他把畫幅置於眼前，隨大自然的盎然活力來主導畫面。

曾海文的同期藝術家喬治·馬修(圖 2) 是抒情抽象運動的領導者，亦在尋找超越藝術家主觀思想的表達，他曾寫道：「通過 [...] 在前所未見的規模上呈現速度和即興發揮，我希望推翻西方幾百年來的狹隘思想，見證面前誤解、憤慨和厭惡的屏障升起」。(錄於《Audelà du Tachisme》，巴黎，1963 年，97 頁)

安德烈·馬爾羅稱喬治·馬修為「西方書法家」，他與曾海文一樣，對線條有著特殊的情懷，強勁的筆觸和明亮的顏色產生極富感染力的畫面，既有具象，亦有抽象。曾海文向來淡泊，不思名利，隨自己的內心道路，創造出如本次的《無題》等作品，流露其所謂的「純潔力量之源」。

Left to right
由左至右：

Lot 22

T'ANG HAYWEN,
Untitled, 1971, 22
November 2014,
Christie's Hong Kong,
Lot 50, Sold for HKD
1,600,000

曾海文《無題》1971 年
作 佳士得香港 2014 年
11 月 22 日 編號 50
成交價：1,600,000
港元

THE BELFIELD TRUST COLLECTION, USA
美國 BELFIELD 基金會收藏

23

PAN YULIANG
(CHINESE, 1895-1977)

Yellow Flowers in a Vase

signed in Chinese; dated '66' (upper right)

ink and colour on paper

70 x 60.6 cm. (27 1/2 x 23 7/8 in.)

Painted in 1966

HK\$6,800,000 - 8,800,000

US\$890,000 - 1,100,000

PROVENANCE

Acquired directly from the artist and thence by
descent to the present owner

The Belfield Trust Collection, USA

潘玉良
黃菊瓶花

水墨 設色 紙本

1966年作

款識：玉良 66 (右上)

來源

現藏家家屬直接購自藝術家本人

美國BELFIELD 基金會收藏

In the night, a light frost gathered on the tiles;
The plantain stalks are breaking, the lotuses wither and droop.
Only the chrysanthemums at the eastern fence endure the cold;
Their new blooms, aflame with color, make the morning brighter.

- *Ode to Chrysanthemums*, Bai Juyi

「一夜新霜著瓦輕，芭蕉新折敗荷傾。耐寒唯有東籬菊，金粟初開曉更清。」

- 《詠菊》白居易



Fig.10 Pan Yuliang, *White Chrysanthemum*, Painted in 1959

(Image source: National Museum of History, *The Art of Pan Yuliang*, Taipei, Taiwan, 1995)

圖 10 潘玉良《白菊花》1959年作（圖片來源：1995年《潘玉良畫集》國立歷史博物館台北台灣）



During the 1960s, Pan Yuliang was frequently active in the US. First, in 1963, she had a solo exhibition at the China Institute in New York, which then traveled to San Francisco; then, in 1967, she took part in a group exhibit entitled *Modern Chinese Brushwork*, along with Zhang Daqian and Wang Jiuan, at the Wustum Museum of Fine Arts. Pan had originally studied under Wang Jiyuan after entering the Shanghai School of Fine Arts in 1918, while Zhang Daqian, who referred to her as "Big Sister Yuliang" was one of her close acquaintances in the art world. Wang Jiyuan moved permanently to the US in 1941, where he founded the New York School of Chinese Brushwork. At that time, a member of the family of The Belfield Trust Collection, the present owner of this Pan Yuliang work, taught at that school, and along with Zhang Daqian, was a member of its board of directors. The discerning taste of this family member led her to collect numerous fine works by Zhang Daqian, Pan Yuliang, and Wang Jiuan during this period. Christie's Hong Kong sold many important works by Wang Jiyuan from this distinguished North American collection back in 2012. This spring season, for the occasion of Christie's Hong Kong 30th year anniversary, The Belfield Trust Collection has decided to offer to the market this valuable *Yellow Flowers in a Vase* (Lot 23).



Top to bottom
由上至下：

Fig. 2
Giorgio Morandi,
Fiori, 1948, Christie's
London, 14 October
2010, Lot 67, Sold
for: GBP 253,250

圖 2
喬治·莫蘭迪 《花》
1948 年作 佳士得倫
敦 2010 年 10 月 14
日 編號 67 成交價：
253,250 英鎊

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Society (ARS), New
York/SIAE, Rome

Viewed as a whole, Pan Yuliang's colored-ink painting of yellow chrysanthemums shares with Van Gogh's paintings of chrysanthemums and sunflowers (Fig. 1) a free and unrestrained expressiveness. Pan Yuliang's chrysanthemums exhibit a finely judged degree of tension and relaxation, but are understated and reserved; Van Gogh's, more passionate and brash. And, as in Giorgio Morandi's *Flowers*, Pan Yuliang employs minimalist brushwork and a quietly elegant tonal palette, but she gives special attention to her flowers' geometrical forms and their relative positioning in the flower arrangement. Morandi's early *Flowers* was influenced by the school of Metaphysical Art; his works have been described as "very quiet on the surface, but conveying the feeling that within this quietness, something is about to happen..." In this he is similar to Pan Yuliang, who in *Yellow Flowers* follows the tradition of the literati painters in that their choice of subjects often conveyed specific meanings. The flowers of both artists exude a modest but undaunted strength and a cool, lofty character (Fig. 2).

The chrysanthemum was a flower Pan Yuliang dearly loved, and an artistic subject that accompanied her throughout her career and often called forth her greatest touches of

Fig.4
Pan Yuliang,
Chrysanthemum,
1942 (Image source:
National Museum of
History, *The Art of
Pan Yuliang*, Taipei,
Taiwan, 1995)

圖 4
潘玉良《野菊花》1942
年作 (圖片來源：1995
年《潘玉良畫集》國立
歷史博物館 台北 台灣)



brilliance. During the several decades of her career, she often worked with other subjects such as nudes, portraits, still lifes, and landscapes, and excelled at all of them. But chrysanthemums became an element of her oeuvre to which she repeatedly returned. In addition to being the recurring subject of many still life compositions, they sometimes also played an important supporting role in her self-portraits (Figs. 3, 4), as chrysanthemums, in Chinese lore, are one of the "four gentlemen" of the plant world. This colored-ink painting *Yellow Flowers in a Vase* was painted in 1966, when Pan was 71. This exceptional modern Chinese female artist, from the time of her second arrival in France in 1937 until her death in 1977, was unable to ever again return to her homeland of China. As a result, this *Yellow Flowers in a Vase*, painted as she approached her 30th year in France, reveals in both its subject and the medium in which it is painted her deep feelings for her home country. It reveals too the way in which this modern artist, whose life held so much significance for the changing of an era, achieved a mature style in her later years and her exceptional grasp of line and color.

Studying abroad in France, Pan Yuliang was trained in the classical academic style of painting, but it was her own Eastern outlook that produced such a distinctive style during the mature period of her career—a style embodied especially in the still lifes she produced from the 1950s onward. *Yellow Flowers in a Vase* depicts the delicate beauty and warmth of yellow chrysanthemums in full bloom in a blue vase; the table is covered with a floral-print tablecloth, on which are set several thread-bound books—which we can just make out to be volumes of Tang poetry—and a porcelain teacup and tea bowl. Pan deliberately leaves the background behind the chrysanthemums undefined, while her manner of arranging the objects in the composition and her special handling of them bring to the work a strong Eastern atmosphere. But there is much more to this work than its expression of the artist's nationality: in Pan Yuliang's handling of the diverse objects of her still life, we see for the first time in the history of modern Chinese art an artist introducing a photographic element, the concept of a visual focal point (Fig. 5), as a means of expressing scenic depth within a two-dimensional medium. The flowers and the vase of the foreground serve as this focal point, as she sets them out with finely detailed and dense brushwork, while the books, stems, and leaves that extend behind are depicted more vaguely to avoid detracting from this focus of attention. Pan's innovative approach resembles the use of sharp focus and soft focus techniques in photography, and produces a sharply defined sense of space even within the reserved and quietly elegant colors of her composition. At the same time, *Yellow Flowers in a Vase* successfully unites elements drawn from China and the West, from antiquity and the present day, and from tradition and modernity, in a single work of art.

Fig. 3
Pan Yuliang, *Self-portrait*, 1940,
National Museum
of China, Beijing,
China

圖 3
潘玉良《自畫像》
1940 年作 中國 北京
中國美術館



Western painting has been endowed with the rich colors of the oil medium, and its academic theories provide strict methods for the use of warm and cool colors, and light and shade, to create spatial effects. Pan Yuliang's use of color, however, is clearly not bound by these precepts. She cleverly employs ink-wash style techniques in which the shifts and alternations of denser and lighter inks serve a function corresponding to the Western expressiveness of color techniques. The bright warmth and geniality of the colors in *Yellow Flowers* communicate the artist's focus on working in harmonious color relationships, and through them, exploring the expression of feeling in her composition. The chrysanthemums, vase, tablecloth, and tea bowl all possess a similar color depth and are organized through the repetition of similar elements. With her excellent color sense, Pan Yuliang brings these disparate elements together in such a way as to make what would have been a complex composition a harmonious and unified one; the personal artistic vocabulary that allowed this was inspired by the color theories of the Fauves of the West, but further refined and distilled by the artist (Fig. 6). And unlike an artist such as Matisse, whose emphasis on expressive color often came at the expense of three-dimensional space, Pan Yuliang's use of line becomes the means through which she expresses the sense of weight and volume in the objects of this still life. In classical Western painting techniques, the element of line can seem almost hidden or dormant, whereas Pan Yuliang makes brilliant use of the curving, extended lines of ink-wash painting as a vehicle to express the weightiness of her still life subjects, while also imbuing her painting with the unique appeal of the ancient literati paintings of China. Given the inherent characteristics of ink, its naturally powerful and imposing expressiveness, once these objects have been outlined by Pan Yuliang they immediately take on a more deep and weighty feel. The tradition of Chinese ink painting has always made reference to "the five shades of ink," and Pan Yuliang's grasp of those charcoal, dark, heavy, light, and clear shades, as expressed in her lines, enables the pleasing variations of distance

in the placement of objects within this scene (Fig. 7). With a fine brush she outlines the flower petals, the veins of the leaves, and the designs on the vase; her lines possess casual elegance, freedom, and ease, along with the same classical charm and grace as in the finely detailed work of Yun Shouping of the Qing Dynasty (Fig. 8). In addition, Pan Yuliang's unique blend of East and West can also be found in her innovative way of

Left to right
由左至右：

Fig. 6
Yun Shouping,
Chrysanthemum,
Christie's Hong Kong,
30 May 2005,
Lot 1009

圖 6
惲壽平《菊花》
2005年5月30日
佳士得香港 編號 1009

Fig. 8
Henri Matisse,
Bouquet, 1917-18, San
Diego Museum of Art,
USA

圖 8
亨利·馬蒂斯《花束》
1917-18 美國 聖地牙哥美
術博物館

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H. Matisse / Artists
Rights Society (ARS),
New York



introducing the concept of light into her colored ink painting-the depiction of light being the one element often lacking in traditional Chinese painting. In applying her color, Pan allows haloes of ink in light colors to spread around borders, while insightfully using undefined, empty space to help cast a soft, gentle light over all the objects in the still life-an advanced experiment in the use of an Eastern medium while reconstructing the features of Western classicism.

In her earlier years, living with her husband Pan Zanhua in Shanghai, one of Pan Yuliang's interests was growing chrysanthemums in her home (Fig. 9). The artist's deep and abiding affection for her family and homeland, and her feelings at being separated from them for over 30 years, are everywhere present in this painting, and virtually endow it with an enduring life of its own. Pan Yuliang endured bitter poverty in certain periods during her later years, the reason for such circumstances being simply that, despite already having an excellent reputation as an artist, she was often unwilling to sell her own work. It seems clear that still-life such as this, reserved and elegant and perhaps superficially unexciting, represented for Pan Yuliang the depth and intensity of thoughts and feelings surrounding her longing for home. After her passing, the greater number of her works were shipped back to China to become part of major museum collections, and in that fashion, her loyal heart, residing in her paintings, was finally reunited with her homeland and kin.

Pan Yuliang thoughtfully sifted the best of what she found in Chinese and Western art. The essential approaches to color and line that she found in both oil painting and the Chinese ink medium underwent a further refinement that produced unique works in colored ink. Her individual style, its special soulfulness and depth of feeling, grew from her ingenious balancing of the elements she found. She made a rich contribution to modern Chinese painting through advanced experiments with line and color in colored ink paintings. As the former director of the Cernuschi museum in Paris, Vadime Elisseeff, described Pan Yuliang's art: "Her paintings combined the advantages of both Chinese and Western paintings, to which she added her own sense of personality in the use of color. Her vivid lines describe the softness and freedom of the objects she portrayed." This is undoubtedly the finest appraisal that could be made of Pan Yuliang, this 20th century artist who did so much to define her era. In many crucial respects in Pan Yuliang's *Yellow Flowers in a Vase* - in her use of color techniques, borrowed from both East and West, to supplement the depiction of light sometimes lacking in Chinese painting; in her experimentation with the concept of a focal point derived from photography; and in the way she extracted the essence of expressive line from Chinese painting-in each of these respects, it becomes clear what a classic example this is of the union of Eastern and Western art.



Fig. 7
Qi Baishi, *Flowers and insects*, 20th Century, Christie's Hong Kong, November, 2011 Lot 2210, sold for HK\$ 9,620,000

圖 7
齊白石《花與蟲》20世紀 佳士得香港 2011年 11月 拍品編號 2210 成交價 9,620,000 港元

六〇年代，潘玉良與美國交流頻繁，首先1963年在紐約華美協進社舉辦個展，隨後巡展至舊金山；1967年又與張大千和王濟遠一同在美國舉辦《近代中國筆墨》(Modern Chinese Brushwork at the Wustum Museum of Fine Arts) 群展。潘玉良1918年入學上海美術專科學校時即師從王濟遠，與張大千更為藝壇知己，大千稱之「玉良大姊」。王濟遠1941年開始定居美國，創立華美畫學院，現藏者Belfield基金會的家族成員，當時在此學院教書，並與張大千同為學校董事會成員，在此期間以非凡眼界收藏多幅來自張大千、潘玉良、王濟遠的佳作，佳士得香港曾在2012年拍賣過多幅來自此北美重要收藏的王濟遠畫作。本季春拍，於佳士得香港成立三十周年之際，Belfield基金會決定拿出這幅彌足珍貴的《黃菊瓶花》(Lot 23)。

縱目觀之，潘玉良的彩墨黃菊與凡高筆下的菊花及向日葵相比(圖1)，二者同樣放縱不羈充滿表現力，潘氏筆下的菊花張弛有度，而偏內斂含蓄，凡高的則是熱情張狂。潘氏作品與莫蘭迪的瓶花相比，同樣使用極簡筆觸及淡雅色調，並特別關注物象的幾何形式及彼此之間的陳列關係。莫蘭迪早期所作的瓶花受「形而上」學畫派影響，作品「表面上十分寧靜，但給人的感覺卻像是在寧靜中會有什麼事情要發生」，與潘玉良如文人墨客般借物敘述的方式相似，所創作的瓶花皆凸顯的一種不驕不敗，清冽高昂的氣質(圖2)。

菊花是潘玉良摯愛的花卉，也是她藝術生涯中如影隨形的璀璨一筆。在潘玉良數十年的創作歲月中，裸女、肖像、靜物、風景都是她涉獵且擅長的題材，而菊花始終都是她反復描繪的元素，這不僅是她靜物畫中的常客主角，也是她自畫像中的重要配角(圖3, 4)。菊花乃花中四君子之一，彩墨作品《黃菊瓶花》繪於1966年，潘玉良作畫時已時年71歲。這位傑出的中國近現代女性藝術家，在1937年第二次赴法後，直至1977年去世，便再也未能回到祖國故土。這幅畫作是她居於法國接近第三十載的作品，從題材到作畫媒材，都無一不反映著潘玉良對故土深厚的情思，更體現出這位具有劃時代意義的現代畫家晚年成熟的風格及其對線條與色彩的純熟把握。

潘玉良赴歐洲留學後受古典主義學院派教育的薰陶，而其自身的東方氣韻使她在創作的成熟階段有了更為獨特的個人藝術風格。這種風格尤體現於她自50年代起所創作的靜物畫中。《黃菊瓶花》一作描繪了花瓶中綻放的嬌嫩溫良的黃菊，桌上鋪設著繁花式樣的桌布，還有一疊線裝書，依稀可辨是唐詩集，另有瓷質的茶碗和茶杯。菊花後方的背景是刻意留白，陳設與手法都極具東方的韻味，不僅體現出藝術家對自身民族特質的表達，而在表現物體的多樣性時，潘玉良在中國現代藝術中首次引入了攝影中強調物體視覺焦點的這一概念(圖5)，來呈現二維平面中的景深。藝術家將前景中的花瓶與花葉作為重點，以細膩凝重的筆觸描繪後方的書本和枝葉則模糊處理，避免了喧賓奪主。這種創新的手法近似於攝影中的聚焦與柔焦，為色彩含蓄清淡的畫面製造出清晰的空間感，更是精妙地將中與西、古與今、傳統與現代完整結合起來。

西方繪畫具有豐富的色彩，學院理論嚴格利用色彩的冷暖明暗來製造空間感，而潘玉良的作品用色明顯不拘泥於這些規則，巧用如水墨畫般的技法，以色彩濃淡的變化來回應對西方色彩技法的表達。《黃菊瓶花》畫面中的色彩明亮亦和煦，可見藝術家著重探討色彩的和諧搭配，以此探索畫面呈現的情感。此外，畫中的菊花、花瓶、桌布和茶碗皆是由相似的色塔及繁複的元素組成，但潘玉良以卓越的色彩感將他們分割、融

Fig.5
Long Chin-San, Au
Printemps, 1941

圖5
郎靜山《雁蕩鳴春》
1941年攝





合，使本該繁雜的畫面成為和諧統一的整體，這便是她受到西方野獸派色彩理論的啟迪，再加以提煉後的藝術語彙（圖 6）。而與馬蒂斯注重色彩表現而忽略三維體感的思路不同，潘玉良啟用線條來表現物體的重量與體感。在古典西方技巧中，線條在繪畫中幾乎是被隱去的元素，而潘玉良巧妙運用水墨中線條良好的延展性和曲折性的特質，不僅賦予作品東方文人畫的底蘊，更以線條作為她表現物品體量感的工具。因為墨色渾厚凝重的自然特點，勾線後的物體自然產生了深沉的量感，中國傳統水墨中講究墨分五色，潘玉良再運用焦、濃、重、淡、清的變化，使得畫面中物體的遠近層次在線條的表達中錯落有致（圖 7）。藝術家以小筆勾勒出了花瓣、葉脈的紋路、花瓶的圖樣，線條俊逸優雅，手法亦有清代惲壽平工筆劃的古典神韻（圖 8）。此外，潘玉良對中西結合的創新還體現在她在彩墨畫中引入了光感這一概念。在中國傳統繪畫中，對光線的描繪這點是空缺的。潘玉良在上色過程中，通過使用淡色暈染邊緣處，以及巧妙地運用留白法，使得所繪物體籠罩在柔和的光線之中，這是她以東方媒材還原西方古典主義特點的一次先進嘗試。

潘玉良早年與丈夫潘贊化寓居於滬時就曾在家中以栽種菊花為趣（圖 9），因而在這幅承載著與親人、故土已分別三十餘年的情感作品中，藝術家繾綣的情思懷念流淌在畫面中，仿佛賦予了靜物長久的生命。潘氏晚年一度窮困潦倒，其時她在法國畫壇已極有聲譽，拮据皆因不願出售自己的作品。可知這些看似清雅寡淡的靜物畫，對於潘玉良而言皆是她濃烈的鄉愁和情思。潘玉良的作品多數都在她逝世後運回國內藏於各大美術館，一片丹心釀得一卷丹青，終於得以與親人與故土團聚。

潘玉良在中西藝術中去蕪存菁，她提煉出油畫與國畫各自對色彩和線條的理論精髓，而造就出她獨特的彩墨畫，並巧妙利用二者之間的平衡，塑造出充滿靈性與深厚感情的個人風格。她在彩墨畫中對線條和色彩的先進嘗試，對中國現代繪畫有著不可忽略的豐富貢獻。一如巴黎東方美術館館長葉賽夫曾道「潘氏的作品融合中西畫之長，又賦予自己的個性色彩，以生動的線條來形容實體的柔和與自在，」這無疑是對潘玉良這位具劃時代意義的 20 世紀藝術家最佳的詮釋。因此，潘玉良在作品《黃菊瓶花》中所展現其結合中西所長之色彩運用法以填補彩墨畫中對光描繪的空白、在彩墨作品中試驗攝影中強調的聚焦概念、以及萃取自國畫精髓的線條表達，皆彰顯這是融匯東西方之藝術精髓的典範之作。

Left to right
由左至右：

Fig. 9
Pan Yuliang, *Yellow Flowers*, Painted in 1960 (Image source: National Museum of History, *The Art of Pan Yuliang*, Taipei, Taiwan, 1995)

圖 9
潘玉良《黃菊花》
1960 年作（圖片來源：
1995 年《潘玉良畫集》
國立歷史博物館 台北
台灣）

Lot 23

Fig. 1
Van Gogh,
Chrysanthemum

圖 1
凡高《菊花》

24

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920 - 2013)

Untitled (Vert émeraude /Emerald Green)

signed in Chinese; signed 'ZAO' (lower right);
signed 'ZAO WOU-KI' (on the reverse)

oil on canvas

127 x 127.5 cm. (50 x 50 1/4 in.)

Painted *circa* 1950

Estimate on request

估價待詢

趙無極

翠綠森林

油彩 畫布

約1950年作

款識：無極 ZAO (右下); ZAO WOU-KI (畫背)

PROVENANCE

Patty Everett B. Birch, New York, USA

De Sarthe Gallery, Paradise Valley, USA

Private Collection, Asia

De Sarthe Gallery, Hong Kong

Private Collection, Asia

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

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香港 德薩畫廊

亞洲 私人收藏

此作品已登記在趙無極基金會之文獻庫，並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》（資料由趙無極基金會提供）

展覽

2003年「趙無極」Galerie nationale du Jeu de Paume 巴黎 法國

2004年10月16日 - 2005年1月16日「趙無極」石橋美術館 石橋財團 東京 日本

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So often alone and quiet, saying nothing Jade's cool loneliness, like the moon, spreads a silver halo. The robes of the Immortals spread their soft flower colors. Beauty and virtue illuminate the ages

Vert émeraude (Lot 24) was painted in 1950, Zao Wou-ki's third year in Paris. Upon his arrival in that city, Zao was eager to escape the traditional ink-wash styles of the East, and was intent on making modernism his springboard to totally new points of view. With that in mind, he studied and retraced the art of painting, from the Renaissance and Rembrandt to the Spanish Romantic artist Goya, then on to the Impressionists, the Cubists, the Fauves, and finally the Paris School. To arrive at new creative techniques, he had deliberately abandoned his mature ink-wash techniques after his arrival in 1948, and in 1949 he experimented with printmaking. His success with that medium

brought new confidence in the visual effects he could create—effects both lithe and weighty, with dash and verve but maturity as well, and combining distance with immediacy—that grew out of the collision between the thick, rich oil medium of the West and his own deeply rooted Eastern cultural sensibilities. This Vert émeraude, was created shortly afterwards in 1950, is an important milestone on his gradual evolution away from figurative painting, and is also one of the rare large-scale Zao Wou-ki works from this period. With it he began an important journey, a journey that would breathe new life into modern Chinese art in the middle decades of the 20th century through the turmoil and the creative fission of its collision with Western art. Vert émeraude also strongly presaged the 'oracle-bone' series Zao would soon produce in the mid-1950s, rooted in the feel of symbolic motifs and calligraphic inscriptions.



圖 6
米羅《宇宙的誕生》
1925 年作 美國 紐約
現代美術館

Fig. 6
Joan Miro, *The Birth of the World*, 1925, The Museum of Modern Art, NY, USA © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016

Prior to 1949, Zao Wou-ki had continued to work in a figurative vein. The panoramic compositions of some works illustrate the continuing influence of his academic education (Fig. 1). In 1935 he entered the Hangzhou Academy of the Arts and studied under such teachers as Lin Fengmian and Wu Dayu, the first generation of Chinese artists to study in France, and they gave Zao his first introduction to Western influences. While their painting styles remained rooted in figuration, even the oldest Chinese traditions of painting and calligraphy emphasized feeling and spirit, as opposed to strict depiction of forms, and thus already possessed elements of abstraction. Wu Dayu's work in particular already exhibited a concern for expressive gestures rather than external appearances (Fig. 2). Early in 1950, Zao Wou-ki's work had begun to display this kind of Eastern, freehand abstraction, and by the time he produced Vert émeraude, he was already well-versed in Western art forms. With his strong foundation in Eastern art and cultural traditions, he led Asian art step by step toward a new era, interpreting the spirit of the East through the creative vocabularies of the West.

'I have read poetry since I was a little boy. When I learned to write my characters, I was also learning to read poetry. I believe these two modes of expression possess the same character. Both express the 'qi' of life, as do the movements of our brushes on canvas, or our hands on paper as we write characters. Both of them reveal - rather than directly presenting - the hidden meanings of the universe.'

- Zao Wou-ki

THE PASSING SHADOWS OF MORNING AND NIGHT; PURSUING THE HARMONY OF THE UNIVERSE

Henri Michaux's special interest in printmaking helped inspire Zao Wou-ki to further examine the relationship between poetry and art in China, and to pursue art that would communicate the harmony and poetry of the universe. In *Vert émeraude*, Zao in particular sought to produce a captivating portrayal of space and the unfolding passage of time. With this work, he began the gradual elimination of single forms and their individual meanings as the use of suggestive symbolic motifs became his principal creative tool. It shows him beginning to explore the deep, hidden meanings of the universe, and more importantly, it foreshadows his journey into abstraction. In *Vert émeraude*, the objects he sees are transformed into transparent motifs, penetrating through time and space and hovering between sky and water. Zao transports us to a world in which all things in the universe coexist in harmony, a detached and dreamlike world beyond material concerns. From the top of the canvas to the bottom, and from left to right, hints of the shadowy travels of sun and moon mark out the traces of evolving time in the work. An illuminating contrast can be found in the *Water Lilies* of the Impressionist master Monet, and his manner of capturing fleeting, lyrical impressions of the scene (Fig. 2). The Impressionists' analytical use of color enabled them reproduce on canvas the effects of light in the open air, and any finished painting ultimately represented the distillation of one particular moment in time. Zao Wou-ki's compositional arrangement, however, simultaneously presents both daytime and night time, and his Western understanding of painting serves to communicate an Eastern character—that is, to its Eastern character he adds the sense of light and the passage of time that traditionally had always been missing from Eastern ink-wash paintings. The crescent moon hanging in the lower left of the painting finds an echo in the curtain of night that descends over the lower right, while a bird in the upper half, flying toward the right, seems to be chasing the daytime. The canvas is filled with these transparent motifs, piercing the veils of space and time, and in the figure that seems to move toward us from out of the painting's mysterious depths, Zao provides the human scale against which the time and space of the painting seem to be measured.

BLENDING PAINTED IMAGES WITH CALLIGRAPHIC SYMBOLS

Beyond the flowing lights and shadows that range throughout the painting, its spaces are also occupied by linear motifs that float and change along with its changing light, becoming either more concrete more vague, or lighter or darker, or clear-cut or merely implied. The aesthetic beauty of these motifs emerges from Zao Wou-ki's unique mixture of elements. They originate from the aesthetics of line in Eastern ink-wash painting but incorporate the Western abstract creative impulse. Though Zao Wou-ki's father was a banker, he loved the traditions of calligraphy and painting, and their home contained numerous paintings. Those undoubtedly exerted a steady influence on Zao as a part of his surroundings. Practicing calligraphy with his grandfather, writing symbols and painting characters, also helped nurture the ability from which would grow his later accomplishments as painter. We can note how, for example, Zao gives attention throughout *Vert émeraude* to its harmonious proportioning, mediating different regions by alternating the solid forms and empty spaces he creates with line and color. The understanding that informs this approach surely relates to his youthful experiences with calligraphy, in which care must be taken not just with written characters but with pleasing apportionment of the spaces between them (Fig. 3). The natural beauty of this painting, tinged with Eastern poetic feeling, was the instinctive product of such influences. Also appearing in the upper left and the center of the painting are other interacting motifs, suggestive of birds and four-legged creatures, whose forms have been simplified in a manner once again suggesting early Chinese depictions. The Chinese since ancient times had writing in the form of symbolic images (Fig. 4), and if symbols could become written words, then written word could just as naturally become a part of painting. Ultimately such symbolic motifs become compact and precise forms ideally suited for painting. Works such as *Mountains and Pines in Spring* by Mi Fu of the Northern Song express this concept of simplification (Fig. 5), and *Autumn Colours on the Que and Hua Mountains* by another Northern Song painter, Zhao Mengfu, also exhibits a simplifying tendency. The beauty of Chinese painting, which had been impressed upon Zao Wou-ki since childhood, was such an inspiration that even though he presents *Vert émeraude* in oil, its influence still shows in the introspective character of the work. A comparison with a painting by the surrealist painter Joan Miro, *The Birth of the World* (Fig. 6), at New York's Museum of Modern Art, shows the importance given to linear depiction in Western painting, and the ordering

圖 4
甲骨文《鳥刻圖》
Fig.4
Oracle, Engraved
Bird



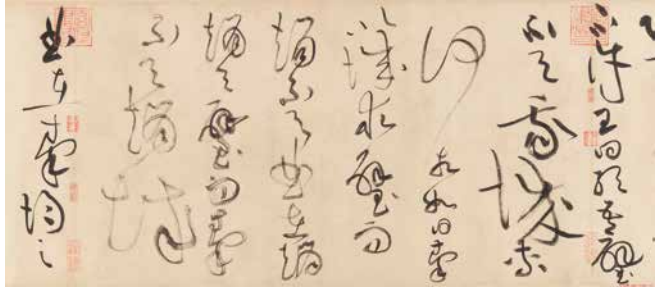
and arrangement of objects within the painting. In Zao Wou-ki's own linear figures, however, his deeply rooted expertise in wielding ink and brush is innately expressed in their variations of lightness and heaviness and in the tension and relaxation of the presentation. Amid the deep blue-green swells of *Vert émeraude* and its allusions to antiquity, viewers arrive in a vast imaginative space. The rhythm of the work derives from the echoes between its corresponding pairs of objects and the harmony of its solid

forms and empty spaces, built on Zao's handling of color. Its light seems to spread from the upper left toward the lower right, and in his transparent, floating motifs Zao employs vaguely defined brushstrokes that enhances the effect of vast, swelling waves. This, in contrast with the feel of the clear, solid lines of trees at the left, helps create the painting's ancient and meditative atmosphere. Zao further enhances the sense of a non-physical or non-material space by de-emphasizing strong color contrasts in the background of the work. This provides yet another indication of the way he transcends realistic depiction of space to return to traditional styles of painting, signalling at the same time his departure toward the realm of pure abstraction.

The emerald green that Zao Wou-ki takes as his principal tonal palette in *Vert émeraude* exudes the gentle luster of blue-green jade, tempered with hints of yellow-brown. As an observer of nature, these combinations of tones suggest Zao's attempt to capture the ambience of water and sky, of glittering waves and rippling light, and to convey the transparent depths in the shrouds of temperature and humidity. Zhang Daqian, also a master painter from the tradition of Eastern colored-ink painting, employs flowing inks to develop the "mental imagery" of his splashed-ink landscape (Fig. 7) and its rain-soaked

atmosphere. The Zhang Daqian work is an extension of traditional Chinese landscape themes, and an attempt to present them anew through abstraction. Zao Wou-ki attempted in his painting to explore the universe itself and its essential nature, and in *Vert émeraude* finds in nature the misty ambience of air and atmosphere. The stances of these two master painters from the East, and their stylistic evolution, suggest they saw that a return to Eastern art could override the possibilities of Western art. Regardless of whether they continued to work in the original mediums of the East or those of the West, the essential and original meaning of art for them was found in Chinese landscape paintings, in the way

the artist was called on to realize the harmony between man and nature, and therefore to respond to nature and to reciprocate in feeling. In the East, people have always valued the simple and unsophisticated luster of jade, comparing it to the qualities of gentlemanly modesty and virtue. In *Vert émeraude*, one of his very few works in a jade-green palette, Zao Wou-ki seems in search of a



Top to bottom
由上至下：

Fig. 3
Northern Song,
Huang Tingjian,
Biographies of Lian
Po & Lin Xiangru
(detail), circa 1095,
Metropolitan
Museum, NY, USA

圖 3
北宋 黃庭堅《廉頗
相如傳卷》(局部)約
1095年作 美國紐約大
都會博物館

Fig.5
Northern Song, Mi Fu,
Mountains and Pines
in Spring (detail)
National Palace
Museum, Taipei,
Taiwan

圖 5
北宋 米芾 春山瑞雪圖
(局部) 台灣台北 國立
故宮博物館





Lot 24

contemplative and ancient mood, a return to that ancient time when the attributes of jade described the manner and temperament of the gentleman. A close look at the detail of *Vert émeraude* shows how Zao Wou-ki adds almost imperceptible touches of red to his jade green, which appear only in the eyes of his bird-like figures and in several of the shadowy shapes of his abstract motifs. He had clearly developed new interpretations in color after arriving in Paris, augmented by his sense of the poetic atmosphere in nature. In highlighting his green through subtle touches of red, we can see Zao's great creative ability, the ability to note and make use of such details in managing the work as a whole, and it provides one further indication of this artist's upcoming entrance into the avant-garde and

the beginning of his great artistic success.

Vert émeraude dates from 1950, a time at which Zao Wou-ki had not yet seen the work of Paul Klee. In it, through the special poetry of Chinese art, the Eastern way of painting with words, and the Chinese philosophy of probing the depths of nature, Zao Wou-ki gradually made his way back to his own roots in Chinese painting. It was only in 1951, traveling to Switzerland to arrange an exhibition of his prints, that Zao saw Paul Klee's work for the first time. He describes the experience in his book *Self-Portrait*, noting his excitement at seeing Paul Klee at work and how clear it was that Klee loved and understood Chinese painting. But it is certain, based on this work, that even before he met Paul Klee, Zao had already embarked on his path of return to the symbolic-

motif style of Chinese painting—which ultimately launched a new phase of his career and made him one of the great Asian masters of painting. *Vert émeraude* was an early preface, just after the end of World War II that signalled the opening of a bridge for artistic communication between the East and West; it was also a major, large-scale Zao Wou-ki would carry his Eastern thought and outlook into the regions of the West. In terms of technique, it represents breakthroughs on a number of fronts—in Zao's oil brushwork, which depicts space as gracefully as the combination of wet and dry brush techniques in ink painting, and in the low-intensity colors that create lights and shadows where transparent bodies float in space. The way these planes of color meet and weave together generate the painting's feelings of peacefulness, emptiness, warmth, and hidden, mysterious depths. In all these ways he foreshadows the great abstract works to come, such as *North*

Wind (Fig. 8) and *Hommage a Tou-Fou*, with their union of Eastern and Western sensibilities. The well-known Chinese-French literary figure Francois Cheng, in a preface written for Zao Wou-ki's 1981 exhibition at the Grand Palais in Paris, wrote, "Zao Wou-ki's artistic destiny was not merely personal, but was closely tied up with the evolution of Chinese painting over thousands of years. As we



新石器時代《玉環》美國紐約哈佛大學佛格藝術館藏

New Stone Age, Jade, Harvard university, NY, USA

see in his work, this fundamental fact did not weaken the value of his individual exploration, but only increased its power to move us. In fact, thanks to his work, that long period of a century or more during which Chinese painting seemed to have stagnated now seems at an end. This mutually supportive relationship between China and the West, which should have arrived earlier, has appeared here for the first time. When critics look back on that decisive moment in the middle of the century, when Zao Wou-ki travelled from his distant home country to live in Paris, we will appropriately refer to it as a miracle. Miraculously, he found himself immediately, and gave himself fully to his work. The depths which he has plumbed and which he has expressed even today still astonish us."



圖 7
張大千《潑彩山水》
1965 年作 美國 紐約
現代美術館
Fig. 7
Zhang Daqian,
*Splashed-Color
Landscape*, 1965,
The Museum of
Modern Art, NY, USA

「長為沉靜無言語，清冷似月撒銀輝。霓裳一襲輕花色，德美為九耀古今」

《翠綠森林》(Lot 24) 創作於 1950 年是趙無極負笈巴黎的第三年，剛到巴黎時期他渴切跳脫東方水墨窠臼，企圖由現代主義開闢出一個繪畫的全新視角，由追朔文藝復興林布蘭以降至西班牙浪漫主義畫家哥雅，再到印象派、立體派、野獸派以至巴黎畫派。回溯 1948 年他到了巴黎之後，為了重新執導他的創作技法，他刻意放棄業已圓熟的水墨創作。1949 年他嘗試石版畫創作，這次石版畫的成功，讓他肯定注液在他身上濃厚的東方傳統文化血液加諸西方厚重油彩顏料所碰撞出的既厚重又輕盈、瀟灑不羈又圓滑成熟、似近又遠的感官效果。而隨即於 1950 年創作而成的《翠綠森林》，是他逐步脫離具象繪畫的重要指標作品，更是此時期稀有之大幅創作，而他也由此展開為中國現代美術史在二十世紀中葉與西方藝術衝撞、激盪、裂變、交融而新生的重要歷程，更預示了他在 1950 年代中期以象徵符號書寫情感的甲骨文系列繪畫。

1949 年以前，趙無極的作品仍然不脫離具象繪畫，全景式的構圖安排說明趙無極仍受過去學習所束縛 (圖 1)。1935 年他進入杭州藝專師事林風眠、吳大羽等第一代旅法華人畫家時，業已受林風眠與吳大羽等人對西方藝術影響的洗禮，在此之前他們的繪畫雖不脫具象形式，但中國書畫自古以來所蘊含的捨形悅影繪畫精神，已然深具抽象內涵，吳大羽作品已顯露捨其貌而取其形的樣式，與趙無極在 1950 年初期所創作之作品已是東方寫意的抽象繪畫。在創作《翠綠森林》作品時趙無極已逐漸熟稔西方藝術，並在深植於東方藝術的文化傳統奠基於上，帶領亞洲藝術一步步地以西方創作語彙詮釋東方精神，創造時代藝術。

「我從小就讀詩，學寫字的時候也學讀詩，我感覺這兩種表達方式是性質相同的。兩者都在表達生命之氣，畫筆在畫布上或手在紙上寫字時的振動都是，兩者都在顯現 — 而不是直接呈現 — 宇宙隱藏的深意。」

- 趙無極



「夜」與「晨」的光影 推移與宇宙和諧的追求

趙無極因亨利·米修對石版畫的特別關注，回溯中國詩性與藝術的關係，開啟了趙無極對宇宙和諧與詩性的追

圖 2
克勞德·莫內《睡蓮》
約 1920 年作 美國 紐約
現代美術館
Fig. 2
Claude Monet, *Water
Lilies*, c. 1920, The
Museum of Modern
Art, NY, USA

求。在《翠綠森林》中，趙無極刻意追求對於空間的深刻刻劃以及時間的推展演進，為其在繪畫生涯中逐步除去單一形體的個別意涵，以示意性符號作為創作的主要工具，探求宇宙隱藏的深意，也是預示他邁入抽象畫作的重要作品。物體在他眼中成為穿透時空的透明符號在水天之間飄移，蘊含了藝術家體現宇宙萬物和諧共存的世界觀，形塑了一個超然物外的異想空間。而時辰的推衍是他在這張畫中的時間刻痕，畫面由左至右，由上到下展現日月移動的光影推移。能與之相互映襯的當推印象派畫家莫內以抒情之筆捕捉印象中浮光掠影的《睡蓮》(圖2)。印象派分析七彩顏色捕捉空氣中的光線加諸在繪畫之中，當畫作完成之時即凝結畫中的瞬間。趙無極則將畫面以日與夜的安排帶至觀者眼前，這是以西方

理解的繪畫方式描繪東方特質，重新拾起東方水墨在畫作表達中一直以來所缺席的光影以及時間表現。掛落於左側下方的月牙展現相對於右側的低垂夜幕，而畫面上方直飛右側的飛鳥則是追求日晨的表現。整體畫面佈滿穿透時空的透明符號，而由深幽走出的人物為趙無極用以代表對時間以及空間的計度。

「繪畫意象」與「書寫文字」的 佈局調和

除了流動的光影游移在空間之中，虛實相間的線條符號隨著畫面光影的變化或輕或重、或晦或明地飄移在水天之中，展現趙無極源自東方水墨線條美學加以融合西方抽象創作雜揉而成的美學符號。趙無極的父親雖然身為銀行家，但始終雅

好傳統書法與繪畫，家中藏卷無數，趙無極也得以自小耳濡目染，在跟著祖父學習書法的過程中以寫符號也畫文字開啟他後來滋養所成的繪畫成就。在《翠綠森林》畫面中，趙無極時常注意作品的佈局調和，他交相運用顏色與線條的「虛」與「實」調和畫面，這樣的深刻創作技法與他自幼熟稔以計白當黑調和佈局的書法有關(圖3)，因而在點下畫筆後本能地創作出蘊含東方韻味的自然美感。畫面左側上方以及中央並有造型簡化交相互動的鳥形符號與四腳獸形符號，這樣對符號的體會仍當源自於中國式的描繪。中國自古以來即有符號式的意象書寫(圖4)，以符號描繪文字，乃自文字儼然也可成為繪畫的一部分，而最後符號成為繪畫最佳詮釋的精簡造型。宋朝米芾的《春山瑞松》作品以簡化的概念完整創作(圖5)，而元朝趙孟頫的《鵲華秋色圖》也以幾近精簡的表現方式創作。趙無極自幼即受到中國繪畫的美感薰陶，自然得到啟迪，雖然以油畫呈現畫作面貌，仍接受中國繪畫的啟迪方式而內省轉化。當比較超現實主義繪畫大師米羅在紐約現代博物館藏的《宇宙的誕生》作品(圖6)，即可看出西方繪畫重視線性描繪，安排物件的排列與次序。而深根於趙無極運墨操筆的功力，則不自覺地展現畫筆在線性描繪的輕重緩急之中。他以滄瀾博古給予觀者無限想像空間，整體作品以相對應安排節奏，在顏色佈局的基礎上安排虛實相應情節。光影由上方推移至右側下方，飄移在水天之中的透明符號則注意使用虛筆以顯滄瀾之感，而相對於左側群樹所使用的實筆線條則顯思幽博古之情。在刻意不強調色彩的對比下處理背景畫面加諸非物質空間的描繪，顯示趙無極仍以打破寫實空間的處理方式回歸中國傳統繪畫，另一方面，也顯示趙無極正邁向抽象的路途。

《翠綠森林》整體畫面以翡翠綠色為基調，猶如翠玉般溫潤之澤感，加以棕黃調合其中，是趙無極長期觀察大自然，試圖掌握水天氣圍，水波盪激，甚至是光的靈動，展現大自然中溫度與濕度凝結的氤氳穿透感而來。同樣出自於東方的彩墨繪畫大師張大千所繪之「心象」潑墨山水(圖7)，以流動性水墨闢開抽象山水，蘊含水氣。張大千延續中國山水主題，



Fig.1
Zao Wou-Ki, Ma
Maison Hangzhou,
1947, Private
Collection

圖1
趙無極《杭州小屋》
1947年作私人收藏

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僅佈點於上方飛鳥之眼以及幾處抽象符號的疊影中，說明趙無極到了巴黎之後，對於色彩的重新詮釋，加上對大自然詩意之氣氛調節，以稀紅點綠，注意掌握細節經營畫作全局的創作能力，再次標示著他將朝前衛風格前進，開創大局的藝術成就。

《翠綠森林》創作於1950年，創作當時並未遇見保羅·克利，畫中以中國式特有的藝術詩性、東方文字繪畫以及探究自然的中國哲理，步步回歸自身中國繪畫根源。1951年遠赴瑞士為他的石版畫籌備畫展時，才在那裡第一次遇見保羅·克利的作品。趙無極在《自畫像》一書中描述看到保羅·克利繪畫時的悸動，聲稱保羅·克利對中國繪畫的了解和喜愛是明顯的，於此堅定他在遇到保羅·克利之前即回歸中國符號式繪畫根源的道路，並由此開展他走向亞洲繪畫大師的新局。《翠綠森林》是二次戰後標誌著東西方藝術搭起溝通橋樑的前頁，是趙無極以東方思維即將跨入西方領域之大幅重要作品。畫中突破多層繪畫技巧，以油彩筆觸臻至乾濕參合的水墨意境描繪空間的輕盈，以低限色彩彷彿製造出光影讓透明形體在空間飄浮，試圖在畫面上讓面與面互相激盪，交織出安詳、空寂、溫暖以及蘊藏著深度的神秘之感，延續並預示他日後如《北風》(圖8)、《向杜甫致敬》等跨越東西方的抽象繪畫大作。法國知名華裔文學家程抱一在趙無極於1981年受邀至巴黎大皇宮美術館參展時在序言中曾經這樣描述：「趙無極的藝術命運並非僅僅是個人的，它與數千年中國繪畫藝術的發展演變密切相關。得益於其人的作品，這一根本的事實非但不曾削弱藝術家個人探索的價值，反而使之更具打動人心的力量。事實上，得益於其人的作品，中國繪畫於其中滯留了超過一世紀的漫長期待似乎得以結束。於中西方之間早應發生的真正共生，第一次出現了，當評論家們憶起正在本世紀的中葉，藝術家從他遙遠的國度來到巴黎定居這個決定性的時刻，稱之為某種奇蹟是對的。彷彿奇蹟一般，他立刻找到了自己，並完全專注於創作中，其所表現及其所達的深度，至今仍讓我們驚異。」

企圖由抽象畫面開闢新局，而趙無極則在繪畫中探索宇宙本質，於大自然裡尋求空氣中所蘊含的霧氣氛圍。二位來自東方繪畫大師風格格局的改變暗示著預見東方藝術回歸本位凌駕西方藝術的可能性，即使延用固有媒材抑或是使用西方媒材，尋求繪畫根源的內在本質仍回歸中國山水畫本應注重人與自然的相互和諧，從而感應自然，互相感受。東方自遠古時代即崇尚古樸翠玉之潤澤，並將君子之謙和德耀與之相比擬。在趙無極極為少數之翠綠色畫作中，此件作品彷彿在他的創作之中追尋思幽博古之情而回溯遠古描繪溫其如玉君子之謙和。而仔細觀看畫面中的細微描述，並可發現趙無極以微乎其為的朱紅提點翠綠，

Top to bottom

由上至下：

Lot 24 Detail 局部

Fig. 8

Zao Wou-Ki, *North Wind*,
Christie's Hong Kong, 23
Nov. 2013, Lot 0003, sold
for HKD 49,400,000

圖 8

趙無極《北風》佳士得
香港 2013 年 11 月 23
日 編號 0003 成交價：
49,400,000 港元

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25

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920 - 2013)

Vieille Ville (Ancient city)

signed in Chinese; signed and dated 'ZAO 55' (lower right);
signed and dated 'ZAO WOU-KI 1955'; titled in French (on
the reverse)

oil on canvas

80 x 116 cm. (31 1/2 x 45 5/8 in.)

Painted in 1955

HK\$35,000,000 - 45,000,000

US\$4,600,000 - 5,800,000

PROVENANCE

Anon. Sale; Christie's Hong Kong, 27 November 2005,
Lot 180

Acquired from the above sale by the present owner

This work is referenced in the archive of the Foundation
Zao Wou-Ki and will be included in the artist's
forthcoming catalogue raisonné prepared by Françoise
Marquet and Yann Hendgen (Information provided by
Foundation Zao Wou-Ki).

趙無極

淹沒的城市

油彩 畫布

1955年作

款識：無極ZAO 55 (右下) ZAO WOU-KI
Vieille Ville 1955 (畫背)

來源

2005年11月27日 佳士得香港 編號180

現藏者購自上述拍賣

此作品已登記在趙無極基金會之文獻庫，並
將收錄於梵思娃·馬凱及揚·亨德根正籌備
編纂的《趙無極作品編年集》（資料由趙無
極基金會提供）

During the 1950s, Zao Wou-Ki sought the artistic breakthroughs that would help him develop an individual style, and in 1954 he created *Vent*, his first non-narrative oil (Fig. 1). He then entered his brief 'oracle-bone' period, an important transitional phase in his evolution toward total abstraction.

ABANDONING THE FIGURATIVE FOR 'ORACLE-BONE' MOTIFS

Vielle Ville (Lot 25), dating from 1955, is a classic and rarely seen large-scale work from the period of Zao Wou-Ki's 'oracle-bone' style. As early as 1953, Zao had already produced a lithograph print on the same subject (Fig. 2), in which the presence of figurative elements is clear. Its composition features mountains, trees, a cathedral, cottages, as well as human and animal figures.

By 1954-55, Zao had abandoned figuration and embarked upon his earliest exploration of abstraction. In *Vielle Ville*, semi-transparent grays form the background, into which Zao mixes small areas of turquoise green, Prussian blue, rattan yellow, brilliant orange, and zinc-titanium white, along with short, bending lines reminiscent of the symbolic inscriptions on archaic bronzes Shang and Zhou dynasty (Fig. 3). Zao dexterously spreads these motifs, like dancing musical notes, through the deep painterly space, and by searching carefully among them, we find vague traces of what might be an old city. Layered areas of oils create spatial depth and a powerful visual pull, while some among these oracle-bone motifs, perfectly spaced across the canvas, rise to the surface. As they advance and recede, expand and contract, these motifs help produce strong visual tension, similar to the way in which Picasso and Braque, during their analytical Cubist phase, introduced written words and alphabets in order to emphasize the flat, two-dimensional surfaces of their paintings.

These ancient inscribed symbols evoke the great vicissitudes of history which China has undergone. Like an ancient city which no longer exists, their spirit remains despite an eroded exterior, and they absorb us with their rich connections and enduring meanings. In an interview, Zao Wou-Ki once described this critical juncture in his career, "It became more and more difficult to recognize anything in my paintings. Still lifes and flowers no longer existed, and I was tending toward a kind of totally imaginary, indecipherable writing." This change in Zao's painting derived from his breakthrough explorations in which he fused traditional Chinese aesthetic ideas with Western abstraction. At the same time, the expansion of his usual set of painting implements brought change as well—in 1953, in addition to his usual full-bodied, sharp-tipped brushes, Zao added broad, flat-tipped brushes convenient for producing quick, flowing strokes while retaining a thick, weighty quality in his brushwork.

Fig.1
Zao Wou-Ki, *Vent*,
1954, Centre
Pompidou -Musée
National d'Art
Moderne, Paris,
France

圖 1
趙無極《風》1954年
作 法國 巴黎 龐畢度國
家藝術和文化中心藏
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Zurich



THE WORD JOINS PAINTING: FROM DRY BRUSH TO WET; CALLIGRAPHY MATURES WITH THE ARTIST

Viewed from a historical perspective, Zao Wou-Ki's innovations rested on a focus on the great achievements of Chinese painting, which he further extended and developed. In China, there was a tradition of combining painting and calligraphy, and that tradition came about through creative leaps. One such leap was made by the famous Northern Song calligrapher Huang Tingjian, who in his handscroll *Biographies of Lian Po and Lin Xiangru*, employed much simplification, and even primitive or crude distortions, in his written characters. Through uninhibited brushwork, and his arrangements of written characters according to painting conventions, he abolished the barrier between written characters and freehand painting styles. He wilfully made calligraphy a vehicle for the expression of his thoughts and feelings in multidimensional, spatial

and temporal creations. From another perspective, the perspective of form, Zao's *Vielle Ville* seems to sum up the entire wave of avant-garde Western abstract art and intellectual thought during the first half of the 20th century. Yet at its most essential, it inherits the distinctive concept in Chinese painting of "a painting in the poem, and a poem in the painting," and elevates that concept to the highest possible level. François Cheng, a Chinese-born member of the Académie française, put it succinctly in his appraisal of Zao Wou-ki, "[He] has distilled what is great in Western art...and has discovered the marvels of Eastern culture."

Examples abound, in contemporary Western art, in which written text has been introduced into paintings with the vocabulary of abstract expressionism. Among them are the black and white paintings of Franz Kline during the '50s and '60s, influenced by Japanese calligraphy and with added drama brought by the use of industrial materials and tools. The work of Brice Marden, a lifelong devotee of minimalism, was influenced early on by the simple, clean outlines of Ming Dynasty furniture, and in the late '80s and early '90s, by his fascination with Eastern calligraphy and symbolic glyphs (Fig. 4). Cy Twombly, between 1966 to 1971, created his 'blackboard' series of works, repeated patterns of circular lines written on a gray-black background; they allow viewers to enter a free stream of consciousness, a process of controlled loss of control, and highlight a kind of strong, resounding modernism. Also during this period, the poet Ezra Pound, a leader of the imagist movement, experimented with the use of Eastern ideograms, and explored language's unstable aspects through experimental page layouts and font designs. The content of such verse, the thoughts of the poet, virtually leapt from the page when its visual elements were highlighted in such a manner.

If today little novelty seems left in the introduction of written text into painting that was one of the innovations of post-war contemporary painting and literary circles, the fact that Zao Wou-Ki, during or even way before this period,

Fig. 5
J. M. W. Turner,
*Fishermen at
Sea*, 1790s, Tate
Gallery, London
圖 5
透納《海上的漁夫》
1790年代 英國 倫敦
泰特藝術館





blazed this trail for American and European artists demonstrates the advanced state of his thinking and the high reach of his creativity. Zao's 'oracle-bone' series predates the aforementioned Twombly blackboard series by a decade, and Marden's late-period 'glyphs' series by three decades; while roughly contemporaneous with Kline, Kline remained dedicated to a single creative direction. Zao, however,

progressed after the '60s to an entirely new level of lyrical abstraction and continued his tireless innovation throughout his career.

At root, great Western artists who introduced written text into paintings were engaged in a formal pursuit, compatible with the then-current trends of philosophical thought, and part of the main current of Western art which continued to challenge to figurative work and to attempt to redefine and distinguish art from non-art. By contrast, Zao positioned between the great peaks of Eastern and Western cultures, brought his understanding of these different cultures to bear on his painting. In particular, he passed on the Chinese tradition which views painting and calligraphy as deriving from a single source, and imbued nativism with a global character. The unique position and significance of Zao Wou-Ki, in both Eastern and Western art history, rests on the fact that there was no pure abstraction in Eastern art, only abstraction within one's awareness, in spirit. Zao Wou-Ki was able to give shape to and concretely embody this metaphysical abstraction, allowing abstraction to express the grand vistas of his inner vision.



Top to bottom
由上至下：

Lot 25 Detail 局部

Fig.3
Inscription on *You*,
Shang Dynasty,
collection of National
Palace Museum,
Taipei, Taiwan

圖 3
《子貞》銘文 商代 台灣
台北國立故宮博物院藏

POETRY, PAINTING, AND CALLIGRAPHY: A SINGLE SOURCE

The overall composition of *Vielle Ville* features layered tones in varying shades of gray and black, among which more variegated, brighter tones break through in scattered points of light. Symbolic inscriptions suggest the skeletal remains of an old city. Zao adopts a multi-point perspective borrowed from traditional Chinese landscapes, while finding an ideal balance between light and dark tones, and between forms and empty space. At the same time, he borrows the ability to express sudden shifts in light and shadow from Western painting (Fig. 5). To a certain extent, *Vielle Ville* marks Zao Wou-Ki's farewell to a period of hesitant searching in the early '50s, and a new advance toward his very own style of abstraction. Clear traces of figurative, physical subjects are submerged to allow the artist to break free and ascend to new realms of creativity. The breadth of Zao's composition, its solemn, somewhat tragic air, cast a beautifully

poetic aura, evoking something like the realm described in T.S. Eliot's *The Wasteland*:

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many...
In the uncertain hour before the morning
Near the ending of interminable night
At the recurrent end of the unending
After the dark dove with the flickering tongue
Had passed below the horizon of his homing...
Between three districts whence the smoke arose
I met one walking, loitering and hurried
As if blown towards me like metal leaves
Before the urban dawn wind unresisting...



Vielle Ville fully develops the concept that poetry, painting, and calligraphy derive from the same source by imbuing elements of poetry and calligraphy with powerful visual expression on canvas. Ming Dynasty poet and painter Xu Wei (Fig. 6), discussing how calligraphy became part of freehand style paintings, wrote, "During Jin Dynasty, Gu Kaizhi and Lu Tanwei were fine calligraphers, with full-bodied, strong clean lines in *gu zhuan* (ancient seal script), which still reflecting a pictographic element. Later, there were Zhang Sengyou and Yan Liben, and finally, with Wu Daozi and Li Baishi came a small change. It was only when the cursive style became popular that another change took place, which was the development of freehand style painting." Xu Wei's observation explains clearly that the development of painting since ancient times had been influenced by calligraphy; it was the spread of *cao shu*, or cursive-style calligraphy, that resulted in the popularity of freehand-style painting. The still extant works of Xu Wei illustrate this mutually reinforcing relationship between cursive style calligraphy and freehand painting. This was the highest aspect of the art of Chinese painting, revered since ancient times, and Zao Wou-Ki made it contemporary again, re-creating it in the spirit of his own times.

Top to bottom
由上至下：

Lot 25

Fig. 2

Zao Wou-Ki, *La Vieille Ville*, 1953,
Christie's New York,
4-5 March 2008, Lot
160

圖 2

趙無極《淹沒的城市》
1953 年作 佳士得紐約
2008 年 3 月 4-5 日
編號 160

During the rather brief but crucial "oracle-bone" phase of his career, the small number of paintings created by Zao Wou-Ki are now virtually mostly held in museum collections. Those include his 1954 *Vent*, the 1955 *Nous Deux*, the 1957 monumental work *Mistral*, and *Nous Deux* from the same year (Fig. 7). These slightly later works in the "oracle-bone" style, by comparison with this *Vielle Ville* from two years earlier, had developed a more rugged and unconstrained style of abstract brushwork, with larger areas of brighter and more transparent colour. *Vielle Ville* was a work that laid a substantial foundation for Zao Wou-Ki's later creative production, and as such, is a rare and important work from early in this transitional phase of the mid-1950s.



五十年代中期趙無極尋求個人風格新突破，並於 1954 年創作出首張非敘述性的油畫《風》（圖 1），之後步入短暫的甲骨文時期，為其轉型至全面抽象之重要過渡階段。

摒棄具象 甲骨文符號

《淹沒的城市》(Lot 25) 作於 1955 年，屬於趙無極甲骨文時期罕見的經典大幅之作。早在 1953 年，趙曾用石版印刷創作同一主題（圖 2），具象入圖敘事明確，以群山樹木、教堂房屋、及人物動物構成畫面。

至 1954-1955 年，趙無極完全摒棄具象，轉入抽象探索初期。此幅畫在半透明的灰黑色背景中摻合著松石綠、普魯士藍、藤黃、亮橙、鋅鈦白等小區域色塊，並以曲折短促的線條組成形似商周青銅器銘文符號（圖 3），如樂符般跳躍鋪陳於深邃空間中，靈動排列，按圖索驥可隱約尋得老城痕跡。層鋪的油彩渲染出深邃空間及強烈視覺感染力，而錯落有致的甲骨文符號則順然間回復表面，進退伸拉構成巨大張力，如畢加索和勃拉克在分析立體主義時期通過引進字母來強調繪畫的平面性二維度的作法。

這些古老銘文符號承載著中華歷史文明滄桑，如被淹沒的老城，形失神在，蘊藉雋永。趙無極在採訪中曾評論其藝術生涯這個節骨點，「我的畫開始變得不能辨識，靜物與花不再存在，我傾向於充滿想像的、無法詮釋的書寫」。這種畫風的轉變緣自於畫家將中國傳統美學哲思與西方抽象主義相結合的突破性探索，同時受到其創作工具拓廣的影響—從 1953 年起趙在飽滿尖銳的小畫筆外加加入使用寬闊方正的畫筆，便於創作出迅疾流暢而又不失沈厚的筆觸。

文字入畫 由燥而潤 人書俱老

從歷史層面來，趙無極的創新來源於其集中國繪畫之大成並加以延伸發展。書寫與繪畫的結合既是中國畫的一個傳統也是一種創舉。北宋著名書法家黃庭堅行書長卷《廉頗藺相如列傳》對諸多文字採用簡化甚至蠻野原始的變形，通過對筆鋒跌宕起伏及用繪畫的佈局安排文字的形式，打通書寫文字與寫意繪畫的隔障，恣意表達思緒情懷，開創空間時間的多維世界。《淹沒的城市》這幅作品在形式上看無疑綜合了西方 20 世紀前半期藝術抽象浪潮及思想文學史的前衛思潮，然而在本質根本上則傳承了中國繪畫中「詩中有畫，畫中有詩」這一獨有概念，達到詩書畫融匯貫通的最高境界。法蘭西學院華裔院士程抱一曾一針見血的評價趙無極，「(他)吸取了西方藝術的偉大之處…也發現了東方文化之精彩。」



Fig. 6
Xu Wei, *Grape Scroll*,
Ming Dynasty, Palace
Museum, Beijing,
China

圖 6
徐渭《墨葡萄圖》明代
中國北京 故宮博物院藏

以文字入畫的概念及抽象表現語言在西方當代藝術家的創作中不乏，如弗朗茨·克萊恩五六十年代的黑白繪畫受到日本書法的影響，並且用工業材料和工具加強畫面的戲劇性；布里斯·馬爾頓畢生致力極簡藝術，其早期作品受到中國明代家具簡潔輪廓的影響，80 年代末 90 年代初癡迷東方書法及圖像字符（圖 4）；賽·托姆布雷 1966 至 1971 年間的「黑板」系列在灰黑色背景上反復書寫圈狀線條，形成一種放恣的意識流，控制的失控，凸顯鏗鏘有力的現代性。同一時期，意象派詩歌運動重要領軍人埃茲拉·龐德嘗試引用東方的表意符號，並通過實驗性的排版方式和字體設計，以探索語言的不穩定性，展現詩歌的

Top to bottom
由上至下：

Fig. 7

Zao Wou-Ki, *Nous Deux (We two)*, 1957, Christie's Hong Kong, 24 May 2009, Lot 528, sold for HK\$35,380,000

圖 7

趙無極《我們倆》1957年作 佳士得香港 2009年5月24日 編號 557 成交價：35,380,000 港元

Fig. 4

Brice Marden, *Vine*, 1992-93, Museum of Modern Art, New York, USA

圖 4

布里斯·馬爾頓《藤》1992-93年作 美國紐約現代藝術博物館

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視覺性，使詩的內涵與詩人的文思躍然紙面。

文字入畫作為西方戰後當代繪畫和文學領域的創新方式，今日看來已不新奇，但趙無極領先同期美國及歐洲藝術家開闢此條道路，可見其思想造詣及藝術原創性的高度。相比前文提到的托姆布雷起始六〇年代後期的「黑板」系列，趙無極的甲骨文系列要早將近十年；比起馬爾頓後期圖像字符系列提前近三十年；與克萊恩基本同期，但克萊恩專心致力同一方向，而趙無極在六〇年代後即轉入昇華抒情抽象的全新階段，並在隨後的藝術生涯中不斷創新，生生不息。



從根源上看，西方大師的文字入畫趨於對形式的追求及對同時期哲學思想史的鏗和，並為致力延續西方藝術中挑戰具象、重新定義何為藝術何為非藝術這一發展主線。相比之下，趙無極站在東西方文化的雙頭巔峰，將其對不同文化的深層理解引入繪畫，尤其對中國畫中書畫同源加以傳承，從而將本土性變成世界性。趙無極在東西方藝術史的特別位置與意義在於，東方繪畫本是沒有純抽象的，只有意識上及精神上有，趙將這種形而上的抽象隨物賦形，表現內心的恢弘景觀。

詩書畫同源

《淹沒的城市》整體畫面以不同層次的灰黑色調為主，其間以斑駁陸離的亮色打通畫面光點，銘文線條隱射老城的廢墟遺骸；採用中國傳統山水畫中散點透視，濃淡相宜虛實平衡，並借鑒西方繪畫中對光影瞬息變化的表現技法（圖5）。從某程度上說，此幅作品是趙無極對其50年代初期迷茫摸索的訣別，他步入自成一家的抽象風格，淹沒具象實體，涅槃升騰到新的境界。畫面充滿恢弘悲壯絕美的詩意，如艾略特在《荒原》中所描繪的境界「並無實體的城，在冬日破曉的黃霧下，一群人魚貫地流過倫敦橋……漫漫長夜行將結束，永無終止又到了終點，當黑黝黝的鴿子噴吐着忽隱忽現的火舌，在地平線下掠飛歸去以後，在硝煙升騰的三個地區之間，再沒有別的聲音只有枯葉像白鐵皮一般，嘎嘎作響地掃過瀝青路面……」

趙無極的作品中充分演繹詩書畫同源的概念，將詩詞及書法元素以強烈視覺性表現在畫面中。明代書畫大家徐渭在談論寫意畫中以書入畫時曾言（圖6）「蓋晉時顧、陸輩筆精，勻圓勁淨，本古篆書家象形意，其後為張僧繇、閻立本，最後乃有吳道子、李伯時，即稍變，猶知宗之。迨草書盛行，乃始有寫意畫，又一變也。」這段引文充分闡述其中真諦，意指自古繪畫演變即受書法發展之影響，而寫意畫的盛行更是被草書帶動，徐渭流世作品便是對草書與大寫意相輔相成的演繹。這種自古推崇的中國繪畫最高境界被趙無極賦予當代形，再創作並加以時代精神。



在短暫卻關鍵的甲骨文時期，趙無極創造了為數不多現大多為博物館收藏的作品，如1954年的《風》、1955年的《我們倆》、1957年鉅作《北風》及《我們倆》（圖7），比起兩年前，此時的甲骨文業已演變為粗獷的抽象筆觸，畫面整體顏色也趨於明亮透澈。《淹沒的城市》為趙五十年代中期轉型階段不可多得的重要作品，為日後創作打下堅實基礎。



26

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

14.12.71

signed in Chinese; signed 'ZAO' (lower right); signed and titled 'Zao Wou-Ki 14.12.71' (on the reverse)

oil on canvas

130 x 195 cm. (51 1/8 x 76 3/4 in.)

Painted in 1971

HK\$35,000,000 - 50,000,000

US\$4,600,000 - 6,500,000

PROVENANCE

Galerie de France, Paris

Private Collection, France (acquired from the above by the present owner in 1986)

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

EXHIBITED

Paris, France, Galeries nationales du Grand Palais; Fukuoka, Japan, Fukuoka Art Museum; Tokyo, Japan, Tokyo Nihonbashi Art Gallery; Fukui, Japan, Fukui Prefectural Museum; Kyoto, Japan, National Museum of Modern Art; Kamakura, Japan, Museum of Modern Art, Zao Wou-Ki, *Peintures, encres de Chine. 1950-1981, 1981-1982*

LITERATURE

Galerie de France, Zao Wou-Ki 1971-1975 (exh. cat.), Paris, France (illustrated in black & white, unpagged).

Jean Leymarie, Zao Wou-Ki, documentation by Françoise Marquet, Editions Cercle d'Art, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1986 (illustrated, plate 172, p. 223).

Pierre Daix, Editions Ides et Calendes, Zao Wou-Ki *L'Oeuvre 1935-1993*, France, 1994 (illustrated, pp. 120-121).

趙無極

14.12.71

油彩 畫布

1971年作

款識：無極ZAO (右下) Zao Wou-Ki 14.12.71 (畫背)

來源

法國 巴黎 法蘭西畫廊

法國 私人收藏 (現藏者於1986年購自上述畫廊)

此作品已登記在趙無極基金會之文獻庫，並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)

展覽

1981 - 1982年「趙無極 - Peintures, encres de Chine 1950 - 1981巡迴展覽」大皇宮國家美術館 巴黎 法國；福岡市美術館 福岡 日本；東急百貨公司 東京 日本；福井縣立博物館 福井 日本；京都國立近代美術館 京都 日本；現代藝術博物館 鎌倉 日本

文獻

《趙無極1971-1975》法蘭西畫廊 巴黎 法國 (黑白圖版，無頁數)

1986年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克文獻研究 Editions Cercle d'Art 巴黎 法國及 Ediciones Polígrafa 巴塞隆納 西班牙 (彩色圖版，第172圖，第223頁)

1994年《趙無極 1935-1993》Pierre Daix著 Editions Ides et Calendes 法國 (圖版，第120-121頁)



Fig.2 Pierre Soulages, *Peinture 130 x 162 cm, 3 avril 1955*, Painted in 1955, Christie's London, 16 February 2011, Lot 47

圖2 皮埃爾·蘇拉吉《繪畫 130 x 162 cm, 1955年4月3日》1995年作 佳士得倫敦 2011年2月16日 編號 47

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By 1971, Zao Wou-Ki had gained a full gestural maturity in the mastering of space, an accomplishment visible in *14.12.71* (Lot 26) and acquired after a decade of exploration and artistic confrontation with the American Abstract Expressionists. Zao Wou-Ki first discovered New York in 1957 when he accompanied his close friend, the French painter Pierre Soulages for his solo exhibition at the Samuel Kootz gallery. Jean Leymarie describes Zao's impression of the city as 'an inevitable shock, an urban phenomenon, new creation hub, astonishing container of museums and private collections. He admired the direct and tonic vitality of American painting that he knew from Paris.' (Leymarie, p. 33) At the time New York was the theatre of a theoretical art debate between the Action painting, characterized by a seemingly spontaneous and intense style, and the colour field painting a more austere practice focusing on the psychological and the spiritual. The trip marks the beginning of a new phase in Zao's artistic journey where through contact with the Abstract Expressionist painters, Franz Kline, Philip Guston, Conrad Marca-Relli and Adolf Gottlieb, co-artists represented by the established Kootz Gallery (which started promoting him in 1959), Zao unbridles his brush to develop a bolder style and master bigger canvases. At a time of paradoxically fruitful artistic exchange and mutual mistrust between Europe and the United States his experience in New York projected Zao Wou-Ki in the Post-War international artistic discourse and offered him a new freer painterly approach with no complex to ambition. To his deep understanding of Chinese landscape painting and calligraphy, and his experience of European contemporary art Zao then added the lesson of his confrontation to the vivid American scene: to a position of rupture with tradition he favours the enrichment of incorporation within his own practice.

About large paintings Jean Leymarie notices that Zao Wou-Ki "feels more at ease with the freshness of the movement and the freedom of improvisation on vast surfaces" (Leymarie, p. 38), the artist explaining that "painting is a battle between me and the canvas, a physical battle. Specifically on large formats which allow more human movements, a true projection into the painting." With its large dark fractures completed with intricate sinuous small brushstrokes *14.12.71* represents a complex beautifully disrupted universe, the perfect example of Zao's bodily battle with painting and a mirror of his life torments with May, his second wife who was very ill at the time. The vehement composition is horizontally framed with a delicate fair pink and light green, a quiet space to read the painting as a narration and a subtle reference to classical Chinese painting traditionally mounted on scroll. The same year as Zao's first exhibition at the Kootz gallery in New York, the female abstract expressionist artist Joan Mitchell established herself in Paris. Similarly to Zao she approaches the canvas as a landscape creating forceful compositions infused with her emotions. In *Ladybug*, just like *14.12.71*, the canvas seems to be pierced with bold brushstrokes operating like crevasses in a tormented world. However to the contrary of Mitchell Zao deliberately reduces his colour palette to dark greens, deep browns and rusty oranges. Drawing from his knowledge of classical ink painting he uses the texture

of the oil material rendering to deepen his composition beyond the simple pick of colours. Each inclination of the brush-slanting dot, horizontal stroke, vertical stroke, hook, and upward stroke, and left falling stroke- produces shifts in technique and colouration, all of which are woven into a dense visual rhythm: it smoothen, expands and condenses, turns dense and light, dries and saturates.



14.12.71 presages the upcoming major retrospective of Zao Wou-Ki to open at the Asia Society Museum of New York in September 2016, highlighting the history and influence between Zao and the American arts scene.



1971年，趙無極充滿動態的繪畫技巧已純熟臻至，對空間掌控自如，作品《14.12.71》(Lot26)淋漓彰顯其藝術理念，是十年來的不斷探究以及接觸美國抽象表現主義藝術家後給予他的衝擊所帶來的巨大成就。趙無極於1957年首次踏足紐約，當時他陪同好友法國畫家皮耶·蘇拉奇為其於庫茲畫廊的個展而至。尚·雷瑪利形容趙無極對紐約的印象

Left to right
由左至右：
Fig. 1
Joan Mitchell,
Ladybug, 1957,
Museum of Modern
Art (MoMA), New
York, USA

圖1
瓊·米切爾《瓢蟲》
1957年作 美國紐約現
代藝術博物館

© Estate of Joan
Mitchell.

Lot 26 Detail 局部

Fig.3
Conrad Marca-Relli,
St. Cyprian's Day,
Painted in 1957-
1958, Christie's New
York, 14 May 2008,
Lot 147, Sold for US\$
1,105,000

圖3
康拉德·馬卡·瑞利
《聖賽普勒斯日》
1957-1958年作 佳士
得紐約 2008年5月
14日 編號147 成交價：
1,105,000 美元

© Archivio Marca-
Relli

是「必然的震驚、都市現象、新的創造中心、眾多博物館和私人收藏。他之前在巴黎認識到美國繪畫，便很欣賞其直白與振奮的活力。」（雷瑪利，33頁）當時紐約正上演一場藝術理論爭辯，一邊是看似隨性激情的行動繪畫，一邊是著重心理與精神層面的色域繪畫。此次美國之旅為趙無極開啟了其藝術道路的新一階段。紐約知名的庫茲畫廊從1959年開始推廣他的作品，而他也在那裡認識到法蘭茲·克萊恩、菲利普·加斯頓、康拉德·馬卡·雷里、阿道夫·戈特利布等畫廊代表的抽象表現主義藝術家，並開始放下約束的筆法，嘗試更豪邁的畫風，畫布尺寸亦逐漸擴大。雖然當時歐美關係並不十分友好，但兩地的藝術交流卻可謂碩果累累。趙無極在紐約的經歷使他很自然走到戰後時期的國際藝術舞台，不受任何框架拘束，畫風自由奔放，沒有複雜的城府與野心。趙無極對中國傳統山水畫及書法具有深入的研究，後來吸收了歐洲的當代藝術，又與美國活躍蓬勃的藝壇擦出火花，身邊環境幾乎與傳統撕裂，他則以自己獨到的藝術手法將不同元素融會貫通，相得益彰。

尚·雷瑪利曾談及趙無極的大型畫作，認為他「在廣闊的平面上更能自如感受動態的新鮮感，擁有即興揮灑的自由。」（雷瑪利，38頁），趙無極自己則解釋說「繪畫是我與畫面的鬥爭，這是一場肉搏，大型作品尤其如是，它給予了更多動作空間，如實反映在畫面上。」作品《14.12.71》既有幽深的粗獷線條，亦有委婉精巧的細膩筆觸，它代表著一個複雜、破裂而綺麗的宇宙，渾然便是趙無極與畫幅的肉身搏鬥，同時似乎透露出當時他因第二任妻子陳美琴久病而帶來的痛苦折磨。畫幅蕩漾著深切的感情，而在淡粉色和淺綠色的橫向邊界內，是一片寧靜的空間，講述畫面的故事，亦似呼應國畫傳統的掛軸裝裱形式。趙無極首次在紐約庫茲畫廊展覽的同年，適逢女性抽象表現主義藝術家瓊·米切爾前往巴黎發展，她與趙無極的藝術理念不乏相通之處，畫面是她創造強悍構圖的天地，承載著她釋放的情緒。其《瓢蟲》就像《14.12.71》一般，畫面佈滿粗獷有力的筆觸，猶如痛苦塵世中的裂隙。但趙無極刻意把色調簡化至深綠、深棕和暗橙色，在傳統水墨畫的基礎上加以油彩的肌理質感，構圖更具深度，不再僅是顏色間的互動。無論是斜點、橫道、豎線、勾提還是上揚下落，每一筆都有不同的技法和色彩，編織出深邃的視覺韻律，它漸趨順滑，擴張又壓縮、稠密或輕盈，凝固，滲透。

是次呈獻《14.12.71》鉅作，恰逢紐約亞洲協會博物館亦將於2016年9月舉辦一場大型趙無極作品回顧展，淋漓彰顯趙無極與美國藝壇的交流與互動。



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

27

WANG HUIQING

(CHINESE, B.1944)

Gold Stone

signed in Chinese; dated in Chinese (lower left)

oil on canvas (triptych)

each: 200 x 160 cm. (78 ³/₄ x 63 in.)

overall: 200 x 480 cm. (78 ³/₄ x 189 in.)

Painted in 1998

HK\$40,000,000 - 60,000,000

US\$5,200,000 - 7,800,000

王懷慶

金石為開

款識：王懷慶 98年11月 (左下)

油彩 畫布 (三聯作)

1998年作



PROVENANCE

Anon. sale Ravenel's sale December 2, 2007,
Lot 69

Acquired from the above by the present owner

EXHIBITED

Taipei, Taiwan, Lin & Keng Gallery, Wang
Huiqing, January 2-18, 1999.

Beijing, China, National Art Museum of China,
20th Century Chinese Oil Painting Exhibition,
July 5-23, 2000

LITERATURE

Lin & Keng Gallery, Wang Huiqing, Taipei,
Taiwan, 1999 (illustrated, cover and pp. 38-
41).

Beijing Publishing House, Beijing Arts and
Photography Publishing House, Chinese Oil
Painting in the 20th Century II-2, Beijing,
China, 2001, (illustrated, p. 543).

Wang Hui Qing, Wang Hui Qing, Beijing,
Taiwan, 2004 - 2005 (illustrated, p. 104-
105).

Yan Gallery, Wang Hui Qing - Traces
of Nature, Hong Kong, China, 2005
(illustrated, p. 42-43).

National Museum of History, Wang Hui
Qing - An Exhibition of Wang Hui Qing's
Paintings, Taipei, Taiwan, 2008 (illustrated,
p. 60-61).

Seattle Art Museum, Wang Huiqing
- A Painter's Painter in Contemporary
China, Seattle, Washington, USA, 2010.
(illustrated, p. 224-225).



來源

羅芙奧台北 2007年12月2日 編號 69
現藏者購自上述拍賣

展覽

1999年1月2日 - 18日「王懷慶個展」大未來畫廊
台北 台灣
2000年7月5日 - 23日「二十世紀中國油畫展」北京
中國美術館 北京 中國

文獻

1999年1月《王懷慶》大未來畫廊 台北 台灣 (圖版，
封面和第38-41頁)
2001年8月《二十世紀中國油畫 II-2》北京出版社
北京攝影美術出版社 北京 中國 (圖版，第543頁)
2004 - 2005年《王懷慶》王懷慶出版 北京 中國
(圖版，第104 - 105頁)
2005年《王懷慶一天工開物》一畫廊 香港 中國
(圖版，第42-43頁)

2008年《王懷慶畫展》國立歷史博物館 台北 台灣
(圖版，第60-61頁)

2010年《王懷慶一走出故園》西雅圖藝術博物館
西雅圖 華盛頓 美國 (圖版，第224-225頁)



圖 2 西蒙·馬丁尼與
利波梅米《天使報喜》
1333 義大利 佛羅倫斯
烏菲茲美術館

Fig 2 Simone Martini
& Lippo Memmi,
The Annunciation,
1333, Uffizi Museum
Florence, Italy

In the *Gold Stone* (Lot 27) triptych, battle gongs sound and armies clash in a powerful assault with complete indifference to their own fate.

(Wu Guanzhong, *A Discourse on the Oil Paintings of Wang Huaqing*)

During his nearly 40 years of artistic exploration, Wang Huaqing has followed pathways into multiple, closely-connected dimensions in a desire to see his thinking fully realised in the creative process. Each step of his development, whether in the subjects of his work or their forms, has brought great changes. It has been a complete transformation, from figuration to abstraction, and yet a gradual and methodical process that opened him up to the exploration of these different dimensions. His exploration in part stemmed from the deeply felt realizations of an artist toward the path of art, and in part, has been an exploration of his own cultural identity, his respect and determination in maintaining its traditions while introducing fresh innovation. As noted by British art critic Michael Sullivan, "Wang Huaqing insists that the roots of his style are deep in Chinese culture, and above all, his awareness of himself as a Chinese

at a critical moment in modern Chinese history. Three things motivate him: his perceptions of traditional China and its relation with the modern world; his own memories of life; and his search for the essential order of painting. I think it is the combination, in Wang Huaqing's work, of this sense of ren-'the person'-which involves both his own nature and his sense of Chinese identity-with his power to create poetic order out of apparent chaos, that makes the best of his painting so deeply satisfying (Michael Sullivan, *Some Thoughts About Wang Huaqing*)."



Fig 3
Pierre Soulages,
Peinture 30 Octobre
1958, 1958, Sotheby's
London, 17 Oct 2014,
Lot 29, sold for GBP
2,658,500
© 2016 Artists
Rights Society (ARS),
New York / ADAGP,
Paris

圖 3
皮埃爾·蘇拉吉《畫
作 -1958 年 10 月 30
日》倫敦蘇富比 2014
年 10 月 17 日 編號 29
成交價：2,658,500 英
鎊

In the early 1980s Wang Huaqing was already well-versed in historical subjects: His *Bo Le Judge of Horses*, from 1980 (Fig. 1), is based on a parable from the early Pre-Qin period of Chinese history. In it he draws on religious iconography, imbuing the legendary figure of Bo Le with a tragic and sympathetic character, and expressing a humanistic concern for man's condition. Speaking of this work, Sullivan said, "In his famous *Bo Le Judge of Horses* from 1980, a work remarkably advanced for its time, he chose a traditional subject-albeit one with profound meaning for today's China-infusing it with a sense of form and structure that represents a turning point in the rediscovery of formalism in modern Chinese painting." Several years later, in 1985, during a trip to the Shaoxing region, Wang was deeply impressed with the architecture of the waterside villages of Jiangnan, chiefly wooden structures. The buildings of that region, with their white walls and black roof tiles, soon became the featured subjects of his paintings. Stylistically he began a shift toward abstraction and the use of irregular, geometric structures; his colours, too, showed a shift toward black-and-white contrasts, along with a simplified modeling of the

forms of the local dwellings. His style and presentation, in formal terms, rested precisely at the line dividing semi-figurative and semi-abstract styles. At this point, Wang was already taking "structure" as an important subject of study for his creative work. By late 1988, he had made traditional Chinese furniture a main theme of his work, and he entered his "reconstruction" phase: no longer simply producing flattened representations of his subjects, but taking their original forms as they appeared in reality and subjecting them to reintegration, reorganization, and reconstruction within the flat planes of his canvases. By the end of the '90s, Wang Huaqing had entered his "deconstruction" phase: He abandoned presenting his subjects as whole, intact "object forms" and deconstructed them instead, breaking them into component parts and fragments that hung suspended in mid-air, and creating even freer and more grandly beautiful spaces for personal expression. Through such methods, Wang Huaqing took those historically evocative things that he so loved, and with his own historical memory and awareness, and made them transcend their own material origins. He mined them for the images they contained, elevating their concrete, figurative forms and their abstract structures to a new level, where cultural and aesthetic awareness took on a newly spiritual meaning. Indeed, Wang Huaqing, traveling the path of "modern constructivism" for 30 years, became highly adept at applying the "construction-re-construction-deconstruction" process. In particular, as he moved between deconstruction and reconstruction, the artist explored and developed a formal vocabulary that ultimately became uniquely his own. That vocabulary was a metaphor for the way the artist faced traditional culture and entered into a dialogue with it: His "structural" concepts were influenced both by Western structuralist painting, which eschews objective notions of subject and object and expresses sensations and feelings by means of geometric forms and structures, but they also originated from an understanding of the traditional Chinese arts. That is to say, his understanding of such things as the methods of construction of ancient Chinese architecture, the management of composition in ink-wash paintings, and the forms and structures of characters in calligraphy.

Gold Stone is Wang Huaqing's greatest achievement from this period, and brings together the finest aspects of his art. The name of the work is an allusion to "gold and stone will open," derived from the Book of the Later Han, in which it is said, "With a heart of absolute sincerity, gold and stone will open." That is, true sincerity in a person's heart will shake heaven and earth, until even gold and stone crack asunder. Wang makes artful choices in *Gold Stone* in harmony with the theme of the work, choosing gold as his base colour and adding the structuring effect of black stones. At the same time, the work fully reveals the artist's lifelong, sincere devotion to art, his constant challenging of himself, with



Fig 4
Sketch of *Gold stone*
© Courtesy of Wang
Huaqing

圖 4
《金石為開》草稿。
(圖片版權／王懷慶)



Fig 5
*One To All-The Art of Wang
Huaiqing Exhibition, Taipei Fine
Art Museum Taipei Taiwan
2012* © Courtesy of Wang
Huaiqing

圖 5
「一生萬 - 王懷慶藝術展」展覽現
場 台北市立美術館 2012 年

the kind of stubborn will that cracks open gold and stone. In the *Gold Stone* triptych, the underlying gold colour is "inlaid," collage-style, across the canvas, exuding a ritualistic feel and evoking associations with the lofty, sacred aura of Western religious iconography (Fig. 2). In a similar way, it can also be traced to the profound and ageless feel of the finely-wrought golden wall paintings in the grottoes of the Sui Dynasty. The black-coloured stones of Wang's painting burst open and scatter across the canvas. These large blocks of deep black, as they disperse, sometimes clump tightly together and sometimes spread more broadly, producing a rich sense of rhythmic movement and a structural appeal very much like that of Chinese calligraphy. The black pigments are saturated and lustrous, and etched into the black are marks that again suggest the beauty of ancient bronze or stele script, adding to the work their sense of epic grandeur, imposing energy and generosity of spirit.

Art critic Jia Fangzhou, in an essay on Wang Huaiqing, noted how Wang's work from this period approached pure abstract structures, while he further developed the dimension of "deconstruction." The result was abstract combinations that almost seemed as if they had no structure, but Wang joined the special visual realms of Chinese art with abstract structures of sincere feeling: "From a philosophical perspective, Wang Huaiqing has chosen to travel on an extremely wise path, exemplifying the golden mean of the Dao. In his handling of flat spaces we see depths of space; within the expression of figurative subjects we find the spirit of abstraction; in the midst of sensual illusions we find the principles of reason; and in his Western techniques of expression we find the cultural sensibility of the East (Jia Fangzhou, *The Meanings of Black and White, Horizontals and Verticals*)." And, as noted in Shi Tao's chapter on composition, in his *Discourse on Painting*, composition

is more than just managing the positions of things; it is an important element from which the conception of the work emerges. While the compositional layout of *Gold Stone* may seem free and unconstrained, it is nevertheless a product of rational consideration. Wang's sketch for this monumental work (Fig. 4) reveals that, once the stone had been burst and deconstructed, he proceeded to reassemble and reconstruct these shapes. He considered their position, shape, direction, and density of placement with unique craft and ingenuity, achieving this wonderful conception, and the urgent motion of his sketched lines reveal the rich and passionate flow of his feelings. Transferring the sketch to the oil medium, Wang applies the techniques of the Hard Edge school, giving his colour blocks hardness, density, and severely cut edges, which reflect his addition of a rational spirit to the emotional state that is the work's foundation. By using gold as the work's underlying base colour, Wang strives to let black exert its threatening power to maximum effect. The clashing impact of the stones resounds against the flat gold colour of the background, and the viewer feels a deep sense of mettle, spirit, and passion: "In the *Gold Stone* triptych, battle gongs sound and armies clash in a powerful assault with complete indifference to their own fate (Wu Guanzhong, *A Discourse on the Oil Paintings of Wang Huaiqing*)." The heroic mettle we sense in *Gold Stone* is a reflection of the surging emotion of the artist's heart, his confidence, and the staunch determination with which he pursued his art.

A sense of form and beauty somewhat similar to that seen in Wang Huaiqing's art can be found in the work of Pierre Soulages (Fig. 3), though, as Jia Fangzhou pointed out, "The kind of appeal it possesses is purely Eastern. Wang Huaiqing's works do not have the kind of brash extraversion or noisiness of Franz Kline, or the coldness and rigidity of industrial civilization conveyed in Pierre Soulage's works. Wang makes use of grey tones almost like those of ink-wash painting to mediate the opposition of black and white, and his weathered textures call forth our warmer feelings and our humanity. His work is deep, weighty, and reserved, calm in spirit, but amid its balance and elegance there is still a full measure of dramatic tension (Jia Fangzhou, *The Meanings in Black and White, Horizontals and Verticals*)." Wu Guanzhong appraised Wang's work this way: "Structure in Wang Huaiqing is more than just a simple rule that governs form, because he has been inspired by our people's spirit and by the mind and vision of Shi Tao, and these have shaped the directions which he has explored." In stylistic terms, Wang Huaiqing's art has remained rooted from beginning to end in Chinese culture. More importantly, he has stood at the critical inflection point from which modern and contemporary Chinese culture emerged, and engaged in reflection on and examination of his own culture. Wang Huaiqing himself said, "I have gained the painful sensitivity of a Chinese intellectual who has 'awoken,' and my thought has the sharpness that broke through those shackles. With these, and with my utter conviction toward art over these years, I have been able to complete one group of works after another." It is this kind of spirit, as conceived and expressed by Wang Huaiqing in *Gold Stone*, that gave him the power to create poetic order out of chaos.

「三聯幅的《金石為開》(Lot 27) 是鳴金，是短兵相接，是力的攻擊，不惜粉身碎骨。」

- 吳冠中《說王懷慶的油畫藝術》

在近四十年的藝術探索過程中，王懷慶以一種環環相扣的「多向度」延伸方式，將他的藝術思考完整地呈現於創作過程中。他每一步的藝術發展，看似在內容及形式上有著巨大變化，是從具象到抽象的轉變過程，然而卻是一種成遞進關係、又是同時展開的不同向度的探索。這種探索既來源於藝術家對藝術之道的深刻感悟，又是對自我文化身份，傳承及創新的推崇及堅持。英國評論家蘇立文對此評論道：「王懷慶的藝術風格始終堅持根植於中華文化，更為重要的是他處於中國現當代歷史轉型時期而對自身文化的自省。有三個因素激勵了他：他對傳統中國及其與現當代世界關係的感悟；他自身的生命記憶；以及他對繪畫本質秩序的探討。我以為，王懷慶的作品正是結合了這個時代對「人」的感悟，其中包含他個人的天性和作為中國人的悟性，以及他那從躁動紛亂中創造出詩一般秩序的力量，使他的畫作如此令人所深深激賞。」（麥克·蘇立文《關於王懷慶的一些想法》）

回溯 80 年代初期，王懷慶對中國歷史題材頗有鑽研，在創作於 1980 年的《伯樂相馬》（圖 1）中，藝術家選材於先秦時期典故，以一種近乎聖像的表現手法，將「伯樂」賦予一種賦予悲愴性與憐憫情懷的形象，表達了一種悲天憫人的人道主義氣息。蘇立文指出「此作（《伯樂相馬》）顯著超前於那個時代，其雖選材於傳統，卻對當今中國意味深長，而懷慶更從形式與結構上對畫作賦予了新的意味，這代表著在中國現當代繪畫中對形式主義開始重新探索的重要轉折。」而後在 1985 年的一次紹興之行中，王懷慶對傳統的江南水鄉中以木結構為主的建築產生強烈印象，開始將黑瓦白牆建築入畫，繪畫風格也開始向抽象及不規則的幾何結構發展；色彩轉向以黑白對比為主，並簡化民居的造型，以介於半具象和半抽象之間的形式顯現。此時，「結構」已經開始成為王懷慶創作的一個重要的研究物件。再至 1988 年底，他開始以中國傳統傢俱為繪畫主題，並進入「重構」階段：不再只單純將一個物件平面化，而是將來自於現實的「原形」在平面中加以整合、重組和再造。進入 90 年代末期，王懷慶進入了「解構」的階段：他完全放棄了完整的「物形」，把物象拆解，將其零件化、碎片化，將這些部件懸浮在空間裡面，形成更為自由而壯麗的揮灑空間。通過這種方式，王懷慶將他所喜愛的那些帶有歷史痕跡的物體，以及他對歷史的記憶、感悟，通過這種解構的方式，將其超越其物質性，轉而開採意象，將具象之形與抽象構成昇華為具有精神性的文化審美意識。至此，王懷慶在這條「現代建構」之路上已鑽研了近 30 年，對於「建構 - 重構 - 解構」的過程已是純熟運用，尤其這種來回于解構與重構之間的過程，是藝術家探索並開發一套專屬個人的形式語法，更是藝術家面對傳統文化，進而與傳統文化對話的顯喻：這種「結構」概念既是受到了西方結構主義繪畫中拋棄主題與物體客觀表象，以幾何形體來表現感覺或感情的方法，又無疑是來源於中國傳統藝術的理解，例如中國古代建築的營造法式、水墨繪畫的經營佈局、書法的間架結構等等。



Lot 27 Detail 局部

《金石為開》則是此時期王懷慶集其藝術之粹的大成製作：「金石為開」的典故出自於《後漢書》，所謂「精誠所至，金石為開」。意思只要人有誠心，就能撼動天地，金石為之開裂。在這幅作品中，王懷慶巧妙的運用了题目的諧意之法，以金色為底，黑石為構，將其一生的藝術追尋及不斷自我挑戰的虔誠之心，猶如劈開堅硬金石的意志彰顯無遺。此作以三聯組畫而成，底部金色以鑲嵌式拼貼佈滿畫面，所散發出鮮明的儀式感令人聯想到西方宗教繪畫的神聖與高尚（圖2），也同樣追溯到中國隋代石窟精美的金色壁畫所呈現的永恆及博大。畫面上黑色石塊在迸裂中揮灑。大塊的黑、散開的黑，由濃到疏，富有韻律，幾乎有著與中國書法相通的結構趣味。畫面中的黑色油彩飽滿而光亮，彷彿堆疊厚實的墨塊，其中刻劃的痕跡，甚至顯露出鐘鼎或碑體的斧鑿趣味，卻又有著氣勢寬宏如史詩般地壯闊。

藝術評論家賈方舟曾經撰文論述王懷慶在此階段的創作更接近純粹抽象構圖，將「解構」這一向度上的進一步發展，成為一種抽象組合，直至看似無結構的狀態，將中國藝術視覺境界與抽象的構成情懷相結合：「從哲學的角度審視，王懷慶走的是極高明而道中庸的路：在平面處理中見出空間的深度，在具象表現中見出抽象精神，在感性錯覺中見出現性的原則，在西方的表現技巧中見出東方的文化內涵」（賈方舟《意在黑白橫豎間》）。如同石濤在《畫語錄之境界章》中的觀點：構圖不只是位置的經營，更是體現作品的意境的重要因素。《金石為開》的布局看似自由灑脫，卻是理性有加。從此巨作的草圖中（圖4），我們可發現，金石被擊開解構後再重構的關係，每一個塊面的位置、形式、方向及疏密等等都被藝術家以匠心獨具地處理得臻於妙境。草圖上疾速線條是王懷慶豐富而激情的情感流動痕跡，而在油畫布面上，他以硬邊畫派的方法處理主體，使其具有一種硬度、密度與切割感，體現出他建基於感性的狀態之上的理性精神。在用色方面，王懷慶在此幅作品中以金色為底，竭力發揮「黑」之威懾力，在金色平面空間中散發出石塊的撞擊轟鳴聲，以及觀者感受到的氣概及激情：「三聯幅的《金石為開》是鳴金，是短兵相接，是力的攻擊，不惜粉身碎骨」（吳冠中《說王懷慶的油畫藝術》）。這種英雄氣概是王懷慶潛藏在內心的澎湃情感，亦是其自信而屹立的藝術追求堅定之心。

王懷慶與蘇拉吉 (Pierre Soulages) (圖3) 有著類似的形式和美感，但賈方舟看來：「就趣味而言，卻是純東方式的。王懷慶的作品既沒有克萊因 (Franz Kline) 那種拳打腳踢式的外露與聲張，也沒有蘇拉吉 (Pierre Soulage) 那種大工業文明的冰冷與僵直。他用近似于水墨效果的灰調來調解黑與白的對抗，用類似與風化般的肌理來喚起一種溫馨的情調與人文內涵。他的作品深沈而含蓄，有一種不事聲張的「靜氣」，平和優雅之中又充滿一種內在

的張力」（賈方舟《意在黑白橫豎間》）。吳冠中更給予評價：「王懷慶的構架不只是單一的形式規範，因民族的魂魄，石濤的心眼，都啟示了王懷慶探索的方向。」王懷慶的藝術風格始終堅持根深於中華文化，更為重要的是他處於中國現當代歷史轉型時期而對自身文化的自省。他曾經說過：「憑藉一個中國知識份子『醒過來』後痛苦的敏感，以及思想衝破禁錮時的鋒利，連同多年來對藝術一顆不死的心，我完成了一批批作品。」這種精神如同王懷慶《金石為開》所表述的，在躁動紛亂中創造出如詩一般秩序的力量。



Fig 6
Shi Tao, *Painting of Rain and Pine*, 1687, Shanghai Museum, Shanghai, China

圖 6
石濤《細雨斜松圖》
1687 中國 上海博物館



Fig. 1
Wang Huaqing, *Bole*, Painted in 1980, China, Beijing, National Museum of Art

圖 1
王懷慶《伯樂相馬》
1980 年作 中國 北京中國美術館藏

28

ATSUKO TANAKA

(JAPANESE, 1932 - 2005)

90D

signed, dated and titled '1990 '90D' Atsuko Tanaka'
(on the reverse)

enamel on canvas

194 x 258 cm. (76 ³/₈ x 101 ⁵/₈ in.)

Executed in 1990

HK\$12,000,000 - 18,000,000

US\$1,600,000 - 2,300,000

PROVENANCE

Private Collection, Japan

EXHIBITED

Nagoya, Japan, Takagi Gallery, Atsuko Tanaka
Exhibition, 20 October - 22 November, 1990

LITERATURE

Ashiya, Museum of Art & History; Shizuoka,
Prefectural Museum of Art, Atsuko Tanaka: Search
for an Unknown Aesthetic 1954-2000, Japan, 2001
(illustrated black and white, p. 184, plate 237)

田中敦子

90D

瓷漆 畫布

1990年作

款識：1990 '90D' Atsuko Tanaka (畫背)

來源

日本 私人收藏

展覽

1990年10月22日-11月22日「田中敦子展覽」
高木畫廊 名古屋 日本

文獻

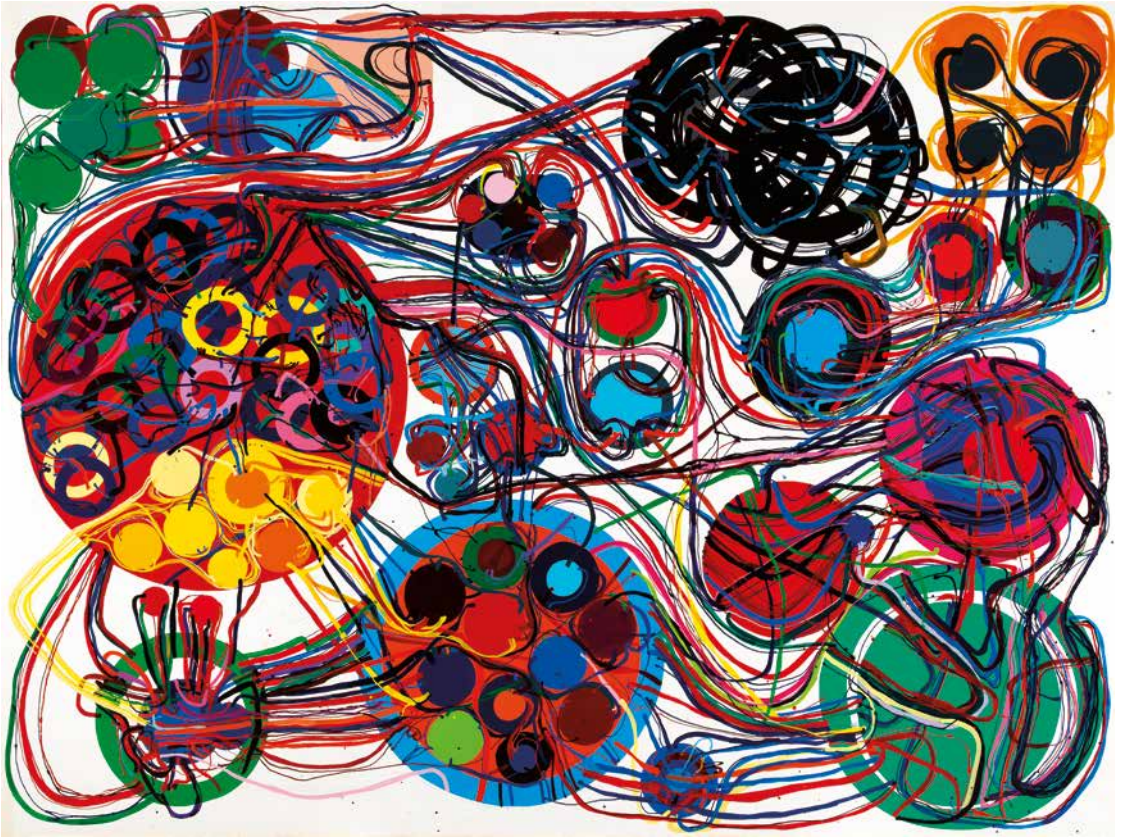
2001年《田中敦子：尋找未知的美學1954 -
2000》蘆屋市立美術館、靜岡縣立美術館
日本 (黑白圖版，第184頁，第237圖)

1960 Umeda,Osaka
Station. © Nikkei
Inc.

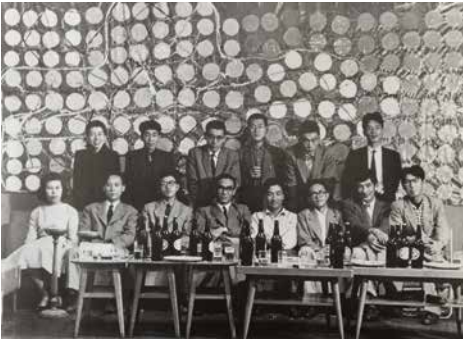
1960年 梅田大阪車站



The Gutai member who received the greatest international recognition was avant-garde artist Atsuko Tanaka, who joined the group in 1955. In 1956 she set to work on sketches for her Electric Dress, which she formally unveiled in 1957 at the 3rd Gutai Art Exhibition at Kyoto's Municipal Museum of Art. Electric Dress caused a sensation at the show, and became her signature work; various other painted works that she later derived from the concept of the dress further solidified her trademark style. Characterizing her work was the ability to use the sheer physicality of objects such as electrical cables and light bulbs to produce an art in an original style, defying the usual stereotype of art as always striving to be moving or poetic, or concerned with abstruse philosophical ideas. The intensity and courage of this highly scientific female artist, boldly expressing her clarity of vision and competence in artistic form, seem all the more notable for appearing during in the 1950s at a time when feminism had not yet found widespread acceptance.



A search for the earliest origins of Tanaka's concept for Electric Dress and other later electrically-inspired ideas shows, surprisingly, that her rational, scientific approach was actually based on more poignant early memories. Tanaka had strong emotional attachment to Osaka, and she had no scruples about saying later on, even after moving to Nara, that it was still Osaka she loved best. Born during a period of rapid industrialization in Japan, she was the ninth of nine brothers and sisters; her parents supported their family with their work at a match factory. She was constantly gazing in the direction of the train station where she lived, associating it with feelings of expectation. Prior to producing her Electric Dress, she was actively searching for an interesting new idea, and one day, sitting on a bench amid the clamor of Osaka station, she saw an advertisement for pharmaceutical products lit by flashing neon lights, and suddenly realized this was what she wanted: she would make a neon dress. It was this seed of feeling, planted at a hometown train station, that would undergo the physical processes that would later make it a classic of avant-garde art.



Tanaka's *90D* (Lot 28) is an outstanding work in her classic style and also received recognition at respective showing at the time of its production. While the painted work further elaborate the ideas behind her Electric Dress, they do more than merely transfer that concept to a two-dimensional medium. Since she had already left the Gutai group in 1965, Tanaka had returned to creating painted works, and as she painted was considering the creative possibilities inherent in electrical lines and circuits. More than mere paintings, they are like a diary in which Tanaka truthfully documents her own unique logic, thinking, and self-development. In particular, beyond representing

electric lights and cords, the rounded shapes of these neon lights and their connections also resemble the route maps seen in the train stations of which she was so fond. A station at one points connects to another station and another point in the complex, circuitous, bustling, and constantly intertwined patterns of these works.

Tanaka often chose to use household vinyl or enamel paint, rather than the more conventional oil or acrylic traditionally used by artists. In this work, she took advantage of the slick, lubricous qualities of the paint, creating an even and homogenous form that is adhered to the surface of the canvas. The glossiness of the paint renders a shimmering sheen, reflecting light as it hits the surface of the work. Layers of enamel or vinyl paint overlap one another, combining movement, rhythm and colour, with the tangle of lines and circles appearing to press toward the front of the canvas. Gutai artists have never believed in the limitation of two-dimensional arrangement, choosing to emphasize the textural quality of the material in use to therefore interpret the relationship between materials. Tanaka is certainly no exception as she brings forth the intrinsic characteristics of the very material by imparting meaning into material substances and coaxing out beauty from what is otherwise mundane.

Souvenir photograph of the 5th Gutai exhibition, 1958, Ohara-kaikan, Tokyo. It was a tradition of the Gutai Group to take a photograph in front of the most talked about work of each exhibition. In this case the work is by Atsuko Tanaka.

1958年第五屆具體美術展成員合照，東京大原會館。

具體美術協會的傳統，成員在每次展覽中被討論最多的作品前合影，本屆展出時，則為田中敦子的作品。



具體中最具國際知名度的前衛女藝術家—田中敦子自 1955 年加入具體，1956 年就開始著手電氣服的草圖及構想，直到 1957 年正式在京都美術館，第三屆具體美術展上，展出電氣服便讓全場極為震撼，一件電氣服成為她的標誌，之後由電氣服延伸出來的繪畫作品等更確立了她的風格及招牌。田中的特色在於將物理性十足的電線與燈泡變成獨樹一格的藝術，打破人們認為藝術總是偏感性詩意，或談論哲學妙論。這樣極度科學的女藝術家，將她的清晰幹練用藝術形式勇敢表現，在五零年代女權意識還未受重視的時候，田中的強烈及果敢更是稀有可貴。

如果追溯到讓田中發想出電氣服及後續電氣概念的最原始的根本，便會意外的發現這一切的科學理性來自於感性的童年回憶。田中對於大阪有極度深厚的情感，即便後來移居奈良多年，也不諱言自己最喜歡的依舊是大阪。出生在日本工業發展時代的她在家中九個兄弟姊妹中排行第九，靠著在火柴工廠工作的父親支撐家庭經濟，家鄉的車站是她固定凝望的方向，有著令人期盼的聯繫及情感。而在製作電氣服前，她一直努力尋找一個很特殊有趣的概念，直到有天，她坐在喧嚷的大阪車站長椅上凝視著一個因霓虹燈亮麗閃耀的製藥廣告看板，她才瞬間覺得這就是她想要的：製作一件霓虹服飾。就是這樣一個對家鄉車站充滿感性的種子，透過物理的過程，成為日後前衛藝術的經典。

《90D》（Lot 28）為田中具代表性的一件佳作，曾在當年的個展中展出，並受到讚賞。作品不單單只是電氣服概念的延伸，也不是將電氣概念平面化的繪作而已，即便在 1965 年已退出具體美術，田中還是利用創作平面繪畫時，邊繪畫邊思考電線電路的可能性或是創意。所以這些都不僅僅是繪畫，更是像田中的日記般記錄自己的邏輯與思考和開發自己的真實記錄。又其實，除了是電燈泡與電線，這些霓虹的圓點與連結也像是田中最喜歡的車站線路，連結一個站點又一個站點，既錯綜又迂迴，熱鬧反覆的纏繞著。

田中創作時通常選用家用乙烯基顏料或瓷漆，而非其他藝術家所慣用的傳統油彩或壓克力顏料。在此作中，田中利用所選塗料的滑順光亮特性，在畫布表面創作均勻且貼合畫布的圖形。媒材特殊的光澤感像是替畫面上了一層亮光膜，以利導入光的反射。瓷漆及乙烯基顏料塗層相互交疊，韻律、色彩和動感交融合一，使纏繞的線條及圓圈彷彿於畫布中呼之欲出。具體畫派藝術家向來不受二維空間所限，而是突顯所用媒材之質地，以此詮釋不同物質之間的關係，對此田中亦不例外。她賦物料以意義，於平凡中塑美感，盡顯媒材本身的內在特性。

Left to right
由左至右：
Lot 28
Atsuko Tanaka
standing in front of
the first floor window
of the office building
of Bijutsu Shuppan-
sha, Tokyo, March
1966

田中敦子於 1966 年三
月在日本東京株式會社
美術出版社大樓一層窗
前

© Kanayama Akira
and Tanaka Atsuko
Association

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

29

KAZUO SHIRAGA

(JAPANESE, 1924-2008)

Motto of Prosperity (Onkurodanau Unjaku)

signed in Japanese (lower right); signed, titled and dated in Japanese (on the reverse)

oil on canvas

194 x 130.3 cm. (76 ³/₈ x 51 ¹/₄ in.)

Executed in 1994

HK\$10,000,000 - 18,000,000

US\$1,300,000 - 2,300,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of registration issued by Kazuo Shiraga Authenticity Committee and Japan Art Dealers Association, dated 15 January 2014.

EXHIBITED

Karuzawa, Japan, Karuzawa New Art Museum, Wind of Karuzawa - Japanese Contemporary Art 1950 - 2012, April - September, 2012.

LITERATURE

Karuzawa New Art Museum, Wind of Karuzawa - Japanese Contemporary Art 1950 - 2012, exh. cat., Karuzawa, Japan, 2012 (illustrated, p.137, plate 90).

白髮一雄

平安箴言

油彩 畫布

1994年作

款識：白髮(右下) 白髮一雄 おんくろだなうんじゃく 平成六年七月二十七日(畫背)

來源

亞洲 私人收藏

此拍品附白髮一雄鑑定登錄委員會及日本洋畫商協同組合於2014年1月15日簽發之保證書。

展覽

2012年4月 - 9月「輕井澤之風展——日本之現代藝術1950 - 現在」輕井澤新美術館 輕井澤 日本

文獻

2012年7月《輕井澤之風展》展覽圖錄 輕井澤新美術館 輕井澤 日本 (圖版，第137頁，第90圖)



Utagawa Kuniyoshi, *One of the 108 Heroes of the Popular Water Margin*, woodblock print

歌川国芳《通俗水滸傳豪傑百八人》木版版畫



ACTION & REACTION PAINTING

Japanese artist Kazuo Shiraga explored the idea of gesture in painting from a completely unique perspective, taking to heart Newton's Third Law of Motion which states,

"For every action, there is an equal and opposite reaction."

The statement propounds that with every interaction, there is a pair of forces acting in opposition on the two interacting objects. When Shiraga steps onto one of his canvases, holding a rope affixed to the ceiling, the rope counteracts the movement of his body and feet which he uses to push paint across the canvas's surface. In this way, Shiraga confronts the Laws of Motion in a power struggle not unlike two opponents in a wrestling match. In this context, however, the artist is fighting against himself, using the rope to create both the action and reaction. The roots of this concept can be traced back to Shiraga's early art performance in 1955 *Challenging Mud*.

Shiraga's explorations of physical motion is different from the work of Western action painters such as Georges Mathieu and Jackson Pollack. While the work of Mathieu and Pollack embody spontaneous energy enacted upon a canvas, Shiraga's paintings successfully transfer and document both the force of his own actions, as well as the effect of the opposing force back on him that is yet unrealized by most viewers. Through this intervention emerges visual evidence of the intangible forces of nature. The traces of oil paint with complicated texture on canvas is unexplainable by past painting theory.

Shiraga fully engaged with the canvas by stepping onto its surface, painting with his feet to subvert conventional painting method and mainstream standards; in this way he deconstructed theories of the past, establishing his own ground-breaking canon. Spanish artist Antoni Tàpies believed that all great artists challenged mainstream ideas held by the society of the time; Tàpies, therefore, greatly appreciated Shiraga's innovative mode of expression, once proclaiming: "Thus Shiraga is presenting as art something that appears negative to the ordinary way of thinking."¹

The Wisdom King
Ucchusma.
鳥糞沙摩明王



THE BIRTH OF A NEW TYPE OF ART

In the 1950s, artists who yearned for reform set up various art societies in the Kansai region of Japan. Among these groups were Zero-kai (Zero Society), co-founded by the then 28-year old Shiraga in 1952; Contemporary Art Panel (Genbi) in 1952-1957, of which Jiro Yoshihara was a member; and finally, the Gutai Art Association which was founded by Jiro Yoshihara along with 17 young artists in 1954. In 1955, Zero-kai merged with Gutai. In 1956, Yoshihara expressed his direction clearly in the preface of the first published issue of the Gutai journal:

"We hope to form closer ties with every artistic genre, including children's art, literature, music, dance, film, and theatre, and to receive cooperation on every level to foster a new type of art."²

AESTHETIC OF PHYSICAL MOMENTUM AND MENTAL FORCE

Shiraga succeeded in bridging various artistic genres, combining elements of drama, dance, and painting together to create new form of art. A canvas lying on the ground became a stage on which he could perform. The canvas was transformed into a free space in which he was liberated from traditional practices and the constraints of convention. Shiraga's true self was released through his free-spirited method of painting which expressed the materiality of oil paint to its fullest extent, spreading, mixing, and piling the paint using his own body. A strong intensity and venerable energy thus permeates Shiraga's works. This energy is not merely reliant upon bodily action and physicality, but rather the mental force and emotion of the human soul. Just as Jiro Yoshihara proclaimed in the first issue of *Gutai*, "It is our desire to embody the fact that our spirit is free."³

Although free physical momentum is an important element of Shiraga's works, it is not as if his innovative images were generated in an entirely unconscious state. On the contrary, his compositions were conceived in the struggle between unconscious and conscious actions. The artist once described this creative process as "60% physical desire and 40% looking at the painting and making a decision."⁴ Shiraga once recounted how, "From about 1956, I stopped thinking so much about that. I mean, I decided it was okay if [a painting] had a sense of composition, and then I also started using colour. And after I started using a variety of colours, I just got used to the idea that a work could contain an artistic composition, or that people might see it in that way."⁵

1994's *Motto of Prosperity (Onkurodanau Unjaku)* (Lot 29) is a masterpiece by Kazuo Shiraga from his latter half of creative career. This title, which derives from Sanskrit, is "Ucchusma" [Tr: the deity ("wisdom king") Vajra] (also known as "King Wuchusha" and "Great Strength Furious Diamond" among his many other names) and features in cardinal mantras in scriptural proverbs. *Ucchusma*



Kazuo Shiraga, at work, July 2001.

Photo: Asahi Newspaper, Osaka
朝日新聞社

白髪一雄創作中・
2001年7月



was originally the god of fire, but morphed because the power of fire scours away the taint of worldliness, allowing one to become purified and one with Ucchusma. The custom remains widespread in Japan today of hanging "おんくろだううんじゃく (*Onkurodanau-Unjaku*)" in bathrooms, as an incantation to symbolise the power of Ucchusma to purge the unclean and which thus also denotes his brightness, but which serves even more as an avowal that cleanliness ushers in godliness in its train, and thus the receipt of an unexpected dividend over and above that endowed by mere cleanliness alone – a sort of reward for piety. In the 1960s and 1970s, Shiraga began to concentrate on Buddhism, earnestly adopting Dharma [Tr: teachings of the Buddha], an orientation that stems from his keen interest in and curiosity about the depth of the influence of Buddhist culture on Japanese folklore, and further to make this Ucchusma in his Buddhist title in the series a little more accessible, more like gazing at a god in a painting -an icon of a divine guardian conferring that sense of security that comes only with such a watchful tantric talisman.

Lot 29 Detail 局部

When contrasted with his more youthful and boisterous 1960s, his later works are more understated, and inspired with greater ingenuity of nuance and detail. This work's less thickly layered rendering brims nonetheless with vigour: stark streaks of colour combine with the integrity of sweeping, flowing lines that permit contrasting red and black pigments to interplay with and permeate the textured pattern. Among these interspersed gradations of tones some hues still predominate, and yet the whole still flaunts a more intricately balanced aspect. As observation, it's not rare to find that Shiraga's style of the 1960s or 1970s reveals that only images in contrasting red and black, whereas in the *Motto of Prosperity* (*Onkurodanau Unjaku*), image intentionally-inadvertent blazes of bright yellow spread to cast visuality into richer, more beguiling relief, showing amid the deep-bright red and black - red in a fierce battle of wits against dark evil, with streaks of bright yellow snaking throughout. Thus it is that Shiraga's works so command the world's veneration precisely for this reason that simply viewing his paintings inspires an understanding of their tales that dispenses with the need for text.

¹ Dominique Lévy & Axel Vervoordt Gallery, Kazuo Shiraga, New York, 2015, p. 154.

² "On the Occasion of Publication," *Gutai* No. 1, January 1955.

³ *Ibid.*

⁴ Kazuo Shiraga and Ichiro Hariu (dialogue), "Kamigata action dangi" (Conversation on action from the Kyoto-Osaka area), Shiraga Kazuo "12 nen no sakuhin kara" (Tokyo Gallery, 1973), unpagged.

⁵ Tokutaro Yamamura and Shinichiro Osaki, "Shiraga Kazuoshi intabyu" (Interview with Kazuo Shiraga), *Gutai shiryoshu: Document Gutai 1954- 1972* (Ashiya City Culture Foundation, 1993), 382.

繪畫的物理性：

作用力與反作用力

日本藝術家白髮一雄以一個在繪畫歷史上從未涉足的切入點討論「動姿」對藝術表達的關鍵：牛頓第三運動定律（作用與反作用定律）。

地球上一物體受外力作用時，必產生一反作用力。

即是地球上任何一個互動，都會出現作用力與反作用力，它們大小相等，方向相反。當白髮一雄踏上畫布、手握從天花板吊下來的繩子、用身體及雙腳行動產生作用力，繩子便成了抵消來自相反方向的反作用力的功用。白髮一雄在對抗地球上的運動定律。情況就像兩位戰士在摔跤時產生相互對抗的力量。但在白髮一雄的藝術中，他運用繩子來對抗自己，產生力量，正如他在 1955 年挑戰泥漿的藝術表演。

白髮一雄成功把無形的力量（作用力和反作用力）呈現眼前，用油彩記錄沒法用過去繪畫理論解釋的油彩痕跡。

白髮一雄的藝術討論的不只是作用力，他借助自然定律，發掘物理上的反作用力，這一點把他與西方行動繪畫藝術家馬蒂厄及波洛克分別出來。馬蒂厄及波洛克討論到藝術家主動的行動所創造的作用力，而白髮一雄則發掘一般人沒有注意到的反作用力，他參與、干預、呈現這道在地球上無形的反作用力。

自 1954 年，白髮一雄創新地走進畫布中以雙腳作畫。他顛覆了傳統繪畫用雙手控制畫筆，講求繪畫技巧的作畫方法和主流標準。他反其道而行，放棄前人定下的理論，創立自己的準則。正如著名西班牙藝術家安東尼·塔皮埃斯 (Antoni Tàpies) 認為過去偉大的藝術家都是逆流而上，為當時的社會提出非主流的思想，安東尼·塔皮埃斯因而十分欣賞白髮一雄創新的表達方式，他曾說，「若以一般的想法來看，白髮一雄所提出的藝術看似是負面的。」也就是說，白髮一雄成功創立了一個反傳統、非主流的概念。¹

新型藝術的誕生

五〇年代，戰後的日本關西地區藝壇出現追求革新的藝術團體，當中包括：1952 年，二十八歲的白髮一雄成立名為「零社團」(Zero Society) 的藝術團體；以及 1952-1957 年間的 Genbi 當代藝術評審團 (吉源治良乃成員之一)；1954 年吉源治良與十七位年輕藝術家成立的「具體藝術協會」。1955 年，白髮一雄成立的「零社團」與「具體」合併。這些團體反映了戰後關西地區年輕藝術家對改革的渴望。1956 年發表於《具體》創刊號的前言中，吉源治良表明了一個方向：「通過密切連繫不同形式的藝術範疇如兒童藝術、文學、音樂、舞蹈、電影、舞台等等，互相合作，建立一種新型藝術」。²



Antoni Tàpies and Kazuo Shiraga in Kyoto, October 1990

1990 年 10 月，安東尼·塔皮埃斯及白髮一雄，攝於東京



結合物理力量和心靈情感的美學

白髮一雄成功以跨藝術類別的方向，結合表演、舞蹈、繪畫的元素，創立新型藝術。平放在地上的畫布成了白髮一雄的舞台，也是一個自由的空間，容許白髮一雄忘卻傳統的約束、社會的枷鎖，盡情展現真我。白髮的創作方法透徹地展現油彩的流動性。透過身體的力量把油彩推展、混合、堆砌。作品滲透出濃烈的力度、能量。這能量並不只是身體所產生的物理力量，更重要的是人類心靈中的情感，而這種情感在無拘無束的情況下，更能自由地表達、透徹地傳遞。誠如《具體》創刊號的前言中，吉源治良提出：「我們渴望體現一個事實，就是我們擁有自由的精神。」³

雖然身體上的自由動勢是白髮一雄作品的表現，可是這並不完全等同白髮一雄創新的圖像完全在無意識的狀況下產生。相反，新的圖像是在無意識和有意識的爭扎過程中產生的。誠如白髮一雄在描述其創作過程，「60% 是身體的渴望，40% 觀察作品，再作決定」。⁴ 白髮一雄曾自述，「自 1956 年，我沒有再花太多的時間思考 [自然]。我的意思是我接受了作品上有構圖的意識，接下來，我開始使用顏色。及後，我更開始使用更多的顏色，我也接受了畫作中蘊含藝術構思，或許觀者也是這樣想的。」⁵

1994 年的《平安箴言》(Lot 29) 是白髮一雄創作生涯後半段的佳作，此標題源自於梵文，是 Ucchusma 火首金剛 (又稱烏樞沙明王、不敬金剛) 的除穢箴言中重要的一句經文。火首金剛是釋迦牟尼心中的明王，本來是火神，但因為火的力量可以除去世間不淨之物，使之淨化而成為火首金剛。在日本世人有習慣將此句箴言「おんくろだのうんじやく (Onkurodanau-Unjaku) 當成標語貼在洗手間，以象徵除穢之力，帶走不淨，把其明亮的意義，更有一說法，邊打掃邊信仰此文，便能在除淨的過程中獲得意外之財，像是得賞。白髮一雄在六七零年代開始專研佛法，誠心修佛，對於佛教文化對日本民間習俗的影響有深度的好奇及興趣，此作以火首金剛的除穢箴言為題，在他以佛教為題的系列中，多了幾分平易近人，更有見畫如見神，被守護的安全感。

論後期作品與六零年代青壯年時的氣宇軒昂相比，後期的作品有更內斂的巧思涵義及細節。此作品少了厚重層疊，勁道十足的嚴厲色塊，維持著行雲流水的線條並讓對立的紅黑顏料透過紋理交會，濃淡穿插展現出依然霸氣卻多了細膩的平衡畫面。若觀察白髮六零或七零年代風格，只有紅黑對立的畫面並不稀奇，但《平安箴言》的畫面中，似有意卻無意的一抹鮮黃，讓視覺更為豐富有趣，也在搭配下顯現紅色的鮮豔與黑色的深沉，紅黑正邪激烈鬥法，鮮黃貫穿其中。白髮作品受世人景仰，因為他的畫作只需觀看一眼，便能領會故事，無需文字語言。

Utagawa Kuniyoshi, *One of the 108 Heroes of the Popular Water Margin*, woodblock print

歌川國芳
《通俗水滸傳豪傑百八人》
木版版畫



¹ Dominique Lévy 及 Axel Verwoerd 畫廊，白髮一雄，紐約，2015，第 154 頁)

² 《具體》1 號 1955 年 1 月

³ 同上

⁴ 白髮一雄及針生一郎 (對話)，「(京都、大阪地區行動的對話)」《白髮一雄》，東京畫廊，1973，無頁數

⁵ 山村德太郎及尾崎信一郎，「訪問白髮一雄」，《具體文獻 1954-1972》(芦屋市文化基金會，1993，第 382 頁

30

SADAMASA MOTONAGA

(JAPANESE, 1922-2011)

GREEN SHAPE

signed and dated 'S.Motonaga '94' (lower right);
signed, titled and dated in Japanese (on the stretcher)
acrylic on canvas

194 x 130 cm. (76 ³/₈ x 51 ¹/₈ in.)

Executed in 1994

HK\$800,000 - 1,200,000

US\$110,000 - 160,000

PROVENANCE

Private Collection, Asia

De Primi Fine Art, Lugano, Switzerland

Private Collection, Asia

EXHIBITED

Osaka, Japan, Takashimaya Department Store
Gallery, Sadamasa Motonaga Solo Exhibition, 1996.

Osaka, Japan, Keihan Department Store Gallery,
Sadamasa Motonaga, Waichi Tsukata and Shigeru
Izumi, The Group Exhibition, 1996.

Matsusaka, Mie, Japan, Mie Prefectural Culture Hall,
Solo Exhibition of Sadamasa Motonaga, 1997.

Kobe, Japan, Sanchika Hall, The Work of Sadamasa
Motonaga, 1998.

Hamamatsu, Japan, Gallery Art Dune, The Tableaux
of Sadamasa Motonaga, 1998.

Lugano, Switzerland, De Primi Fine Art SA,
Sadamasa Motonaga, La felicità delle metamorfosi,
2015.

LITERATURE

Otani Memorial Art Museum, Motonaga Sadamasa,
Nishinomiya City, Japan, 2002 (illustrated in black
and white, plate 387, p.120)

元永定正

綠色的形狀

壓克力 畫布

1994年作

款識：S. Motonaga '94 (右下) 一九九四年
元永定正 みどりのかたち (畫布框架)

來源

亞洲 私人收藏

瑞士 盧加諾 De Primi Fine Art

亞洲 私人收藏

展覽

1996年「元永定正個人展覽」高島屋百貨
畫廊 大阪 日本

1996年「元永定正、津高和一及泉茂聯展」

1997年「元永定正個人展覽」三重縣文化會
館 松阪 三重縣 日本

1998年「元永定正作品展」Sanchika Hall
神戶 日本

1998年「元永定正的舞台」藝術沙丘畫廊
濱松 日本

2015年「元永定正——幸福的變形」De
Primi Fine Art 畫廊 SA盧加諾 瑞士

文獻

2002年《元永定正》大谷紀念美術館 西宮市
日本（黑白圖版：第387圖，第120頁）

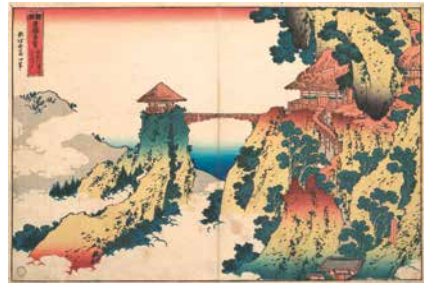


Fig. 1 Katsushika Hokusai, *Hanging-Cloud Bridge at Mount Gyodo*, Ashikaga, Christie's South Kensington, 4 November 2009, Lot 338

圖1 葛飾北齋《Gyodo山雲橋·足利市》佳士得倫敦
2009年11月4日 編號 338





Motonaga Sadamasa with *Green Shape (Lot 30)*, 1994
 © モトナガ資料研究室 (Motonaga Archive Research Institution Ltd.)

元永定正和《綠色的形狀》(Lot 30) 合影。

BRIEF TIMELINE

- 1922** Born in Iga, Mie Prefecture
 | 年出生於伊賀，三重縣
- 1953** Uses oil paint to express a visual vocabulary of cartoonlike anthropomorphic pictograms
 | 通過油彩來表達一種卡通般擬人的象形符號的視覺語言
- 1954** Jiro Yoshihara founds Gutai Art Association
 | 具體藝術協會由吉原治良創立
- 1955** Joins Gutai
 | 加入具體藝術協會
- 1957** French art critic Michel Tapié suggests Motonaga should pursue abstraction
 | 法國藝術評論家米歇爾·塔皮建議元永定正應該追求抽象
- 1960** Signs contract with Martha Jackson Gallery
 | 與瑪莎傑克遜畫廊簽約
- 1966-7** Receives a grant to work in New York wherehe masters the technique of using an airbrush and acrylic paint
 | 受邀在紐約工作，在那裡他熟練掌握用噴槍和丙烯酸塗料繪畫的技術
- 1972** Yoshihara Jiro passes away and Gutai disbands
 | 吉原治良去世，具體藝術協會解散
- 1980s** Returns to poured and splashed forms, reminiscent of 1960s work
 | 回歸到潑灑的繪畫形式，使人聯想到他 1960 年代的作品
- 1991** Solo exhibition at Mie Prefectural Art Museum, Tsu, Japan,
 | 在家鄉日本津市三重縣立美術館舉行個人展覽
- 2011** Died in Kobe, Hy go Prefecture, Japan
 | 在日本神戶兵庫縣去世

In the 1980s, Motonaga began creating compositions by pouring and splattering paint on canvas in a manner reminiscent of earlier works from the 1960s. *Green Shape (Lot 30)*, painted in 1994, is one such example of a return to this earlier method of creation, however just as he reinterpreted his *Work (Water)* installation in various forms, he has reimagined his earlier method of painting as well. Motonaga has superimposed a floating, glowing orb which appears hyper-flattened atop the depth of the celestial backdrop splattered with brightly colored paint. This form is rimmed in graduated green tones, recalling the spray-painted works of earlier decades. There it floats like an extraterrestrial, surrounded by twelve symbol-like appendages, lending it the appearance of an otherworldly zodiac calendar. This work is full of interesting propositions and a visual vocabulary similar to graffiti and cartoon art that is the most common motif in Motonaga's later works. This emphasis on two-dimensionality recalls traditional Japanese woodblock prints or ukiyo-e, "pictures of the floating world." (Fig. 1)

Sadamasa Motonaga's ability to continuously re-explore and reinvent his signature style of painting marks him as one of the most versatile artists of his generation. While he sought to reinterpret the foundation of his work many times over, there is a certain sense of harmony one can sense in considering his work over the span of his career.



Lot 30 Detail 局部



元永定正於 1980 年代開始再次於畫布上潑灑顏料創作，與其 1960 年代的早期作品不乏相似之處。《綠色的形狀》(Lot 30) 作於 1994 年，是其回歸此技法的典例。然而元永定正絕非舊技重施，就像他重新解構並以不同形態呈現其《作品（水）》裝置藝術，其繪畫創作也在不斷演進。此畫呈現一個懸掛空中的發光體，像是被壓得扁平，背景灑滿鮮艷的顏料，如置身夢幻之境。主體的邊緣以漸變的綠色調子勾勒而成，隱約讓人聯想到其早年的噴畫作品。它飄在半空，如外太空之物，環繞著十二個依附的符號，渾似超自然的十二宮曆法。此作充滿趣味，畫法與塗鴉和卡通藝術不乏相似之處，是元永定正晚期作品中最常見的內容。畫面強調平面感，承繼日本傳統木刻版畫「浮世繪」的特點（圖 1）。

元永定正以其獨到的手法不斷重新發掘並重現自己的標誌性畫風，使他成為當時最多元化的藝術家之一。他反覆探究自己藝術的根基元素，因此縱觀其一生作品，不難發現其協調一致的理念。

Motonaga
Sadamasa, *Work
(Water)*, 1955
(Reproduced in 1991),
1955

元永定正《水》1995
年（在 1991 年重新製
作）
© モトナガ資料研究室
(Motonaga Archive
Research Institution
Ltd.)

31

SHOZO SHIMAMOTO

(JAPANESE, 1928-2013)

UNTITLED

acrylic and broken glasses on canvas (bottle crash)

228.3 x 200.5 cm. (89 ⁷/₈ x 78 ⁷/₈ in.)

Executed in 2010

HK\$1,500,000 - 2,500,000

US\$200,000 - 320,000

PROVENANCE

Private Collection, Asia

This work is accompanied by certificate of authenticity issued by Shozo Shimamoto Archive, dated 31 October 2015.

EXHIBITED

Tokyo, Japan, Shozo Shimamoto Solo Exhibition, Whitestone Gallery, 2015.

嶋本昭三

無題

壓克力 玻璃碎片 畫布 (撞擊玻璃瓶)
2010年作

來源

亞洲 私人收藏

此拍品附嶋本昭三文獻庫於2015年10月31日簽發之作品保證書。

展覽

2015年「嶋本昭三個人展覽」白石畫廊
東京 日本

“GU” “TAI” THE ENERGY TO IMPLEMENT BODY

Shozo Shimamoto was not only one of the founding figures of the avant-garde group “Gutai Art Association”, he also farsightedly named this association “Gutai.” “Gutai is the name made up from two ideograms, the first of which “Gu” means ‘implement’, and the second, “Tai”, means ‘body/form’. From the end of the 1950s, Shozo Shimamoto developed the art performance “Bottle Crash” which combined human energy with avant-garde art, but which was also pioneering post-war “action art”, and proposed a constant expansion of the “artistic experience.”



Left to right 由左至右：

Shozo Shimamoto ©Shozo Shimamoto Association/ Photographs by Andrea Mardegan

嶋本昭三

Fig. 2 Shozo Shimamoto, Performance of Bottle Crash - Vento d'Oriente (Wind of the East), Certosa di San Giacomo, Capri, 2008. ©Shozo Shimamoto Association/ Courtesy of Andrea Mardegan

圖 2 2008 年，嶋本昭三在義大利卡普里聖雅各伯修道院舉行「撞擊玻璃瓶藝術表現——東方的風」。



DESTRUCTION MANIFESTS BEAUTY WABI SABI AS AESTHETICS

The art performance "Bottle Crash" is a manifestation of energy, including Shozo Shimamoto's own kinetic energy, acoustic energy, and free will (Fig. 1). Shimamoto's kinetic energy, via his arms, uses glass bottles or plastic cups filled with liquid pigment and thrown in the air, and this liquid pigment combines with Shimamoto's energy (Fig. 2). In this empty space, the liquid pigment has a "time" (the interval between when the bottle is thrown and when it lands), and "space" (the distance between the point from which the bottle is thrown and the canvas, which opens up another independent life. When Shimamoto finishes a performance he is tired, and this attests to the transfer and depletion of energy.

"Bottle glass" performance advocates damage is also a kind of beauty. Such beauty is reminiscent of Japanese aesthetics of wabi-sabi (Fig. 3). In the concept of everything comes back to a full circle, "destruction" and "rebirth" is closely related, and "opportunity" is often the undercurrent within this process of transformation.

'I believe that the first thing to do is free colour from the paintbrush,' he wrote. 'If in the process of creating the paintbrush isn't cast aside, there is no hope of emancipating the tones.'¹

EFFECTS THAT A BRUSH CANNOT EXPRESS

In Untitled (Lot 31) the eruption of vitality and energy splays out in all directions, with splashes of red, mud yellow, orange, and dark green paint. The black-coloured canvas captures the speed of the paint's flow, its direction and strength. The texture that appears on the canvas, with such details as elongated drip effects, spots that spray out, smudging and spreading effect of colour field, and the heavy accumulation of pigments, is formed by Shozo Shimamoto throwing the paint in different ways. Glass shards describe the intensity of the moment the pigment lands. Shozo Shimamoto deliberately uses different pigments with varying degrees of opacity, like semi-translucent orange, with contrasting dark green, so that the kinetic energy of different paint colours assumes a clearer display. Untitled challenges traditional pictorial space, composition, colour and lighting. Impressions from rubbing, drips, scratches, broken glass bonding to paint, etc. the semi-automatically entangled vortex colour, these incidental visual effects are rendered in ways a brush cannot express.



Shozo Shimamoto's work displays the most natural beauty, the beauty of the materials themselves, without seeking any other kind of additional ornamentation. It reflects the philosophy that emphasizes "truth to material" and "the creative process" that, according to Clement Greenberg, typifies all modern art: "the inherent aesthetic qualities of painting grew directly out of the materials and processes of painting itself."²

¹ Shozo Shimamoto, *The Execution of Paintbrushes*, Gutai Osaka, 1 April 1957.

² Jeffrey Wechsler, 'From Asian Traditions to Modern Expressions: Asian American Artists and Abstraction, 1945-1970', *Asian Traditions/Modern Expressions: Asian American Artists and Abstraction, 1945-1970*, Harry N. Abrams, New York, 1997, p. 78.

Shozo Shimamoto 嶋本昭三

©Shozo Shimamoto Association/ Photographs by Andrea Mardegan

「具」「體」運行身體的能量

嶋本昭三不單是「具體藝術協會」的創立成員之一，更極具前瞻性地為此運動定立了一針見血的名稱。他把團體命名為「具體」——這個名字由兩個表意文字組成，「具」是實行，「體」是「身體／形」，指向一種扎實的心理狀態。嶋本昭三從五〇年代末展開的「撞擊玻璃瓶」藝術表演就是把藝術結合人體能量的前衛藝術，也是戰後「行動藝術」的先鋒，提出不斷在擴大的「藝術體驗」。



損毀為美 侘寂美學

其中「撞擊玻璃瓶」藝術表演就是他這種實驗

的體現，整個過程包括了嶋本昭三本人的動能、聲能、自由意志（圖1）。嶋本以身體的能量，通過雙臂，把用玻璃瓶或膠杯盛載的液體顏料送在半空，液體顏料從這一刻結合了嶋本的能量（圖2）。在這個無人幹預的時空，液體顏料擁有一段屬於它的「時間」即投擲和玻璃瓶接觸地面相隔的時間、「空間」即投擲起點和終點畫布的距離，使之展開另一個獨立的生命之旅。嶋本完成藝術表演所體會的疲倦，便見證了能量的轉移、耗損。

「撞擊玻璃瓶」藝術表演提出了破壞、損毀也是一種美，這恰恰呼應了日本傳統侘寂美學（圖3）。在萬物皆為一個循環的概念下，「毀壞」和「重新」都是環環相扣，而「機會」往往埋伏在這轉化的過程中。

「我認為首要的是把顏色從畫筆中釋放，如果在繪畫時沒打算拋開畫筆，那麼便無法解放顏色。離開了畫筆，顏色便得到自由的生命。」¹

畫筆無法呈現的效果

《無題》(Lot 31) 迸發的活力及能量展現在向四方八面濺開的紅、黃、橙、墨綠顏料。塗上黑色的畫布捕捉了顏料流動的速度、方向和力量。畫面上出現的紋理，如細長的滴漏效果、噴射的斑點、暈染鋪攤開的色域、與厚重積聚的顏料等細節，都是嶋本昭三通過不同的拋擲的方法而形成。玻璃碎片記載了顏料在著地一刻承受的力度；嶋本昭三更刻意使用不同透明度的顏料，比入半透明的橙色，對比深沉的墨綠，讓代表不同色彩顏料的動能更清晰地顯示。《無題》挑戰了傳統畫面空間、構圖、顏色、光線的編排，通過擦印、滴漏、刮痕、粘結油彩的玻璃碎片，糾纏的色彩洞流等半自動偶發而得的特殊效果，都是畫筆所不能表達、呈現的視覺效果。

嶋本昭三的作品展現了物料本身最自然的美感，不追逐華麗修飾，與格林伯格 (Clement Greenberg) 總結現代藝術「忠於物料」及「創作過程」的哲學相呼應，「作品的美感來自物料本身及創作的過程」²。

¹「處罰畫筆」嶋本昭三著，《具體大阪》(4月1日)，1957年。

²1997年「從亞洲傳統至現代表達：1945-1970年美藉華裔抽象藝術」Jeffrey Wechsler《從亞洲傳統至現代表達：1945-1970年美藉華裔抽象藝術》Harry N. Abrams 編紐約(第78頁)



Top to bottom
由上至下：

Fig. 1
Shozo Shimamoto,
Performance of
Destruction (Bottle
Crash) - Hurling
Colors, 2nd Gutai
Open-air Exhibition,
Tokyo, 1956. ©Shozo
Shimamoto
Association/
Courtesy of Andrea
Mardegan

圖1
1956年，嶋本昭三在東京第二屆具體戶外展覽舉行「毀壞（撞擊玻璃瓶）」藝術表現——投擲顏色。

Fig. 3
Japanese art kintsugi.
In this process, when
repairing broken
pottery, rather than
trying to hide the
mend, the cracks are
instead highlighted
with lacquer and
gold dust. Kintsugi
celebrates the object
breaking as a pivotal
moment in its history.

圖3
日本陶瓷修理藝術「金繕修復法」，在修補破裂的瓷器時，刻意把裂紋以金漆或金粉顯示，接受破裂乃陶瓷中的歷史，表現了日本侘寂美學中的殘缺之美。

32

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

No.312

signed in Chinese; signed and dated 'CHU TEH-CHUN 69' (lower right); signed in Chinese; signed, titled and dated 'CHU TEH-CHUN 1969 No. 312' (on the reverse)

oil on canvas

198 x 199 cm. (78 x 78 ³/₈ in.)

Painted in 1969

HK\$38,000,000 - 48,000,000

US\$5,000,000 - 6,200,000

PROVENANCE

De Sarthe Gallery, Hong Kong

Private Collection, Asia

This work is accompanied with a certificate of authenticity issued by Atelier Chu Teh-Chun and signed by Mrs. Chu Ching-Chao on 14 February 2011.

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

第 312 號

油彩 畫布

1969年作

款識：朱德群 CHU TEH-CHUN 69 (右下)；CHU TEH-CHUN 朱德群 1969 NO. 312 (畫背)

來源

香港 德薩畫廊

亞洲 私人收藏

此作品附朱德群工作室及朱董景昭女士於2011年2月14日簽發之保證書。

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》



“Neither line nor color can embody a landscape; they merely reveal its intrinsic strength. The painter frees them from the abounding imagination of the cosmos and, in so doing, marries the body with the mind. Territories of tranquility and clamor appear in painting after painting, all of which Chu Teh-Chun gave the name Composition. The series, whose name encompasses imagination, implication, lyricism, and congeniality, gave rise to another world of expression and passion - this is the world of painting, where painting is thinking.” - Pierre Cabanne in Chu Teh-Chun



Fig. 3
Chu Teh-Chun,
watercolour Sketch
of Composition No.
312

圖 3
朱德群《構圖 No.
312》水彩手稿

Credit: Thin Chang
Corporation

Chu was a master of using his profound skills in calligraphy and his magnificent poeticism, which he inherited from the aesthetics of Zhuangzi's poetry, to reconstruct landscape imagery in his abstract oil paintings. It is apparent that towards the end of the 1960s, the artist reached the pinnacle of his career. Perusing the published catalogs of Chu's works, one sees that there are very few large-scale pieces from the mid-1950s to the 1970s. However, his large-scale work, *No. 312* (Lot 32), created in 1969, is a manifestation of his skill and confidence. Not only is it the most brilliant and ambitious work of his entire creative career, it can be said to be the work that marks the beginning of his artistic maturity. Lively and uninhibited, his brushstrokes traverse the canvas, evoking the humbling power of nature, as if contained within a storm. It is

vigorous in spirit and gentle in appearance, and its refined elegance is not lost amidst its guileless simplicity. As though trying to encompass the boundless expanse of the cosmos with his brush, the artist illustrates the mysteries of destiny's vicissitude with subtle layers of cool colors. The flowing lines of ink and the lyricism that is at one with nature emit a rich charm of Eastern artistry.

Chu gave himself to nature and all its majesty, as did the 19th century master of landscape painting, J.M.W. Turner. Turner was obsessed with the pursuit of light and the sublime experience and often painted using storms as his subject. With his wildly swirling compositions and nearly abstract brushstrokes, Turner transcended the legacies of classical landscape paintings left by artists such as Nicolas Poussin. Poussin's famous work, *Snow Storm: Hannibal and his Army Crossing the Alps* (Fig. 1), depicts an epic drama of romanticism, conveying nature's imposing presence and absolute control over mankind. In comparison, in *No. 312*, one can almost see the mighty ocean rippling with gleaming moonlight. The painting's unparalleled magnificence is boundless and evokes the mellifluous poem by Tang Dynasty poet, Zhang Ruoxu: "The spring river extends as far as the ocean, where a bright moon is born amidst surging tides. Gleaming ripples travel thousands of miles, and nowhere on the water is the moon's light not reflected." However, what Chu's painting wishes to express is the vastness of the expanse between heaven and earth. He need not use words,



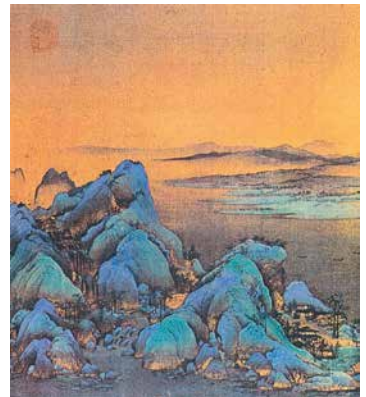
Lot 32

for with abstract lines he illustrates the infinitely vital energy of nature. He sheds the forms and shapes of the landscape without ever straying away from nature, which corresponds with the ancient aesthetics of landscape paintings of the Northern Song Dynasty (Fig. 2). In the unhurried rhythm of his painting, one can faintly discern the silhouette of the mountain, wavy and never confined to borders, above which the wind blows, clouds tumble, and the moonlight shines through. Yet simultaneously, all belongs to the imagination and grasp of the free spirit, which perfectly reflects the ancient saying of “Heaven and earth hold great beauty but do not speak of it.”

Wang Ximeng,
detail of *A
Thousand Li
of Rivers and
Mountains*, Song
dynasty, The Palace
Museum, Beijing,
China

王希孟《千里江山》
(局部) 宋代 故宫博
物院 北京 中国

Chu painted *No. 312* using only heavy hues of midnight blue, sky blue, and russet gray hues that vary in richness. At the center and on the left side of the painting, he added washes of light colors that portray leaping light and bring the painting to life. Few as the colors may be, Chu is able to demonstrate a great depth in space by weaving together dots, lines, and planes. These planes of colors, painted with bold strokes, induce a hazy and misty ambiance. The winding, tumbling curves and his unhindered control over the potency of his brush display a powerful and dynamic rhythm. The fine dots of colors break through the two-dimensional composition by congregating and scattering at will, creating a dynamic tension in their stillness. These three elements form an experience in the space of a painting that transcends



visuality. British philosopher R.G. Collingwood once argued that, after Cézanne, perspective disappeared from modern paintings. Painting no longer belonged to visuality, for they were tactile in the sense that they allowed the audience to feel distance, space, and movement; at the same time, it involved expression and imagination. Still, these seemingly tactile oil paintings are the results of the encounters of materials. However, in Chu's hands they were transformed into a poetic space in which one may stay or wander. For Chu, a native Chinese artist, there was no difference between Western landscape and abstract paintings; through intuitive perception, he was able to combine them. Ancient masters of landscape painting, such as Fan Kuan, were concerned with expressing the entirety and essence of nature, and held that an artist's spontaneous creativity would be refined within it; thus, Fan once said, "Rather than learning from matter it is better to learn from the heart."

In *No. 312*, the momentum of Chu's brush and the culmination of his lyricism evolves so dramatically, it seems as if the painter absorbs the wild cursive script of Zhang Xu, and thereby reveals his profound sentiments regarding life. In this work, abstract painting and the aesthetics of calligraphy reaches a pinnacle of amalgamation that not only transcends the barriers of the East and the West, but also surpasses time. His style had gone through several phases, from early landscapes influenced by Cézanne, to the abstract transformation inspired by Nicolas de Staël, then to the vivid application of calligraphy brushstrokes on canvas. During the decade between the late 1950s and the 1960s, Chu gradually overcame the challenges of form and style while striving for spiritual expression, upon which a brand new dimension of Chinese painting began to unfold.



Fig. 2 Fan Kuan, *Travellers among Mountains and Streams*, Song Dynasty, National Palace Museum, Taipei, Taiwan

圖2 范寬《谿山行旅圖》北宋 台灣 台北 國立故宮博物院藏





「無論是線條，還是色彩都無法概括景色，而只是揭示其內在的力量；畫家將它們從豐富的宇宙想像力中釋放出來，動作將身心合二為一。一個或歸於平靜或喧囂四起的地域在一幅皆一幅被朱德群命名為『構圖』——想像，暗示，抒情，契合——的作品中出現，隨之誕生的是另一個舒展、激情的世界，這是繪畫的世界，繪畫就是思想。」

- 皮埃爾·卡巴納 (Pierre Cabanne)，《論朱德群》

朱德群擅長運用深厚的書法功底，以及承自莊子美學的壯美詩意，於抽象油畫之中再現山水意象，1960年代末顯然達到了創作的巔峰。翻閱現已出版的畫冊，從1950年代中期直到1970年代之間，大篇幅的作品極為少有，而作於1969年，尺幅寬大的《第312號》顯見朱德群游刃有餘的自信，堪稱為他成熟時期開端的代表作，亦是其整體創作生涯中最精彩且最具野心的傑作之一。生動放逸的縱橫筆觸喚起宛若蘊藏於風暴中、令人情不自禁心生謙卑的自然氣勢，剛中而柔外，渾厚中不失典雅。藝術家彷彿要用畫筆去把握住宇宙的浩瀚無垠，以巧妙交疊的冷色調訴說命運變化的神秘；行雲流水的筆墨線條，與自然渾然合一的抒情表現，散發出濃烈的東方氣韻。

朱德群和十九世紀的英國風景大師透納同樣醉心於大自然的壯闊。透納執迷於對光線的追求與崇高感 (sublime) 的體驗，常以颶風暴雪為創作主題，以漩渦式的狂野構圖及朦朧而逼近抽象的筆法，突破了尼古拉·普桑以降的古典風景畫。其名作《暴風雪 - 漢尼拔率領大軍跨越阿爾卑斯山》(圖1) 如一幕浪漫主義的史詩劇，傳達了大自然壓倒性的存在超越人的掌控。對照閱讀之下，《第312號》畫中彷彿亦可見月光下波光瀾灩的浩蕩海景，令人想起唐代詩人張若虛所留下的悠揚詩句「春江潮水連海平，海上明月共潮生。灩灩隨波千萬里，何處春江無月明。」，壯美無比，氣勢磅礴。然而，朱德群的作品所要展現的是天地間的無垠，以不著一字的抽象線條寫下那亙古的浩蕩之氣，脫去景物之形而不離自然，與中國北宋山水美學遙相契合 (圖2)。不急不徐的韻律之中，山勢隱約可察，浪形無邊，風起雲湧，月光乍現，同時一切都歸於自由心靈的想像與領會，正是「天地有大美而不言」。

《第312號》僅用深沈濃鬱的藏青、天藍與略帶棕紅的灰色調去作變化，並畫龍點睛地在畫面中央及左側以淺色渲染以表現光線躍動，色彩雖簡練，整體卻透過點、線、面的交織呈現出深邃空間感。大筆刷揮出的色面引出水氣氤氳的朦朧氛圍，繚繞翻騰的曲線、縱橫輕重的用筆表現動態的氣勢節奏，而細小色點則突破平面構圖，彼此形成聚散關係，產生不動之動的張力，由此三者構成一種超乎視覺的繪畫空間體驗。英國哲學家科林伍德 (R. G. Collingwood) 曾論，塞尚以後的現代繪畫中，平面與透視消失了，繪畫不再僅屬於視覺，也擁有了觸覺，能夠帶領著觀者去感受距離、空間、以及運動的感覺，同時具備表現與想像這兩個面向。這種彷彿可觸的油彩繪畫仍是一種物質性的遭逢，卻在朱德群手中轉化為可居可遊的詩意空間。對來自中國的朱德群而言，西方具象風景畫與抽象畫之間的分野是不存在的，他能夠以直觀的方式結合這兩者，因為中國古代大師如范寬者，講究的是表現自然的整體性與本質，而藝術家自發的創造力即蘊藉其間，因此說「與其師於物，未若師諸心」。

《第312號》中強烈變化的運筆動勢與極致的抒情，彷彿是將張旭的狂草入畫，流露出對生命的深刻感受。抽象繪畫與書法美學在此達到了高度的交融，不僅是跨越中西藩籬的，更是超前時代的表現。從早期塞尚式具有量感的風景、到尼可拉斯·德·史塔爾 (Nicolas de Staël) 所啟發的抽象轉化、再將書法運筆躍然畫布上，50年代末到60年代的這十年之間，朱德群一步步地克服形式與風格的挑戰，朝向精神性的表達，而中國繪畫也就此開創出嶄新的向度。

Fig. 1 J. M. W. Turner, *Snow Storm, Hannibal and His Army Crossing the Alps*, 1812, Tate Britain, London, UK

圖1 威廉·透納《暴風雪：漢尼拔率領大軍跨越阿爾卑斯山》1812年作 英國 倫敦 泰特不列顛美術館



◀ Lot 32 Detail 局部

33

LALAN

(XIE JINGLAN, CHINESE, 1921-1995)

Les formes sortent du bleu et du vert (Forms come out of the blue and the green)

signed and dated '72' (on the reverse); titled 'Les formes sortent du bleu et du vert' (on the stretcher)
oil on canvas, diptych
each: 195 x 130 cm. (76 3/4 x 51 1/8 in.)
overall: 195 x 260 cm. (76 3/4 x 102 3/8 in.)
Painted in 1972

HK\$3,000,000 - 4,000,000

US\$390,000 - 520,000

PROVENANCE

Private Collection, Europe

Anon. Sale, Sotheby's Hong Kong, 7 October 2012, Lot 549

Acquired from the above by the present owner

EXHIBITED

Paris, France, Espace Pierre Cardin, Exposition de Peintures de Lalan, May 1990.

Shanghai, China, Shanghai Art Museum, My Vision of Paradise - Retrospective of Lalan's Art, July 4 - August 5, 2009.

Macau, China, Museu de Arte de Macau, Fragrance of the Mind - A Retrospective of Lalan's Work, March 5 - May 30, 2010.

LITERATURE

L'Association Culturelle Confluences: Europe-Asie, Exposition de Peintures de Lalan, Paris, France, 1990 (illustrated, plate 14)

Shanghai Renmin Meishu Publishing, Lalan, Shanghai, China, 2009 (illustrated, pp.90-91)

Museu de Arte de Macau, Fragrance of the Mind - A Retrospective of Lalan's Work, Macau, China (illustrated, plate 33, pp.62-63)

謝景蘭

從藍綠中產生的形象

油彩 畫布 (二聯作)

1972年作

款識：Lalan 72 (畫背) Les formes sortent du bleu et du vert (畫布框架)

來源

歐洲 私人收藏

2012年10月7日 蘇富比香港 編號549

現藏者購自上述拍賣

展覽

1990年5月「謝景蘭畫展」皮耶·卡登藝文空間 巴黎 法國

2009年7月4日 - 8月5日「意境·天堂 - 謝景蘭藝術回顧展」上海美術館 上海 中國

2010年3月5日 - 5月30日「蕙景蘭心 - 謝景蘭藝術回顧展」澳門藝術博物館 澳門 中國

文獻

1990年《謝景蘭畫展》歐亞文化交流協會 巴黎 法國 (圖版, 第14圖)

2009年《謝景蘭》上海美術館 上海人民美術出版社 上海 中國 (圖版, 第90-91頁)

2010年《蕙景蘭心 - 謝景蘭藝術回顧展》澳門藝術博物館 澳門 中國 (圖版, 第33圖, 第62-63頁)



Fig.2
Zhang Daqian, *Summer on California Mountain*, 1967, Christie's Hong Kong, 30 May 2016, lot 3006, estimated 18,000,000 - 28,000,000 Hong Kong dollars

圖 2
張大千《加州夏山》
1967年作 佳士得香港
2016年5月30日
編號 3006
估價：18,000,000 -
28,000,000 港元



"Dancing is a spiritual exercise in a physical form"

Merce Cunningham (1919-2009)

Forms come out of the blue and the green (Lot 33) is one of Lalan's most majestic and known paintings and could be seen as a physical manifestation of dancing. Born in Guizhou in 1921, Xie Jinglan studied music and singing in the Hangzhou Academy of Fine Arts and Shanghai College of Music until she left her homeland for France besides her first husband Zao Wou-Ki in 1948. They both immersed into the effervescent artistic scene and soon became close friends with some of its leading figures such as Pierre Soulages or Georges Mathieu.

Xie Jinglan nourished her creative mind in the Ecole Normale de Musique and the American Community Center of Paris where she was challenged by the iconoclastic studies her Western contemporaries were undergoing about electronic music and modern dance practice. She was profoundly influenced by the dance of Martha Graham in which the sub-consciousness manifests through the movement of the body and the dancer's improvisation. No wonder that abstraction was an easy leap when she started painting.

Renamed Lalan and remarried to the French sculptor Marcel Van Thienen in 1958, the artist testified that she then "found herself unable to live without painting" and realized that she would find her inner voice by combining her different ways of expression, painting, dancing and music.

The 1970s are a turning point in her practice: she stopped painting for a year in 1968 and decided to move away from abstraction and turn to figuration by exploring the art of traditional Chinese landscapes and Taoist philosophy. *Les Formes sortent du bleu et du vert* painted in 1972 is abstract in its forms but the composition is constructed as a traditional Chinese landscape, revealing the peaks of steep mountains and the shades of a radiant mist. A cadence of deep greens and blues form the landscape, the two colours of the Tang traditional School of the North. Created in the 8th century by Li Sixun and his son Li Zhaodao (Fig. 1) the "qinglu" or the "blue and the green landscape" is recognized as a major style in the Chinese art history. The artist use mineral colours of lapis lazuli and malachite to compose poetic landscapes, enhanced by golden colours that reveal luminous horizons and rich tales. Lalan along with other figures of the modern Chinese art history such as Zhang Daqian (Fig.2) will invest this tradition, guiding it to a point on the edge between figuration and abstraction. In *Les Formes sortent du bleu et du vert* Lalan creates the bridge to abstract forms. The bright and contrasted colours are naturally blending with each other, revealing a brilliant and joyful flow which brings together the two parts of the diptych.

Lalan was a performer who learned early how to tame her body to develop a strong control of her movements: like a traditional calligrapher's assured wrist, the artist spread the oil on the canvas writing poetic signs that runs across the composition. She was known for painting at speed, without prior sketches and we can easily imagine the choreography happening during the creative process, mixing dance, music and painting. Performance is recognized as a major trend in art since the 1950s: the creative process of Gutai Group artists's such as Kazuo Shiraga (Fig. 3) or the shows of the dancer Merce Cunningham associated to John Cage at Black Mountain College in North Carolina (fig.4) opened a new space in the artistic performance. Lalan comes from this lineage and combines her dance practice with the painting medium. The brushstrokes of *Les Formes naissent du bleu et du vert* are expressive and witnesses of a spontaneous movement. As an integrated artist, she goes beyond herself using improvisation and reveals an art which is the pure translation of her modern spirit, linked to the traditional Chinese art.

「舞蹈是用身體呈現的精神運動。」

- 莫斯·肯寧漢 (1919 - 2009 年)

《從藍綠中產生的形象》(Lot 33) 是一幅把舞蹈具體表現出來的作品，大氣軒昂，是謝景蘭最知名畫作之一。謝景蘭於 1921 年在貴州出生，曾在杭州藝術專科學校和上海音樂專科學校學習音樂和歌唱。1948 年隨第一任丈夫趙無極前往法國，二人都立刻沉浸在當地濃厚的藝術氛圍，並與皮耶·蘇拉奇、喬治·馬修等當時頂尖藝術家結為好友。

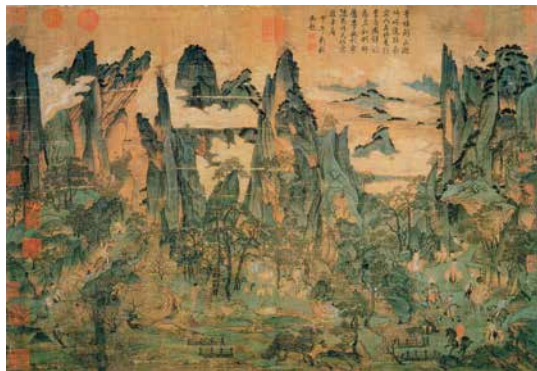
謝景蘭在巴黎高等音樂師範學院和美國社區中心學習，面對當時西方興起的顛覆性電子音樂和現代舞蹈，她受到很大衝擊，同時亦極受啟發。當時的著名舞蹈家瑪莎·葛蘭姆在身體律動和舞者的隨性發揮間呈現潛意識心理狀態，對謝景蘭的影響尤其深遠，故她開始繪畫創作時也很自然地走向抽象之路。

謝景蘭於 1958 年改嫁法國雕塑家馬賽·范甸南，她說當時「發現自己生活中已不可缺少繪畫」，而且她發現通過結合繪畫、舞蹈和音樂的不同表現形式，她找到了自己最深層的心聲。

1970 年代是謝景蘭藝術事業的轉捩點，她於 1968 年一整年沒有作畫，過後決定放下抽象藝術，開始研習中國傳統山水畫和道家哲理，轉向具象藝術。《從藍綠中產生的形象》是其 1972 年的作品，造形抽象，但構圖恍如中國山水，只見山峰峭壁高聳入雲，深綠和藍色抑揚頓挫，形成一道風景。此二色為唐代山水畫北宗所用，來自八世紀李思訓與李昭道（圖 1）父子所創之「青綠山水」，在中國繪畫史上佔有重要席位，畫家以礦物顏料石青和石綠譜出別有韻味的山水，再不時以金碧輝映天際。除謝景蘭外，張大千（圖 2）等中國現代畫家亦承繼此傳統並加以發展，遊走於具象與抽象之間。《從藍綠中產生的形象》是謝景蘭為抽象造形所建的橋樑，炫麗奪目的對比色彩自然地交匯交融，形成燦爛愉快的環流，雙聯作的兩部分連貫而和諧。



謝景蘭也是一位表演藝術家，從小身體訓練有素，對動態駕馭自如，她把油彩塗在畫布，逐步在畫面上譜出如詩的符號，就像一位自信的書法家，筆力猶勁。謝景蘭下筆迅速，並無起稿習慣，我們不難想象她在創作過程中，結合舞蹈、音樂和繪畫的優美動態。自 1950 年代起，「表演」開始成為藝術的一個重要方向。有白髮一雄（圖 3）等具體派藝術家的行動藝術，也有舞蹈家莫斯·肯寧漢與約翰·凱吉在北卡羅萊納州的黑山學院的表演（圖 4），為表演藝術開闢了前所未有的自由空間。謝景蘭承此脈絡，將自己的舞蹈與繪畫結合。《從藍綠中產生的形象》畫面之筆觸充滿張力，見證了其隨性自若的身體律動。謝景蘭的藝術是一個整合體，即興的創作早已超越了其自身，是當下一刻的精神與中國藝術古老傳統的互動，超然象外。



Top to bottom
由上至下：

Fig.1
Li Zhaodao, *Emperor Ming Huang's journey to Shu*, Tang dynasty, National Palace Museum, Taipei, Taiwan

圖 1
李昭道《明皇幸蜀圖》
台灣台北 國立故宮博物院

Fig.3
Kazuo Shiraga
painting in his studio
in 1960.

圖 3
白髮一雄於其工作室作畫
攝於 1960 年

34

AFFANDI

(INDONESIAN, 1907-1990)

Borobudur

signed with artist's monogram and dated '1983' (lower right)

oil on canvas

125 x 150 cm. (49 1/4 x 59 in.)

Painted in 1983

HK\$7,000,000 - 10,000,000

US\$910,000 - 1,300,000

PROVENANCE

Private Collection, Indonesia

LITERATURE

Sardjana Sumichan, *Affandi - Vol II*, Bina Listari Budaya Foundation, Jakarta; Singapore Art Museum, Singapore, 2007 (illustrated, fig 249, p. 305).

Helena Spanjaard, *Indonesian Odyssey: A Private Journey Through Indonesia's Most Renowned Fine Arts Collections*, Equinox Publishing, Singapore, 2008 (illustrated, p. 40).

阿凡迪

婆羅浮屠

油彩 畫布

1983年作

款識：藝術家花押 1983 (右下)

來源

印尼 私人收藏

文獻

2007年《阿凡迪 - 第二卷》Sardjana Sumichan著 Bina Lestari Budaya基金會 雅加達 印尼；新加坡美術館 新加坡 (圖版，第249圖，第305頁)

2008年《印尼奧德賽：探索印尼重要美術收藏》Helena Spanjaard著 亞Equinox出版 新加坡 (圖版，第40頁)

Borobudur Temple,
Indonesia.

婆羅浮屠，印尼

Yogyakarta's modern art community in the mid-fifties was composed of a wide range of personalities, including Affandi, one of the most significant artists in the canon of 20th century modern art in Indonesia. Despite the lack of discipline or technical accomplishments, paintings produced from Yogyakarta artists had a freshness born of enthusiasm. Their artistry was "national", indigenous, genuine and devoted to Indonesian life. An autodidact painter by nature, according to Claire Holt, Affandi consistently challenged himself to pursue his art with complete concentration on the expressiveness of his work, without regard for any social ideology that could affect his choice of subject or style. In contrast to the *Mooi Indie* artists which often used soft lines and choice of colours to create paintings







Affandi, *Potret Diri*
(Self-Portrait), 1938,
Private Collection.

阿凡迪《自畫像》1938
年作·私人收藏

with formal composition, Affandi's long-life passion was to portray the everyday life of Indonesian people and its beauty. *Mooi Indie* was a term coined by fellow artist S.Sudjojono in the 1930s that criticised Dutch and local naturalist artists who were commissioned by the Dutch colony to depict the tranquil landscape of Indies and its beautiful exotic women as a means to attract more tourists coming into the Indies.

Of an aristocratic family background, Affandi was fortunate to receive formal education during the Dutch colonial period. This opportunity allowed Affandi to learn and acquaint himself with the current movements in Western art. As a result, his early works were strongly inspired by the western naturalist movement. During his early years of painting, Affandi rendered his subjects with realist techniques. His lines were straight, and figures were clearly portrayed to minute detail in colours that were in accordance to reality.

However, his loose brushwork was already evident in some of his more informal pieces. In tracing the first 20 years of Affandi's artistic journey, we can see the development of his finesse – from realism to the expressionism that he is well known for today. Affandi's direct style of painting from the tube was found to be the most powerful means of expression for him to channel his immense energy and emotion to the canvas, producing energetic line works that were inspired by *wayang kulit*. Through the years, Affandi's art is always consistent; retaining the same character of strong linear movement and expressive tension.

BECOMING ONE WITH HIS SUBJECT

Affandi's art has always been a product of his direct observation of his surroundings. Affandi regarded himself as naturalist, and in his own way sought to depict the realities of the world around him. Painting for Affandi was a process of fixing the storm of energy from his emotion which has arisen through concentration on something which had initially inspired him. During the painting process, Affandi would take time to examine the subject of his painting, probing into its being until he felt that he had become one with it. From the early 1960s onwards, Affandi used his paintings as a fundamental exercise for becoming one with the subject of choice at that moment. A man with high degree of sensitivity, Affandi's bold lines convey his inner vision onto the canvas. Without hesitation, Affandi vigorously smeared paint directly from the tube, and spontaneously worked it into expressive swirls with the back of his palms, fingers and wrists. With this unique painting method, Affandi had the freedom to manipulate and control the paint strokes.

In *Borobudur* (Lot 34), Affandi captures the entire compound of the enormous temple from afar. His view of Borobudur was dominated by lush leaves from the crowns of coconut trees surrounding the complex. The landscape of lush plants gives the overall composition a sense of depth and distance from the main subject of the painting. Affandi used dark green paint to create the base for the dense tree tops, followed by his signature use of curved lines thick with impasto, offering tactile detail to the painting while at the same time showcasing the dynamic movement of the swaying leaves – it was perhaps a windy afternoon in Yogyakarta. The structure of Borobudur itself is made up of stark lines. Impasto builds the details of the temple and its *stupas*. At the same time, Affandi conveys the sense of volume to the temple complex by creating a gradation of colour to the body of the temple complex; from dark to light and eventually nearing the sun.

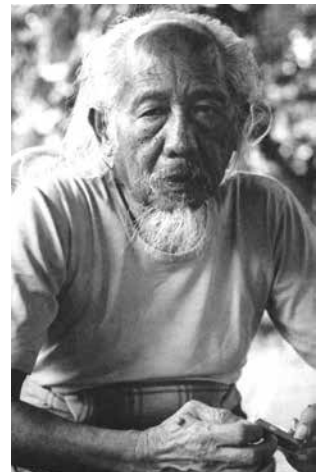
“I like the sun, so I paint the sun. It is a symbol of my life. It is like the painting. If I only painted one sun, it is not enough, so I paint another; two suns, three suns or four. It depends on the sense of heat that I want to convey”

– Affandi.

The sun has always been incorporated by Affandi in many of his paintings, including his self-portraits. To Affandi, the sun is a depiction of the natural forces that he believe in – it represents the essence of natural source of energy and life. With painting the sun, Affandi also reveals the sense of heat that he wishes to convey in his painting; be it one sun, two, or more. Different colours applied convey different intensities of heat, with red embodying a scorching hot sun. While in *Ploughing Sawah under the Sun* Affandi painted the landscape accompanied with bright yellow sun, the sun rendered in the present lot is predominantly orange in colour combined with yellow streaks, emphasizing Affandi’s rendition of the immense heat and energy of the sun at the moment he produced the painting. The bright yellow lines flowing out from the center of the sun appear to transmit an intense force to its surroundings. The sun forms the centre of the composition, as if the colour of the sky is a product of the sun’s intensity.

Affandi 阿凡迪

Amongst the many subjects that Affandi enjoyed exploring, Borobudur is considered a rare subject in Affandi’s oeuvre. There are only a handful of Borobudur landscape paintings produced by Affandi during his entire artistic journey. Christie’s is proud to present one of the most exquisite examples of the subject. Painted 7 years before his passing, *Borobudur* is a testament of Affandi’s astounding devotion to true expressionism and his subject.





Lot 34 Detail 局部

日惹五十年代的現代藝術圈，是由不同的人物組成，其中一人便是印尼二十世紀藝術典範的巨匠之一，阿凡迪。日惹的藝術家雖然技巧看似不拘一格，但卻有熱情充沛的鮮活。他們的藝術是民族性的、本土的，真正的表現出印尼的風土生活。根據卡拉兒·霍特 (Claire Holt)，阿凡迪作為一個自學有成的畫家，一直挑戰自己，全心全意去追求作品之中的表現力，而不為時代之意識形態所左右作品題材及風格的選擇。與常用柔和線條及色彩來經營構圖的「美麗的東印度」(Mooi Indie) 藝術家不同，阿凡迪一生的追求在於表現出印尼人的日常生活及其大美。「美麗的東印度」(Mooi Indie) 一詞，是由藝術家蘇佐佐諾於三十年代創造，用以批評荷蘭及本地的自然派畫家。他們受僱於荷蘭殖民政府，通過描繪荷屬東印度的平靜風光及異國佳麗來吸引更多一些遊客來訪荷屬東印度。

出身顯貴的阿凡迪有幸在荷蘭殖民時代受過正統教育，使他得以學到及熟知西洋藝術風尚。亦因如此，他的早期作品深受西方自然主義風潮影響。在其早年作品中，阿凡迪以現實主義的技巧入畫：他的線條剛直，人物以仿真的色彩描繪得極盡精細。然而在他一些較私人的作品中，亦已經開始見到較鬆散的筆觸。回溯阿凡迪首二十年的藝旅，我們可見到他技藝

的發展——由最初的寫實主義，到為今時今日觀眾所共知的表現主義。阿凡迪直接從油彩管賦彩的手法，是把他充沛的力量施加在畫布上的最佳方法，形成受暹揚皮戲影（wayang kulit）所影響、富有力量的線條效果。這成多年來，阿凡迪的藝術貫徹如一，保持著強烈的線條動感及富表現性的張力。

與物齊一

阿凡迪的藝術一直是他對周圍直接觀察的成果。他以一個自然主義者自居，嘗試去描繪身邊世界的實相。繪畫之於阿凡迪，是把情緒的波動穩定下來的過程，這些情緒是來自對原先啟發了他的事物的聚焦。在繪畫時，阿凡迪會花時間去觀察他的對象，細看它的本質，直到他感對物我兩忘。由六十年代初開始，阿凡迪便以繪畫作為與對象合而為一的重要修行。作為一個有高度感知的人，阿凡迪粗獷的線條把他內在的心景呈現在畫布之上。他靈機一動，便把油彩直接塗抹其上，再以手背、手指，手腕馬上化成翻滾的迴旋。這獨特的手法給予了阿凡迪操控和運用筆法的自由。

在《婆羅浮屠》(Lot 34)一作中，阿凡迪捕捉了這座巨剎的遠景。他眼中的婆羅浮屠，為茂密的椰子樹冠所包圍。繁茂的樹影為畫作的中心主題營造出景深。他以深綠顏料作為茂盛的樹梢的基調，再配以厚塗施加，形成有他獨特風格的曲線，為畫作增加觸感的同時，展現出樹葉迎風搖擺的動感——這興許是一個大風的日惹午後。厚塗法營造出古寺及其上之佛塔的細部，同一時間，阿凡迪以色彩的漸次變化來表現出古寺的質感——由陰暗到光亮、到接上天日。

「我喜歡太陽，所以我畫太陽。這是我生命的一個象徵。這就像繪畫一樣。如果我只畫一個太陽，這是不足夠的，於是我畫另一個，兩個太陽、三個太陽，甚至四個。這取決於我想表達怎樣的熱度。」

— 阿凡迪

太陽一直為阿凡迪用以入畫，包括他的自畫像在內。對他來說，太陽是他所相信的自然力量的表現——它代表能量及生命，這些自然之源的精粹。透過描繪太陽，或一個、或兩個、或更多個，他揭示出意欲在畫作中表現出的熱力。不同的顏色，表現出不同的熱力，赤紅，便是酷熱的烈陽。《在烈日下的稻田耕作》中，他筆下照耀景物的是鮮黃的太陽，而在《婆羅浮屠》此作的，卻是以橙色為主，雜以黃條的艷陽，表達出作畫之時，極端的炎熱及能量。由太陽中心漫溢出來的鮮黃，像是向四周發射出強烈的力量似的。太陽形成了構圖的中心，天空的色彩，就像是太陽的熾烈所營造出來。

在阿凡迪喜愛探討的諸多主題中，婆羅浮屠是他作品中稀見的主題。在他整個藝術生涯中，只有少數的婆羅浮屠風景畫。佳士得有幸能引介這主題中其中一幅最精彩的作品。在阿凡迪離世前七年繪製的《婆羅浮屠》，是他對真正的表現主義及畫作主題的超凡投入的見証。

Affandi, *Ploughing Sawah Under the Sun*, 1980, Christie's Hong Kong, November 2015, Lot 458, sold for HK\$ 687,500.

阿凡迪《在烈日下的稻田耕作》1980年作 香港佳士得 2015年11月 編號458 成交價：687,500 港元





35

AFFANDI

(INDONESIAN, 1907-1990)

Madurese Boats

signed with artist's monogram and dated '1960' (lower left)

oil on canvas

105 x 125 cm. (41 ³/₈ x 49 ¹/₄ in.)

Painted in 1960

HK\$1,500,000 - 2,000,000

US\$200,000 - 260,000

LITERATURE

Sardjana Sumichan, Affandi - Vol II, Bina Listari Budaya Foundation, Jakarta; Singapore Art Museum, Singapore, 2007 (illustrated, fig 50, p. 101).

阿凡迪

馬都拉漁船

油彩 畫布

1960年作

款識：藝術家花押 1960 (左下)

文獻

2007年《阿凡迪 - 第二卷》Sardjana Sumichan著 Bina Lestari Budaya基金會 雅加達 印尼；新加坡美術館 新加坡 (圖版，第50圖，第101頁)

Bali has been a place for Affandi to rejuvenate his inspiration and also a place where he found a deep sense of acceptance and belonging within the local community. It was with the local Balinese that he was the closest as they shared the same values. Affandi began to make frequent trips to Bali, and his artistic development echoes each trip as he visited the same people and painted the same scenes to varying effect. There, Affandi accompanied by his able-assistant Djono would spend days in Bali to search for *motives* – Affandi’s terms for his subjects. In Bali Affandi made friends within the local art community including artists such as Rudolf Bonnet whose art he greatly admired, Anak Agung Gde Sobrat, as well as Ida Bagus Made Poleng. Affandi would travel to Bali by car from Yogyakarta to Surabaya or Malang, and then cross the strait to Bali with Ferry boat, and he had such a love for the island that he made this frequent journey even into his old age.

Whilst on his journey to Bali, Affandi would often make a detour to Banyuwangi, especially to the fishing harbour Muncar, where he was able to observe the daily life and activities of the fishermen. Muncar was regular host to a wide variety of colourful Madurese boats, which were among Affandi’s favourite subjects.

An island nation, Indonesia is well known as a maritime country for whom livelihood and daily life revolved around the sea, and was hence a very dear subject to Affandi. Affandi’s fascination with the sea and its activities has led to the production of some of his most iconic and recognizable works. His desire to capture the dynamic energy of living subjects was unstoppable, and he was particularly drawn to the tempestuous and mercurial qualities of the sea, and of man’s relationship with it. Affandi would paint scenes of fishermen, either as close studies in portraiture, or against a vast landscape of rolling waves and beachfront. Through his paintings, Affandi sought to celebrate the hard work and daily lives of these individuals.

“When painting human figures, I like to paint the front view of the person that are closer to us. Meanwhile, if they are in a distant, I paint them with pointillism because everyone will know that they resembles people passing by. That is art – if details are all portrayed in a painting that is no art in it.”

– Affandi.

In contrast to other paintings done by Affandi depicting boats and the sea, *Madurese Boats* (Lot 35) focuses on the life and activity revolving around the bustling Muncar harbor. Affandi pours tumultuous emotion into depicting activities inside and outside the boat. His swirling lines outline objects, and small human figures dwarfed against an expansive background. Land, sea,

Madurese fishing boats with distinctive features and colours, Muncar, Indonesia.

設計及色彩獨特的馬都拉漁船，印尼蒙卡





Affandi, *Fisherman with His Catch*, 1962, Christie's Hong Kong November 2014, Lot 121, sold for HK\$ 2,080,000

阿凡迪《漁夫與他的漁獲》1962年作 香港佳士得 2014年11月 編號121 成交價：2,080,000 港元

and sky meld into one another as striking white impasto emanating from the sun illuminates the sky and reflects off the boat in the foreground. Comprised primarily of the complimentary colours Blue and Yellow, the artist uses murky black lines to emphasize the details of the boats. The chaos and bustle of the scene is juxtaposed with the soft swirls of the cerulean, and Affandi achieves in attaining tranquility and balance in his composition. Without a doubt, it was the primacy of emotion and the desire to gratify his artist instincts that drove Affandi to create works of striking power and beauty that were as much about the process of their creation as they were about their eventual completed image.

Affandi's awareness of European expressionism and impressionism taught him the merits of freedom from classical rules of painting. Influenced by Van Gogh as can be seen in his gestural and painterly style, the seaside subjects of Affandi echo a series of works by Van Gogh produced while visiting the seaside fishing village of Saintes-Maries-de-la-Mer, a 30-mile stagecoach trip from Arles to the coast of Mediterranean sea. Both paintings portray similar subjects visually, boat and water, in their distinct cultural context. In contrast with Affandi's fluent and vigorous line works and the use of Primary colours which brings a liveliness to the Muncar harbour, Van Gogh's rendition of Saintes-Maries-de-la-Mer's seaside evokes a peaceful meditation with a softer colour palette and fine lines, capturing clear details of the boats and conveying the serenity of the landscape.

Affandi's works are strongly grounded in the real, and sought to express universal experiences of dejection, self-doubt, poverty, lust, and a passionate celebration of life's exuberance. Confidently inventing and practicing his own brand of expressionism which gained him international recognition for his works, Affandi is truly one of the pioneering masters of modern 20th Century art in Indonesia.

峇里島是一個讓阿凡迪靈感泉湧的地方，亦是一個讓他深深感受到歸屬感的社區。他與志趣相投的峇里當地人最為親近。阿凡迪開始時常造訪峇里，而他的藝術發展，可以從他每一次旅程看到，他每次都探訪同一群人，卻以不同的效果去繪畫同樣的場景。在那邊，阿凡迪在他的助手莊諾的陪同下，會在峇里花上好幾日來尋找阿凡迪口中的「動機」，也就是他的畫題。在峇里，阿凡迪亦與不少當地的藝術家成了好友，例如他景仰的魯道夫·邦尼·阿勒·阿軍·德·梳伯特，以及伊德·巴加斯·馬德·波冷。阿凡迪去峇里時，會由日惹開車到泗水或瑪瑯，之後坐渡輪過海到峇里，他對這小島的鍾愛，使他一直到老年還時常造訪。

當他去峇里的時候，阿凡迪常會繞個遠路去外南夢，特別是漁港蒙卡，在那裏他可以觀察到漁夫們的日常生活。蒙卡時常有很多五彩斑斕的馬都拉漁船泊岸，它們是阿凡迪其中最喜愛的題材之一。

作為一個島國，印尼是個有名的海洋國家，印尼人的生活作息都圍繞著大海，因而這對阿凡迪來說，是個很珍貴的題材。他對大海及海上的生活的著迷，成就了一些他最富代表性及顯眼的作品。他對捕捉生物的動感，有著不可羈勒的慾望。波譎雲詭的大海，以及人類與它的關係，特別吸引著他。他筆下的漁夫，有仔細的肖像，也有以灘頭及波浪的風景為背景的作品。透過這些作品，阿凡迪歌頌這些漁夫的日常勞動。

「當我畫人像時，我喜歡畫較近我們的人的正面。如果他們在遠處的話，我會用點畫法來畫他們，因為大家也知道這樣才像是過客。這就是藝術——如果一幅畫中，把所有細節都畫出來的話，這其中就沒有藝術了。」

- 阿凡迪

與阿凡迪其他描繪漁船和大海的作品不同，《馬都拉漁船》(Lot 35) 集中表現繁忙的蒙卡漁港的生活作息。他以激動的感情畫出船內外的活動。捲動的線條勾勒了物像的輪廓，在遼闊的背景下，人物顯得渺小。大地、海洋、天空，在太陽照耀出的白色厚塗之下融為一體，反射出前景的漁船。以藍黃二色為主，藝術家用上了朦朧的黑色線條來表現出船的細節。畫面的動蕩，與蔚藍的輕蕩並置，阿凡迪在構圖中達到平和寧靜。無容置疑的是，因著阿凡迪感情的澎湃與對藝術追求的滿足，驅使他創造出有驚人的力與美的作品，其中的創作過程與完成的畫作，都是藝術的一部份。

阿凡迪對歐洲的表現主義和印象主義的留意，使他明白到從古典繪畫教條之中解放出來的好處。由他富動態的筆法可見，他深受梵谷影響。阿凡迪的海邊主題，呼應了梵高留寓離阿爾勒三十米路程的地中海岸漁村濱海聖瑪利時，創作的一系列作品。兩系列的作品都以海水漁舟為題，卻有不同的文化底蘊。與阿凡迪流麗鮮明的線條和以原色來表現蒙卡港的生機不同，梵谷筆下的濱海聖瑪利以柔和的顏色與線條表達出一重平靜的思索，把漁船細緻的描畫出來，展現出寧靜的風景。

阿凡迪的作品深深植根於真實，彰顯出諸如落泊、自我懷疑、貧窮、慾望的普世經驗，以及對生命之豐盛的禮讚。一直自信地創造和實踐他獨特的個人表現方式，阿凡迪誠然是印尼二十世紀現代藝術的開山人物之一。



Van Gogh, *Fishing Boats on the Beach at Saintes-Maries*, 1888

梵谷《濱海聖瑪利海灘上的漁船》1888年作。

36

HENDRA GUNAWAN

(INDONESIAN, 1918-1983)

Shielding from the Rain

signed 'Hendra' (lower right)

oil on canvas

200 x 130 cm. (78 ³/₄ x 51 ¹/₈ in.)

HK\$2,000,000 - 3,000,000

US\$260,000 - 390,000

PROVENANCE

Anon. sale; Sotheby's Singapore, 3 October 1998, Lot 141

Acquired from the above sale by the present owner

LITERATURE

Agus Dermawan T. and Dr Astri Wright, *Hendra Gunawan: A Great Modern Indonesian Painter*, Ir Ciputra Foundation, Archipelago Press, Jakarta, Indonesia, 2001 (illustrated, fig 73, p. 141).

古那彎

避雨

油彩 畫布

款識：Hendra (右下)

來源

1998年10月3日 新加坡蘇富比 編號141

現藏者購自上述拍賣

文獻

2001年《古那彎 印尼現代畫大師》Agus Dermawan 及 Astri Wright 博士 著 雅加達 印尼(圖版, 第73 圖, 第141頁)

Known as a master of the first generation of Indonesian modernists, Hendra Gunawan's works celebrate the daily lives of men, women and children in Indonesia. A nationalistic artist, Hendra Gunawan painted works dedicated to Indonesia. His *oeuvre* can be seen as a pictorial homage to the country, and its people. Drawing on rural themes commonly seen in Indonesian village life, Hendra depicts the humblest subjects and the reality of their daily lives. His paintings express a raw emotion that is juxtaposed with the stylized exaggeration of his figures. His paintings showcase the passion the artist had for capturing the contours and colours of his subjects, and the sensuous body language of his figures are often rendered in rich, lavish hues. Hendra's figurative paintings are vignettes of the local traditions and activities. Humanity and empathy are two elements integrated into his paintings. Hendra celebrates the land and his nation's women and working people through his canvases.



The theme of the mother and child has been illustrated and depicted in nearly every art practice and tradition from all around the world as the bond between a mother and a child is the first emotional exchange humans experience with one another. Hendra Gunawan also favoured the theme, and depicted the relationship numerous times throughout his career. Through his art, the artist communicates the importance of women and their roles as mothers, wives, and sisters within Indonesian society.



Hendra uplifts and glorifies the female spirit as active, strong, nurturing, beautiful, and hardworking – irreplaceable to the functioning of everyday life and society. Their curvaceous female bodies are enriched with vivacious colours as the artist highlights the importance of women and their roles in ordinary scenes of daily life.

"Hendra's women are types, not clearly distinguishable individuals, and many interpretations of their roles and meanings are possible. At the most basic level, they are nourishing, nursing, mothering beauties, voluptuous and undulating bodies wrapped in brightly coloured cloth. Their forms are echoed by the forms of papayas, eggplants, and cucumbers. They are young and their long graceful arms, exaggerating the elegant hand movements that are so typically Javanese, contrast with their thick feet with widely spread toes - the feet of villagers and farmers. This way of depicting feet, as well as the use of exaggerated profiles, with long necks, protruding noses, and large eyes, echoes the stylization of human form found in wayang."

-Astri Wright

Hendra Gunawan,
Portret Diri (Self-Portrait), 1970,
Private Collection

古那彎《自畫像》1970
年作 私人珍藏

The present lot, *Shielding from the Rain* (Lot 36) portrays a woman in the midst of hard labor, picking up a fowl with her right hand and holding another bird with her left. She is drawn with sharp features and a robust and sturdy stance. A painting predominantly painted with hues of dark green, small areas of bright red stand out on the woman's and young children's clothing. The mother figure is rendered with murky, earthen tones that echo the background and puddled ground. A young child tightly clings to her back, adding to her load. In a tender reprieve, one of the older children shields the woman from the cold rain with a banana leaf. The work reveals Hendra's deep empathy for the family unit and the sheltering embrace of a daughter for her mother.

The woman's downcast gaze mirrors the melancholic atmosphere of the scene, and is juxtaposed against the warmth and intimacy that stems from the postures and of the children. The maternal figure appears singly focused on the task of bringing her children and her goods to safety and shelter, without regard for her own comfort. Another figure can also be seen in the background, her presence being felt clearly only through the foot that appears behind the central figure, suggesting a shared experience of hardship and toil. When compared



to the vibrant colours and vast landscapes of Hendra's later works, this painting presents a more reflective and serious scene. Hendra succeeds in acknowledging the difficulties faced by women as they shoulder the responsibilities of home and family, and pays homage to their unwavering spirit of determination and love.

Hendra Gunawan painting *Panen Padi II (Harvesting Rice II)* 1982, in Bali

古那彎於 1982 年在峇里繪畫《收稻 II》

Another similar work includes *Pulang Pasar (Return from the Market)*, painted in 1975, illustrates a mother with her young child on her back, and carrying various goods. The characteristically dramatic landscape and brightly rendered detail of

Hendra Gunawan, *Pulang Pasar (Return from the Market)*, 1975, Private collection.

亨德拉·古那彎《自市場歸家》1975 年作私人珍藏

the women's skirt presents an entirely different mood to *Shielding from the Rain*, and showcases Hendra's artistic range and dedication to a constant reworking of the themes of motherhood and a celebration of national pride.

Painted in 1977, Hendra had by this time been imprisoned for twelve years, and would only be released the following year. During his prison sentence, Hendra was deprived of space and resources, and had to utilize the available materials to create and produce works within the walls of his prison cell. Given the extreme scarcity of available subject matter, the artist produced many self-portraits as well as imagined scenes. He became more in touch with his psychological states than he had ever been before, and this was reflected in the paintings from the period. The result of these harsh conditions resulted in a dramatic shift in his palette and style, and produced some of the most introspective and expressive works of the artist's career. The present composition and tone of this somber family portrait expresses the artist's appreciation for the sacrifices one would be willing to make for his family as he yearned for a return to familial comfort and love.



作為印尼第一代現代主義畫家之中的大師級人物，亨德拉·古那彎的作品以印尼男女老幼的日常生活作為主旨。透過描繪印尼鄉郊低下階層的日常生活的真實面貌、為觀者帶來該國人民生活傳統及活動的花絮。他擅於以誇張而風格獨特的人像，配以豐富多彩的色調及深刻的輪廓，吐露出性感的肢體語言和最原始的感情。他對國土、女性及勞動階層的歌頌，對人道及同理心兩大元素的重視，以及對國家和人民崇高敬意，均可從其畫作中一一體現，亦印証了古那彎作為民族主義畫家的身份。

不同派別及藝術表現模式的藝術家皆以「母子情」為主題進行創作，讓這主題的作品流傳遍及世界各地。古那彎亦被這人類誕生以來第一種感情經歷所吸引，並多次以此為創作主題。他透過作品展現女性在印尼社會中所擔當的多重身份：母親、妻子及姐妹，並藉以宣揚她們不可或缺的重要性。

古那彎筆下的女性在日常生活中擔任著各種角色。她們的體態玲瓏浮凸，配上色彩斑斕的衣飾，展現出既活躍又強壯、既美麗又勤勞的形象。繼而反映出她們不論在家庭或是社會中不可替代的功能與重要性，並歌頌讚美女性的意志與活力。

研究東南亞及當代印尼藝術的 Astri Wright 教授曾經分析：「古那彎筆下的女性被歸類於不同的典型而非清晰可辨的獨立個體——這無疑容許觀者對印尼女性所擔當的角色及意義作出多元解讀。就最基本而言，她們以色彩鮮艷的衣服包裹著性感而具曲線美的身軀所展示的體態，遙遙與木瓜、茄子、青瓜的形態互相呼應，建立了一個滋養大地、培育後代，釋出母愛的美麗形象。古那彎對年輕女性修長優雅的臂彎進行深刻的描繪，誇張地刻畫帶有爪哇特色的優美動作。這恰恰與村民和農夫粗壯的雙腿和肥大的腳趾頭形成強烈對比。這些誇張的人形刻劃：粗壯的腳部、浮誇的姿態，修長的頸項，突出的鼻樑，大大的雙眼，除了呼應著印尼鄉郊農民的形象，亦與爪哇舞台表演藝術中常見的人形相近。」

是次拍賣的《避雨》(Lot 36) 展現一個正刻苦勞動的女性，她左右手分別拿著一禽一鳥，再搭上緊抓她背部的年幼小孩，可見其負擔之重，幸而其中一個較年長的女兒正在她身旁以香蕉葉為她遮擋冷雨。畫中的母親姿態強健有力，以暗沉土色勾勒的外形，與墨綠色背景以及地上混濁的水相呼應，同時亦令母子二人身上衣服的鮮紅色調更為突出。此作品除充分反映古那彎對家庭，以及女兒為母親遮風擋雨的親情深深欣賞。

畫中母親彷彿無視自身感受，只望將子女和物件順利安全帶到避雨處。她的俯視映照出畫面沉鬱的氛圍，並強烈對比著她和兒女之間的親密接觸所帶出的溫暖感。同時，在畫中主角背後一個若隱若現的人形則隱喻了印尼女性共同分擔的辛勞和苦難。古那彎成功地刻畫出女性背負家庭和家族責任時所面對的重重困難，同時亦向她們那不屈不撓的決心和無私的愛心致敬，令本畫作相較往後的作品更為嚴肅，也更能讓觀者反思自省。

另一幅相類作品 *Pulang Pasar* 《自市場歸家》(1975 年起創作) 同樣以提著物品又揹著孩子的母親為主題。然而，畫作誇張的背景、母親所穿半截裙上的鮮明顏色，均令該作帶出與《避雨》截然不同的感情。《自市場歸家》除了完美展現古那彎的藝術視野，他以母性主題反覆創作的投入，更展示出他對國家尊嚴的擁戴。

至 1977 年，古那彎已熬過了 12 年的牢獄生涯，並終於完成《自市場歸家》。在囚禁期間，古那彎在空間和資源均異常匱乏的情況下，以僅有的物料在牢房裡創作。正因為可供選擇的創作主體相當有限，古那彎轉而與自己的內心對話，並將與內心交流的結果反映到大量自畫象和帶有強大想像力的作品當中。艱辛的創作條件帶來用色及風格的突變，使這個時期的他創作出整個藝術生涯裡最具自省力及表現力的作品。本風格沉鬱的家庭人像畫所用的構圖和色調，均明確表達出古那彎對翌年獲釋後重回家庭享受愛與閒適的熱切企盼，以及他對願意為家庭犧牲的人的無比讚賞。



37

RUDOLF BONNET

(DUTCH, 1895-1978)

Dressing Up for the Performance

signed, dated, inscribed, and titled 'R.Bonnet/Bali 1975'
(upper right)

pastel on paper

109 x 72 cm. (42 ⁷/₈ x 28 ³/₈ in.)

Executed in 1975

HK\$1,000,000 - 1,500,000

US\$130,000 - 190,000

PROVENANCE

Anon. sale; Christie's Amsterdam, 4 October 2005,
Lot 170

Acquired from the above sale by the present owner

魯道夫·邦尼

上妝

粉臘 紙本

1975年作

款識：R.Bonnet/Bali 1975 (右上)

來源

2005年10月4日 阿姆斯特丹佳士得 編號

170

現藏者購自上述拍賣

Doryphoros of
Polykleitos, Naples
National
Archaeological
Museum

波留克列特斯的持矛者
雕像，那不勒斯國家考
古博物館藏

One of the most individualistic artists to have travelled and painted in the Dutch East Indies in the first half of the 20th century, Dutchman Rudolf Bonnet stood out amongst his European painter-traveller peers for the steadfastness in which his training in drawing and painting in the Rijksacademie van Beeldende Kunsten in Amsterdam stayed with him through his numerous years spent outside of his native Holland in the rest of Europe and the island of Bali.

Rudolf Bonnet was first introduced to the tropical island of Bali through its representation in artworks by artists such as the Dutch artist W.O.J. Nieuwenkamp, and the German artist Walter Spies. Chasing the myth of the untouched, unspoiled land and its alluring inhabitants, Bonnet arrived in Bali in 1929 and settled in Ubud, its artistic and cultural locus. His aim was to immerse himself in the island's culture and landscape. For Bonnet, Bali was a grand stage and its people the enigmatic performers that he would capture again and again in his expressive drawings on paper.

Drawing inspiration from the masters of the Italian Renaissance, Bonnet was particularly interested in the study of portraiture. Carrying with him the spirit of the renaissance painters, and a romantic notion of the pure human form, Bonnet was keenly aware of the fragility of indigenous cultures in the colonial Dutch East Indies in the rapidly modernising world of the early 20th century.





Although Bonnet returned to the Netherlands in 1958, life in the Dutch East Indies, particularly Bali, remained the central pictorial subject in his work. Back in the Netherlands, Bonnet was very much dedicated to the preservation of the indigenous life style of the Balinese, which he felt was constantly eroded by Western missionaries and tourism. He made four trips back to Indonesia, and extended an *oeuvre* centred on portraiture of Balinese subjects.



Rudolf Bonnet,
*Portrait of a Balinese
Man*, 1938, Christie's
Hong Kong, 24
November 2012,
Lot 24, sold for
HK\$3,380,000

邦尼《峇里男子肖像》
1938年作 香港佳士
得 2012年11月24
日 編號24 成交價：
3,380,000 港元

Dressing Up for the Performance (Lot 37) is an unusual and striking portraiture of a ritual dancer readying for a performance. His headdress is clearly the *pièce de résistance* in the painting, articulated wonderfully by Bonnet in all its intricate fretwork details, from the arching crown, beaked front shape extending to leaf shapes on the sides. Bonnet delighted in painting these accoutrements of culture; it is through these aspects of material culture that reveal the Balinese pride and rootedness in their unique culture, and it is through Bonnet's artistic vision and steady hand that they are elevated to the highest standards of classical beauty.

Bonnet's expert shading and articulation of the drapery of the figure is completed with a technical precision that recalls the idealization of the male nude in classical Greek art. His dancer is painted in juxtaposition to a man, who is simply dressed without any adornments, assisting the former to get ready for his performance. Bonnet lovingly and expertly frames this moment in the backstage preparation ritual of a traditional dance, bringing together contrasts to dramatic effect, like the sinuous curve of the dancer's body and his raised arm against the flat frontal facing assistant. Like the Greek Doryphoros created during the high classical period, Bonnet explored the notion of an ideal man. Instead of the young athlete with his chiseled muscles and a naturalistic pose, Bonnet's ideal Balinese man embraces the artifice of the performative world, and is, from the initial till the very end, a manifestation of culture. The present painting precedes another portrait of the dancer, *Ida Bagus Made Diatasura in a N'amir pose*, that reveals the dancer in a striking pose in his complete regal accoutrements.

Observing and promoting cultural aspects in the lives of Balinese was something that Bonnet spent much effort on. Alongside his contemporaries, Rudolf Bonnet led the formation of the Pita Maha organisation in Bali in 1936 that was primarily concerned with recognizing and developing the quality of indigenous Balinese painting. Proof of his immense dedication to understanding and preserving the essence of Balinese life and culture, the Pita Maha organisation was also a means to increase awareness within a wider audience, and create a market for these local artists. Bonnet helped encourage an atmosphere of artistic excitement and production in Bali that recalled Europe's own renaissance and sparked what is referred to as the golden age of Balinese painting. Alongside his contemporaries Theo Meier, Willem Gerard Hofker and Adrien-Jean Le Mayeur de Merprès sought to capture the emotions and expressions of Balinese life as perceived through European eyes that had come to care deeply for the tremendous vibrancy of life the island had to offer.

20 世紀上半前往荷屬東印度群島旅遊作畫的藝術家，荷蘭籍畫家魯道夫·邦尼格外特別獨樹一格。邦尼與當時其他歐洲畫家相比，獨特之處在於即使他長年旅居在家鄉荷蘭之外的歐洲各地及峇里島，他的創作中始終可以看出他在阿姆斯特丹的荷蘭皇家視覺藝術學院所受過的繪畫訓練。

魯道夫·邦尼最初是透過荷蘭藝術家 W.O.J. 紐文坎普及德國藝術家華特·史畢斯對峇里島的描繪，開始認識這座熱帶島嶼。他深受這個傳說中的人間淨土及富有魅力的島民所吸引，而後於 1929 年來到了峇里島，在以藝術文化聞名的小鎮烏布落腳，好讓自己完全沈浸在島上的風俗民情和自然景觀之中。對邦尼而言，峇里島是個豪華的舞台，而當地居民則是一再出現在他精彩創作中的謎樣演員。

邦尼對肖像畫特別感興趣。從義大利文藝復興的大師作品中獲得許多啟發，他擁抱著文藝復興畫家的精神、懷著對完美人體的浪漫想法，同時又深刻體悟在 20 世紀初如此快速現代化的世界裡，荷屬東印度群島上的原住民族文化處於的脆弱狀態。

儘管邦尼在 1958 年便回到家鄉荷蘭，他旅居荷屬東印度群島（特別是峇里島）時期的生活點滴始終是他的創作中最重要的題材。邦尼認為峇里島的風俗民情不斷受到西方傳教士及觀光業的侵蝕，因此回到荷蘭後，他致力於維護島上居民的傳統生活方式。邦尼之後又四度造訪印尼，並藉此擴充他以峇里島民肖像畫為主要的作品。

《上妝》(Lot 37) 是一幅特殊並引人注目的肖像畫，主角為一名準備上場的儀式舞者。他的頭飾顯然為本畫的焦點，所有繁複的雕刻細節，從拱起的頂部、喙狀的前端以至兩側的葉片狀裝飾，都在邦尼的手中描繪得淋漓盡致。邦尼喜愛刻畫這類充滿當地文化特色的衣著配飾；物質文化的種種面向透露出峇里島人民對於傳統文化的自豪及根深蒂固的情感，而邦尼的藝術眼光和穩健的畫筆則將這些題材昇華至古典美學的最高境界。

畫中可見邦尼的明暗處理及對人物身上布料的精湛畫工，其精準度及純熟的技術令人想起古典希臘藝術中理想的男性裸體。舞者面對著一名協助他換裝的樸素裝扮男子，兩人雖顯不相稱，然而邦尼卻能平易近人、專業地捕捉傳統儀式舞蹈後台準備的這一幕，呈現多處戲劇性的對比：像是舞者身上結實的肌肉線條和他舉起的手臂，對照著助理平庸的正面。誠如希臘古典盛期有藝術家創造出的持矛者雕像，邦尼也思考完美的男體是什麼樣貌，但邦尼理想中的峇里島男性並非擁有健美身材、姿勢放鬆的年輕體育選手，而是如舞者般徹底投入表演藝術的世界，自始至終體現他所代表的文化。在完成本畫作之後，邦尼另創作了一幅該舞者的肖像畫《那迷爾姿勢的舞者》，畫中舞者穿戴著完整的華麗配件，擺出亮眼的姿勢。



魯道夫·邦尼對於峇里文化民情的觀察與推廣不遺餘力。他和同儕於 1936 年主導創立皮塔瑪哈藝術協會，其宗旨為讚賞並發揚峇里島本土藝術的價值。皮塔瑪哈協會不只證明邦尼對於學習並保存峇里傳統文化精華的全心投入，同時也是當地藝術家拓展自己市場與人脈的管道。透過邦尼的努力，峇里島發展出一種類似歐洲的文藝復興、充滿藝術靈感與創作力的氛圍，進入峇里本土繪畫的鼎盛時期。邦尼和同時期的泰奧·邁爾、威廉·霍夫克及勒邁耶等歐洲藝術家一樣，在企圖捕捉他們眼中峇里島居民的表情神態與生活點滴的同時，也產生對島上豐富生命力的深厚情感。

Rudolf Bonnet,
*Ida Bagus Made
Diatasura in a N'amir
pose, 1935, Christie's
Hong Kong, 31
October 2004,
Lot 2511, sold for
HK\$1,743,750*

邦尼《那迷爾姿勢的舞者》1935 年作 香港佳士得 2004 年 10 月 31 日 編號 2511 成交價：1,743,750 港元

38

RUDOLF BONNET

(DUTCH, 1895-1978)

Balinese Beauty Holding a Rijstbald

signed and dated 'R.Bonnet Bali 1955' (upper left)

oil on canvas

87 x 61 cm. (34 1/4 x 24 in.)

Painted in 1955

HK\$2,000,000 - 3,000,000

US\$260,000 - 390,000

PROVENANCE

Acquired directly from the artist in 1955

Anon. sale; Christie's Hong Kong, 27 November
2005, Lot 13

Acquired from the above sale by the present owner

Rudolf Bonnet dedicated his work to documenting the lives, culture and beauty of the Balinese people after he arrived in 1929. In doing so he inspired a similar, passion in the local artists, to find beauty in their everyday lives. He was the first foreigner to receive the Dharma Kusama Art Award from the Provincial Government of Bali in 1977, and was posthumously recognized with a Cultural Award from the Indonesian Government in 1980. He was also admired by President Soekarno, who bought multiple pieces of his paintings for his personal collection.

Bonnet's fascination with the everyday in Bali is evident in this single subject portrait of a native woman holding an offering (rice on a leaf) to the gods (Lot 38). This fascination harks back to the Northern Renaissance, where Dutch painters produced genre pictures, or paintings of everyday life as a favored subject. In this picture, the painter chose to include both religious and cultural signifiers: her hairstyle, the materials used in her clothes and the way she wears them are characteristic of the Balinese way of life.

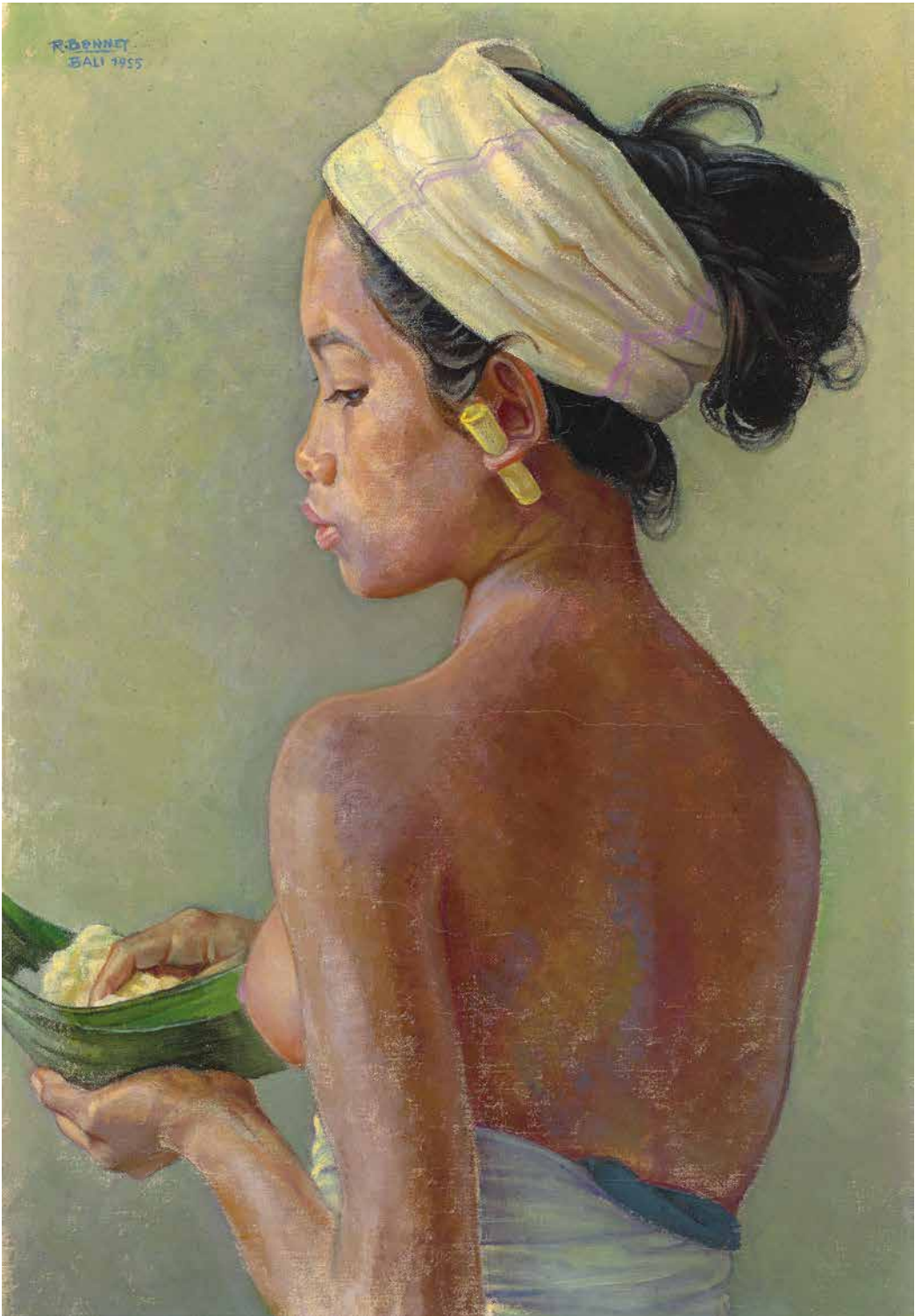


This portrait captures the subject in the middle of an act, and where nineteenth-century Dutch artists painted scenes of women reading letters or playing instruments in their homes, Bonnet has painted a maiden in a moment where she is engaging in a ritualistic act of offering rice to the gods, as is traditional in Bali. His brush strokes are more expressionistic than the fine, concealed style of the old masters, and his use of a plain background allows us to immerse ourselves in the moment of this personal, cultural encounter with a Balinese woman. In isolating the figure from a recognizable landscape or background,

Johannes Vermeer, *The Girl With The Pearl Earring*, 1665, collection of the Royal Picture Gallery Mauritshuis, The Hague, Netherlands

約翰內斯·維米爾作品《戴珍珠耳環的少女》1665年作 荷蘭海牙莫瑞泰斯皇家美術館藏品

R. BENNETT
BALI 1955





Rudolf Bonnet,
*Portrait of a
Balinese Girl*,
1955, Collection of
President Soekarno
of the Republic
of Indonesia,
Indonesia

魯道夫·邦尼作品《峇里少女肖像畫》1955年作 印度尼西亞共和國蘇加諾總統藏品

Rudolf Bonnet,
Market Scene, 1948,
Christie's Hong
Kong, 28 November
2012, Lot 45, sold for
HK\$25,880,000

魯道夫·邦尼作品《市集》1948年作 香港佳士得 2012年11月28日 編號45 成交價：25,880,000 港元



Bonnet also situates this act of devotion in a multitude of moments, allowing us to absorb this cultural performance as one that occurs as regular practice, and to focus on the simple, elegant details of the devotee.

The depiction of the physical beauty of a female figure in this portrait references and contributes to the myth of the Balinese beauty that Adrien Jean Le Mayeur de Merprès, a Dutch painter who settled in Bali, popularized through his many iterations of Balinese women and *legong* dancers for about a decade before. Le Mayeur fell in love with the lush, tropical landscape and religious culture of the island, and this portrait by Bonnet reflects the same richness he observed while working on this painting.

The classical form and posing of the figure is a wonderful feature of Bonnet's style and composition. The female figure in the middle of *Market Scene*, a large panoramic mural by Bonnet, is composed similarly, where her side profile reveals an elegant neck, shoulder, lush hair and traditional earring. The gaze of the female figure in this painting is gently downcast, granting the viewer full permission to gaze upon her beauty. This painting is particularly sensuous, not just in the grace and form of the figure, but offers various tactile entry points in its visual experience. The cloth holding up the figure's hair is a rustic cotton wrap with a simple pattern, gently creased around her head. The blue fabric wrapped around her torso balances out the composition as it contrasts against the smooth of her back and shoulders. There is further suggestion of the sense of touch as the figure dips her fingers into the mound of rice she holds in the palm of her other hand. A masterful painter, Bonnet uses his oils to sculpt the physical form of the maiden on the surface of the canvas, using nuanced colours and shading to produce the effect of soft light beautifully illuminating and reflecting off the figure's body.

There is additional sensuality in the figure's pose. By painting the woman slightly turned away from the viewer, she reveals her back, as well as her plump lips to be admired, while leaving the other side of her face and the rest of her body to the imagination. The viewer's eye is focused on the maiden's traditional earring near the center of the painting. The ear plug, known as a *subang*, was worn by native virgin girls, a practice beginning in their childhood. Princesses and women of status wore plugs made of gold and rubies, while the more modest plugs were made of rolled leaves of the *ental* (coconut) tree. The adornment, together with the way her hair is bundled up curiously mirrors the enigmatic female figure in the famous painting: *The Girl with the Pearl Earring* by Dutch master Johannes Vermeer. Though her gaze is averted, there remains a similar air of mystique and enigmatic elegance about this Balinese maiden.

魯道夫·邦尼於1929年前往峇里島後，在創作上便致力於刻畫峇里島人民的生活、文化和美好。他的創作激發了一群志同道合的當地畫家的熱情，啟發他們在日常生活中發現美好的事物。他於1977年獲得峇里省政府頒發的Dharma Kusama（意為致誌之花）藝術獎，成為首位榮獲此殊榮的外國藝術家。而在他去世之後的1980年，印尼政府還追頒給他一個文化獎。印尼總統蘇加諾對他崇拜有加，購買了數幅他的作品作為個人收藏。

在這幅單一人物的肖像畫中(Lot 38)，一位原住民女性手捧著獻給神明的供品（盛放在樹葉上的米飯），體現了邦尼對峇里島日常生活的執迷。這種執迷，就如同歐洲北方文藝復興時期荷蘭畫家對於風俗畫創作或是日常生活畫作題材的喜愛。在這幅畫作中，畫家同時刻畫了彰顯峇里人生活方式特色的宗教與文化標誌：畫中女性的髮型、身上服裝所用的布料和著裝方式。

這幅肖像畫將人物定格在進行到一半的動作上。如同十九世紀的荷蘭藝術家繪製女性在家中閱讀信件或演奏樂器的場景，邦尼畫出了一位少女在供奉米飯給神明這一峇里島傳統儀式過程中的一個瞬間。相較於早期繪畫大師的細膩、含蓄風格，他的筆鋒傳達了更濃的表現派畫風，採用簡潔的背景，令我們沉浸在與一位峇里女子私密的文化邂逅中。邦尼將人物抽離可辨識景觀或背景的處理手法，也把這個供奉的動作設定為多個時刻，使我們能夠將這個文化活動理解為一種經常舉行的儀式，並專注於供奉者單純而端莊的細部描繪上。

對此幅畫作中女性人物形體美的描繪，表現並刻畫了定居在峇里島的荷蘭畫家勒邁耶通過之前十年左右反覆塑造的許多峇里女性人物和雷貢（legong）舞女傳達來的神秘感。勒邁耶愛上了峇里島蒼翠繁茂的熱帶風光和宗教文化，而邦尼的這幅肖像畫體現出他在繪畫時也觀察到了同樣的豐富內容。

畫中人物的經典形狀和姿態是邦尼畫風和構圖的一個精彩特色。他的大型全景壁畫《市集》(Market Scene)中央的女性人物也是以相似的手法創作，她的側面輪廓顯露出優美的頸部、肩部、濃密的頭髮和傳統的耳環。本畫作中這個女性人物的目光從容地註視著地面，賞畫者可以詳盡地觀察她的美麗。這幅畫特別賞心悅目，不僅有人物的端莊氣質和姿態，在視覺感受上還能找到不同的觸角切入點。固定著人物髮型的布料是一塊質樸的棉布，用簡單的樣式包裹在她頭上，形成柔和的褶皺。她裸露的身軀上圍著的藍布與她光潔的背部和肩部形成對比，使人物整體達到平衡的效果。人物的一手捧著供奉的米，另一隻手的手指探進這隻手掌上堆起的米中，進一步令人感受到畫中表達的觸覺描繪。作為一名技藝精湛的畫家，邦尼用油彩在畫布上塑造出少女的形體，同時用細致的顏色和明暗變化，製造柔和的光線，優美地映照出人物身體的效果。

人物的姿態還有另外的感官效果。畫作將女性人物的角度調至稍微與正面偏離，露出背部和豐滿的唇部供人欣賞，而將她的另一半側臉和身體的其他部份留給賞畫者發揮想像的空間。賞畫者的視線集中在畫作中心位置附近的少女傳統耳環上。按照當地習俗，未出嫁的少女自童年起就要佩戴這種名為subang的圓輪型耳環。皇族女性和有階級地位的女性佩戴的圓輪耳環用黃金和紅寶石製作，而較為普通的圓輪耳環則用捲曲的ental(椰子)樹葉製作而成。耳飾加上頭髮盤扎的方式，奇妙地與一幅著名畫作中謎一般的女性人物相呼應：荷蘭繪畫大師約翰內斯·維米爾的畫作《戴珍珠耳環的少女》。儘管她的目光沒有正面直視，這個峇里少女神秘的氛圍和令人難以捉摸的優雅卻依然和該畫作相似。



Bonnet on the property of a Balinese painter, 1948.

邦尼在一位峇里畫家中，攝於1948年

39

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIAN, 1880-1958)

Dancers in the Garden, Bali

signed 'J Le Mayeur' (lower right); inscribed 'at home, no. 16, caisse C3' (on the reverse)
oil on canvas in the original hand-carved Balinese frame

100 x 120 cm. (39 ³/₈ x 47 ¹/₄ in.)

HK\$4,000,000 - 6,000,000

US\$520,000 - 780,000

PROVENANCE

Anon. sale; Christie's Singapore, 1 April 2001, Lot 38

Acquired from the above sale by the present owner

勒邁耶·德·莫赫普赫斯
峇里花園中的舞者

油彩 畫布 原裝手雕峇里式框
款識：J Le Mayeur (右下); at home, no. 16, caisse C3 (畫背)

來源

2001年4月1日 新加坡佳士得 編號38

現藏者購自上述拍賣

Pierre Aguste Renoir,
Woman with a Parasol in a Garden,
1875.

雷諾瓦《花園裡帶陽傘的女人》1875年作



The Belgian painter-traveller Adrien-Jean Le Mayeur de Merprès is one of the most celebrated 20th century artists who lived and painted in Bali, the mystical island in the Indonesian archipelago that is dominantly Hindu in a larger Islamic region. The outstanding natural beauty and cultural richness of the island has attracted artists throughout the 20th century to paint its landscapes and its peoples, and many artists have associated some of the most productive and enriching periods of their lives to the time they spent in Bali. Above all, Le Mayeur proved to be one of the island's most famous foreign artists, having built his life and artistic career around the articulation of beauty in a tropical paradise.

The pictorial themes Le Mayeur worked on in Bali were mostly found in and around his the villa he built for himself and his wife, Ni Pollok at the beachfront of Sanur: women at leisure on a daybed in the interior of the house; women weavers at the loom; women on the veranda or women dancing on a terrace; women in front of the house or in the garden picking flowers or making offerings. Amongst these themes, the last of them is one of the most iconic and enduring in his oeuvre.



The present painting, *Dancers in the Garden, Bali* (Lot 39), is a fine example of how he composes some of the most balanced and pleasing compositions of figures within a garden setting. His ladies are individual locuses of beauty; each presents a pose that transcends time and space, becoming classic representations of Oriental grace and universal elegance. Like the works of leading European impressionists such as Pierre Auguste Renoir or Claude Monet, Le Mayeur invested much time perfecting the garden composition, strategically inserting figuretypes into a highly orchestrated field of colours, textures and strokes. A quick comparison with the garden pictures of Renoir and Monet reveals the tendency to use flowers hedges as a pictorial device in the foreground of the painting to lead the eye into the picture plane.

Before World War II, Le Mayeur painted in a highly impressionist style: with thick short strokes, he created a colourful idyll. With just colour and light, the artist manages to create a highly personal impression of a subject. His technique, though simple, proved to be highly effective - flowers depicted by the application of short dabs on the canvas, and leaves as just swiftly applied staccato strokes. In the complementary use of light and dark colours, he created sunspots and depth. Although seemingly simply executed with the minimum of effort, each work accomplishes in capturing the brightness and colour of the tropical paradise Le Mayeur had created by his brilliantly effective colouring. A critic in *The Strait Times* in Singapore wrote: "His treatment is of a rare quality. He has brought down the elimination of detail to a fine art and there is hardly any modelling, yet the effect is all that it should be. Bold strokes of the brush on hands and feet and arms he has shown are all that is necessary after appreciating the line of the body. He finds very beautiful colours in the shadows. Most Western artists find it difficult to escape from shadows more sober".

Later, in the postwar period, Le Mayeur's brushwork became smaller and he painted in greater detail. His application of paint became heavier, as is very clearly seen in the mass of flowers in *Dancers in the Garden, Bali*. Also, in the post-war era, he used more green on his palette. His compositions gained in complexity, and figures retreated in size, becoming less the focal of a picture in relation to the depiction of an overall scene. In *Dancers in the Garden*, Le Mayeur's sense of a pleasing composition became particularly evident. He sought to depict in some degree of detail his villa, a central and important aspect of his life in Bali but which is not as often depicted.

The American golfer and multi-millionaire Joe Kirkwood visited Le Mayeur in 1937 and expressed his admiration for his host's villa:

"My host's cottage was unique unto itself with his canvasses as well as antique wood carvings on every wall. Attached to the house was a patio where the natives daily left flowers. In the midst of all was his studio, where three flawless native women lived and posed as models of voluptuous perfection ... In the evening the atmosphere became even more dreamlike with the changing patterns of light and shade playing on the colours of the forest and sea."



The painter himself has written extensively about his house and garden in many letters. In one, he writes, "I've evidently made all things serviceable to my art. All my actions have but one purpose: facilitating my work." In another, he again talks about the inspiration his residence gives to his works, "you will understand my paintings wherever you may see them, for everything in this little paradise which I created for myself was made to be painted". In yet another, Le Mayeur shares the importance of his garden to him, "I organized my home exactly as I liked it. I intended to surround myself with nothing but beauty. I planted a mass of bougainvillea, frangipani, hibiscus and all around the cottage I put groups of intertwining plants. I built little temples, completely made of white coral, dug little ponds in which the reflections of all the Gods of Hindu mythology can be seen among the sacred lotus flowers. The two temples are surrounded by approximately two hundred of these little sculptures, which have integrated with the flowers whose silhouettes are drawn on the purple and pink tropic skies."

And within this wondrous setting, Le Mayeur went about the uninterrupted pursuit of beauty and painting. He wanted to surround himself "with nothing but beauty" and not only transformed his garden into a tropical paradise full of exuberant trees and flowers, terraces, pergolas, statues and lotus ponds, but also preserved the interior of his cottage as an arena to stage dramatic compositions for his interior paintings.

Here in *Dancers in the Garden, Bali*, the viewer is offered a rarer view of the villa, its distinctive blue-painted window sills set off against white-washed walls. It rises prominently in the background, providing a natural foil to enter the picture. At the verandah of the villa, a lady sits with her back facing the viewer, and she is engaged in weaving whereas the other ladies are posed gathering flowers. Be it in the garden or in the villa, Le Mayeur's ladies pursue a life of grace and elegance, where the vestiges of life and labour is kept out.

Adrien-Jean Le Mayeur de Merprès, *Three Dancers in the Garden*, Christie's Hong Kong, 26 November 2011, Lot 1015, sold for HK\$7,940,000
勒邁耶《花園裏的三個舞者》香港佳士得 2011年11月26日 編號1015 成交價：7,940,000 港元



Lot 39

比利時旅遊畫家勒邁耶在峇里島旅居作畫，是二十世紀最著名的畫家之一。峇里島是在絕大部分信奉回教的印尼群島中、崇尚印度教的神祕島嶼。島上的明媚自然風光以及豐富的文化背景，在二十世紀期間，不斷吸引許多藝術家用畫筆畫下了它的綺旎風景及當地居民。不僅如此，許多畫家認為部分他們作品最豐富多產的時期，就是在峇里島旅居時獲得靈感而產生的。尤其是勒邁耶，他成為了島上最著名的外國藝術家，他將他的生活與藝術生涯，完全建立在充分傳達一個熱帶天堂的藝術之美。

勒邁耶在峇里島創作的繪畫題材，大部分取自於其居所的內外景物。這個小屋位於沙努爾島海灘附近，是他為自己及其夫人妮波洛所建造。他的題材包括屋內躺椅上優閒自在的女郎、織布機前的婦女、倘佯於前廊或在露臺上翩翩起舞的眾女；在屋前或在花園採集鮮花、獻上供品的女子。這些題材之中，最後一項是他畢生作品中最具代表、歷久彌新的繪畫主題之一。

在以刻畫花園中人物為場景的眾多畫作中，這幅《峇里花園中的舞者》(Lot 39)充分展現出勒邁耶如何創造出臻於平衡、賞心悅目的構圖。他筆下的女性都是獨特的美麗化身；每位女子的姿態都超越了時空，成為東方魅力與高貴典雅的古典典範。如同歐洲最著名的印象派大師雷諾瓦或莫內，勒邁耶花費了許多時間與心血，務使其花園構圖近乎完美。他運用策略性的手法，巧妙的將人物融入一個高度精心設計、由色彩、質感、與筆觸所融合而成的背景之中。如果快速的將它與雷諾瓦與莫內的花園畫作做一比較，觀者會發現這些藝術家有把花籬當作繪畫工具將其置於前景的傾向，其目的就是引領觀者目光進入繪畫之中。

在第二次世界大戰之前，勒邁耶的畫風屬於高度印象派風格；他用粗曠、簡短的筆觸創造出色彩繽紛的田園風光。藝術家僅借助色彩與光線，居然精確鋪陳出對繪畫物件的個人感觸意象。他的技巧雖然簡單，卻具有十足的效果——畫布上點點的輕影幻化成花朵，快速、斷續的線條即形成花葉。在色彩明暗的相互呼應之下，他創造出了陽光的光點以及景深的效果。儘管每幅作品看似不費吹灰之力就可完成，但透過勒邁耶高超的著色技巧，每個畫面都成功地捕捉到熱帶天堂的燦爛與斑斕。曾經有位藝評家在新加坡的《海峽時報》上寫道：

「其處理方式舉世少見。藝術家已把細節的削減轉化成精妙的藝術，造型幾乎消失，但是所有相應效果在畫中仍然清晰可感。如同他畫面顯現的一樣，在欣賞了人體的線條之後，描繪手足及雙臂只需運用豪放的筆法就已足夠。另外他也在明暗中察覺到非常美麗的色彩。相較之下，這對大部分西洋藝術家是比較困難。他們必須用比較清晰的明暗技法才能達到目的。」

後來到了戰後時期，勒邁耶的筆觸變得較為細緻、也更注重細節的表現。他的油彩逐漸趨於濃重，這點可從這幅《峇里花園中的舞者》的花團錦簇中清楚地見到。此外在戰後時期，他也使用了更多的綠色，畫面構圖也顯得較為複雜，人物變得較小，而且以整體場景的大格局看來，人物不再是主宰畫面的焦點。勒邁耶對如何創造賞心悅目作品的體會，在《峇里花園中的舞者》中顯得特別鮮明。他試著用某種程度的細節描繪他的小屋，雖然這裡是他在峇里島重要的生活重心所在，但它並不像其他物件頻繁地出現在畫中。

美國高爾夫球好手及千萬富豪喬·科克伍在1937年造訪了勒邁耶，他表達瞭如何欣賞這位主人的居所：

「招待我的主人有個非常獨特的家，每面牆上都掛了他的畫作及古老的木雕。房外有一廊臺，當地居民每天會在這裡放置鮮花。位於其中的就是他的畫室，有三位美麗無瑕的在地女郎居住在此，替他擺出姿勢以作畫，成為完美豐滿身軀的典範…到了晚上，不斷變化的光影與森林和海的色彩互相搖曳，讓夜晚的氛圍變得更加如夢似幻。」

畫家在很多信件中寫了許多有關他房子及花園的描述。其中一封信中寫道：「很明顯的，我每件東西都是為我的藝術而設置。我所有行為的目的只有一個：方便我工作。」另一封信又再談到他的住所如何為他的工作帶來靈感：「不管你在哪裡看到我的畫，你都可以瞭解、感受我的作品，因為在為自己打造的這座小天堂中，每件物品都是為了入畫而存在。」另一封信則談到勒邁耶分享了其花園對他的重要性：「我的家完全根據我想要的方式所設計。我要讓自己完全只被美所包圍。我種植了大量的九重葛、雞蛋花、木槿花，並在屋子周圍也種下了一叢叢枝葉纏繞的植物。我用純白的珊瑚礁建造了小廟宇，並開挖了小池塘讓印度神話中各尊神祇的倒影與池內神聖的蓮花相互輝映。兩座小廟宇被大約兩百尊這種小雕像所圍繞，這些雕像與周圍的花朵合而為一，它們形成的剪影一直延伸到紫粉色的熱帶天空。」

就在這種美得令人神往的環境之中，勒邁耶持續他對美的追求與創作。為了讓自己「只被美」所包圍，他不但把花園轉化成一處熱帶天堂，在其中佈滿綠意盎然的樹木與萬紫千紅的花朵，並置入了露臺、蔓棚、雕像、以及蓮花池等，他還把屋內轉換為陳列他充滿張力的畫作場所。

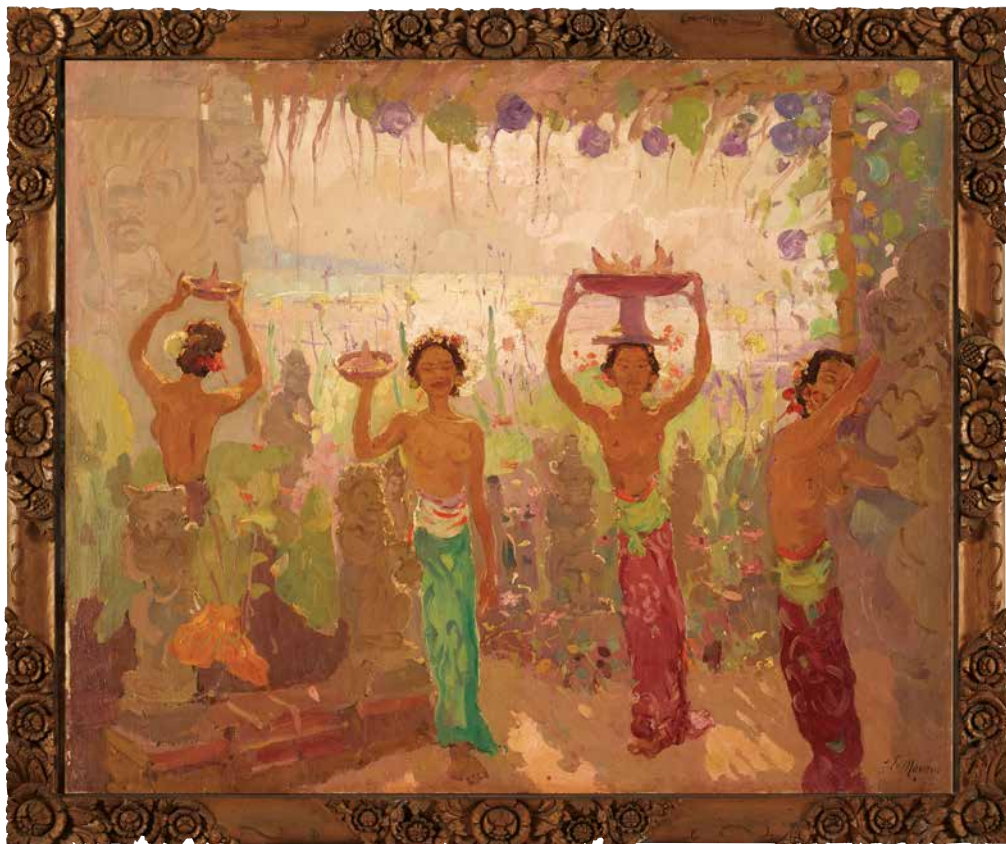
在《峇里花園中的舞者》中，觀者看到了較為少見的小屋畫面。顯著的藍色窗沿出現在白洗的牆上，在背景中呼之欲出，自然而然的襯托出畫中的世界。在小屋的廊台上，一位背對觀者的婦女正在織布，其他的女子則在採花。不管在花園或在小屋內，勒邁耶的女郎追求的是一種優美與典雅的生活，而普通生活與辛勞的痕跡則完全被屏除在外。

Claude Monet,
Im Garten (In the Garden), 1895.

莫內《在花園裡》
1895年作



PROPERTY FROM AN EUROPEAN PRIVATE COLLECTION
歐洲私人收藏



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ADRIEN-JEAN LE MAYEUR DE
MERPRÈS

(BELGIAN, 1880-1958)

Women Carrying Offerings

signed 'J Le Mayeur' (lower right)

oil on canvas in the original hand-carved Balinese
frame

100 x 120 cm. (39 ³/₈ x 47 ¹/₄ in.)

HK\$3,200,000 - 4,800,000

US\$420,000 - 620,000

PROVENANCE

Private Collection, Belgium

勒邁耶·德·莫赫普赫斯
預備祭物

油彩 畫布 原裝手雕峇里式框
款識：J Le Mayeur (右下)

來源
比利時 私人收藏

Bali was to become a rich source of inspiration for Le Mayeur, and he devoted himself to the task of depicting his immediate surroundings: the Balinese people, the luxuriant flora, the beach and the sea, usually bathed in exuberant sunlight. For Le Mayeur, the physical beauty of the island was complimented by the artistic creativity of the islanders themselves. 'Les Balinais aussi sont des artistes' (The Balinese are artists in their own right), said the artist. (Drs. Jop Ubbens and Cathinka Huizing, *Adrien-Jean Le Mayeur de Merpres: Painter-Traveller, Wijk en Aalburg, 1995, p. 101*).

The present lot is an early example of one of the iconic works Le Mayeur painted in Bali of which almost all were without exception depictions of the artist's immediate surroundings. This included his residence on Sanur beach, the interior of his house, the outdoor garden, and the lotus pond. These lush tropical backdrops served as the stage for Le Mayeur's dynamic and evocative portrayals of *Ni Pollok* – his exclusive model, muse, and wife. The glistening sunlight reflecting off the water resulted in a variety of ever-changing tones of colour observable on the surface of lotus pond, and offered the best setting for an impressionist palette. At different times of the day, the dramatic contrast of light and shadow afforded the artist an endless source of inspiration to best express his mood.

Les Femmes Porteuses D'offrandes (Lot 40) reveals the strong European influence still present in Le Mayeur's hand during his early years in Bali. The muted, pastel colours and confident, impressionist strokes in this painting serve as a testament to his early zeal for capturing the beauty that enraptured him upon his first arrival on the island. Four women in traditional dress with flowers in their hair appear as if to be swaying gracefully through a garden as they perform a daytime offering. There is a sense of lyricism in the way that Le Mayeur has captured the movement and relationship between the figures. The viewer's eye is led first from the left, from the lady carrying an offering above her head in a poised arch, to the lady with her arms raised and approaching the altar. The poses of the figures seem to suggest simultaneous spontaneity and order, and the impressionistic rendering of the devotees make them almost indistinguishable from each other in their focus on the act of worship.

The sunlight is soft – casting a low shadow on the figures and the stone statues, accentuating the subtlety of the painting's pastel tones. Le Mayeur's mastery of the depiction of light is already manifest here, with each brush stroke carrying a vitality and quiet energy of the late afternoon or early evening.

Adrien-Jean Le Mayeur De Merprès painting *Ni Pollock*.
尼·波洛·勒邁耶妻子，
為他的作品當模特兒





A Legong dancer.
一位 Legong 舞者

Like many of the visitors to the island, Le Mayeur was fascinated with the craftsmanship of decorative arts, and was amazed at the abundance of weavers, woodcarvers, silversmiths and dancers. True to the spirit of painter-traveller, Le Mayeur made a conscientious effort to visit the temples, religious ceremonies and *pasars* (markets), so that he could be completely immersed in the atmosphere and culture of the island. This painting is one of many depicting the ubiquitous Balinese act of devotion, and presents the scene from the perspective of a curious onlooker having come across an enchanting scene of local ritual life. The atmosphere Le Mayeur creates with his brush is one that is respectful and engaged with unpretentious spontaneity.

I think that was the most beautiful house I have ever been in, the walls covered with paintings of the Balinese and their way of life, and full of Balinese young men and women so that it was difficult to say

from memory which of the scenes remembered from that house were real ones and which were painted.' (Drs. Jop Ubbens and Cathinka Huizing, Adrien-Jean Le Mayeur de Merpr s: *Painter-Traveller*, Wijk en Aalburg, 1995, p. 169.)

Le Mayeur's paintings would gradually come to focus almost exclusively on settings within his home, and in this work, we see the beginnings of the dreamlike quality that the artist would continue to imbue into his depiction of Balinese landscapes and people. Even though the subject matter of his art would remain consistent throughout his career, the artist's ability to create so many different iterations of the same subject testifies to his ingenuity and the unending source of inspiration Bali was to him.

「峇里島是勒邁耶主要的創意泉源，他沉醉於描繪他身邊的環境之中：艷陽照耀下的峇里的民眾、茂盛的花卉、海灘與大海。對勒邁耶來說，小島的美景與島民的藝術創造力相得益彰。『峇里人都是藝術家』，勒邁耶曾這樣說。

(1995年《勒邁耶：藝術家及旅遊家》Jop Ubbens 及 Cathinka Huizing 著
Wijk en Aalburg 荷蘭 阿姆斯特丹 第101頁)

此作是勒邁耶在峇里的代表作中的早期例子，他筆下的主題，一直以周遭的景物為主。這包括他在沙努爾海灘的家、小屋的內部、戶外的花園，以及蓮花池。繁茂的熱帶背景，成為了他有力而感人地描畫他的專屬模特兒、靈感女神和妻子，尼·波諾的舞台。耀眼的陽光在水面的反射，演變出蓮花池上萬變的色澤，為印象派色彩帶來最好的場景。一天不同時間之中，光與影的豐富反差為藝術家帶來表達心境，源源不絕的靈感。

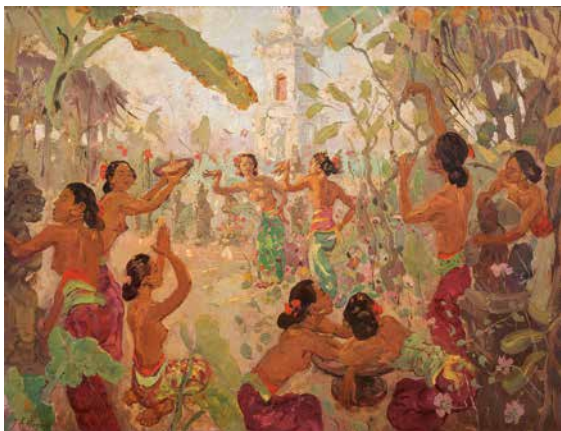
《預備祭物》(Lot 40) 表現勒邁耶初到峇里時還可見的強烈歐洲影響。畫中安靜、粉色的色調和自信的印象派筆觸，紀錄了他初到這小島時，所希望捕捉那令他著迷的美景的熱忱。四位身穿傳統服裝的女人，頭插鮮花，在白天獻祭時，就像在花園中優雅地搖曳。勒邁耶筆下的動態與人物之間的關係甚富詩意。觀眾的視線首先被吸引由左方開始看，由拱手頭頂祭品的女士，到舉手走近祭壇的那位。人物的姿態看似自然有序，而描畫善信的印象派畫法，使她們專心一意崇拜之下，看似不分彼此。

柔和的日光在人物及石像身影投下了淺影，加深了畫作的粉色色調。勒邁耶對光影的把握，在這裏已可見一斑，每一筆也有著黃昏的生命與寂靜的能量。像不少造訪峇里的遊客一樣，勒邁耶為裝飾藝術的卓越工藝所著迷，亦訝異於紡織工、木刻家、銀匠，以及舞者之多。作為一個真正的畫家旅人，勒邁耶努力訪尋寺廟、宗教儀式及市集，以求全面沉浸在小島的氛圍及文化之中。此作是一眾描繪峇里人無處不在的宗教生活的作品之一，以一個好奇的旁觀者遇上本地引人入勝的宗教生活的角度呈現出來。勒邁耶筆下的氣氛是尊敬而又直率的。

「我覺得那是我去過最好的屋子，牆上都是描畫峇里風情及人物生活的畫作，屋內到處又是年輕的峇里男女，現在回想起，也分不清屋中情景，哪些是真，哪些是畫。」

(1995年《勒邁耶：藝術家及旅遊家》Jop Ubbens 及 Cathinka Huizing 著 Wijk en Aalburg 荷蘭 阿姆斯特丹 第101頁)

勒邁耶的作品逐漸聚焦在他的家中的環境，在此作中，我們開始可見畫家之後常融注在他筆下的峇里景色與人物的如夢似幻特質。即使描繪的對象在他的職業生涯之中貫徹始終，勒邁耶在同一命題之上創造出這麼多不同的方向，足證他的天才與峇里給他源源不絕的靈感。



Adrien-Jean Le Mayeur De Merprès, Dancers in Bali, Christie's Hong Kong, 28 November 2015, Lot 44, sold for HK\$7,480,000.

勒邁耶·德·莫赫普赫斯《峇里舞者》香港佳士得 2015年11月28日 Lot 44 成交價 7,480,000 港元

41

ROMUALDO LOCATELLI

(ITALIAN, 1905-1943)

Tigah, the Balinese Goddess

signed, inscribed, and dated 'R. Locatelli/Bali 1940' (lower left)

oil on canvas

200 x 108 cm. (78 3/4 x 42 1/2 in.)

Painted in 1940

HK\$4,000,000 - 6,000,000

US\$520,000 - 780,000

PROVENANCE

Acquired directly from the artist by the present owner

Private Collection, Didier Hamel

Acquired from the above by the present owner

LITERATURE

Erminia Locatelli Rogers, Romualdo Locatelli: The Ultimate Voyage of an Italian Artist in the Far East, Darga Fine Arts Editions, Jakarta, Indonesia, 1994 (illustrated, p. 175).

羅格泰利

峇里女神 TIGAH

油彩 畫布

1940年作

款識：R. Locatelli/Bali 1940 (左下)

來源

原藏者得自藝術家本人

Didier Hamel 私人收藏

現藏者購自上述收藏

文獻

1994年《羅格泰利：意大利藝術家的遠東之旅》Erminia Locatelli Rogers著 Darga美術版本 雅加達 印尼 (圖版·第175頁)

Amongst the European artists who travelled through the Dutch East Indies and painted in Bali, the Italian Romualdo Locatelli stands out for the brevity of time spent in Bali and the few but well-finished portraits of young Balinese girls he made in Bali. *Tigah, the Balinese Goddess* (Lot 41), is the largest-sized and arguably the most striking of his Balinese works.



From as early as the 16th century, European travelers to Bali have been impressed and spellbound by the beauty and cultural richness of Bali, which has remained through time a Hindu-dominant culture in Islamic Indonesia. At the beginning of the 20th century, Bali came under the control of Dutch colonial authorities. It was from this period of political control that Bali was markedly open to the outside world. Painter-travellers, ethnographers, and tourists came in droves to appreciate and

Gustav Klimt, *Måda Primavesi*, 1912, Collection of Metropolitan Museum of Art.
克林姆《瑪丹普利馬威西》1912年作 大都會藝術博物館藏。



document the natural as well as sociological beauty of Balinese life. Artists such as Locatelli, Belgian Adrien Jean Le Mayeur de Merprès, Williem Hofker and Rudolf Bonnet arrived in Bali and painted from life, each one of them making large and significant bodies of work revolving around typically Balinese subjects and pictorial interests.



Romualdo Locatelli
and friend circa 1929.
羅莫爾多·羅格泰利和
朋友，約 1929 年

Like many early European travelers to Bali, Locatelli arrived in Bali in the 1930s. He arrived in the Indonesian archipelago in 1939 with his wife on a working voyage from Rome, Italy in the same year. They traveled and met members of the colonial society in Bandung and Batavia (present-day Jakarta) en route to Bali. In Bali, the atmosphere that greeted Locatelli and his wife was one that encouraged his artistic creativity.

Locatelli's experience in visually narrating the fabled beauty of Balinese women is noted in a biographical account by his wife, Ermina Locatelli Rogers. In her memoirs accounting for the years 1938 to 1946 which she and Locatelli spent in Asia, she remembers and recounts vividly an painting session involving the model Tigah:

"In the middle of the spacious year, near the pavillion, there was a large banyan tree which served as the backdrop for several portraits of Tigah, and the other models. The strong, dark shadows, contrasted violently with the brilliant sunlight which gave each painting a heightened

sense of dynamism. Aldo (nickname of the artist) set up his studio close to the tree. With charcoal sticks in his hand, he began to draw Tigah nude on a very large canvas set on an easel. The model was standing erect, holding a long piece of brocade, trying to keep it high on her head. Her adolescent body resembled the beautiful statue of Tanagra.

It was a joy to look at Tigah pose. To see her small but well developed body of a peculiar anatomical structure similar to Egyptians or the famous sculpted statues from Mycenaean times. Her wide shoulders tapering down in broken lines, a strong back, small head and firm full breasts, was reminiscent of a full rose bud. The painter surely senses the model's beauty and the surrounding harmony because he was drawing with ease and pleasure. His mood was cheerful and amiable. Around the model there were several bushes of hibiscus flowers, their vivid red colour added to the background of the painting."

Locatelli's portrait of Tigah, evident in the present lot, *Tigah, the Balinese Goddess*, is a masterful portrait that reveals how the very best modern



painters of the 20th century captured the blossoming beauty and soulfulness of their chosen painting subjects. Like Gustav Klimt, Locatelli sought to paint a character and personage, not merely a portrait. Klimt's *Mäda Primavesi* expresses a certain rebellion and defiance to the world, revealing a young person coming into her own, her young mind rich in conviction, and determined to make her own mark in society. By contrast, Locatelli's Tigah is a piercingly clear revelation of the deference and mild-mannered nature of the Balinese people who are content in their own splendidly lavish and self-contained culture. Tigah exudes grace and pure innocence. The reputed beauty of Balinese womenfolk was what Locatelli sought to paint. In his painted world, the Balinese nymph is a symbol of eternal beauty, exuding the perfumed air of the orient.

As Dutch critic, V. N. De Javabode notes: *"For Locatelli there are no problems beyond the beauty of the abundance of life. One will find no depth and metaphysical ideas in his work. In a spontaneous manner he reveals the beauty of the body and nature."*

The account of the artist's widow of the present lot is particularly memorable: "

I asked Aldo about the large nude painting of Tigah. "How would you describe Tigah's beauty?"

"It's easy," he replied, "just look at her slender arms and long legs, her delicate hands and feet, her body so glamorous like that of one used to dance training. Her expressive eyes small nose a full mouth, her hair so thick and glossy, she is like a Goddess. Her golden brown skin, so tanned by the sun, looks like velvet. I would call her very beautiful."

Left to right
由左至右：

Romualdo Locatelli,
*Young Balinese girl
with hibiscus*, 1939,
Christie's Hong
Kong, 30 May 2010,
Lot 1188, sold for
HK\$ 6,020,000.

羅格泰利《簪花的峇里少女》1939年作 佳士得香港2010年5月30日 編號1188 成交價：6,020,000 港元。

Romualdo Locatelli,
Balinese Girl, 1939,
Private Collection,
Asia.

羅格泰利《峇里少女》1939年作 亞洲私人收藏



Lot 41

羅格泰利的妻子爾敏娜·羅格泰利·羅傑斯在傳記中，記錄了羅格泰利如何透過視覺敘事手法呈現峇里島女性聞名遐邇的美貌。她在回憶錄中談到 1938 到 1946 年和羅格泰利旅居亞洲的期間，依然清晰記得模特兒緹卡參與的一次油畫創作。「寬闊的庭院中間，靠近亭子處，有棵大榕樹作為多幅緹卡和其他模特兒的肖像畫背景。強烈陰影和艷陽的激烈對比，增添每一幅油畫的力度。阿多（藝術家的暱稱）在榕樹附近搭起他的工作室，拿著炭筆開始在畫架上了一幅很大的油畫布上畫起緹卡的裸像。模特兒站得筆挺，手中拿著長條的織錦，努力將它高舉在頭上。她青春的肉體像是一座用塔納格拉赤土塑成的美麗雕像。

在眾多遊歷荷屬東印度群島並旅居峇里島作畫的歐洲藝術家當中，來自義大利的羅莫爾多·羅格泰利格外特別，因為儘管他在峇里島的期間十分短暫，他為數不多以峇里島少女為題材的肖像畫，卻各個充分展現精湛畫功。《峇里島女神 Tigah》(Lot 41) 為羅格泰利在峇里島時完成最大幅的作品，並可謂他最引人注目的畫作。

早從 16 世紀開始，來到峇里島的歐洲旅客便對當地絕世美景和異國風情徹底著迷。峇里島隸屬回教國家的印尼，卻始終保有濃厚的印度教文化。從 20 世紀初起，峇里島受到荷蘭殖民政權控管，開始特別對外開放，而許多旅行畫家、文化人類學家以及觀光客便於此時蜂擁而至，欣賞、紀錄島上的大自然與風俗民情之美。羅格泰利與比利時的勒邁耶、霍夫克以及波內特等藝術家紛紛來到峇里島，從當地的生活取景作畫，創作出大量以典型峇里島人事物為題材的重要作品。

如同多數早期造訪峇里島的歐洲旅客，羅格泰利於 1930 年代來到峇里島。他與妻子因工作從義大利羅馬啟程，於 1939 年抵達印尼，同年旅行經過萬隆和巴塔維亞（當今雅加達）等地，拜會殖民政權的顯要人士之後，最終抵達峇里島。島上迎接羅格泰利與妻子的氛圍，激發他許多藝術創作的靈感。

看緹卡擺姿勢是一件愉悅的事。她身型嬌小卻發育良好，其特殊的比例構造，與埃及人或是邁錫尼文明時期著名的雕像頗為相似。她的肩膀由寬闊向下變窄形成破碎的線條，背部展現力與美，頭部玲瓏小巧，而堅挺豐滿的乳房則宛若含苞待放的玫瑰。畫家顯然感受到模特兒的美貌與和諧的場景，因為他輕鬆愉快地畫著，態度歡樂而隨和。模特兒的周圍有幾叢木槿，花朵鮮艷的紅色為油畫的背景增添不少韻味。」

由本拍品《峇里島女神 Tigah》可見，羅格泰利筆下的緹卡圖是一幅技術高超的肖像畫，完美展現出 20 世紀最優秀的現代畫家捕捉畫中主角的嬌嫩美態與真情流露。如同古斯塔夫·克林姆，羅格泰利想畫的是一個人物或故事中的角色，而不單單只是個肖像。克林姆的作品《瑪丹普利馬威西 (Mäda Primavesi)》表達對世界的一種叛逆與挑釁，畫中的年輕女孩到了獨立自主的年紀，腦中充滿著堅強的信念，決意在社會上大放異彩。相較之下，羅格泰利筆下的緹卡徹底流露出峇里島上的人們依順溫和的性情，以及他們對於自己豐沛自足的文化的滿足感。畫中的緹卡散發著優雅和純真的氣息。

羅格泰利試圖捕捉的是峇里島的女性遠近馳名的美貌。在他畫筆下的世界裡，峇里島的少女象徵永恆之美，散發著東方的香氣。如荷蘭評論家德扎瓦波德指出：「羅格泰利眼中只有生命的豐富之美。在他的畫作中看不到艱深、過度抽象的概念。他是以即興的態度呈現人體與大自然的原始美感。」

藝術家的妻子對於本拍品說過下面這段話，令人印象深刻：「我問阿多他對緹卡這個巨幅裸畫的看法：『你會如何形容緹卡的美？』」

他回答：「這很簡單。看她的纖長四肢、嬌嫩手腳，迷人的身體像是經過舞蹈訓練。水靈靈的雙眸、秀氣鼻樑、豐滿的嘴唇、濃密烏髮，美若天仙，陽光下的金銅色皮膚，滑溜如天鵝絨。我認為她美麗極了。」

Workshop of the
Lady in Blue, *Lady in
Blue*, circa 330-300
BC, Louvre Museum
Collection.

藍衣女子工作坊《藍衣
女子》約西元前 330-
300 年，羅浮宮美術
館藏



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

42

XU BEIHONG

(CHINESE, 1895-1953)

Panoramic View of Himalayas

signed in Chinese and dated '29' (29th year of the Republic Era, corresponding to 1940) (lower left)
oil on canvas

37 x 93.2 cm. (14 1/2 x 36 3/4 in.)

Painted in 1940 (29th year of the Republic Era)

HK\$18,000,000 - 26,000,000

US\$2,400,000 - 3,400,000

徐悲鴻

喜馬拉雅山全景

油彩 畫布

1940年作 (民國29年作)

款識：悲鴻 廿九年 (左下)

PROVENANCE

Anon. sale, Christie's Hong Kong, 12 January
1987, Lot 149

Private Collection, Asia

This work is accompanied with a certificate of
authenticity issued by Xu Beihong Memorial
Museum.

LITERATURE

Artist's Publishing House, Looking at Arts in
Mainland China from Oversea, Taipei, Taiwan,
1987 (illustrated, pp.140 - 141)

來源

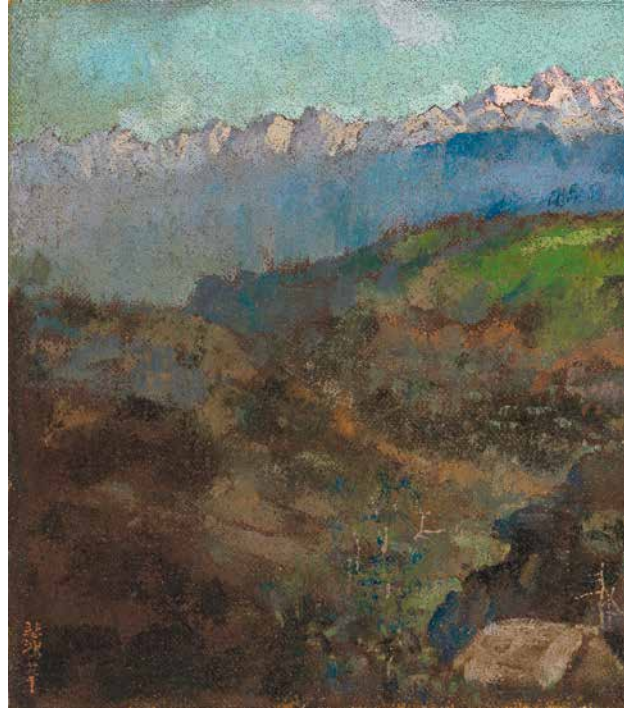
1987年1月12日 佳士得香港 拍品編號149

亞洲 私人收藏

此拍品附徐悲鴻紀念館所發之鑒定證明

文獻

1987年《海外看大陸藝術》藝術家出版社 台北 台灣
(圖版·第140-141頁)



Art is the embodiment of wisdom. Wisdom comes into play especially in our ability to observe, and to trim away (to select and reject). When observation is perfected, you can achieve harmony of colour. With the ability to frame your composition, you can use just a part of the whole, and you can also find a painting in anything. There's no end to what you can do.

- Xu Beihong



Fig4-1. Xu Beihong, *The Himalayas*, 1940, Xu Beihong Museum, Beijing, China

圖 4-1. 徐悲鴻《喜馬拉雅山》1940 年作 中國 北京 徐悲鴻紀念館藏

Panoramic View of Himalayas(Lot 42) unfolds horizontally, like a Chinese scroll painting, maintaining both the Northern Song compositional style of distinctly segmenting distance into foreground, middle distance, and background, and its horizontal presentation (Fig. 1). In firm brushwork, Xu portrays with luminous clarity the unbroken chain of peaks in the distance and the scenery of the

foreground. He takes a bold step in which the mountainsides of the foreground, simplified, serve instead as the middle distance, their solidity contrasting with the vagueness of the misty lower reaches of the distant mountains. Xu's tightly knit composition differs from the traditional ink methodology in which "a few horizontal measures of ink can capture a path of a hundred miles," and instead, he has arrived at an innovative approach to expressing space and distance within the pictorial frame. Xu introduces a Western technique of using different light sources in the upper and lower halves of the painting, helping make vivid both the luxurious growth of the foreground and the mountaintops in the distance. This extra brightness further resonates with the duskier colours of the painting, while creating layering and the kind of tension and relaxation common to the conceptions of ink paintings.



Fig1.
Fan Kuan, *Travellers among Mountains and Streams*, Song Dynasty, National Palace Museum, Taipei, Taiwan

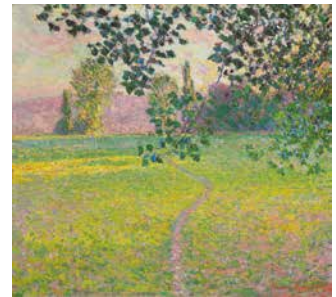
圖 1
范寬《谿山行旅圖》北宋 台灣台北國立故宮博物院藏

Xu Beihong did not believe in enticing the viewer with gorgeous landscapes, unusual characters, bizarre conceptions, or surprising subjects. In *Panoramic View of Himalayas*, he begins with a simple mountain landscape, but by the projection of his personal feeling into it, he transforms the majestic Himalayan scene that meets his eyes into an abstract landscape of his inner vision. Often preferring subjects such as "an old broken wall, highlighted with green grass," Xu advocates the importance of the viewing experience, of allowing a viewer's gaze to wander throughout the painting or to view it up close, to be surprised by making unexpected discoveries within it, or to find a small universe in the painting, and finally, to understand the visual experience and aesthetic point of view in which small is large, and large is small. In Xu's depiction of this scene, from the breadth of the foreground to the sea of clouds high in the sky, each portion of the canvas constitutes a painting on its own, from the occasional dwellings that appear in the near distance to the clouds brushing along the tops of the mountains. Xu takes exceptional care in portraying the folds of vegetation, the outcropping of rocks and soil, and the long run of distant mountains, linking these smaller vignettes together to produce the grand sweep of his composition.

A Distant View of the Himalayas is very possibly the only extant Xu Beihong oil which takes as its subject the entire Himalayan mountain range. It is also one of the important oils, along with *Put Down Your Whip*, *The Foolish Old Man Who Removed the Mountains*, and *A Portrait of Miss Jenny*, that Xu Beihong completed during the period of the war against Japan and which have subsequently remained in the Singaporean-Malaysian region.

Xu Beihong was born in Qiting Township in the Yixing district of Jiangsu. Known as "the master artist of a generation," he helped lay the foundations of modern Chinese art. As a young man, he was influenced by Kang Youwei's view that "today it is appropriate to absorb the realist style of Europe and the West, to make up for what we lack." He was also interested in writers critical of China, such as Chen Duxiu and Lu Xun, and Western painting techniques based on science and realism. During this era, the notion of "diffusion of Western knowledge to the East" and the attendant concern for scientific knowledge would also filter into art circles, and became an influence on his lifelong pursuit of realism and truth as guiding principles for both life and art.

In November of 1939, Xu Beihong, then in Singapore holding a benefit sale to raise funds for the War of Resistance against Japan, traveled to India for visits and cultural exchanges at the invitation of Rabindranath Tagore, famous Indian poet and philosopher (Fig. 2). In March of 1940, finding the summer heat difficult to endure at Tagore's Santiniketan university near Kolkata in northern India, Xu Beihong decided to travel to Darjeeling to enjoy its beautiful, secluded scenery and hospitable climate. On the one hand, he hoped to continue planning the completion of his monumental painting *The Foolish Old Man Who Removed the Mountains* (Fig. 3). But another purpose of the visit was to observe and paint the mysterious Himalayas at closer range. Xu Beihong noted, "I can celebrate now that the great ambition of my life has been fulfilled" (Xu Beihong, February 2 1940 letter to Liu Ruli, quoted from Wang Zheng, *A Complete Chronology of Xu Beihong*, p. 224). By the time he departed Darjeeling in late September, Xu had depicted various views of Himalayan scenery and environments, under different kinds of light, in sketches, ink paintings, and oils, and at the end of 1940, he returned to Singapore. During that year he completed a number of first-class works, including *The Foolish Old Man Who Removed the Mountains*, *Portrait of Rabindranath Tagore*, *Portrait of Ghandi*, and several depictions of Himalayan scenery (Fig. 4-1 ~ 4-4), including this *A Distant View of the Himalayas*.



While at the Ecole nationale supérieure des Beaux-arts in Paris, Xu Beihong received a systematic, formal education in art. The proficiency he gained in the styles and techniques of academic realism allowed him, after returning home, to establish a foundation for art education in the realist style. Xu Beihong neither completely abandoned, nor fully advocated, either Eastern or Western painting; he felt that Chinese literati paintings "emphasize poetic conception, but don't value realistic portrayal," while in Western painting, "if realism is pushed to its limits, it becomes uninteresting (*A Discussion of Chinese Painting, Art For Life—In the Words of Xu Beihong, Culture and Art Publishing, 2014*)." He did believe in beginning from an actual scene, advocating a Western scientific and realist approach and strict modeling of forms. But he opposed any mechanical, literal painting of nature, stressing the importance of artistic meaning in any work.

克勞德·莫內《晨間景色》1888年作 佳士得
紐約2015年5月14日
編號：0021C 成交價：
4,533,000美元
Claude Monet, *Paysage
de Matin*, 1888,
Christie's New York, 14
May 2015, Lot 0021C,
for US\$4,533,000

In *Panoramic View of Himalayas*, the artist faces a real scene and gives us a rich and vivid portrayal of this grand and beautiful mountain range. In his brushwork, Xu seems to borrow ink-wash techniques from Chinese painting by using rough texture strokes and thin, spreading pigments (Fig. 5) for a "grand scene." Instead of a concern with the details of the scene in its grass and trees, Xu uses it more as a metaphorical expression of feeling. A wealth of colour is evident as Xu employs Impressionist colour concepts (Fig. 6) to help produce the visual effects of texture strokes and washes of colour in ink. Alternating these rough texture strokes and washes of colour, the artist conveys the sense of the natural scenery within a particular time and moment. "Xu's oils, due to his rich violets and greens, are both subtle and richly musical in feeling. He seems to 'inset' his colours, 'pasting' pieces of colour of different sizes and lengths onto his canvas. The natural simplicity and depth of his works is as rich and resonant as Chinese gongs and bells (Xu Beihong Museum, Mastering the Knowledge of East and West-A Discussion the Art of Xu Beihong, *The Art of Xu Beihong: A 50-Year Retrospective*, Taisei Stamps & Coins (S) Pte Ltd., Singapore, 1990, 35)." The pleasing variations in compositional density and spacing, and the deep conception of the work, reveal throughout a profound and beautiful Chinese character and a distinctive and elegant aesthetic. The haziness of light and shadow and the rich and finely managed handling of colour produce an exceptional tranquility and harmony, while the work as a whole is imbued with a highly romantic and idealistic cast. Xu Beihong's artistic outlook and achievements, as he sought to enhance the best of what he found in East and West, opened up a unique path for him. His art embraced both Eastern and Western painting; it encompassed the meaning of his era and his nationality, and it was nourished in and came to fruition in the soil of China.

Fig4-2.
Xu Beihong, *The Himalayas*, 1940, Xu Beihong Museum, Beijing, China

圖 4-2
徐悲鴻《喜馬拉雅山之林》1940年作 中國北京 徐悲鴻紀念館

Xu Beihong held that "The beauty of a thing may rest in its nature or in its image. To be truly beautiful, it must be beautiful in both. The beauty of a thing's image can be discovered by observation; the beauty of a thing's nature is discovered through feeling. Its *Dao and its virtue will sometimes be merged as one* (*A Dissection of Beauty, Art For Life-In the Words of Xu Beihong*, Culture and Art Publishing, 2014, 71)."



China in 1940 was mired in the most excruciating phase of the war with Japan. Xu Beihong did his utmost to aid the war effort, dedicating his small individual strength to saving China by making a contribution as an artist. Far away in India's Darjeeling, gazing at the lofty mountains against the sky, he knew that beyond them was the fatherland and the true home where his heart lay. In *Panoramic View of Himalayas*, Xu melds the techniques of Western realism with the poetic atmosphere of Chinese landscape paintings. The scene reveals deep and sincere feeling, undoubtedly, at that point, a deep sense of longing for his country and a desire for peace. Occupied both with these deep feelings and the physical scene before him, Xu's *Panoramic View of Himalayas* became both a depiction of a real scene, and at the same time, an abstract landscape as well. The brightness of the distant, snow-capped mountains arouses a response in the viewer,



Lot 42

standing for the idealism of the artist's search for truth, his strong beliefs, and his commitment in following his path. Xu Beihong tirelessly followed both the path of artistic achievement and the path toward pursuit of nationalistic goals.

What is excellent in the ancient techniques, we should preserve; what is disappearing, we should inherit; what is inadequate, we should improve; what is insufficient, we should augment; what can be adopted from Western painting, we should add to our own.

- 1918; Xu Beihong lecture, Peking University forum on painting techniques

藝術乃智之體現。智慧之作用尤在於能觀察，能剪裁（即切取）。觀察精，自能得色之和。能取景，則不特盡象之用，且無處無畫，應用莫窮。

- 徐悲鴻

作品《喜馬拉雅山全景》(Lot 42) 以中國畫長卷方式展開，保留北宋山水「近、中、遠」的三段式構圖，並以橫向佈景呈現（圖1）。藝術家以實在的筆觸，清晰的描繪遠景中連綿不斷的山峰與近處的景色，並大膽地將中景簡化成近景的山邊，及遠景下的山中濕氣，一虛一實，在緊促的畫面中以雖無「橫墨數尺」卻可「體百里之迴」的方法論，創新性的表現

Fig. 5 Xu Beihong, *The Himalayas*, 1940, Xu Beihong Museum, Beijing, China

圖 5 徐悲鴻《喜馬拉雅山》1940 年作 中國 北京 徐悲鴻紀念館



Fig. 4-3 Xu Beihong, *Dawn of the Himalayas*, 1940, Xu Beihong Museum, Beijing, China

圖 4-3 徐悲鴻《喜馬拉雅山之晨》1940 年作 中國 北京 徐悲鴻紀念館





Lot 42 Detail 局部

畫面深遠的空間距離。畫布的上下兩端，藝術家引入西方繪畫中分散的光源，將近景右下的鬱鬱蔥蔥與遠景的山巒映入眼簾，同時與畫面的「暗」色形成呼應，層次分明，展現水墨畫意境中的「有張有弛」。

徐悲鴻不提倡以明媚山水、巧妙人物、荒誕構思、驚人主題來博人心弦。《喜馬拉雅山全景》中，徐悲鴻以樸拙的山景出發，而寄情於此風景，將眼簾宏偉的喜馬拉雅山風景轉變成藝術家心中的抽象山水。寫實與抽象相融於畫布。藝術家主張「斷垣一角掇以芳草」，提倡觀看的體驗，讓視線在畫面中可遠遊、可近賞，總會喜出望外偶遇一景，小有乾坤之感，體現了小即大、大即小的視覺特點及美學觀點。他從近景的開闊，到天邊雲海的刻畫中，時而房舍偶現，時而雲退山出，一步一景，無處無畫。以小景致，成大風景的別致用心，將參差樹灌、錯落土石、綿延山巒的萬般變換融結於此。

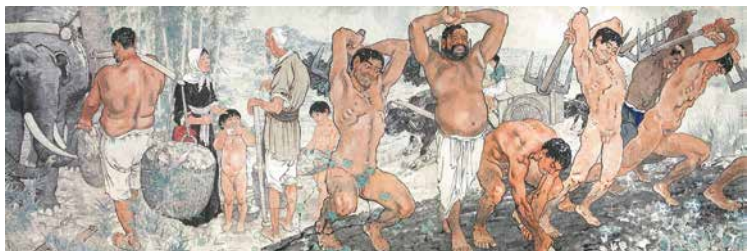
《喜馬拉雅山全景》極有可能是徐悲鴻現存唯一一幅以喜馬拉雅山全景為題材的油畫作品，也是繼《放下你的鞭子》、《愚公移山》、《珍妮小姐》之外，徐悲鴻在抗戰時期流散在星馬地區的重要油畫。

徐悲鴻 1895 年生於江蘇宜興毗亭鎮，被譽為「一代藝術大師」、中國現代美術的奠基人。年輕時的徐悲鴻受到老師康有為「今宜取歐西寫形之精，以補吾國之短」以及陳獨秀、魯迅等人批判中國文人畫，學習科學的、寫實的西方繪畫的理念影響，在「西學東漸」、注重科學主義的大時代中，漸入畫壇，並形成了影響其一生追尋真實、真理的藝術及人生主張。

1939 年 11 月，受印度著名詩人、哲學家泰戈爾之邀，在新加坡為抗戰籌賑義賣的徐悲鴻啟程赴印度進行訪問與文化交流。（圖 2）1940 年 3 月，由於加爾各答北部聖蒂尼克坦國際大學一帶暑熱難耐，徐悲鴻決定前往風景清幽、氣候宜人的大吉嶺。一方面，可以繼續構思完成鴻篇巨作《愚公移山》（圖 3），也可以近距離觀察、描繪神秘的喜馬拉雅山。徐悲鴻說：「生平大願，自慶得償。」（見徐悲鴻 1940 年 2 月 22 日致劉汝醴信函，轉引自

Fig3.
Xu Beihong, *The Foolish Old Man Who Removed the Mountains*, ink on paper, 1940, Xu Beihong Museum, Beijing, China

圖 3
徐悲鴻《愚公移山》水墨 紙本 1940 年作
中國 北京 徐悲鴻紀念館藏





王震《徐悲鴻年譜長編》，第 224 頁）。到 9 月下旬離開大吉嶺之前，他以素描、水墨與油畫的形式反復描繪了不同視角、不同環境、不同光線下的喜馬拉雅山風光。1940 年底，徐悲鴻從印度返回新加坡。這一年，徐悲鴻創作不少上乘佳作，如《愚公移山》、《泰戈爾像》、《甘地像》和包括《喜馬拉雅山全景》在內的多幅描繪喜馬拉雅山風景的作品（圖 4-1 至 4-4）。

Fig 2. Xu Beihong with Tagore, 1940, India

圖 2. 1940 年 徐悲鴻與泰戈爾合影 印度

在歐洲學習繪畫時，徐悲鴻接受了巴黎高等美術學院系統、正規的藝術培養，熟練

的掌握了學院派的寫實技巧與方法，也奠定了他回到中國之後建立寫實教育的基礎。徐悲鴻從來不是全盤摒棄、亦或是主張東方與西方的繪畫——他覺得中國文人畫「主張氣韻，不尚形似」，但西方的「寫實主義太張，久必覺其乏味。」（《論中國畫》，《為人生而藝術——徐悲鴻自述》，文化藝術出版社，2014 年）他覺得需以實景出發，提倡西方的科學、寫實以及嚴謹的造型，反對機械的照抄自然，要重視作品的藝術內涵。

作品《喜馬拉雅山全景》中，藝術家面對實景，將壯美風景展現得淋漓盡致。在用筆上，似將國畫中筆墨的「皴擦渲染」技巧（圖 5）用於「大景」上的描述，不拘泥於一草一木的細節，以景喻情。畫面中呈現了大量的色彩，他以印象派的顏色觀念（圖 6）來捕捉皴法與暈染的視覺效果。藝術家將皴法與暈染的筆法交替使用，從而刻畫出的自然風光的時間感。「他的油畫由於紫、綠色的豐富、微妙而極富音韻感。他以類似鑲嵌的辦法把大小、長短不同的塊面『貼擺』到畫布上去。畫面的渾樸深厚有如中國金石的金鏗鏘作響。」（徐悲鴻紀念館《融匯中西博大精深——談徐悲鴻的藝術》，《徐悲鴻的藝術：五十年回顧》，泰星郵票錢幣私人有限公司（新加坡），1990 年，第 35 頁）構圖的疏密安排、畫面的深遠意境，無不流露出精深華妙的中國氣派及高雅的審美趣味。而朦朧的光影、細膩豐富的色彩處理格外和諧而靜謐，整個畫面賦予了一層浪漫主義、理想主義的色彩。徐悲鴻的藝術見解與實踐，以改良的方式取東西繪畫之長，開拓出一條獨特的、飽含時代與民族意義的東西繪畫融合之路，在中國的土壤中滋長、綻放。

徐悲鴻認為，「物之美者，或在其性，或在其象。至美者，必性與象皆美；象之美，可以觀察而得，性之美，以感覺而得，其道與德有時合而為一。」（《美的解剖》，《為人生而藝術——徐悲鴻自述》71 頁 文化藝術出版社 2014 年）

Fig.4-4 Xu Beihong, *The Himalayas*, 1940, Xu Beihong Museum, Beijing, China

圖 4-4. 徐悲鴻《喜馬拉雅山》1940 年作 中國北京 徐悲鴻紀念館

1940 年的中國，正直抗戰最艱難的時刻，為國家存亡，徐悲鴻四處奔走，他以藝術家的方式為國家貢獻著自己的微薄之力。遠在印度大吉嶺的徐悲鴻，此時遙望天邊巍峨的群山，在另一邊的祖國，才是藝術家心中的牽絆。《喜馬拉雅山全景》中，徐悲鴻凝結西方寫實主義繪畫技巧與中國山水之氣韻，借景抒情真摯流露，無疑展現著他對家國的思念、對和平的期盼。此時，真情與實景便是藝術家的「胸中丘壑」，他將現實風景與抽象山水相融於《喜馬拉雅山全景》中。天邊的雪山明亮而富有感染力，喻示著徐悲鴻「求真」的理想主義道路上堅卓的信念及信仰；在藝術的實踐之路上，在國家主義的求索之路上，孜孜不倦。



古法之佳者，守之；垂絕者，繼之；不佳者，改之；未足者，增之；西方畫之可采入者，融之。

- 1918 年 徐悲鴻於北京大學畫法研究會演講《中國畫改良之方法》

43

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

06.10.68

signed in Chinese; signed 'ZAO' (lower right); signed, measured and titled 'ZAO WOU-KI 95 x 105 6.oct.68.' (on the reverse)

oil on canvas

95 x 105 cm. (37 ³/₈ x 41 ³/₈ in.)

Painted in 1968

HK\$15,000,000 - 18,000,000

US\$2,000,000 - 2,300,000

PROVENANCE

Galerie de France, Paris, France

Galeria Diprove, Lisbon, Portugal

Private Collection, Portugal

Private Collection, Asia

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

EXHIBITED

Lisbon, Portugal, Galeria Diprove, Exposition personnelle Zao Wou-Ki, 1974

Kaohsiung, Taiwan, Kaohsiung Museum of Fine Arts, Zao Wou-Ki Retrospective, December 1995

LITERATURE

Galeria Diprove, Exposition personnelle Zao Wou-Ki (exh.cat.), 1974 (illustrated, unpagged).

Jean Leymarie, Zao Wou-Ki, documentation by Françoise Marquet, Editions Cercle d'Art, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1986 (illustrated in black & white, plate 403, p. 334).

Kaohsiung Museum of Fine Arts, Zao Wou-Ki Retrospective, Taiwan, December 1995 (illustrated, plate 48, p.156).

趙無極

06.10.68

油彩 畫布

1968年作

款識：無極ZAO (右下) ZAO WOU-KI 95 x 105 6.oct.68. (畫背)

來源

法國 巴黎 法蘭西畫廊

葡萄牙 里斯本 Galeria Diprove 畫廊

葡萄牙 私人收藏

亞洲 私人收藏

此作品已登記在趙無極基金會之文獻庫，並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)

展覽

1974年「趙無極個人展覽」Galeria Diprove 畫廊 里斯本 葡萄牙

1995年12月「趙無極回顧展」高雄市立美術館 高雄 台灣

文獻

1974年《趙無極個人展覽》Galeria Diprove 畫廊 里斯本 葡萄牙(圖版，無頁數)

1986年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克文獻研究Editions Cercle d'Art 巴黎 法國及 Ediciones Polígrafa 巴塞隆納 西班牙(黑白圖版，第403圖，第334頁)

1995年12月《趙無極回顧展》高雄市立美術館 高雄 台灣(圖版，第48圖，第156頁)



Fig.1
Guo Xi, *Early Spring*,
1072, Northern Song
dynasty, National Palace
Museum, Taipei, Taiwan
圖1
郭熙《早春圖》北宋 台灣
台北 國立故宮博物院藏





Lot 43

In the 1950s, Zao Wou-Ki traveled to the US, where he made the acquaintance of many talented members of the New York School and the Abstract Expressionist movement. Among them were Franze Kline, Conrad Marca-Relli, and Philip Guston, whose lively styles and gorgeous color opened a deep new vein of inspiration for his art. His abstract work, in a highly individual style that successfully reconciled varying elements, achieved new maturity in the 1960s as he embraced both the Abstract Expressionism of the West and the harmonious flows of energy of Eastern Daoism. The exceptional works he produced during this period raised his reputation considerably in Paris and brought numerous

invitations to show his work at overseas galleries and museums. Oxford art historian Michael Sullivan listed Zao Wou-Ki in his 1965 book *Great Art and Artists of the World*, affirming the artist's deep influence on developing trends in art. The 1960s were thus a period in which Zao Wou-Ki began to enjoy great success and a growing international reputation.

THE PHILOSOPHY OF YIN AND YANG, THE ARRANGEMENT OF POSITIVE AND NEGATIVE SPACES

06.10.68 (Lot 43) dates precisely from this thriving period of creativity. In it, Zao's graceful, finely executed juxtaposition of solid forms and negative space undoubtedly derives much from the handling of the ink medium he learned from traditional Song and Yuan Dynasty landscapes. His appealing ink-wash brushwork style echoes with the fine Chinese landscapes of the Northern Song literati painters (Fig. 1). The milky white space in the lower reaches of the canvas provides a great depth of poetic feeling, while above, broad horizontal strokes sweep across the canvas in deep, dark, serene tones. Ordered in such a way as to suggest Daoist notions of Yin and Yang and real versus void, they speak to us metaphorically of the mutually balancing, cyclical, and flowing energy of life within nature. With finely judged simplicity, the contrasting dark and light tones of the painting are mutually enhanced within the spare and austere atmosphere of the



Fig. 3
Zao Wou-ki, 21.10.63,
1963

圖 3
趙無極《21.10.63》
1963 年作

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Society (ARS), New
York / ProLitteris,
Zurich

painting. Filled with the tranquil and transparent feel of the ink medium, Zao Wou-Ki's 06.10.68 embodies the witty observation of Dong Qichang, Ming Dynasty painter and calligrapher: "First have an eye toward innocence of Nature, and secondly to the feeling in your brushwork; relative to those, pay no attention to the actual brush marks that result. Then you'll achieve something memorable!"

While areas of negative space occupy only a small proportion of Zao's composition, his ingenious introduction of those spaces into his large composition is crucial, providing needed areas of relaxation amid the fine and



dense brushwork. Since 1963, Zao had utilized light and composition to achieve a sense of intense struggle within the spaces of his canvases (Figs. 2 & 3). Here he essentially adopts the Northern Song division of vertical space into foreground, middle-ground, and background, along with a foreshortened perspective in the manner of Lin Fengmian, compressing the long vertical scroll into a square-like dimension (Fig. 4). This effectively directs the focus and compresses energy of the painting within

a relatively small range, yet produces visual depth. By the end of the '60s, Zao Wou-Ki well understood the rhythms of various forms and composition, and his ease in managing the space of his canvases can easily be seen in *06.10.68*.

ELEMENTS OF EAST AND WEST CONVERGE AND FUSE

The densely packed, finely striated lines in the upper portions of the canvas spread outward like fireworks in amber. The lively, cheerful speed of these tightly-knit bunches of lines is juxtaposed with deeper touches of brown that snake dragon-like throughout the work in Zao's free application of color. At the same time, Zao's palette knife urgently scrapes out rough, robust lines that recall works such as Franz Kline's 1957 *Untitled* (Fig. 5). By this point, the interchanges between Eastern and Western artists had enabled Zao to fully absorb the specific ethnic characteristics of different materials. Being acquainted with Eastern ink-wash techniques, he well understood the kind of magnificent, imposing energy that these short, incisive 'axe-cut' brushstrokes could add to the canvas; his confident addition of several brighter spots of pigment likewise adds a finishing touch, one that reveals how well he also understood Western color relationships and light and shadow. All of these elements meet, expand, and fuse within a mysterious, unreal, and abstract space, where they weave a symphony of visual effects ideally balanced between urgency and relaxation, and imbued with the life spirit of the artist. As noted by the well-known art critic Jia Fangzhou, "As the artist turned from his mysterious symbolic motifs and toward the representation of mysterious spaces, we could feel even more the gathering of a kind of Eastern spirit....Among the painterly effects he employs, not a single one is either representational or narrative in nature, and there is no trace of the figurative - yet his canvases still make you feel a thousand connections with traditional art, as if they were an extension of traditional Chinese landscape painting. This kind of artistic accomplishment, of course, could never emerge from the hand of any Western artist." Zao Wou-Ki here made known his cultural identity as a Chinese artist, even as his creative development began to cast a bright light on the international stage.

Fig. 2
Zao Wou-Ki,
20.01.67, 1967

圖 2
趙無極《20.01.67》
1967 年作

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Fig.4
Lin Feng-Mian,
Autumn Forest,
Christie's Hong Kong, 2 June 2015,
Lot 1379 Sold for
HK\$3,400,000

圖 4
林風眠《秋林》2015
年 6 月 2 日 佳士得香
港 編號 1379 成交價：
3,400,000 港元





趙無極在五十年代赴美廣結弗朗茨·克萊因，康拉德·馬爾卡雷利及菲利普·加斯頓等眾多紐約畫派及美國抽象表現主義的翹楚後，活潑的表達、絢麗的色彩深深地為他的創作注入養分。他的抽象創作於六十年代臻於完熟，融合西方的抽象表現主義與東方的道家氣韻流動，臻成獨樹一格而完融和諧的畫風。此時期的優秀作品不但令他在巴黎聲名大噪，亦為他帶來眾多海外畫廊、博物館展覽的邀約。牛津大學藝術史教授蘇立文於1965年將他的名字列入《世界偉大的藝術及藝術家》一書，肯定他對藝術發展的深刻影響。六十年代正是趙無極逐漸蜚聲國際、春風得意之時。

陰陽與虛實的哲思

《06.10.68》(Lot 43)正是此一創作盛期的作品，趙無極在畫面中俐落而雋逸的虛實相間，得力於他那傳統中國宋元山水的運墨及根基。此作的筆墨情趣有著北宋文人山水的絲絲影子(圖1)，下方的留白其韻無微，繚繞上方那大筆橫貫東西、幽遠而深邃的深色油彩，其佈局表現出道家哲思的陰陽與虛實，體現大自然中相生平衡、循環流轉的生命隱喻。簡約有致的深淺對比中帶有蕭疏淡雅、掩映互補的氛圍，充滿水墨美學中的寧靜通透，盡得明代書畫名家董其昌所言之妙趣：「先觀天真，次觀筆意，相對忘筆墨之跡，方為得趣。」

留白的比例雖然不多，卻為綿密的筆勢流動導引出喘息的空間，成為偌大構圖中的關鍵巧思。藝術家自1963年以來，一直利用構圖與光影，實現與畫布空間搏鬥的激情(圖2、圖3)。趙無極取北宋山水分為前中後景的四段神髓，採用類似於林風眠的「正前縮距透視法」，將抽象的焦距氣勢壓縮在較短的畫布上，產生視覺深度(圖4)。直至六十年末，趙無極對構圖的律動與深度早了然於胸，亦可從《06.10.68》見證這份駕馭畫布空間的從容。



中西藝術元素的聚散與融合

畫面上方細緻而密集的刮筆與排筆有如琥珀色的煙火綻放，有著緊湊、歡快的速度感，與深邃如遊龍的一抹深啡並置，是他對色彩的自由揮灑。亟用畫刀刮出粗獷硬朗的線條，相類於弗朗茨·克萊因在1957年的《無題》(圖5)。中西畫家之間的交流令趙無極得以充分吸收不同物料的民族性，其東方水墨根基使他深諳短促的、如斧劈皴的畫法能為畫面空間營造壯美的氣勢，幾筆自信而點睛的光亮油彩則顯露他對西方油畫中光影與色彩關係的掌握。它們在一種抽象、虛無而神秘的空間中交叉、舞動、開展與融合，織成徐疾有致的交響樂，展露趙無極的生命精神。如著名藝評家賈方舟所言：「當他從那些神秘符號轉向對神秘空間的再現時，我們愈加感到一種東方精神的凝聚。……從畫面效果看，沒有一處是描繪性的或陳述性的，沒有任何具象的蹤跡，但畫面卻總能讓人感到與傳統藝術有著千絲萬縷的聯繫，感到是中國傳統山水畫的一種延伸。這顯然是在西方藝術家的筆下不可能出現的一種藝術格局。」由此趙無極體現了身為一名華人藝術家的文化身分，在國際藝術舞台上激發出創造性的發展與光芒。

Fig.5
Franz Kline, *Untitled*,
1957, Christie's New
York, 14 November
2012, Lot 17, sold for
US\$ 40,402,500

圖5
弗朗茨·克萊因《無題》1957年作 2012年11月14日 佳士得紐約 編號17 成交價：40,402,500美元
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ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

23.05.62-07.01.71

signed in Chinese; signed 'ZAO' (lower right); signed and titled 'ZAO WOU-KI 23.5.62. 7-1.71.' (on the reverse)

oil on canvas

114 x 162 cm. (44 7/8 x 63 3/4 in.)

Painted in 1962-1971

HK\$15,000,000 - 20,000,000

US\$2,000,000 - 2,600,000

PROVENANCE

Private Collection, France (acquired directly from the artist in 1972)

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

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Paris, France, Galerie du Jeu de Paume, Zao Wou-Ki, October - December 2003

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Yves Bonnefoy & Gerard de Cortanze, Zao Wou-Ki, *La Difference/Enrico Navarra*, Paris, France, 1998 (illustrated, p. 144).

Galerie nationale du Jeu de Paume, Zao Wou-Ki (exh. cat.), Paris, France, 2003 (illustrated, p. 101).

Now I, a boat lost in the hair of bays,
Hurled by the hurricane through bird-less ether,
I, whose carcass, sodden with salt-sea water,
No Monitor or Hanseatic vessel could recover

(Extract of Arthur Rimbaud, *Drunken Boat*, 1871)

趙無極

23.05.62-07.01.71

油彩 畫布

1962 - 1971年作

款識：無極ZAO (右下)：ZAO WOU-KI 23.5.62. 7-1.71. (畫背)

來源

法國私人收藏（現藏家於1972年直接購自藝術家）

此作品已登記在趙無極基金會之文獻庫，並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》（資料由趙無極基金會提供）

展覽

1962年 庫滋畫廊 紐約 美國

2003年10月 - 12月「趙無極」國立網球場現代美術館 巴黎 法國

文獻

1986年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克文獻研究Editions Cercle d'Art 巴黎 法國及Ediciones Polígrafa 巴塞隆納 西班牙（圖版，第171圖，第222頁）

1998年《趙無極》Yves Bonnefoy & Gérard de Cortanze著 *La Difference/Enrico Navarra* 巴黎 法國（圖版，第144頁）

2003年《趙無極》國立網球場現代美術館 巴黎 法國（圖版，第101頁）



J. M. W. Turner, *Snow Storm, Hannibal and His Army Crossing the Alps*, 1812, Tate Britain, London, UK

威廉·透納《暴風雪：漢尼拔率領大軍跨越阿爾卑斯山》
1812年作 英國 倫敦 泰特不列顛美術館



Showing a high horizon with a predominance of midnight blue and soft ivory 23.05.62-07.01.71 (Lot 44) alludes to a raging sea lit by a full moon. Manipulating the oil paint with different types of solvent Zao overlays diluted pigments to render thickness, transparencies and opacities in the characteristic manner of the artist. The unusual length of the canvas further emphasizes the horizontality of the composition like a tormented seascape. With its double date of execution 23.05.62-07.01.71 encompasses at once the creativity of two decades in one unique complex construction and, like a handful of rare paintings in Zao's entire oeuvre, testifies of an unusual practice of re-work in a short period secluded between 1969 and 1972. To the 1960s one attributes the central composition of frantic brown and white brushstrokes intertwined in a knotted vortex contrasting with an apparently calm dark-blue tint areas and whites in the lower part. First exhibited at the Samuel Kootz gallery in one of Zao's solo shows in the 1960s under its first version the painting crossed the Atlantic sea back to the artist's studio in Paris, where one easily images Zao Wou-Ki examining his creation then picking up a brush and ardently painting over the composition to alter the first impression of the 1960s version. The 1971's intervention consists of inkwash-like beige large brushstrokes bringing a vehement movement to an originally almost static composition. The translucent quality of the paint directly refers to the ink practice that Zao started at the same period. Facing the disarray of May's sickness Zao purposely unbalanced the composition to mirror his inner torment, the painting maturing along with Zao's own life experience. The literature about Zao Wou-Ki often cites the magnificence of the sea as an inspiration and the perfect vector of abstract expression. In Western visual art and poetry the theme is an inexhaustible source of creation, which thrived in the Romantic period, when the painter was exploring nature as a reflection of his psyche. One of the most famous poems by French 19th Century writer Arthur Rimbaud, *Drunken Boat* relates the agony of a sailor on a slowly sinking boat in a lost sea. 23.05.62-07.01.71 naturally appears as the visualization of the poem. Zao illustrated a special edition of the *Illuminations* by Arthur Rimbaud in 1966 with eight harrowing abstract compositions in aquatint. Furthermore in the catalogue of the

Paris Jeu de Paume major French retrospective in 2003, where 23.05.62-07.01.71 was exhibited, Pierre Schneider compares the painter and the poet: "The coincidence of Rimbaud's poetry and Zao Wou-Ki paintings owes nothing to chance. When the lowest part comes up- what it does when a great shock (historic, natural or personal) reminds us of the human disproportion – it is preferably in the form of the sea." Chinese in its mastery of texture diversity and technique, French with its reference and influence, 23.05.62-07.01.71 is a quintessential artwork of Zao Wou-Ki, showcasing a perfect amalgamation of elements from Western arts and literary culture and traditional Chinese calligraphy and painting.



Fu Baoshia, *Admiring the Waterfall*, 1965 Christie's Hong Kong 2 June 2015, Lot 1228, sold for HK\$ 7,840,000

傅抱石《觀瀑圖》1965年作 佳士得香港 2015年6月2日 編號1228 成交價：7,840,000 港元

我是失蹤的船，纏在大海的青絲裡，
還是被風卷上飛鳥達不到的太虛？
不論鐵甲艦或漢薩同盟的帆船，
休想把我海水灌醉的骨架釣起。

（摘自亞瑟·蘭波，《醉舟》，
1871年）



《23.05.62-07.01.71》(Lot 44) 視平線高揚，以午夜藍和淡雅的乳白色為主，猶如圓月下的洶湧潮水。趙無極運用不同溶媒稀釋油彩顏料，以實現他心目中所想的特定厚度和透明度。此作尺寸宏大，格外突顯橫向的構圖，渾然便是翻騰滾滾的汪洋。題目《23.05.62-07.01.71》透露了作品的兩個創作日期，把其十年來的創作神髓凝聚在同一畫面。趙無極於1969年至1972年期間曾罕有地在自己的舊作品上再次創作，造就了為數甚少的一系列獨特畫作，此作乃其中之一。畫幅中央的棕色和白色筆觸狂亂亢奮，像是一個無緒漩渦，與上方沉靜的深藍色和下方的白色產生對比，這些都是其1960年代所畫，畫作當時在趙無極於庫茲畫廊的一次個展中首次公開展出。後來作品被運回畫家位於巴黎的畫室，

ZAO WOU-KI, *Illuminations*, eight etchings with aquatint in book edition prints, 1967, Christie's Hong Kong, 25 May 2009, Lot 974

趙無極
《Illuminations》
蝕刻 版畫（共八件）
1967年作 佳士得香港
2009年5月25日
編號 974

不難想象趙無極面對自己的作品，提起畫筆，殷切地加上新筆觸，對其1960年代創造的畫面作出調整。這次1971年的改動包括了表面渲染般的米色寬大筆觸，為原本靜止的畫面帶來一股強烈的動感。半透明的顏料微妙呼應趙無極當時正研習的水墨藝術。趙無極當時面對妻子陳美琴重病所帶來的打擊，刻意在畫面上製造不平衡、不安定的效果，反映他自己內心的掙扎，也讓畫作隨著自己的經歷而更加成熟。許多學者都曾指出大海帶給趙無極的啟發，這也是引導他走向抽象表現藝術的橋樑。縱觀西方美術與詩詞，大海是一個無窮無盡的靈感源泉，在浪漫主義時期尤其如是，畫家極力在大自然中尋找題材，表達自己的內心世界。

19世紀法國著名詩人亞瑟·蘭波的詩作《醉舟》寫出漫漫大海上，身處沉沒船隻上船員的痛苦掙扎，《23.05.62-07.01.71》帶來的氛圍便似與此詩無異。趙無極曾於1966年為亞瑟·蘭波詩集《靈光集》繪插圖特別版，共八幅抽象構圖蝕刻細點版畫，當中溢滿悲痛。2003年，巴黎國立網球場美術館舉辦了一場大型趙無極回顧展，《23.05.62-07.01.71》亦有參展。皮耶·施內德在展覽圖錄中談及蘭波和趙無極的關係：「蘭波的詩詞與趙無極的繪畫之間的玄妙聯繫絕非巧合。當最低處湧了上來，還是寧可像大海一樣，就像劇烈的震撼（歷史、自然或人為），提醒我們人類的失衡。」《23.05.62-07.01.71》具有中國藝術的技法和紋理變化，亦涉及法國文化影響，完美結合西方藝文與中國書法和繪畫傳統，屬趙無極的典範傑作。

Caspar David Friedrich, *Le Voyageur contemplant une mer de nuages*, 1817-1818, Kunsthalle de Hambourg, Germany
卡斯巴·大衛·佛烈德利赫《霧海上的旅人》
1817-1818年作 德國漢堡美術館藏

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ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

May-September 1992

signed in Chinese; signed 'ZAO' (lower right);
signed, titled, dated and inscribed 'ZAO WOU-KI
Mai-Sept. 1992 260 x 200 cm.' (on the reverse)

oil on canvas

260 x 200cm. (102 ³/₈ x 78 ³/₄ in.)

Painted in 1992

HK\$16,000,000 - 26,000,000

US\$2,100,000 - 3,400,000

趙無極

1992年5月 - 9月

油彩 畫布

1992年作

款識：無極ZAO (右下) ZAO WOU-Ki Mai-Sept.

1992 260 x 200cm. (畫背)



Photo of Zao Wou-Ki with lot 45 taken in the artist studio in the Paris countryside (Egry, France).

趙無極與 Lot 45 攝於巴黎近郊埃格里鎮的畫室

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PROVENANCE

Galerie Jan Krugier, Geneva, Switzerland

Private Collection, Switzerland

Anon. sale; Sotheby's Hong Kong, 9 October
2006, Lot 1615

Private Collection, Asia

This work is referenced in the archive of the
Foundation Zao Wou-Ki and will be included
in the artist's forthcoming catalogue raisonné
prepared by Françoise Marquet and Yann
Hendgen (Information provided by Foundation
Zao Wou-Ki).

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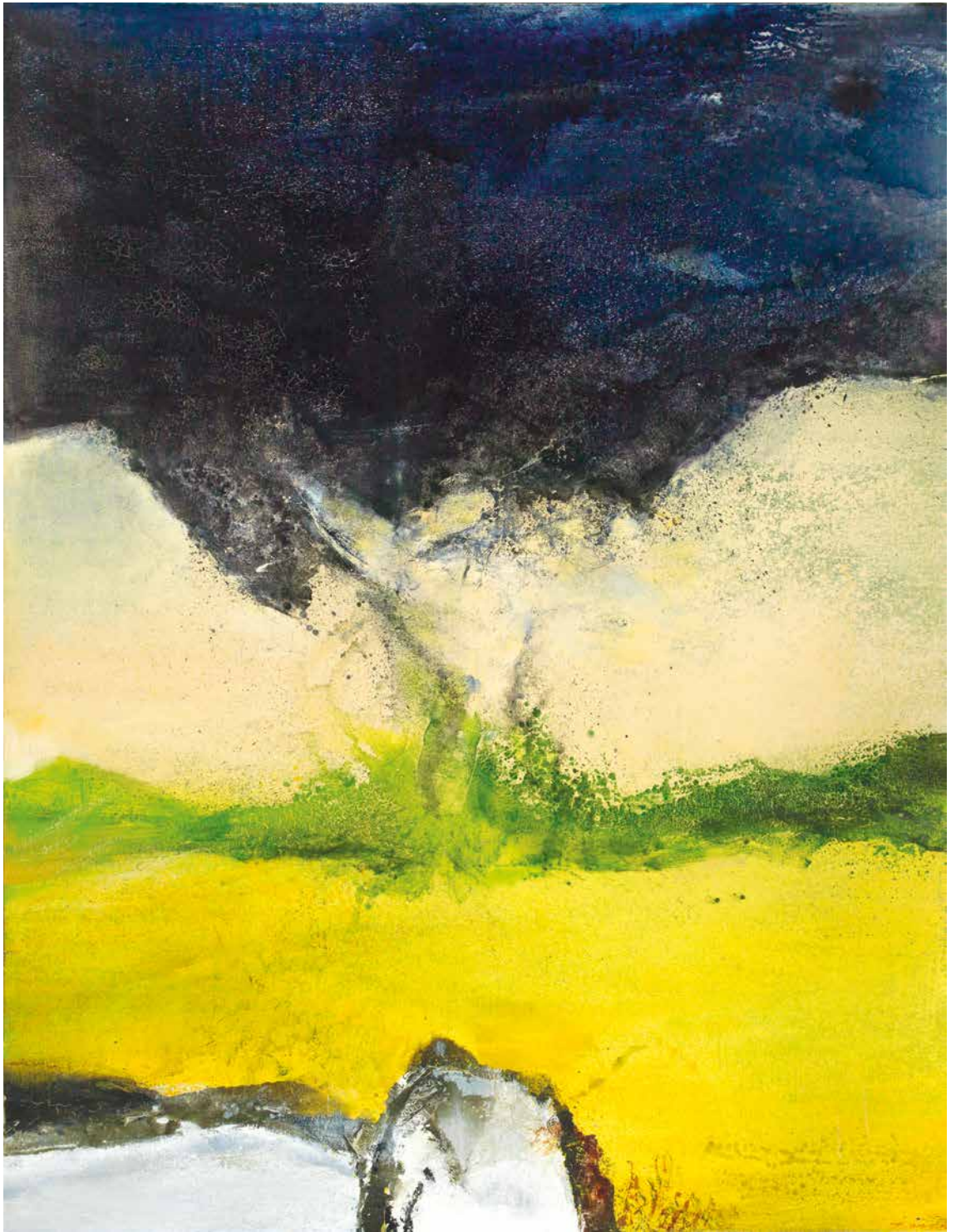
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Yves Bonnefoy & Gérard de Cortanze, Zao Wou-Ki, La Difference/Enrico Navarra, Paris, France, 1998 (illustrated, p. 263)

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瑞士 日內瓦 Jan Krugier 畫廊

瑞士 私人收藏

2006年10月9日 蘇富比香港 編號1615

亞洲 私人收藏

此作品已登記在趙無極基金會之文獻庫，並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》（資料由趙無極基金會提供）

展覽

1994年「趙無極四十年繪畫展1954-1994」墨西哥當代藝術文化中心 墨西哥城 墨西哥

1995年「趙無極回顧展」高雄市立美術館 高雄 台灣

1996年「無極意象：趙無極回顧展」香港美術館 香港

1998年「趙無極回顧展」精美藝術博物館 昂傑 法國
1935-1998, 1998-1999年「趙無極繪畫六十年回顧 1935-1998」

上海博物館 上海 中國; 中國美術館 北京 中國; 廣東美術館 廣東 中國

2001年「趙無極」巴倫西亞研究所 胡利奧岡薩雷斯中心 巴倫西亞 西班牙



Lot 45

2003年「趙無極」國立網球場現代美術館 巴黎 法國

出版

1993年《趙無極回顧展》台北市立美術館 台北 台灣 (圖版, 封面, 第92頁)

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I paint my life but also want to paint an invisible space, a dream space, a place that makes people feel peaceful, even though it is using a form full of contradicted and volatile force.

- Zao Wou-Ki

Zao Wou-Ki's style of painting gradually took on a lighter and more airy atmosphere in the late 1970s, and the transition was partly because he began practicing Chinese ink-wash painting again, with the change also revealing the maturity and confidence of the artist's inner world. The paintings he created during this era differ from the intense and thick overlapping oil and intricate brushstrokes executed with powerful vigour observed in his artworks from the 50s and 60s. Zao began focusing on techniques such as pigment mixing, colour application and coordination, taking into consideration how to use oil to create ink-like effects such as washes, splatters, spreading, and permeation. During the mid-1980s (Fig.1), he began to show an increasing preference for simple, pure colour scheme, focusing on achieving a pure and flowy ethereality with colour. *May-September 1992* (Lot 45) is a quintessentially iconic painting from Zao's later oeuvre, which showcases a strong sense of this ink-wash atmosphere.



Fig. 2
Zao Wou-Ki,
02.02.86, *Hommage
a Henri Matisse I*,
1986

圖 2
趙無極《向馬蒂斯致敬
I》1986年作

From 1986 to 1993, Zao painted two works as homage to Henri Matisse (Fig. 1, 2). He said, "After seeing *Porte-fenetre à Collioures* by Matisse, I tried to combine man and nature in one. A metaphorical window opens a path from pure colour to infinity." The colour structure of *May-September 1992* can be broadly divided into five layers: At the top of the painting is a large and dense area in the colour of midnight blue with amass-ink effects, and it is followed by a blend of pale pastel blue and light taupe, resulting in a sense of space that is bright and vast. A vibrant emerald green is the subsequent colour used, and then a bright and opaque yellow with splashes of green comes after. At the bottom left corner is a bright block of white with ink black outlines and speckles of light blue and maroon. A dynamically contrasting and also fluid structure is formed by the variations resulted from the colours bleeding and blending into each other, with richly textural and intricate effects created with layers of colour washes and dot-shaped splashes. This is done spontaneously and effortlessly; the elusive changes seemingly coming directly from sources of light and the colours.



With the formation of a delicate natural imagery, Zao gave *May-September 1992* a sense of cohesiveness amidst multiple colours. At the same time, there also exists a relationship between the layers of colours, as they interconnect and form dialectical interactions with each other, challenging the viewer's perceptions. As the background colours permeate through,

Fig. 3
Zao Wou-Ki,
21.05.93, *Hommage
a Henri Matisse II*,
1993

圖 3
趙無極《向馬蒂斯致敬
II》1993年作

Zao Wou-Ki © 2016
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ProLitteris, Zurich

Fig. 4
Xia Gui, *Pure and Remote View of Streams and Mountains* (detail), Southern Song dynasty, National Palace Museum, Taipei, Taiwan

圖 4
夏珪《溪山清遠圖》(局部)南宋台灣台北國立故宮博物院



the changing hues do not dictate the layers' progression or retraction, and although each plane is juxtaposed next to each other and defined by distinct borders, the delicate transition between each layer of colour also further hints at the unknown space in the painting's vastness, its depth, and the possibilities it holds for retransformation, resulting in the opening of a poetic space. *May-September 1992* subtly conveys feelings of "sunshine after the rain", projecting an ethereal, pristine mistiness that is reminiscent of the atmospheres described in the following ancient Chinese poems: "Dark clouds hovering over the land, with white waves glistening on the field" or "Freshly washed by rain the rolling plain, no mist or dust as far as the eye can see", evoking emotions of expansiveness and brightness. The composition, with vividly portrayed foreground, mid-ground, and background, resembles the style of Chinese landscape painting, and this is especially apparent with the light-coloured plane at the bottom which bears a resemblance to a white boulder that has been washed clean by the rain (Fig.4). At the same time, this spatial structure is conceived simply with an abstract relationship between colours. French Poet René Char wrote the following words to express his appreciation for Zao's artworks, which also aptly illustrate this point, "[his paintings are] ethereal and down-to-earth and the same time. Looking at the roiling sceneries set before us, we see a sea of infinite possibilities constantly generating new

meaning. It is like looking at a vibrant landscape at dusk, at the precise moment when the last rays of sunshine, faint and fleeting, pierce our perception with the most poignant sense of beauty."

Beyond Zao's notable style that unfolded amidst the influx of Western abstractionism, his achievement in art was made more exceptional due to his profound insights and innovative interpretations of Chinese landscape aesthetics. He left behind a prolific and extraordinary oeuvre from his six-decade long art career, validating the artist's resolve and unremitting pursuit of art, and also brings to light how this challenging exploratory journey of fusing together Chinese and Western aesthetics had ultimately guided Zao to return to his inner state of mind, his origin to seek for a sense of completeness, with this origin encompassing both culture and nature. It embodies hundreds of years of Chinese tradition with art, and it also transcends time, while perpetually pointing to the moment's most authentic experience. It is because of this simple beauty that *May-September 1992* is so strikingly touching.

Fig. 1
Zao Wou-Ki,
21.09.87, 1987

圖 1
趙無極《21.09.87》
1987 年作

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「我畫我的生活，但也想畫一個眼睛看不見的空間、一個夢的空間，一個使人永遠感覺和諧的所在，即使用的是充滿矛盾力量的不安的形式。」

- 趙無極

1970年代後期，趙無極的繪畫風格逐漸轉向輕盈，一方面與他重拾水墨有關，另一方面亦透露出他內在的成熟與信心，作品中不復見50到60年代間那濃烈厚重堆疊的油彩與力道強勁的細密筆觸，而是在顏料混合、著色技巧、色彩搭配等方法著手，思考如何讓油彩能像水墨般製造出渲染、揮灑、綿延、滲透的效果，到了1980年代中期（圖1），更傾向使用單純色系，專注於追求色彩的純淨和流動的輕靈感，《1992年5月-9月》（Lot 45）極具代表性地呈現出這種水墨氛圍強烈的晚期作品特質。

1986年到1993年間，趙無極曾以兩幅作品向馬蒂斯致敬（圖2、圖3）。他說：「我嘗試將天地合一，是受到馬蒂斯的作品《窗》，這個暗示性開口的啟發，這是單純以色彩走向無限的途徑。」《1992年5月-9月》畫面中的色彩結構可大致分為五個層次：最上方是大片濃鬱帶有積墨感的午夜藍，接著粉藍與淺藕色的融合，拓出明亮開闊的空間感，次而是帶有躍動氣息的鮮豔翠綠，飽滿而染上綠色潑彩的亮黃色，左下方則以墨黑勾勒明亮的白色塊面，綴以淺藍與赭紅。整體藉由色彩之間彼此滲入所產生的變化，創造出對比強烈而同時具有流動感的結構，同時以層層渲染、點狀潑灑製造出豐富的肌理與綿密的效果，且毫無造作痕跡而渾然天成，彷彿是光線與色彩本身的幻變。

趙無極以細膩的自然意象在《1992年5月-9月》的多重色彩之間賦予一種整體性，同時，這些色彩層次又存在著彼此交織且互相辯證的關係，挑戰著觀者的感知。隨著背景顏色的透出，彩度的變化不完全主導了層次的前進或後退，塊面之間雖相互映襯、界線分明，但色層之間的細膩轉折，卻進一步暗示著畫面未知空間的廣闊深遠與重塑的可能性，因此構成了一種詩意的空間。《1992年5月-9月》隱約地傳達出一種雨後天晴的意象，清幽潔淨而富於氤氳水氣，彷彿古詩所寫的「烏雲覆地陰陰合，白浪侵田灑灑平」或是「新晴原野曠，極目無氛垢」，予人開闊而明亮的感受。畫中如中國山水畫般的近景、中景、遠景呼之欲出，最下方的淺色塊面，宛若被雨洗得透亮的「白石」，更凸顯出這種構圖（圖4），但同時這種空間結構又僅僅來自於抽象的色彩關係，因此法國詩人夏爾（René Char）稱讚他的作品是「既空靈又根植於大地，構成畫作的成分不斷蘊生出新意，向晚在一片繽紛中畫出一道稍縱即逝的夕陽。」可謂十分貼切。

趙無極的藝術成就不僅在於他個人於西方抽象表現主義浪潮中展開的獨特風格，更在於他對中國山水美學的深刻洞見與創造性詮釋；他長達60年的創作生涯留下了豐碩的精彩作品，見證著一個堅定不懈、不斷追求超越的藝術生命，更體現了中西美學融合的這條艱難的探索之路，最終如何地引領一名藝術家回歸內在本源，而尋得圓滿。這個本源，既是文化的亦是自然的；既是存在了數百年的中國藝術傳統，亦是超越時代的，永遠指向當下最真實的體驗。《1992年5月-9月》正是因這種單純的美而特別動人心弦。



Zao Wou-Ki,
03.08.89, 1989

趙無極《03.08.89》
1989年作

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46

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

No. 282

signed in Chinese; signed and dated 'CHU TEH-CHUN 68' (lower right); signed in Chinese; signed and dated 'CHU TEH-CHUN 1968' (on the reverse)

oil on canvas

96.5 x 129.5 cm. (38 x 51 in.)

Painted in 1968

HK\$9,000,000 - 12,000,000

US\$1,200,000 - 1,600,000

PROVENANCE

Former Collection of Chu Teh-Chun

Private Collection, New York, USA

Private Collection, USA

Anon. Sale; Christie's Hong Kong, 27 November 2011, Lot 1120

Private Collection, Asia (acquired from the above sale by the present owner)

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

第 282 號

油彩 畫布

1968年作

款識：朱德群 CHU TEH-CHUN 68（右下）
CHU TEH-CHUN 朱德群 1968（畫背）

來源

前朱德群收藏

美國 紐約 私人收藏

美國 私人收藏

2011年11月27日 佳士得香港 編號1120

亞洲 私人收藏（現藏者購自上述拍賣）

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》

The traditional Chinese five-colour system considers black, red, blue, white, and yellow as primary colours, with yellow considered to be the most beautiful colour and regarded as the central colour representing the earth and also zhongyuan - the cradle of Chinese civilization. This particular painting is the only one out of Chu Teh-Chun's oeuvre to use the yellow colour scheme, making it an exceptionally unique artwork.

Created in 1968, No. 282 (Lot 46) is predominantly painted with opaque, vibrant yellows and dotted with vivid and overlapping oranges, red brown, and greens.



Fig. 1 Rembrandt van Rijn, *Landscape with a castle*, 1640-1650, Musée du Louvre, Paris, France.

圖 1 林布蘭《有城堡的風景》1640-1650 年作 法國 巴黎 羅浮宮藏





Lot 46

way of colour application is also observed in Rembrandt's landscape paintings (Fig.1). Mountain ranges in washes of bright orange are depicted at the top portion of the painting, with lightly floating clouds and a few swatches of green. The scenery seems to resemble the season of autumn described by prominent politician and literary figure Fan Zhong-Yan of the Northern Song dynasty in the following verses: "White clouds pale the blue sky. Yellow leaves fill the grounds high. Waves on waves of autumn colours flow. Tethering green mists aglow. On shiny hills sun rays vividly spray. In the horizon water and sky a single display. Whither are you my unfeeling lover, beyond the setting sun hover." The left section of the painting is infused with impressions of rippling water and is reminiscent of the leisureliness expressed in *Awakening from Sleep in a Fishing Boat* by Emperor Gaozong of Song and its dreamy lakeside view set in Hangzhou (Fig. 2).

Although not a direct rendition of a landscape, *No. 282*, nevertheless, projects a deep poetic quality, with rich imageries of nature formed by each stroke, with the artist's inner emotions expressed. This painting is a quintessential example of bringing together elements of poetry, calligraphy, and painting in an abstract interpretation. Chu once stated that, "Although I practice Western painting, the essence of my art is completely derived from traditional Chinese paintings. As long as I stay adamant with this approach, I would be able to enter into a world of total abstraction without any hindrance. I prefer classic Chinese poetry, and there is a close tie between poetry and painting. Master Chinese landscape painter during the Northern Song dynasty, Guo Xi, stated that, 'Poetry is painting without form, painting

White is also used to create areas amidst the rich hues to allow for space to breathe and flow. The audience's line of sight is guided from top to bottom, with glimmering effects created with light that seems to gather at the foreground, resulting in feelings of expansiveness. The texture of the land is depicted with the copious use of the colour yellow, with a warm impression of the sun also conveyed at the same time. Shifting light and shadow are showcased with browns and reds applied in the middle of the composition, also giving the painting a solid and substantial appeal. This ingenious

An Exceedingly Rare Yellow-Enamelled Dish, Xuande period, Qing dynasty, Christie's Hong Kong, May 28, 2014, Lot 3418, Sold for HK\$ 3,400,000.

明宣德 黃釉小盤 雙圈六字楷書款 佳士得香港 2014 年 5 月 28 日 編號 3418 成交價：3,400,000 港元



is poetry with form.’ The same notion was also referenced in the following theme from Song Dynasty Painting Academy’s painting examinations on poetic themes, ‘Returning from galloping over fallen blossoms, the horse’s hoofs are fragrant.’ With poetry and musicality incorporated in my abstract paintings, the substances and spirits of Chinese art are then embodied in my artworks.”

Upon closer investigation, it is observed that the musicality in Chu’s paintings is actually derived from his persistent practice of calligraphy. The rhythm with the way the brush moves in Chinese calligraphy is not simply dictated by movements taking place in a given space; it also encompasses variations of strength and speed, which is similar to music. An overall harmony is focused on, reflecting the Chinese view of the universe.

Chu has reinterpreted the musicality embodied by lines through incorporating calligraphy’s strength and rhythm in his abstract oil paintings. *No. 282* is an exciting artwork that showcases the artist’s diverse usage of brushes of different sizes, with vibrant and fluid colours mingling and seemingly dancing together. The two-dimensional canvas appears to have been transformed into a symphonic poem of bright and energetic emotions, with movements amidst stillness and grandeur embraced with elegance.

As stated in a critique by Wu Guan-Zhong, “The key element in Chu Teh-Chun’s paintings is ‘movement’, with each painting comprised of harmonious movements. The rhythm of the movements he has created is also integrated with balanced colour schemes, seemingly inviting people to witness a wild dance behind a crystal without a trace of noise heard, with vigorous strength fused with the beauty of serenity.” An alternative release of calligraphy’s dynamism is also observed in Wu’s art, with the expressions seemingly impromptu and spontaneous (Fig. 3). A meticulously constructed profound spatial quality is present in Chu’s *No. 282* with the use of dots, lines, and planes. The sense of movement projected by the painting comes from the calligraphy-like impressionistic ink strokes and lines, and also the interweaving connections with opaque and transparent, intense and loose speckles of colour. This internal dynamic structure created with dots is not only critical in breaking the two-dimensionality with abstraction through the use of multiple-viewpoints; it also transcended beyond visual expression, awakening the audience’s perceptual experience connected to space, with the space in the painting shifting along with the duration of time that it is being seen. The painting’s rich colours and structure have resulted in an innovative way of interpreting ink painting, proving that Chu has completely mastered the essence of Chinese landscape aesthetics, with a brand new chapter unfolded by the artist.



Chu Teh-Chun,
watercolour sketch
of *Composition No.
282*

朱德群《構圖
No. 282》水彩手稿

Credit: Thin Chang
Corporation





在中國傳統的五色體系中，以黑、赤、青、白、黃為正色，黃色為中心色，象徵大地，也象徵中原，亦被認為是最美的顏色。在朱德群所有作品中，整體以黃色調呈現的僅此一件，極具特殊性。

Fig. 3
Wu Guanzhong, *Ghosts of Pine Trees*, Christie's Hong Kong, November 25-26, 2013, Lot 1485, Sold for HK\$ 6,640,000.

圖 3
吳冠中《松魂》佳士得香港 2013 年 11 月 25-26 日 編號 1485 成交價： 6,640,000 港元

《第 282 號》(Lot 46) 作於 1968 年，以濃郁明亮的黃色為

主要色調，並疊綴以艷麗的橙黃、棕紅與翠綠；些許白彩則讓豐富的色彩有了呼吸流淌的空間，由上而下帶領觀者視線，並營造出光線似往近景灑落的燦亮感，顯得開闊。大量使用的黃色不僅傳達出土地質感，同時也帶有溫暖的陽光印象。畫面中央的棕紅不僅帶來光線明暗變化的效果，更給予畫面一種堅實渾厚感，這種巧妙的色彩運用可見於林布蘭的風景作品（圖 1）。在畫面上方，遠景山巒般的曲線染上了亮橙色，薄薄雲霧，幾抹蒼翠，彷彿北宋名臣范仲淹筆下的秋景「碧雲天，黃葉地。秋色連波，波上寒煙翠。山映斜陽天接水；芳草無情，更在斜陽外。」而畫面左側那水波蕩漾的氛圍，又令人想起宋高宗《篷窗睡起》那一份閒逸，以及杭州那如夢境般動人的湖光山色（圖 2）。

《第 282 號》雖非直接地描摹景物，卻能令觀者感受其中蘊藏深厚的詩意，一筆一劃不僅富含自然意象，更是藝術家心中情感的流露，將詩書畫匯聚於抽象演繹之中。朱德群曾自述「我雖然是畫西畫，但我畫中的內涵和精神完全從中國的傳統繪畫中來，只要我堅持這樣走下去，完全可以進入抽象的世界，這裡一點阻礙都沒有。我比較喜歡中國古代的詩詞，詩和畫之間密不可分，正如郭熙所說『詩是無形畫，畫是有形詩』，又如宋朝畫院的考試題『踏花歸去馬蹄香』。抽象畫裡是有詩詞和音樂性，我的畫中正是擁有了這種中國藝術中的內涵和精神。」

進一步地探究，朱德群畫中的音樂性實則來自他堅持不懈的書法實踐。中國書法中運筆的律動與節奏，不僅是在空間之中的推移流動，而是如同音樂一般具有力度與速度的變化，講究整體的和諧，反映出中國人的宇宙觀。朱德群在抽象畫之中重新詮釋了線條潛在的音樂性，並將書法的筆勢與韻律注入了油彩之中。《第 282 號》精彩呈現了他大筆與小筆兼用的多變筆法，繽紛色彩在暢動之間交融、婆娑起舞，使畫布的平面結構蛻變為一首明快爽朗的交響詩，靜中有動，優美中有壯闊。

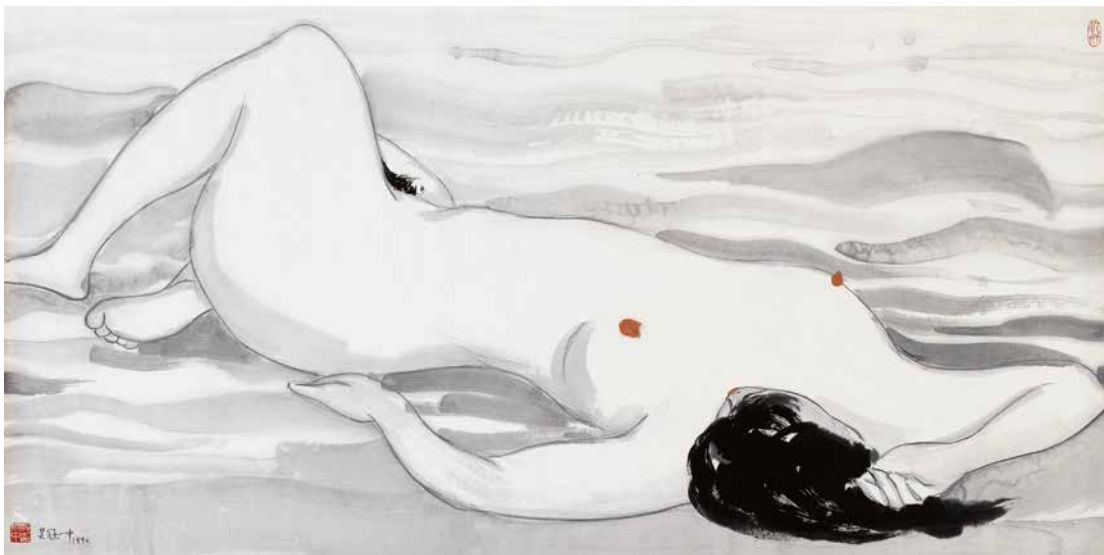
Fig. 2
Emperor Gaozong of Song, detail of *Awakening from Sleep in a Fishing Boat*, Song dynasty, National Palace Museum, Taipei, Taiwan

圖 2
宋高宗《篷窗睡起》宋代 台灣 台北 國立故宮博物院

吳冠中評論「朱德群畫面的主要構成因素是『動』，每幅畫都是一部運動的和聲，作者將他運動的節奏之美統一在和諧的色調之中，讓人隔著水晶看狂舞而聽不到一點噪音，粗獷的力融於寧靜的美。」而在吳冠中的作品中，也可見書法動能的另一種釋放，近乎即興地揮灑（圖 3）。在點、線、面的運用上，朱德群的《第 282 號》則是呈現出精心構築而深遠的空間感。畫面中的動感除了來自於帶有書法色彩的寫意筆墨線條，也建立於濃淡疏密兼有的色點與色點之間的聚散關係，這種由點所形成的內部張力結構，不僅以多視點突破抽象平面的關鍵，更超越了視覺表現，喚起觀者對空間的感知經驗，而畫中的空間亦隨著觀看的时间而變化。此作以豐富色彩與形式結構為筆墨節奏做出了創新的詮釋，正是在這個面向上，證明了朱德群他已完全掌握中國山水的美學神髓，並為之開啟了嶄新的一頁。



◀ Lot 46 Detail 局部



47

WU GUANZHONG

(CHINESE, 1919-2010)

The Sea (Figure)

signed in Chinese; dated 1990 (lower left)

ink and colour on paper

70 x 140 cm. (27 1/2 x 55 in.)

Painted in 1990

two seals of the artist

HK\$3,000,000 - 5,000,000

US\$390,000 - 650,000

PROVENANCE

Private Collection

LITERATURE

L'Atelier Production Pte Ltd., *Nudes in the Twilight: Wu Guanzhong*, Singapore, 1992 (illustrated, pp.116 - 117)

Shanghai Pictorial Publishing House, *Splendid Facets into Sky - The World of Wu Guanzhong*, Shanghai, China, 2005 (illustrated, pp. 90-91)

Hunan Fine Arts Publishing House, *The Complete Works of Wu Guanzhong Vol. VI*, China, 2007 (illustrated, p.346)

吳冠中

海（人體）

水墨 設色 紙本

1990年作

款識：吳冠中 1990 (左下)

鈐印：吳冠中印 (左下)；九十年代 (右上)

來源

私人收藏

文獻

1992年《夕照看人體 - 吳冠中》藝達作坊新加坡 第31頁 (圖版, 第116-117頁)

2005年《彩面朝天：吳冠中的世界》上海畫報出版社 上海 中國 (圖版, 第90-91頁)

2007年《吳冠中全集》第六卷 湖南美術出版社 中國 (圖版, 第346頁)

A human form in the setting sun
Whoever sees this, just watch this old man dance again

For more than a decade, after entering the Hangzhou Academy of Arts in 1936 and continuing through his study of modern Western oil painting at the National School of Fine Arts in Paris from 1947 to 1950, Wu Guanzhong focused primarily on the genre of the nude, delving into his work and searching for his own artistic path (Wu Guanzhong, *The Human Form in the Sunset*).

After his return to China in 1950, Wu Guanzhong fervently hoped to create a path for a new kind of modern, nationalistic art—to develop Chinese painting through the use of modern, Western aesthetic ideas. This, however, was completely at odds with the prevailing official policy of 'art that serves political needs.' Following several waves of political criticism in China, Wu's attitude toward art became a public target and he was subjected to criticism and persecution. Unwilling to abandon his ideals or his creative work, he instead turned in another direction. For over 40 years, he gave up painting nudes and turned to landscape painting as his chief subject, until the end of the Cultural Revolution ushered in a new springtime for creative work. And all the nudes he had previously done—in oils, as drawings or sketches, and even photographs of such works—were all destroyed in the havoc of the Cultural Revolution, a fact that often caused Wu Guanzhong to sigh with regret.

In the summer of 1990, when Wu Guanzhong was already in his 70s, he decided to once again explore the genre of the nude, to 'learn new things through review of the old.' Thus in 1992 he held a solo show, *The Human Form in the Sunset*, at the Singapore Museum, at which time he published his only catalog of nudes. Wu's unusual artistic achievements during this period hold great value for the study of his art. Employing both oil and ink as mediums, he revisited the nude genre, exploring his own original concept of 'recognizing and understanding the beauty of things, and analysing and mastering the forms that constitute such beauty.'

In his oils, Wu was primarily interested in painting from life, and in placing his human subjects in a specific setting. But his ink works would be painted only after first finishing a version in oil, and in them, he gave himself creative freedom even while remaining faithful to the original sketch. Wu explained it this way: 'I cycle between oils and inks, making my way along a zig-zag course between colored pigments and ink.' Speaking of the process involved in ink painting, he said, 'Painting with inks requires lightness and quickness of motion, yet there are rigorous requirements in depicting the human form, which leads to frequent contradictions. Being rigorous in shaping

Fig. 2
Wu Guanzhong's
studio,
Photo credit: Mr
Chua Soo-Bin
Photography studio
圖 2
吳冠中工作室
攝影：蔡斯民先生



forms is more than just accurately portraying an objective image, but at the same time, just casually painting in a free manner does not mean you have created a lyrical image (Wu Guanzhong, 'In Ink'). In his combined practice in oils and inks, Wu Guanzhong hoped to make use of modern Western painting concepts, with technical and conceptual innovations in terms of modeling, structure, color application, and brushwork. In so doing, he hoped to both continue and to further develop the Chinese art of ink painting, and in fact, to develop a new ink-painting style that would be 'suitable for this era.' He also hoped that, by virtue of using a traditional Chinese ink-painting style, he could try to move beyond merely depicting the figurative surface features of his subject and offer a new interpretation of the nude.

The Sea (Figure) (Lot 47) is a classic example of the way in which Wu Guanzhong would first produce an oil on canvas, then reinterpret the same composition in the ink medium. In ink, his basic shaping of forms follows the oil work closely, yet the lines of his brush, his ink and color, and the felt ambience of the work diverge from it and take a different direction. Wu outlines the model's form in grey, reinforcing those lines with light black ink to enhance the sense of solid physicality and strength in the forms. Much of his subject's form remains blank white space, however, with only touches of light ink that fill in shadows and convey the elastic quality of her torso and the fullness and supple warmth of her curves. Wu depicts the rippling sands and the rhythmic energy of the waves in the background in washes of light ink, making her body an element of the painting's emotional language; he also introduces a semi-abstract element in his handling of the ambient space in the painting, an ingenious touch that imbues this work with the same kind of appeal as the literati painters of old. By contrast with the oil version of the work, Wu here downplays any depiction of her facial features, thus eliminating her particularity as a subject; at the same time, the proportioning of her arms and legs is somewhat distorted, their lines somewhat softened, a slight softening that further heightens the freely lyrical aspect of the painting.

In Wu Guanzhong's composition and his conception of the work, the nude has been liberated from simple direct depiction and becomes instead a part of the surrounding scenery. Specific imagery is removed and sublimated in his conception, through which he offers an imaginative space where man and nature are one—and that is a precise description of the creative process in which Wu Guanzhong engaged over the long span of his 50 year artistic. 'Looking back over my career as a painter, in the '90s I once again began painting nudes, revisiting the dreams of my youth. But we can no longer step into the same stream which washed over us in previous days. The water has flowed on; I have aged; and what I have seen and felt I have put down in my paintings. Whoever sees them, just watch this old man dancing again! (Wu Guanzhong, *The Human Form in the Sunset*).

「夕照看人體 誰看白首起舞。」

吳冠中自 1936 年進入杭州國立藝專學習，到 1947 至 50 年進入巴黎高等美術學院研修西方現代油畫，在這十多年主要是在裸體題材的繪畫中學習，鑽研，探索其藝術之路（吳冠中《夕照看人體》）。

1950 年吳冠中回國後，希望致力開創深具民族性的現代藝術新途徑，以西方現代美學理論來發展中國繪畫藝術，然而這種觀念與當時官方主流政策的「藝術政治需求」是大為抵觸的。因此在數次的政治批判浪潮中，吳冠中的藝術態度都成為眾矢之的而備受批判和打壓，但他不願放棄自己的藝術理念和創作，於是轉道而行，在長達近四十餘年的創作中，他捨棄人物題材，改以風景為主要創作題材，直至文革結束迎來創作的春天。而之前所創作的全部裸體作品，包括油彩，素描，速寫，以及這些作品的照片，統統毀於文革浩劫中，而這個遺憾也一直讓吳冠中嘔籲不已。

1990 年夏天，已步入古稀的吳冠中決定以「溫故而知新」的角度再來探索「裸女」的課題，並於 1992 年在新加坡文物館舉辦「夕照看人體」個展，及出版唯一的一集「裸體作品」畫冊，這段特殊的藝術實踐對於研究吳冠中的藝術造詣實屬珍貴。此番回歸裸體題材，吳冠中以油彩及水墨兩種材質為媒介，來探索其獨特的「認識理解物件的美感，分析掌握構成美感的形式」藝術觀念。

油畫是以寫生為主，並賦予人物以特定的場景。水墨則是在油畫完成後，在忠於速寫的基礎上自由創作。對此，他解釋到：「我在油彩及水墨中轉輪來，踩著彩與墨作「之」字形前進。」在談到水墨創作的過程，吳冠中說道：「水墨運行求輕快，然人體造型要求嚴酷，其間矛盾多多。造型嚴酷並非局限於客觀形象的正確，但信手抹來的自在性又絕不同於形象的抒情性。」（吳冠中《墨影》）這種結合，正是吳冠中希望以結合西方現代繪畫觀念，在造型、結構、用色、筆觸等方面，以觀念和技法的創新和突破，來繼承和發展中國水墨繪畫藝術，發展「時代性」的新水墨。同時也是藝術家希望以中國傳統的水墨繪畫的方式，意欲探尋以超越純粹描繪具象表徵的手法，來重新詮釋裸體主題。

《海（人體）》（Lot47）是先以布面油彩創作，再以水墨重新詮釋的典範之作：水墨作品的造型上基本忠於油畫作品，而筆線，墨色和情調則完全另闢蹊徑：先以炭條勾勒人體的輪廓，再以淡墨複勾，增加形體的結實感和力度。肌體留以大片空白，僅以淡墨掃出陰影，呈現出女性軀幹的靈動，轉折，圓潤和柔暖感。背景以淡墨暈染出海灘及波浪的氣勢及韻律，將人體作為情感的語言符號，溶進半抽象的空間環境，並使得畫面空間得到巧妙的處理，並彰顯文人墨趣。相對同造型的油畫作品，水墨作品淡化臉部特徵，消除人物的特徵性；而手臂腿部等處以變形處理，柔化了肢體線條，淡化形體造型，增強了寫意性。

在構圖和意境表達上，吳冠中筆下的裸女跳脫了單純人物描繪的方式，而將人物與風景結合，創造出抽離物象，意境昇華如天人合一的想像空間，正是吳冠中長達半世紀之久的創作歷程的寫照及註解。「追憶丹青生涯，九十年代再畫人體，重溫青年時代的夢，然而永遠無法涉足於當年沐浴的河流中去。流水已逝，年華老去，所見所思，落筆成畫圖，誰看白首起舞！」（吳冠中《夕照看人體》）

Fig.1
Wu Guanzhong,
Reclining Nude,
1990, Christie's Hong
Kong, 27 Nov 2005,
S2203 lot 215, sold
for HK\$4,600,000

圖 1
吳冠中《仰臥裸女》
1990 年作 香港佳士
得 2005 年 11 月 27
日 編號 215 成交價：
4,600,000 港元





PROPERTY FROM A CANADIAN PRIVATE COLLECTION
加拿大私人收藏

48

JU MING

(ZHU MING, CHINESE, B. 1938)

Taichi Series

signed and inscribed in Chinese; dated and numbered
'90 3/3'

bronze sculpture

240 x 240 x 135 cm. (95 x 95 x 53 in.)

edition: AP 3/3

Executed in 1990

HK\$7,000,000 - 9,000,000

US\$910,000 - 1,200,000

PROVENANCE

Acquired directly from the artist by the present
owner

This work is accompanied by a certificate of
authenticity issued by the artist

朱銘

太極系列

銅雕 雕塑

版數：藝術家試版 3/3

1990年作

款識：朱銘 '90 自 3/3

來源

現藏者直接購自藝術家本人

此作品附藝術家開立之作品保證書

Fig.3

Isamu Noguchi, *Pylon*, 1981,
Christie's New York, 14
May 2014, Lot 276, sold for
US\$106,250

圖 3

野口勇《高塔》1981年作 佳士得
紐約 2014年5月14日 編號 276
成交價：106,250 美元





In 1968, Ju Ming began an apprenticeship under the famed Taiwanese sculptor Yuyu Yang, whose sweeping and energetic sculptural compositions no doubt left a deep impression on Ju Ming's mind (Fig. 1). Yang believed that while Ju Ming had a fairly solid build, he was too thin, and advised him to take up Taichi to build up his strength and train his will. Ju Ming's study of Taichi allowed him to realize the relationship between body and the mind, as well as the interplay between strength and balance. He also came to understand the importance of erasing boundaries between self and other. In 1976, Yang was invited to exhibit at the National Museum of History. After the exhibition had been scheduled Yang was unable to finish his work and he delegated Ju Ming to replace him. Since then, Ju Ming has amazed the world with his ability to imbue his sculptures with a subtle yet incontrovertible energy.

Lot 48

In *Taichi Series* (Lot 48), the pose of a Taichi practitioner has been expertly translated into a geometrical yet sweeping gesture captured in bronze. Through this semi-abstract, the artist shifts the focus from the action of the exercise to the internal potential energy and momentum of the body. The sculpture's external angular transition is gentle, reflecting Ju Ming's comprehension of the shape and spirit of Taichi or Laozi's concept of "soft and tough, static and dynamic, straight and curved."

This work features an unidentified Taichi player without any distinguishing facial or physical features. What matters is not the figure's identity, but rather the relationship of the body's posture with the space around it. With variations in time, light, and space, Ju Ming's Taichi sculptures start a dialogue each time they are placed in new surroundings. Similarly, bronze as a material, whether in its archaic or its contemporary use, inherently displays a relationship between time and space; its patina serves as a record of its previous surroundings, climate, and the time which it has spent there (Fig. 2).

A close comparison can be drawn to the way in which the works of American sculptor Isamu Noguchi spark conversation between a form and its surroundings. In Noguchi's work *Pylon*, it is easy to see how the movement of the sun activates different parts of the sculpture through light and shadow; the work a representation of stoic and stable support, while simultaneously in constant flux (Fig. 3). As Noguchi once said of Taichi: 'relative perspective of our vision, lay volume, line point, giving shape, distance and proportion. Movement, light and time itself are also qualities of space'. (I. Noguchi, quoted in S. Hunter, *Isamu Noguchi*, New York, 1978, p. 85.)

From the Renaissance through contemporary installation art, the nature of sculpture has always been an investigation of positive and negative space. Ju Ming's sculptures embrace this timeless pursuit, embodying the space between action and stillness. He consciously utilized energy, rhythm, and action as the fundamental elements with which to compose his works. Undisrupted by excessive form, this simple yet powerful form allows viewers to peer directly into the heart of the sculpture.

朱銘於1968年開始隨知名台灣雕塑家楊英風學藝，楊氏作品結構連綿，力道不凡，給朱銘留下了深刻的印象(圖1)。楊英風當時覺得朱銘雖然身板還算硬朗，卻過於瘦削，便建議他練習太極拳，增強體質之餘，也鍛煉意志力。朱銘透過太極拳體會到身心之緊密聯繫，領悟了強力與平衡的互通，亦開始意識到消除自身與外界隔閡的重要性。1976年，楊英風受邀參加台灣國立歷史博物館的展覽，確定展期後他卻未能完成作品，因此委派朱銘代替自己參展。自此朱銘在國際上嶄露頭角，其雕塑作品蘊含了內斂卻堅定的澎湃力量，世人為之驚歎。

《太極系列》(Lot48)青銅雕塑以幾何造形呈現太極拳招式，姿態連貫，氣勢磅礴。朱銘把重心從外在的動作轉移到身體的內在潛力和氣勢，雕塑表面棱角轉折委婉，體現其對形與太極之道的見解，同時帶出老子所謂之「弱強、動靜、彎直」等兩兩對立的概念。

此作品刻畫之人並非某個人物，沒有特別的五官或其他身體特徵，然其身份並不重要，作品的核心意義在於身體姿態與周邊環境的關係。朱銘的「太極系列」雕塑往往處於不同時間、光線和空間，在每個新環境中迸發出各種對話。以青銅為例，其為一材質，無論在古或今，它自身就呈現出時間與空間的關係，而銅鏽之光澤亦如實記錄其經歷過的環境、氣候和年代(圖2)。

美國雕塑家野口勇的作品亦有極為類似的理念，激發形與環境的對話。通過野口勇的《Pylon》，不難觀察到一天當中隨著太陽在移動，照射到雕塑的不同位置，而產生的各種光影效果。此作品代表著堅韌穩重的支持，卻也是變幻不定(圖3)。野口勇曾談及太極：「視覺上的相對觀點，帶來體積、線點，給予形狀、距離和比例。動作、光與時間都是造就空間的特質。」(野口勇，錄於S. Hunter, 《Isamu Noguchi》，紐約，1978年，85頁)

從文藝復興時期的古典雕塑到當代的裝置藝術，雕塑作品不斷探究空間的正負兩面。朱銘的作品充分體現出這一恆久特質，營造空間的動與靜。他以勁道、韻律與動作構成其作品中的基本元素，造形毫無累贅，簡潔而有力，觀者直接感受到雕塑的靈魂。



Fig. 2
A Rare Bronze Ritual Wine Vessel and Cover, Late Shang Dynasty, 12th-11th Century BC, Christie's New York, 17-18 March 2016, Lot 2241, sold for US\$ 389,000

圖2
青銅酒器皿 晚商朝 西元前12-11世紀 佳士得紐約2016年3月17-18日 編號2241 成交價：389,000 美元



Fig.1 Yuyu Yang, *Moving Sleeve*, 1969, Christie's Hong Kong, 25 May 2009, Lot 942, sold for HK\$200,000

圖1 楊英風《水袖》1969年作 佳士得香港2009年5月25日 編號942 成交價：200,000 港元

49

JU MING

(ZHU MING, CHINESE, B. 1938)

Taichi Series: Sparring

signed in Chinese; dated '95' (engraved on the bottom); signed in Chinese; dated '95' (engraved on the bottom)

a pair of wood sculptures

26 x 23 x 56 cm (10 1/4 x 9 x 22 in.); & 26 x 26 x 58 cm. (10 1/4 x 10 1/4 x 22 7/8 in.) (2)

Executed in 1995

HK\$2,500,000 - 3,800,000

US\$330,000 - 490,000

PROVENANCE

Alice Art Gallery, Taipei, Taiwan

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Alice Art Gallery, Taiwan

朱銘

太極系列：對打

款識：朱銘 '95 (刻於每件人物之底部)

木雕 雕塑 (一組共兩件)

1995年作

來源

台灣 台北 思維藝術畫廊

亞洲 私人收藏

此作品附台灣思維藝術畫廊開立之作品保證書

Fig. 2
Henry Moore, *Two Piece Reclining Figure No.8*, 1964
© The Henry Moore Foundation. All Rights Reserved, DACS 2016

圖 2
亨利·摩爾《兩件式側臥人體8號》1964

As a youth, Ju Ming studied Taiwan's traditional art of woodcarving, working in a largely realistic style with a strong local flavor. It was in the 1970s that his work gradually extended to sculptures on traditional Chinese martial arts themes, works in a more streamlined, compact form but expressing a sense of great power (Fig. 1). At the suggestion of his teacher, Yuyu Yang, he built up his physical strength through the practice of Taichi, and at the same time, consciously incorporated aspects of essentially Confucian and Daoist thought into his art. His martial arts practice became an aesthetic pursuit that led to the creation of his Taichi Series, sculptural works imbued with strong Eastern color.



The earliest use of the term 'Taichi' is found in the works of Zhuangzi. Explaining that the Dao exists in the midst of all things, in their growth and change, Zhuangzi said, 'The Dao...existed before the Taichi, and yet could not be considered high; it is below all space, and yet can not be considered deep. It came into being before heaven and earth, and yet has not existed long; it is older than the oldest antiquity, and yet can not be considered old.' 'Taichi' here refers to the limitless extent of space, whereas in the *Yi Zhuan*, the commentaries on the *Book of Changes*, it refers to the primordial order of the



universe. The original chaos and the primal void entered the state of Taichi and Yin and Yang, from which the myriad things of the universe originated. The core of Taichi philosophy is found in following the laws and patterns of nature. The practice of the Taichichuan martial arts adopts this line of thought, teaching that the soft can overcome the hard, that movement is controlled through rest. In his Taichi Series sculptures, Ju Ming seeks not so much to present viewers with the explicit forms of the Taichi movements or postures; instead, his work shows how he inherits its fundamental spirit, and through the use of original motifs, infuses new life and energy into its tradition.

Taichi Series: Sparring (Lot 49) is a two-piece set dating from the peak period of Ju Ming's work in the 1990s. The two pieces are poised with one releasing and one accepting, one advancing and one retreating, so as to emphasize their corresponding balance and complementarity. The physical shaping of the pieces conveys the sense of Taichi movements, the energy of their 'chi' and incipient movement stored in the negative space created within the sculpture. In *Sparring*, Ju Ming retains a great deal of the wood's original curvature and massiveness, carving out blocks that feel thick and powerful; he scores bold, abstract lines deep into their structure, highlighting the wood's grain and expressing the rhythms and the harmony of movement of the figures engaging in Taichi practice.

Taichi was undoubtedly the most important and representative theme in Ju Ming's sculptural work. What makes his Taichi Series remarkable, beyond his grasp of the balance between movement and rest, is the way in which Taichi's fundamental meaning provides opportunities to explore positive and negative space in sculpture. That is to say, how to transcend, or even 'forget' form and structure, to achieve an even more precise expression of power and energy. A similar kind of exploration can be found in Henry Moore's deconstruction of human forms (Fig. 2).

Kinetic sculpture began to appear in the West in the 1950s (Fig. 3), along with the use of geometric structures to express movement and physical forces. Viewers began to experience not just the sculptural work in itself, but the process of flow in the movement of the sculpture, as a spatial entity, through the air and through time, and the randomness of its movement. What Ju Ming's *Taichi Series: Sparring* explores, however, is the way in which the relationship between one physical form and another, between one line and another, can communicate the energy of this movement - and at the same time, his work conveys that this is a harmonious energy, an energy that exists in the natural patterns of all things, flowing freely in the movements of both Taichi and the sculptor's knife. Ju Ming found great power in China's traditional spirit, allowing the intangible to shape the tangible, and making bold and decisive moves to shape the distinctive face of modern Eastern art.

Fig. 1
Ju Ming, *Taichi*
Series: *Single Whip*,
1976, Christie's Hong
Kong, November 26,
2006, Lot 201, Sold
for HK\$2,808,000

圖 1
朱銘《單鞭下勢》1976
年作 佳士得香港 2011
年 11 月 26 日 編號 201
成交價：2,808,000 港
元



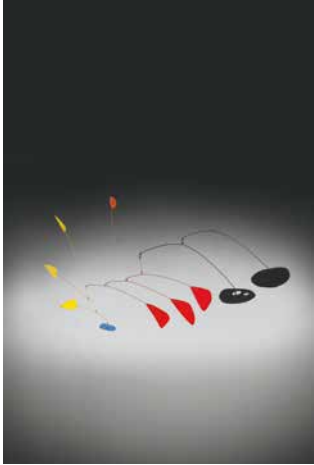


Fig. 3
Alexander Calder,
Untitled, 1949,
Christie's New
York, November 10,
2010, Lot 2, Sold for
US\$2,434,500.

圖 3
亞歷山大·考爾德《無
題》1949 年作 佳士得
紐約 2010 年 11 月 10
日 編號 2 成交價：
2,434,500 美元
© 2016 Calder
Foundation, New
York / Artists Rights
Society (ARS), New
York

朱銘早期學習台灣傳統木雕技藝，風格較寫實，鄉土情感濃厚，1970 年代後逐漸開闢出以中國傳統武術為題的雕刻作品，造形更為簡潔，卻能表現出強大力量感（圖 1）。他在其師楊英風建議下習太極拳強身，同時有意識地將儒道思想精髓融入於雕塑中，化武術修練為美學追求，而創作出極具東方色彩的《太極》系列。

「太極」一詞最早源於《莊子》。莊子曰「夫道…在太極之先而不為高，在六極之下而不為深，先天地生而不為久，長於上古而不為老」，表述「道」之存於天地萬物生成變化之中。「太極」在此指空間之無限高遠，在《易傳》中，則指宇宙間最原始的秩序，由混沌無極而進入太極陰陽，構成萬物本源。太極哲學的核心在於順應自然規律，太極拳法循此一思路，講究以柔克剛、以靜制動。朱銘《太極》系列雕塑作品所欲呈現給觀者的並非太極招式的「形」，而是如何

以創新符號繼承其根本的精神性，為傳統注入活力。

作於 1990 年代中巔峰時期的《太極系列：對打》(Lot 49) 為兩件組合，姿態一收一放、一進一退，強調兩相對應之平衡互補；另一方面，以實體造形再現拳法動作，氣與勢則內蘊於兩者構成的負空間之中。朱銘在此作中大幅保留木材本體弧度與量感，劈出具渾厚感的塊面，並以深邃大膽的抽象線條突顯木紋理，表現出運動中人體之韻律與節奏。

太極無疑是朱銘最具重要性與代表性的主題，此系列傑出之處不僅在於藝術家對動靜平衡的掌握，更進一步藉由太極意旨探索雕塑虛實空間的可能性，也就是如何超越甚至「忘卻」形體，而更能精準達到力量與能量的表現。這種探索亦可見於亨利·摩爾 (Henry Moore) (圖 2) 對人體的解構。

西方 50 年代出現的動態雕塑 (圖 3) 以幾何構成表現動態及物理力量，觀者所體驗的不僅是雕塑本身，還加上空間實體在空氣與時間中的流動過程，其動態具有隨機性。朱銘《太極系列：對打》探討的則是如何藉物與物、線條與線條間的關係來傳達動的能量，同時這是一種和諧的能量、存在於萬物中的規律，暢動於拳法與刀法之間。朱銘借力於中國傳統精神，以無形馭有形，大刀闊斧地開創出東方現代藝術獨有的面貌。



Lot 49 Alternative view

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50

NATEE UTARIT

(THAI, B. 1970)

Comedy

signed, dated, and inscribed, 'natee utarit 07/
The Amusement of Dreams hope and Perfection
Series' (on the reverse)

oil on canvas

225 x 195 cm. (88 ⁵/₈ x 76 ⁵/₈ in.)

Painted in 2007

HK\$800,000 - 1,200,000

US\$110,000 - 160,000

LITERATURE

Numthong Gallery, Natee Utarit: The
Amusement of Dreams, Hope and Perfection,
Numthong Gallery, Bangkok, Thailand, 2008
(illustrated, pp. 116-117).

納堤·尤塔瑞

喜劇

油彩 畫布

2007年作

簽名：natee utarit 07/The Amusement
of Dreams hope and Perfection Series
(畫背)

文獻

2008年《納堤·尤塔瑞：夢，希望，和完
善的娛樂》Numthong 畫廊 泰國 曼谷 (圖
版，第116-117頁)



Rembrandt, *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632,
Mauritshuis Museum, Den Haag, Netherlands.

林布蘭《尼古拉斯·杜爾博士的解剖學課》1632年作 荷蘭 海牙
莫瑞泰斯皇家美術館



"Much of my work deals with various aspects of truth and illusion and their complex interplay with the nature of beauty, dreams, hopes and perfection. Any attempt to portray and posit suppositions about the nature of reality, given the complexities of the world around us, is a matter of trial (and) error and requires a search for the new kind of grammar in the language of painting."

(Natee Utarit, *The Fragment and the Sublime*, exhibition pamphlet, Valentine Willie Fine Art, July 2006.)

Natee Utarit has been widely acknowledged and respected as producing some of the most visually striking and compelling contemporary art in Southeast Asia in recent years. A graduate from the Silpakorn University in Bangkok, where he took an equal interest in classical art of the renaissance as well as theories of postmodernism, his works have been exhibited in Berlin, Switzerland, Southeast Asia, Taiwan and China.

Most characteristic of Utarit's work is the complexity of meaning of his work, juxtaposed with the visual simplicity of its appearance. The artist references the classical Western still life form, updating it by filling it with objects and symbols that reference his current socio-political landscape, situating them in an often large, minimalist background that provides little context. In doing so, Utarit infuses the spirit and ideals of classicism with a contemporary surrealism. Utarit's paintings are also critical representations of painting as a form of expression, as he challenges the viewer's notions of what a painting should constitute, look like, and the message it should contain. The contrast of the familiar western format with the contemporary content of his work creates a sense of displacement, a compelling and striking strangeness that gives his paintings a sense of the surreal. This uncanny sensation works with his use

of objective representation of recognisable cultural signifiers and evocations of memory to create pared down visual metaphors. What is fascinating about his art is also the additional juxtaposition of the apolitical appearance the subjects of his paintings – nostalgic or curious objects from our daily lives – with the fact that the paintings are charged with socio-political critiques.

Utarit's paintings are staged compositions made up of curious found objects, toys and anatomical models. The items featured have rich symbolic meaning, and serve as a conduit for the artist to weave associations and learned ideas from our present society together, to form his critique of the contemporary Thai socio-political landscape. The artist said that his use of conventional, recognizable imagery allows him to reference and replicate the complexity of contemporary society. The use of toys recalls a

Natee Utarit,
Steamboat Overture,
2008, Christie's
Hong Kong,
28 November 2015,
Lot 72, Sold for
HK\$1,720,000.

納堤·尤塔瑞《汽船序
曲》2008年作 香港佳
士得 2015年11月28
日 拍品編號72 成交價
1,720,000 港元



nostalgia for childhood innocence, adding a veneer of comfortable familiarity to his pictures. However, in painting them against a void-like background, he creates a clinical, silent and still composition, prompting a quiet sense of surreal disorder that encourages closer viewing and deeper contemplation. A technically skilled painter, Utarit manipulates light and shadow effectively to imbue his work with high visual drama.

Part of 'The Amusement of Dreams, Hopes and Perfection series,' *Comedy* (Lot 50) applies Utarit's familiar aesthetic with the toy animals in the foreground and a simple, yet curious background of red concert curtain. Lit from the left of the painting, the group of animals stare blankly ahead of them, and there is a sense of the suspension of time, as if we have caught them about to move, or waiting to move.

Despite the animals being positioned in the same general direction, the positions of the heads and gazes of each creature seems to be unique in this group portrait, recalling the style of portraiture invented in the Netherlands during the northern renaissance. The early form of Dutch portraiture was the first of its time to acknowledge each person in a group portrait as unique individuals. In the same way, Utarit gives each animal an individual consciousness, setting them apart from each other despite the fact that they are plastic models. This juxtaposition, enhanced by the strangeness of their environment, creates a surreal, almost dream-like image that encourages viewers' imaginations.

The species included are a mix within each category: there are two geese and a rooster within the birds present, and two cows and a goat within the four legged creatures. All of these are farm animals bred and kept for human consumption, bringing to mind ideas of domesticity, fertility, agricultural plenty and cultivation. By placing animal figures in the context of theatre, Utarit also personifies the animals, associating them with human qualities. This particular collection of farm animals recalls political texts such as *Animal Farm* by George Orwell, and the story *The Bremen Town Musicians*, both of which involve animals overthrowing their cruel human overlords and attempting to win a better lives for themselves as larger political critiques of their society.

Political undertones bubble beneath the surface of a composition that brings to mind a peaceful demonstration or gathering, at the moment just before a curtain is about to be raised. The use of inanimate toy animals increases the sense of farce and irony when juxtaposed with the grand theatre, and reveals Utarit's fundamental critique of the theatricality and inefficiency of Thai political leadership. With his paintings, Utarit questions the memories and social realities of modern Thai society, including its identities, beliefs and political landscape.

Using his fine technique to render an elegant composition, Utarit creates a pleasing image that while at first appearing innocent, slowly reveals a deeply surreal irony which highlights a critique of his society that stops short of being didactic.

「我在很多作品中探討真相和幻覺不同的觀點，與美的本質、夢境、希望及完美之間的複雜關係。在這個複雜的世界裡，要對現實本質的推測作出描繪和假設，往往都要經過反覆的嘗試和探索，並需要尋求新的繪畫藝術語言。」

（摘錄自納堤·尤塔瑞於 2006 年 7 月在 Valentine Willie Fine Art 舉行的《The Fragment and the Sublime》之展覽冊頁）

納堤·尤塔瑞的畫作扣人心弦，引人入勝，令他成為近年東南亞藝壇備受尊崇的藝術家。他畢業於泰國曼谷辛巴克恩藝術大學，曾修讀文藝復興古典藝術及後現代主義藝術理論，其作品過往曾於柏林、瑞士、東南亞、台灣及中國展出。

畫中複雜的意義以簡潔的視覺形式來表達，正是尤塔瑞作品的獨特之處。他借鑑西方經典靜物畫的形式，以嶄新手法注入有關現今社會政治環境的事物及符號，在寬大而簡單抽象的背景襯托下，隱隱透出主題。在創作過程中，尤塔瑞把古典藝術主義的精神及理念與現代的超現實主義融匯一起。他的作品令觀者對繪畫應有的構圖、形式及傳遞的訊息激發出新的觀點，可說是表現主義藝術的關鍵形式。熟悉的西方藝術模式，與他作品中現代社會

Lot 50 Detail 局部



主題之間的對比，營造了一種互換的感覺，令人讚嘆的奇想令畫作富超現實感。藝術家奇怪的直覺與文化符號及昔回憶的主觀表達，創造出一種隱含的視覺寓言。此外，他的作品另一獨特之處，是畫中那些生活中常見的懷舊或稀奇古怪的事物，主題看似與政治無關，但背後卻隱含著對社會政治的批評。

尤塔瑞的繪畫以稀奇的事物、玩具及解剖模式所組成，這些東西都具有豐富的象徵意義，同時也是一種媒介讓藝術家將他對現今社會的聯想及看法交織在一起，訴說他出對泰國現今社會政治環境的評論。他曾表示傳統及明顯的意象表現手法可讓他援引及重現當今社會複雜的情況。畫中的玩具喚起儿时天真的回憶，令畫面添上一種偽裝的舒坦和熟悉感，但在看似虛空的背景襯托下，整個畫面卻表現了冷漠、安靜及靜止的感覺，產生了一種寧靜而荒誕的失衡感，吸引觀者去仔細察看和進一步深思。尤塔瑞是一位畫技高超的畫家，他巧妙地運用光與影，為作品注入強烈的視覺戲劇性。

《喜劇》(Lot 50) 屬於《夢想、希望與完美之趣》系列的作品，運用了尤塔瑞一貫的美學構圖，前面繪畫了動物玩偶，後面則是簡單卻又帶點奇特的紅色舞台帷幕。從畫面左方開始，一眾動物茫然地盯著前方，時間仿似停頓下來，好像我們正捉著他們前行，或是牠們正準備前行一樣。

儘管這些動物像是朝向同一方向前行，但牠們的頭和眼神卻有著不同的神態，展現出北方文藝復興時期於荷蘭始創的畫像技法。早期的荷蘭畫像技法是當時首個表現手法，在群體人像畫中把每個人逐一繪畫成獨立個體。雖然畫中每隻動物只是個塑膠玩偶，但尤塔瑞都給牠們賦予生命，令牠們擁有不同的特別。構圖中奇異的環境營造了像夢境一般的超現實景象，激發了觀者的想像力。

畫中的動物以組別形式出現：禽類是兩隻鵝和一隻公雞，而四腳行走的則是兩隻牛和一隻山羊。牠們都是為了人類食用而飼養的農場動物，因此帶來對家庭生活、動物繁衍、農地耕作及豐裕收成的聯想。藝術家把動物模型置於舞台上，並賦予牠們人類的特質，而這些農場動物也令人想起

富有政治意味的故事，例如喬治·奧威爾的《動物農莊》及《不來梅的城市樂手》。這兩個故事均以動物為主角，內容講述牠們如何推翻兇殘的人類主人，為自己爭取更好的生活，成為社會上具政治力量大眾的一群。

在帷幕準備升起的一刻，好像看到和平的遊行或集會，令畫面蘊釀政治的意味。無生命的動物玩偶放置於華麗的舞台上，令作品更具滑稽及諷刺的效果，同時也表達了尤塔瑞對泰國政治領袖戲劇性及無能管治的一種控訴。他對昔日回憶及當代泰國社會的種種社會現實包括身份、信念及政治環境，都一一透過畫作提出質疑。

尤塔瑞以精湛的畫技繪出優雅構圖，並創造一個歡愉的畫面，最初給人天真無邪的感覺，但慢慢卻呈現深層的荒誕諷刺，突顯他對現今社會的控訴，並簡而精地道出背後的道理。



Wooden sculpture of the "Town Musicians of Bremen" at the "Märchenweg" near Neufelden in Upper Austria.

童話《不來梅的城市樂手》的木刻雕塑位於上奧地利州諾伊費爾登附近的「童話大道」。

PROPERTY FROM AN IMPORTANT INDONESIAN PRIVATE COLLECTION
印尼重要私人收藏



51

RONALD VENTURA
(FILIPINO, B. 1973)

Eye Land

signed and dated 'Ventura 2011' (lower left)
graphite, acrylic, and oil on canvas
183 x 274.5 cm. (72 x 108 1/8 in.)
Painted in 2011

HK\$2,800,000 - 3,800,000
US\$370,000 - 490,000

PROVENANCE

Anon. sale; Sotheby's Hong Kong, 6 April 2013, Lot 248
Acquired from the above sale by the present owner

羅納德·文圖拉
眼島

石墨 壓克力 油彩 畫布
2011年作
簽名：Ventura 2011 (左下)

來源

2013年4月6日 香港蘇富比 編號248
現藏者購自上述拍賣

Ronald Ventura has established himself as a *tour de force* within contemporary Asian art over the last five years. His distinctive artworks take the form of carefully crafted tableaux, comprising enigmatic visual metaphors, recurring figural characters, and appropriated symbols from contemporary culture. Instead of relying on individual narratives, Ventura instead composes a synthesis of disparate elements, displaying his signature photorealist technique skillfully melded with pop iconography.

A predecessor to his later painting, *Eyeland Divide*, we see the elements of the horse, the classical corpus, rainbows, and cartoon figures present in both Ventura's studies of contemporary culture. The artwork is both a visual and verbal pun: "Eye Land" sounds like the word "Island," and the artwork itself is a mass of dense images evoking the shape of a human eye, surrounded on all sides by the white sea of the canvas. Created by an artist of Filipino origin, the title relates to ideas of the islands of Ventura's home; disparate fragments of land, together forming the psychological state and consciousness of a single nation. In *Eye Land* (Lot 51), we see a more literal reference to the idea of an Island in the composition, the beginning of a title concept he explores further in *Eyeland Divide*.

Eye Land achieves Ventura's trademark surreal effect by blending multiple levels of reality and styles of representation on a single surface. The contrast between mixed representational styles of European renaissance painting, hand-drawn cartoons from television shows of our childhoods, monochrome realist treatment and graphic, graffiti style showcases his talent and range as an artist, and accentuates the contrast between the layers of realities and meanings in his work. The artist pastiches cultural icons and images on top of each other to create an energetic, vibrating collage on canvas. His use of Disney-style cartoons recalls a nostalgic childhood, and in addition, functions as a comment on how the megalithic force of cultural imperialism of the West has occupied a deep-seated place in our imaginations. Like the Pop artists, Ventura appropriates the media images assaulting our visual senses on a daily basis as commentary. While Warhol and Lichtenstein reproduced images for the sake of highlighting their ubiquity, Ventura juxtaposes, highlights and obscures these images with each other, producing a rich narrative that is absent in the iconic images of those American Pop artists. In Ventura's composition, a menacing black scorpion is painted over a bright green car ridden by a group of cartoon pigs, and elsewhere, cartoon animals hang by their necks against the darker background of the painting. This macabre treatment of images from

Francois Boucher,
*L'enlèvement
d'Europe*, 1747,
Musée du Louvre,
Paris, France.

Francois Boucher
《L'enlèvement
d'Europe》1747 年作
羅浮宮 法國巴黎





Jacob Jordaens,
Allegory of the Poet, circa 1660,
Los Angeles
County Museum
of Art, California,
U.S.A. Jacob

Jordaens 《Allegory
of the Poet》1660 年
作 洛杉磯郡藝術博物
館 美國加州

our childhood, contrasted with their iconic bright colours lends a menacing mood to the composition.

The Renaissance-style Cupids and the study of a headless male body are technically excellent, as if immaculately carved out of the surface of the canvas, and guide the eye around the painting in a visual triangle, in unison with a photorealistic painting of half a woman's face on the left. These three bodies examine the different ideals of beauty in representation, from the classically statuesque to the intense human gaze in contemporary photorealism.

Ventura suggests that the fictional, graphical creatures in this work are also very much a part of our physical reality, by applying anatomical style drawing to the Pegasus, and by including the sketched skeleton of a horse-like creature at the bottom of the picture. Layered over the man's body, the skeleton references the artist's understanding of anatomy, which is apparent in the way he is able to reproduce the prominent ribs under the flesh of the human figure so accurately. At the same time, the Pegasus is painted to show its nervous system, employing our visual language of science and medicine to suggest that it is a living, breathing creature. The representation of both humans and imaginary creatures such as the cupids and the Pegasus on the same plane deepens the melding of reality and fiction in this picture, forming a dreamscape back-grounded by recognisable elements of our physical environment: explosions, trees and buildings. As such, Ventura successfully creates an image of the natural world interacting with our man-made environment and inventions, especially on a psychological level. The mix of graphic with pictorial and realistic styles form a visual shape, an "Eye Land" that is a conglomeration of landscape, new and old Western and European cultural icons. By producing this visual mass, Ventura brings our attention to the myths and media influences that makes up the psychological landscape of our contemporary society, which he argues molds and interacts with the way we negotiate the physical world.

Ronald Ventura,
Messenger, 2010,
Christie's Hong
Kong, 5 October
2014, Lot 0038, sold
for HK\$ 600,000

羅納德·文圖拉《使
者》2010 年作 香港佳
士得 2014 年 10 月 5
日 拍品編號 0038 成
交價 600,000 港元





Ronald Ventura, *Eyeland Divide*, 2012, Christie's Hong Kong, 25 May 2013, Lot 0045, sold for HK\$ 2,430,000

羅納德·文圖拉《Eyeland Divide》香港佳士得 2013 年 5 月 25 日 拍品編號 0045 成交價 2,430,000 港元

羅納德·文圖拉在過去五年已成為亞洲當代藝術的一股新勢力，他別樹一格的藝術作品以精細的構圖見稱，常以神秘的視覺寓言、重複的人形肖像及當代文化的符號創作。文圖拉並沒有逐一去描繪這些事物，而是將多種迥異的元素，以其經典的攝影現實技巧及流行肖像手法巧妙地融為一體。

這幅畫作可說是藝術家另一作品《Eyeland Divide》的前傳，畫中我們看到馬匹、古典文集、彩虹、卡通人物，代表著藝術家心目中對當代文化的詮釋。不論在視覺或語意上，這個作品都語帶相關，「Eye Land」的英文讀音與「Island」（島）相近，而畫作本身以大量密集的圖像拼湊成人類眼睛的形狀，而畫布四周就像是白色的海面。文圖拉來自菲律賓，作品的名字亦是他對故鄉一種聯繫，零星散落的土地，凝聚了眾人的心，繼而組成一個國家。《眼島》(Lot 51) 的構圖表面看似是個小島，而藝術家在之後創作的《Eyeland Divide》，把作品名字的概念再進一步探討。

文圖拉在單一平面上融合現實世界的多種層次，讓《眼島》呈現了他獨一無二的超現實風格，而歐洲文藝復興繪畫的混合式具象派風格、電視兒童節目的手繪卡通人物、黑白的現實主義處理手法及平面塗鴉風格之間的對比，充分展現了藝術家的才華和水準，並出現現實層面及畫作意義之間的對比。他把文化標誌及圖像層層重疊，在帆布上繪成了一幅充滿張力與動感的拼貼畫。迪士尼式的卡通人物表達了藝術家對兒時回憶的懷念，同時也是他對西方帝國主義文化的巨輪如何侵佔我們想像空間的見解。文圖拉以普普藝術家的手法來運用媒體圖像，仿如每日的評論報導一樣衝擊著我們的視覺感官。安迪·沃荷及羅依·李奇登斯坦筆下重複的圖像彰顯了他們的普及性，而文圖拉則將這些圖像並置一起，並突出地層層掩蓋在構圖之中，構成一個豐富的畫面，而這正是美國普普藝術家筆下符號圖像所缺乏的元素。在這個作品之中，惡毒的黑色蠍子繪於載滿一群卡通小豬的綠色汽車上，而其他的卡通動物則以像吊頸一樣懸掛在黑暗的背景中。童年的圖像以令人毛骨悚然的形態呈現，與本身明亮的顏色形成強烈對比，令整個構圖呈現陰森恐怖的氣氛。

帶有文藝復興色彩的愛神及無頭男性身軀以高超的技巧繪畫，驟看似是絕妙地從畫布中雕刻出來，加上左邊以攝影現實風格所繪畫的一張女性面容，帶領觀者視線以三角形遊走於畫作之上。從雕塑般的古典美，到人類專注凝視的眼神，這三個主體表達了在當代攝影現實主義對美感不同的詮釋。

這個作品中，珀加索斯飛馬以解剖圖的形式來繪畫，而畫中下方則有一個馬匹骨骼的素描，可見文圖拉想藉此表達小說虛構的圖像動物可能是我們現實世界的一部份。骨骼素描層次分明地繪在男人身軀之上，而藝術家能夠精準地畫出肉體下每一條主要的肋骨，代表了他對解剖學的理解。與此同時，藝術家在珀加索斯飛馬上畫出神經系統，像是給觀者上了科學與醫學的一課，令人感到它是栩栩如生的動物。人類及虛構角色例如愛神、珀加索斯飛馬都進一步將現實與虛幻融合一起，背景出現了爆炸場景、樹木及建築物等現實環境中能辨認得到的元素，營造了猶如虛幻夢境的構圖。文圖拉成功創造了一個在心理層面上與人造環境及虛構世界互動的自然世界，平面圖像及現實影像混集起來，並結合了風景、新與舊的西方文化及歐洲的文化符號，組成了「眼島」的視覺形狀。虛構世界及媒體構成現代社會的心理地景，文圖拉透過創作這些大量的圖像，試圖喚起觀者對這方面的關注，主張實現真實世界的模式與互動。

52

I NYOMAN MASRIADI

(INDONESIAN, B. 1973)

Hero vs Hero (Jago Neon)

signed, titled and dated 'I NYOMAN MASRIADI/
HERO VS HERO/2013/200 CM X 300 CM/ACY ON
CANVAS'; inscribed 'if you are really strong make
sure you're the stronger one' (on the reverse)

acrylic on canvas

300 x 200 cm. (118 x 78 ³/₄ in.)

Painted in 2013

HK\$3,600,000 - 5,000,000

US\$470,000 - 650,000

LITERATURE

Nyoman Masriadi, Masriadi Art Foundation,
Jogjakarta, Indonesia, 2015 (illustrated, pp. 13-14).

米斯尼亞迪

英雄比英雄 (氪英雄)

壓克力 畫布

2013年作

簽名：I NYOMAN MASRIADI/HERO
VS HERO/2013/200 CM X 300 CM/
ACY ON CANVAS; if you are really
strong make sure you're the stronger
one (畫背)

文獻

2015年《米斯尼亞迪》米斯尼亞迪 美術藝
術基金會 日惹 印尼 (圖版·第13-14頁)

I Nyoman Masriadi has won international acclaim as a leading Southeast Asian contemporary artist of this generation. Born in Bali and currently based in

Jogjakarta, Indonesia, the immediately recognizable

and striking visual language of Indonesian artist I

Nyoman Masriadi is what has made him one of the

most successful contemporary painters to emerge

from Southeast Asia. His works are characteristic

for featuring heavily muscled, dark-skinned figures,

reminiscent of the artist's influence from elements of

contemporary visual culture, such as athletes, comic

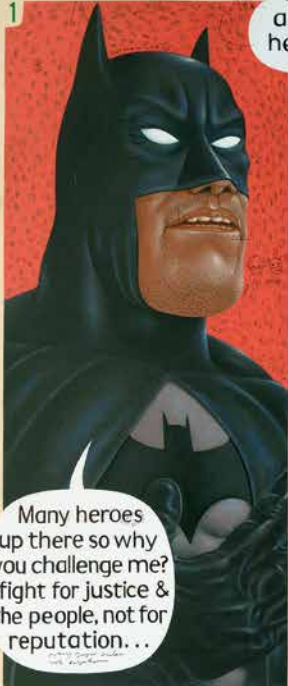
books and video games. Following his first solo-



I Nyoman Masriadi, *Neon Hero (Jago Neon)*, 2007.

米斯尼亞迪《Neon Hero (Jago Neon)》2007年作

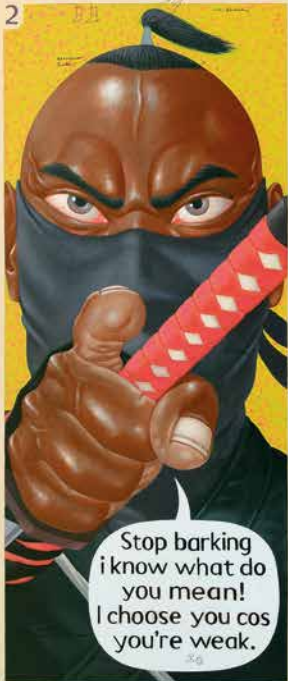
1



Ini akan heboh!

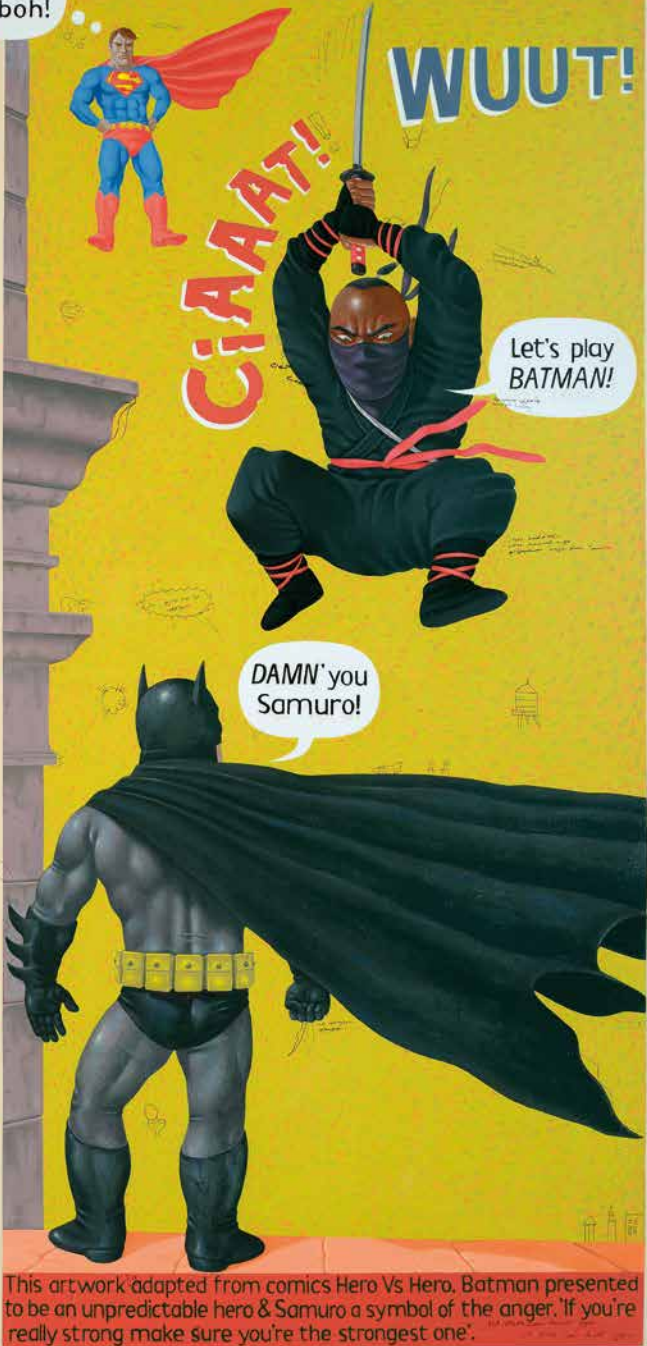
Many heroes up there so why you challenge me? I fight for justice & the people, not for reputation. . .

2



Stop barking i know what do you mean! I choose you cos you're weak.

3



WUUT!

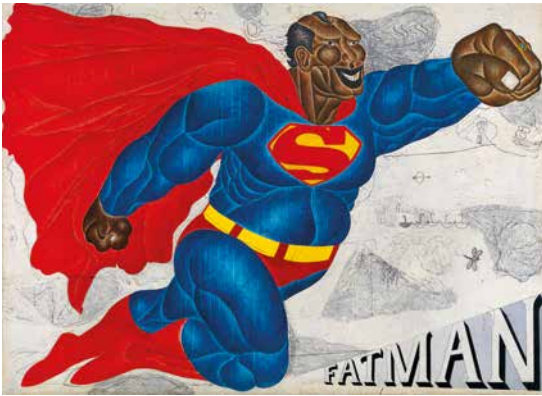
CIAAAT!

Let's play BATMAN!

DAMN'you Samuro!

This artwork adapted from comics Hero Vs Hero, Batman presented to be an unpredictable hero & Samuro a symbol of the anger. 'If you're really strong make sure you're the strongest one'.

exhibition held at the Singapore Art Museum in 2008, Masriadi's work gained critical attention from curators, gallerists, collectors, as well as the art market. In more recent works, Masriadi has shifted toward a more narrative approach in his paintings.



I Nyoman Masriadi, *Fatman*, 2000, Christie's First Shanghai Auction, 26 September 2013, Lot 30, sold for CNY\$3,800,000.

米斯尼亞迪《胖超人》2000年作 上海佳士得首次拍賣 2013年9月26日 成交價 3,800,000 人民幣

functions as an artist statement, beginning the first sentence with "This artwork adapted from comics..." The self-aware aspect of the painting is reflective of the way the artist inserts himself as commentator in his paintings on occasion. In an interview, he said that he expresses himself best through painting, and *Jago Neon* is an excellent example of this aspect of Masriadi's connection to his work. He further emphasises the flatness of the painting by leaving a white border around the painted area on the canvas, painting the text "Art by MASRIADI Hero Vs Hero Comics" with an edition number and a date that mimics the serial dating of comic books.

He also includes an email address, situating and contextualizing the painting in the age of the internet, another self-referencing act that reduces the distance between the viewer and the artist. The format of the comic strip recreates the energy of movement inherent to the medium, especially in the way the viewer reads it, with our eyes being led quickly from one action sequence to another. Additionally, he uses text to communicate sound, in the same way that comic books do. The shape, size and colour of the words "CiAAAT!" and "WUUT!" communicate the movement of the katana, and the sound words engage the viewer's imagination to recreate the action of battle. The words used in the email, "jago.neon@yahoo.com" reflect the ubiquity of western companies, not only in pop culture, but on the internet. "Jago Neon" translates to Neon Hero, a reference to his other painting titled similarly, which depicts a caricatured Batman figure, who Goenawan Mohamad reads as a melancholic, lone figure, whose musculature seems irrelevant as he stands on his own in an empty field.

Indeed, the miserable Batman figure is the subject of this painting. The warning, written in the red box on the bottom right of the painting reads: "If you're really

In *Jago Neon* (Lot 52), Masriadi adopts the form of the comic strip directly, where he has also alluded to its form in other paintings. He uses the frame-by-frame layout as a setting for his witty blend of the western superhero within an Indonesian context. Text heavy, this piece communicates in words just as much as a comic book does, but Masriadi co-opts the storytelling form to explain the intent behind his work, especially in the red box on the bottom right of the painting. Where such text boxes usually contain the narrator's voice explaining the scene, Masriadi inserts information that almost

strong make sure you're the strongest one." In the action scenes depicted above, Batman is targeted by Samuro, who deems him weak, and tells him that flaw is in itself justification to attack him. Masriadi notes on behalf of the viewer that in this adaptation, the Samuro character is a "symbol of the anger." He does not specify whose anger Samuro epitomises, and as such our interpretations of the rage is unavoidably multilayered. This rage could be a personal one, where the artist as a superhero has achieved status but continues being attacked for not being in top form all the time, or one of feelings of inadequacy and springing from a sense of injustice.

The sense of hilarity and injustice in the situation comes through when reading the text in the speech bubbles. Batman underlines the incredulity of the situation, advocating for himself as an upright, humble champion of the "people," and argues that Samuro should be challenging other heroes who are more concerned about their reputation.

Without missing a beat, Samuro's response contains the conceit of the painting, a possibly politically charged commentary: Batman's weakness makes him an easy target, regardless of his good intentions or righteousness of character, and his status as a hero exposes him to these attacks. When understood this way, the "anger" the artist spells out seems to make sense, personified as a self-righteous Samuro, blind with rage, and in search for an easy target, a scapegoat. In the background, we see a smug Superman surveying the scene, with a speech bubble that reads "ini akan hobo!" which translates to "this is going to be exciting!" This addition then involves the element of spectacle and *schadenfreude*, the enjoyment of the inconvenience of others, adding a layer of frustration and biting criticism to his commentary.

While Masriadi replicates many comic book art conventions in *Jago Neon*, his iconic style shines through in its wit and representation of his figures, notably Samuro. The bulging muscles on Batman and Superman are standard issue, and also seen in his other renditions of everyday figures in other paintings. However, it is interesting that Samuro is completely covered up, and so Masriadi's iconic musculature is absent on the main antagonist in this scene. The artist does include his trademark shine of the skin on Samuro, and we see the intensity of his features in the second panel, with his oversized brow muscles, and giant hand that points accusingly at the viewer. Additionally, Masriadi has included his sketch-style symbols that peek out at the viewer unassumingly from the canvas. They do not distract, but as with their presence in his other paintings, provide subtle subtext and introduce secondary ideas that playfully add to the message of the artwork.



I Nyoman Masriadi,
*Masriadi Presents
- Attack From
Website*, 2009,
Christie's Hong
Kong, 25 May 2013,
Lot 46, sold for
HK\$7,230,000

米斯尼亞迪《米斯
尼亞迪呈獻 - 網站攻
擊》2009年作 香
港佳士得 2013年
5月25日 成交價
7,230,000 港元

米斯尼亞迪聞名國際，是這一代東南亞著名的當代藝術家。他生於印尼峇里，現居日惹，其作品別樹一格的視覺語言令他成為東南亞最成功的當代畫家之一。畫中滿身肌肉、皮膚黝黑的人物，反映了當代視覺文化例如運動、漫畫書及電玩遊戲對藝術家的影響。米斯尼亞迪較近期的作品則趨向描述為主，他於 2008 年在新加坡美術館舉行首個個人展覽後，作品開始備受策展人、畫廊、收藏家及藝術市場所青睞。

米斯尼亞迪在《氖英雄》(Lot 52) 直接運用漫畫連環圖的形式創作，這種手法亦見於其他作品中。畫中一格一格的構圖生動有趣地將西方超級英雄與印尼的文化背景融匯一起。畫中與漫畫一樣有很多文字敘述，但藝術家加上說故事的形式，把創作背後的理念詮釋出來，尤其是底部的紅色文字方塊。這些文字通常以敘事的方式來解說畫中的場景，而在這裡首句是「這幅作品改編自漫畫...」，是藝術家用來對作品的陳述，而這種自我意識代表了藝術家偶爾在畫中以評論員的身份來描述。他於一個訪問裡曾說過，繪畫最能夠表達自己，而《氖英雄》正是呈現他與作品之間聯繫的最好的例子。畫布四周留空的白邊進一步呈現作品的平面感，上面繪有「Art by MASRIADI Hero Vs Hero Comics」（米斯尼亞迪作品：英雄比英雄漫畫），並附有作品編號及日期，模仿了漫畫書連載日期的形式。

他同時也把電郵地址放在畫中，將背景設定為互聯網的年代，而這也是另一個自我參照的手法來拉近觀者與藝術家之間的距離。這個作品以漫畫連環圖的形式重現此媒體所帶來的動感效果，尤其是觀者的視線快速地由一個動作引領到下一個畫面。此外，他如漫畫一樣透過文字來表達聲音，「CiAAAT!」及「WUUT!」等字眼的形狀、大小及顏色呈現了武士刀的動律，而模仿聲音的文字讓觀者想像到比武的情景。電郵地址的文字「jago.neon@yahoo.com」表達出不論在流行文化或互聯網的世界，西方企業的影響都無處不在。「Jago Neon」是「Neon Hero」（霓虹英雄）的意思，跟他另一幅模仿蝙蝠俠的作品標題很相似，而被 Goenawan Mohamad 形容為憂鬱孤單的人物，獨自站在空曠的地面上，健碩的身軀也無用武之地。

其實這個可憐的蝙蝠俠才是畫中的主角，畫中下方的紅色方塊上的警告字句寫著：「如果你是強者，確保你是最強的一位。」而在上方的打鬥場面中，蝙蝠俠是武士的目標人物。武士認為他是個弱者，並告訴他缺陷是一種自我辨護來攻擊他。在這個改編漫畫中，米斯尼亞迪為觀者註釋了武士是「憤怒的象徵」。藝術家沒有具體指出武士的憤怒代表了什麼，因為憤怒必然有多種層面。武士的憤怒可能是來自個人的情感，藝術家筆下的英雄人物雖有崇高的地位，但卻因為不是常常在最英勇的狀態，因此仍繼續受到攻擊，另外這可能是藝術家一種自悲感或對不公義的情感投射。

讀著對話氣泡裡的文字，便會感受到畫中狂歡情景與不公義的狀況。蝙蝠俠突顯了一種猜疑的狀況，以附和自己是「民眾」心中正直謙卑的皇者，並主張武士應該去挑戰其他更著緊個人名聲的英雄。



武士毫不猶豫的反應是這幅作品的寓意所在，也是藝術家對政治的評論：即使蝙蝠俠是個伸張正義的人物，但他的弱點卻令他經常成為目標對象，而他英雄的身份也使他經想要面對這些攻擊。這樣看來，藝術家所表達的「憤怒」是理所當然的，並將之人格化地轉化成武士自以為是的形象。武士盲目地憤怒，到處找尋易於攻擊的目標作為代罪羔羊。畫中背後有個自鳴得意的超人在監視整個場面，而對話氣泡裡寫著「ini akan hobo!」，意思是「這次一定很精彩！」。這個言外之音道除了帶出這是一場精彩的打鬥，同時也是所謂「schadenfreude」幸災樂禍的心態，為他的評論加添挫敗感與尖銳的批評。

米斯尼亞迪在《氪英雄》複製了很多漫畫的對話，這種獨特風格貫穿於風趣的對話及代表人物特別是武士之中。蝙蝠俠及超人發達的肌肉是畫家筆下人物的特徵，而在他其他作品中也經常出現。但有趣的是，武士完全蒙著面，令這個反派人物絲毫沒有融入米斯尼亞迪一貫經典的肌肉型特徵。不過藝術家仍然以其經典的手法繪畫出武士光亮的皮膚，並在第二格漫畫看到人物強烈的面部表情，例如超大的眉毛肌肉及巨大的手指向觀者。此外，米斯尼亞迪運用素描風格創作的符號，低調地在畫中顯露於觀者眼前。這些符號沒有分散觀者的視線，正如其他作品中一樣，這些符號正是微妙的弦外之音，巧妙地為作品增添雙重的意義。

Artist in his studio in 2013 with present lot (Lot 52) in progress. 藝術家於 2013 年在工作室裡完成目前拍品 (Lot 52)

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION
美國重要私人收藏

53

TAKASHI MURAKAMI

(JAPANESE, B. 1962)

Skulls & Flowers Red

signed 'TAKASHI'; dated '2013'; signed with artist's signature (on the reverse)

acrylic on canvas

199.1 x 153 cm. (78 3/8 x 60 1/4 in.)

Painted in 2013

HK\$6,500,000 - 8,500,000

US\$850,000 - 1,100,000

PROVENANCE

Blum & Poe, Los Angeles, USA

Private Collection, USA

村上隆

骷髏與花 - 紅色

壓克力 畫布

2013年作

簽名：TAKASHI；藝術家簽名（畫背）

來源

美國 洛杉磯 Blum & Poe

美國 私人收藏

Takashi Murakami upholds a strong commitment to redefine and promote contemporary Japanese that were distinctly Japanese, creating an entirely new genre and changing the perception of what art means on a global scale.

Murakami is captivated with the Japonisme movement of the late 1800s, in which Western artists including Vincent Van Gogh (Fig. 1), Gustav Klimt (Fig. 2) and Edouard Manet, were inspired by the works of their Japanese counterparts. For centuries, the uses of one and two-point perspective in Western arts meant to scientifically mimic the way in which the human eye registers depth in the ideals of three-dimensionality. Two-dimensionality, by contrast, has been essential to Japanese art for time immemorial. The bold designs, intense colours, elegant and simple lines, and flat areas of pure colour of superflat technique have inspired many of the innovations of Western Modernism.

Fig. 2

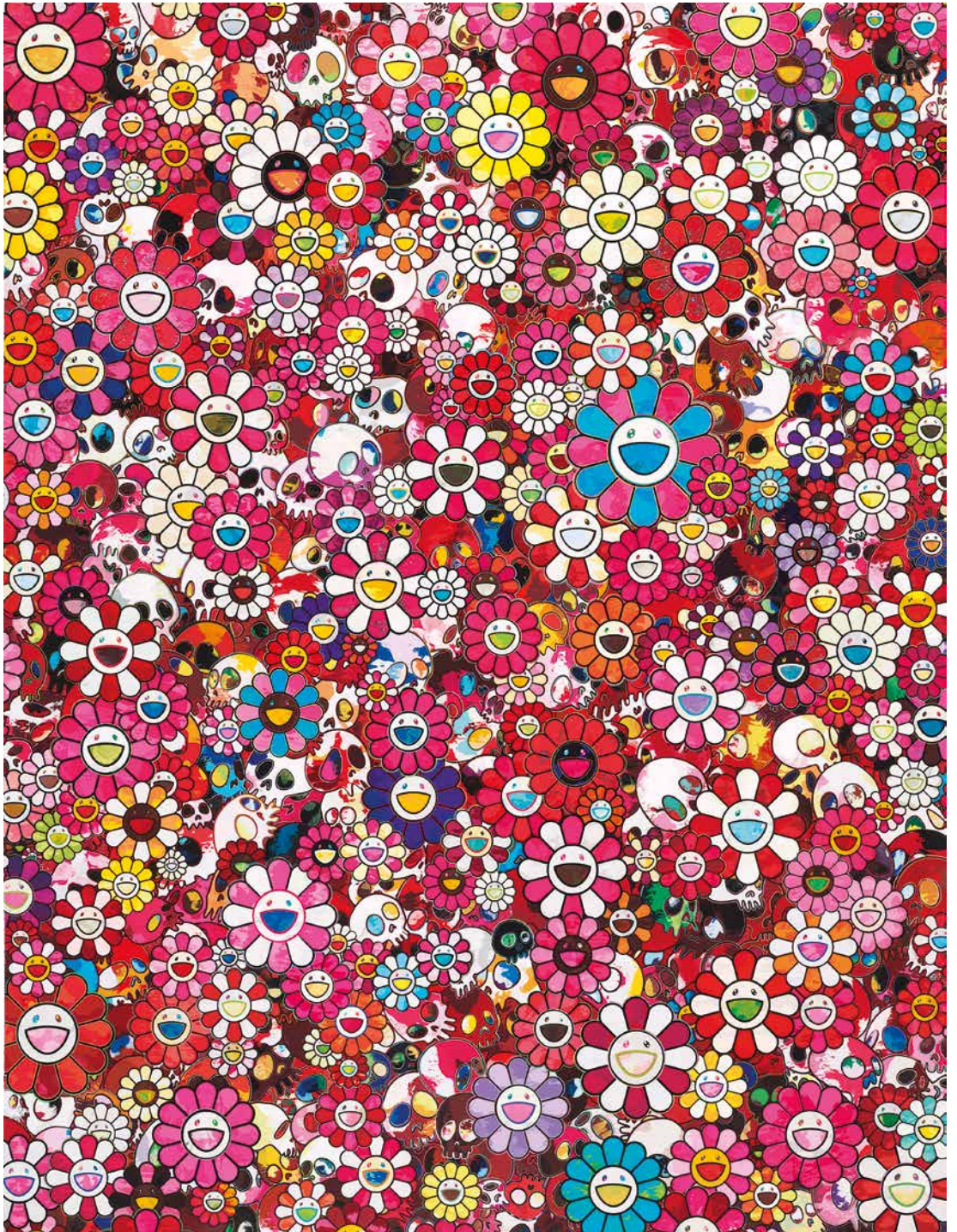
Gustav Klimt, *Farm Garden (Flower Garden)*, 1905/06

圖 2
古斯塔夫·克林姆《農場花園》1905/06 年作



SKULLS AND FLOWERS – A REINVIGORATION OF JAPAN'S ARTISTIC LEGACY

In *Skulls & Flowers Red* (Lot 53), Murakami focuses on two of his most iconic motifs, the smiling flowers and the skulls which first appeared in the '90s. He paints the overlapping arrangement of numerous anime-inspired skulls, wavering against an all-over field of smiling faces crowned with a corona of floral petals, subjugated by a coalescing red and pink. Variable constellations are spawned by several dialectically interconnected pairs: abstraction



and embodiment, figure and pattern, rhythm and substance, form and matter, stylisation and naturalism. Forsaking a single fixed focal point, it is rendered compositionally ahierarchical. An endless expansion of visual field seems to linger on the threshold of our perception, with a strong sense of rhythm, pattern upon pattern, and refined elegance.

Skulls & Flowers Red represents a self-conscious reinvigoration of Japan's pre-modern artistic legacy, evoking the Edo period of indigenous Japanese artistic interests. The emphatic use of firmly sketched silhouettes, essential forms, bold and uniform colours, and an adventurous take on both composition and perspective, with highly decorative and patterned manner alludes to the Rinpa style paintings from the early seventeenth century (Fig. 3). Rinpa refers to a distinctive style of Japanese paintings, textiles, ceramics, and lacquerwares, marked by a bold, graphic ellipsis of natural motifs, the lavish use of expensive mineral and metallic pigments, innovative experimentation with new brush techniques, all with references to traditional court literature and poetry.



Fig. 1 Vincent van Gogh, *Almond Blossoms*, 1890, Van Gogh Museum, Amsterdam, the Netherland

圖 1
文森特·梵高《牽牛花》1890年作 荷蘭 阿姆斯特丹 梵高博物館 藏

SEASONAL IMAGERY IN JAPANESE ART

From ancient times, Japanese have celebrated the beauty of the seasons and the poignancy of their inevitable evanescence through many festivals and rituals. The flower has been an important marker in Japanese culture and a popular motif in classical paintings. Redolent of literati painting, where the monotonous images of flowers, old trees and rocks created by these scholar-artists became emblems

of their character and spirit, *Skulls & Flowers Red* conveys the shared cultural ideals of a reclusive world through a symbolic shorthand. Going beyond representation, Murakami embraces a highly sophisticated aesthetic sensibility of the natural world, while permeating his paintings with personal emotions. Murakami remarks, "Each one seemed to have its own feelings, its own personality...I find them just as pretty, just as disturbing. At the same time there is this strength in them; it is the same image of strength I find when drawing the human face."

The flowers here resemble Chrysanthemum. Japanese believe that the chrysanthemum is a symbol of the sun, and the way in which the flower opens its petals denotes perfection. It has long been featured in ancient paintings and poems used to depict loftiness, virtue, modesty and purity by literati. At the same time, flowers and skulls, herein, induces melancholy sentiments with a sense of time passing, loss, and disappointment, while depicting loftiness, virtue, modesty and purity by literati. It creates meditations on the ephemeral seasons of life and expresses essential truths about the nature of human experience.

THE BEAUTY OF EVANESCENCE

Skulls & Flowers Red is reminiscent of Ito Jakuchu's *Painting of Skull* (Fig. 4). Not only does it signify *memento mori* (emblems of mortality), images of the transience of human life, but also when animated to symbolise ghosts and apparitions. They seem present yet absent, in the landscape yet already part of a void to which everything will eventually return. Murakami is keenly aware of mortality, he describes his Skulls paintings as "the awakening of objects secreted from my brain" in convergence with the historical backdrop of *ippin gafu* (untrammelled painting) from late Tang and early Yuan dynasties. Abandoning strict outlines, *ippin gafu* uses unorthodox techniques, the non-linear, translucent brushwork to depict the pinnacle of natural perfection, evoking the exquisite domains, which, reveals the artist's sincerity.

"I think still-life paintings symbolise the spirit of those who do not desire change. My *Flowers & Skulls* works are, in that sense, the polar opposite of still-life paintings. I desire change, especially the tendency toward decay". *Skulls & Flowers Red* is a metaphysically pointed arrangement. Nothing is fixed; all is in flux in nature as in consciousness.

The present work pays homage to Yves Klein's own sacred trilogy of colours. Like Murakami, Klein's mystic beliefs partly came from his awareness of Eastern philosophy. Klein believed man had an innate sensibility that could be stimulated by colour. For Klein, the mystic of red held a special significance symbolising Divine Blood. Murakami has created his own colours in *Skulls & Flowers Red*. Red has multiple symbolisations: power, celebration, birth and death. In Japan, the colour red is associated closely with a few deities in Shinto and Buddhist traditions (Fig. 5). According to Japanese folklore, red is the colour for "expelling demons and illness". In Esoteric Buddhism, red colour represents *Karin* (Fire ring), one of the five elements in *Gorintou* that symbolises *Dainichi*, 'essence of the infinite levels of the unconscious mind'. Each part of the *Gorintou* represents an element of change in both *Jutsuzaikai* (the real world) and *Henkai* (the world of impermanence). The *Karin* is a point of transition between two worlds and as such represents both unification and movement. The colour red here is a brilliant reminder of life, and death. *Skulls & Flowers Red* is reminiscent of expressions of Klein's concept of a "zone of immateriality" - a mystic void that he believed existed beyond the confines of conventional notions of time and space.

Japan is an ethnically homogeneous nation that hold after death beliefs in Buddhism and Shintoism. They teach that every human has an eternal soul or spirit. For Murakami, the realm of the "immaterial" not only lay outside of man's conventional wisdom but was to be the arena of his future. Like his flowers, cherry blossoms had long symbolised the beauty of evanescence; and Japan's warrior ethos had always glorified self-sacrifice; men dying for their celestial homeland became, in effect, cherry blossoms who acquired transcendent beauty, as displayed by Japanese author Yukio Mishima.



Fig. 3 Suzuki Kiitsu, *Morning Glories*, Early 19th century, The Metropolitan Museum of Art, New York, USA

Credits: Image copyright The Metropolitan Museum of Art/ Art Resource/Scala, Florence

圖 3 鈴木其一《牽牛花圍屏風》19 世紀初作 美國 紐約 大都會藝術博物館藏



Fig. 4
Ito Jakuchu, *Painting of Skull*, 18th century

圖 4
伊藤若冲《骷髏圖》
18 世紀作

“After the disasters in 2011, I experienced an incredible sense of helplessness. I had no idea what I could do as an artist, and felt that the theories I had been building so far didn’t fit with the post-disaster reality.” In these ethereal narratives of destruction and death, and in the face of Japan’s recent catastrophic experience of the 3.11 Tohoku earthquake and tsunami, Murakami’s own understanding of the liminality of death reaches a new magnitude in the proliferation of skulls and flowers. It is an embodiment of multivalent sentiments, hope, beauty, happiness, harmony, fragility, degeneration and temporality.

The burning force behind Murakami’s work is to keep searching for the sacred and to extract the essence of life and death lurking within the world of manga and anime, eventually, to become a living example of the potential of art.

村上隆不遺餘力地以日本特有的藝術表現重新定義及推廣日本當代藝術。他不但創造出全新的藝術流派，更改變了全球對藝術定義的看法。

十九世紀末的「日本主義」運動深深吸引著村上隆。文森特·梵高（圖 1）、古斯塔夫·克林姆（圖 2），以及愛德華·馬奈等當時的西方藝術家亦深受日本同時期藝術家的作品所啟發。

數百年來，西方藝術使用單點透視與兩點透視之目的，是為了科學性地模仿人類眼睛依循三度空間原則感受深度的方式。相反地，二維平面自古以來即為日本藝術中至關重要的部分。大膽的設計、強烈的色彩、優雅簡練的線條，以及超扁平技巧中單一色系的平面區塊，啟發了西方現代主義的眾多創新。

骷髏與花—日本藝術瑰寶之復興

村上隆在《骷髏與花—紅色》(Lot 53) 這件作品中大量運用他最具代表性的兩種圖案：微笑的花朵以及首度使用於 90 年代的骷髏。他將許多動漫風格的骷髏重疊排列，鑲嵌於一整片綻放的微笑花朵中，臣服於紅色與粉紅色構成的叢集裡。若干具辯證性的配對連結構成了多變的叢集，包括抽象與具體、人物與圖案、韻律與實質，形式與物質，格式化與自然主義。這件作品拋棄單一固定焦點，呈現構圖上的非階序式結構。這種視野上的無限擴張似乎縈繞著我們的感知，展現出強烈的律動、鱗次櫛比的圖案層次，以及優雅細緻的美感。

《骷髏與花—紅色》代表著日本前現代藝術內涵的復興，重新演繹盛行於江戶時期、極富裝飾性與技巧的日本傳統藝術。村上隆強調輪廓勾勒、基本形式、大膽而統一的色彩、在構圖與透視法上進行的冒險性嘗試，以及帶有高度裝飾性與圖案化的形式，使我們聯想到日本十七世紀初的琳派風格（圖 3）。所謂琳派，是指日本繪畫、紡織、陶藝與漆器等領域的某種特殊表現風格。這種風格的特色在於大膽簡化自然圖案、大量使用貴重礦物與金屬顏料，以及以創新方式實驗性的筆法技巧，而這一切均與傳統宮廷文學及詩歌相關。

日本藝術的季節性意象

日本自古以來便透過眾多節慶與儀式讚頌四季之美，並悲嘆這些美好事物的轉瞬即逝。花卉向來是日本文化的重要標誌，亦為日本傳統繪畫慣用的圖案。《骷髏與花—紅色》這件作品令人聯想到文人畫中作為文人畫家人格與精神符號的花卉、老樹與岩石等單調圖像，及其透過象徵性的速寫表現方式傳達出隱居世界共有的文化理想。村上隆的視野超越表象世界，抱持對自然世界高雅的美學鑑賞力，讓個人情感滲入他的繪畫作品。村上隆曾談論道：「每一朵花似乎都有各自的情感與性格…我覺得它們既美麗又使人心神不寧，同時也蘊含

著某種力量；那是在畫人們臉孔時所察覺到的同一種力量。」

畫中花朵令人聯想到菊花。日本人認為菊花是太陽的象徵，花瓣綻放的形態則代表完美的展現。它是日本古代繪畫與詩文中常見的題材；千載以來，文人以菊花描繪崇高、美德、謙沖自抑，以及純淨的情懷。在描繪文人高風亮節與謙虛為懷的同時，花朵與骷髏於此誘發出某種時光遞嬗、失落與沮喪的傷感。這件作品不僅促使觀者沉思生命的遞嬗與稍縱即逝，同時也傳達關於人類經驗本質的根本真理。

稍縱即逝之美

《骷髏與花—紅色》令人聯想到伊藤若沖的《髑髏圖》(圖4)。村上隆所畫的骷髏不但是死亡的符號、人類短暫生命的標誌，亦為鬼魂和幽靈的動漫化象徵。它們看似處於存在和不存在之間，鑲嵌於一個萬物終將回歸的虛空景觀中。村上隆形容他的骷髏繪畫作品是盛行於唐末至元初的「逸品」風格歷史背景與「對我的大腦分泌物之關注」的結合。逸品畫風揚棄嚴謹精確的輪廓，採用非正統的技法與非線性、半透明的筆觸來描繪絕對完美的自然，開發出精緻卓越的領域，流露出藝術家的真摯情感。

「我認為靜物畫象徵著那些不渴望變革者的精神。而我的花與骷髏系列作品在這個意義上截然不同於靜物畫。我渴望變化，尤其是向腐朽發展的變化。」《骷髏與花—紅色》呈現某種在形而上意有所指的安排。沒有任何一事物是固定的，一切都在自然與意識中流動。

這件作品是向伊夫·克萊因神聖的色彩三部曲致敬。克萊因與村上隆的情況類似，其所抱持的神秘信仰有部分來自於他對東方哲學的認識。克萊因認為人類擁有與生俱來的色彩鑑賞力。對他而言，神秘的紅色象徵著聖血的特殊意涵。村上隆在《骷髏與花—紅色》這件作品中創造出屬於自己的色彩。紅色具有多重象徵意義，包括權力、頌揚、節慶與生滅。在日本，紅色亦與佛教傳統和神道教的某些神祇密切相關(圖5)。根據日本民俗傳說，紅色是「驅逐惡靈與疾病」的顏色。在密宗佛教，紅色代表火輪，是象徵「大日如來」的「五輪塔」之五大要素之一，也是「無意識心」無盡層次的本質。五輪塔的每一部份各自代表著真實世界與無常世界中的一項變化元素。火輪則為兩個世界之間的過渡點，也因此同時象徵著統一與變動。紅色在此巧妙地提醒觀者人類生命的興滅。此外，《骷髏與花—紅色》也令人聯想到克萊因對「非物質地帶」概念的表達，此概念代表的是神祕的虛空；而克萊因相信它的存在超越傳統時空概念的限制。

日本是單一民族國家，人民普遍抱持佛教與神道教關於來世的信仰，認為每個人都有永存不滅的靈魂或精神。對村上隆而言，「非物質」的領域不僅超越人類傳統智慧，更將成為他未來得以發揮的舞台。綻放的櫻花就如同他所繪製的花卉，長久以來便象徵著轉瞬即逝的美麗。日本的武士道精神總是頌揚自我犧牲，那些為了天國而死的人們，實際上幻化成綻放的櫻花，最終，將如同日本作家三島由紀夫所描述的那般，獲得無與倫比的美麗。

「在2011年的災難發生後，我體驗到不可思議的無助感。我不知道身為藝術家的我能做些什麼，也覺得至今為止我所建立的理論並不適用於災後的現實。」面對這些對毀滅及死亡的飄渺敘事，以及日本近期3.11東北大地震和海嘯的災難經歷，村上隆對死亡的晦明晦暗狀態有更深刻的理解，並表現於他的骷髏與花的系列創作中。《骷髏與花—紅色》體現了多種情感，包括希望、美麗、喜悅、和諧、脆弱、衰微和短暫。

村上隆不斷尋找具神聖性的事物，並提煉潛藏於動漫世界的生死本質，最終使他的作品成為證明藝術具有無限可能性的實例，這便是驅使村上隆持續創作的強烈動力。

Fig. 5 Tsukioka Yoshitoshi, *New Forms of Thirty-Six Ghosts—Tametomo's Ferocity Drives Away the Smallpox Demons.*, circa. 1890

圖5 月岡芳年《新形三十六怪撰—源為朝退治痘鬼神》約1890年作



54

TAKASHI MURAKAMI

(JAPANESE, B. 1962)

Flower Matango (d)

oil paint, acrylic, fiberglass and iron sculpture
314.8 x 204.2 x 263 cm. (123 7/8 x 80 3/8 x 103 1/2
in.)

Executed in 2001-2006

HK\$16,000,000 - 24,000,000

US\$2,100,000 - 3,100,000

PROVENANCE

Galerie Perrotin, Paris, France

Acquired from the above by the present owner

EXHIBITION

Versailles, France, The Palace of Versailles,
Murakami Versailles, 14 September-12
December 2010.

LITERATURE

Editions Xavier Barral, Murakami Versailles,
Paris, France, 2010 (exhibition view illustrated,
pp.101-111).

村上隆

FLOWER MATANGO (D)

油漆 壓克力 玻璃纖維 鐵 雕塑
2001-2006年作

來源

法國 巴黎 貝浩登畫廊

現藏者購自上述畫廊

展覽

2010年9月14日 - 12月12日「村上隆 凡爾賽宮」
凡爾賽宮 凡爾賽 法國

文獻

2010年《村上隆 凡爾賽宮》Editions Xavier
Barral 巴黎 法國 (圖版為展覽場景，第101-111頁)

Takashi MURAKAMI ▶

View of the exhibition "Murakami Versailles",
The Hall of Mirrors / Château de Versailles, 2010
"Flower Matango (d)", 2001-2006

Fiberglass, iron, oil paint and acrylic
315 x 204,7 x 263 cm / 10,33 x 6,7 x 8,63 feet

Photo : Cedric Delsaux

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Courtesy Galerie Perrotin

村上隆《Flower Matango (d)》於2010年法國巴黎
凡爾賽宮展出場景

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Takashi Murakami is a pioneer in Japanese contemporary art. He combined background in traditional Japanese art with the manga culture to create an innovative system of visual language. Traditional Japanese painting emphasises the composition on the flat plane. It is important that the work inspires the viewer to contemplate and establish a spiritual exchange with the artist across time and space. Through this supernatural connection, the viewer enters the work from the two-dimensional space and arrives in the fourth dimension that transcends the bonds of time. In this regard, manga and Japanese painting are similar conceptually and technically: they do not adhere to the use of linear perspective that dominates Western art. On the contrary, they strive to open up a space for the imagination in the two dimensional plane; their objective is to convey content that resonates with viewers. The works of Takashi Murakami precisely capture the characteristic flatness and visual stimulation demonstrated in traditional Japanese painting and manga.

Late Louis XV
Ormolu-Mounted
Breccia Africano
Marble Vase, circa
1765

路易十五晚期大理石花
瓶 約 1765 年作

TAKASHI MURAKAMI AND THE DECLARATION OF NAIVETÉ

Flower Matango (d) (Lot 54) uses close to 300 different pigments. The candy-like hues bring viewers of any age back to their childhood. It is an experience that is filled with pure contentment. In *The Declaration of Naiveté*, Murakami said, "The aesthetic of manga is unique.

It will touch your inner child and let you reminisce the beautiful moments in your childhood." The brilliant colours of *Flower Matango (d)* are complemented by the sweet and vivacious characters that are similar to the ones found in manga. The work takes the viewer back in time to relive those precious moments. This is exactly the allure of manga. It is also a unique experience that Murakami deliberately evokes in viewers by infusing elements of manga culture in his works. By conjuring the childhood memories of the viewers and establishing connections across time, Murakami introduces them into a space that is filled with nostalgia and fantasy.



The intense colours and the child-like adorable elements in Murakami's *Flower Matango (d)* are reminiscent of the works by the French painter Jean Dubuffet. Towards the end of Dubuffet's artistic career, he directed his output to graffiti and drawings in an effort to capture the power of innocence - it was the artist's tribute to children's paintings. In his mid-career work *Métro* (Fig. 1) and later work *Les pas perdus* (Fig. 2), it is apparent that Dubuffet was trying to emulate the irrational and irregular brushstrokes and vibrant colours in children's

paintings. Dubuffet aimed to convey the magic in naiveté and the sense of purity through this particular execution, so that the work would resonate with the viewer's inner-child. This approach perfectly parallels Murakami's child-like elements according to the Declaration of Naiveté. Both artists attempt to fulfil the spiritual needs of viewers by inspiring them with dazzling colours and loveable subject matter.

Conceptually, *Flower Matango (d)* stems from mutations in nature. It is a species that is completely novel, widely proliferating, and infectiously joyous. Copious amounts of flowers sprout from the body of *Flower Matango (d)*, its twisting vines dancing in every direction. It is similar to how the sun in the solar system radiates light, warmth, and positive energy. (Fig. 3) Smiling flowers are often represented two-dimensionally in Murakami's works. Bringing this flower into the three-dimensional world clearly asserts that his art is not just emulating manga— it exists independently in the concrete reality. The visual experience of viewing *Flower Matango (d)* is similar to gazing at the images of the galaxy: at first glance, it appears to be too fantastical to be real, yet it is a fact in objective reality that the galaxy exists.

Kawaii elements are not exclusive in the works of Takashi Murakami; ubiquitous in Japan, they are an important part of culture. Because of many geographical factors, Japanese people are constantly confronted with the forces of nature. This omnipresent threat of natural disaster teaches them to cherish every moment, celebrate fleeting beauty, and worship traits that are delicate and childish. The tension in the workplace as well as the highly formalised customs in society exert tremendous pressure on their lives. For these reasons, many Japanese find escape in manga culture in an attempt to depressurise themselves in the virtual and flat world. The vividness of *Flower Matango (d)* is an actualisation of the child-like qualities that are valued in Japanese culture. Like our favourite childhood cartoon characters and the laughter of children, they are highly contagious and full of vitality. When viewing this work, people are freed from the shackles of the tedious reality. The smiles of the flowers prove to be an excellent therapy. It is where the mind of the viewer enters into a state of relaxation.

ENCOUNTERS AND EXCHANGES BETWEEN EAST AND WEST

In terms of creative concept and visual approach, Murakami's works are remarkably similar to Western Op Art in principle. Op Art demands rigorously configured lines in order to stimulate the visual system and subsequently produce a visual illusion, producing a visual experience similar to tradition art. (Fig. 4) Murakami took the image of a flower, an element of nature, and repeatedly assembled them to form *Flower Matango (d)*. Each flower was

meticulously coloured and positioned. Similarly, Op Art artist Victor Vasarely also observed the prevalence of geometric shapes in nature. To him, as long as there are shapes and colours, the world could be represented entirely as symbols. Murakami's extensively use patterns and manga elements in his works so that he can evoke synaesthesia in the viewers. It demonstrates Vasarely's belief that it is necessary for a work to trigger resonance from the viewers.

A parallel can be drawn between the visual experience of looking at *Flower Matango (d)* and viewing Japanese Rinpa art and Western Op Art. The vines and branches in *Flower Matango (d)* sprawl and stretch in all directions, invading and permeating the space around it. In Japanese Rinpa art, foliage is often depicted in an abstract manner. The graphic treatment is concise and stylised. The exaggerated expressions in Rinpa art are similar to the tension in Op Art that created by lines. The format of *Flower Matango (d)* also embodies these qualities. Rinpa art was also somewhat of a pop genre during its time, with its subject matter drawn from nature and cultural life. The majority of Rinpa works were executed on panel. The visual illusions in Op Art and the adorable manga imagery is comparable in the sense that they can be understood by viewers of any background. Anyone can participate in this visual dialogue that transcends space and time.



Fig. 4
Victor Vasarely, *Be-Chey*, 1980
© Victor Vasarely

圖 4
維克多·瓦沙雷《Be-Chey》1980 年作

Flower Matango (d) was the only sculptural work from the series shown in the Palace of Versailles. Louis XIV, the monarch who expanded the Palace to its current splendour, was an advocate of progressive art; as such, the Palace of Versailles can be considered as the cradle for forward-thinking art. Basking in the grandeur of the Palace, *Flower Matango (d)* initiates a dialogue between East and West, as well as an artistic exchange between traditional and contemporary. The artist's confrontational attitude aptly responds to Louis XVI intrepid spirit in promoting art. *Flower Matango (d)* is a vehicle for historic dialogues, which makes it an paramount work from the series.

Flower Matango (d) is an exceptional work that successfully crosses the boundaries between traditional and contemporary, historical and fantastical, as well as Eastern and Western cultures. With his astonishing power of imagination, Murakami developed the lone motif of a flower into an extensive visual vocabulary. Not only is this work richly layered in meaning, but it also has the power to galvanize an emotional response within viewers.



Fig. 5
Ogata Korin, *Red and White Plum Blossoms*, Edo period, 18th century

圖 5
尾形光琳《紅白梅圖屏風》十八世紀作

村上隆是日本當代藝術的先鋒，他將日本傳統藝術的技法訓練，揉合動漫文化，創造出一套全新的視覺語言系統。傳統「日本畫」強調平面構圖，講究作品能否令觀賞者產生感悟，與畫家建立超越時空的精神交流，從而由作品的二度空間進入超脫現實時間限制的四度空間。在這個意義和技巧上，動漫和「日本畫」都是一樣：沒有遵從西方藝術所注重的立體透視畫法，集中在二度空間裏建立想像空間，令傳遞的內容能與讀者產生共鳴。而村上隆的作品正好包含了傳統「日本畫」和當代動漫的平面與刺激想像的特質，帶給觀賞者獨特的視覺經驗。

村上隆與幼稚力宣言

《Flower Matango (d)》(Lot 54) 用上 300 種色調，其可愛繽紛、如糖果般的色調使不同年齡層的觀眾在欣賞他的作品時都彷彿重回童孩時代、擁有充滿幸福感的體驗。在《幼稚力宣言》中，村上隆自言：「動漫的審美體驗是獨特的，它會打動你未泯的童心，激起你對童年的美好回憶。」

《Flower Matango (d)》鮮明的色彩配以生動活潑的型態如同動漫中的甜美動人的角色，模彷各人童年時都曾擁有的純真想像和經驗，帶領觀賞者重回昔日的美好時光。這就是動漫文化吸引人的地方，也是村上隆把動漫文化融入作品後為觀眾製造出的獨特體驗。村上隆藉着作品勾起觀眾的童年回憶，建立跨越時空的連結，把他們領進另一個充滿想像和回憶的空間。

Fig. 2
Jean Dubuffet, *Les pas perdus*, 1979 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 2
尚·杜布菲《Les pas perdus》1979 年作





Fig. 3
Pablo Carlos Budassi,
a logarithmic
illustration of the
universe

圖 3
巴勃羅·卡洛斯·布達
西 對數圖像中的宇宙

村上隆在《Flower Matango (d)》所展現的強烈色彩及可愛元素使人聯想起法國藝術家杜布菲。杜布菲在創作生涯晚期轉以塗鴉和素描的形式創作，希望捕捉純真的力量，向兒童繪畫致敬。藝術家中期作品《地下鐵》（圖 1）及晚期作品《Les pas perdus》（圖 2）明顯模仿兒童繪畫時稚氣不規則的筆觸及不按常理的奇幻亮麗色彩。杜布菲希望他的作品能傳達一種新鮮、如赤子般的純真與魔力，使觀賞者內心能得到純粹的感受。這正好與村上隆（幼稚力宣言）以童稚元素、鮮豔色調和可愛主題作為他的藝術風格，使觀賞者能得到精神上滿足的意念不謀而合。

《Flower Matango (d)》的概念來自物種變異。它是一個全新、具擴散性、快樂的物種。大量色彩斑斕的鮮花從「Flower Matango (d)」身體中溢出，枝葉向四方八面伸延飛舞的姿態，這好比宇宙中的太陽，不斷向外發出光線、溫暖和正能量（圖 3）。微笑的小花在村上隆過往的作品中通常以平面的方式出現，但這次藝術家以立體的方式呈現，把花兒從二維空間帶到三維空間，明確道出藝術品不是任何虛擬卡漫，而是活生生的身處於現實世界中。《Flower Matango (d)》所給予的視覺享受恰如觀看宇宙的圖片，驟眼一看美麗得好像不是真實似的，但它卻實實在在的與你並存共處。

可愛元素不但常見於村上隆的作品中，日本社會也處處流露着對可愛元素的重視。因地理位置的關係，日本人無可避免要面對大自然的挑戰，這使他們學會珍惜瞬間片刻，歌頌乍現的美感，崇尚纖弱和稚趣的特質。另外，當今日本是高度發展的社會，人們工作節奏緊張，而人與人之間相處亦講究禮節，這令他們的生活承受着高度壓力。在這些因素的影響下，很多日本人改以把注意力放在動漫上，希望藉投入平面虛擬的世界來放鬆繃緊神經。《Flower Matango (d)》所產生出的真實感和運用的可愛色彩及造型正是日本所推崇的童稚特質的體現，它如動漫中看到的可愛角色和聽到的童稚聲音一樣，極富生命力及感染力。觀眾在欣賞作品時，能掙開複雜現實的枷鎖，得以思想放空休息，讓笑意盈盈的花兒治癒自己的心靈。

東西相遇，交互指涉

村上隆的創作意念和方法與西方歐普藝術的概念不謀而合。歐普藝術講求以嚴謹的線條鋪排，藉此刺激視覺神經製造幻象，傳達與傳統藝術繪畫同樣的動人藝術體驗（圖 4）。村上隆把屬於大自然元素的花兒圖案重複併湊成《Flower Matango (d)》，並以嚴謹的方法為每一朵花兒塗色排列。同樣，西方歐普藝術家瓦沙雷利察覺到萬物都有其內在幾何，只要有形狀與顏色便能將這個世界符號化。故此，村上隆對圖案的運用和以動漫元素令觀眾產生感通的藝術手法正好成功實踐了瓦沙雷利所說的，作品要引發觀眾發生共同感覺。

除了藝術概念上，《Flower Matango (d)》跟日本琳派和歐普藝術存有相同的視覺感受。

《Flower Matango (d)》的枝葉蜿蜒曲折，有強烈的擴發性視覺。日本琳派以抽象的手法處理植物題材時，以簡潔、形式化的方式繪畫圖案式樣。琳派誇張純粹的圖像表現（圖5）與歐普藝術表現出具張力的曲線甚為相似，而《Flower Matango (d)》的外型也正好結予類近感覺。琳派藝術具有普羅性，它的題材可以來自大自然和文化生活，作品多以屏風畫形式展現。歐普藝術的錯覺作品和村上隆的可愛動漫風格作品也是一樣，任何觀眾都能體驗，享受超越時空的視覺對話。

《Flower Matango (d)》是該系列中唯一一件在法國凡爾賽宮展出的雕塑作品。凡爾賽宮的建造者，被喻為法國歷史上光芒四射、喜愛前衛藝術的路易十四准許當時活躍的藝術家在凡爾賽宮內進行新的藝術創造。故此，凡爾賽宮可說是前衛藝術的搖籃。藝術品身處在金碧輝煌的凡爾賽宮中，展開了來自東西兩方、傳統與當代的藝術文化交流。藝術家敢於創新挑戰的態度也正好呼應着路易十四所推舉的藝術創作。

《Flower Matango (d)》曾盛載的歷史對話，使它成為該系列中無可媲美的獨特之作。



《Flower Matango (d)》是能體現村上隆跨越傳統與當代、歷史與想像、東西文化藩籬的佳作。村上隆以攝人的想像力把單一的花卉符號發揮得淋漓盡致，使這件雕塑不但擁有豐厚的閱讀層次，更具有感動人心的能力。

Ito Jakuchu, *Roses and Small Bird*, c.1761-1765, The Museum of the Imperial Collection, Tokyo, Japan

伊藤若沖《玫瑰花鳥圖》約1761-1765年作
日本東京帝國收藏博物館藏

Fig. 1 Jean Dubuffet, *Métro*, 1943. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

圖1尚·杜布菲《地下鐵》1943年作

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ZHAN WANG
(CHINESE, B. 1962)

Artificial Rock No. 121

signed in Chinese; dated '2007'; titled and numbered
'121# 2/4' (on the side)
stainless steel sculpture
247 x 177 x 129 cm. (97 1/4 x 69 5/8 x 50 3/4 in.)
edition 2/4
Executed in 2007

HK\$6,000,000 - 8,000,000
US\$780,000 - 1,000,000

PROVENANCE

Private Collection, Asia

In the early 20th century, many Western artists began challenging the boundaries of sculpture as a medium. It was no longer an inquiry into representing what a subject as realistically as possible. They were instead concerned with how modeling could represent the subjective reality of perception. As a result, modern sculpture departed from the pursuit of realism and the trend shifted to sculpting distorted and abstract forms. In this context, sculpture no longer had to be a faithful facsimile of any particular object. Instead sculpture was able to exist as a spatial entity with materiality, mass, texture, and could be an expression of personal aesthetics, thus entailing a much more complex viewing experience.

Beginning with Duchamp, the aesthetics of the avant-garde art betrayed the direction of Modernism. Using readymades as a vehicle for this artistic concept not only challenged established notions held by viewers, but more importantly brought into aesthetics consideration of quotidian objects. This shattered the boundaries between art and everyday life. (Fig.1) From

this perspective, readymades themselves were a kind of medium that enabled the possibility of mutual creation between the artist and the viewer. When an object is removed from its original context, its perceived meaning is also altered for the viewer. This process is unpredictable and unstable, yet richly meaningful as well.

As the conditions shaping Chinese society were undergoing rapid development in the 1990s, Zhan Wang's *Artificial Rock* reflects a similar shift that was undoubtedly taking place in the cultural realm as well. While the process of producing his artificial rocks



Fig. 1 Marcel Duchamp, *Bicycle Wheel*, 1951 (third version, after lost original of 1913), Museum of Modern Art, New York, USA © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp

圖1 馬塞爾·杜象《自行車輪》1951年作(1913年原作之複製品)美國紐約現代藝術博物館藏



Fig. 2
Jasper Johns, *Flag*,
1954, Museum of
Modern Art (MoMA),
New York, USA.
© Jasper Johns/
Licensed by VAGA,
New York, NY
Credits: Digital
image, The Museum
of Modern Art, New
York/Scala, Florence

圖 2
賈斯培·瓊斯《美國國
旗》1954 年作 美國 紐
約 現代藝術博物館藏



could have borrowed from the concept of the readymade, the appearance of the final form of Zhan Wang's sculptures reveals a hand-crafted object. The artist hammers sheets of stainless steel over a carefully selected limestone in order to replicate its shape. These stainless steel sections are then welded together and polished to a mirror-like finish. Not only is the production technique sophisticated, the visual presentation of the work is also stunningly innovative. The ancient literati loved to view the gnarled and uniquely forms of Taihu scholar rocks. By substituting the material with stainless steel, the scholar rock is transformed into a reproducible and sparkling object of the contemporary era.

The massive stainless steel body of the *Artificial Rock No. 121* (Lot 55) has an imposing presence that conveys the majesty of nature, yet, its intricately undulating surface is not sculpted by natural forces. Ancient Chinese literati viewed scholar's rocks as mountains; here, the viewer's understanding of mountains and landscapes aids the process of drawing visual metaphors between what they see and what they know. This interaction with nature is dependent upon a highly cultured mind. The sense of modernity that is revealed is astounding.

On one hand, Zhan Wang appropriates elements borrowed from Western Modern Art, while on the other hand, he uses an innovative medium and technique to redefine an object that is intrinsically Chinese. Viewers can subconsciously feel the enduring resonance of the ancient Taihu rock aesthetics in looking at his works, or

perhaps consider Zhan Wang's sculptures a contemporary extension of the ancient practice of rock-viewing and appreciation. In any case, the gleaming surface of *Artificial Rock* would be undeniably jarring within the context of a traditional literati garden. It is not without irony that Zhan Wang's work points to the chasm between the traditional world and the contemporary world. The way in which the artist meticulously and obsessively tries to reproduce the original rock reflects an attempt to reconcile these differences. The objective of reproducing a scholar rock was never to imitate the genuine article; by forming an inseparable connection between the subject matter (the real) and the work (the reproduction), the artist attempts to re-establish a new aesthetic order that is characteristically Chinese. Similar to Jasper John's *Flag* (Fig. 2), the *Artificial Rock* becomes a symbol of a collective consciousness.

Spanning across the two domains of sculptural art and conceptual art, *Artificial Rock No. 121* exists in an intriguing dimension of ambiguity and duality.

西方 20 世紀初許多藝術家開始挑戰雕塑形式可能，探問的不再是如何再現所見，而是如何透過造型來表現當下感知的現實。這使現代雕塑逐漸遠離寫實的追求，呈現出變形與抽象趨勢。在此語境下，雕塑不再忠於任何對象，而是具有物質性、量感、觸感與個人美學表述的空間實體，牽涉了更複雜的觀看體驗。

以杜象為始的前衛美學叛逆了現代主義的理路，「現成物」成為藝術觀念的載體，不僅挑戰觀者的既定認知，重點更在於從理所當然的平凡事物中發掘審美經驗，打破藝術和生活的界線（圖 1）。就此角度而論，現成物如同一種媒介，使藝術家與觀者之間的雙向創作成為可能。當物件離開了原本脈絡，觀者感受到的意義也開始轉化，過程有著不可預測性與不穩定性，但美學上潛在的豐富正在於此。

Lot 55 Detail 局部

90 年代快速發展的中國社會環境下，展望的「假山石」無疑證明了類似的文化變異也在發生。若說假山石在創作過程中曾一度借用了「現成物」概念，它最後的形貌卻曖昧地呈現出手工特質。藝術家以不鏽鋼片覆蓋於精心挑選的原石上，加以鎚打塑形，焊接後打磨而成，不僅技法複雜，造型上亦達到了嶄新的觀賞性及裝飾性表現。古代文人賞愛不已的那千奇百怪、獨一無二的太湖石造型，在材質的轉換中，搖身一變成了可複製的、閃閃發亮的現代產物。

《假山石第 121 號》(Lot 55) 那雄厚的不鏽鋼體令人震懾，彷彿再現大自然氣勢，但它起伏有致的奇巧造型模仿的並不是自然的鬼斧神工，因這已是一種經過符號化的自然。中國古代文人由石見山，觀者心中想像的山色已涉及引喻與挪用，這種與自然的互動方式仰賴的正是文化高度，並展現了令人驚訝的現代性。

展望一方面對西方現代藝術觀念進行挪用，另一方面，則透過新穎的媒材與技法，再定義所謂的中國情調。雖然觀者可能不經意地將假山石視為太湖石美學歷久不衰的回聲，或古老賞石文化在現代生成的衍義與延異，但事實上它那與文人園林扞格不入的亮眼光滑的金屬表面，卻不無嘲諷地指向傳統世界與當代世界之間的斷裂。然而，藝術家如此鉅細靡遺地甚至偏執地複製石體，亦反映出修補這層斷裂的企圖；因為重製山石的目的從來不在於以假亂真，而是為了在主題（真）與作品（假）之間製造不可分割的連結，藉此重建一種以「中國」為主軸的美學秩序。就如同賈斯培·瓊斯的《美國國旗》（圖 2），假山石成為一種集體意識的象徵。

橫跨雕塑藝術與觀念藝術兩個領域，假山石獨特的曖昧性與雙重性，在《假山石第 121 號》那紀念碑而充滿夢想的存在中，開展出更耐人尋味的向度。



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LIU WEI

(CHINESE, B. 1972)

Purple Air

signed in Chinese; signed 'Liu Wei' in Pinyin; dated
'2005' (on the reverse of each panel)

oil on canvas, triptych

each: 299.5 x 150 cm. (117 ⁷/₈ x 59 in.)

overall: 299.5 x 450 cm. (117 ⁷/₈ x 117 ¹/₈ in.)

Painted in 2006

HK\$4,000,000 - 5,000,000

US\$520,000 - 650,000

PROVENANCE

Private Collection, Montreal, Canada

劉韡

紫氣

油彩 畫布 (三聯作)

2006年作

簽名：劉韡；Liu Wei (每件 畫背)

來源

加拿大 蒙特利爾 私人收藏



Artist Liu Wei at work. © Liu Wei Studio

創作中的劉韡



"It is not important for a work to contain any particular deep meaning. But rather, it should stimulate a nerve in reality, so that it can clear a way in your mind to welcome new ideas."

- Liu Wei

「重要的不是內裡的什麼深意，而是作品能否刺激到現實中某根神經，迎來各種新思維，清理路徑讓新的生活影像浮現。」

- 劉韋

Liu Wei was born in Beijing in 1972. He graduated from the oil painting department of the China Academy of Art (formerly the Zhejiang Academy of Fine Arts) in 1996. As one of the most promising and acclaimed visual artists in the 1970s, Liu Wei produced numerous works in a range of media, including oil painting, video, and installation. He is one of the most iconic Chinese contemporary artists of his generation.

Liu Wei's works employ an international artistic language, deeply influenced by Western conceptual art; for example, the idea of the readymades put forth by Marcel Duchamp or elements of French philosopher Jacques Derrida's deconstruction are apparent in Liu's work. Liu Wei investigates questions related to power, environment, urbanisation, architecture, among other related topics—these prominent issues reflect his concern for society. Liu Wei positions himself as a visual artist, tackling this subject matter and intertwining it with religion, philosophy, literature, and art. Through his adept use of installation, two dimensional art, as well as projection, the boundaries of these media are thus expanded. As a result, new ways of thinking emerge from these visual experiences.

Offered in this season's auction, *Purple Air* (Lot 56) belongs to the series of the same name, which the artist began in 2005. Liu Wei explained, "Reality is whatever you can readily see. You cannot actually create anything new because everything already exists. It is primarily about how you look at it: from every angle, from the particular angle which you most prefer, or from a particularly unflattering angle. You can use your own methods to accurately represent this angle. When you depict it, it might be beautiful, even if in reality that may not be the case. Perhaps it contains a certain sense of thriving vitality. That is why it is called Purple Air. In ancient China, if you spotted *purple air* in a particular place, appearing grey and smoggy, it perhaps indicates that the area is teeming with life. It may have a lot of problems, but it is thriving." (Liu Wei interview, *Breaking Forecast: 8 Key Figures of China's New Generation Artists*, Shanghai People's Publishing House, 2009)

Painted in hazy grey tones, *Purple Air* is one of Liu's early monochromatic works. The enormous triptych depicts three different views of Beijing, as if they were captured by three separate camera lenses. The sky in the background is predominantly rendered in light grey. The black and white lines and geometric shapes of varying sizes are densely packed in the foreground to form a rhythmic cityscape. In the middle panel, a skyscraper and a surrealistic tree tower over everything above the skyline. Compositionally, it is a metaphor for the vitality and energy of the city of Beijing.

The city can be considered a blueprint for human activity. A building is architecture, but more importantly it is the component of the city where people congregate. The artist attempts to capture the Beijing city from his memory, as if he is magnifying digital images to reveal new and pixelated vistas. These elements are then arranged as countless lines to construct an abstract composition. As a result, a new visual language, both innovative and mutable, is born. Through his repeated reconstructions of Beijing's urban landscape, Liu Wei investigates the relationship between art and the public space. It is a reflection of his contemplation on urban aesthetics and the social environment. At the same time, it also provides an entrance for the viewers to reflect on their sense of belonging within the city.

As a social researcher who witnessed the process of urbanisation in China, Liu Wei uses visual misplacement effects to represent the vitality that is associated with the industrialisation of a city. It is an exploration of the literati sentiment that runs deep within urban aesthetics.



劉韜 1972 年出生於北京，1996 年畢業於中國美術學院（浙江美術學院）油畫系。作為七十年代最受關注和認可的視覺藝術家之一，劉韜以繪畫、影像、裝置等不同媒介進行創作，是中國當代藝術中極具代表性的青年一代藝術家。

劉韜的作品有著國際化的藝術語言。作品受到西方觀念藝術的影響，如杜尚的「現成品」概念，也有「解構主義」的痕跡。權利、環境、都市、建築等語境可以概況其作品的探索領域，也暗示出了劉韜作品的社會性。劉韜將自己定義為視覺藝術家。他將同一主題在宗教、哲學、文學、藝術等領域中穿梭，並實踐於裝置、平面及映像等媒介，將藝術的疆域擴大，從而呈現一個特殊意味的視覺體驗。

本次拍賣的作品《紫氣》(Lot 56) 源於藝術家於 2005 開始創作的「紫氣」系列作品。「現實，因為現實全都是你看到的東西。其實你創造不了什麼，所有的東西都已經存在了，就是你怎麼看它，從各個角度看它，你或者從好的角度看它，或者從壞的角度看它，你通過你的手段把它精確的展現出來。畫起來是很漂亮的，但是你生活在當中就是不一樣的，可它也有生機勃勃的感覺，所以叫『紫氣』。中國古代說，你看到一個地方有紫氣，就是灰濛濛的樣子，實際上是生機勃勃的意思。存在很多問題，但是也是有活力的。」(劉韜訪談《中堅—新世紀中國藝術的八個關鍵形象》，上海人民出版社，2009)。

《紫氣》是早期的黑白色彩，以朦朧的灰色調呈現。巨大的三聯屏，以分鏡頭的方式描繪出不同面貌的北京。背景的天空為淺灰色，大量及龐雜的黑白線條、大小色塊穿插組成一道極富節奏感城市風景線。中間高聳入雲的樓宇，一顆挺拔的超現實的樹木，在畫面構圖中脫穎而出，比喻這座充滿生氣和活力的北京城。

城市是人類的藍圖。樓宇是建築，更是構成城市的一部分，人類生活的集中區域。藝術家在作品中試圖捕捉記憶裡的北京城，用計算機製作圖像，放大產生新的像素，將其排列成為線條，再用無數的線條組合構成抽象化的畫面，創造出一種多變且獨特的藝術語言。劉韜通過對北京城市的再次構造來探討藝術與公共領域的關係，表達了他對都市美學以及社會環境的某種反思，同時也為觀者提供了對自身所處的城市的情感認知的途徑。

劉韜，作為一個見證中國城市化過程的社會觀察者，以這樣重迭的視覺錯置的方式展現出工業革命為城市所帶來的活力，探索當代都市美學所包含的人文底蘊。

Lfet to right
by left to right:
Lot 56

Liu Wei, *Enigma*,
Installation view
at Liu Wei: Colors,
Ullens Center for
Contemporary Art,
Beijing, China © Liu
Wei Studio/ credit:
Dora Tang

劉韜《迷中迷》2014
年作於「劉韜：顏色」
展覽現場 中國 北京 尤
倫斯當代藝術中心

PROPERTY FROM AN ASIAN PRIVATE COLLECTION
亞洲私人收藏

57

RONALD VENTURA

(FILIPINO, B. 1973)

Pausok (Creating Smoke)

signed and dated 'Ventura 2013' (lower left)

oil on canvas

122 x 91.5 cm. (48 x 36 in.)

Painted in 2013

HK\$1,400,000 - 2,000,000

US\$190,000 - 260,000

羅納德·文圖拉

生煙

油彩 畫布

2013年作

簽名：Ventura 2013 (左下)

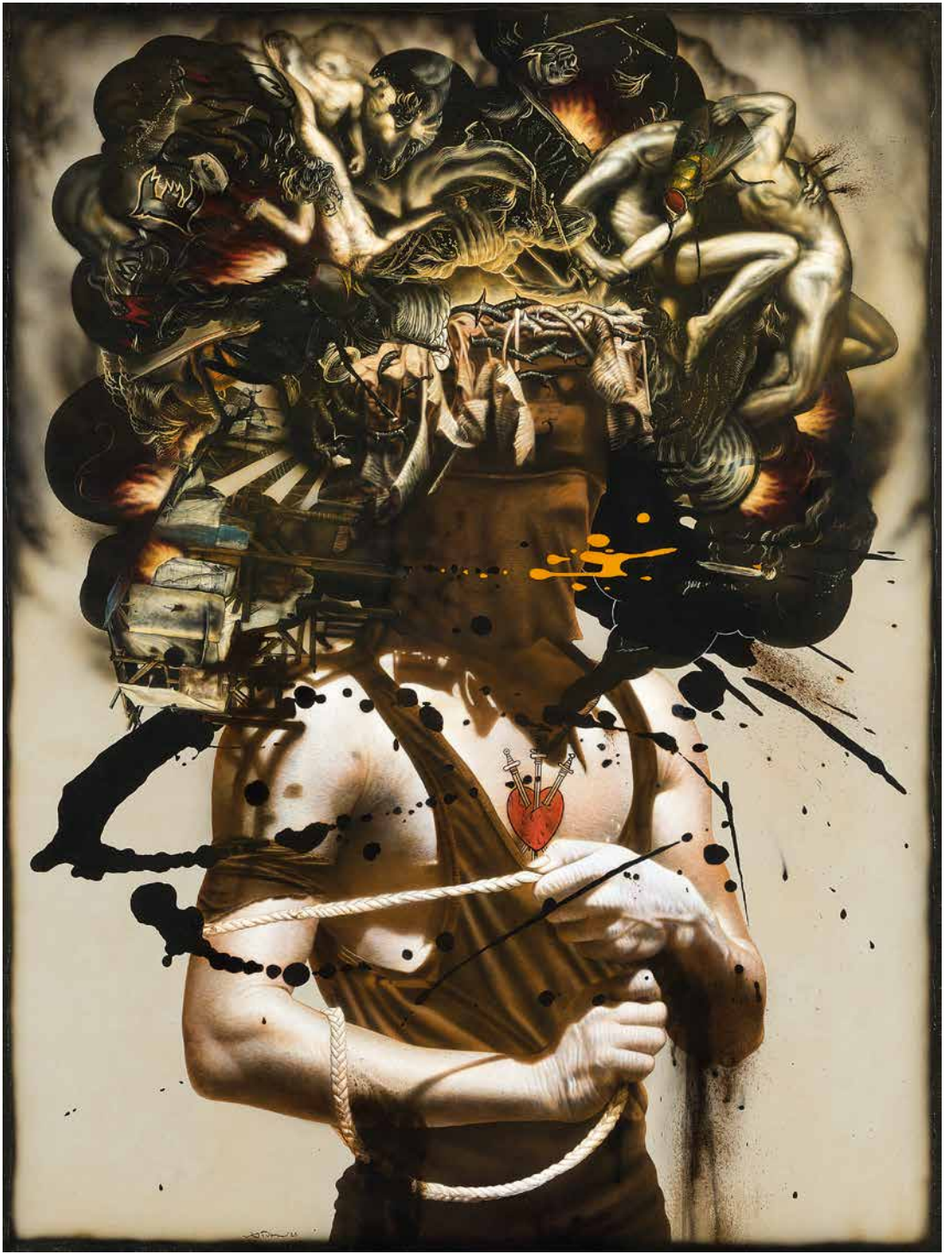
Peter Paul Rubens,
The Fall of Phaeton,
circa 1604, National
Gallery of Art,
Washington DC,
USA.

彼得·保羅·魯本斯《斐頓的墜落》約1604年
美國華盛頓國家畫廊

The significance of Ronald Ventura's works within the visual landscape has informed a new way of approaching contemporary culture, leading to Ventura's stature as one of the most sought after artists within Asian art today. Ventura is a child of the pop and avant garde-era; the penchant for collaging the "myths of everyday life" which symbolize the illusions and realities of contemporary society is prevalent within his works. Each creation by Ventura is never an individual narrative in itself but rather a synthesis of disparate elements, overlaid with the artist's perfect photorealist technique melded with rich signifiers and pop iconography. Ronald Ventura's insight often wanders where others fear to tread, plumbing the unforeseen depths of the human psyche and conveying these liminal mirages to viewers. *Pausok* (Lot 57) is a complex and visually ambitious creation, referencing tropes of philosophy, psychology, religion - but predominantly concerned with the theme of self-realization and inner integrity.



Ventura often articulates a sense of tension or bodily struggle emanating from aggressive physiological renditions of the human form. This painting reveals Ventura's fascination with anatomy and his lengthy studies into the human body, resulting in his facility in depicting it accurately and in great detail. Within this work, Ventura has created yet another superb observation of the human condition, and the complex, magical unraveling to be found lurking within our mental chambers.



An early manifestation of his acclaimed Penitents and Prostitutes series, *Pausok* represents a penitent who during Semana Santa (Holy Week) joins a procession with other anonymous penitents, with faces covered, publicly flagellating themselves in a ritual of contrition and mortification of the flesh as physical atonement for their sins. Wrapped around his body is a cord, which traditionally, is edged with barbs that eventually cut the skin and draw blood. In most cases, the skin is pre-scoured to ensure the drawing of blood happens more efficiently. On top of the masked figure is Ventura's iconic cloud form, tumultuous with figures drawn from classical imagery representing the fall of man and other damned souls. These seem to emanate from the lightning like a crown of thorns atop the central figure's head, perhaps representing the chaos that ensues in the constant battle with one's personal demons, and the choosing between right and wrong, good and bad. Reinforcing the imagery is the literal spelling out of 'Impyerno' or hell, jumbled up in the cloud-like Armageddon.

What has remained consistent throughout all of Ventura's works is his virtuosic technique in figurative painting. His smooth, photorealistic renditions of human anatomy, which first draws the viewer's attention, juxtaposes cleverly with complex interior motifs and details across the painting. The religious ideology exposed to from the Filipino psyche and culture are also represented here, such as the tattoo on the penitent's chest which is similar to traditional representations found on images of the Mater Dolorosa (Mother of Sorrows). This often emotionally traumatic process is fully portrayed by Ventura, his superb photorealist skill giving real physical depth to the painting, from the muscles and sinews of the man's body down to the texture of his skin.



Ronald Ventura, *Penitent Crossing*, 2006, Christie's Hong Kong, May 26, 2013, Lot 178, sold for HK\$810,000.

羅納德·文圖拉《悔罪者過渡》2006年作 香港佳士得 2013年5月26日編號 Lot 178 成交價：HK\$810,000 港元

The title *Pausok* could well be the artist's perception on the whole scene. Although this act is carried out in public often in the early morning towards mid-afternoon, the precise hours that Christ carried his cross through the Via Dolorosa, or Path of Grief - the experience is intended to be deeply personal and solitary. *Pausok* literally means 'to create smoke', which perhaps is Ventura's way of referring to the act of public flagellation as a way of creating a 'cloud of smoke' to draw attention to the penitent visibly atoning for his sins in a most evident and dramatic way. However, the pertinent questions remain, is this anonymous penitent really atoning for his sins? Or is this all for show and public display? Will this self-administered act of physical punishment prevent the penitent from repeating his sins, or is this a convenient cleanse cycle that allows the sinner to start again from scratch, offering a way towards absolution should the sinner sin again? The combination of these different elements reflects why Ventura is acknowledged as a true contemporary master: an emotional revelation about the power of faith and self-ablution, augmented by his exceptional painterly technique within a single masterpiece.

羅納德·文圖拉的作品在視覺景觀方面所展現的意涵已為人們指引一條處理當代文化的新途徑，並使他成為當今亞洲藝術領域最受歡迎藝術家之一。文圖拉生於普普藝術與前衛藝術的時代，這也是他在作品中普遍採用「日常生活神話」拼貼來象徵當代社會幻想與現實的主要原因。他的每一件作品本身從來就不是獨立的單一敘事，而是各種截然不同元素的綜合體，與藝術家完美的照相寫實主義技巧相互交織，同時融合了豐富的能指符號與流行意象。文圖拉的洞察力經常遊走於他人卻步之處，探究人類心靈無法預見的深處，並將這些處於晦明晦暗狀態的海市蜃樓傳達給觀者。《生煙》(Lot 57) 是一件複雜且具視覺震撼力的創作，它指涉哲學、心理學與宗教的譬喻，但主要關注的是自我實現與內在完整性的主題。

文圖拉經常明確表達出人類形式具挑釁意味的生理性演繹所散發的張力感或身體的掙扎。這件繪畫作品顯示出文圖拉對於解剖學的著迷，以及他對人體的長期研究，使他得以詳細精確地描繪人體。溫杜拉在這件作品中更展現出對人類處境的另一種絕妙觀察，以及潛伏在我們心靈深處等待被發現的複雜神奇謎底。

《生煙》是文圖拉備受讚揚的《懺悔者與娼妓》系列的早期作品。這件作品描繪一位蒙面懺悔者於復活節前一週（聖週）期間加入其他不知名懺悔者組成的隊伍，在一場悔罪與苦修的儀式中公開發鞭答自己的身體，透過這種肉體的折磨為自己的罪行贖罪。傳統上，這類懺悔者會把一條邊緣帶有倒鈎的繩子纏繞在自己身上，這些倒鈎最終會割裂皮膚進行放血。在大多數情況下，這類懺悔者會事先刷洗皮膚，以確保放血過程更有效率。在這位蒙面人物上方是溫杜拉標誌性的雲狀形式，與古典意象中代表墮落人類及其他有罪靈魂的人物混亂雜陳。這些人物及雲狀形式看似從一道閃電爆發出來，彷彿一頂戴在這位人物頭上的荊棘冠冕。這也許意味著個人因與內心惡魔不斷爭戰，以及必須在對錯善惡之間做選擇而產生的混亂狀態。而在這個雲狀的世界末日中混亂拼寫出的「地獄」(Impyerno) 一詞，更加強化這種人類內心掙扎的意象。

文圖拉的作品一貫呈現出具備繪畫的精湛技巧。最先吸引觀者注意的，便是他以照相寫實主義風格流暢表現的人體解剖構造。這種構造巧妙地並置複雜的內部圖案與跨越整幅繪畫的細節。菲律賓人心態與文化所暴露出來的宗教思想也在這件作品中表露無遺，例如懺悔者胸前的刺青便近似於「悲傷之母」圖像中可見的傳統象徵。文圖拉徹底刻劃出此種情感創傷的過程，他運用卓越的照相寫實主義技巧，在這幅繪畫中展現真實的肉體深度，從男子身體的肌肉筋骨到皮膚的紋理皆然。

這件繪畫作品的名稱很可能就是藝術家對這整個場景的觀點。雖然這種公開的悔罪行為經常從清晨持續到下午三點左右，也就是耶穌背著十字架穿過苦路（或悲痛之路）的確切時間，但其目的是帶給人非常私人與孤獨的體驗。「Pausok」這個詞彙在字面上的意義是創造煙霧，文圖拉可能是用創造煙霧這種方式來指涉公開鞭答自身的行動，也就是以最明顯且戲劇化的方式使觀者把注意力集中在懺悔者所表現出的贖罪行為。然而，若干相關問題依舊存在。這位不知名的懺悔者是否真的在贖罪，抑或這一切全是為了表演與公開展示？這種自我施加的肉體懲罰行為是否真的能使懺悔者不再重蹈覆轍，抑或這是一個方便省事的淨化程序，讓罪人得以重新開始，如此作為罪人一旦再度犯錯時獲得赦免的方式？這些不同元素的組合反映出文圖拉被讚譽為真正的當代藝術大師之原因，也就是在每一件傑作中揭露關於信仰與自我淨體的情感力量，並透過其出類拔萃的繪畫技巧強化這種情感的表現。



William-Adolphe Bouguereau, *Dante and Virgil in Hell*, 1850, Private Collection.

威廉·阿道夫·保格雷
《但丁與維吉爾在地獄》1850年作 私人收藏

58

I NYOMAN MASRIADI

(INDONESIAN, B. 1973)

Weight

signed and dated 'MASRIADI 15/6/15' (lower right)

acrylic on canvas

225 x 125 cm. (88 ⁵/₈ x 49 ¹/₄ in.)

Painted in 2015

HK\$1,800,000 - 2,800,000

US\$240,000 - 360,000

米斯尼亞迪

重量

壓克力 畫布

2015年作

簽名：MASRIADI 15/6/15 (右下)

I Nyoman Masriadi has won international acclaim as a leading Southeast Asian contemporary artist of this generation. Born in Bali and currently based in Jogjakarta, Indonesia, the artist employs satirical visual imagery and poignant narratives to explicate the vagaries of socio-political life in our present environment. His works are characteristic for featuring heavily muscled, dark-skinned figures, reminiscent of the artist's influence from elements of contemporary visual culture, such as athletes, comic books and video games. Richly explicit, Masriadi's iconic paintings deliver an immediate visual impact demanded by a consumerist and media-savvy audience, and go on to reveal layer after layer of profound messages.

A nondescript white brick background suspends the figure in the middle of the painting as he hangs from a rope and harness (Lot 58). Interspersed between the bricks are tiny symbols and objects: a communication tower, a cartoon pig, a cupcake, a butterfly and a singular eye amongst others, are drawn in simple lines. While directly socio-political satire is less present in this piece, the tiny images on the wall recreate the whimsical atmosphere of video game culture, which is another element consistently present alongside a sense of playfulness, which is central to Masriadi's work. The scribbles augment the painted image of the man, suggesting multiple thoughts perhaps "weighing" on the figure's mind, while inserting various possibilities of narratives borne from the viewer's associations.

Two phrases of written text sit on the background: one says "Star Bintang" underneath a sketch of a five pointed star, and the other at the bottom right of the painting says "Berat Kencang." Star Bintang translates directly to "Star Star," and when written underneath a graphical representation of a star, creates a tripling of the sound and imagery, perhaps alluding to the status of the figure, an archetype we have seen often in pop culture as a superhero spy. Berat Kencang translates to "Weight Tight," or to "Weigh Fast," emphasising the gravity visibly acting on the figure given his size and musculature.

Michelangelo,
David, 1501-1504,
Accademia di
Belle Arti di
Firenze, Florence,
Italy.

大衛像 1501-1504
年作 意大利佛羅倫
斯美術學院





The figure, though suspended, remains solid and anchored, and as the title suggests, his own weight keeps him stable as he gazes through military-style binoculars with a stern look of concentration on his face. The line he hangs from is completely straight, and the shape and alignment of his body echoes this straight line to reinforce the sense of strength and stability in the picture. It almost seems like the figure is holding himself up with his body strength, but we are reminded that it is gravity that keeps him grounded and able to perform his espionage. The man is dressed simply for such a dangerous mission: he wears blue denim shorts, a simple black and red harness and a pair of striking black and yellow running shoes. The items and clothing on the figure mimic those of western origin, consistent with the comment on import consumerism that Masriadi is known to insert into his work. Masriadi's fascination with an almost grotesque, steroidal masculine body covered in exaggerated sinews and muscles is a common and iconic theme in his work. It is interesting that in this painting, the figure also sports bandages on his fingers. He does not appear injured, but these elements emphasise the physicality of his mission, and recall the action genre of video game heroes that inspires Masriadi's masculine figures.

With the binoculars, Masriadi denies us the intense and direct gaze of his iconic figure in his other paintings. Instead of confronting the viewer this time, the figure gazes into an instrument that amplifies his visual power, allowing him to see something far away, behind us. By blocking the gaze of the figure from the viewer, Masriadi encourages us to observe and admire the figure uninhibited and unchallenged. The tough expression of the man, alongside his open, confident posture present to us a figure who is unafraid and willing to be marveled at.

Art historian T. K. Sabapathy observes that the line drawings and sketches in Masriadi's paintings, not only challenge the sovereignty of paint as a medium over the humble sketch, but recall the process of live figure drawing, where crude approximations are made in order to allow the material figure to emerge on the page in a process of trial and error. In line with the process of creating a figure, the artist mentions his aim of producing a "classic" figure, and so his hyperbolic, steroidal figures are a result of his addition of improving the human form. This visual treatment has also been employed by classical artist Michelangelo, whose sculpture of David feature the upper parts of the larger-than-life figure

as unnaturally large to match the feet, therefore appearing in uniform proportions from the eye line of the viewer on the ground, looking up. Similarly, the sculptural quality of Masriadi's black skinned figures reveal the artist's fascination with the human form. Masriadi has said that he prefers black in painting, as it can be seen more clearly, thus more effectively emphasising his imposing forms. His iconic figures boast features he believes men should have in representation, while weaving in the images of masculine, muscular athletes and superheroes.

I Nyoman Masriadi,
Master Yoga, 2009,
Christie's Hong
Kong, 30 November
2009, Lot 1138, sold
for HK\$3,620,000

米斯尼亞迪《Master
Yoga》2009 年作
香港佳士得 2009
年 11 月 30 日 拍品
編號 1138 成交價
3,620,000 港元



米斯尼亞迪聞名國際，是這一代東南亞著名的當代藝術家。他生於印尼峇里，現居日惹，透過饒富諷刺意味的畫面和尖酸刻薄的描述，細說現今社會和政治環境裡的怪異行為。畫中滿身肌肉、皮膚黝黑的人物，反映了當代視覺文化例如運動、漫畫書及電玩遊戲對藝術家的影響。他的著作切實地滿足媒體消費者對即時視覺衝擊的追求，繼而引領他們進一步探討作品箇中的含意。

在模糊的白磚背景前，米斯尼亞迪筆下的主角以繩索和安全帶懸掛半空 (Lot 58)。白磚之間散落著微細的符號和物件：通訊塔、卡通豬、杯子蛋糕、蝴蝶和一隻眼，全都以簡單的線條繪畫。這些細小的物件雖然沒有直接嘲諷社會政治的意味，但卻營造了電玩遊戲文化的奇幻氛圍，與米斯尼亞迪不可或缺的玩味風格相輔相成。散亂的物件把男人的形象放大，意味著畫中主角可能被多個想法牽引，引發觀者對描述作不同聯想。

背景寫上兩組字句，分別是五角星素描下的「Star Bintang」和作品右下角的「Berat Kencang」。「Star Bintang」意思是星星，將其置於一顆星的圖像下，於聲音和影像方面呈現三重效果，或許暗示了主角的身份，是流行文化中常見的超級英雄臥底。「Berat Kencang」意思指不動的重量或牢固的重量，加上主角的體型和肌肉，強調地心吸力對主角所帶來的影響。

雖然懸掛半空，但主角仍穩如泰山。他的重量令他保持四平八穩，同時透過軍用望遠鏡聚精會神地遠望。懸吊著他的安全繩成一直線，而他的身體和姿勢正好與這條直線互相呼應，加強了整個作品的強度和穩定性。他看似以自己的體力支撐，但同時我們又想到地心吸力能讓他安穩地從事這個間諜活動。男人雖衣著簡便，卻身負危險任務：他身穿藍色牛仔短褲、黑色和紅色安全帶及一雙奪目的黑、黃色跑鞋。主角所用的物件和衣服暗示了西方的文化源頭，帶出米斯尼亞迪一貫對入口消費主義的看法。同時，誇張的筋肉人經常於米斯尼亞迪的作品出現。有趣的是主角應該沒有受傷，手指卻貼了膠布，目的要強調其任務的艱巨，還不忘提醒大家米斯尼亞迪對電玩遊戲的動作題材有所啟發。

有別於過往的作品，今次的主角使用望遠鏡，因此沒有兇狠和直接的眼神。主角沒有正視觀者，反而透過工具加強視力，讓他看得更遠，甚至看到我們背後的景象。米斯尼亞迪鼓勵我們欣賞主角不受約束和不被質疑的特質，而男人堅定的表情和自信十足的姿態，令我們感受到他不畏懼和勇於冒險的精神。

藝術歷史學家 T. K. Sabapathy 認為米斯尼亞迪透過線條和草稿來顯示顏料並不是簡陋草圖上主要的媒體，而是人物繪畫的過程，透過粗略模仿和反覆試驗，才能在畫出把人物展現出來。藝術家循著這個創作過程，說明了他塑造一位「經典」及誇張與肌肉型的人物，是為了改進人體的外形。古典藝術家米高安哲羅的作品也運用過這種視覺處理手法，其創作的大衛像上半身比實際比例大，誇張地放大來配合雙腳，令觀者由下向上看時視覺上整體比例平均。同樣地，米斯尼亞迪筆下那皮膚黝黑的主角有著雕塑般的身型，反映了藝術家對人類軀體的讚美。他曾表示自己喜歡選用黑色，因為這種顏色更清晰易見，能進一步強化影像效果，令人難忘。米斯尼亞迪筆下的主角將他心目中男人應有的特質表露無遺，同時編造出強健運動員和超級英雄肌肉澎湃的形象。



I Nyoman Masriadi, *Sudah biasa di telanjangi (Used to being stripped)*, 2008, Christie's Hong Kong, 24 May 2008, Lot 18, sold for HK\$4,207,500

米斯尼亞迪《Sudah biasa di telanjangi (Used to being stripped)》2008年作
香港佳士得 2008年5月24日 編號18 成交價：4,207,500 港元

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏



59

JIA AILI

(CHINESE, B. 1979)

Mickey's Redemption

signed and dated 'JAL 2009' (lower right)

oil on canvas

200 x 282 cm. (78 3/4 x 111 in.)

Painted in 2009

HK\$4,800,000 - 7,800,000

US\$630,000 - 1,000,000

PROVENANCE

Private collection, Asia

賈藹力

米奇的救贖

油彩 畫布

2009年作

簽名：JAL (右下)

來源

亞洲 私人收藏

EXHIBITED

Taipei, Taiwan, Mind Set Art Center, Utopia - Asian Contemporary Art Group Exhibition, 10 - 23 December 2010.

LITERATURE

Mind Set Art Consulting, Utopia- Asian Contemporary Art Group Exhibition, Taipei, Taiwan, 2010 (illustrated, pp. 28-29).

展覽

2010年12月10 - 23日「烏托邦 - 亞洲當代藝術聯展」安卓藝術 台北 台灣

文獻

2010年《烏托邦 - 亞洲當代藝術聯展》安卓藝術 台北 台灣 (圖版, 第28-29頁)

During the six years he spent at the Lu Xun Academy of Fine Arts, Jia Aili received rigorous training in classical painting, specialising in the Neo-representational style. His focus was on exploring the mental states of humanity. As Jia Aili's father was a writer, the artist was surrounded by literature and books on politics while he was growing up. His favourite works were early Russian epic tragedies and elegies. Jia arrived in Beijing in 2007 and started painting in a rational and objective style. By combining historical excerpts and scenes with his own memories, he crafted subjectively realistic scenes in a hyper-realistic way. Jia directs an epic drama on the canvas, ".... his reading of 'drama' encouraged a deliberate, cogent emphasis upon the canvas as a stage, the painting as a scene across which an invented narrative unfolds. We accept that they are always truncated, without beginning or end." (A *Walk in the World of Jia Aili*, Karen Smith)

Micky's Redemption (Lot 59) was painted in 2009, a period during which Jia focused on paintings that emphasise the relationship between light and colour. The sophisticated composition demonstrates the interconnectivity between time and space. Jia Aili forgoes a colourful palette, instead using a white background painted over in varying intensities of black washes in order to model the figures; the resulting effect is a dreamlike quality that lends the composition the appearance of a still from a silent movie. Viewers are not immediately concerned with the subject matter or narrative, but rather are astonished by the dramatic effect accomplished by the interplay between the shifting gradient tones, which convey the relationship between characters and the intensity of the atmosphere. This powerful yet nuanced technique demonstrates the treaties on the colours black and white advanced by Italian Renaissance artist Leon Battista Alberti. The painting is also a testament to E.H. Gombrich's theory on light and colours: artists should not over-indulge in bright hues if they wish to illuminate. By choosing to limit his pallet, Jia is able to express light to a greater extent in the work. This masterful use of light and colour makes this naturalistic scene appear slightly surreal: all the characters who are wearing Mickey ears stare at the character on the far left, listening intently: he is the only person without mouse ears. All kinds of speculations and questions arise out of these circumstances—the lamp lying on its side illuminates the

Fig. 1
Rembrandt
HarMenszoon van Rijn, *The anatomy lesson of Dr. Nicolaes Tulp*, 1632, Mauritshuis Royal Picture Gallery, The Hague, The Netherlands

圖 1
倫勃朗《蒂爾普醫生的解剖課》1632年 荷蘭海牙 莫瑞修斯皇家博物館藏





Left to right
由左至右：

Jia Aili, 1979.6.1,
2009, Christie's
Hong Kong, 24 May
2014, Lot 64, Sold for
HK\$ 6,280,000.

賈詠力《1979.6.1》
2009年 佳士得香
港 2014年5月24
日 編號 64 成交價：
6,280,000 港元

Lot 59

group from the centre, yet it is the central figure that appears to be the actual source of light. If the rays of light are real, then is the central character is an illusion? If the scene is portrayed the monochrome tones of a silent film, then why do the hues feel so impalpable? Is the speaker real? Or is the audience fictitious? Which elements are objective reality and which are subjective perception? The historic truth, the out-of-context excerpts, the mysteriously fabricated appendix, and the subliminal messages all work in concert to entice the viewers to wander between rational cognition and emotional sensibility - the answer is something that they have to discover for themselves. Time and memory are frozen in a still frame, and made visible for consideration. Jia's use of light and composition is reminiscent of Rembrandt's similar treatment in *The Anatomy Lesson of Dr. Nicolaes Tulp*. (Fig. 1) The viewers are drawn into the undefined territory between real and illusion.

To Jia Aili, painting is not merely an act of recording a memory or history, "To me, no matter how objective history seems to be, volumes of secrets must be buried beneath the surface. It will always be worthwhile to unearth the hidden meanings. The hidden narratives are what I am after." His objective is to "fabricate even more secrets, more substance, and more interest." (*Jia Aili, Towards the Chaotic Reality - A Conversation with Zhu Zhu*) Jia combines the sophistication of Modernism with the lowbrow aesthetics of popular culture to achieve a dystopic sensibility. Through addressing this sense of fear, anxiety, and adversity, Jia aims to retrace history and find inner peace. Through utilizing his technical abilities in classicism and naturalism, in multiple layers of translucent washes, he coaxes a completed composition out of the canvas. This distinct treatment gives the composition space, adding dimensions of light and shadow. The painting exudes a quietude while simultaneously making an explosive impact. It is as though the viewer is looking at the painting through the lens of a camera, zooming in to distinguish what is real and what is an illusion. From this distance, the viewer can savour the complex relationship between the individual, reality, and history.

“To me, no matter how objective history seems to be, volumes of secrets must be buried beneath the surface. It will always be worthwhile to unearth their hidden meanings. The hidden narratives are what I am after.”

- Jia Aili

「對於我來講，不管是多麼客觀的歷史，它背後所暗含的秘密是非常多的，永遠都值得我去采索，它所暗示的意義其實也是我想去追問的潛臺詞。」

- 賈誦力

在魯迅美術學院學習的六年時間裡，賈誦力接受了嚴格的古典主義繪畫訓練，並將新具像主義繪畫作為研修的方向，並關注於對人的現實精神狀態的探索。因為父親是一位作家，賈誦力的家充滿了文學書籍和政治著作，那些俄羅斯早期作家的悲情史詩和輓歌，及批評現實主義作家巴爾扎克的作品是他的最愛。2007年來到北京後，賈誦力開始以冷靜的客觀主義描述技法，將記憶中及歷史中的片段或真實場景以主觀的方式迭加組合，以一種近似超現實的手法，在畫布上完成了一幅幅如史詩般的劇作，「就像對待舞臺一樣，畫就是一個慢慢展現的故事場景，一個敘述，一段刪節過的，去頭去尾的故事」。（凱倫·史密斯《走進賈誦力的世界》）

《米奇的救贖》(Lot 59) 創作於2009年，此階段，賈誦力的作品強調光線和色彩的關係，以及複雜的構圖展示時間與空間的關係。在此幅作品中，賈誦力放棄多元色彩，以白為底，黑為色，如一部默聲電影，展現了一個虛幻卻帶有真實感的劇作。當面對此幅巨作，我們似乎並不會馬上關心畫作的主题或是故事的敘述性，而對畫布中黑白兩色所產生的戲劇性的效果更為驚訝，整幅作品只採用白色至灰色至黑色的各種色階層次，藝術家通過色階的過渡及對比來展現他對明暗，人物關係，以及氣氛的控制。這種技法的運用所產生的強大與微妙的共存印證了阿爾貝蒂所謂的黑與白的正確並置理論，也展示了貢布里希關於光線轉為顏色的理論：畫家想表現光亮，就不能沉溺於對明亮色彩的喜愛，畫的基本色調越暗，表達光之效果的餘地越大。藝術家通過調整色調之間的梯度，才能產生這種閃光的印象。而這種光及色彩的運用，讓這個仿佛是真實的場景顯得那麼的不真實：每個頭上戴著米奇耳朵造型物的人都朝向左面唯一沒有戴米奇耳的發言者，聚精會神地在聽這位講者敘述著什麼。各種的揣測和疑問卻隨之而來：斜擱的檯燈如探照燈似的聚焦在桌面中心的人物，但講者卻仍是光源的中心。如果光線是真實的，那麼人物是虛構的？在這如默片的色調中，黑與白是真實的，那麼那些黑灰，灰白的為何是如此恍惚？講者是真實的嗎？還是聽者卻是虛構的嗎？什麼是客觀的真實，什麼是主觀的意會？歷史的真實，截取的虛構，添加的迷惑，暗示的潛意識，引誘著觀者徘徊於理性的認知和感性的觸動中，去找尋自我的答案。這種展現時間及記憶凝結的片段的效果，讓人聯想到倫勃朗在《蒂爾普醫生的解剖課》中（圖1）同樣以光的用法，讓人陷入真實與虛假的迷惑。

對賈誦力來說，繪畫並不是簡單再現或重現記憶或歷史片段，「對於我來講，不管是多麼客觀的歷史，它背後所暗含的秘密是非常多的，永遠都值得我去采索，它所暗示的意義其實也是我想去追問的潛臺詞。」，是去「添加進去更多的秘密，更多的內涵，更多的興趣」。（《賈誦力：到混亂的現實當中去——與朱朱的對話》）藝術家結合了現代主義的高階藝術和通俗流行文化的低階藝術，以一種非理想主義的處理方式，矯正藝術家心生恐懼的憂慮，或認為不合時宜或難以順應的環境，沿歷史軌跡帶回深思而直覺的感受。而以古典的寫實方式，透明薄彩上色，以及對畫面深度的透視和光、影、形與空間的變化處理，更是讓此幅作品散發出一種靜默卻又極具爆發感的場景，猶如採用長鏡頭與全景建構的真實與虛幻之間的歷史，觀者透過沉默的畫面體味複雜的歷史、現實之於個體的分量。

60

LIU DAHONG

(CHINESE, B. 1962)

Butterfly and Flower

signed 'Liu Dahong' in Pinyin (lower right of the first panel); signed in Chinese (lower left of the last panel)

oil on canvas, seven panels

each: 40 x 70 cm. (15 ³/₄ x 27 ¹/₂ in.)

overall: 40 x 490 cm. (15 ³/₄ x 192 ⁷/₈ in.) (7)

Painted in 1993

HK\$1,500,000 - 2,500,000

US\$200,000 - 320,000

EXHIBITED

Bonn, Germany, Kunstmuseum Bonn, CHINA!, 1996.

Warsaw, Poland, Zacheta Modern Art Museum, CHINA!, 1997.

Vienna, Austria, Künstlerhaus, CHINA!, 1997.

Berlin, Germany, Haus der Kulturen der Welt Berlin, CHINA!, 1997.

LITERATURE

Kunstmuseum Bonn, CHINA!, exh. cat., Bonn, Germany, 1996 (illustrated, pp. 150-151).

doART Beijing, Liu Dahong 1988-2008, exh. cat., Beijing, China, 2008 (illustrated, pp. 120-125 & 220).

The Night Revels of Han Xizai (Fig. 1) is a masterpiece within the history of Chinese painting.

The horizontal scroll depicts the merry scene of an evening banquet held at the home of Southern Tang Dynasty (937-975) official Han Xizai. It was rumoured that in order to dispel Emperor Li Yu's suspicions, Han Xizai purposely maintained the image that he led a sordid life of debauchery. On orders from the emperor, court painter Gu Hongzhong spied on Han and painted this masterpiece from his memory of the night. The painting is composed in five sections. The separate scenes are intertwined to form a continuous narrative. The brushwork and palette are exceptionally executed to meticulously depict more than 40 detail countenances and characters. At the same time, objects such as screens, tea tables, and musical instruments reflect the lifestyle of the aristocratic class at the time.



Fig. 6 H. Bosch, *The Garden of Earthly Delights* (central panel of triptych), circa 1500, Museo del Prado, Madrid, Spain

圖 6 波希《人間樂園》(三聯的中屏)約 1500 年作 西班牙 馬德里普拉多博物館藏

劉大鴻

蝶戀花圖

壓克力 畫布 (七聯作)

1993年作

簽名：Liu Dahong (首聯 右下)：劉大鴻 (尾聯 左下)

展覽

1996年「中國！」現代藝術博物館 波恩 德國

1997年「中國！」華沙國家美術館 華沙 波蘭

1997年「中國！」維也納藝術館 維也納 奧地利

1997年「中國！」世界文化宮 柏林 德國

文獻

1996年《中國！》現代藝術博物館 波恩 德國 (圖版：第150-151頁)

2008年《劉大鴻 1988 - 2008》都亞特畫廊 北京 中國 (圖版：第120-125及220頁)



Detail of lot 60 ▼





Eulogised for over a thousand years, not only is this extraordinary scroll the object of rigorous research and appreciation, but it is also a wellspring of inspiration for contemporary artists. Liu Dahong is an artist who is obsessed with art history and political history. Influenced by the format and content of the *Night Revels of Han Xizai*, he uses its composition as a blueprint to create an allegory for the contemporary world. Entitled *Butterfly and Flower* (Lot 60), this work is a collection of accurate historical information and the artist's reconstruction of his understanding, analysis, and interpretation of more recent historical events. Liu Dahong casts Mao Zedong as the main character who appears in all five scenes - this part is entirely fabricated. As the founder of the People's Republic of China who led a well-documented life, he had actually never set foot in Hong Kong, the setting of the painting, during his lifetime.

While history is objective and irreversible, in contrast art is objective but fantasies are limitless. *Butterfly and Flower* was painted in 1993, during which time Hong Kong was still a British colony. Four years later on July 1, 1997, after governing since 1894, the United Kingdom transferred sovereignty of Hong Kong to China. Liu Dahong uses the metaphor of the two genders and marriage to paint a wedding scene that is filled with merriment and red decoration. The picture is brimming with song and dance - it is a scene of optimism for the future. Not only did Liu Dahong depict Mao Zedong in Hong Kong, but he also casts Mao the role of Han Xizai in his recreation of this ancient scroll. Mao's evening banquet is not solely a gathering for merriment; moreover, Mao is not indulging himself as an attempt at self-preservation like Han Xizai. On the contrary, in the painting, Mao is a symbol of authority that is asserting his power from the top down.

Mao is interwoven into the different scenes in *Butterfly and Flower* as the 'protagonist' who dictates the composition's entire design. In the first scene, he contentedly enjoys cigarettes and beverages while he watches the performances of the entertainers, politicians, and tycoons (Fig. 2). In the second scene, he enthusiastically bangs on the drum while sensually dressed women dance wildly (Fig. 3). In the third scene, he confers with the last governor of Hong Kong while enjoying the service of attendants (Fig. 4). In the fourth scene, he enters on a golden palanquin as if he is waiting for the bride to arrive or as if he himself is an ancient emperor holding court from his throne. Liu Dahong featured Mao in the painting because he is one of the most internationally known figures in the modern Chinese history. In *Butterfly and Flower*, he emphasised the popularity and ubiquity of Mao's image in order to use it as a symbol for the whole nation. Mao, who simultaneously appears in multiple scenes, is not the figure as the one depicted by Andy Warhol. The Mao in *Butterfly and Flower* must be put into context among the other characters in the painting. Mao's superior position is indicated by his disproportionately large size as he stands next to other historical, financial, and political figures, as well as entertainers. Mao's stature is most prominently displayed when he sits next to the Queen of England (Fig. 5), declaring his power and prestige.





As one of the most outstanding representative of the Chinese Political Pop movement of the 1990s, Liu Dahong never ceases to subvert political symbols that are familiar to the public. With his wildly imaginative imagery, he reveals absurdities and helplessness in reality and in history. Uniquely outside of the mainstream aesthetics, his paintings are filled with dizzying details and epically bizarre vignettes, populated by an outlandish cast of characters. The eerie atmosphere, arrangement of figures, and intuitive perspective are reminiscent of the scenes of lascivious behaviour and carnal indulgence in the fantasy world of 15th century painter Hieronymus Bosch (Fig. 6). Taking advantage of the Chinese horizontal scroll format, the artist effectively controls the direction of the gaze to flow from left to right, suggesting the passage of time and drawing viewers into this historic recreation. Liu Dahong also effectively shatters the boundaries of time and space - Mao Zedong appears in multiple scenes at once. Using the narrative treatment of comic strips, screens, red drapery, and doorways are employed to frame different events. Each section tells a story independently, yet they are interconnected to form an overarching narrative that unifies the painting as a whole.

Liu Dahong further develops the traditional format of the horizontal scroll. For example, in the *Night Revels of Han Xizai*, the first scene of the story starts on the right side, the story unfolds as the viewer progresses left. In Liu's *Butterfly and Flower*, in the scene at the far left, Mao stands in front of a crowd welcoming another version of himself. He and his new bride travel to the right in a dragon boat under an arch that reads "Welcome to Hong Kong." (Fig. 7) The artist cleverly takes advantage of the linear nature of time and reverses the flow of his narrative from right to left, thus creating an infinite loop. On the upper left corner is inscribed the words "For You, Darling," a convention of the format of Western letters. The couple depicted kissing behind the fan also signifies a new beginning. On the lower right corner, it reads "The End," allowing for the reasonable conclusion that the painting should be read from left-to-right in the Western fashion. The baby picture painted in an exaggeratedly gaudy style is a metaphor for optimism in the future.

Poetry is one of the highest cultural achievements next to calligraphy and painting. *Butterfly and Flower* is a title in poetics. Poets who have penned beautiful verses under this title include Li Yu and Mao Zedong. Liu Dahong borrows this title that inspired countless poets across the millennium and to create a painting that is relevant to contemporary aesthetics and context. In this work, viewers' imaginations can sing and dance in this carefully orchestrated artistic banquet, which spans over a millennium in history and culture.

Fig. 1 Gu Hongzhong, *Night Revels of Han Xizai*, 12th Century remake, Palace Museum, Beijing, China

圖 1 顧闳中《韓熙載夜宴圖》(局部) 12 世紀臨摹本 中國 北京 故宮博物院藏





Fig.2 - 5 & Fig. 7 *Butterfly and Flower* (Lot detail)

圖 2 至圖 5；及圖 7 《蝶戀花圖》（局部）

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《韓熙載夜宴圖》（圖1）是中國繪畫史上的名作，它以長卷的形式描繪了南唐時代（937-975）大臣韓熙載在家設宴行樂的場景。有傳韓熙載為了避免後主李煜的猜疑，經常縱情聲色，營造消沈形象以求自保。畫院待詔顧闳中受君之命到韓家窺探，回來後憑記憶完成此曠世名作。全畫分五段，既分割又聯繫，用筆及設色水平高超，精彩地描繪出四十多個神態各異的人物，同時藉著不同文物如屏風、几案、樂器等反映出當時統治階層的生活面貌。



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一件被傳頌千年的出色畫卷，在今天的藝術界不單是被熱烈研究和欣賞的對象，更是當代藝術家的靈感之源。劉大鴻是一位對美術史和政治史極度著迷的藝術家，他受到《韓熙載夜宴圖》在視覺形式和內容上的影響，取其構圖格式為藍本，創作了一個當代寓言世界，取名《蝶戀花圖》（Lot 60）。此作集合了真實歷史背景，與藝術家個人對歷史的理解、思考、聯想和重組。劉大鴻把毛澤東作為連貫五個場景的主角，這是一個超現實的聯想部分，因為這位中共建國領袖雖然一生呼風喚雨，但他到離世時也沒有踏足過這幅油畫描繪的地方——香港。

歷史是客觀而不能逆轉的，但藝術卻是主觀且沒有幻想的邊界。《蝶戀花圖》作於1993年，當時香港仍然是英國的殖民地，四年後的七月一日，英國自1894年起對香港行使的主權將要移交中國。劉大鴻以兩性關係和婚姻為喻，用充滿喜慶吉祥的大紅色彩去佈置了一個婚禮的盛大場面。畫面一片歌舞昇平，充滿對將來的美好憧憬。劉大鴻不單安排了毛澤東在香港出現，更把他對等了韓熙載在古卷中的主人地位。然而毛澤東的夜宴，絕非一場單純的飲酒作樂，更不像韓熙載為求自保才夜夜笙歌，相反地，他在畫中實是一個權力符號居高臨下的表現。



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毛澤東的身影穿梭於《蝶戀花圖》的不同場景之中，成為主宰全局的主角。第一幕，他表情從容自得，享受著手中香煙、案上茶水，專注於面前的藝人、政客和富商等的表演（圖2）；第二幕，他興致高漲得親自擊鼓作樂（圖3），參與著既香艷又放縱的狂歌熱舞派對；第三幕，即使跟末代港督面談中，仍不忘享受著下人的殷切服侍（圖4）；第四幕，當他坐在金黃色大雙喜圖案前的位置，等待大紅花轎送新娘進場的姿態，更像是一個接受萬方來朝的古代君主。劉大鴻利用了毛澤東作為近代中國最知名的國際人物的條件，令他在《蝶戀花圖》中當上一個民族的象徵，強調了其流行和普及的特質。但這位分身多處的毛澤東不像波普大師安迪·沃荷的毛肖像，《蝶戀花圖》中的毛澤東必須與其他角色產生關係和對照，當他以最大比例的身形，跟一眾歷史、政經、娛樂名人同場出現時，便突出了其超然地位，特別是他跟英女皇在畫中平起平坐的安排（圖5），便可明白這是一場有關權力和聲譽的宣示。



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作為九十年代中國當代藝術政治波普的代表人物之一，劉大鴻一直努力顛覆觀眾對既有政治符號及其意義的觀念，以天馬行空的畫面，道盡了現實和歷史的荒謬與無奈。他那令人目眩的細緻畫功、奇幻詭異的大場面、千變萬化的人物造型，自成一種完全獨步主流以外的強烈個人風格。光怪陸離的氣氛、眾多的人物和多點透視的構圖，勾起對十五世紀藝術家波希那沉緬肉慾歡樂的奇幻世界的想像（圖6）。而《蝶戀花圖》則採用中式長卷橫向格式的特性，把閱讀作品的視線設定在左右兩方的移動，暗示了時間在畫中流逝，從而令觀眾更能投入一個歷史時空。劉大鴻同時亦打破了時間和空間的限制，毛澤東反覆出現在不同場景，彷彿連環畫的敘事手法，借屏風、紅布幕和大牌坊來作分隔，既各自獨立又互相連貫，令作品保持整體的完美統一。

劉大鴻進一步對長卷傳統格式加以發揮，以《韓熙載夜宴圖》為例，故事的第一幕應該開始於最右方，一直向左方發展閱讀；但《蝶戀花圖》在最左方一幕內，毛澤東站在群眾前方，歡送著另一個自己，他和新娘乘龍舟駛往右方寫著「WELCOME TO HONG KONG」的牌坊，再進入婚禮會場（圖7）。藝術家巧妙地將時間的線性演進從左至右推回原點，產生一個無盡的循環。左端黃格上方寫有「For You, Darling」，無異西式書信的開始部分，而親吻於扇子後的一對新婚戀人，亦點出「起點」的意思；右端圓形下方的「The End」，總結了這幅畫具有從左至右這個西式閱讀的合理性，極富艷俗風味的嬰孩圖，則隱喻對將來的良好期盼。

詩詞是中國在書畫藝術以外的重要文化成就，《蝶戀花》是其中一個詞牌名稱，使用過此詞牌而留下優美名句的作者包括了後主李煜，還有毛澤東。劉大鴻借用一個被千古不知多少文人墨客運用過的詞牌名稱，創作出具有當代美感和意義的繪畫，讓觀眾的思想可遊可樂可歌可舞於一場精心設計、橫跨千年歷史文化的藝術盛宴。



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2

61

LIU YE

(CHINESE, B. 1964)

Red No. 2

Acrylic on canvas

195 x 195 cm. (76 3/4 x 76 3/4 in.)

Painted in 2003

HK\$5,000,000 - 7,000,000

US\$650,000 - 910,000

PROVENANCE

Schoeni Art Gallery, Hong Kong

Acquired from the above by the present owner

EXHIBITED

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LITERATURE

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Hatje Cantz Verlag, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern, Germany, 2015 (illustrated, p. 311).

劉野

紅 2 號

壓克力 畫布

2003年作

來源

香港 少勵畫廊

現藏者購自上述畫廊

展覽

2004年「劉野：紅黃藍」少勵畫廊 香港

文獻

2003年「先峰藝術走向時尚前沿」《美術之友》北京 中國 (圖版為局部，封面；及圖版，第5頁)

2004年《劉野：紅黃藍》少勵畫廊 香港 (圖版，第47頁)

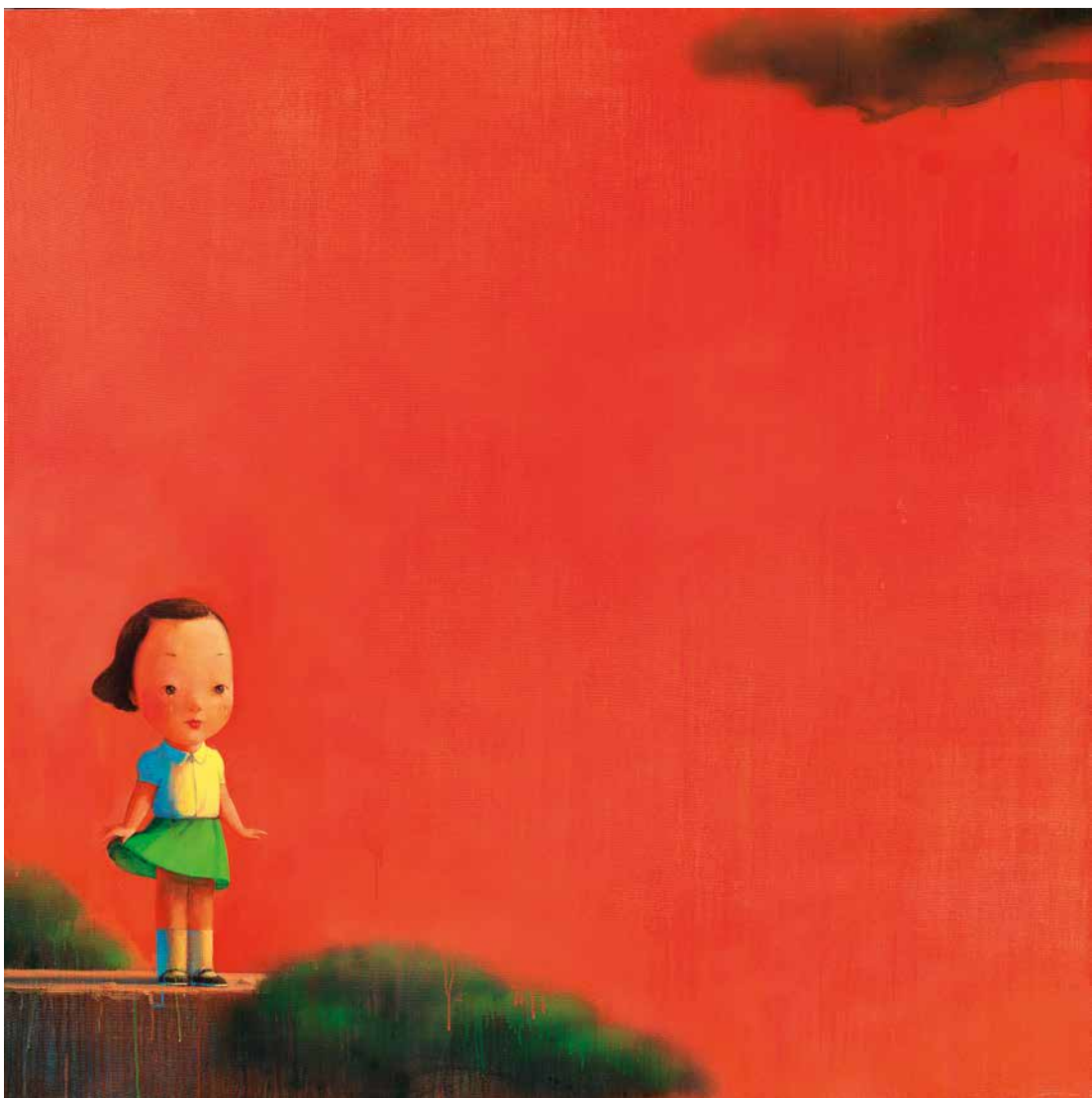
2015年《劉野：圖錄全集 1991-2015》Hatje Cantz Verlag Ostfildern 德國 (圖版，第311頁)



Early Northern European paintings, with their sophisticated visual effects, convey a strong sense of dignity and spirituality that deeply impacted Li Ye during the time he spent in that region. It is as if the stillness of these compositions are able to freeze time. Liu Ye was greatly affected by this calm and composed power. (Fig. 1) When he returned to China in 1994, the country was going through the trauma of experiencing recent political upheaval as well as the rapidly modernising market economy. Liu Ye's works go beyond the subject matter that relates to politics. His focus is on the exploration of the painting medium and the awakening of the conscious mind amidst the torrent of times.

Fig. 2 Xia Gui, *Autumn Moon on Dongting Lake*, Song Dynasty

圖 2 夏圭《洞庭秋月圖》宋朝



In *Red No. 2* (Lot 61), the young girl, who is the signature figure in Liu Ye's oeuvre, makes an appearance again. The artist does not consider himself to be a cartoon or children's book painter, though it is possible that subconsciously, his character modelling could have been influenced by his father, who was an author of children's literature. His choice to depict women and children is not due to implying any intentional associations, but rather, he wishes to bring characters with different backgrounds and gender into his works, so that viewers can resonate and empathise with them. Liu Ye explained, "I still do not consider myself a painter of children. I think all the children that I have painted are in fact adults. The image of a child is not a particularly acute symbol." The girl in his work symbolises an abstract element in painting. It is path to self-criticism and spiritual release.

The colour red covers a vast backdrop in *Red No. 2*, as if the entire world is basking in the red glow. The visual impact is astounding. This colour awakens a collective memory within the minds of members of Liu Ye's generation. The colour does not necessarily carry political connotations;

instead it is a feature in the memory of the artist's childhood. He indulges in a fairy tale that he constructed himself. In it, he explores the possibilities in art and marvels at the profundity of life. This naive obsession does not fade as the artist ages. (I Only Weight One Gram, Zhu Zhu, 2015.)



"I grew up in a world covered in red: Red sun and red flag. Evergreen trees like pine and cypress, as well as sunflowers were used to complement red."

- Liu Ye

In the painting, the girl, wearing what might be a school uniform, stands at the edge of a cliff. Tears seem to be welling up in her eyes. The composition is meticulously composed- like the landscape paintings from Song dynasty, carefully arranged tensions and releases can create rhythms and melodies (Fig. 2).

The primary colours of red, yellow, and blue, which were featured in Piet Mondrian's works, become the palette of *Red No. 2* as well. The harmonious interplay between the demure blue and yellow clashes with the impulsive red in the background. Viewers can appreciate the masterful application of colours when they examine the work up close. The highly saturated red in the painting is arrogant. Yet, its interaction with the rest of the painting is very orderly. The artist finds a balance between what can be controlled and what cannot be controlled in the picture. The black cloud and tears in the girl's eye flow- the materiality of the medium corresponds with the imagery. In these intriguing interactions, the artist attempts to understand the logic and emotional connotations within the colours.

Influenced by Italian Pittura metafisica artists such as Giorgio De Chirico (Fig. 3) and Carlo Carrà, Liu Ye chooses to include elements whose relationships is not readily apparent in the painting. This ambiguity is left up to the viewer to interpret. *Red No. 2* combines the composition of Song Dynasty landscape painting with the expression of Western abstract painting (Fig. 4). This innovative aesthetic language creates a visual phenomenon that is both timeless and mysterious.

Fig. 1 Jan Van Eyck, *Self-Portrait*, 1433, The National Gallery, London, UK

圖 1 揚·凡·艾克《自畫像》1433 年作 英國 倫敦 國家美術館藏

尼德蘭繪畫在視覺上處理細膩，流露出莊嚴肅穆的精神性內涵。靜謐的畫面彷彿可以凝固時間，劉野被這種繪畫所觸動（圖1）。他在1994年回國後，中國正處於轉型的陣痛期，經過風起雲湧的政治運動的洗禮，又面臨現代化和市場經濟的快速興起，劉野的創作遠遠超出和政治相關的議題。他的興趣在於繪畫的探討，以及時代洪流中「人」自我意識覺醒的關注。

作品《紅2號》(Lot 61)以劉野標誌性的女孩形像出現。藝術家並不認為自己畫的是卡通、是兒童畫。在人物造型上，可能潛移默化的受到身為兒童文學作家父親的影響。他選擇女性、兒童似的造型入畫，意在不強調人物帶給觀者的暗示限制，目的是要將不同身份、性別的觀者帶入作品，形成情感的共鳴。劉野說：「我始終不認為我是一個畫小孩的畫家，我認為我畫筆下所有小孩的形像畫的都是『成人』，小孩形像是一個不那麼尖銳的符號。」作品中女孩代表的人，是藝術家抽象的繪畫元素，是自我審查和精神釋放的一種途徑。

極大面積的紅色出現於作品《紅2號》中，覆蓋了背景中的「留白」。整個世界沐浴在紅色的光輝中，極具視覺衝擊力。紅色喚醒的是像劉野那樣一代中國人的特殊記憶。紅色，並不與政治相關，而是藝術家記憶中童年的時代特徵。他沉迷於自己所構造的童話式的幻境裡，意圖探索藝術的可能性以及自我人生的深刻。這種單純的痴迷並沒有隨著歲月的流逝有所改變。（朱朱《只有一克重》，2015年）

我成長於一個被紅色所覆蓋的世界，紅太陽、紅旗、紅領巾；而青松翠柏、向日葵也經常是紅色象徵的襯托。

- 劉野

畫面中，一個學生模樣的女孩站在崖邊潸然淚下。構圖的疏密安排，宛如宋代山水畫中有張有弛的節奏，是悠遠而靈動的和諧（圖2）。蒙德里安作品中出現的紅、黃、藍元素，被藝術家巧思構圖成背景及女孩身上的色塊。處理細膩的藍色和黃色，與大塊的紅色形成理性與感性的對沖。細節中，顏料的層層變化為觀者近距離的欣賞找到愉悅。高亮度的紅色，在肆意的下滑中又充滿了秩序。藝術家在材料的可控與不可控之間尋找平衡點。黑色的雲，流淚的女孩，背景紅色中色彩的流淌，畫面的元素與細節相互呼應。在有趣的心思中，藝術家試圖暗示著顏色本身內在的邏輯及精神性。

受到意大利近代形而上畫派，如奇里訶（圖3）、卡洛·卡拉等藝術家的影響，劉野酷愛將沒必然關係的元素並置於畫面，以曖昧的敘事把線索娓娓道來，留給觀者開放的通道來解讀。作品《紅2號》中，藝術家通過中國宋代山水的構圖結合西方抽象繪畫的表現（圖4），呈現出一種嶄新的美學語言，營造出具有永恆性和神秘感的獨特視覺表現。



Fig. 3
Giorgio de Chirico,
Love Song, 1914

圖3
喬治歐·德·奇里訶
《戀歌》1914年作



Fig. 4
Xia Gui, *Boats by the
Willows of West-
Lake*, Song Dynasty,
National Palace
Museum, Taipei,
Taiwan

圖4
夏圭《西湖柳艇圖》
南宋 台灣 台北
國立故宮博物院藏

62

ZHANG XIAOGANG

(CHINESE, B. 1958)

Three Black Songs: Melancholy

signed in Chinese; dated '1990' (lower left); signed and inscribed in Chinese; signed in Chinese; dated '1990' (on the reverse)

oil and collage on canvas

177.8 x 114.3 cm. (70 x 45 in.)

Painted in 1990

HK\$7,000,000 - 9,000,000

US\$910,000 - 1,200,000

PROVENANCE

Acquired from Pacific Asia Museum in 1992, Pasadena, USA, by the present owner

Private Collection, California, USA

EXHIBITED

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張曉剛

黑色三部曲：憂鬱

油彩 拼貼 畫布

1990年作

簽名：張曉剛（左下）；張曉剛；張曉剛（畫背）

來源

現藏者於1992年購自美國 帕薩迪納 亞太博物館
美國 加利福尼亞 私人收藏

展覽

1991年1月16日-8月25日「我不想和塞尚玩牌」及其他作品：中國八十年代新浪潮及前衛藝術選」亞太博物館 帕薩迪納 美國

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Fig. 4 Zhang Xiaogang, *Three Black Songs: Terror, Contemplation, Melancholy*, 1989-1990, Private Collection © Beijing Zhangxiaogang Art Studio
圖4 張曉剛《黑色三部曲：恐怖、冥想、憂鬱》1989-1990年作 私人收藏

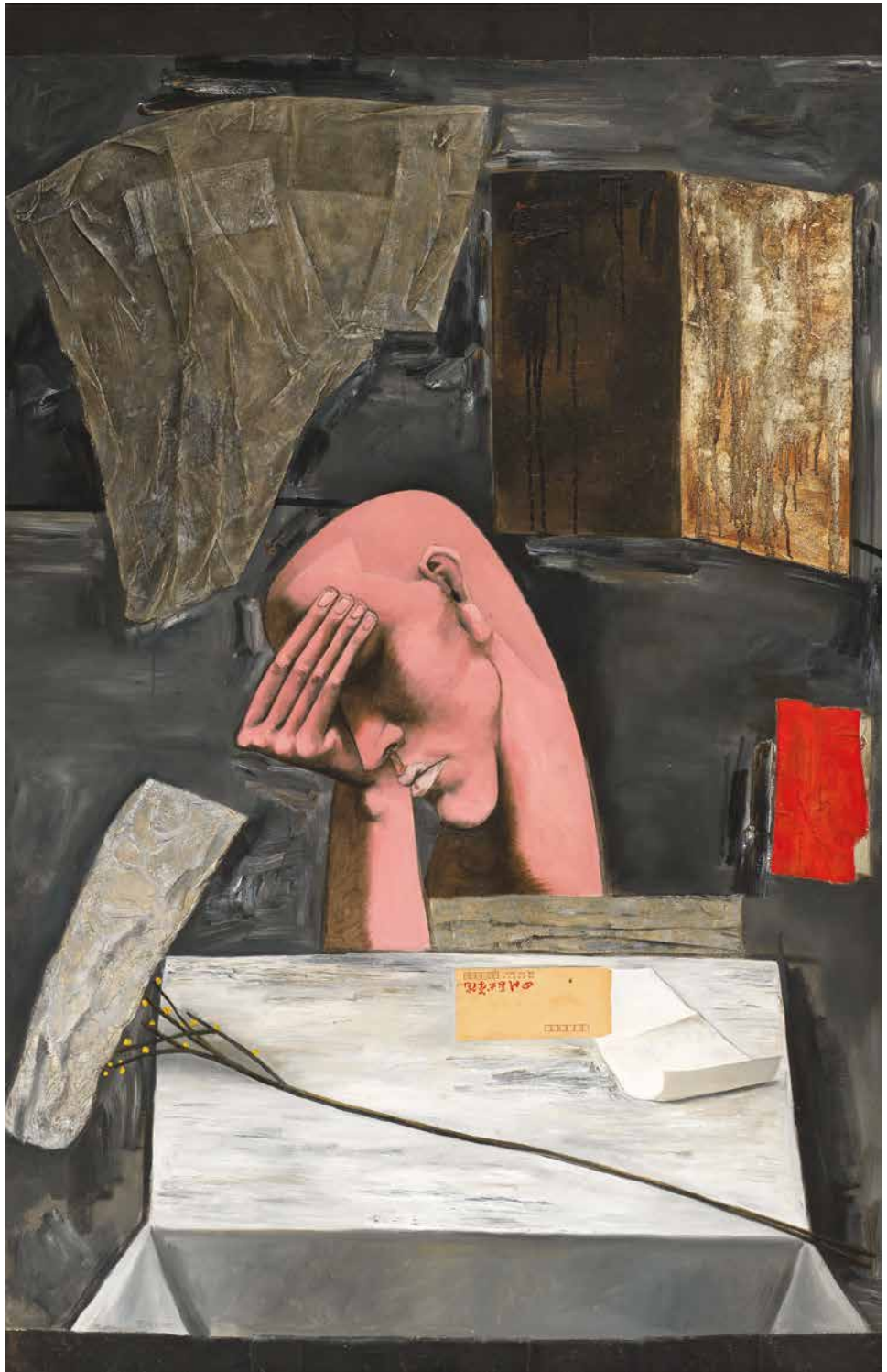


Fig. 3
Zhang Xiaogang,
The Last Supper,
1989 © Beijing
Zhangxiaogang Art
Studio

圖 3
張曉剛《最後的晚餐》
1989 年作

The Chinese art scene was filled with passion and idealism in the 1980s. After the Cultural Revolution, artists were exposed to foreign ideologies and artistic movements from abroad, which they studied diligently so to develop their own artistic content. Graduating from Sichuan Fine Arts Institute in 1977, Zhang Xiaogang was one of the most outstanding students in the Oil Painting Department. At the time, he lived and painted together with his friends Zhou Chunya, Ye Yongqing, and Mao Xuhui. (Fig. 1) They formed tight-knit artistic community in the South-West region of China. The goal of the group was to develop work that explored the essence of life. Later, they all would become important figures in the development of Chinese contemporary art. The political and social turmoil that concluded the 1980s deeply influenced Zhang's painting style. Life and mourning became the focus of his subject matter at the time and he frequently employed the motifs of decapitated heads and dismembered limbs in his work from this period. His treatment of body parts were similar to offerings placed at an altar, unmistakably scenes of mourning. These elements of life and sacrifice continued to appear in his esoteric paintings well into the late 1980s, however, the works became much more symbolic and regional elements diminished. The images produced during this period are filled with an air of oppression. (Fig. 2, 3)

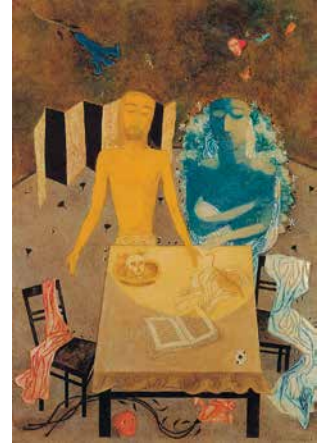
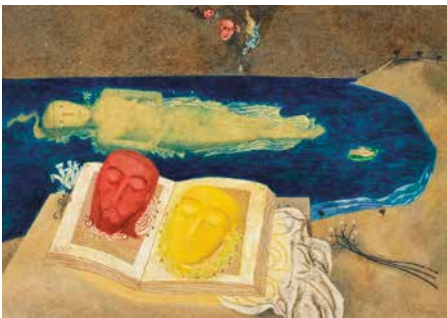


Fig. 2
Zhang Xiaogang,
Vast Ocean, 1989,
Christie's Hong
Kong, 29 May 2016,
Lot 149 © Beijing
Zhangxiaogang Art
Studio

圖 2
張曉剛《浩瀚的海》
1989 年作 佳士得香港
2016 年 5 月 29 日 編
號 149

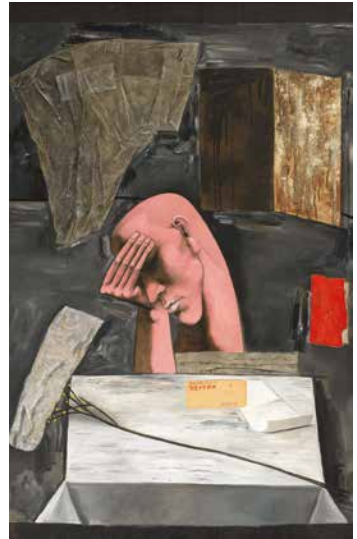


The year 1989 was clearly a pivotal moment for Zhang Xiaogang in which he evolved greatly as an artist, judging from the twenty works he completed in the course of that year. In terms of *medium and compositional arrangement*, *The Black Songs Trilogy: Terror, Meditation, and Melancholy* (Fig. 4) are without a doubt the most impressively scaled paintings that he produced that year; *The Black Songs Trilogy: Melancholy* (Lot 62) in particular, holds special significance amongst the three. Between late-1989 and early-1990, Zhang Xiaogang had painted the two earlier works from the series, intending to only submit those two works into the *China's New Art, Post-1989* touring exhibition. He later felt that there was still room for development and subsequently painted the perfect conclusion to the series – *Melancholy*. The following year, *Melancholy* was selected as a solo work by curator Richard E. Strassberg to participate in the exhibition entitled "*I Don't Want to Play Cards With Cezanne*" and *Other Works: Selections from the Chinese "New Wave" and "Avant-Garde" Art of the Eighties* held at the Pacific Asia Museum in the United States. This exhibition captured precisely

the shock-wave that rushed through China in the late 1980s that heavily influenced Chinese artists. The group exhibition showed works by Wang Guangyi, Zhang Peili, Ye Youngqing, Xu Bing, and other artists whose works embodied the spirit of the decade. The touring exhibition was ultimately cut short because of a lack of funding, to such an extent that the works could not be returned to China. As a result, those works serendipitously made their way into the homes of local collectors. Mao Xuhui's 1989 painting *Human Figure in White: Escape* (Fig. 5) also offered in this season's auctions was also included in this historic exhibition.

The bold and decisive brushwork in Zhang Xiaogang's *Melancholy* shattered the stylistic constraints of his previous nuanced and delicate Surrealist works. By collaging objects onto the canvas, the sense of space in the composition is intensified, recalling American Pop artist Robert Rauschenberg's composite works. The wrinkled burlap sack on the upper left corner enhances the heightened sense of three-dimensionality and realism on the otherwise flat surface of the work, emphasizing the texture of the piece to a great effect. Similar to the works of 20th century Italian painter Alberto Burri, the materiality of the media stimulates hidden emotion within the audience. "The trauma of the painting" reveals the psychological damage that cast a long shadow on society after the World War II. (Fig. 6) The rusty window frame on the upper right corner creates a sort of *trompe l'oeil* that further enhances a sense of spatiality within this confined universe. The red collage featured on the middle-right side of the painting is especially prominent. Viewers will immediately associate this element with danger warnings, blood, and violence. Placed in the context of the social environment at the time, it cautions viewers to rationally examine issues of life and death. Like an epic poem, this work urges the viewer to consider the past, present, and future. This kind of longitudinal thinking is not dissimilar to the core concepts found of works by German painter Anselm Kiefer.

While the figures in the other two *Black Song* paintings look like ceramic mannequins, the portrait in *Melancholy* is very life-like. The rendering of this figure conveys genuine emotion, vividly expressing his personality. Holding his head in his hand, the figure contemplates silently with his eyes closed. Confronted with all the uncertainties within society, Zhang has channelled his tremendous sense of misery and grief through this figure. The facial features of the figure and the stationary from the Sichuan Fine Arts Institute on the desk suggest that this work is autobiographical; yet, the shaved-head and highly stylized treatment of the figure denies any references to a specific person. The figure takes on the symbolic role of the



Lot 62

Fig. 6
Alberto Burri, *Sack*
5P, 1953, Fondazione
Palazzo Albizzini
Collezione Burri,
Citta di Castello, Italy
© 2016 Artists Rights
Society (ARS), New
York / SIAE, Rome/
Credit: 2016 Photo
Scala, Florence

圖 6
阿爾貝托·布里《麻
袋》1953 年作 義大利
卡斯泰洛城 皇宮基金
會布里收藏



Fig. 1
Mao Xuhui and
Zhang Xiaogang in
Mao's studio located
in 2th Peace villa,
Kun Ming, 1984
© Beijing
Zhangxiaogang Art
Studio

圖 1
1984年 毛旭輝在工作
室與張曉剛合影，工作
室位於昆明和平村 2 號

everyman, and metaphorically, the painting expresses how the great waves of a collective society can drown the individual. A single peach blossom branch in the foreground provides a strong juxtaposition to the gloomy atmosphere of the overall work. Symbolizing the way in which natural world cyclically rejuvenates itself, through the passing of winter and the coming of spring, the branch also represents the confidence and optimism that the artist has for the future, thus resolving the trilogy on a hopeful note.

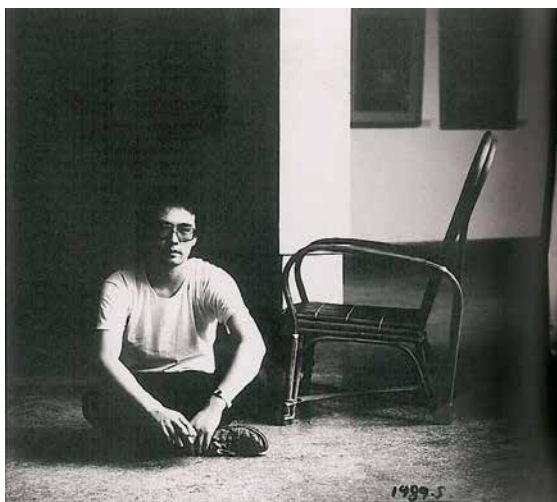


The *Three Black Songs: Melancholy* features a refined system of symbolism, the expressive brushwork heightening the spatial tension within the picture. In contrast, this unified composition is also rife with emotional turmoil. It expresses the conflicted feelings that the artist experienced during this time, in an era when foreign knowledge was beginning to spread. Countless Western literature, philosophy, and art books became the intellectual nourishment of this generation. Zhang Xiaogang was engrossed in the Existential philosophy of Jean-Paul Sartre. The three fundamental propositions of Existentialism are "existence precedes essence," "the world is absurd, humans are miserable and lonely," and "humans have the freedom to choose, and they have to be responsible for their choices." It succinctly declares that society cannot satisfy the pursuits of the individual. In addition, Zhang Xiaogang strongly identified with the tragic music of Beethoven and Tchaikovsky— echoes of these heart-

rending melodys can be sensed in his early works, especially in *Melancholy*. On one hand, Zhang admired the diverse ideologies and aesthetics from the West; on the other hand, he also painstakingly reflected upon the nature of his Chinese identity. This process of internal cultural collision set Zhang Xiaogang on a path of new artistic exploration. By using a myriad of symbols in his paintings, he weaves together a network of ideas and philosophical musings. *Melancholy* is the milestone that marks his achievement in developing this personal visual language.

Fig. 7
Zhang Xiaogang,
China, 1989
© Beijing
Zhangxiaogang Art
Studio

圖 7
張曉剛 1989 年照片



八十年代的中國藝術界是一個充滿激情和理想的時期，藝術家在文革後開始重新接觸並投入研究外來的文化思潮及美術發展，以豐富和發展個人的創作內容。張曉剛作為四川美術學院著名的77級油畫專業學生，他與好友周春芽、葉永青及毛旭輝等人一起生活和創作（圖1），形成一個以探討生命真諦為目標的西南藝術社群，他們日後亦成為開創中國當代藝術新面貌的先鋒人物。在迎來九十年代之之前所發生的政治和社會動盪給他的畫風帶來極大影響，生命與哀悼成為這時的主題，畫面經常出現分離的頭顱及肢體，被處理成仿如祭壇上的貢品一樣，有明顯的悼念意味。有關生命與犧牲的元素，延續了他在八十年代後期的神秘宗教色彩（圖2, 3），但人物造型明顯減少了民族地方色彩而傾向更符號化，畫面充斥更為壓迫和肅穆的氣氛。

從整體超過二十件的完整創作量和藝術演進程度來看，1989年是張曉剛跨越個人藝術成就的重要一年。其中在材料的選擇和比例安排上，最引人注目的絕對是大型油畫《黑色三部曲：恐怖，冥想，憂鬱》（圖4），而《黑色三部曲：憂鬱》（Lot 62）是三部曲中最後一幅，也是最具特殊意義的一幅。追溯1989年末至1990年初，張曉剛原本只完成了前兩幅作品，以參加「後八九中國新藝術」巡迴展，後來感到作品尚有發展的空間，於是創作了完美句號之作——《憂鬱》。次年，《憂鬱》作為獨立的單幅作品被策展人Richard E. Strassberg選入在美國帕薩迪納市亞太博物館舉行的「我不與塞尚玩牌：中國前衛藝術展」。此次展覽準確抓住時局動盪的八十年代末對中國藝術家造成的影響，集中展出包括來自王廣義、張培力、葉永青和徐冰等人富有時代精神的作品。展覽結束後由於資金短缺，無法解決回程運輸費用問題，作品因而與當地藏家結緣。本次亞洲當代日賣中的一件毛旭輝1989年作品《白色人物：逃離》（圖5）也是來自同一歷史性展覽。

張曉剛在《憂鬱》一作中用筆大膽，打破之前細膩的超現實主義畫風的框架，並使用現成物拼貼令畫面增加緊湊的空間感，令人聯想到美國波普大師羅森伯格的合成繪畫。左上方的褶皺麻布袋給原本扁平的畫面帶來強烈的立體感及現實效果，凸顯紋理質地的豐富度。如二十世紀義大利藝術家阿爾貝托·布里的作品，通過材質本身的粗糙感和撕裂感觸動觀眾情緒，藉著彰顯繪畫的創傷，來揭示二戰後社會的心理傷害和陰影（圖6）。右上方形似鏽跡斑斑的金屬窗戶，其規矩造型構成一種視覺陷阱，周遭滿目灰黑色調進一步加強密室的空間感；右側中部的紅色拼貼在視覺上格外跳脫，引導觀眾聯想到有關危險、警告、血腥和暴力的刺激，結合了當時的社會環境和氣氛，引起對生命與死亡問題的理性審視。這種有關個人與過去、當下、未來的史詩般縱向思考，與同代德國藝術家安塞爾姆·基弗如出一轍。

不同於《黑色三部曲》系列其他兩幅作品的陶土色雕塑般人像，《憂鬱》中的肖像最具情感真實性，血肉豐滿、性格鮮明：人物以手掌托住額頭，閉目沉思，反映藝術家對前景不明的社會所產生的茫然和憂愁，以及濃郁的哀悼情緒。人像的五官特徵和桌上四川美術學院信封的拼貼，暗示了藝術家本人的經歷，但剃掉須髮的造型又否定任何個人特徵，把人像作大眾化和風格化處理，以一個具有象徵意義的形象，反映個人如何被社會集體主義的大潮淹沒。與整幅畫傳遞的沉重情緒不同的是完素來自前景中一枝臘梅，象徵嚴冬過後的生機和希望，自然界周而復始生生不息，寄託了藝術家的祈願與信心，也為三部曲畫上圓滿句號。

綜括來說，《黑色三部曲：憂鬱》筆觸表現自由，畫面空間處理緊湊，具有複雜的暗示符號，這個既統一而實際上充滿斷裂感覺的表象，訴說出藝術家當時心情上的矛盾和紛亂。那是一個外來訊息開始在中國散播的年代，無數的西方文學、哲學和藝術的書籍成為這一代人的精神食糧。張曉剛本人對薩特的存在主義哲學非常著迷，存在主義的三個基本原則：「存在先於本質」、「世界是荒謬無意義的，人是痛苦孤獨的」、「人具有選擇的絕對自由，並要對自己的選擇負責」，鏗鏘有力地宣揚個體追求社會無法提供的狀態。此外，張曉剛對貝多芬、柴可夫斯基音樂中的悲壯情緒內心交應，在他的早期作品，尤其是《憂鬱》中可以感受到這些因素。他既嚮往西方思潮及美學的多元和新鮮，同時亦深切地反思自身作為中國人的本土意義，這種不斷進行的文化碰撞迫使張曉剛在創作上尋找新出路。張曉剛藉此起彼落地出現的符號，串連起大小的思考片段，令《憂鬱》成為他個人藝術語言發展凡的里程碑。

Fig. 5 Mao Xuhui, *Human Figure in White: Escape*, 1989, to be sold Christie's Hong Kong, 29 May, 2016, Lot 162

圖5 毛旭輝《白色人物：逃離》1989年作 佳士得香港2016年5月29日 編號162





63

WANG XINGWEI

(CHINESE, B. 1969)

Arcadia

signed in Chinese; dated '96.5' (lower right)

oil on canvas

169 x 239 cm. (66 1/2 x 94 1/8 in.)

Painted in 1996

HK\$3,000,000 - 4,000,000

US\$390,000 - 520,000

15% of the hammer price of this lot will be donated to
Moonchu Foundation

此拍賣品成交價的 15% 將捐給夢周文教基金會

王興偉

桃源

油彩 畫布

1996年作

簽名：王興偉 (右下)

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Edinburgh, United Kingdom, The Fruitmarket Gallery, *Reckoning with the Past: Contemporary Chinese Painting*, 3 August-28 September 1996. (toured to Lisbon, Portugal and 9 different venues in New Zealand until 1999.)

Beijing, China, Ullens Center for Contemporary Art, Wang Xingwei, 18 May-18 August 2013.

LITERATURE

Ullens Center for Contemporary Art, Wang Xingwei, exh. cat., Beijing, China, 2013 (illustrated, p. 35).

來源

現藏者直接購自藝術家

展覽

1996年8月3日 - 9月28日「追昔：中國當代繪畫」水果市場畫廊 愛丁堡 蘇格蘭 (巡迴至葡萄牙里斯本及紐西蘭九個不同場地至1999年)

2013年5月18日 - 8月18日「王興偉」尤倫斯當代藝術中心 北京 中國

文獻

2013年《王興偉》尤倫斯當代藝術中心 北京 中國 (圖版, 第35頁)

In the Greek language Arcadia, a region in central Greece, means “refuge from disaster.” In ancient Greece, the people of Arcadia led a pastoral way of life, herding livestock in the mountains. Because of its secluded location and rustic lifestyle, Arcadia became a synonym for utopia. In the realm of visual art, one of the most renowned works that celebrates this region is Nicolas Poussin’s *Arcadian Shepherds* (Fig. 1). Painted between 1638 and 1640, it currently resides in the collection of the Louvre. Guercino, a contemporary of Poussin, painted the same subject matter decades earlier in 1618 (Fig. 2). It has been suggested that when commissioned to paint his composition, Poussin was asked to use Guercino’s depiction of Arcadia as a reference.

The Latin phrase *Et in Arcadia ego*, translated as “Even in Arcadia I exist,” bears a profound meaning in both of these works; the “I” in one interpretation refers to death. Poussin’s biographer Andre Felibien interpreted the phrase differently. Felibien understood the inscription to mean “the person buried in this tomb lived in Arcadia.” The visual treatment of this subject matter is treated vastly differently by each artist however they adhere to the same message: when faced with the finality of death, human life and happiness on earth are but fleeting and fragile.

Does the message and value of *Arcadian Shepherds* hold up in the contemporary world? Poussin believed that art has to convey the noble messages that elevate the soul. This begs the question, can this mentality still prove its relevance in the creative process of contemporary art 350 years later, Wang Xingwei reimagined this classic painting from his unique perspective. Painted in 1996, Wang’s version of *Arcadia* (Lot 63) eliminates the other three shepherds from Poussin’s composition. Only the key figure remains—the elder shepherd studying

Fig. 1
Nicolas Poussin, *The Arcadian Shepherds*, 1637-1638, Musée du Louvre, Paris, France
圖 1
尼古拉·普桑《阿爾卡迪的牧人》1637-1638年 法國 巴黎 羅浮宮博物館藏



the inscription on the stone has been replaced with a figure in a yellow shirt meant to be a proxy for the artist himself. In Wang's work, the text *Et in Arcadia ego* appears to be only faintly visible with only the word *Arcadia* in clear focus. In this utopia, the artist is not making a strong moral assertion regarding the inscribed statement; on the contrary, he positions himself as a traveller who is asking for directions, thus placing himself in this historical context in order to explore a new meaning for the phrase.

Compared to Marcel Duchamp's moustached Mona Lisa in *L.H.O.O.Q.* (Fig. 3) or Yue Minjin's grinning men revolutionary in *La Liberté Guidant Le Peuple* (Fig. 4), the irony, parody, and subversion in *Arcadia* is much more subtle. The way in which this work tampers with art history is solely for the purpose of calling into question the value of the painting tradition, with its systematic and established history, in the contemporary context. Wang Xingwei graduated from the Fine Arts Department of the Shenyang Normal University in 1990, after which he decided that he would not develop his career within the confines of the system. This enabled him to explore new artistic directions with much greater freedom. During this period, he painted a series of works that were related to western art history. He reconstructed, reassembled, and appropriated the works of Marcel Duchamp, Joseph Beuys, and Jacque Louis David among others; within this series, *Arcadia* is one of the most fascinating experimentations. Wang Xingwei is references a painting that was also the product of reproduction; just as Poussin had replaced Guercino's Baroque style in his Classic rendering to proclaim the true meaning of eternity, Wang Xingwei's quest for *Arcadia* is a metaphor for how a young artist who has been freed from the bonds of Realism explores the multifaceted visual language of painting. Today, Wang Xingwei is still revered as an artist with a widely diverse vocabulary in Chinese contemporary art. *Arcadia* is a quintessential work that documents the nascent stages of the artist's questioning and exploration of the

fundamentals of painting. Looking at this work macroscopically in conjunction with the dominant styles of Political Pop and Cynical Realism in the 1990s, *Arcadia* represents the independent value of the painting discipline when it is stripped of culture and imposed ideology.

The orientation of the figure in a work of art can change how the viewers interact with the composition. A frontal portrait directly establishes a sense of connection through the figure's face and gaze. On other hand, when the viewer can only see the back of a figure, there are fewer cues available to them— this limitation can often give limitless

Fig. 2
Guercino, *Et in Arcadia Ego*, 1618, Galleria Nazionale d'Arte Antica, Rome, Italy Credits: Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali

圖 2
桂爾奇諾《Et in Arcadia Ego》1618年 意大利 羅馬 Galleria Nazionale d'Arte Antica 藏





room to the imagination for interpretation. In the painting *Young Man at his Window* (Fig. 5), Impressionist painter Gustave Caillebotte depicted his finely dressed brother standing at the balcony gazing down at the street below. With his back turned, the viewers do not know if he is musing at activity below, or if he is following a particular silhouette on the street. Rich with possibility and meaning, this mysterious figure with his back turned also makes an appearance in Wang Xingwei's body of work.

In 2013 the Ullens Center for Contemporary Art in Beijing curated a large solo exhibition for Wang Xingwei. The artist had specifically requested that the art works be shown in three sections: frontal portraits, figures in profile, and figures from the back. This unique curation gives us another entry point into reading Wang Xingwei's works. In the artist's self-portraits as the man in the yellow shirt, the figure is always shown with his back towards the viewer. In his 1995 painting *The Oriental Way: The Road to Anyuan* (Fig. 6), the artist substituted the central figure from Liu Chunhua's famous painting *Chairman Mao Goes to Anyuan* (Fig. 7) with his own iconic proxy, thus subverting the visual representation of political propaganda. This obstacle in reading the image directs viewers' awareness to the medium of painting itself. Represented in profile, the shepherd that Poussin depicted earnestly studies the stone inscription, emphasizing the profundity of truth. In Wang's interpretation of *Arcadia*, the man in the yellow shirt has his body turned further inwards toward the inscription. Viewers cannot see his facial expression: is he as puzzled as Poussin's shepherd? Or is he smiling after having solved the enigma? Perhaps this ambiguity hints that the truth is never absolute. Every generation must endeavour to find its own interpretations, like in Wang Xingwei paintings, to derive new meanings from a continuous process of postulation and investigation.

Left to right
由左至右：

Fig. 3
Michael Duchamp,
L.H.O.O.Q. 1919
©2016 Artists Rights
Society (ARS), New
York / ADAGP, Paris
/ Succession Marcel
Duchamp

圖 3
杜象《L.H.O.O.Q.》
1919 年作

Fig. 4
Yue Minjun, *La
Liberté Guidant
Le Peuple*, 1995,
M+, Hong Kong ©
YUEMINJUN Studio.
All Rights Reserved.

圖 4
岳敬君《自由引導人民
前進》1995 年作 香港
M+ 藏

阿爾卡迪位於希臘中部，在希臘文中有「躲避災難」的意思。古希臘時期，這片高地山區的居民以農牧為生，過著與世隔絕的日子，因此阿爾卡迪漸漸成為「世外桃源」的象徵，屢見於田園詩歌。在繪畫領域裡，最享負盛名的作品當屬普桑的《阿爾卡迪的牧人》(圖1)，創作於1638至1640



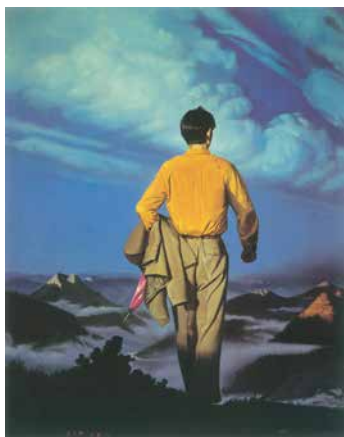
年，現藏法國羅浮宮，是普桑為此題材所作的第二幅畫，亦是較著名的一幅。與普桑同代的畫家桂爾奇諾早在1618年便以這個題材作畫(圖2)，有指普桑的作品是應委託去參照這個版本而成。

無論是那一個版本，Et in Arcadia ego 這句意味深長的拉丁文都是畫中重點，意思歷來眾說紛紜。一說認為這句話應解作「即使在阿卡迪亞我存在」，「我」則是死亡。而普桑傳記的作者安德烈則提出「埋葬於此墓的人曾生活在阿爾卡迪」。兩位畫家的處理手法相異，但遵循同樣的價值觀：人的生命、人間的愉悅，在永恆的死亡面前都顯得短暫而脆弱。

Fig. 6
Wang Xingwei, *The Oriental Way: The Road to Anyuan*, 1995
© Wang Xingwei

圖6
王興偉《東方之路：下安源》1995年作

以現今的眼光來看，《阿爾卡迪的牧人》所代表的價值觀是否仍然值得參考？普桑認為藝術必須傳達能使靈魂昇華的高貴思想，這種精神對當代藝術創作是否有著同樣的指標性意義？三百五十多年後，王興偉以獨特視角重塑這幅經典之作。《桃源》(Lot 63)創作於1996年，戴著眼鏡的黃衣男子正是畫家自我形象的符號化投射。王興偉把普桑原作中其餘三名牧羊人刪去，只留下最關鍵的一角：埋首研究碑文的老牧羊人，現在換成藝術家以角色扮演的方式直接介入畫面。原來的碑文 Et in Arcadia ego 已變得模糊不清，比較顯眼的只留下 Arcadia 一詞。王興偉的烏托邦並沒有強烈的道德批判意味，他以尋源問道者的姿態重回歷史現場，試圖發掘新的意義。



相比杜尚為蒙羅麗莎加上鬍鬚(圖3)，或岳敏君以笑臉人取代革命群眾(圖4)，《桃源》的諷刺、戲謔或反叛的意味並不明顯，對藝術史經典的篡改更像是一種提問的方式，指向繪畫這一擁有悠久歷史的體系如何在當代語境中產生價值。王興偉在1990年畢業於沈陽大學師範學院美術系，他並沒有選擇在體制內發展，這讓他有更多空間探索屬於自己的藝術方向。這個時期的王興偉創作了一批與西方藝術史相關的作品，杜尚、博伊斯、普桑、達維特等都成為他那用、重組和整合的素材，當中又以《桃源》最為有趣。王興偉取材的原型本身就是一次再造。普桑一改桂爾奇諾的巴洛克氛圍(圖5)，以古典主義風格警



示世人永恆的真諦。而在王興偉的版本中，這種對真理的探求反映了一名年輕藝術家在脫離社會寫實主義的框架後，對繪畫語言的多角度探索。時至今日，王興偉被視為繪畫語言和風格最為多元的中國當代藝術家，他的作品有如靈活多變的繪畫實驗。《桃源》是他極為重要的早期作品，記錄他對繪畫基礎問題探索的起步階段。從宏觀角度來看，在政治波普和玩世現實主義盛行的九十年代，《桃源》代表脫離文化和意識形態後，繪畫作為媒介載體在中國當代藝術中的獨立存在價值。

觀看角度的改變能影響觀眾與作品的互動。一幅描繪人物正面的肖像畫讓觀眾透過畫中人的面容和眼神，從而建立對人物的認識。反過來說，只看到人物背影時候，觀眾獲得的線索變少，往往能產生「言有盡而意無窮」的想象空間。印象派畫家卡耶博特的《在窗前的年輕男子》（圖 5）描繪自己衣著得體的弟弟居高臨下地向大街遠眺。由於他背對著觀眾，觀眾無從得知他只是在望向遠方沈思，還是正在追逐街角的一抹倩影。同樣意味深長的背影亦在王興偉的作品中找到蹤影。

北京尤倫斯當代藝術中心在 2013 年為王興偉舉行大型個人展覽，他特別要求展出作品以背面圖、側面圖和正面圖分為三個單元，這一獨特的展示方式為我們閱讀王興偉的作品提供另一個入口。王興偉自我扮演的黃衣男子幾乎都是以背面示人。1995 年的《東方之路：下安源》（圖 6）把劉春華畫中昂首闊步的毛澤東（圖 7）換成藝術家本人的背影，顛覆政治宣傳手段的運作模式。這種阻隔讓觀眾更為眾焦於繪畫本身。普桑描繪牧羊人認真研究碑文的側面，突顯真理的偉大。不過，《桃源》中黃衣男子的面龐更為傾向墓碑，讓人看不清他的表情，他是否像牧羊人一樣困惑？還是已經破解謎團，正面露微笑？或許，這個曖昧的背影正好提示我們，真理的本質從來沒有一個一成不變的答案，每個時代必須有屬於自己的聲音，正如王興偉不斷透過虛擬與再造探求新的繪畫意義。

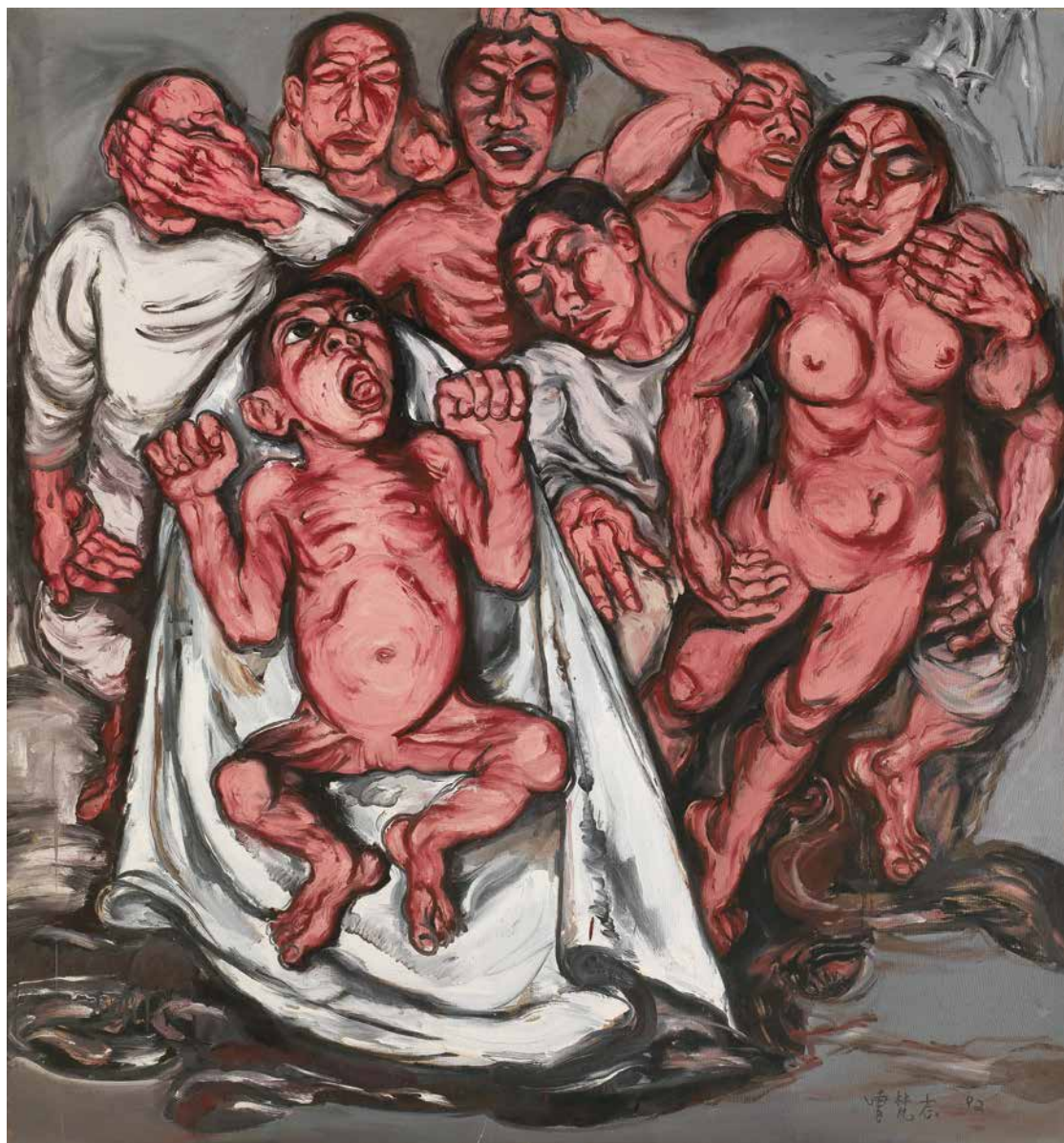
Left to right
由左至右：

Fig. 7
Liu Chunhua,
Chairman Mao Goes to Anyuan, 1967

圖 7
劉春華《毛主席去安源》1967 年作

Fig. 5
Gustave Caillebotte,
Young Man at His Window, 1875

圖 5
古斯塔夫·卡耶博特
《在窗前的年輕男子》
1875 年作



64

ZENG FANZHI

(CHINESE, B. 1964)

Meat No. 3: Nativity

signed in Chinese; dated '92' (lower right)

oil on canvas

180 x 167 cm. (70 7/8 x 65 3/4 in.)

Painted in 1992

Estimate on request

估價待詢

15% of the hammer price of this lot will be donated to Moonchu Foundation

此拍賣品成交價的15%將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Hong Kong, Hanart TZ Gallery, Behind Masks: Zeng Fanzhi, April 1995.

London, UK, Saatchi Gallery, Post Pop: East Meets West, 26 November 2014-3 March 2015.

LITERATURE

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曾梵志

肉系列之三：獻血過量

油彩 畫布

1992年作

簽名：曾梵志 (右下)

來源

現藏者直接購自藝術家

展覽

1995年4月「曾梵志：假面」漢雅軒 香港
2014年11月26日 - 2015年3月3日「後波普藝術：東西交匯」薩奇畫廊 倫敦 英國

文獻

1995年《曾梵志：假面》漢雅軒 香港 (圖版，第7頁)

2003年《我·我們：曾梵志的繪畫 - 1991-2003》湖北美術出版社 武漢 中國 (圖版，第157頁)

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Fig. 2 Max Beckmann, *Descent from the Cross*, 1917, Museum of Modern Art, New York, U.S.A. © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

圖 2 貝克曼《卸下聖體》1917年 美國 紐約 現代美術館藏



Fig. 1
Zeng Fanzhi,
Hospital Triptych No. 3, 1992, Christie's
Hong Kong, 23
November 2013,
Lot 50, sold for
HK\$113,240,000

圖 1
曾梵志《協和三聯畫之
三》1992 年作 佳士得
香港 2013 年 11 月 23
日 編號 50 成交價：
113,240,000 港元

antagonism. If the objectives of artistic creation are the exercising of freedom and the assertion of individualistic thoughts, then these two official institutions represented confinement, hypocrisy, and conservative and ossified attitudes - these tenets were precisely what artists were trying to overthrow. In an era when obsolete values were being discarded and new ideas had yet to emerge, Zeng Fanzhi and his contemporaries were at the forefront of a new movement. They successfully used a highly individualistic visual language and point of view to express the truth in reality. Viewers can gain insight into the future by reflecting on the past and the present in Zeng Fanzhi's artworks.

Art of the Cultural Revolution produced in the 1960s in China is the most iconic visual representation of collective fanaticism and superstition. Its aesthetic ideals can be characterized as "red, bright, and glowing" - all the figures have plump and glowing red faces. The realism demonstrated in these paintings is superbly life-like. The overall the compositions appear fabulously vivid. The most easily understood and pedestrian visual language was used to present the ideal future, as according to Communism. In fact, art was reduced to a tool that serviced a specific political agenda - the aesthetics in these paintings were woefully lacking. In the late 1970s towards the end of the Cultural Revolution, a group of artists who suffered from the trauma of the Scar Movement vehemently rejected the cult of personality and propaganda surrounding the visual representation of Mao. As a result, works such as Gao Xiaohua's painting entitled *Why* were beginning to emerge with the intent of exposing the plight of the people. Luo Zhongli also completed his seminal work *Father* during this period to express his concerns for the proletariat. In the 1980s, Chinese avant-garde artists heavily borrowed, experimented, and developed from Western art. Zhang Xiaogang, Mao Xuhui, and other like-minded artists used the painting medium to painstakingly investigate their frustrations and anguishes in a highly individualistic style. The works of Zeng Fanzhi from the early 1990s reveal how Chinese artists achieved the pinnacle of Humanism through their artistic output.

During his college years, Zeng Fanzhi lived very close to a hospital. Every time he had to borrow the washroom in the hospital, he would catch a glimpse of the patients suffering. The overwhelming sense of empathy he felt towards the patients inspired him to paint *Hospital Triptych* (Fig. 1). With great fervour and humanism, Zeng Fanzhi painted in a German Expressionist style (Fig. 2) to express the universal human conditions of birth, ageing, illness, and death. Such

compassionate work is akin to Western masterpieces such as Géricault's *The Raft of the Medusa* and Picasso's *Guernica*. Chinese artist Jiang Zhaohé's work *Refugees* (Fig. 3) also shares the same sentiment. Two years later, Zeng Fanzhi completed another two triptychs based on the subject matter of the physical bodies, hospitals, and its patients. (Fig. 4) Amongst them, the composition of *Meat No. 3: Nativity* (Lot 64) prominently alludes to religious painting. The format of this work complements the spiritual undertone of the altarpiece triptych from the same period. The painting technique of these works emphasises the verisimilitude of mortality. This nuanced expression contributed to the development of another ground-breaking phase in the artist's career—the *Mask* series.

The issue of depiction is one of the fundamental questions in art. When Zeng Fanzhi painted *Meat No. 3: Nativity*, he shed all the modelling techniques of academic realism. Through his decisively executed brushwork and powerful delineation, the picture is infused with a sense of perpetual motion. His treatment of colours is equally bold. Black, white, and grey clash starkly with the naked and fleshy human bodies. Transitional cool colours are entirely absent here, giving way for the dramatic palette to confront the viewer both visually and psychologically. This treatment of human bodies reminds the viewers of the suffering depicted in *Hospital Triptych* - not one inch of flesh or bone is at peace in these paintings. One must also take note of the figures' disproportionately large hands. Veins and joints are prominently rendered in order to heighten the sense of tension. This is one of the characteristic visual devices that Zeng Fanzhi continues to use throughout the *Mask* series (Fig. 5) of the present day. The grotesquely throbbing hands silently express his pain and anxiety.

As the window to the soul, the eyes bear the crucial purpose of conveying emotion to the viewer. In *Meat No. 3: Nativity*, the infant positioned at the centre foreground is the sole figure in the group with her eyes open. Zeng Fanzhi depicts his characters with disproportionately large eyes in order to bring attention to the helplessness, sorrow, or apathy in each individual - these are all latent mental states that are shared by many in society. The infant in *Meat No. 3: Nativity* is the only character who witnesses the suffering with her naked eyes, while everyone else seems to turn their gaze inward. Thinking or praying, the other figures convey their desire for her to be free from suffering. In this



Lot 64

Fig. 3
Jiang Zhaohé,
Refugees, 1943,
National Art Museum
of China, Beijing,
China

圖 3
蔣兆和《流民圖》1943
年作 中國 北京 中國美術館藏



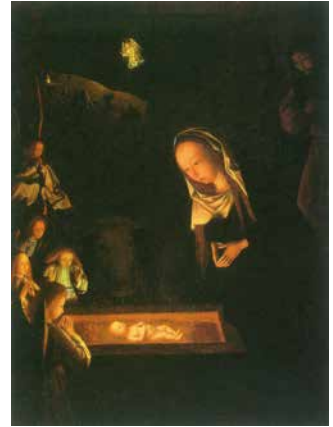
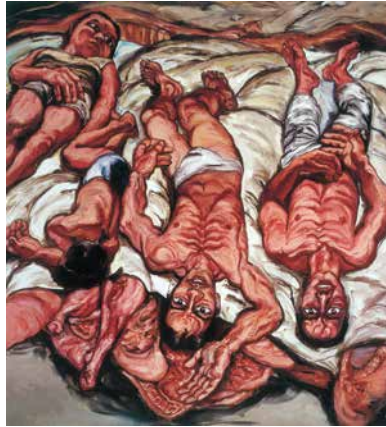
Left to right 由左至右：

Fig. 4 Zeng Fanzhi, *Meat: Reclining Figures*, 1992 © Zeng Fanzhi Studio

圖 4 曾梵志《肉·臥》1992 年作

Geertgen tot Sint Jans, *Nativity*, circa 1490, The National Gallery, London, UK.

海特亨·托特·信·揚斯《耶穌降生》約 1490 年作 英國 倫敦 國家美術館藏



work, the female infant is symbolic of Baby Jesus who serves as the medium between earthly torment and eternal salvation in heaven (Fig. 6). Through his and her birth and death, humankind is redeemed. *Meat No. 3: Nativity* was completed in 1991. Not long ago, the Chinese society had just experienced serious trauma both physically and psychologically. Using the birth of the Infant Jesus as a metaphor, Zeng Fanzhi prays for the nation and its people in hopes that the blood of Christ will bring salvation to those who are hurt. Even though the “Infant Jesus” is female in the painting, her facial features are strikingly similar to the artist’s. Following the spirit of sacrifice of Christ, Zeng Fanzhi also symbolically sacrifices himself by infusing his life in the painting. By expressively using the visual language of contemporary art, Zeng Fanzhi demonstrates his universal love and care for the humanity.

Other than the suffering of the physical body, there are other sources of agony such as injustice, lack of freedom, political prosecution, war and destruction, indignity, the degeneration of morality, and poverty. When an artist witnesses these conditions in society, he or she has the choice to either ignore or to respond to these issues. Undoubtedly, Zeng Fanzhi chose the latter. While he understands that art can accentuate beauty in life, he also recognises how art can expose and convey truth. For this reason, *Meat No. 3: Nativity* is emphatically not a pessimistic response to the predicaments of life. Instead, it is an expression of the young Zeng Fanzhi to use his exuberant creativity to paint evocative pictures that urge us to heal both spiritual and physical wounds, while acknowledging that suffering is the first step. Only through the process of experiencing, analysing, and improving can we realise the ideal future.

二十世紀八十末至九十年代初的中國前衛藝術有一個重要特徵，在於對主題和圖式的反叛性，其中最鮮明的對照對象，即文革美術和保守學院寫實風格。如果把藝術創作的大前題定為自由和忠於個人思想的話，這兩股官方的力量則代表了禁閉、虛假、守舊和僵化而必須被超越。在一個思想和信念上百廢待興，加上即將迎來經濟開放變革的年代，曾梵志與當時一眾年輕中國藝術家走在社會的前線，成功以個人化語言和角度反映出現實的本相，為觀者提供了反思過去和現在，展望將來的啟示。

文革美術是中國在六十年代一種最能代表集體狂熱迷信的視覺產物。它的美學標準是「紅光亮」：人物紅光滿面，畫面細膩逼真，整體亮麗鮮明。用通俗易懂的包裝手法宣傳共產理想主義下的幸福未來。實際上藝術淪為服務政治的工具，美學價值乏善可陳。文革過後的七十年代末，一批畫家受到文學上「傷痕」思潮的影響，開始對過去毛澤東年代粉飾太平和個人崇拜的美術形式深感厭惡，故出現如高小華的《為什麼》等直接暴露社會苦況的作品。還有羅中立的《父親》，以關懷平民百姓為主旨的傑作問世。到了八十年代，中國前衛藝術界對

西方進行過一輪探討、實驗和發展，西南藝術家如張曉剛、毛旭輝等人曾努力以繪畫探索內心的苦悶和困惑，但主調傾向個人化。而觀眾從曾梵志九十年年代初的油畫作品中，則重新看到中國藝術家以人道主義角度出發的高峰之作。

大學年代的曾梵志住在一個離醫院很近的地方，每天要到醫院借用洗手間而親眼看到病人的疾苦，一種感同身受的內在力量觸發他創作出《協和三聯畫》(圖1)。曾梵志以個人熱衷的德國表現主義風格(圖2)，反映現實人生所面對生老病死的痛苦，流露出高尚和普世的人道關懷意識。在西方美術史上有類似精神的作品，如傑利柯的《梅杜薩之筏》和畢卡索的《格爾尼卡》等，而近代中國則有蔣兆和的《流民圖》等(圖3)。之後兩年，曾梵志完成了另外兩組關於醫生和病人的三聯畫，以及一系列以肉為題的作品(圖4)。其中《肉系列之三：獻血過量》(Lot 64)在構圖的安排上帶有鮮明的宗教意味，可跟同期祭壇格式的三聯畫互相輝映。在繪畫技巧和關注人生的重點上，更直接促成日後「面具」系列的誕生。

「如何畫」是研究藝術作品一個重要議題。曾梵志在創作《肉系列之三：獻血過量》時，拋開一切來自學院寫實繪畫對細膩光影和立體感的營造，透過果斷直接的筆觸，強烈的曲線帶出澎湃力量，令畫面充滿運行不息的動感。他在色彩處理上更見大膽，以黑白灰撞上赤裸腥紅的肉體，完全放棄冷色的補助，直接刺激觀眾的視覺和心理。對身體的如此處理，令人聯想起《協和三聯畫》中受難的眾生，沒有一處的皮、肉和血是平靜的。值得留意畫中人物比例過大的手部，隆起的關節和血管為畫面倍增緊張感，這是曾梵志一直沿用到日後「面具」系列的特徵性處理(圖5)，一雙血肉蹦跳的手，無聲地表達出內心的苦痛與千愁。

眼睛是人物的靈魂之窗，它負起向觀眾傳遞深刻情感的重任。在《肉系列之三：獻血過量》畫面正前方的嬰孩是唯一一張開眼睛的人物。從其他「肉」的作品可見，曾梵志總喜歡為每個人物描繪一雙比例極大的眼睛，流露出無奈、悲哀或冷漠的情緒，反映了社會潛藏的精神狀態。而《肉系列之三：獻血過量》中的嬰孩成為畫中唯一以肉眼見證苦難的角色，其他人物彷彿都轉移到一種內心的運作，他們既像思考，也像祈求，甚至把渴望脫離生之苦的願望全心交付面前的嬰孩。嬰孩雖然是一個女性，但她具有一定的象徵意義，像聖經中的耶穌基督，成為連接苦難人間和極樂天堂的中介人，他(她)的誕生和死亡是為了完成救贖人類生命的必然劇情(圖6)。《肉系列之三：獻血過量》完成於1991年，當時的中國社會剛經過一次肉體和精神上的嚴重創傷不久，曾梵志借「聖嬰」的誕生作為對國家和民族的一種祈願，並以聖血為喻，治療人間的悲哀和苦痛。「聖嬰」雖為女性，但其長相令人猜想是畫家本人，曾梵志往作品灌注了自己的生命，基督的自我犧牲精神在他的藝術創作中延續，通過當代藝術的形式宣揚大愛和關懷。

人生的苦，除了肉身之痛苦外，還有因為不公義、不自由、政治的鬥爭、戰爭的破壞、尊嚴的喪失、道德的淪落和世代的貧窮等等帶來的苦。當一個藝術家看到社會存有這些狀況時，他有權選擇沉默或採取回應，曾梵志無疑是後者。他明白藝術可以為現實中的美好部分錦上添花，用作怡情養性；但他也明白藝術可以通過揭示真實來感動人心。因此《肉系列之三：獻血過量》絕對不是



以消極認命的心態回應人生，相反地，年青時的曾梵志決定以其旺盛創作力繪畫出懾人的畫面，期望喚醒大眾認真面對社會在治愈靈和肉兩方面的急切。只有這樣，人們才有機會由見證苦難作為起點，走上體會、分析、改善和創造真正美好明天的理性之路。

Fig. 5
Zeng Fanzhi, *Mask Series 1996 No. 6*, 1996, Christie's Hong Kong, 24 May 2008, Lot 156, sold for HK\$75,367,500. © Zeng Fanzhi Studio
圖5
曾梵志《面具1996第6號》1996年作 佳士得香港 2008年5月24日 編號156 成交價：75,367,500 港元

65

LIU WEI

(CHINESE, B. 1965)

Bathing Beauty III

signed in Chinese; signed 'Liu Wei' in Pinyin;
dated '1994.10.' (lower left)

oil on canvas

200 x 150 cm. (78 3/4 x 59 in.)

Painted in 1994

HK\$15,000,000 - 22,000,000

US\$2,000,000 - 2,800,000

15% of the hammer price of this lot will be donated to
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PROVENANCE

Acquired directly from the artist by the present
owner

EXHIBITED

Bonn, Germany, Kunstmuseum Bonn, CHINA!,
1996.

Warsaw, Poland, Zacheta Modern Art Museum,
CHINA!, 1997.

Vienna, Austria, Kunstlerhaus, CHINA!, 1997.

Berlin, Germany, Haus der Kulturen der Welt
Berlin, CHINA!, 1997.

LITERATURE

Kunstmuseum Bonn, CHINA!, exh. cat., Bonn,
Germany, 1996 (illustrated, p. 157).



Fig. 2 Edouard Manet, *The Luncheon on the Grass*, 1863, Musée d'Orsay, Paris, France

圖2 馬奈《草地上的午餐》1863年作 法國巴黎奧塞博物館藏

劉煒

游泳美女 第三號

油彩 畫布

1994年作

簽名：劉煒；Liu Wei (左下)

來源

現藏者直接購自藝術家

展覽

1996年「中國！」現代藝術博物館 波恩 德國

1997年「中國！」華沙國家美術館 華沙 波蘭

1997年「中國！」維也納藝術館 維也納 奧地利

1997年「中國！」世界文化宮 柏林 德國

文獻

1996年《中國！》現代藝術博物館 波恩 德國
(圖版，第157頁)

SUPERSEDING AUTHORITY WITH DESIRE

Realism was the mainstream artistic style in China post-1949. It was used extensively to represent revolutionary heroes and the many achievements of Communist Party leaders. During the height the Cultural Revolution, painters produced an incredible number of images of Mao. "Red, Bright, and Glowing" and "Tall, Big, and Wholesome" were the golden standards for portraying the deified leader (Fig. 1). The tides of time had dramatically changed by 1994 when Chinese painter Liu Wei executed the oil on canvas painting *Bathing Beauty III* (Lot 65). The majesty of Chairman Mao cannot be found here; instead, he is reduced to a supporting actor in the background of the composition. The protagonist of this work is instead a woman in swimsuit bearing a likeness to



the Figures represented in pinup-girl calendars. In Chinese society with its overtly politicised ideologies, this work demonstrates the painter's defiance of authority and innovation that breathes new meaning into an era of change.

Born in 1965, Liu Wei is similar to his contemporaries such as Fang Lijun, in that he feels that he does not belong to the previous generation of artists whose lifelong mission it was to rescue Chinese culture. He despises all the lies and illusions that are associated with idealism. In the early 1990s though his investigation of how to pragmatically rescue the spirituality of the individual, he paints with unbridled freedom in a cynical and insipid style, experimenting unscrupulously with painting techniques and imagery. In *Bathing Beauty III*, Liu Wei directly uses the body and sexual desire as ideological weapons. Mao, despite his absolute authority elsewhere in the visual canon, is pulled into the water. The composition conveys that the artist both grappled with and reflected upon the relationship between human desire and political authority. At the same time, this unique painting style of anti-aesthetic challenges the authority of academic Realism.



Fig. 3 Egon Schiele, *Crouching Female Nude, Leaning Her Cheek on the Right Knee*, 1917, private collection Credits: Photo Austrian Archives/Scala Florence

圖 3 埃貢·席勒《蹲伏著的裸女把臉頰靠在右膝上》1917 年作 私人收藏

Without a doubt, *Bathing Beauty III* cannot be appreciated and accepted as “beautiful” according to a conventional sense of aesthetics. The woman in the painting has the bushy and unruly eyebrows of a man. Her swollen facial features, grotesque torso, dim-witted gaze, and toothy grin serve to convey the antithesis of elegance. Her self-conscious but futile attempt to be fashionable and seductive evokes a sense of comedy and invites ridicule from the viewer. The ugliness and *faux pas* of this woman serves as a polar opposite to a traditional sense of beauty. It is precisely this enormous incongruity that produces an intense sense of irony. When Liu Wei puts this individual, whose physical attributes are woefully lacking, at the centre stage, he unreservedly expresses his contempt of the fossilised aesthetic of authority. If the sense of aesthetic championed by the Academy represents harmony and perfection, then this same sense of aesthetic also represents the necessity for order and restraint. During this period of fierce cynicism, Liu Wei felt that only with the uncouth and exaggerated representations of anti-aestheticism could he express his pursuit of spiritual freedom. To a larger extent, the frustration and helplessness of the youth of his generation has also been exorcised.

The relationship between art and sexuality as a subject matter has always been a favourite topic of artists throughout history. The female nude in Manet's masterpiece *The Luncheon on the Grass* (Fig. 2) challenged the moral limits of the 19th century Parisian society with her sexuality. 20th century Austria painter Egon Schiele contorted the limbs of the nudes exaggeratedly in his paintings (Fig. 3). Jeff Koons is another excellent example of an artist who extensively manipulates sexuality in his works. Ancient China also has a long history of erotic art that featured graphic imageries. On the contrary, ever since the founding of Communist China, collectivism was highly emphasised. Relationships between the opposite sexes were not casually considered during Cultural Revolution, and sexuality considered deeply taboo. The oppressed social climate was reflected in the unisex

attire worn by Chinese citizens at that time. Men and women alike were rendered sexless as comrades. It was a symbolic dismemberment of sexuality, a fundamental part of humanity. The generation who grew up under the shadow of the Cultural Revolution cannot find equilibrium between repression and desire within themselves. As a result, they suffer from a tremendous sense of psychological trauma. As a result, there was vacuum period in Chinese contemporary art history when artists could not express sexuality.



The founding father of psychoanalysis, Austrian-born neurologist Sigmund Freud believed that the libido was the driving fundamental motivator of humankind. He proposed that sexual instinct and impulse are developed during infancy. Freud's theory can explain how Liu Wei's expression of sexuality is a return to human nature. Freud postulated the three theoretical constructs of *Id*, *Ego*, and *Superego*. The subconscious directs the *Id* to fulfil primitive desires, which of course include sexual desires. On the other hand, the *Superego* represents the morality that is informed by Society. The conscious mind of *Ego* rests between the two, moderating between desire and social convention. When *Superego* relentlessly expands and represses *Id*, it will result in personality disorders. Freud believed that if the conscious mind can confront trauma and desire, a renewed sense of mental balance could be achieved.

Liu Wei's attitude of detachment and cynicism stem from his experience of growing up during the Cultural Revolution. To him, *Bathing Beauty III* is a water park that offers psychotherapy to the masses. He lays out the opposing symbols of *Id* and *Superego* on the canvas: the woman in the swimsuit represents the primitive desire of humankind (*Id*). In the background, the three Figures stick out their tongues, one of whom resembles Mao indulgently licking a red flower, creating a vignette loaded with sexual symbolism. Another Figure of unknown identity brazenly gawks at the pinkish body of the woman. In the background, the navy ship wantonly sprays white liquid behind the female Figure. All of these elements point to how the patriarchy of a totalitarian government conquers its people. It is a metaphor of how social construct (*Superego*) causes trauma to the individual.

In Liu Wei's body of work, political oppression and societal pressure are never far away; yet, through his nonchalant, humorous, and ironic compositions, sexuality becomes an antidote that neutralises the pain and helplessness caused by an authoritarian society. *Bathing Beauty III* is a work that transcends the judgement of good or bad taste. It is a mirror that reflects the pulse of a culture. It shows a brutal truth that no one is willing to confront - that none of them actually care whether something is beautiful or ugly. Everyone exists according solely to the primitive instincts of humanity. It is a truth that cannot otherwise be expressed by conventional representation and therefore transcends Realism.

Fig. 4
CHINA!,
Kunstmuseums
Bonn, Germany, 1996
From left: Fang
Shaohua, Liu Wei,
Wang Guangyi, Ren
Rong, Ding Fang,
Wei Guangqing,
Zhang Xiaogang, Yue
Minjun, Mao Xuhui,
Fang Lijun, Guo Jin,
Zhou Chunya

圖 4
1996 年德國波恩美術
館「中國！」展，左
起：方少華、劉偉、王
廣義、任戎、丁方、魏
光慶、張曉剛、岳敏
君、毛旭輝、方力鈞、
郭晉、周春芽。

以慾望超越權威

一九四九年後中國的主流美術風格，是用寫實主義方法表現革命的歷史和英雄，以及中共領導人的豐功偉績。到了文革時期，畫家們大量地描繪毛澤東的形象，「紅、光、亮」和「高、大、全」成為表現這位神聖化領袖的最高標準（圖1）。時而世易，到中國畫家劉煒在一九九四年創作的油畫《游泳美女 第三號》(Lot 65) 中，我們找不到毛澤東傲視天下的威風姿態，卻發現他已淪為背景中的配角，畫面的中心地位被一位像月曆泳衣女郎的女性取而代之。對於一個高度政治意識形態化的中國社會，這幅作品展現了畫家對權威的無懼和創新，別具劃時代意義。

劉煒出生於一九六五年，跟同代的其他中國藝術家如方力鈞一樣，自覺與前代藝術家以拯救文化為己任的精神相距甚遠，並厭惡一切因理想主義帶來的謊言和假象，在關心如何實際拯救個人精神為目的時，他們選擇了以無聊感和玩世不恭的態度來創作。所以劉煒在九十年代初的作品無論在主題、造型和技法上均可以無所顧忌和痛快來形容。劉煒在《游泳美女 第三號》中直接以身體和性慾作為觀念上的武器，把絕對權威的毛澤東拉下水中，不單展開一場有關人性慾望與統治權威的角力和反思，同時以「反美感」的獨特畫風，挑戰學院派寫實風格的美學權威。

《游泳美女 第三號》肯定無法以約定俗成的唯美角度被欣賞和接受，畫中的女子竟然長有如男性一般濃黑的眉毛，粗硬的髮絲盤纏不清，臃腫的面額，毫不窈窕的軀體，散漫的眼神，還有露齒的笑容，可謂與優雅的形象絕緣。當觀眾直望這位似乎刻意營造性感與時尚，並顯得沾沾自喜的女主角時，大概會因其「醜態」畢露所產生的喜劇效果而忍俊不禁。這名

Lot 65 Detail 局部



女子的平凡、醜陋、失儀，跟傳統審美標準有著天壤之別，正是這份巨大的差異，產生出強大的反諷意味。當一個本來條件不足的「佳麗」成功佔領舞台的前方時，即完全說明了劉煒對僵化的官方美學權威是何其輕蔑。如果學院提倡的「美」是代表了和諧、完美的話，則「美」同時是一種對規律的要求和約束。對當時抱持玩世態度的劉煒來說，只有通過「反美感」的主題，以及刻意不加修飾和誇張粗糙感的描繪方式，才能夠直抒個人對追求精神自由的胸臆，並在廣義上釋放了一代年青人對現實生活的無奈和鬱悶。

藝術與情色主題間的關係，自古以來都是藝術家相當喜愛的題材。馬奈的名作《草地上的午餐》(圖2)中的裸



Fig. 1
Wei Yang, *Crossing the Yangtze River*, 1976

圖 1
魏揚《萬里長江橫渡》
1976 年作

體女人，以性挑戰著十九世紀巴黎社會對道德的底線，而二十世紀初奧地利畫家席勒的作品，更大量以肢體扭曲的裸體為題材（圖 3），傑夫· 昆斯更是一個絕佳例子。事實上，中國自古已有意識大膽和畫面露骨的春宮畫流傳，偏偏中共自建國以來強調社會的集體意識，文革年代的男女關係本已非能隨便宣之於口，更何妨是性，封閉的社會風氣把性變成忌諱，更甚是通過中性服裝打扮，令男女兩性統一為「無性」的同志身份，更是對人性基本的情慾部份作出最殘忍的閹割。文革的一代無法以自我意識去平衡壓抑和慾望，因而承擔了沈重的心理創傷。順理成章，中國藝術家在性的表達上亦出現一段真空期。

人類對於性的慾望與本能，佛洛伊德有很完整的理論。他將「性慾」視為人性基本，性的本能和衝動甚至源起於嬰兒期，因此劉焯的作品對性的表達無疑是回歸人性。佛洛伊德提出「本我」、「自我」、「超我」三個構成人格的互動系統：潛意識主導的本我，代表一個人內心的原始慾望，當然包括了性慾；而超我則是代表由社會引發的良心、道德、倫理等制約本我的思想；屬於意識層次的自我，則存在兩者之間，以平衡慾望和規範來面對世界。當超我不斷擴大並過份壓抑本我，人格便會出現失衡。而佛洛伊德相信，只要通過意識去重新面對創傷和慾望，才有重新平衡精神狀態的可能。

劉焯作為文革後成長的一代，他的態度是抽離和玩世的，因此他可以把《游泳美女 第三號》轉化為治療民族精神的水上樂園。他把對立的本我和超我的符號羅列在畫布上：泳衣女郎代表了人性的原始慾望（本我）。背景中的三人均伸出舌頭，右邊的毛澤東造型人物入神地舔著帶有性暗示的紅花；那個身份不明的短髮男子，則明目張膽地緊盯著女人的粉紅色軀體。還有那艘在肆意地朝女人背後噴射白色液體的軍艦，無不是訴說著政治權威對人民的雄性征服，並隱喻了那個帶來創傷的社會規範（超我）。

政治和社會的壓迫從來都沒有遠離，然而劉焯通過繪畫，以輕鬆、幽默、嘲諷的氣氛，直截了當地把性慾作為調和與消解現實生活中權威對人性造成痛苦和無奈的靈丹妙藥。《游泳美女 第三號》是一件超越品味高低爭議的作品，它是一面為民族心理把脈的魔鏡，它照出了每個人都不願意誠實面對內心那個其實沒有所謂美好或醜惡的真實，一切都只是遵從人性的基本而存在。這是一種無法被任何形式記錄、又超越所有寫實筆法的真實。

YU YOUHAN

(CHINESE, B. 1943)

The Lowly are the Most Intelligent, the Elite are the Most Ignorant

dated '95; signed in Chinese (lower right)

acrylic on canvas

150 x 113.8 cm. (59 x 44 ³/₄ in.)

Painted in 1995

HK\$1,500,000 - 2,500,000

US\$200,000 - 320,000

15% of the hammer price of this lot will be donated to
Moonchu Foundation

此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

Acquired directly from the artist by the present
owner

EXHIBITED

Edinburgh, Scotland, The Fruitmarket Gallery,
Reckoning with the Past: Contemporary Chinese
Painting, 3 August-28 September 1996. (toured
to Lisbon, Portugal and 9 different venues in New
Zealand until 1999.)

London, UK, Saatchi Gallery, Post Pop: East Meets
West, 26 November 2014-3 March 2015.

LITERATURE

The Fruitmarket Gallery, Reckoning with the
Past: Contemporary Chinese Painting, exh. cat.,
Edinburgh, Scotland, 1996 (illustrated, p. 1).

Tsukanov Family Foundation, Post Pop: East meets
West, exh. cat., CentreInvest UK Limited, London,
UK, 2014 (illustrated, p. 296).

余友涵

卑賤者最聰明，高貴者最愚蠢

壓克力 畫布

1995年作

簽名：余友涵 (右下)

來源

現藏者直接購自藝術家

展覽

1996年8月3日 - 9月28日「追昔：中國當代繪畫」水果市場畫廊 愛丁堡 蘇格蘭 (巡迴至葡萄牙里斯本及紐西蘭九個不同場地至1999年)

2014年11月26日 - 2015年3月3日「後波普藝術：東西交匯」薩奇畫廊 倫敦 英國

文獻

1996年《追昔：中國當代繪畫》水果市場畫廊 愛丁堡 蘇格蘭 (圖版，第1頁)

2014年《後波普藝術：東西交匯》楚卡諾夫家族基金會 CentreInvest UK Limited 倫敦 英國 (圖版，第296頁)

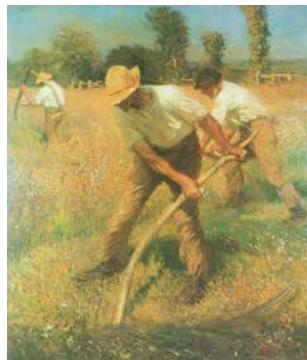


Fig. 4 George Clausen, *The Mowers*, 1892, Usher Gallery, Lincoln, U.K.

圖 4 喬治·克勞森《刈草者》1892年作 英國 林肯 亞瑟畫廊藏



卑賤者最聰明
高貴者最愚蠢

On 5th February, 1989, the much anticipated *China Avant-Garde Art Exhibition* opened at the National Art Museum of China. The show was a retrospective on the important New Wave art movement that took place during the 1980s. Unfortunately, the events that took place in Tiananmen Square the following June and the social changes that followed dealt a devastating blow and stunted the growth of the budding avant-garde art scene in China. Artists who envisioned greater freedom in their artistic practice had to move their efforts underground. In an environment where there was neither official recognition nor support, exhibitions and large-scaled academic gatherings were not possible. Because of this pivotal point in history, artists were compelled to question and re-evaluate critically the prevailing idealism that had thrived in 1985. They turned their attention towards devising new ways to give meaning, value, and rationality to their own art; it was under these circumstances that the new artistic ideology characteristic of the 1990s was conceived.



Fig. 1
Yu Youhan, *Untitled*,
(*Circle series*), 1986,
Christie's Hong
Kong, 28 November
2015, Lot 61, sold for
HK\$8,440,000 © Yu
Youhan studio

圖 1
余友涵《無題》(「圓」
系列) 1986 年作 佳
士得香港 2015 年 11
月 28 日 編號 61 成交
價：8,440,000 港元

Other than the qualitative transformation in the artistic medium itself, the socio-political environment is an inextricable impetus to a new art movement. In early 1992, Deng Xiaoping visited Shenzhen and Zhuhai to proclaim and establish economic reform policies. The concept of market economy started to germinate. Mass media such as television, video games, advertisements, and karaoke were exponentially growing. Not only did this provide entertainment to people, but also these new media covertly influenced the new generation's way of thinking. Consumerism, instant gratification, superficiality, kitsch, and similar ideas became keywords in the cultural climate of that time. Yu Youhan, Wang Guangyi, Wang Zimei, and

Feng Mengbo were all witness to the commodification and consumerism of this new era. They injected these elements of extraordinary historical conditions and contemporary culture into their artworks. By juxtaposing new social elements taken from consumer culture with political imagery, these artists reveal the nuanced interplay between consumerism and communism: thus Political-Pop was born. Subsequently, in the massive touring exhibition of *China's New Art, Post-1989* curated by Johnson Chang and Li Xianting, the vitality and significance of this major art movement were brought to the attention of an enthusiastic global audience.

Born in the 1940s, Yu Youhan participated in important international exhibitions such as the 1992 Venice Biennale and the 1994 São Paulo Art Biennial. He was featured on the 1999 cover of *Times* magazine as one of the internationally recognized faces representing Chinese contemporary art. In the early years, in addition to teaching, he studied Impressionist and Post-Impressionist painting. Yu Youhan began painting abstract works in 1981, up until the completion of the

Circle series in 1985 (Fig. 1). The body of works produced during this period mark the maturation of his abstract style. Starting in 1989, Yu Youhan painted flamboyantly coloured portraits of Mao the style of Political Pop. These paintings contain imagery from popular culture, news footage, and the unmistakable features of commercial printing.

Despite being very similar to Western Pop Art in its formal qualities, the Chinese Political Pop bears a distinct set of aesthetic genes. Yu Youhan's Political Pop paintings are steeped in elements that are unique to Chinese culture. For example, the graphic style of the propaganda poster has a very specific discourse in mainstream academia which can be described as "striking imagery, prominent subject matter, concise style, inspiring and motivational." These elements of political propaganda are still coursing through Yu Youhan's creative veins and have permeated the collective visual culture of his generation. As such, popular image production, such as *New Year Picture* (Fig. 2), was also heavily influenced by this political visual style. Yu Youhan targeted the popular tastes and tropes of the people—joyous, courageous, and wholesome imagery is accompanied by highly decorative patterns reminiscent of printed fabric or other utilitarian objects. This combination of the familiar and cheerful imagery imbues the work with a harmonious air.

From 1976 until his death, Mao Zedong's name and the image were synonymous with the new China. To this day, Mao's portrait still hangs above the Tiananmen Square. It is unequivocally a symbol of authority that is uncontested in its legitimacy. In the 1990s, Chinese society's obsession with Mao had not yet dissipated. At the same time, the public was also enamoured with the age of consumerism— they needed an icon equivalent to the Western celebrities who inspired their hopes and fantasies. When the Chinese equivalent of superstars like Marilyn Monroe and Elvis Presley did not materialise in their society, people turned to history to find a character who was equally charismatic and influential to fill the emotional void—Mao was the perfect fit. Mao-Mania swept China in the early 1990s: Mao lapel pins, books of *Quotations from Chairman Mao*, Mao portraits, songs rhapsodising Mao and Cultural Revolution, and T-shirts with Mao quotations became trendy merchandises. The man who was once a mighty figure in politics was transformed and repackaged into the most powerful popular idol in China. When we look at Yu Youhan's portraits of Mao, we see a celebrity that is depicted in the style of posters of movie idols or pop stars.



Fig. 3
The procedure of painting a President Mao portrait
圖3
毛主席油畫繪製過程



Lot 67

almost surrealistic atmosphere. The warmth of Mao's party-approved red glow has been chilled to a cool tone (Fig. 3). By substituting the glaring red typical of political propaganda posters with the solemn and rational colours of grey and white, Yu Youhan is both subverting and reflecting on the aesthetics of historical authority. The deified figure of Mao is no longer unapproachable. The artist has closed the gap between Mao and the people. British painter George Clausen was famous for his portrayal of the rustic lives of peasants. The Impressionist work *The Mowers* (Fig. 4) depicts the humble farmers as the main characters. The idyllic picture is filled with a sense of peaceful ordinariness. Without deliberately forming any narratives, this painting is a simple study in light, and it celebrates the work of the peasants. In comparison, even though Yu Youhan purposely attempted to dilute the domineering character of Mao Zedong in the painting, as figurative symbol, Mao cannot be subdued by Yu's visual interventions – its power as a Pop Art symbol is eternal.

Politics is a serious topic; however, in a world where the media dominates our perception, politics is constantly being steered in favour of those who have vested interest in the matter and is vulnerable to subjective narrative, be it commercial or entertaining. Yu Youhan's visual treatment of *Mao & His People: Green* (Lot 67) masterfully demonstrates this phenomenon; the highly saturated red and green elements of the composition grab the attention of the viewer

Instead of exuding the aggression of proletarian struggles, he is more akin to the pitchman in the commercial world whose gaudy aesthetics are palatable to the masses.

Selected from Johnson Chang's collection, we can see how these two Yu Youhan paintings of Mao are different in terms of artistic conception. Compositionally, *The Lowly are the Most Intelligent, the Elite are the Most Ignorant* (Lot 66) invokes the realism of a historic photo-documentary. In the painting, Mao stands at the foreground performing manual labour, as people cheer in the background, thus forming a sense of harmony between all the figures. Yu Youhan did not use the conventional colour of glowing red to galvanize the feeling of unity in this scene; on the contrary, black, white, and grey are the dominant hues of the composition, meanwhile the skin tones of the figures are expressed with a yellow tint. The palette creates an eerie

instantaneously. Mao's figure is depicted in a hyper-flattened manner, reminiscent of the succinct and direct expression of collage.

Its execution is also similar to the late cut-out works of the Fauvist master Henri Matisse. By overlapping two completely different scenes together, a novel and unifying effect is achieved through this conflict. This visual device can be compared to the Surrealistic scenes of René Magritte (Fig. 5). The image Mao in this painting was borrowed from a famous historic photograph (Fig. 6) - appropriation is a defining feature of Pop Art (Fig. 7). Mao's suit has also shed its conventional sombre colours. Instead, his attire is covered with abstract and dazzling patterns, as if his suit were a designer item taken from the latest Western runways. The floral pattern of his suit floats on top of the sea of army green uniforms - this treatment accentuates the decorative elements of the composition.

Vastly different from *The Lowly are the Most Intelligent, the Elite are the Most Ignorant*, this work detaches itself from the seriousness of political imagery, delving into the realm of fashion, kitsch, and popular culture. The masses clad in army green uniforms assume the role of green leaves who loyally support and complement the flowery Mao, transforming him into an icon of popular culture.

"Why do I paint Mao? Partly because I want to memorialise his political legacy. I adopted Political Pop, folk art aesthetics, and a sense of spirited humour in order to critically reveal an ordinary Mao - this treatment is my way of expressing my admiration for him. In my work, he is no longer an inviolable deity. He becomes an ordinary person, and I am very proud of this achievement."

With this proclamation, Yu Youhan ushered in a new era where, ideologically, Mao and capitalism have converged and have been inserted into the lives of ordinary citizens. Through the vernacular of Pop Art, Yu Youhan successfully staged an artistic revolution against Mao.



Lot 66

67

YU YOUHAN

(CHINESE, B. 1943)

Mao & His People: Green

dated '95; signed in Chinese (lower right)

acrylic on canvas

176.8 x 137.2 cm. (69 5/8 x 54 in.)

Painted in 1995

HK\$1,200,000 - 1,500,000

US\$160,000 - 190,000

15% of the hammer price of this lot will be donated to Moonchu Foundation

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PROVENANCE

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EXHIBITED

Edinburgh, Scotland, The Fruitmarket Gallery, *Reckoning with the Past: Contemporary Chinese Painting*, 3 August-28 September 1996. (toured to Lisbon, Portugal and 9 different venues in New Zealand until 1999.)

LITERATURE

The Fruitmarket Gallery, *Reckoning with the Past: Contemporary Chinese Painting*, exh. cat., Edinburgh, Scotland, 1996 (illustrated, p. 41).

余友涵

毛主席愛人民：綠

壓克力 畫布

1995年作

簽名：余友涵 (右下)

來源

現藏者直接購自藝術家

展覽

1996年8月3日 - 9月28日「追昔：中國當代繪畫」水果市場畫廊 愛丁堡 蘇格蘭 (巡迴至葡萄牙里斯本及紐西蘭九個不同場地至1999年)

文獻

1996年《追昔：中國當代繪畫》水果市場畫廊 愛丁堡 蘇格蘭 (圖版，第41頁)

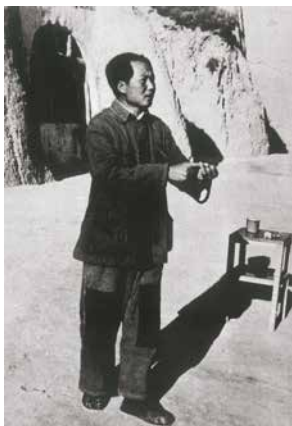


Fig. 6 Mao Zedong at Yanan, 1942

圖 6 毛澤東於延安 1942 年





Fig. 5
René Magritte,
*The Ready-Made
Bouquet*, 1956 ©
2016 C. Herscovici,
London / Artists
Rights Society
(ARS), New York

圖 5
馬格利特《現成花束》
1956 年作

1989年2月5日，「中國現代藝術展」在充滿激情和期盼地於中國美術館開幕。這是一次回顧整個八十年代中國新潮藝術的重要活動，然而同年6月發生的天安門事件和隨後的社會改變，令剛萌芽的中國前衛藝術界受到重大打擊，一直幻想將會迎來更大創作自由環境的藝術家們均轉向地下活動，在完全欠缺官方的認可和支持下，展覽和大型學術活動都沒有可能繼續。因為這次突如其來的歷史事件使然，令藝術家們對85時期的理想主義提出質疑和批判，他們轉而思考如何建立另一種形式和立場，去為自己的藝術創作尋找合理性和價值。一個屬於中國九十年代的新藝術觀念和形式在這時開始蘊釀。

藝術風潮的源起除了藝術自身的質變以外，必然離不開社會的氣候影響。1992年初鄧小平南巡到深圳和珠海，發表了強調改革開放和發展經濟的關鍵性講話，市場的觀念開始蔓延。社會方面，大眾傳播如電視、遊戲機、廣告、卡拉OK等視覺元素增長快速，它們不只帶來娛樂，更潛移默化地改變了一代人的思想方式。消費、即時、淺顯、通俗等概念成為了文化上的

的關鍵詞。余友涵、王廣義、王子衛和馮夢波等藝術家是商品和消費大眾化新時代的見證者，他們把握住歷史和社會提供的特別條件，在作品中通過並置一些眾所皆知的政治歷史形象和消費社會的符號或圖案，呈現了共產主義和消費主義之間微妙的異同，「政治波普」藝術風格應運而生，隨後並藉由張頌仁和栗憲庭聯合策劃的「後八九中國新藝術」大型巡迴展覽具體和集中展現其活力，引起國際藝壇熱切關注和討論。

出生於四十年代的余友涵，曾參加1992年「威尼斯雙年展」和1994年「巴西聖保羅雙年展」等早期重要國際展覽，見證了中國當代藝術的發展。他的作品在1999年曾登上時代雜誌的封面，是世界認識中國當代藝術的代表人物之一。他早年除了教學以外，一直在鑽研印象派、後印象派的繪畫。自1981年起余友涵開始抽象畫的創作，至1985年「圓」系列的完成（圖1），標誌著其抽象作品風格的形成。從1989年起，余友涵開始以鮮艷的色彩繪畫有毛澤東形象的波普風格作品，這些畫包含了大眾熟識的形象、新聞照片和商業印刷特徵。

中國的「政治波普」在圖式上雖然類同西方波普藝術，但兩者實在擁有不同的美學基因。余友涵的政治波普繪畫大量滲透獨特的中國文化元素，比如說明顯的政治宣傳畫風格。以中國學術界在主流論述中對「宣傳畫」的一般定義即「形象醒目，主題突出，風格明快，富有感召力」。而余友涵的藝術血液中，還滲入一些與政治宣傳畫有著密切聯繫，在實際生活經常混淆一起的形式，那就是被改造過的中國民間年畫（圖2），他利用了其適合廣大群眾欣賞習慣的愉快、英勇、健康的形象，加上充滿裝飾味道的民間日用印花布圖案，令畫面產生了一種「喜聞樂見」的祥和氣氛。

毛澤東的名字，還有其形象，直到他在1976年去世為止，差不多就是新中國的象徵。直到今天，他的畫像仍然高掛在天安門廣場上，是一個不折不扣的權力符號，擁有著不可挑戰的合法性。九十年代的中國社會一方面對毛澤東的迷信依然未散，另一方面在一個大眾迷戀消費的世代，人物追求一個對等西方明星帶來夢幻和希望的形象。當中國社會仍沒有出現如西方夢露和貓王般的娛樂界萬人迷時，人們便轉而從歷史中尋找一個同樣具有非凡個人魅力和影響力的替代角



Fig. 7
Richard Hamilton,
*Just What is it That
Makes Today's
Homes So Different,
So Appealing?*,
1956, Kunsthalle,
Tubingen, Germany
© 2016 Artists
Rights Society (ARS),
New York / DACS,
London

圖 7
理查·哈密爾頓《到底
什麼使今天的家庭如
此不同，引人入勝？》
1956 年作 德國 蒂賓根
美術館藏

式去填補心理上的空缺，而毛澤東正好成為了代表中國的流行文化的最佳人選。在九十年代初出現過所謂「毛熱」：毛澤東的紀念章、毛語錄、毛的肖像、文革和毛的歌曲、印有毛語錄的汗衫等成為了流行性商品。一個本來是政治領域的大人物，徹底地被包裝成中國最有力的流行偶像。當我們回來看余友涵的毛澤東畫時，那個像流行電影或流行曲海報上的毛澤東，散發著的不是有關無產階級鬥爭的霸氣，反而是更接近商業世界旨在向大眾傾銷產品的艷俗和平民口味。

從張頌仁先生收藏的兩幅毛澤東繪畫可見余友涵的不同藝術心思。先從構圖看《卑賤者最聰明，高貴者最愚蠢》(Lot 66)，會發現一種歷史照片的真實感，畫中的毛澤東站在前方低頭做著粗活，後面的平民百姓愉快地呼喊，感覺上下一心。然而余友涵並沒有為這個熱鬧激昂的場面添上溫暖怡目的紅光，反而整體上採用黑白灰為主調，再以偏綠的黃色表現各人的肌膚，令畫面產生一種偏離現實的神秘氣氛。政治宣傳畫的大紅刺眼視覺效果，轉變成此作的灰白和冷靜，毛澤東形象的標準溫暖色彩被化為冷色(圖3)，是余友涵一次對歷史權威美學的反思和顛覆。毛澤東這個被神聖化的形象亦不再高高在上，被藝術家巧妙地拉近和平民之間的距離。英國畫家喬治·克勞森以描繪農民生活聞名，他以印象派畫風完成的《刈草者》(圖4)以低頭務農的人物為主角，畫面洋溢樸實和平凡的氣氛，人物的個性沒有被刻意描述，純為一幅歌頌勞動者和探討光線的繪畫。與此相比，余友涵雖然淡化了毛澤東在畫中的霸氣，但是他本身的強烈個人形象始終無法被筆觸撫平，成為一個永恆的波普符號而存在。

政治本身是嚴肅的，然而在媒體主導世界的今天看政治時，會發覺政治被某種帶主觀而功利的力量所影響，從而衍生一定程度的故事性、娛樂性，以至商業性。余友涵在處理《毛主席愛人民：綠》(Lot 67)的視覺元素運用上完全符合了這個現象：大紅大綠的色彩選擇先聲奪人；畫中心的毛澤東被描繪成極度平面化，充滿拼貼藝術手法的簡潔、直接和突出的優勢，亦接近野獸派大師馬蒂斯晚年的剪紙作品的視覺效果。把兩個不同場景的事物重疊交待，以產生既衝突又融和的目的，亦見於馬格列特的超現實畫面(圖5)。此作中毛澤東的形象來自著名的歷史圖片(圖6)，對現成形象的挪用，是波普藝術其中一種特色(圖7)。畫中毛澤東的衣著亦擺脫沈悶的單色，身上張揚地佈滿了揮灑而抽象的花紋，仿如一襲西方流行品牌的大膽前衛服裝；那些任意地飄在一片穿綠色軍裝群眾上的印花圖案，大大強化了畫面的裝飾效果。這幅畫的毛跟《卑賤者最聰明，高貴者最愚蠢》中的毛不同，他遠離了嚴肅的形象，走到時尚、通俗和流行的領域。作為綠葉的群眾依然是他的忠心擁護者，不過他自己已化身為流行文化的代言人。

「我為什麼要畫毛澤東呢？我這樣做有部分原因是為了紀念過去的政治生涯。我借用了波普藝術的方法和中國民間藝術的元素，帶點活力、幽默和一點批判來展現平凡的毛澤東，這些手法還包括我對他的些許仰慕。他在我的畫作中已經不再是不可侵犯的神，他成了一個普通人，這讓我感到非常自豪。」

余友涵這一番話，有力地宣告了一個新時代的開始，毛澤東在意識形態上與資本世界接上了軌，同時走到當代民眾的新生活習慣中，與民同樂。余友涵以波普的方式，成功為毛完成了另一次藝術的革命。

Fig. 2
Zhu Xueda, *Eight Members from People's Commune*, new year picture, 1959

圖 2
朱學達《人民公社八大員》年畫 1959 年作





68

WANG JIANWEI

(CHINESE, B. 1958)

The Blind

titled in Chinese; dated '1990' (on the reverse)

oil on canvas

160 x 140 cm. (63 x 55 1/8 in.)

Painted in 1990

HK\$1,800,000 - 2,600,000

US\$240,000 - 340,000

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Wang Jianwei had his first solo exhibition in America entitled *Wang Jianwei: Time Temple* (Fig. 1) at the Guggenheim Museum from October 31st, 2014 through February 16th, 2015. In this exhibition, the artist demonstrated his astonishing creative power to explore new visual experiences and shatter the structure of conservative Realism.

Born in October 1958 in Sichuan Province, Wang Jiangwei predominantly practised oil painting on canvas in the 1980s. Beginning in the 1990s, he turned his attention toward moving images, performances, installations, and multimedia works in attempts to actualise his creative concepts. Wang Jiangwei provokes his viewers to explore the uncertain, remain skeptical of established point of views, and be aware of how context changes the relationship between space and material. In 1997, he was the first artist to represent China in the Kassel Documenta. In 2002, he participated in the São Paulo Art Biennial, and in 2003, he was featured in the Venice Biennale. He was a grant recipient of the American Foundation for Contemporary Arts in 2008

Wang Jianwei is an academic artist. The scope of his research includes architecture, philosophy, social politics, and culture. Influenced by the works of French sociologist and philosopher Pierre Bourdieu, Wang Jianwei's research focus is the site as a destination for relationships. Since the mid-1990s, he produced a series of videos, performances, and installations that explore the relationships between people, nature, and environment, as well as public and private spaces. These works are successful in making art serve social functions.

PROVENANCE

Acquired directly from the artist by the present owner

汪建偉

盲眼

油彩 畫布

1990年作

來源

現藏者直接購自藝術家

Fig. 2
Salvador Dali, *Venus and Sailor*, 1925,
Museum of 20th
Century Art, Ikeda,
Japan

圖 2
達利《維納斯與水手》
1925年作 日本 池田
二十世紀美術館藏



'85 New Wave is an event in Chinese contemporary art history that is profoundly meaningful. However, Wang Jianwei did not slavishly follow this trend. During this significant historic period, he remained steadfast in his own independent thinking.



Blindness belongs to Wang Jianwei's *Teahouse* series. From the mid-1980s to 1990s, China was experiencing pivotal changes and developments politically, economically, and ideologically. The social environment of the teahouse culture in Sichuan became a mirror for Society as a whole. To a person with roots in Chengdu, the teahouse is a platform for understanding the world and exchanging information - it is a microcosm of the entire world. In the year 1990, the teahouse was a great watering hole where everything happened. Socio-economic status, occupation, education, and interests did not matter in the teahouse - only the content and position of one's discussion could determine whether he or she would be respected. Inside the teahouse, a society exists independently, and the relationship between people are intangible. For an extended period of time, Wang Jianwei enjoyed spending time in the teahouse and indulged himself in the idealistic social order, so that he may observe people and the society.

Visually reminiscent of Futurism, the three figures with vacant expressions are superimposed on top of one another in the centre of the composition. The narrative of the picture unfolds from the point of view of a camera lens - the past, the present, and the future have coalesced into a single dimension where the relationship between people, time and space are being examined philosophically. The artist contemplated on how to represent multiple spaces as well as multiple temporal instances on a two dimensional surface. This experimentation foreshadows how the artist will employ similar strategies in videos, installations, and multimedia works in his artistic career. Similar to Francis Bacon's works, the claustrophobic space, sombreness in the figures' expressions, as well as the dark and ambiguous setting represent the continuity and simultaneous existence of these characters in this confined space. Diverging from the distortion and grotesqueness Bacon used to confront his viewers, Wang Jianwei's point of departure is to realistically express apathy in a surrealist composition. The suffocating and oppressive atmosphere is frozen in the picture by the cold violence of the collective.

Peculiarly, a plate of fishes appears in this teahouse scene. The concreteness of this object demonstrates the artist's intense contemplation on religion. Fish is associated with faith and belief, but it is also a symbol of humanity's desire. After the trauma of 1989, Chinese artists mourned privately with their own idiosyncratic languages. These artists yearned to communicate with others regardless of gender, age, and class, so that they could be emancipated from their loneliness. This profound longing also haunts Wang Jianwei. *At the time, he was captivated by the works of existential philosopher Jean - Paul Sartre and post-modern philosopher Gilles Louis René Deleuze.* Using *Blindness* as the subject matter, the artist refers to the deficiency in self-knowledge - it is a lack of awareness of one's inherent understanding of the self that blinds and colours an individual's perception. The title also reveals a barrier in the physical reality, as well as the desire and impulse within the artist's heart. Situated between reality and fantasy, representation and abstraction, this teahouse is where faith lets us find hope. It is with this unwavering faith that the artist is able to confront adversities.

2014年10月31日至2015年2月16日，汪建偉在紐約古根漢美術館舉辦其在美國的首次個人展，名為《汪建偉：時間寺》(圖1)。展覽中他以驚人的創造力展現了一位當代藝術家尋求新的觀看經驗、突破封閉的現實主義系統的嘗試。

汪建偉，1958年10月生於中國四川。八十年代以油彩畫布作為創作媒介展開，九十年代轉為影像、行為、裝置及多媒體藝術，他一直試圖實踐創作的可能性。對不確定性的探索、對既定看法的質疑、以及同一空間不同材質作品間關係的解讀，汪建偉以哲學性思考的方式開啟了觀看者對藝術的思索。1997年，他作為中國第一個藝術家參加巴塞爾文獻展；2002年，參加聖保羅雙年展；2003年，參加威尼斯雙年展等；2008年，更是獲得美國當代藝術基金會授予年度藝術家獎。

汪建偉是一位學者型的藝術家。他的研究領域涉及建築、哲學、社會文化政治等。受法國著名哲學家和社會學家皮耶·布迪厄的影響，汪建偉專注於將「現場成為各種關係到達的地方」的研究。自九十年代中期後，其創作的一系列影像、行為及裝置作品都試圖探索人與人、自然與環境、公共與私人空間等產生的關係，也從某種程度上體現了藝術的社會功能。

「85新潮」是中國當代藝術史中極具意義的歷史事件。汪建偉沒有一味跟隨潮流，在獨特的歷史時期保持著自己的堅持與獨立的思考。

《盲眼》來自汪建偉的《茶館系列》。八十年代中期到九十年代，中國的政治、經濟、意識形態經歷著發展與急轉。四川的茶館文化，使得這一社交場所成為社會的一面鏡子。對於成都人，茶館是瞭解世界和傳遞資訊的平臺，是大世界縮影的小世界。1990年，這裡更是大時代烘爐中的茶館，是時代的一角縮影。但無論財富、職業、學歷在現實中懸殊多大，茶館中大家僅會因言論、話題的興趣點而區分人和人之間的受關注、受尊敬與否。茶館之內又是獨立存在的社會，人與人的關係是非物質化的。很長一段時間，汪建偉都喜歡穿梭在茶館裡，沈浸在理想主義式的秩序中，觀察人、觀察社會。

畫面中三個本無態度、表情似乎空洞的人物重疊設置在作品中央，呈現了近似未來主義般的視覺閱讀。而畫面敘事的方式，讓觀看帶入鏡頭式的連動，將過去、現在、也許是未來準確地凝結在同一空間中，以哲學角度探討人、時間與空間的關係。藝術家思考著如何在一個平面上展示空間，並使之成為多重時間相遇的場所。這也預示著多年後藝術家將在影像、裝置、多媒體劇場等綜合媒介中從事藝術實踐。幽閉的空間，人物姿態的沉寂，以及暗淡模糊的背景陳述，如法蘭西斯·培根般，在狹小空間內把表現空間與時間「連續性」的人物圖像並列。此作又區別於培根畸形與扭曲帶來直接的視覺震撼，汪建偉以現實出發，以超現實的方式(圖2)，展現了冷漠、無意識的冷暴力群體，壓抑、窒息的氛圍凝結於畫面。

人物手邊的一盤魚意外地出現在茶館的場景中，視覺上顯得格外實在，藝術家對宗教哲學思考強烈的展現於此。魚是信仰與信念的含義。魚也象徵著人性的欲望。89之後的傷痛讓中國藝術家都在以自我獨特的語言憑悼。藝術家希望通過與人的溝通，無論是同性、異性、不同年齡、不同社會層級的溝通，讓內心的寂寞能夠找到釋放的出口。這種強烈的願望也伴隨著汪建偉。那時的他非常喜歡存在主義哲學大師讓·保羅·薩特和法國後現代哲學家吉爾·德勒茲。藝術家以「盲眼」為題，意在指出「已知的匱乏」，即對於已知概念的固有認識所遮蔽的部分，無法被看見。標題也揭示著現實的障礙，以及藝術家內心期盼的衝動和欲望。信仰讓我們在這個介於現實與臆想、具體與抽象的茶館中找到了希望。藝術家也正是秉持信仰，擁有了面對逆境的能力。

Left to right
由左至右：
Marcel Duchamp,
*Nude Descending
a Staircase*, 1912,
The Philadelphia
Museum of Art,
Philadelphia, USA
© 2016 Artists
Rights Society (ARS),
New York / ADAGP,
Paris / Succession
Marcel Duchamp
Credits: Photo
The Philadelphia
Museum of Art/Art
Resource/Scala,
Florence

杜尚《下樓梯的裸女》
1912年作 美國 費城
費城美術館藏

Fig. 1
Installation view:
Wang Jianwei: *Time
Temple*, Solomon
R. Guggenheim
Museum, New
York, October 30,
2014-February 16,
2015. Photograph
by David Heald
© The Solomon
R. Guggenheim
Foundation, New
York.

圖1
美國紐約古根漢姆
《時間寺》展覽現場



69

QIU ZHIJIE

(CHINESE, B. 1969)

Homage to Vita Nouva

two mixed media on plexiglass
each: 183 x 122 cm. (72 x 48 in.) (2)
Executed in 1992

HK\$800,000 - 1,200,000

US\$110,000 - 160,000

15% of the hammer price of this lot will be donated to
Moonchu Foundation

此拍賣品成交價的 15% 將捐給夢周文教基金會

PROVENANCE

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EXHIBITED

Hong Kong, Hong Kong Arts Centre; & Hong Kong
City Hall, China's New Art, Post-1989, 30 January-28
February 1993.

Sydney, Australia, Museum of Contemporary Art,
Mao Goes Pop, 2 June-15 August 1993.

Melbourne, Australia, Melbourne Arts Festival,
China's New Art, Post-1989, Summer 1993.

Vancouver, Canada, Vancouver Art Gallery, China's
New Art, Post-1989, 12 April-28 May 1995.

Eugene, USA, University of Oregon Art Museum,
China's New Art, Post-1989, 17 December 1995-28
February 1996.

Fort Wayne, USA, Fort Wayne Museum of Art,
China's New Art, Post-1989, 23 March-11 May 1996.

Salina, USA, Salina Arts Centre, China's New Art,
Post-1989, 14 March-11 May 1997.

Chicago, USA, Chicago Cultural Centre, China's
New Art, Post-1989, 7 June-8 August 1997.

San Jose, USA, San Jose Museum of Art, China's
New Art, Post-1989, 2 September-2 November 1997.

邱志傑

獻給新生活

綜合媒材 塑膠玻璃 (共兩件)
1992年作

來源

現藏者直接購自藝術家

展覽

1993年1月30日 - 2月28日「後八九中國新藝術」香港藝術節 香港藝術中心；及 香港大會堂
香港

1993年6月2日 - 8月15日「毛走向波普」澳洲
當代藝術館 悉尼 澳洲

1993年夏季「後八九中國新藝術」墨爾本藝術
節 墨爾本 澳洲

1995年4月12日 - 5月28日「後八九中國新藝術」
溫哥華美術館 溫哥華 加拿大

1995年12月17日 - 1996年2月18日「後八九中
國新藝術」俄勒岡大學藝術博物館 尤金 美國

1996年3月23日 - 5月11日「後八九中國新藝術」
韋恩堡博物館 韋恩堡 美國

1997年3月14日 - 5月11日「後八九中國新藝術」
薩利納藝術中心 薩利納 美國

1997年6月7日 - 8月8日「後八九中國新藝術」
芝加哥文化中心 芝加哥 美國

1997年9月2日 - 11月2日「後八九中國新藝術」
聖荷西藝術博物館 聖荷西 美國



雙面 Double-sided



迷彩:军事名词,对目标涂色或着色以遮蔽
 染色的伪装方法,个保护... 形迷彩
 和仿造迷彩。
 《辞海》1979年
 P2406 上部

IiniS



Fig. 1
Marcel Duchamp,
The Large Glass,
Philadelphia
Museum of Art,
Philadelphia, U.S.A.
© 2016 Artists Rights
Society (ARS), New
York / ADAGP, Paris
/ Succession Marcel
Duchamp

圖 1
杜象《大玻璃》1915-
1923 年作 美國 費城
費城美術館藏

Qiu Zhijie is one of the most active and versatile Chinese contemporary artists, with a body of work that spans across many different media. He assumes the roles of artist, art critic, curator, academic, and writer. As an artist, he is adept in painting, calligraphy, photography, installation, performance art, and video art. His works insightfully investigate issues of history, genealogy, the dissemination of culture, and societal conditions. Qiu Zhijie participated in numerous international exhibitions including *Ink Art: Past as Present in Contemporary China* at the Metropolitan Museum of Art in New York in 2013, São Paulo Art Biennial in 2014, *Post Pop: East Meets West* at the Saatchi Gallery in 2014, and the Venice Biennale in 2015

Qiu Zhijie graduated from the printmaking department at the China Academy of Art in 1992. His graduation thesis project was an installation of prints entitled *Large Pieces of Glass: On the New Life*. In this work, he used silkscreen to print images and text on 26 large panes of glass, subsequently mounting them on the floor vertically in the configuration of a maze. When viewers walked inside the maze, they could see different layers of images

superimposed atop one another. At the same time, viewers become integrated into the imagery that flows throughout the entire composition. Qiu Zhijie positions his audience inside a complex visual world, thus examining the relationship between space, time, opportunity, and conflict. These elements become a metaphor for the information overload and chaos of the contemporary world. By replacing the canvas with panes of glass and suspending them away from the walls, Qiu Zhijie was referencing Duchamp's masterpiece *The Large Glass* (Fig. 1). It is a subversion of the format and concept of the traditional painting discipline. Upon the conclusion of the exhibition, Qiu Zhijie cleaned the images off the panes of glass and sold the material at cost to the Infrastructure Department at the China Academy of Art, effectively subverting himself and the art work that he created.

Large Pieces of Glass: On the New Life demonstrates young Qiu Zhijie's talent and breadth of spirit by combining the strengths of installation, two dimensional images, conceptual art, and performance art. With this work, Qiu Zhijie made his name in the art world and was subsequently invited to the touring exhibition *China's New Art: Post 1989* in 1993. Because the original installation of *Large Pieces of Glass: On the New Life* was destroyed after the conclusion of the exhibition, Qiu Zhijie reproduced the work with 30 panes of acrylic. The new iteration was entitled *Homage to Vita Nuova* (Fig. 2). This series of work was widely collected by connoisseurs, including China Club in Hong Kong where multiple panels of *Homage to Vita Nuova* can be seen on display in the VIP room.

Offered in this season's auction, these two panels of *Homage to Vita Nuova* (Lot 69) came from the original series of 30. They are an excellent point of departure for a retrospective on Qiu Zhijie's artistic career. The subject matter of these two pieces are human figures which reference the small photographs of the figures that are pasted on each of the corresponding works. Qiu Zhijie thoroughly subverted

the palette, details, narrative, and various aspects of these found images. His treatment is devoid of any depiction of detail, instead emphasising the flatness and intensity of colour in these images. The skin tone of these figures is transformed into a saturated magenta in a psychedelic and mysterious rendering that unifies their appearances; as a result, a barrier is placed between the subjects and reality, both visually and psychologically. Despite being stylistically similar to Pop Art, the subject matter of these works is more concerned with cultural life, thus they represent a divergence from Political Pop works produced during the same period. Because of their transparent property, the acrylic sheets allow viewers to see the images from the reverse side as well. On the panel depicting a group of soldiers in camouflage, Qiu Zhijie has painted the verso with the same images. In doing this, the artist has created a visual experience that is uncannily familiar, yet markedly different, challenging the visual short-term memory of the viewers.

When oil on canvas was still the dominant medium in Chinese contemporary art during the 1990s, Qiu Zhijie was already contemplating the diverse possibilities of painting. During the same period, he was also rigorously researching on the nature of text and the act of writing. In his early work, the ground-breaking *Copying the Orchid Pavilion Preface 1000 Times* (Fig. 3), he documented the process of himself writing repeatedly on the same piece of paper. The result is a solid block of ink, akin to the Minimalist rectangle. Since 2000, his works such as *Reverse Calligraphy* and *Light Calligraphy* combined the disciplines of calligraphy, photography, and videography. This fluidity across different disciplines is what he calls "the holistic cultivation as an artist." In more recent years, Qiu Zhijie developed a series of large-scale installation projects which critique society. *Nanjing Yangtze River Bridge* is one of the iconic works from this series.

One of the duties of the artist and a vital characteristic of art is provide commentary on Society to evocative responses from viewers. As Qiu Zhijie elaborated, "When everyone is buying the same clothes and same appliances, someone should be making their own unique and exotic items; When everyone is hurrying to the next shore, someone should be yelling stop and suggesting that everyone should enjoy the ride; When everyone was cheering at the Ebony Cliff (fictional sacred ground of a cult), someone should sneer sarcastically. The duty of the contemporary artist is no different from the ancient master: to be a professional traveller. We travel and bring back news of different worlds for those who have not yet tread outside.

Fig. 3
Qiu Zhijie, *Copying the Orchid Pavilion Preface 1000 Times*, 1995-1996, Christie's Hong Kong, 29 May, 2011, Lot 1449, sold for HK\$ 1,820,000.(c) Qiu Zhijie Studio

圖 3
邱志傑《重覆書寫蘭亭序一千次》1995-1996年作 佳士得香港 2011年5月29日 編號 1449 成交價：1,820,000 港元



中國藝術界其中位活躍度最高，且跨越媒介創作最多的人物，非邱志傑莫屬。他集藝術家、批評家、策展人、教學者和作者多重身份，對不同藝術媒介游刃有餘，包括繪畫、書法、攝影、裝置、行為或錄像。他的作品既嚴肅亦充滿睿智，探討了歷史問題、文化傳承和社會調查等方面議題。邱志傑曾參加多次國際大展，如近年的「威尼斯雙年展」(2015)、「聖保羅雙年展」(2014)、「後波普：東西相遇」倫敦薩奇畫廊(2014)、「水墨藝術：當代中國的過去作為現在」紐約大都會美術館(2013)等。

邱志傑 1992 年畢業於浙江美術學院版畫系，當時的畢業創作是一組名為《大玻璃…關於新生活》的繪畫裝置。他在二十六片透明的大玻璃片上，用絲網印刷的方法加上圖像和文字，表達了藝術家本人的生活和經歷，整組玻璃片站立在地上並安排為迷宮的結構，當觀眾行走其中時，一方面看到不同的影像在互相重疊，同時自己也成為了畫中的流動形象或背景。邱志傑讓觀眾置身一個複雜的視覺世界，探討有關空間、時間、機會和衝突，亦暗示當代世界在資訊上的紛亂和泛濫。邱志傑以玻璃取代畫布，並以離開牆面而懸空的展出方式，呼應了杜象的名作《大玻璃》(圖 1)對傳統繪畫在形式和觀念上的叛逆。當展覽結束以後，邱志傑把玻璃片上的圖像清洗乾淨，並以原材料的價錢把玻璃片轉賣給了浙江美術學院的基建科。他既創造了作品，亦顛覆了自己的作品。

《大玻璃…關於新生活》集合了平面影像、裝置、觀念和行為的趣味，展現出邱志傑的年青才華和宏大氣魄，預視了他在繼後二十年間的大型作品路向。邱志傑藉著畢業展的成功令自己打出名堂，隨之受邀參加 1993 年開始的「後 89 中國新藝術」巡迴展。由於《大玻璃…關於新生活》在畢業展後已經不復存在，邱志傑為把原作再現，改以透明膠片重製了一組共三十件作品，重新命名為《獻給新生活》(圖 2)。此組作品在巡迴展覽後被不同藝術愛好者所收藏，包括香港的中國會就有一間貴賓房收藏多件《獻給新生活》。

拍品《獻給新生活》(Lot 69)是來自原來一組三十件作品中的其中兩件，是一次回顧邱志傑藝術生命起點的好機會。兩幅作品以人體為題材，形象均參考了膠片上貼有的照片。邱志傑對現成影像在色彩、細節和述事各方面進行徹底的顛覆，在處理上完全放棄對細節的描繪，強調誇張的色彩和平面感。畫中人物的肌膚都變為鮮艷奪目的洋紅色，並以充滿迷幻味道的渲染效果統一造型，令主體跟現實產生了一種視覺和心理上的距離。雖然作品形式上接近波普的風格，但題材方面卻集中在文化生活，有別於同期政治波普的傾向。由於膠片本身的透明特性，從背後亦可看到絲印的圖像，其中印有一群身穿迷彩軍服人物的作品，邱志傑用顏料在另一面重新繪畫一次相同的形象，營造了一個似曾相識，卻在質感方面截然不同的視覺經驗，挑戰著觀眾對影像的短暫記憶。

九十年代的中國藝術界以架上油畫為主流，而邱志傑已積極思考繪畫的多元可能性。他同時亦積極鑽研文字和書寫的主題，早期成名作《重覆書寫蘭亭序一千次》(圖 3)以照片記錄在同一張紙上重疊書寫的過程，原作紙上留下一個接近極簡藝術形式的墨黑長方塊。2000 年起的《倒寫書法》和《光書法》等作則結合了書寫、攝影和錄像的形式，完成藝術家所言的「修身之道」。邱志傑在 2000 年後發展了一系列大規模的裝置計劃，富有強烈的社會性，《南京長江大橋》是代表作之一。

藝術家其中一種使命是以藝術的獨特方式去回應社會現狀，啟發人心。正如邱志傑曾說：「大家都買一樣的家具有穿一樣的衣服的時候，應該有人還自己動手標新立異；大家都在急急忙忙地奔向彼岸的時候，應該有人叫停，建議大家左右晃蕩，東張西望一下；黑木崖上中一片山呼萬歲的時候，應該有人發出一兩聲不協調的冷笑。藝術家在當代社會中所要做的和古代大師沒有任何兩樣：做一個職業旅行家，為那些很久沒有出門的人們，帶來一些別的世界的消息。」

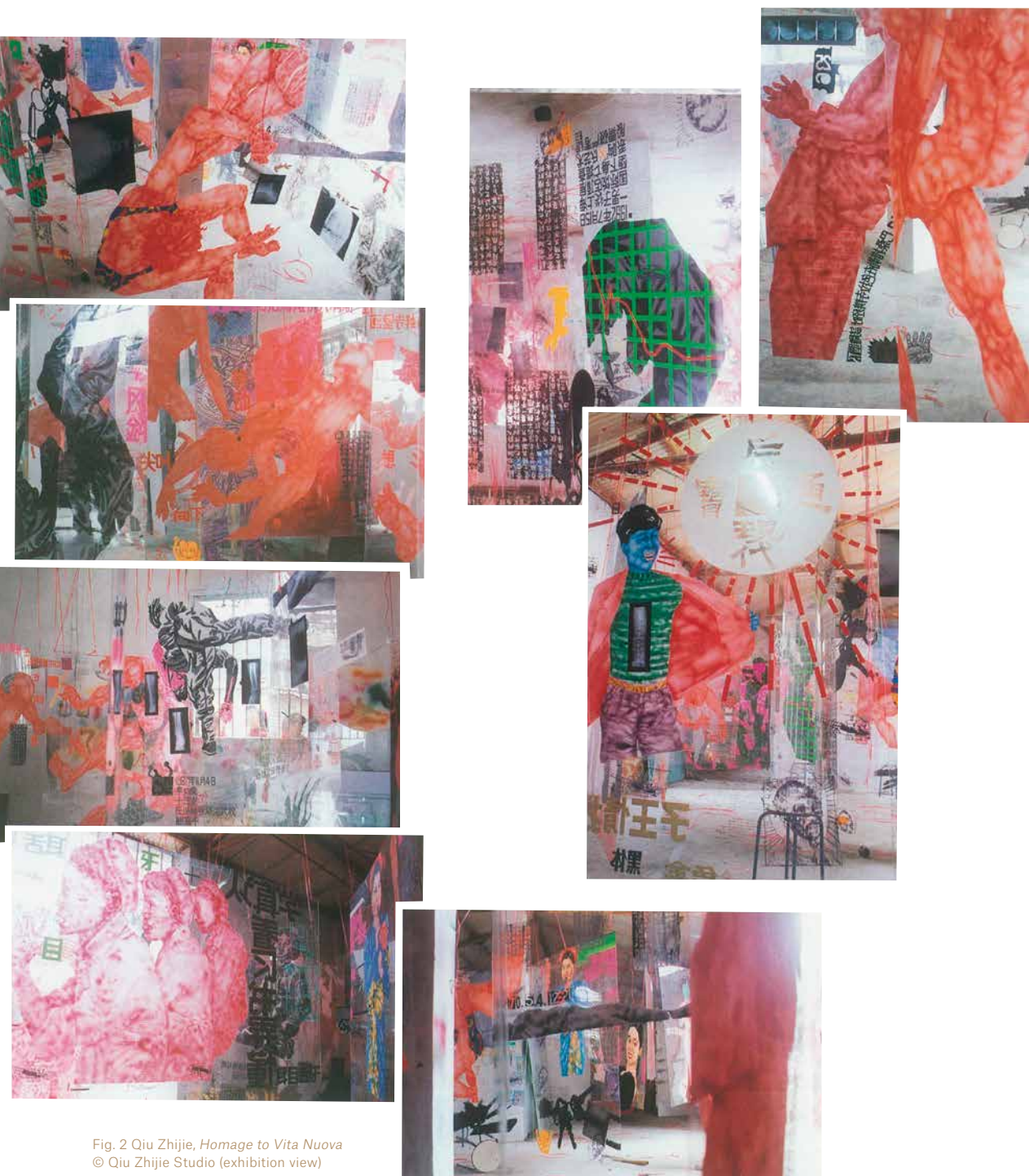


Fig. 2 Qiu Zhijie, *Homage to Vita Nuova*
 © Qiu Zhijie Studio (exhibition view)
 圖 2 邱志傑《獻給新生活》(展覽現場)

70

XIA XIAOWAN

(CHINESE, B. 1959)

Sea of Life

dated '1990.11.25.'; signed in Chinese (lower right)

oil on canvas

180 x 200 cm. (70 ⁷/₈ x 78 ³/₄ in.)

Painted in 1990

HK\$2,200,000 - 3,000,000

US\$290,000 - 390,000

15% of the hammer price of this lot will be donated to Moonchu Foundation

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夏小萬

生涯

油彩 畫布

1990年作

簽名：小萬 (右下)

來源

現藏者直接購自藝術家

展覽

1993年1月30日 - 2月28日「後八九中國新藝術」香港藝術節 香港藝術中心；及 香港大會堂 香港

1993年6月2日 - 8月15日「毛走向波普」澳洲當代藝術節 悉尼 澳洲

1993年夏季「後八九中國新藝術」墨爾本藝術節 墨爾本 澳洲

1995年4月12日 - 5月28日「後八九中國新藝術」溫哥華美術館 溫哥華 加拿大

1995年12月17日 - 1996年2月18日「後八九中國新藝術」俄勒岡大學藝術博物館 尤金 美國

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1997年6月7日 - 8月8日「後八九中國新藝術」芝加哥文化中心 芝加哥 美國

1997年9月2日 - 11月2日「後八九中國新藝術」聖荷西藝術博物館 聖荷西 美國

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2001年《後八九中國新藝術》亞洲藝術文獻庫 香港 (圖版, 第122頁)

2008年《夏小萬》Aye 畫廊；及 今日美術館 北京 中國 (圖版, 第79頁)

A sensitive artist is not only perceptive about humdrum routines wherefrom an enlightened mind is cultivated, but also skilled in embodying the greatness of life within his or her oeuvre. Xia Xiaowan's paintings created throughout the 1990s have a dramatic and infectious tension built around the desolate landscapes and the writhing human bodies depicted in the artist's work, which "by happenstance unconsciously reflected the collective mental state of the youths at that time



- confused, depressed and spiritually impoverished" (Lu Peng, Zhu Zhu, Kao Chienhui, *Thirty Years of Adventures: Art and Artists Post 1979*, Timezone 8, Beijing, China, p. 284). Presented here, *Sea of Life* (Lot 70) was on view in the historic exhibition *Post-'89: The Contemporary Art in China*. The exhibition was a significant milestone for the development of Chinese contemporary art and marked the first endeavor that systematically introduced the latter to the international art scene. The works displayed in this exhibition were divided into six different cultural orientations according to the spirits they reflected; the exhibited works by Xia Xiaowan, Zhang Xiaogang, Ding Fang, Pan Dehai, Zhou Chunya and Mao Xuhui belonged to the category of "traumatic romanticism."

The root of Xia's romantic spirit can be traced back to his college days at the Central Academy of Fine Arts (CAFA). In *Sea of Life*, such a spirit has been perfected in the form of an expressive artistic vocabulary. In 1978, the artist was enrolled in the painting department where he received access to Western art for the first time in his life. From then on, he has been interested in the absurdity and sense of disorder conveyed by surrealist paintings. He made a trip to Dunhuang in his senior year, and the sultry nights in the desert greatly fueled his innate desire for artistic creation, serving as inspiration for his surreal night landscapes (Fig. 1). After graduation, Xia was offered a job as an art editor at an engineering industrial publisher, a job that largely curtailed his freedom in painting. Later, he seized the opportunity to teach at a college of performing arts where he regained his freedom of artistic creation. The artist christened this time his "Baroque" period, during which he studied paintings by Spanish painter Francisco Goya and Norwegian painter Edvard Munch. Under the relentless pressure of daily life, the artist deliberately distorted the appearances of the wilderness, landscapes, and celestial bodies above the horizon to a greater extent, making his brushstrokes brim with a sense of motion. Meanwhile, he embedded the figures into the landscape, alluding to a primitive state of life. (Fig. 2)

Evolving from surreal spectacles to concerns with life, Xia's paintings gradually integrated independent images into trail-blazing creative vocabulary. His body of work produced during the 1990s carried stronger and more profound implications for the life and soul, which prompted Wu Hong to eulogized them as "a peak of Xia's career in the early 1990s; and the six paintings exhibited in *Post-'89* clearly exemplified the artist's signature painting style that has been a classic of its own." *Sea of Life* is the only work of Xia's that features a vast expanse of open sea. The tragically heroic struggle of humankind against nature is reminiscent of the biblical story about the Great Deluge. Nonetheless, water is simultaneously the origin of life and the world welcomes new life after the destruction. The epic grandeur of *Sea of Life* evokes a strong association with Théodore Géricault's *The Raft of the Medusa*, a masterpiece of romanticism. (Fig. 3) Both paintings exhibit great humanistic compassion. Géricault meticulously depicted the sailors in the final throes of their ship sinking. Above the wan victims

Fig. 1
Xia Xiaowan,
Untitled, 1981

圖 1
夏小黃《無題》
1981 年作



and the exhausted survivors is a man waving a red-white cloth to a ship in the distance, symbolizing a beacon of hope in troubled times. A similar symbol of hope can be seen in *Sea of Life*. While the sea churns with the bodies of people fighting for survival, a silhouette appears against the night sky. Away from the struggling crowd, he seems to have found a way to escape the chaos. This shadowy red silhouette bears serves as the metaphorical silver lining around a cloud by implying the possibility for deliverance.

The distorted human body is a signature characteristic of Xia's oeuvre. At his young age, the artist had sat at the feet of a painter who had studied abroad in the Soviet Union. The Soviet-style training laid a solid foundation for his skill in drawing. Daily practice in drawing has been vital to the artist's ability to deftly shape and twist human bodies. He terms this process "the making of humankind." "My drawing neither features specific objects nor requires models. I've memorized the structure of the human body and can adapt it into all kinds of shapes. When I was still a student, I already knew the fact that the perfected human bodies in Occidental art are forged by Western masters. There would be no model posing for Michelangelo. I also treat my own body as a source of reference whenever I'm about to draw a particular part," the artist said. A similar style of writhing shapes and distorted proportions in figures can be examined in the works of El Greco, an early pioneer in Expressionism (Fig. 4). As far as Xia is concerned, however, his highly expressive strokes no longer



serve a religious purpose. The figures with their elongated torsos and curtailed limbs are sentient beings incarnate in the world. They appear naked, fighting for survival against the raging sea. Taking a closer look at this painting, we may see the distinguishable features of each figure. Such diversity has faithfully demonstrated the artist's true creativity at the peak of his career.

The so-called traumatic romanticism refers not so much to passivism or retreat, as it does to attaining deliverance by bravely revealing the truth beneath the peaceful disguise; it calls us to recognize the appeals from the depth of our souls, as well as the vulnerability of our lives. The braver endeavor the artist made, the greater the romantic atmosphere we sense in his body of work. In 1994, Xia felt that continuing to create paintings in this romantic style was futile, as they could never surpass the vitality expressed in *Sea of Life* which he created three years earlier, and consequently terminated the series. This decision has greatly enhanced the value of *Sea of Life* as the *chef d'oeuvre* created by the artist in the prime of his career.

Fig. 2
Xia Xiaowen, *Calling*,
1988

圖 2
夏小萬《呼喚》
1988 年作



Fig. 3
Théodore Géricault,
*The Raft of the
Medusa*, 1818-1819,
Musée du Louvre,
Paris, France

圖 3
西奧多·傑利柯《梅杜
薩之筏》1818-1819 年
作 法國 巴黎 羅浮宮博
物館藏

知覺敏銳的藝術家能從日復一日的生活裡獲得感悟，以作品體現生命的偉大。夏小萬九十年代的畫作圍繞生命與靈魂的主題，荒蕪的場景與畫中扭曲變形的人體，都能作品增添張力十足的感染力，「這也恰好無意識地映射出那個時代年輕人的集體精神狀態，迷茫、壓抑與荒蕪」（呂澎，高千惠，朱朱著，《中國新藝術三十年：1979年以來的中國藝術和藝術家》，Timezone 8，北京，中國，第284頁）。《生涯》(Lot 70)曾參與「後八九中國藝術展」，別具歷史意義。該次展覽是中國當代藝術發展的一個重要里程碑，首次系統性地被推往國際舞台。展出作品以其精神面貌被分類成六個文化導向，夏小萬與張曉剛、丁方、潘德海、周春芽及毛旭輝納入「創傷性的浪漫精神」分類。

浪漫精神早在夏小萬於中央美術學院就讀的時候便開始紮根，最終昇華成《生涯》成熟的藝術語言。夏小萬於1978年入讀中央美術學院油畫系，開始接觸到西方美術作品，並對超現實主義繪畫中的荒謬和錯亂感產生興趣。大學四年級的一趟敦煌之旅，夜裡悶熱的大漠勾起夏小萬內心騷動的創作慾望，開始畫起超現實的夜境（圖1）。畢業後夏小萬被分派到機械工業出版社擔任美術編輯，作畫自由備受限制。後來他在機緣巧合下轉往戲劇學院任職，得以繼續創作。夏小萬把這段期間稱為「巴洛克時期」，他關注戈雅和蒙克的繪畫，再加上現實生活的壓力，筆下的曠野、天地、地平線上的天體開始更為誇張地變形，線條充滿運動感。與此同時，又在以前純景觀繪畫的基礎上，加入代表著生命原始狀態的人物（圖2）。

從超現實景觀到對生命層面的關注，夏小萬的繪畫漸漸由單獨的圖像詞彙，集成一套流暢的語言。踏入九十年代，作品中生命與靈魂的意涵更為豐富，巫鴻甚至把這批作品形容為：「一個創作高峰終於在九十年代初出現，『後八九中國藝術展』中的六幅畫代表了他在藝術風格上的成熟。」《生涯》是當中唯一以汪洋為場景的作品，人類與大自然博鬥的悲壯畫面則令人聯想起聖經故事中洪水滅世的場面。水同時也是生命之源，洪水過後，世界迎來新生。《生涯》史詩般的恢宏氣勢連結浪漫主義的著名作品《梅杜薩之筏》（圖3），兩幅作品都真摯地表達悲天憫人的人文精神。傑里柯極力刻劃沉船災民的痛苦，可是在蒼白的遇難者和疲憊的生還者上方，一名男子奮力向遠方船隻揮舞紅白布條，意味新的希望。同樣的曙光也能在《生涯》中找到，掙扎求存的人們佔據大部份畫面，畫面最上方卻出現一個人影，位置遠離混亂的人群，他似乎已經在這片混沌裡找到出路。這個模糊不清的紅色身影好比黑暗中的燭火，暗示救贖的可能。

變形的人體是夏小萬作品中重要的造型特徵。夏小萬少年時曾師從一位於蘇俄留學的畫家，蘇派訓練為他的素描打下紮實的基本功。日常的素描練習是夏小萬塑造人體的一個重要手段，並稱之為「造人」，他曾表示：「素描也沒有具體的對象，人體我都可以背下來了，都是編出來的，從不用模特。我上學的時候就知道西方大師的人體都是編出來的，米開朗基羅不可能用模特。特別的地方就參考一下自己的身體。」。《生涯》裡人物比例和形態的扭曲變形有如表現主義先驅葛雷柯的風格（圖4），只是，極度誇張的表現性筆觸不再為宗教目的而存在，這些軀幹偏長而四肢縮短的人物代表穹蒼下的眾生。他們赤裸著身軀，在凶險的海洋中掙扎求存。細看之下，每名人物的構成都有所不同，印證藝術家處於巔峰時期的旺盛創造力。

創傷的浪漫精神並非消極逃避，唯有勇於揭開歌舞昇平的表面，直視靈魂深處的呼喊和生命的脆弱，才有獲得真正救贖的機會。越濃厚的浪漫情懷，越需要燃燒藝術家的心神。《生涯》創作於1991年，三年後，夏小萬認為筆下的作品再無法呈現同樣的生命力，終止這個階段的作品。因此，《生涯》可視為夏小萬前半段黃金時期的佳作，份外珍貴。

Fig. 4
El Greco, *The Vision of Saint John*, 1608-1614, Metropolitan Museum of Art, New York, USA Credits: Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence

圖 4
埃爾·葛雷柯《使徒聖約翰》1608-1614年作
美國紐約大都會博物館藏





PROVENANCE

Acquired directly from the artist by the present owner

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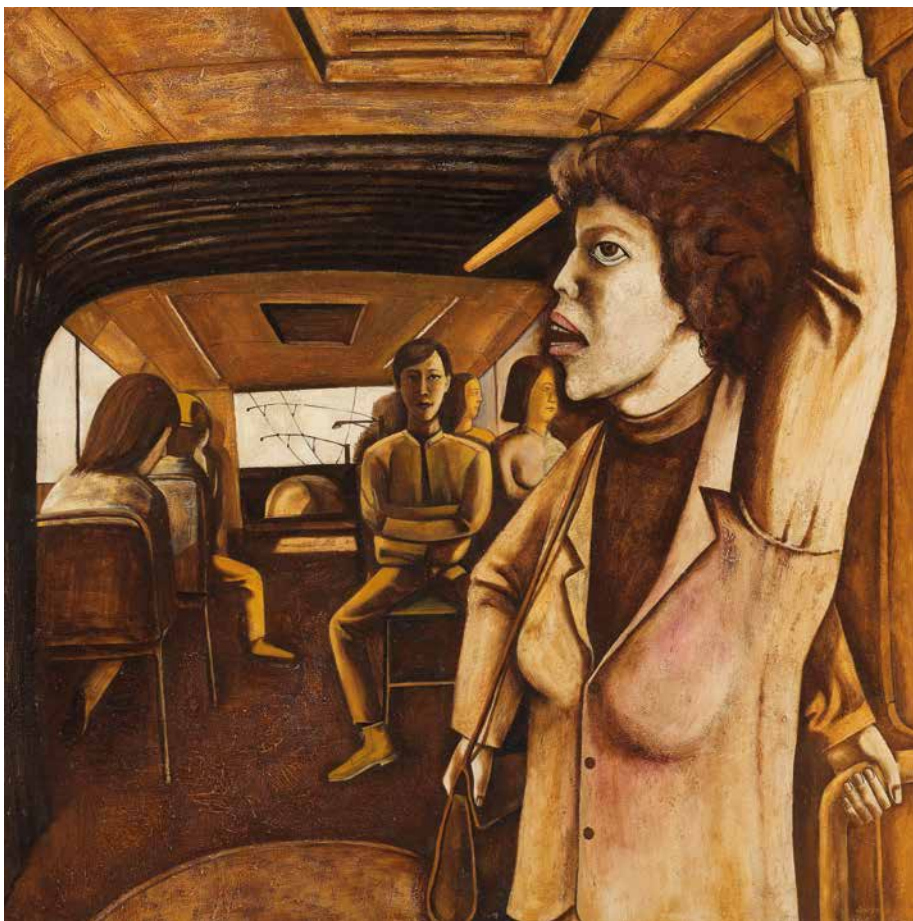
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71

SONG YONGHONG

(CHINESE, B. 1966)

Riding in a Bus

signed 'Song Hong' in Pinyin; dated '1991.6' (lower right)
oil on canvas

100 x 100 cm. (39 ³/₈ x 39 ³/₈ in.)

Painted in 1991

HK\$600,000 - 800,000

US\$78,000 - 100,000

15% of the hammer price of this lot will be donated to Moonchu
Foundation

此拍賣品成交價的15%將捐給夢周文教基金會

宋永紅

乘公共汽車

油彩 畫布

1991年作

簽名：Song Hong (右下)

Song Yonghong was born in 1966 in Hebei Province. His older brother was one of the youngest participants in the '85 New Wave movement, which was an important influence on Song Yonghong during his formative years. The young artist made his name for himself when he and his brother collaborated on a performance piece entitled *Experiencing a Scene* (Fig. 1). This served as a point of departure for the Song's later works which often depicted a quotidian scene combined with elements of fantasy, absurdity, and parody as a means to respond to the convoluted value system in post-1989 contemporary Chinese society. His detached and humorous style serve as a means of catharsis. Along with fellow artists Liu Wei and Fang Lijun, he is one of the most iconic representatives from the Cynical Realism movement.

Song Yonghong graduated from the Zhejiang Fine Art Academy (now China Academy of Art) with a major in print-making. For his graduation project in 1988, he produced a series of etchings entitled *Campus Life*, which utilizes a tranquil visual language in order to conversely materialise an atmosphere of tension. He eliminates all the colours in the scene, leaving only razor-sharp outlines to compose the image like the crisp ringing of a bell that echoes through the endless silence of the night. Oil paint became Song's primary medium only after he graduated. His concise but powerful use of line is evidence of a continuation of the style in which he worked during his print-making era. The solemn and eerie atmosphere in his works is influenced by the Surrealist masterpieces of Giorgio de Chirico (Fig. 2) and Rene Magritte.

Fig. 1
Experiencing a
Scene , performance
by Song Yonghong
(white) and Song
Yongping in 1986

圖 1
1986年宋永紅(白)
與宋永平的行為表演
《一個場景的體驗》

Between 1991 and 1992, Song Yonghong created a series of paintings using the colour brown as the predominant hue on each canvas - *Riding in a Bus* (Lot 71) is a notable piece from this body of work. The square format strengthens the effect of linear perspective inside the bus. The unknown view in front of the windshield adds a sense of mystery to the composition. The figures appear mannequin-like in their stiff modelling and monochrome palette, which serves to

completely eliminate the softness of their bodies, making them appear almost like relief sculpture. While other works from the same series incorporate lascivious imagery to deal with the subject matter of sexuality, this particular work focuses on alienation. There is no communication between each figure, as their gazes never meet. It is a metaphor for the mental distance city dwellers hold between one another. A remarkable feature



of this painting is the way in which the male figure sitting in the centre of the bus meets the gaze of the viewers, subconsciously pulling them into a silent standoff.

Public transportation serves as the setting for Song Yonghong's works more than once - train cars have also been featured in his paintings from this period. The most engrossing aspect of these works is that the picture is often saturated with surrealistic sexual fantasies, including gratuitous sexual behaviour, indecent exposure, and voyeurism. These supposedly private behaviours are placed in the context of the public sphere to be shared by strangers. As a result, the boundary between what is public and what is private is irrevocably blurred.

The main character of *Riding in a Bus* is the woman wearing a blazer who carries a handbag. She clutches the handrail tightly as she turns her gaze upward to the blank ceiling of the bus. Combined with her slack-jawed expression, she appears to be either deep in thought or despair. She cannot read on the bus to pass the time, nor can she communicate with the strangers around her for fear of invading their privacy (Fig. 3). This woman is a private individual who can get on and off the bus as she wishes. While we can surmise that she has considerable autonomy in her life, it is worth noting that public transportation is still solely operated by the state in China. Other than providing service to the public, conceptually, it simultaneously enables and restricts the movement of people.

Using public transport as a metaphor, China in the 1990s is like a bus on which every single citizen is a passenger travelling on Deng Xiaoping's prescribed route of economic reform. They are arriving at a destination that is pre-determined by the State. As it is mandatory to follow the bus schedule, the only choice each passenger is afforded is whether or not the journey is pleasant. The relationship between passengers and public transport seems to be perpetual, and these myriad encounters and departures are a fact of life.



Fig. 3
Song Yonghong,
Real Illusions, 1992

圖 3
宋永紅《真實的幻覺》
1992 年作

Fig. 2
Giorgio de Chirico,
*The Enigma of a
Day, Paris, 1914*, The
Museum of Modern
Art, New York, U.S.A.

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圖 2
奇里柯《某一天的困
惑·巴黎》1914 年作
美國紐約現代藝術館
藏

宋永紅 1966 年生於河北，早年受其兄長宋永平的影響而開始接觸藝術，是「八五新潮」運動時期一位最年輕的參與者，當時兄弟二人合作了行為藝術《一個場景的體驗》(圖 1)，宋永紅在藝術界嶄露頭角。他的作品多以日常生活場景出發，結合幻想、荒誕、諷刺來回應 1989 年以後當代中國社會在思想和價值觀上的混亂，其抽離和幽默的心態抒發情緒，他與劉焯和方力鈞等藝術家在精神上的類近，是其中一位代表性的「玩世現實主義」畫家。

畢業於浙江美術學院(今中國美術學院)的宋永紅主修版畫。他在 1988 年的畢業創作為一系列名為《校園生活》的銅板畫，冷靜的處理為畫面帶來凝固的氣氛和緊張感。他去除現實場景中該有的色彩而只留下銳利的線條，像在無邊的寧靜中劃出一聲清脆的迴響。他畢業後開始以油畫作為主要創作媒介，其簡潔有力的線條感，沿襲了個人的版畫風格；至於肅靜和詭異的氣氛，明顯受到奇里柯(圖 2)和馬格利特的超現實主義風格影響。

1991 至 1992 年間，宋永紅曾創作一些單以褐色為主調的作品，《乘公共汽車》(Lot 71)是其中一幅代表作。正方形的畫面強化了車廂的透視效果，擋風玻璃的前方是不明的風景，充滿神秘感。人物的造型帶有木偶的僵硬感，身體的柔軟度被徹底移除，配合了統一的色調，令作品產生浮雕式的美感。同系列的作品有不少涉及對性的露骨表達，而此作卻集中營造一種孤立、疏離的感覺。畫中每個人物之間欠缺交流，各自的目光投向不同的角度，明顯地暗示著現代都市人在精神世界上的距離。有趣的是，坐著的男人的視線正看前方，與觀眾的視線剛好遇上，在心理上把一個本來過分地密閉的空間向外擴張，令觀眾在無意識的情況下參與了這場沉默的偶然相聚。

公共交通工具不只一次在宋永紅的作品中作為背景，同期作品亦有以火車廂作為場景，最為引人入勝的地方是加入了超現實的性慾想像，包括過份的親熱、身體的暴露和偷窺的元素，令本來屬於非常私人的想像或行為，被放置在一個與陌生人共存的空間，徹底模糊了公與私之間的界限。

一個身穿樸素洋裝和背有手袋的女人是《乘公共汽車》一作的主角，她緊緊抓住扶手，表情僵化，眼睛盯著沒有任何風景的上蓋，加上半張的嘴巴，顯得若有所思又帶點無可奈何。因為她不能以閱讀來消磨時間，也無法與同車的陌生人進行交流，那怕是一種私隱被侵犯的接觸(圖 3)。這個女人作為一個私人的個體，她的方向和公共汽車是一致的，她可以在起點或中途上車，去到一個她清楚的終點或中途下車。這樣來看，女人似乎對自己的生活擁有一定的決定權。然而必須一提的是，公共汽車在今天的中國依然是完全由國家營運的，它在為民眾提供日常服務的同時，在觀念上也無形地規範了人們的行動。

若以公共汽車為喻，九十年代的中國社會就像一輛行走在鄧小平堅持的改革開放路線上的公共汽車，人民即是每一個車上的乘客。他們在抵達那個由國家決定的目的地前，需要對車程中每一次的等待付出耐性，至於沿線風景優美與否，則只有留待每個乘客自己評斷。無論如何，一架公共汽車和乘客的關係，始終會循環不斷，人來人去，總是世間之常態。





72

LIU DAHONG

(CHINESE, B. 1962)

Nanpu Bridge; West Lake; Wenge Bridge; & A Middle-aged Air Hostess

Nanpu Bridge: signed 'LIU DAHONG' in Pinyin (upper middle); signed in Chinese; signed 'Liu Da Hong' in Pinyin; dated '96.4.3' (lower left); West Lake: signed 'Liu Da Hong' (lower middle); signed in Chinese; dated '97' (lower right); Wenge Bridge: signed 'Liu Da Hong' in Pinyin; dated '1966' (middle left); signed and inscribed in Chinese; dated '1996' (lower right); & A Middle-aged Air Hostess: signed in Chinese; dated '95' (lower right)

four oil on canvas

64.5 x 99.5 cm. (25 ³/₈ x 39 ¹/₈ in.); 64.5 x 100 cm. (25 ³/₈ x 39 ³/₈ in.); 64.5 x 99.5 cm. (25 ³/₈ x 39 ¹/₈ in.); & 63.5 x 99.5 cm. (25 x 39 ¹/₂ in.) (4)

Painted in 1996; 1997; 1996; & 1995

HK\$1,800,000 - 2,400,000

US\$240,000 - 310,000

15% of the hammer price of this lot will be donated to Moonchu Foundation

此拍賣品成交價的 15% 將捐給麥周文教基金會

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Nanpu Bridge; & A Middle-aged Air Hostess

Edinburgh, Scotland, The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, 3 August-28 September 1996. (toured to Lisbon, Portugal and 9 different venues in New Zealand until 1999.)

LITERATURE

The Fruitmarket Gallery, Reckoning with the Past: Contemporary Chinese Painting, exh. cat., Edinburgh, Scotland, 1996 (A Middle-aged Air Hostess illustrated, p. 49; & Nanpu Bridge illustrated, p. 51).

doART Beijing, Liu Dahong 1988-2008, exh. cat., Beijing, China, 2008 (illustrated, pp. 232, 237, 238 & 241).

劉大鴻

南浦大橋；西湖；文革橋；及東方空嫂

油畫 畫布 (共四件)

1996；1997；1996；及 1995 年作

簽名：南浦大橋：LIU DAHONG (中上)；劉大鴻；Liu Da Hong (左下)；西湖：Liu Da Hong (中下)；劉大鴻 (右下)；文革橋：Liu Da Hong (左中)；劉大鴻 (右下)；及 東方空嫂：劉大鴻 (右下)

來源

現藏者直接購自藝術家

展覽

《東方空嫂》及《南浦大橋》

1996年8月3日 - 9月28日「追昔：中國當代繪畫」水果市場畫廊 愛丁堡 蘇格蘭 (巡迴至葡萄牙里斯本及紐西蘭九個不同場地至1999年)

文獻

1996年《追昔：中國當代繪畫》水果市場畫廊 愛丁堡 蘇格蘭 (東方空嫂，圖版，第49頁；及南浦大橋，圖版，第51頁)

2008年《劉大鴻 1988 - 2008》都亞特畫廊 北京 中國 (圖版，第232, 237, 238 及 241頁)



Fig. 2 Pieter Bruegel the Elder, *The Fight Between Carnival and Lent*, 1559, Museum of Art History, Vienna, Austria

圖 2 老彼得·布勒哲爾《狂歡節與四旬齋之戰》1559年作 奧地利 維也納 藝術史博物館藏



Liu Dahong was born in Qingdao, the city of exotic vistas, in Shandong province in 1962. The artist currently teaches and works in Shanghai. In 1981, Liu entered the painting department at the venerated China Academy of Art with distinction. Liu completed his senior project under the guidance of the Chinese-French abstract master Zao Wou-Ki, gaining favourable attention nationally from academic journals such as *Meishu* and *Chinese Art News*. Liu's 1987 painting *Mid-Summer* was critically acclaimed at the First Chinese Painting Exhibition. After graduating, he became increasingly engrossed in studying history and culture. Subsequently, Liu studied ethnology, literature, and aesthetic theory extensively. These post-graduate studies, along with his own intimate knowledge and keen observation of new social phenomena in China, inspired him to forge a painting style that is both historically rich and aesthetically innovative. It is this unique style that enabled Liu to distinguish his work from mainstream Chinese contemporary art in the early 1990s.

Viewers can sense the meticulousness of Liu Dahong's paintings upon first glance, in both the elaborate detail the artist lavishes onto the canvas, as well as the thoughtful and expressive content of each composition. Each of Liu Dahong's paintings has its own cosmology and system. At first glance, the imagery may appear strangely familiar, however after further consideration viewers will be astonished by his seamless amalgamation reality and fantasy. In analysing Liu Dahong's work, one can discover a myriad of different aesthetic elements that bear the characteristics of both Chinese and Western art including his use of calligraphic line, as well as visual vocabulary borrowed from calendar art, gongbi Chinese realism techniques, folk art, Persian miniatures (Fig. 1), and early Northern European religious allegories (Fig. 2).

Fig. 3
Albrecht Altdorfer,
*The Battle of
Issus*, 1529, Alte
Pinakothek, Munich,
Germany

圖 3
阿爾佈雷希特·阿爾特
多費《亞歷山大大帝與
大流士在伊蘇斯之戰》
1529年作 德國 慕尼黑
老繪畫陳列館藏

The bridge is a recurring motif in the four paintings presented in this sale, *Nanpu Bridge*; *West Lake*; *Wenge Bridge*; & *A Middle-aged Air Hostess* (Lot 72), perhaps indicative of Liu's reflection upon China's societal transition and progression from the Cultural Revolution era to the later period of Economic Reform. Liu lays out each scene from a bird's-eye view (Fig. 3), unifying the disparate elements that span across his majestic vistas, allowing himself to capture the narrative of the unfolding story, as well as subtly wrought humour and metaphors that leave viewers savouring every detail of the work.

With its rigorously structured composition and richly detailed imageries, this work accurately depicts both the appearance as well as the inner truth experienced by members of the society. It is not hard to associate this work with the painting *Along the River During the Qingming Festival* (Fig. 4) – one of the most fascinating masterpieces in Chinese painting history.

Wenge Bridge depicts the two opposing shores between which is a gulf flooded with waves of revolutionary



zealots who march and sing with religious fervour. Amidst the sea of people, the three central characters from the Cultural Revolution play *The Legend of the Red Lantern* emerge: the peasant grandmother, the worker father, and the young woman carrying the red lantern. Mao Zedong stands at the middle of the bridge alongside Edgar Snow, the American journalist who penned *Red Star Over China*. The glowing red sky conveys the seething passion that permeates the heart of every member of the teeming crowd below. From Liu Dahong's perspective, this composition represents the steamy honeymoon period of the Cultural Revolution.

In *Nanpu Bridge*, the two opposing elders stand on their respective spinning tops while practicing tai chi-through their efforts and practice emerges the first bridge arcing across the expanse of the Huangpu River. The *Nanpu Bridge* was completed in 1991 and became an important landmark symbolising the transition between the old and the new in Shanghai. The Ming dynasty scholar-official Xu Guanqi makes an appearance atop the bridge in Liu's painting, as if to signify the beginning of cultural exchange between the East and West. His appearance also serves as a harbinger for the rapid development of the technological industries in China in the years that followed. Xu gazes down at the crashing waves on the river below while the cruise ships, cargo ships, and galleons sail by. The sky is composed of cascades of drapery, perhaps an allusion to stage curtains meant to heighten the sense of theatricality for the entire scene. A black cat pokes its head out of the yellow bag the old woman carries; this detail refers to Deng Xiaoping's famous maxim "It doesn't matter whether a cat is white or black, as long as it catches mice." Deng was also the calligrapher who penned the four characters of *Nanpu Bridge* on the structure's main tower.

In *A Middle-aged Air Hostess* a fantastical woman soars across the sky, dominating the composition. Her presence is an allusion to the historic event that took place in 1994 just as the Chinese economy was taking flight; Shanghai Airlines recruited 14 married women from a textile factory to be flight attendants. Though this event directly affected only a small group of people, it resonated widely within the general population at the time. Thus the term "Middle-Aged Air Hostess" was born to describe the possibility of opportunity in the new era of capitalism for the populace who had previously been laid-off or were unemployed. Other figures in the work are also taking flight: one of the women in the painting is hanging up her house keys, signifying that she will not be going home tonight. She sports a fashionable perm and smokes a cigarette as she soars above the city sky. An infant wails at the sky, possibly calling for her mother to return home.

The struggle of women in modern Chinese society for complete freedom from



Fig. 1
The Persian Prince Humay Meeting the Chinese Princess Humayun in a Garden, circa 1450, Museum of Decorative Arts, Paris, France

圖 1
《波斯王子與中國公主於花園見面》約 1450 年作 法國 巴黎 裝飾藝術館藏



Lot 72 Detail 局部

oppression is the central concept of *West Lake*. Numerous women in eclectic and revealing attire are depicted throughout the composition. These figures include students, housewives, single mothers-to-be, and touring musicians, all of whom stride forward with their heads held high. The hyper-elongated bodies of the four central figures is a reference to the way in which fairies or demons are depicted folklore. Using the most scenic Broken Bridge at West Lake as a backdrop, the composition is reminiscent of the folk tale *The Legend of the White Snake*, where the characters are entangled romantically in both their present lives and past lives.

While art flourishes with creativity, it must remain anchored in reality. An artist's achievement is not determined by his technical proficiency or the deftness of his visual effects, but rather relies upon whether he can genuinely convey his own experience and transform it into his personal artistic style. This will not only allow viewers to have a novel visual experience, but also will also inspire new ways of thinking that emotionally resonate with them. Through deftly weaving together visual tales rooted in both reality and fantasy, Liu Dahong interprets history with a fresh eye. His paintings are like the infamous looking-glass: on one side, it is reality as we know and understand it; on the other side, revelations of unseen truths.

Fig. 4
Zhang Zeduan, *Along the River During the Qingming Festival* (detail), 12th Century, Palace Museum, Beijing, China

圖 4
張擇端《清明上河圖》(局部) 12世紀作 中國北京故宮博物院藏



充滿異國情調的山東青島是畫家劉大鴻的家鄉。劉大鴻生於1962年，現居上海，在創作的同時亦任教學。早在1981年他以優異成績進入浙江美術學院油畫系，在臨近畢業前參加已故旅法華人抽象大師趙無極的繪畫講習班，在大師的提點下風格得以成熟，畢業作品獲《美術》、《中國美術報》等媒體的熱烈討論，作品《盛夏》在1987年的「首屆中國油畫展」中亦大受好評。之後他對歷史文化的研究產生極大興趣，大量閱讀有關民族學、文藝學和美學理論的書籍，加上他對新中國社會的親身感受和觀察，建立起一種結合宏大歷史感和奇異想像的獨特繪畫風格，獨步於九十年代初中國當代藝術風潮之外，自成一套獨特個人美學。

精密細緻是劉大鴻繪畫給予觀眾的最初印象，這個意思不單是指繪畫細節上的精妙，同時也涉及他在計劃作品內容表達上的慎密巧思。劉大鴻的每幅畫都是一個自成系統的新世界，細看之下又會覺得似曾相識，然後驚訝於藝術家對揉合真實和想像的超凡能力。深入分析劉大鴻的畫自會發覺不同的美學元素並存，兼有中西文化特色，作品溶會了中國古典線描畫、年畫、工筆重彩、民間風俗畫、波斯細密畫（圖1）、中世紀尼德蘭的宗教寓言畫等（圖2）美術形式的獨特美感。

橋是貫穿《文革橋》《南浦大橋》《東方空嫂》和《西湖》一組四幅作品（Lot 72）的主題。劉大鴻以繪畫回應了中國社會從革命年代到改革開放期間社會上的過渡和演進。他用鳥瞰的角度，統一地交待宏大的場面（圖3），當中的故事情節、細微之處、幽默和隱喻，足堪觀眾反覆玩味。整組作品以嚴謹的結構、豐富的特寫去反映社會和歷史的表象和內在面貌，不難令人聯想中國繪畫史上的名作《清明上河圖》（圖4）所展現的藝術魅力。

《文革橋》描繪本來分開兩岸的河水完全被人海所掩蓋，密密麻麻的革命信徒邊遊行邊載歌載舞，情緒高漲。萬人空巷的現場出現了樣板戲《紅燈記》中的三大主角：農家奶奶、工人爸爸和高舉紅燈的小妹。毛澤東站在橋中央，身旁是寫作《紅星照耀中國》的美國記者愛德格·斯諾。橙紅色的天空，令空氣也洋溢叫人血脈沸騰的激情，以劉大鴻的角度來看，這是一場不折不扣的「熱昏戀」。

《南浦大橋》畫中兩位老人站在陀螺上相對練功，練出了浦江兩岸第一座大橋：「南浦大橋」，此橋開通於1991年，是上海一座象徵社會新舊交替，和新一輪開放的重要建築物。明代人物徐光啟現身橋上，象徵中西文化交流和中國近代科技事業的開端。他俯視著河上的翻湧波濤，還有南北往來的商船、客輪和戰艦。頭上的天空化成一道道的帷幕，彷彿一個大舞台的設置。背向觀眾的老婦人背著黃袋，袋中有一隻黑貓，令人聯想起當年提出「貓論」的鄧小平，正是為大橋主塔題寫「南浦大橋」四字的歷史人物。

《東方空嫂》中央有一個造型怪異的女人飛翔空中，源自1994年上海航空公司從上海紡織系統已婚女工中招聘空中服務員的歷史性事件，雖然最後被取錄只有十八人，但卻在社會上激起強烈回響，令下崗工人再就業成為可能，「空嫂」一詞亦因此而誕生。這時的中國社會在經濟上起飛了，人民也起飛了，那位掛起門匙不願回家的空嫂，手挾香煙，頭髮做著「波浪卷」，翱翔在城市上空。橋上的幼兒朝天呼叫，大概是為了呼喚母親回家的自然舉動。

《西湖》的中心思想關於婦女在新中國社會尋求掙脫壓抑和全面解放。畫中描繪幾個形象行為開放的女性人物，包括了學生、主婦、未婚先孕的新娘和浪跡天涯的歌星，各人均昂首闊步，表現義無反顧，樂在其中。她們的身形修長奇特，散發著亦人亦仙亦妖的感覺，加上此作以西湖最負盛名的「斷橋」為背景，令人聯想起中國民間故事《白蛇傳》，當中有關男女之情和前世今生的哀怨纏綿。

藝術講求創造力，卻從來不能脫離生活。一位藝術家的成就，不在於他的技巧有多嫻熟，效果有多亮麗，卻在於他是否能夠把自己對生活的真實體驗，好好地轉化為個人的藝術風格，為觀眾呈現一個嶄新和有趣的視覺經驗，並從中有所感動和啟發。劉大鴻以自由理性的角度，對歷史作出新穎的詮釋。表面上的戲謔和荒誕，回應了現實和人性的現象。他的作品像一面照妖鏡，把一本正經的現實世界，幻化為光怪陸離的精彩畫面。

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
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73

JIRO YOSHIHARA

(JAPANESE, 1905-1972)

Untitled

oil on canvas

53 x 45.5 cm. (20 7/8 x 17 7/8 in.)

Painted in 1971

HK\$2,500,000 - 4,500,000

US\$330,000 - 580,000

PROVENANCE

Private Collection, Asia

吉原治良

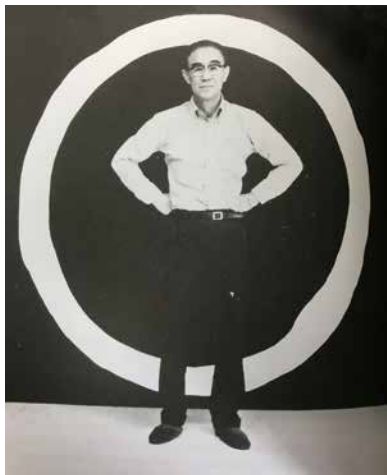
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油彩 畫布

1971年作

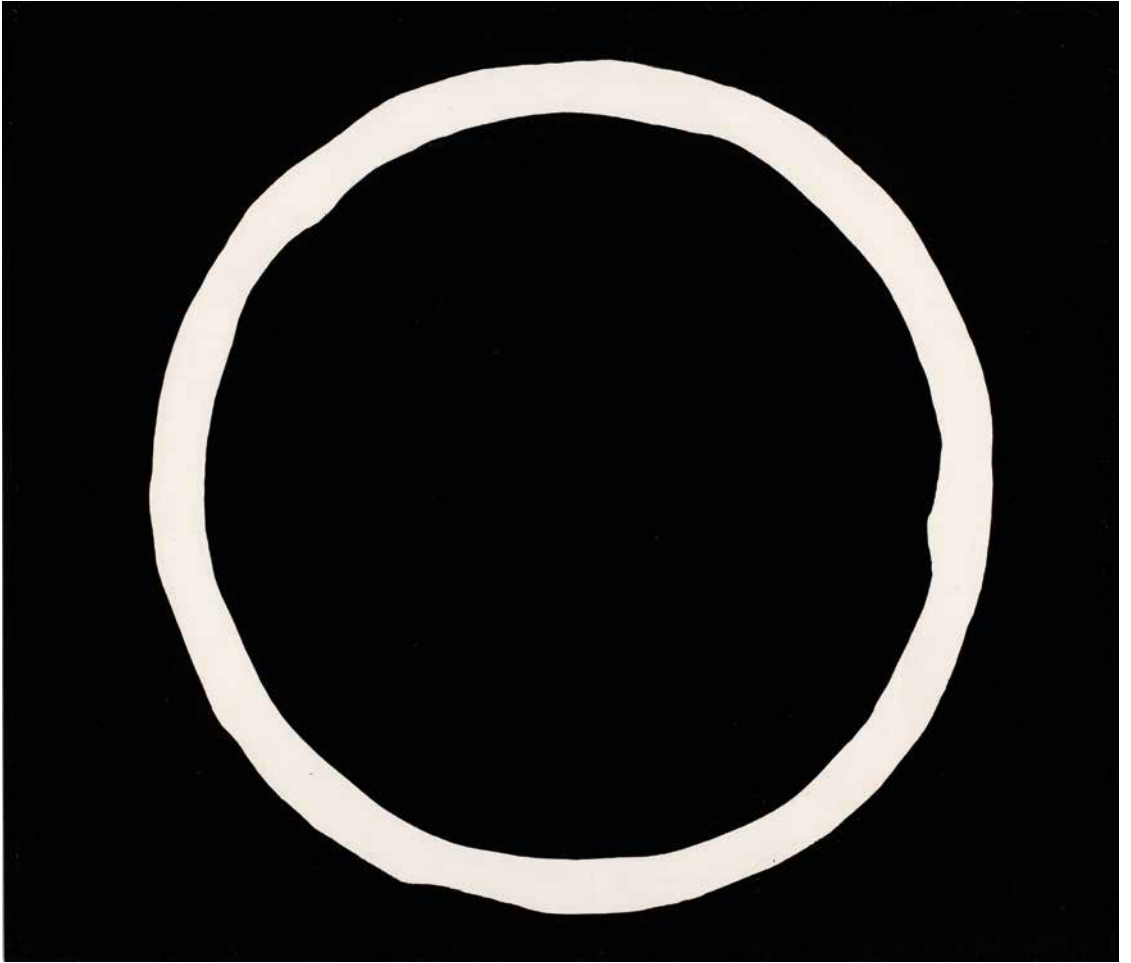
來源

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Yoshihara in front of his work at his atelier, 1970.

吉原治良在工作室於作品前，1970年





Yoshihara at 1972
which is the year of
his death.

吉原治良攝於 1972 年
(吉田稔郎攝影《吉原
治良誕生 100 年紀念
編集》大阪市立近代美
術館建設準備室・朝日
新聞社發行・2005 年
第 223 頁)

As a founding leader of Gutai, the creative career of Jiro Yoshihara - beyond just his service as the spiritual mentor to the Gutai artists - also warrants investigation. Yoshihara's life creation style could be divided into several phases, from his adolescence spent depicting still life-, surrealism during his stint with the *Nika-kai* and leadership of the abstract expressionist art of the Gutai era, to his later years in which circles predominated. Just as life transforms with age and its consequent maturity of mind, so Yoshihara's creative style reflects his own condition at any given time. Yoshihara's passing one year ago brought his circle to a close, although it's not that ebullient anymore, but as the body and soul he reflects in his works depict the greatest sense of calm bliss and contented repletion that comes from a successful life.

Yoshihara began creating his classic circle series in 1962. He once stated: "Even if it is just a circle, I am never sated with it, never weary of its creation." One can see there within

his own needs, and also his penchant for attempting even small adjustments to personality. Objectively speaking, the circle series, which is in fact a single colour (monochrome) whose circularity strictly constrains its theme, yet it nevertheless contrives to showcase Yoshihara's infinite diversity, simple, yet not simple, similar, yet entirely dissimilar, and achieves through his subtle adeptness extremely maximal effects. The white circle on a black background in this work is stark, yet tranquil, ever more disdainful of stock-labels like good and bad, and thus it espouses an expansive philosophy of life that is all-inclusive.

In Eastern aesthetics, the circle is often viewed as a Zen symbol, because this best reflects the notion that "Nothing can claim endlessness: there is a flower, there is the moon, and there is the tower" as the Northern Song Dynasty poet Su Dongpo observed about Zen. In seeking to encompass good things, therefore, people must not limit themselves to visual or material perception, but strive to conceive using the power of mind, brain, heart. Self-enlightenment is thus the best path. Though the circle may be said to be either hollow or solid, yet Yoshihara's quest of or arrival in this realm suggests that he is viewing something from nothing in either case.

When he founded the Gutai Art Association, beside to create art that others have never done, he also emphasis rests on a disregard of actual conditions and a sound mind that self-enriches one's own cherished ideals. Yoshihara was thus not merely a leader or guidance for Gutai artists: he also stood as the finest exemplar for artist in later generation.

具體美術協會創辦領導人—吉原治良，除了是具體藝術家們的精神導師外，自己的創作生涯也值得令人探討。吉原一生的創作風格可被分為幾個階段——從描繪靜物的青少年時期、超現實主義二科會時期、主導抽象表現的具體美術時期，到以圓為首的晚年時期。就像人生的起承轉合，伴隨年齡及心境的成熟，吉原將他的狀態都反映在自己的創作風格上。此圓是吉原逝世前一年所繪，雖然已不是青壯年時期的豐沛活潑，但看得出吉原處在身心靈最飽和的狀態，以及一生圓滿帶給他的靜謐喜樂。

吉原 1962 年開始創作經典的圓系列，他曾經說道：「即便只是一個圓，我也從不滿足，樂此不疲的創作。」看得出他對自己的要求，及就算微小也都喜好嘗試變化的性格。客觀來看圓系列，其實就是單一色 (monochrome) 及圓形的條件，但在這嚴格的主題限定下，吉原卻呈現了多元無限，簡單又不簡單，雷同卻完全不同，以細微巧妙帶來最大效果的極致。此作品的黑白底圓，嚴肅卻平和，更有不論優缺好壞，將自己完全包容的人生哲學。

在東方的美學中，圓常被視為禪圖的象徵，因為最能反映出「無一物中無盡藏，有花有月有樓台」北宋詩人蘇東坡所說的禪意。人對美好事物的領悟不應該被眼睛或物質所侷限，而是用心體會，用腦想像，以心傳心，自解自悟才是最佳。這個圓可被說是空心或實心，但吉原當下所追求或是已達到的境界便是從空無看到實有。

創立具體美術時，除了訴求要創作出別人沒有創作過的藝術以外，還有強調不論現實條件，紮實心靈和充實自我的重要理想，吉原不枉是具體藝術家的領導，替藝術家們樹立最好的典範。

Meaning of the Circle
Exhibition view,
Karuizawa New Art
Museum (Room 5)
Courtesy to Karuizawa
New Art Museum
(*Gutai Still Alive 2015*
Vol.1, published by
Karuizawa New Art
Museum, 2015, p.12)

「吉原治良—圓的意義」
輕井澤新美術博物館 第
五展示廳 展出會場

© Karuizawa New Art
Museum



74

ATSUKO TANAKA

(JAPANESE, 1932 - 2005)

77J

signed and titled '77J Atsuko Tanaka' (on the reverse)

vinyl paint on canvas

116.7 x 90.9 cm. (46 x 35 ³/₄ in.)

Painted in 1977

HK\$3,500,000 - 5,500,000

US\$460,000 - 710,000

PROVENANCE

Private Collection, Asia

LITERATURE

Ashiya, Museum of Art & History; Shizuoka, Prefectural Museum of Art, Atsuko Tanaka: Search for an Unknown Aesthetic 1954-2000, Japan, 2001 (illustrated black and white, p. 180, plate 159)

Atsuko Tanaka Catalogue Raisonne, Galleria Col, Ed., Osaka, Japan, 2015 (illustrated in black and white, pp.2012-2013)

田中敦子

77J

合成樹脂 畫布

1977年作

款識：77J Atsuko Tanaka (畫背)

來源

亞洲 私人收藏

文獻

2001年《田中敦子：尋找未知的美學1954 - 2000》蘆屋市立美術館、靜岡縣立美術館 日本 (黑白圖版，第180頁，第159圖)

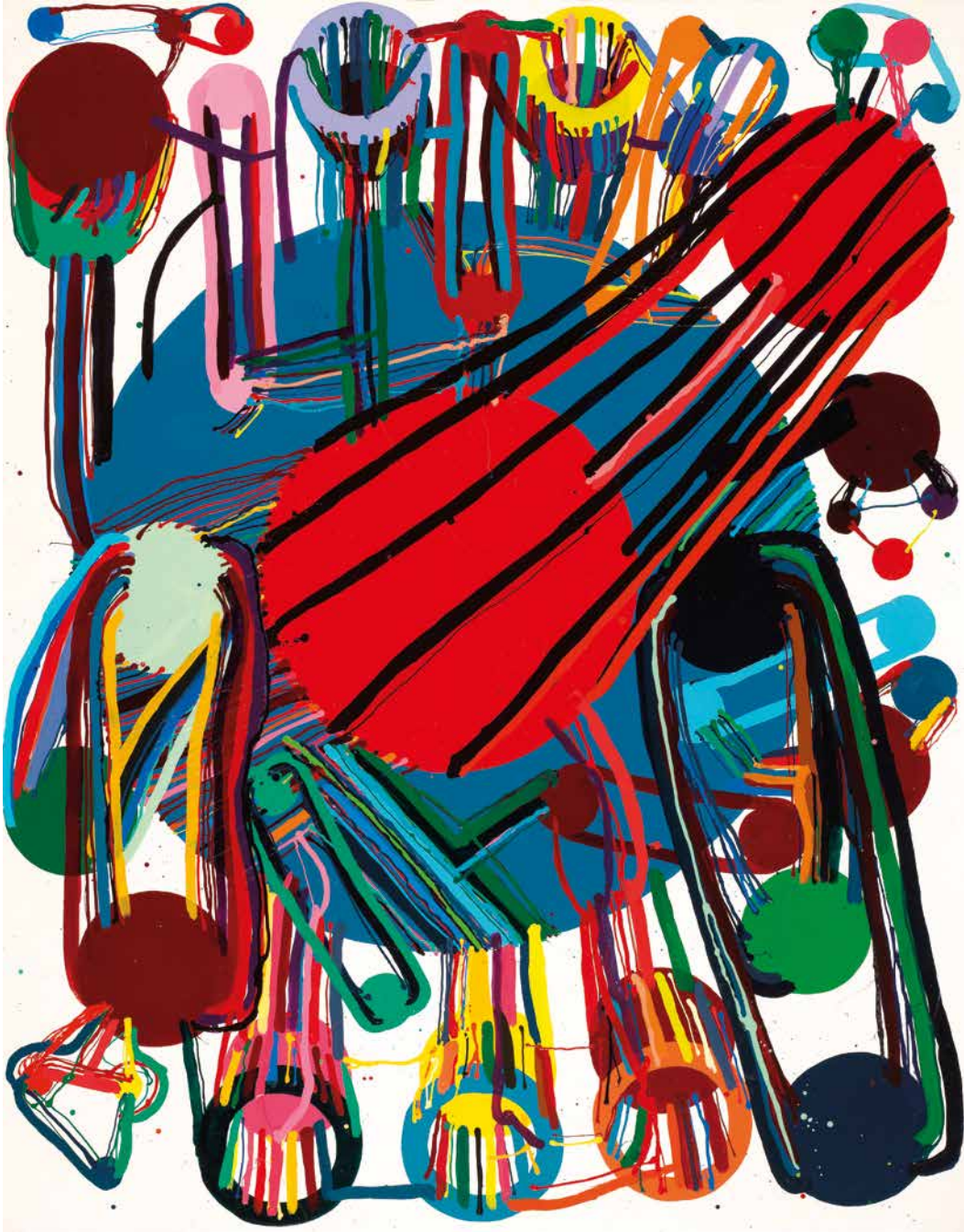
2015年《田中敦子全集》Col, Ed畫廊 大阪 日本 (黑白圖版，第2012-2013頁)



Atsuko Tanaka is a Japanese artist most known for her *Electric Dress* in 1956. It is a wearable sculpture made of electric wires with painted light bulbs and neon tubes. The piece is also a performance, where the dress itself then becomes a sculptural installation. When worn, the work attracts the most attention from viewers as colourful rays of light flash and glisten around the surrounding environment. Tanaka was inspired by the new technological developments and changes at the time in a post-war Japan. Such revolutionary work not only displayed the characteristics of the Gutai Art Association, of which Tanaka was a member of, but also foreshadowed her subsequent body of work.

Fig. 2 Neon signs along the Dotonbori canal, Osaka, Japan

圖 2 日本 大阪 道頓堀運河旁的霓虹燈





Ogata Korin, *Red and White Plum Blossoms*, Edo period, 18th century

尾形光琳《紅白梅圖屏風》
十八世紀作

Fig. 1

Robe with a design of stylised clouds in a regular pattern on gold with a black background (detail), silk brocade, 19th century

圖 1

19 世紀 雲圖案的金黑色絲織錦長袍 (細節)



1972A (Lot 14) is an iconic painting by Tanaka painted in 1972. It is imbued with the visual vocabulary of complex networks, lines and circles – ideas of which originated from Tanaka's transitional *Electric Dress* having the fundamental repetitive elements of lines and circles in various colours against a flat, white monochrome ground. The repetition of symbols and motifs has long existed throughout the history of Japanese art and design (Fig. 1). Such patterns can be found in traditional Japanese kimono, as well as in origami art.

Although the work was painted when the artist had left Gutai, it still contained the experimental quality and energy that are deeply rooted in the avant-garde Japanese art movement. Colourful irregular circles and lines seek to fill the entire canvas, resembling the light bulbs in Tanaka's *Electric Dress*. Tanaka's works are painted in a spontaneous manner, demonstrating her experimental approach to art-making. The execution of lines is crucial in this work, as they connect circles to one another, as if building a relationship between forms and colours, and on metaphorical terms between people and society. More importantly, it resonates with the idea behind Tanaka's psychedelic *Electric Dress*, with hundreds of light bulbs connecting one another to present a larger force, as if presenting the paintings as powerful circuits of electrical networks. Most importantly, they also illustrate the impact of the technological advancements in the Japanese metropolis during the 1970s and 1980s, exhibiting the impression of the Dotonbori district of Osaka – a vibrant and bustling city where Tanaka was from (Fig. 2).

日本藝術家田中敦子以其完成於 1956 年的作品《電氣服》享譽國際，它是一件可以穿戴的雕塑品，由霓虹光管和彩色燈泡所組成。當作品成為一件洋裝時，隨即展現出其裝置藝術的本質，故可被視為一種表演行為。一明一滅、閃色多彩的繽紛光線在照亮了周遭環境氛圍的同時，更深深吸引著觀者目光。田中敦子創作的靈感來自於新技術的發展，以及當時日本戰後面臨的挑戰與改變。《電氣服》的革命性不僅替田中敦子曾參與的「具體美術協會」做了最佳演繹，也預兆著她隨後的藝術發展脈絡。

《77J》(Lot 74) 為田中敦子具代表性的創作，由佈滿複雜網絡、線條與圓弧的視覺語彙所構成。此獨樹一格的視覺語言即是由《電氣服》之概念的延伸，在白背景上，交織著最基本的重複性元素——五彩的線與圓。在日本藝術與設計的歷史上，符號與主題的重複一直有著長遠的傳統，在和服以及日本摺紙藝術上都可以發現如此樣式化的布局 (圖 1)。

雖然這件作品是田中敦子在離開具體美術協會後所做，仍可從它們的畫面上感受到這個日本前衛藝術運動的實驗精神與能量。藝術家試圖用色彩繽紛的不規則圓型和線條填滿畫布，與《電氣服》上的彩色燈泡有異曲同工之妙。田中敦子的作品總有種隨興的旨趣，反映出其對實驗性藝術的興趣。對線條的絕佳掌握也是此件作品的特色，以作為形式與色彩的連結，也隱喻一個社會與人群間的橋樑。值得注意的是，線條與《電氣服》背後的創作哲思產生共鳴，上百個串聯在一起的燈泡產生一種無形的強大力量，將整件作品以電線網路的型態呈現。更重要的一點在於，它們是日本大都會在七十與八十年代所經歷之科技變革之縮影，如同一個小型的大阪區道頓堀——一個充滿活力與繁華的城市，亦是田中敦子的出生地 (圖 2)。



Atsuko Tanaka,
Round on Sand,
1968, Filmed and
produced by Hiroshi
Fukuzawa

田中敦子《Round on Sand》1968 年
攝影製作：福澤博

© Kanayama Akira
and Tanaka Atsuko
Association

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

75

SADAMASA MOTONAGA

(JAPANESE, 1922-2011)

WORK

signed and dated 'S. Motonaga '75' (lower right)

acrylic and oil on canvas

91 x 116.7 cm. (35 7/8 x 46 in.)

Painted in 1975

HK\$600,000 - 1,000,000

US\$78,000 - 130,000

PROVENANCE

Private Collection, Asia

LITERATURE

Karuizawa New Art Museum, Gutai Still Alive 2015
Vol. 1, Nagano Prefecture, Japan, 2015 (illustrated,
p.131)

元永定正

作品

壓克力 油彩 畫布

1975年作

款識：S.Motonaga '75 (右下)

來源

亞洲 私人收藏

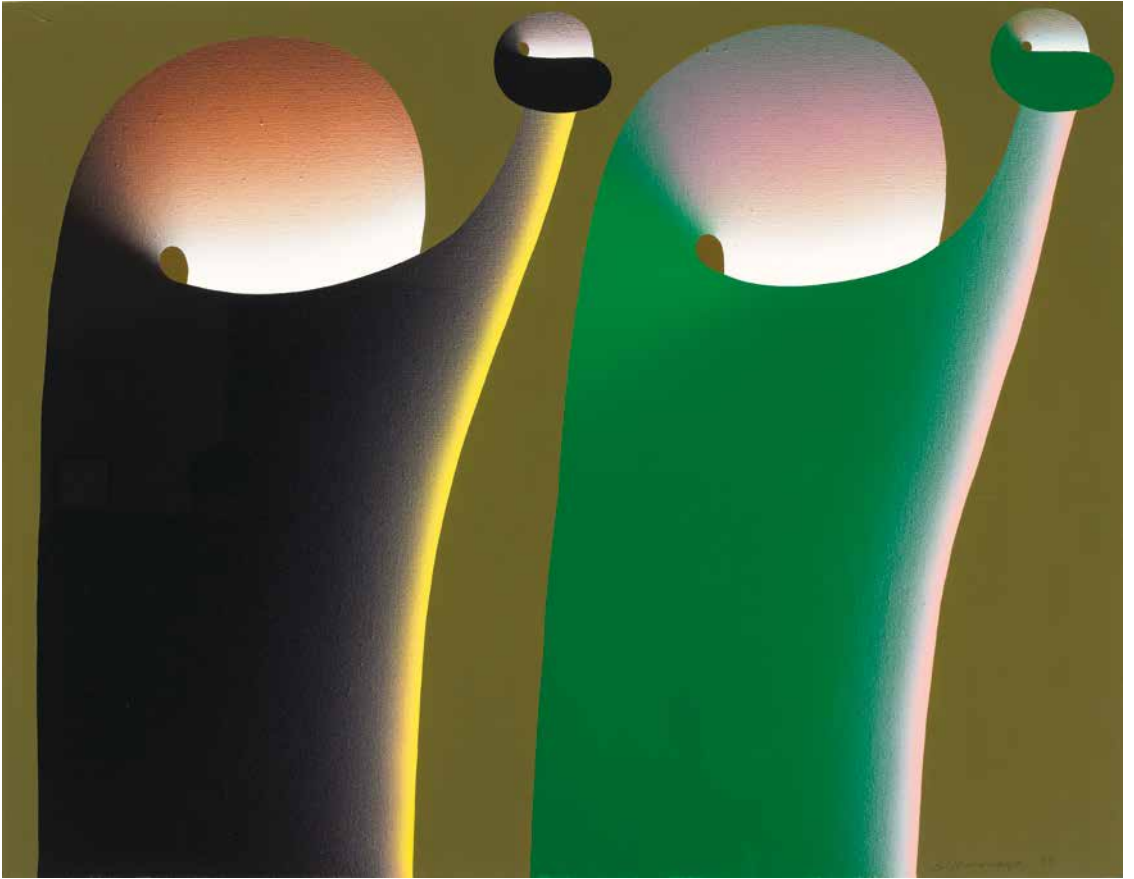
文獻

2015年1月《具体人2015卷1》輕井澤新美術館 長野縣 日本（圖版，第131頁）



Sadamasa Motonaga, *Tapa Tapa*, 1973, Anon Sale, Christie's Hong Kong, 28 Nov. 2015, Lot 35, Sold for HKD 2,680,000

元永定正《Tapa Tapa》1973年 佳士得香港 2015年11月28日 編號35 成交價：2,680,000 港幣



Following World War II, Japan regained a liberal atmosphere that was conducive to the pursuit of Modern Art; it was during this time that the Gutai Art Association emerged. Founded by Yoshihara Jiro in the summer of 1954 with 17 other like-minded artists in Ashiya City, Gutai sought to re-invent Japanese art using the vocabulary of Modern art. Their aesthetic was based on the holistic use of the materiality their media, colour, and form; the distinctive use of these elements reveals the versatility of the beauty intrinsic to abstraction. Soon after officially joining the Gutai Art Association in 1955, Motonaga was inspired by the group's leader Jiro Yoshihara, to "create what no one has ever seen."

In 1960, Motonaga signed a contract with Martha Jackson Gallery, a New York gallery specializing in Abstract Expressionism, also at Tapié's recommendation; the following year, the gallery held a solo exhibition. Several years later in 1966 Motonaga finally traveled to New York for a year-long residency at the invitation of the Japan Society. When he arrived, Martha introduced him to a large art supply store allowing him to buy materials on the gallery's credit. It was there, in the store that Willem de Kooning and Sam Francis (both also represented by Martha Jackson Gallery) purchased their materials, that Motonaga discovered acrylic paint. This new material opened up many possibilities and allowed him to begin experimenting with airbrushing techniques that ultimately had a dramatic impact on his style. His previous amorphous poured canvases evolved into more defined shapes with hard edges, playful colour and gradation allowed by this new technique. *Work* (Lot 75), painted in 1975 after Motonaga returned to Japan, demonstrates this style in its matured form. With its two anthropomorphic forms that appear to be jubilantly raising their fists in the air, this humorous composition recalls the artist's earlier interest in painting cartoon-inspired forms prior to joining Gutai.

Motonaga
Sadamasa, *Work*
(*Water*), 1955
(Reproduced in 1991),
1955

元永定正《水》1995
年（在1991年重新製
作）

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(Motonaga Archive
Research Institution
Ltd.)

Motonaga's devotion to allowing the materiality of his media speak with its own voice is apparent from his early days as a poor young artist in pursuit of

creating "what no one has ever seen" through the display of his work as a widely renowned artist at the some of the world's most prominent institutions.





Lot 13



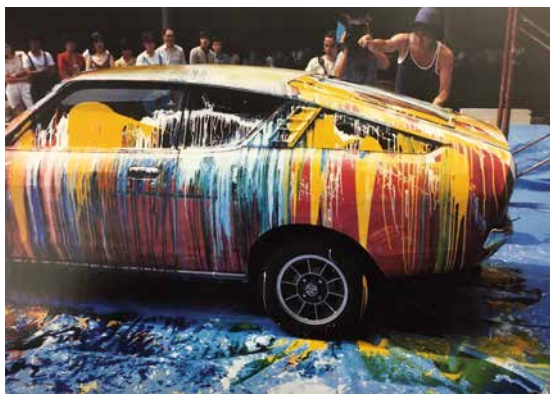
Lot 75

第二次世界大戰後，日本重新獲得自由的藝術創作空間，促進了當時對現代藝術的追求及發展，具體美術協會亦在此時誕生。1954年夏天，吉原治良與另外十七位志同道合的藝術家在蘆屋市正式成立具體派，旨在通過現代藝術的嶄新手法重塑日本藝術。他們的美學觀建基於其對選取的媒材、顏色及造形毫無保留的運用，讓不同元素展現出各自的特點，彰顯「美」之豐富多元，乃其抽象藝術之本。他於1955年正式加入具體美術協會，隨即便受運動領頭人物吉原治良的啟發，開始「創造從未有見之物」。

在1960年，元永定正在塔培耶的推薦下與紐約專營抽象表現主義的瑪莎杰克遜畫廊簽約；該畫廊在接下來的一年為他舉行了個展。在1966年，元永定正受日本協會邀請前往紐約居住一年。當到達紐約後，瑪莎將他介紹給一家大型藝術材料供應商，並允許他使用畫廊的信用額度購買材料。同時瑪莎畫廊所代理的威廉·德庫寧和山姆·弗朗西斯也在這裏購置材料，正是在這樣的環境使元永定正發現了壓克力。這種新材料為他開啟了更多可能性，讓他開始嘗試氣筆噴繪，並對其藝術風格產生極為重要的影響。他早期傾倒流淌而成的畫面逐漸產生更為清晰的形狀和實在的邊界，新手法則帶來漸變而充滿玩味的顏色。《作品》

(Lot 75) 是其1975年回到日本後的作品，當時此技巧已成熟，揮灑自如。兩個擬人的造形仿佛在空中欣喜地揮舞拳頭，輕鬆幽默，依稀讓人想起其早期未加入具體派對描繪卡通造形的興趣。

元永定正致力讓每種材料表達出自己的聲音，從早年「創造從未有見之物」的窮小子，到後來成為在世界最顯赫機構展覽作品的國際知名藝術家，始終貫徹初衷。



Car Painting in Namba City, 1983. The first car painting was held at Ashiya city in 1975

1983年「車繪畫活動」
難波市
第一次的車繪畫活動於
1975年在蘆屋舉行。

モトナガ資料研究室
(Motonaga Archive
Research Institution
Ltd.)

76

YASUO SUMI

(JAPANESE, 1925-2015)

Work

signed in Japanese (on the stretcher)
oil and lacquer spray on canvas
162 x 130.5 cm. (63 1/4 x 51 3/8 in.)
Executed in 1958

HK\$600,000 - 900,000

US\$78,000 - 120,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Yasuo Sumi Archive, dated 29 May 2015.

EXHIBITED

Itami City, Japan, Itami City Museum of Art, Yasuo Sumi Solo Exhibition, 2001.

Hong Kong, Whitestone Gallery, Sumi Yasuo: Autonomy through Mess Solo Exhibition, 10 March - 9 April, 2016.

LITERATURE

Whitestone Gallery and Whitestone Art Foundation, Sumi Yasuo: Autonomy through Mess Solo Exhibition, Whitestone Gallery, Hong Kong, 2016 (illustrated, p.13)

鷺見康夫

作品

油彩 漆 畫布
1958年作
款識：鷺見康夫 (畫布框架)

來源

亞洲 私人收藏

此作品附鷺見康夫文獻庫於2015年5月29日簽發之作品保證書。

展覽

2001年「鷺見康夫個人展覽」伊丹市立美術館 伊丹市 日本

2016年3月10日 - 4月9日「鷺見康夫：以混亂自治」白石畫廊 香港

文獻

2016年《鷺見康夫：以混亂自治展覽圖錄》白石畫廊 香港 (圖版, 第13頁)



Yasuo Sumi performing at the Karuizawa New Art Museum, Japan in 2014 © Courtesy of artist estate

鷺見康夫於 2014 年在日本輕井澤現代美術館作畫



Born in Osaka in 1925, Yasuo Sumi joined Gutai Group in 1955 and participated in many important exhibitions in Japan as well as abroad, including the 45th edition of Venice Biennale in 1993. Inspired by Shozo Shimamoto's theory of "execution of paintbrushes", Sumi constantly seek new ways of artistic creation, experimented to advance the expressivity of oil, and extricated himself from the limitation of rules and existing boundaries. Like other Gutai artists, Yasuo Sumi incorporated different painting techniques and various tools to hone diverse ways to express his freedom and release his unconsciousness with oil paints. Sumi was well-known for his famous declaration, "When I create my works, my feelings are a mixture of *yakekuso* (desperation), *fumajime* (absence of seriousness) and *charanporan* (irresponsibility). *Yakekuso* is for me the condition of complete spiritual freedom... *Fumajime* is the refusal of the past... At last, for *charanporan* I mean 'the return to the real human shape'."

Sumi is well-known for his use of various objects, including combs, vibrators, ladles, buckets, *Sorobans* (Japanese abacuses), traditional Japanese paper umbrellas, and Geta sandals (Japanese wooden footwear), to create unique strokes that let the viewer identify his works. He employed umbrella or abacus to apply colours, so that the resulting lines displaying a kind of mechanical quality from the characteristics of the tools; at the same time the lines are full of rhythms resulting from the unconscious mind of the artist. Sumi's work is like a sheet of music, a dramatic and magnificent symphony created by vibrant yet harmonious rhythms of vivid colours and explicit textures of paints.

Works (Lot 76) fully reflects Sumi Yasuo's creative hallmarks together with all the forceful vitality of his works. The artist uses yellow paint for the background, and then green and red lines on the margin which scroll out like rattan and diffuse outwards to power the Japanese-style abacus. This produces an open effect at the image periphery and conceals the starting or ending points of the lines. Tinged with black paint, the abacus meanwhile churns out a smooth swirling texture at its centre, and in its expansive organic curves, the abacus' wooden beads spin out youthful lines that lose their balance. Finally, the artist gently draws a wooden stick charged with a liquid solvent across the picture surface and, where the stick passes, the black paint dissolves, breaking through the viewer's established certainties as to the centre of the picture. At the same time, the image surface is subjected to a blackboard drawing-style of rough summary white lines that strike a stark contrast with the main black lines and thereby achieve a strong visual impact.

Sumi Yasuo's creative method is not just an addition, but also a reduction, yet one which is also destructive in nature. His technique of dissolving paint causes it to reveal more complex levels, fine perforations, wear and tear, and layers of varying paint thickness in which other pigments intermix. Yasuo Sumi once described the results of his painting, "Some rough lines will therefore be there, but for me, the consequence of this is that people cannot just use force to bring forth a painting."



Yasuo Sumi,
*Friend and Friend
(Tomo to tomo)*,
1990s, Christie's
Hong Kong,
28 November
2015, Lot
42, Sold for
HKD\$812,500 ©
Courtesy of artist
estate/ Christie's
Image Limited

鷺見康夫《友和友
(友と友)》1990
年代作 佳士得香港
2015年11月28日
編號42 成交價：
562,500 港元

Lot 76

鷺見康夫於1925年在大阪出生，於1955年加入了「具體藝術運動」，此後積極參與日本國內及海外重要展覽，包括1993年「第45屆威尼斯雙年展」。鷺見康夫努力尋找新的創作方式，在嶋本昭三「謀殺畫筆」理論的啟示下，嘗試把油彩的表達力進一步推前，在行為上則不受規則的束縛。和「具體派」其他藝術家一樣，鷺見康夫從繪畫方法和工具入手，從而引發油彩更多方面的可能性，通過油彩來自由釋放他潛於內在的無意識。最有名的宣言是在創作過程中，其感覺是「絕望」(yakekuso)、「不較真」(fumajime)和「不羈」(charanporan)的混合體—「絕望是一種徹底精神自由的狀態…不較真是與過去的決絕…不羈指回歸人類的本質形態」。

《作品》(Lot 76)充分體現鷺見康夫的創作特點以及他作品中的強烈生命力。藝術家用黃色漆作為背景，再以日式算盤等帶動綠色及紅色線條在周邊滾動出如藤編般的發散性線條，

是圖像外圍產生開放效果，消匿起始或終點。同時，又以算盤沾染黑色油彩，在畫面中央滾動出流暢漩渦般的紋理，在闊大有機曲線之內，算盤的木珠又滾出平衡的幼線條。最後藝術家以具溶解性液體在畫面表層用木棍輕輕的拖拉，木棍經過的地方便把黑色油彩溶解，打破了觀者對畫面中心的既定意識。與此同時，畫面表層施以若黑板畫般概括粗略的白色線條，與黑色主線形成強烈對比，達到強烈視覺衝擊。



鷺見康夫創作方式並不只是加法，更是減法，也是帶有毀壞性的。他把油彩溶掉的作畫方式，使油彩出現更複雜的層次，微細孔洞、磨損、出現厚薄不一的油彩層、和別的顏料混在一起。鷺見康夫曾這樣形容自己的繪畫結果：「許多有力的線便因而出現了，對我而言，這種結果是人們沒法用自己的力量繪畫出來的。」

Yasuo Sumi
performing at home
in Itami City, holding
a bangasa (Japanese
umbrella), 2006 ©
Courtesy of artist
estate

鷺見康夫於2006年在
日本伊丹市家中花園中
作畫，手持日本傘

77

YUKO NASAKA

(JAPANESE, B. 1938)

∞ (*Infinity*) - 6 Pieces

titled '∞-6 PIECES'; dated and signed in Japanese
(on the sticker on the back of the frame)

resin lacquer spray on board

104.5 x 69.3 cm. (41 1/8 x 27 1/4 in.)

Executed in 1965

one seal of artist (on the sticker on the back of the
frame)

HK\$600,000 - 1,000,000

US\$78,000 - 130,000

PROVENANCE

Private Collection, Asia

名坂有子

∞ (無限) - 六聯作

樹脂 漆 木板

1965年作

款識：∞-6 PIECES 1965年作 名坂有子
(畫框標籤)

鈐印：有 (畫框標籤)

來源

亞洲 私人收藏

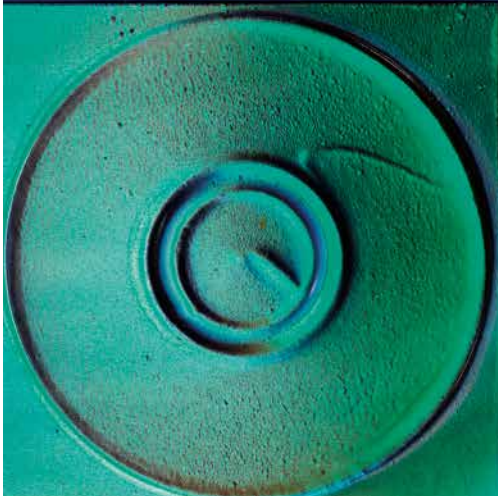
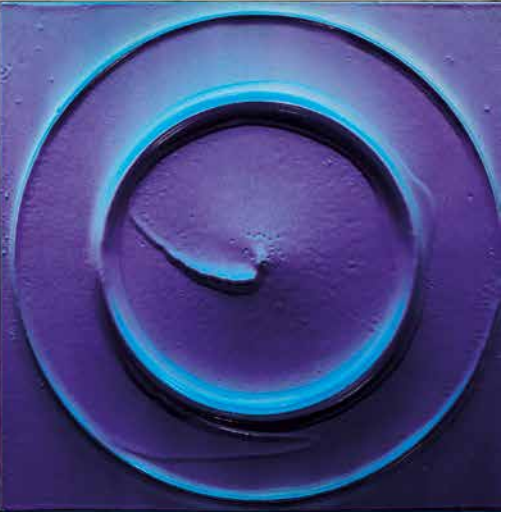
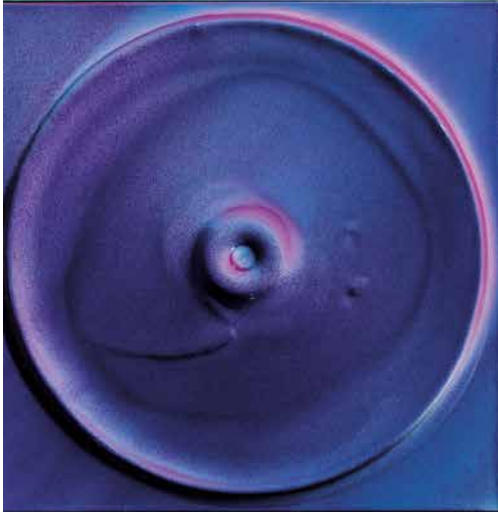
Yuko Nasaka participated in the Gutai group during the first half of the '60s, and despite being a second - generation member of the Gutai Art Association, her creativity and original style were never eclipsed by any among its first-generation of artists. Jiro Yoshihara, leader of the Gutai group, writing in an essay for one of her solo exhibitions in 1964, noted the exceptional single-mindedness and concentration she brought to each of her works. She invested inordinate amounts of physical effort in producing her large-scale works, even in a style involving only rows circular motifs, and yet never gave up-in fact insisted-on exhibiting pieces of imposing scale. Yoshihara teasingly noted that 'because of her crafty structures of plates, every time we have a group exhibition, we end up having to allot the largest amount of space to her. How does this petite little Yuko Nasaka-quiet, seldom speaking, gentle - manage to hide such wide-ranging possibilities? It always gives us great hope to see the freshness and commitment in her work.'



Nasaka Yuko when she was in Gutai Art Association

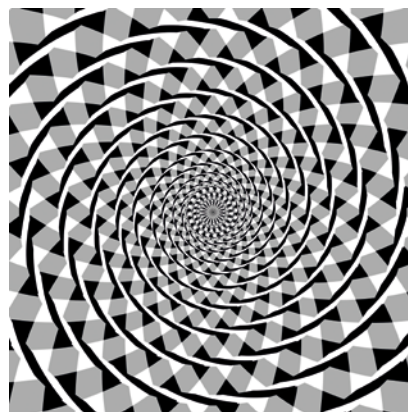
© Nasaka Yuko

具體時代的名坂有子



Fraser Spiral Illusion
弗雷澤圖形

Nasaka's family business involved manufacturing measuring devices, so as a child she saw the round dials of pressure or temperature gauges on a regular basis. Thus, since she typically based her creative work on these early memories, Nasaka created circular forms just as Yoshihara did, yet their work differed entirely in conception and outlook. The beautiful work featured here comprises six different sets of concentric circles in a rectangular arrangement, giving it a slimmer and more fashionably modern appearance than could a single circle by itself, or

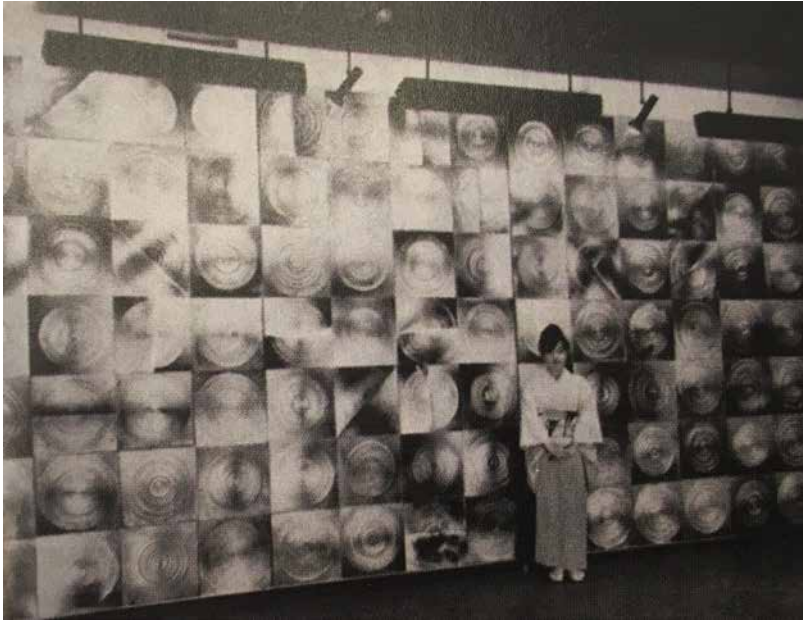


a square comprised of four such circles. The work begins with creamy white in the upper right, around which other circles appear in varying principal shades of Dutch blue, turquoise, or Grecian blue; Nasaka takes advantage of the lustre of lacquer paint and its mixtures to present shadowy highlights or subtle variations in the depth of their colours. Thus, despite being composed of six individual, independent sets of concentric circles, the result of their juxtaposition in the work is not a brash combination of individual voices, but rather an intriguing illusion of circles revolving in harmonious and simultaneous motion.

Nasaka Yuko in 1962
© Nasaka Yuko
1962 年の名坂有子



Viewers of this work are invited further inside by the mysterious palette of cool colors that dominates Nasaka's concentric circles, and out of curiosity to see what secrets might be hidden at their center, are drawn into an endlessly spinning vortex. With effects resembling those of the famous Fraser spiral illusion, which also derives from concentric circles, Yuko Nasaka's 6 Pieces is a work of depth and beauty, one that possesses its own balance while also challenging our visual sense and our psychological limits.

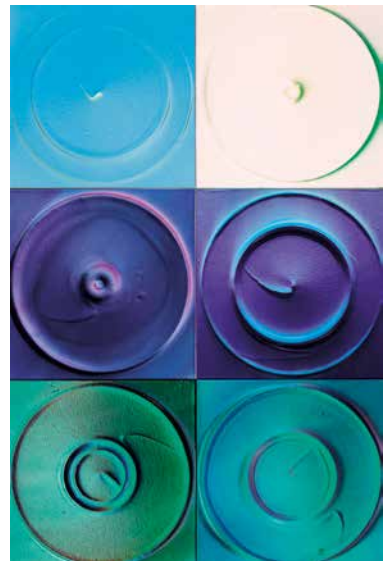


At Gutai Art Association in
1964
© Nasaka Yuko
1964年在具體美術協會中

名坂有子在1960年代前半時期參加具體，是具體藝術協會第二世代的成員，但是她的創作跟新穎的風格絕對不亞於具體的前輩畫家們。具體領導人吉原治良在1964年名坂個展的時候為她寫了一篇文章中寫道，名坂對於自己的作品從來都是極度專一執著，就算圓形排列的風格，讓她在在大畫面製作上會虛耗非常多體力，她也從來不放棄並堅持著展現出氣勢的畫面。吉原揶揄風趣的說，「因為這個狡猾的構造學，每次具體會展的時候都一定要讓出最大的版面空間給她。個子嬌小，安靜不多言，溫淑的名坂怎麼會能隱藏這麼多元的可能性呢？讓大家對她作品中的鮮明與執著寄予了深厚的期望」。

因為家裡是做計量器的工廠，所以從小在平時生活中就常常看到圓型的壓力器或溫度計，以此記憶而成為自己最經典創作的名坂，雖然跟吉原一樣都是創作圓，卻有截然不同的意境與構思。此作品是由六個無限同心圓所構成的長型佳作，比單一圓或由四個圓所構成的正方形作品，多了一些修長的變化與摩登的時髦感。作品以右上乳白色作為開端，紫藍、土耳其藍或希臘藍當主軸，利用漆料的光澤及混合呈現陰影與深淺變化，使雖然是六個獨立個體的同心圓，合併在一起也沒有各說各話的突兀，而是有和諧同步轉動的錯覺，非常有趣。

觀賞名坂的同心圓，神秘的綜合冷色調讓人想要更仔細向前看同心圓的中心到底隱藏了什麼秘密，而因此像是陷進了漩渦及無限轉動的境界，這與知名以同心圓產生錯視的弗雷澤圖形有異曲同工之妙，是一個平衡又挑戰視覺與心理界線的深度佳作。



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

78

TOSHIMITSU IMAI

(JAPANESE, 1928-2002)

Eclipse (Noir)

signed 'Imai' and dated '62.' (lower right); titled, dated, signed and inscribed 'ECLIPSE (NOIR) 1962 PARIS TOSHIMITSU IMAI JAPON' (on the reverse); inscribed 'JAPON VII BIENNALE DE SÃO PAULO TOSHIMITSU IMAI' (on the stretcher)

oil on canvas

132 x 160 cm. (52 x 63 in.)

Executed in 1962

HK\$800,000 - 1,200,000

US\$110,000 - 160,000

PROVENANCE

Private Collection, Asia

EXHIBITED

São Paulo, Brazil, 7th International Biennial of São Paulo, 1963.

今井俊滿

日蝕（黑色）

油彩 畫布

1962年作

款識：Imai 62. (右下); ECLIPSE (NOIR)
1962 PARIS TOSHIMITSU IMAI JAPON
(畫背); JAPON VII BIENNALE DE SÃO
PAULO TOSHIMITSU IMAI (畫布框架)

來源

亞洲 私人收藏

展覽

1963年「第七屆巴西聖保羅國際雙年展」
聖保羅 巴西



Jean Dubufet, *Head, Taken over by Fluids*, 1951

尚·杜布菲, *Head Taken over by Fluids*, 1951

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Toshimitsu Imai was born in 1928 into a middle-class family. His mother loved writing poetry and often submitted her work as a poet during her free time.

His father was a garment merchant and also an experienced art collector with a passion for calligraphy, antiques, and artworks by artists from Kyoto. Imai was influenced by his parents and inherited his mother's sensitivity and passion for philosophical and literary work. On the other hand, he also held strong concerns for his country and cared about history and politics, just like his father. The prolific collection at his home also helped to nurture Imai's artistic talent from a young age (Fig. 1). Their comparatively affluent family life allowed the Imai family to remain situated in a riverside mansion in the suburbs even during the period of World War II, with nature becoming the introverted Toshimitsu Imai's most cherished



Fig.4
Toshimitsu Imai,
Eclipse, Executed in
1962

圖 4
今井俊滿《蝕》1962

playground (Fig.2). Imai later decided to devote himself in making art, and his outlook on nature, the universe, and life all became recurring themes in his artworks.

Created in 1962, *Eclipse (Noir)* (Lot 78) was exhibited at the 7th São Paulo Art Biennial in 1962. The painting is bright, vibrant and composed of four contrasting colors of red, black, yellow, and white, a primary color combination frequently used by Imai. *Eclipse (Noir)* and several other subsequent paintings (Fig. 3 & 4) are all based on the theme of the Sun and the eclipse. *The Sun* is the source of light for the universe and a nurturing energy for all creatures. It is also the symbol of the Japanese flag, as the theme acts like a statement made by the artist to highlight his identity as a Japanese artist. Being the largest and the hottest planet, the Sun also goes through moments when it is eclipsed and darkened. Through recurrent depiction of the Sun's energy and exposing the breaches of its seemingly eternal force, Imai was making a metaphor suggesting that a nation must strive to progress and change in order to break away from a state of failing decline. This painting was created more than five decades ago, and its thick, overlapping oil, radiating lines (Fig. 5), and speckled hues still project a wild, primal appeal, revealing the intense surge of energy that Imai projected while creating it.

Left to right
由左至右：

Fig. 1
Toshimitsu Imai's
childhood home in
Arashiyama, Kyoto

圖 1
京都嵐山 今井俊滿出
生時的住所

Fig. 2
Courtyard of
Ryojyusan-so in
Sanneizaka, Kyoto

圖 2
三年坂靈鷲山莊之庭園





今井俊滿於一九二八年生於一個中產家庭，母親熱愛寫詩，閒時以詩人身份投稿，其父則為一名成衣商人，亦是一個資深的藝術收藏家，尤好收藏書法、古董及京都藝術家的作品。今井俊滿不負兩者的優良遺傳與培育，既有著母親細膩易感、熱愛哲學文學作品的一面；亦與父親一樣感時憂國、關心歷史與政治；家中豐富的收藏更為幼時的他注入不少藝術養分 (圖 1)。因著相對優渥的家庭環境，今井一家即使在二戰時代仍能居於近郊的河邊大宅，大自然成了寡言的今井俊滿最親近的遊樂園 (圖 2)。在日後決意投身藝術創作，自然界、宇宙、人生於世的自處成為他的作品中反復出現的命題。

Lot 78 Detail 局部

《日蝕 (黑色)》(Lot 78) 成於 1962 年，此作曾於 1963 年「第七屆巴西聖保羅國際雙年展」中展出。作品主要以紅、黑、黃、白四色構成，對比亮麗鮮明，亦是藝術家常用的原色組合。《日蝕 (黑色)》與後來幾幅作品 (圖 3、圖 4) 一樣均以豔陽與日蝕為主題。「太陽」既是宇宙光的來源與化育萬物的能量，同時亦取自日本國旗，可說是今井強調自己身為日本藝術家的身份象徵。烈日即使作為最強大熾熱的星體，亦有黯淡被侵蝕的一刻。今井透過反復描繪太陽的力量與曝露這種永恆力量的缺口，隱喻民族必須求新、求蛻變才能脫離萎靡不振的頹勢。畫作創作距今已五十多年，重疊而厚積的油彩、放射性的線條 (圖 5)、斑駁的色感，仍散發出野性原始的味道，可見當時今井俊滿創作的能量何其澎湃激烈。

79

YUICHI INOUE

(JAPANESE, 1916 - 1985)

YUME

ink on Japanese paper

243.5 x 146 cm. (95 ⁷/₈ x 57 ¹/₂ in.)

Executed in 1966

one seal of artist

HK\$500,000 - 800,000

US\$65,000 - 100,000

PROVENANCE

Acquired directly from the artist

Private Collection, Japan

Acquired from the above by the present owner

LITERATURE

Masaomi Unagami (ed.), UNAC TOKYO, YU-ICHI (Yu-ichi INOUE): Catalogue Raisonné of the works, 1949-1985 (Vol. 1 1949-1969), Japan, 2000 (Catalogue No.: 66092).

井上有一

夢

水墨 和紙

1966年作

鈐印：有

來源

直接購自藝術家

日本 私人收藏

現藏家購自上述收藏

文獻

2000年《井上有一作品編年集1949-

1985》(第一冊1949-1969) 海上雅臣編

UNAC 東京 日本 (編號66092)

Franz Kline *Untitled*,
Painted in 1957.
Christie's New York,
14 November 2012,
lot 17

© 2016 The Franz
Kline Estate / Artists
Rights Society (ARS),
New York

克萊因《無題》1957
年 2012年11月14日
佳士得紐約 編號17

Cofounder in 1952 of the avant-garde Society for calligraphy Bokujin-kai, Yu-ichi Inoue, along with four Kyoto-based calligrapher had the ambition to break through with the Post War Japanese calligraphy which felt to them merely decorative and lacking of new creative breath. In the context of a devastated Post-traumatic Japan, art seemed to Yu-ichi and his mates stuck in a duality between traditionalist sterile imitation and nationalist propaganda. They strived after insufflating art its soul back, and reconnecting with the long spiritual History of Japanese calligraphy that seemed to have lost its inner meaning.

Turned towards the Western development of Action painting and the formal debate over abstraction taking place in America and Europe at the time they found new sources of expression to help free their practice, while reciprocally Western artists, Hans Hartung, Henri Michaux, Franz Kline to name a few were researching into the calligraphy tradition to enhance their own practice: building up an inter nurturing international network between East and West. This phenomenon saw the Bokubi arts journal (launched in 1951) as a powerful vehicle of theoretical discussions contributing to giving the movement an international resonance.





After a long seven-year training under mentorship of the established sho calligraphy master Ueda Sokyū Yu-ichi started practicing calligraphy as he personally conceived it, slowly emancipating himself from the guidance of his teacher. This new exercise first destabilized the artist who suddenly realized that creativity can only go with a freeing movement. Then, followed a time when Yu-ichi devoted his entire self to the exploration of art by digesting and deconstructing his learning. Tirelessly he experimented new media and technics, hunted any rhetorical movement or set of rules to deepen his practice and finally acquire a complete freedom beyond any consciousness. By the late 1950s he developed an extreme practice, painting over and over the same character on sheets of paper laid down on the floor, physically exploring the act of writing in a bodily battle with the fluid material. After a sharp selection process he carefully chose the best work and burned what he had rejected. Masaomi Unagami underlines the high standard of Yu-ichi as an artist which reflected his demanding driven personality: 'That is why YU- ICHI's exhibited works are few but are the result of an immense labour, the last trace of which has been eradicated.' (Masaomi Unagami in 1993 source: http://www.yu-ichi.com/texts_en.html)

Yu-ichi takes on and isolates the logographic Kanji character to reflect on the relationship between the meaning and its form, thus questioning the notion of representation and significance with the use of a sign. Originally imported from China and also known as Han character, the Kanji is one of the three sets of characters used in Japanese writing, after a process of adaptation to the language and culture. Once a pictorial symbol the Kanji lost its visual literacy along its evolution, an abstraction that Yu-ichi fully integrates in his practice. Yume, Dream is a recurrent theme in Yu-ichi's oeuvre in the 1960s. A meaningful anecdote says that he once wrote the character and had his mother, who was bed-ridden with illness, write it based thereon. After his mother died of illness, he had this calligraphic work of hers mounted on the quilt that had covered her bed for so many years. One understands the emotional charge of the word in resonance with the artist's personal experience. Dream, which represents one of the four states of consciousness linking the real with the unreal in Buddhism has a very symbolic position for the artist.

Exhibited in the ground-breaking exhibition "Abstract Japanese Calligraphy" at the Museum of Modern Art in New York in 1954 Yu-ichi quickly gained international recognition. Then followed major Western artistic manifestations such as the Sao Paulo Biennals and the Kassel Documenta II in 1959, where his work was directly confronted to Pierre Soulages and Jackson Pollock's works. Today his work is included in several established Museum collections not only in Japan but also in the New York Metropolitan Museum of Art, the Museum für ostasiatische Kunst in Cologne, Germany and the Museum Rietberg in Zürich.

Henri Michaux,
Untitled, 1959.
Christie's Paris, 3
December 2014, lot
182, sold for 12,500
Euros © 2016 Artists
Rights Society (ARS),
New York / ADAGP,
Paris

亨利·米修《無題》
約1959年作 佳士得
巴黎2014年12月3
日 編號182 成交價：
12,500 歐元





井上有一是1952年創立前衛書法團體「墨人會」的藝術家之一，他與四位在京都的書法家都有感日本戰後時期的書法藝術一直停留在裝飾層面，並無任何新的創意與活力，故決意打破這局面。日本戰爭摧殘，對井上有一等人而言，當時的藝術僅有對前人作品的一味臨摹以及民族主義宣傳這兩類。他們努力喚醒藝術的魂魄，重新與日本書法的悠遠傳統建立起橋樑，尋回它幾乎迷失的深厚底蘊。透過接觸當時歐美盛行的行動繪畫和造形抽象，他們也尋得新的表現形式，釋放固有的創作模式。與此同時，漢斯·哈頓、亨利·米肖、法蘭茲·克萊恩等西方藝術家則正鑽研書法傳統，完善自己的創作。東西方文化交流孕育了不少藝術發展，《墨人》刊物（1951年開始發行）更進一步提供了理論探討的平台，令運動在國際間得到不少迴響。

Yuichi Inoue at work in 1955, courtesy of artist

© Courtesy of Unac Tokyo (photo: Asahi Shinbun)

井上有一創作中，1955年

井上有一曾隨著著名書法家上田桑鳩習字七年之久，後來才開始以自己對書法的個人見解為方向發展，逐漸脫離老師的影子，更讓他突然意識到只有在自由的動作中才能讓創意無拘束地流露出來。自此，井上有一孜孜不倦地分析解構自己所學，探究藝術，不斷嘗試各種新媒材和技法，不放過任何動態或規律，鞏固自己的藝術修養，最終獲得超越意識層面的完全自由。1950年代末，他開始了一種頗為極端的創作行為，在鋪滿一地的紙張上重複書寫同一個字，在與流動墨汁的搏鬥中真切感受書寫這個動作。隨後他精心挑選出最滿意的一幅，燒毀其餘作品。海上雅臣曾指出井上有一對藝術要求極高，絕不苟且了事的強烈性格：「因此，井上有一展覽的作品雖少，卻是下了甚多功夫的成果，作品中則絲毫不顯費勁。」（海上雅臣，1993年，資料來源：http://www.yu-ichi.com/texts_en.html）

井上有一把個別漢字獨立出來，呈現字義與字形的關係，反省符號的代表和象徵意義。「漢字」源於中國，來到日本後經語言和文化洗禮，演變為日語三種書寫體系之一。許多漢字在演進過程中，逐漸遠離其象形起源，仿佛一種抽象，被井上有一融入其創作元素。「夢」是其1960年代作品中常見的主題。據載，井上有一曾寫下此字，再讓因病臥床不起的母親在上書寫，母親不敵病魔去世後，他便把這幅書法作品裱在她多年睡床的被褥上，可見此字對他而言具有特殊的情感。「夢」亦是人類四種意識狀態之一，是佛學中連接真實與虛幻的橋樑，於井上有一別具意義。

井上有一於1954年參加了紐約現代藝術博物館史無前例的「抽象日本書道」展覽，隨即在國際間獲得關注和認可。1959年，他又先後參加聖保羅雙年展和第二屆卡塞爾文獻展，與皮耶·蘇拉奇及傑克森·帕洛克等人作品直接對話。如今，井上有一的作品不僅見於多個日本知名博物館，更被納入紐約大都會藝術博物館、科隆東亞藝術博物館和蘇黎世雷特伯格博物館館藏。

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

80

TOSHIMITSU IMAI

(JAPANESE, 1928-2002)

Untitled

signed in French; dated and inscribed 'TOSHIMITSU IMAI JANV.1961 PARIS' (on the reverse)

oil, crush stone, enamel on canvas

162.5 x 131 cm. (64 x 51 ⁵/₈ in.)

Executed in 1961

HK\$1,500,000 - 2,500,000

US\$200,000 - 320,000

PROVENANCE

Private Collection, Asia

今井俊滿

無題

款識：TOSHIMITSU IMAI JANV.1961
PARIS (畫背)

油彩 碎石 瓷漆 畫布
1961年作

來源

亞洲 私人收藏

PHILOSOPHICAL SPECULATION OF SELF-EXPLORATION

Toshimitsu Imai's art focuses on constant, spontaneous psychological changes and is not restricted by style, technique, or medium. Having been through a tumultuous time during the war, Imai's true pursuit surpassed representation and form but emphasized on the intrinsic spiritual essence embodied by art, and he concentrated on using art to search for his position in the vast and complex world. He wrote in a letter to Hideo Kaido in October of 1955, "So from a thirst for freedom and a distrust of science and knowledge. I began to paint almost as a private diary (or human record). In one sense the motivation is religious. True or not, to approach truth through



Jean Dubufet, *Head, Taken over by Fluids*, 1951

尚·杜布菲, *Head Taken over by Fluids*, 1951

© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris



art I considered to be my own self. So neither style nor technique was the basic problem, and I laid aside the brush only when I had convinced myself.¹ He saw art as a journey to seek for truth and a profound dialogue of self-speculation and self-liberation. His exploration on the troubled world, the truth, and human nature was ultimately transformed into powerful, dynamic paintings.

Created in 1961, *Untitled* (Lot 80) was painted by mixing sand with oil. Imai boldly abandoned restrictions set by conventional theories and techniques and took an alternative approach with art medium. With his technique of using layers of thick paint resembling the style of French artist, Jean Dubuffet (Fig.2), it resulted in a direct and pure expression of personal depth. Imai's studies and experiments with mediums subverted conventionalism in art, with his distinctive thoughts on the beauty embodied by each medium showcased. Sand and other granule substances were mixed with oil, altering the pigment's original smooth and shiny texture. The result is a protruding textural effect on the painting, which appears like magically changing and vibrant coral reefs, forming a primal beauty that is simplistic, ruggedly



Toshimitsu Imai's childhood home in Arashiyama, Kyoto
京都嵐山 今井俊満出生時の住所

textured, and abstract. Colors underneath are exposed through cracks on the pigments on the surface, and the bursting effect of rocky unevenness and the blue enamel that is flowing and dripping down in various spots have resulted in a strong visual impact. The three-dimensional textures on the painting is a unique notable feature of Imai's art, with the artist's use of different mediums leaving behind marks and traces of his artistic gestures (Fig.3). As the mediums solidify and shrink and along with splashes of oil pigments, the textures and qualities of the applied mediums are directly infused in the painting, forming a sense of depth that researches beyond visibility, showcasing the artist's breakthrough endeavor with painting mediums.

¹Kyuryudo Art Publishing, Toshimitsu Imai, Tokyo, Japan, 1975, P.72.



Lot 80



Artist at work.
創作中的今井俊滿

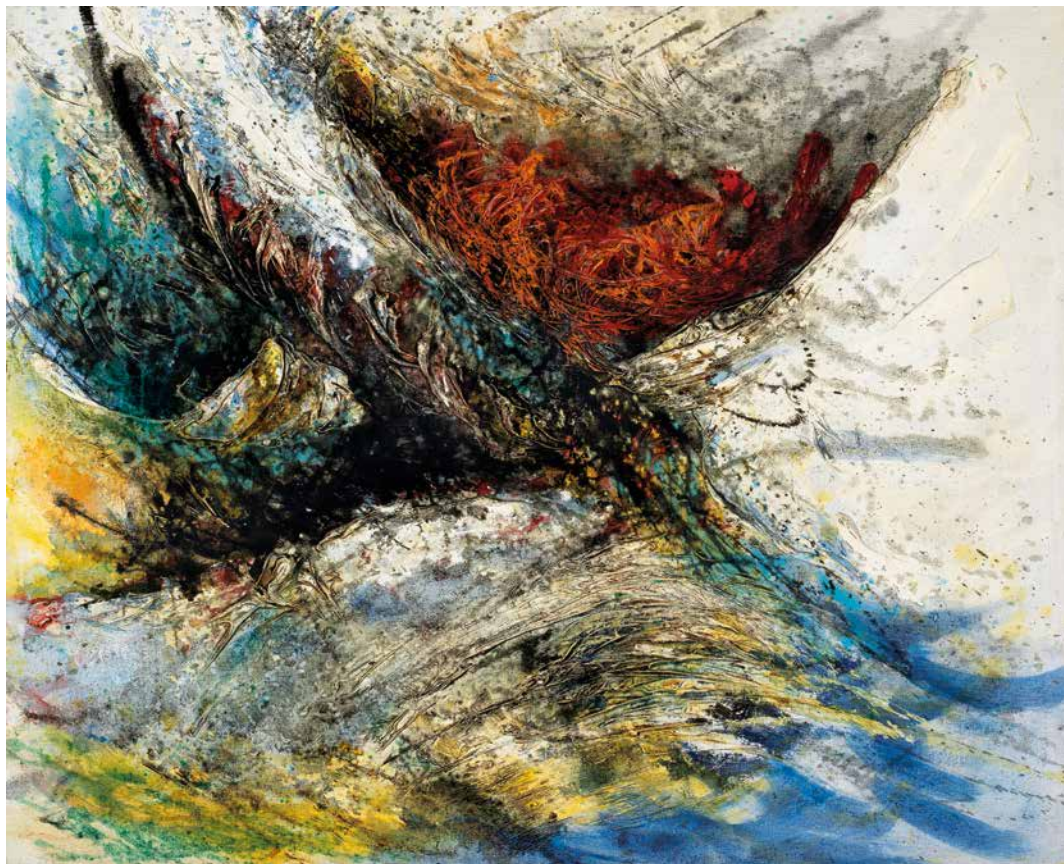
自我探索的哲學思辨

今井俊滿的藝術注重心理的即興即變，不囿於風格、技術或物料。經歷過戰爭的起伏後，今井俊滿真正追求的，已超越再現與形態，而是藝術作品內藏的精神底蘊，著力以藝術找尋自我在大千世界中的定位。他曾在一封1955年10月寫給Hideo Kaido的信中提及：「基於對自由的渴求與對科學及知識的不信任，我開始繪畫，就像寫日記（或人類紀錄）一樣。這樣的動機可說是宗教性的，不管對錯，我認為以藝術創作來接近真理才是做我自己。所以風格和技巧都不是最根本的問題，唯有說服了自己，我才會放下畫筆。」¹他視藝術創作為一趟尋覓真理的旅程，是一場最為激越深刻的自我思辨與自我解放的對話。這些對世道真理、人性本質的探討，最終化為充滿力量的畫作。

《無題》(Lot 80) 作於1961年，藝術家於顏料中混合了沙石，進行實體繪畫。今井勇於拋棄理論與技法的包袱，突破傳統的物料，直接且純粹地表現個人的深度，其混和沙石於油彩中「厚塗」的技法與法國藝術家尚·杜布菲 (Jean Dubuffet) 相類 (圖2)。對於物料本身的鑽研與嘗試，顛覆了藝術的陳規，展現藝術家對於材質美的想法。沙粒及其他粗顆粒的混合物，改變油彩顏料本來的油亮滑溜質感，導致畫面觸感突出，如同幻變多彩的珊瑚礁一樣。帶出一份粗獷簡單的顆粒感、抽象的原始美。面層顏料迸裂而露出下層的顏色，粗獷而凹凸不平的爆炸感與各處流淌而下的藍色造成明顯的視覺沖擊。立體的肌理、充滿質感的畫面無疑為今井的畫作別樹一幟，各式物料形態亦為今井俊滿的行動留下紀錄痕跡 (圖3)。物料凝固收縮、顏色潑灑濺瀉，將物質感直接導入繪畫，營造作品視覺以外的深度，亦可見藝術家對繪畫物料的突破。

¹ 1975年《畫集 今井俊滿》求龍堂株式會社 東京 日本 (第72頁)

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亞洲重要私人收藏



81

HISAO DOMOTO

(JAPANESE, 1928 - 2013)

Untitled

signed and dated 'Domoto 1958'; signed in Japanese
(on the reverse)

oil on canvas

80 x 100 cm. (31 1/2 x 39 3/8 in.)

Painted in 1958

HK\$550,000 - 750,000

US\$72,000 - 97,000

PROVENANCE

Gallery Art U, Osaka, Japan

Acquired from the above by the present owner

堂本尚郎

無題

油彩 畫布

1958年作

簽名：Domoto 1958 堂本尚郎 (畫背)

來源

日本大阪 ART U 畫廊

現藏者購自上述畫廊

Born in 1928, Domoto Hisao was a member of the highly influential family in the art scene in Kyoto, Japan. His uncle Domoto Insho was a master of Japanese painting (*nihonga*), and naturally, he was accordingly well-versed in traditional art, and his creations elicited glittering acclaim at Japan Fine Arts Exhibition (*Niten*) and garnered much attention. However, the atmosphere of Kyoto, dominated by its conservative authorities, made him feel restrictive. He yearned for greater freedom of expression, and so succumbed to the allure of the new world of post-war France's brimming creative force.

In 1955, Domoto Hisao's dream was to go to Paris to embark on the study of oil painting, though, as he well knew, this was a completely different artistic realm from Japanese painting. Oil's unique materiality and rich colours entranced him, and his paintings of this period exhibit a bounteous experimental enthusiasm. Toshimitsu Imai introduced him to Michel Tapié, who became an admirer of his work. A rising star in the Art Informel school in Paris, Hisao not only held a successful solo exhibition in 1957 at Galerie Stadler, but in 1958, and in 1959 respectively received First Prize in des Jeunes Artistes étrangers and the Lissonne International Art Exhibition Award in Italy, all of which gradually brought him recognition in Europe.

Domoto Hisao once mentioned in an interview how, shortly after he went to Paris, he befriended Sam Francis from the US west coast, whose friendship exercised such a major influence over him.

Francis' love of Japanese art and oriental elements in his work inspired Domoto Hisao (Fig. 1), but also led him to understand that he would ultimately have to revert to the Japanese aesthetic and tap into his own cultural heritage. Furthermore, Joan Mitchell, who was committed to painting freehand brushwork, also helped him to comprehend the commonalities of Eastern and Western art (Fig. 2).

However, unlike the pursuits of the modern Western art of painting, the pursuit of classical oriental painting values spatial layout and perceptible but invisible "energy flow (*Qi*)". Conversant with both cultural contexts, Domoto Hisao dedicated himself to developing an independent style, constantly seeking innovation, while still retaining the delicate oriental spirit, yet also striving to transcend the emphasis of Japanese painting on decorative aspects.

In the late 1950s, Domoto Hisao shifted his focus more towards forceful expression, with bold use of up and down lines and bursts of colour swirling in a

Fig. 1
Sam Francis, *Untitled*,
1958, Christie's New
York, May 15, 2013,
Lot 16, Sold for
US\$4,603,750.
© 2016 Sam Francis
Foundation, California
/ Artists Rights
Society (ARS), New
York.

圖 1
山姆·弗朗西斯《無題》
1958年作 佳士得紐約
2013年5月15日 編號
16 成交價：4,603,750
美元





Lot 82

picture charged with intense dynamism, a sense of extemporaneous speed, and an epic, juggernaut momentum. *Untitled* (Lot 81) seems to contain a flowing energy that radiates out from the centre in all directions, like water splashing and fire blazing, compact, but with a sense of overall structure. He piles up thick stacks of colour and uses thin colours splashed to stagger with blank spaces to create a visual tension that tugs between passion and order, and generates a kinetic energy that both visibly and palpably impacts viewers' minds.

In the work *Work 1960 - 15* (Lot 82), oil impasto expresses a strong, thick texture that indicates the artist's exploration of materiality. He arcs lines to build up a dynamic space that invokes ocean waves in the viewer's imagining, the kind of energy that is in flux between clouds - even between immense galactic nebulae. His concise and elegant use of linked, coagulated colours and his swirling rendition are vaguely reminiscent of Hokusai's famous work (Fig. 3). With full but bounding brush marks, Domoto Hisao is relentless in his pursuit of force, while darkness in the form of ink graphically reveals the thinking and emotional ways of the Orient. His views about and replication of the universe and calligraphic stroke style, together with his obsession with "roundness", all echo Sengai Gibon's painted circles, and are pregnant with the infinite possibilities opened up by early chaos. This thought-provoking expression of Zen perhaps also indicates his gradual gravitation toward minimalist geometric abstraction.



Fig. 2
Joan Mitchell,
Untitled, 1957,
Christie's New
York, May 15, 2013,
Lot 22, Sold for
US\$6,283,750

圖 2
瓊·米契爾《無題》
1957 年作 佳士得紐
約 2013 年 5 月 15
日 編號 22 成交價：
6,283,750 美元
© Estate of Joan
Mitchell.

堂本尚郎生於 1928 年，是日本京都藝術圈中極具影響力的堂本家族一員，其叔父堂本印象為日本畫大師，他自然而然地對傳統美術亦十分熟悉，年少時期創作即在日展上大放異彩，備受矚目。但京都保守且由權威所主導的氛圍卻令他倍感壓抑，他渴望著更自由的表達，並受到法國戰後藝術那充滿創造力的嶄新世界所吸引。

1955 年，堂本尚郎懷著夢想前往巴黎並開始學習油畫，這是和他已知的日本畫截然不同的藝術領域，油彩獨特的物質性和濃郁色彩令他心醉，此一時期的畫作亦展現出十足的實驗性與熱情。他透過今井俊滿的引介，獲得了米歇爾·塔皮耶 (Michel Tapié) 的賞識，成為巴黎非定形畫派中的一顆耀眼新星，不僅於 1957 年在史塔勒畫廊 (Galerie Stadler) 舉辦了一次成功個展，更於 1958、1959 年分別獲得巴黎外國人青年畫家展大獎及義大利利索尼國際美術展的獎項，在歐洲逐漸打開知名度。

堂本尚郎曾在一次訪談中提到，他到巴黎不久後即與來自美國西岸的山姆·弗朗西斯 (Sam Francis) 結為好友，這份友誼對他影響重大。弗朗西斯對日本藝術的熱愛以及他作品中的東方元素鼓舞了他 (圖 1)，也促使他了解到最終仍必須回歸到日本美學，挖掘自身的文化底蘊。另外，堅持以自由寫意筆觸作畫的瓊·米契爾 (Joan Mitchell)，也幫助他領悟了東西方藝術的共通之處 (圖 2)。然而不同於西方現代藝術對繪畫性的追求，古典東方繪畫所重視的是空間布局與可感知但無形的「氣」；熟悉這兩種文化脈絡的堂本尚郎，堅持發展獨立風格，不斷尋求創新的同時，仍保留了細膩的東方精神，同時也得以超越日本畫強調裝飾性的面向。

1950 年代後期，堂本尚郎開始更加專注於力量表現，大膽使用起伏跌宕的線條、迸發紛飛的色彩，畫面富於強烈動感、即興的速度感與史詩般的磅礴氣勢。《無題》(Lot 81) 彷彿蘊含著流竄的能量，由中心向四方發散，若水飛濺亦似火燃燒，結構緊湊而具有整體感。他藉由厚彩堆疊、薄彩潑灑與留白的交錯運用，創造出在激情與秩序之間拉扯的視覺張力，將創作的動能化為可見而可觸碰之物，衝擊著觀者的心靈。

在《作品 1960 - 15》(Lot 82) 這件作品中，厚塗油彩所表現的強烈肌理，指向了藝術家對物質性的探索；他以圓弧線條構築出一個動態空間，令觀者聯想到海浪、雲朵之間那股波動的 에너지，甚至是廣袤的銀河星雲。優雅凝鍊的用色與漩渦狀的表現，隱約令人聯想到葛飾北齋的名作 (圖 3)。飽滿而飛躍的筆痕，延續著堂本尚郎對力量的追求，黝黑如墨色的圖形則流露出東方式的思維與感性。他對於宇宙的思索與再現、書法般的筆意，以及對「圓」的執迷，呼應著仙崖義梵畫中的圓圈，蘊含混沌初開的無限可能，發人深省，而此作禪意的表現或許也預示了他將逐漸走向極簡的幾何抽象。



Lot 81

82

HISAO DOMOTO

(JAPANESE, 1928 - 2013)

WORK 1960-15

signed, titled and inscribed 'Domoto 1960-15 JAPON';

signed in Japanese (on the reverse)

oil on canvas

60 x 120 cm. (23 5/8 x 47 1/4 in.)

Executed in 1960

HK\$700,000 - 1,200,000

US\$91,000 - 160,000

PROVENANCE

Private Collection, Asia

堂本尚郎

作品 1960-15

油彩 畫布

1960年作

款識：Domoto 1960-15 JAPON 堂本尚郎 (畫背)

來源

亞洲 私人收藏



Fig. 3 Katsushika Hokusai, *The Great Wave off Kanagawa*, 1829-32

圖 3 葛飾北齋《神奈川沖浪裏》1829-32 年作



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亞洲重要私人收藏

83

YUICHI INOUE

(JAPANESE, 1916 - 1985)

Yume (Dream)

ink on Japanese paper

214 x 115 cm. (84 1/4 x 45 1/4 in.)

Executed in 1966

HK\$450,000 - 900,000

US\$59,000 - 120,000

PROVENANCE

Private Collection, Asia

LITERATURE

Masaomi Unagami (ed.), UNAC TOKYO, YU-ICHI (Yu-ichi INOUE): Catalogue Raisonné of the works, 1949-1985 (Vol. 1 1949-1969), Japan, 2000 (Catalogue No.: 66077).

Karuizawa New Art Museum, Inoue Yuichi: Painting with All of One's Heart, and the Avant-Garde Art of Calligraphy, Japan, 2012 (illustrated in black and white, p.16)

井上有一

夢

水墨 和紙
1966年作

來源

亞洲 私人收藏

文獻

2000年《井上有一作品編年集1949-1985》(第一冊1949-1969) 海上雅臣編
UNAC 東京 日本 (編號66077)

2012年《井上有一：日夕絕筆・書の前衛アート》輕井澤新美術館 輕井澤 日本 (黑白圖版・第16頁)



Yuichi Inoue, *Japan*, circa beginning of 1960s, Museum of East Asian Art, Cologne, Germany

井上有一 《日本》約 60 年代初作 德國 科隆 東亞藝術博物館





Yuichi Inoue was executing his work.

創作中の井上有一

An iconic figure of post-war Japanese modern calligraphy, Yuichi Inoue began gaining international recognition early on since the 1950s, with his work showcased in the São Paulo Biennial alongside Western abstract artists such as Jackson Pollock, Hans Hartung, and Pierre Soulages. Other important exhibitions that he contributed in include *Modern Japanese Calligraphy*, an exhibition that toured in Europe, and *documenta* in Kassel, demonstrating the wide recognition from the international art community to him as an artist and also to the genre of Japanese modern calligraphy.

He co-founded the avant-garde society for calligraphy, *Bokujin Kai* (Fig.1), and seeing the growing prominence with abstract expressionism in the West, he began advocating liberation from calligraphy's conservative doctrines for the pursuit of free, unrestricted calligraphic expressions. After experimenting with non-textual abstract art and using enamel paint rather than the ink of calligraphy tradition, Inoue then realized that once calligraphy strays from its textual base, it ceases to hold any value for existing. The realization led him back to working with brush and ink and the development of his own unique art rhetoric. The large sheets of paper that Inoue worked with by physically immersing himself in are documentations of the artist's physical movements, energies, and also the spiritual states that he was in during those moments (Fig. 2). He also developed an ink application method to overcome the restriction of not being able to affix granulated textures with conventional ink on papers of massive scale, resulting in distinctive visual effects similar to the technique of using overnight ink (or dried ink).

Lot 83



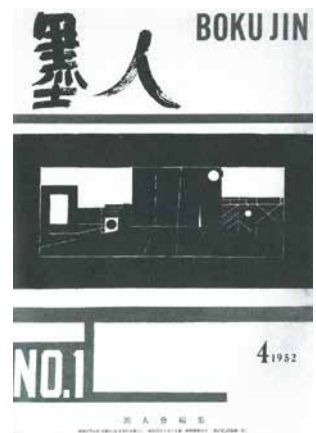
Inoue designated a distinctive creative theme for himself throughout different stages in his creative career, with focus placed on kanji characters that had unique meanings to him. He takes on and isolates the logographic Kanji character to reflect on the relationship between the meaning and its form, thus questioning the notion of representation and significance with the use of a sign. Originally imported from China and also known as Han character, the Kanji is one of the three sets of characters used in Japanese writing, after a process of adaptation to the language and culture. Once a pictorial symbol the Kanji lost its visual literacy along its evolution, an abstraction that Yu-ichi fully integrates in his practice. *Yume*, Dream is a recurrent theme in Yu-ichi's oeuvre in the 1960s. A meaningful anecdote says that he once wrote the character and had his mother, who was bed-ridden with illness, write it based thereon. After his mother died of illness, he had this calligraphic work of hers mounted on the quilt that had covered her bed for so many years. One understands the emotional charge of the word in resonance with the artist's personal experience. Dream, which represents one of the four states of consciousness linking the real with the unreal in Buddhism has a very symbolic position for the artist.

井上有一是日本戰後現代書法的代表人物，他的作品早於五十年代便於聖保羅國際美術展展出，同場參展的還有傑克遜·波洛克、漢斯·哈同和彼埃·蘇拉吉等西方抽象藝術家；其他重要展覽還包括於歐洲巡迴展出的「現代日本書墨藝術展」和卡塞爾文件展，足見國際藝壇給予他，以及對日本現代書法的高度肯定。

身為前衛書法組織《墨人會》的創辦人之一（圖1），面對西方盛行的抽象表現主義，他主張要從封建的書道傳統中解放，追求更隨心所欲的書法表現。歷經創作非文字性的完全抽象作品及以塗漆取代傳統媒材的一連串實驗，井上有一體悟到書法一旦脫離文字底線便失去了存在的價值，於是重回筆墨，並找到屬於自己的創作語彙。當藝術家置身於尺幅巨大的紙面，整個身體的動勢及能量隨著書寫動作而被記錄，亦注入當時的精神狀態（圖2）。為解決傳統墨液無法把顆粒固定在如此巨大紙幅上的限制，他研發的墨呈現一種如宿墨的特殊視覺效果。

井上有一在不同的時期都會為自己頒訂創作命題，專注在對他別具意義的漢字上創作。他把個別漢字獨立出來，呈現字義與字形的關係，反省符號的代表和象象意義。「漢字」源於中國，來到日本後經語言和文化洗禮，演變為日語三種書寫體系之一。許多漢字在演進過程中，逐漸遠離其象形起源，仿佛一種抽象，被井上有一融入其創作元素。「夢」是其1960年代作品中常見的主題。據載，井上有一曾寫下此字，再讓因病臥床不起的母親在上書寫，母親不敵病魔去世後，他便把這幅書法作品裱在她多年睡床的被褥上，可見此字對他而言具有特殊的情感。「夢」亦是人類四種意識狀態之一，是佛學中連接真實與虛幻的橋樑，於井上有一別具意義。

Journal Bokujin No.1,
1952, Calligraphy
work by Yuichi Inoue
《墨人》創刊號 1952
年4月刊頭題字：井
上有一



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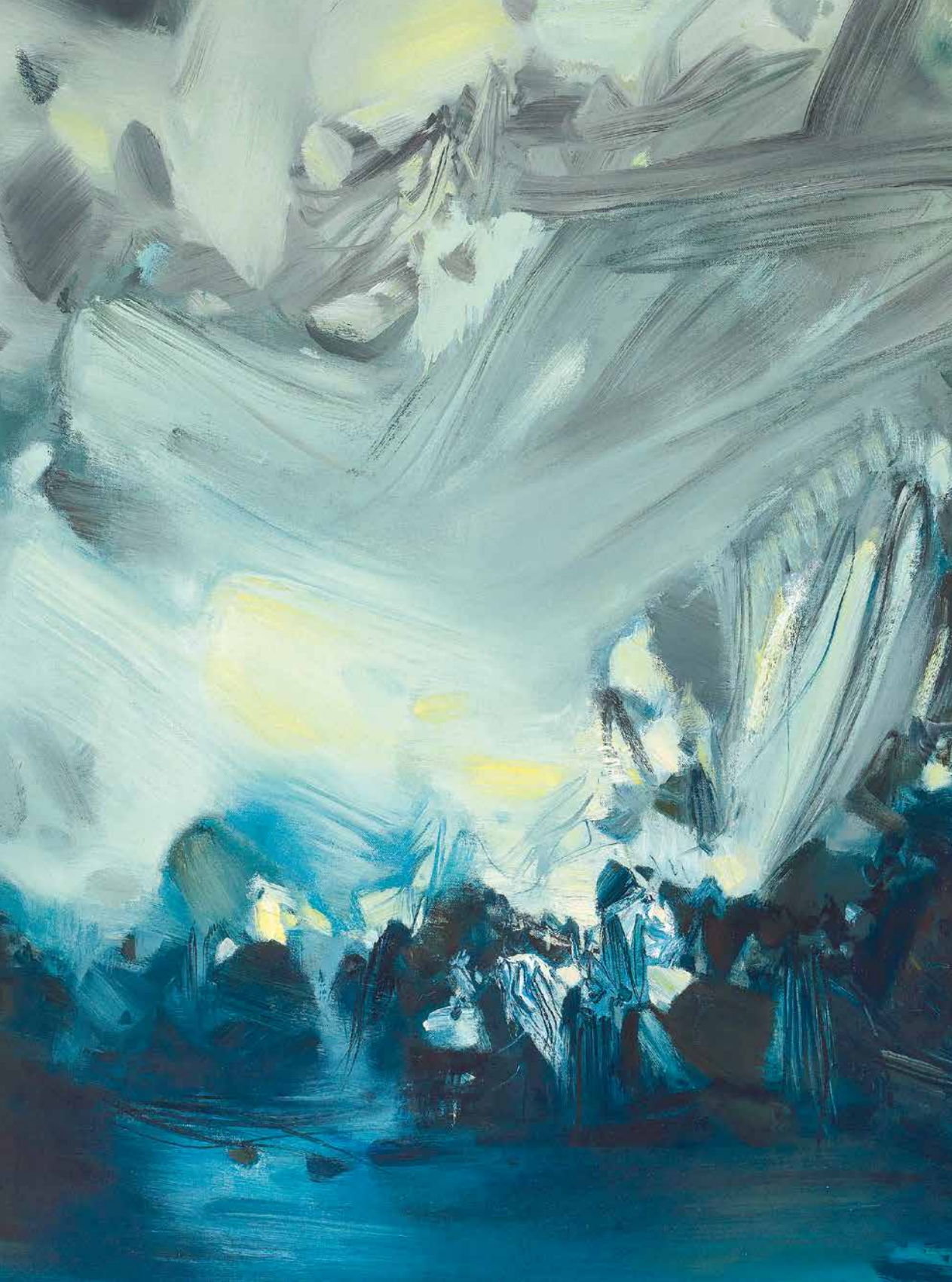
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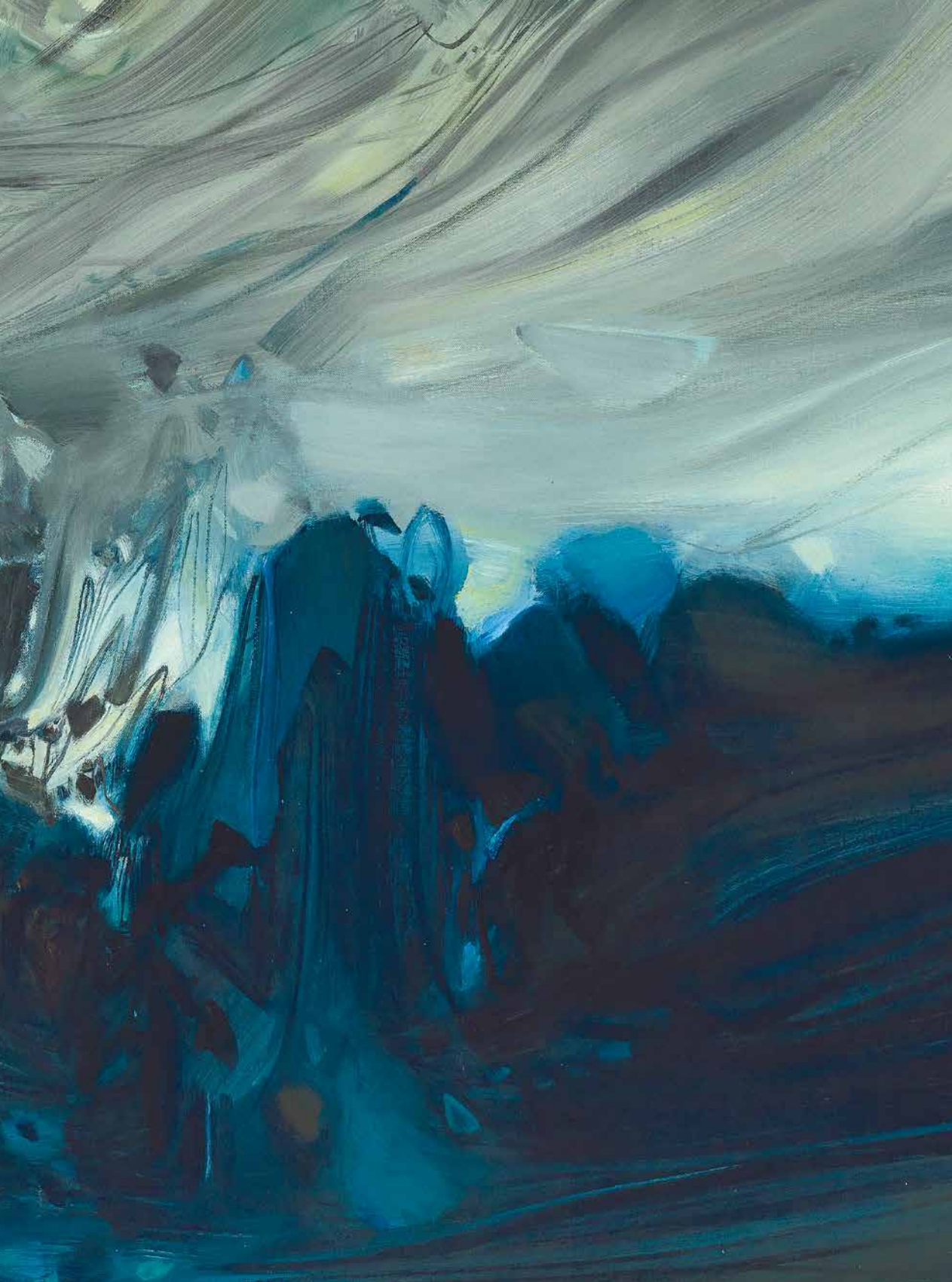
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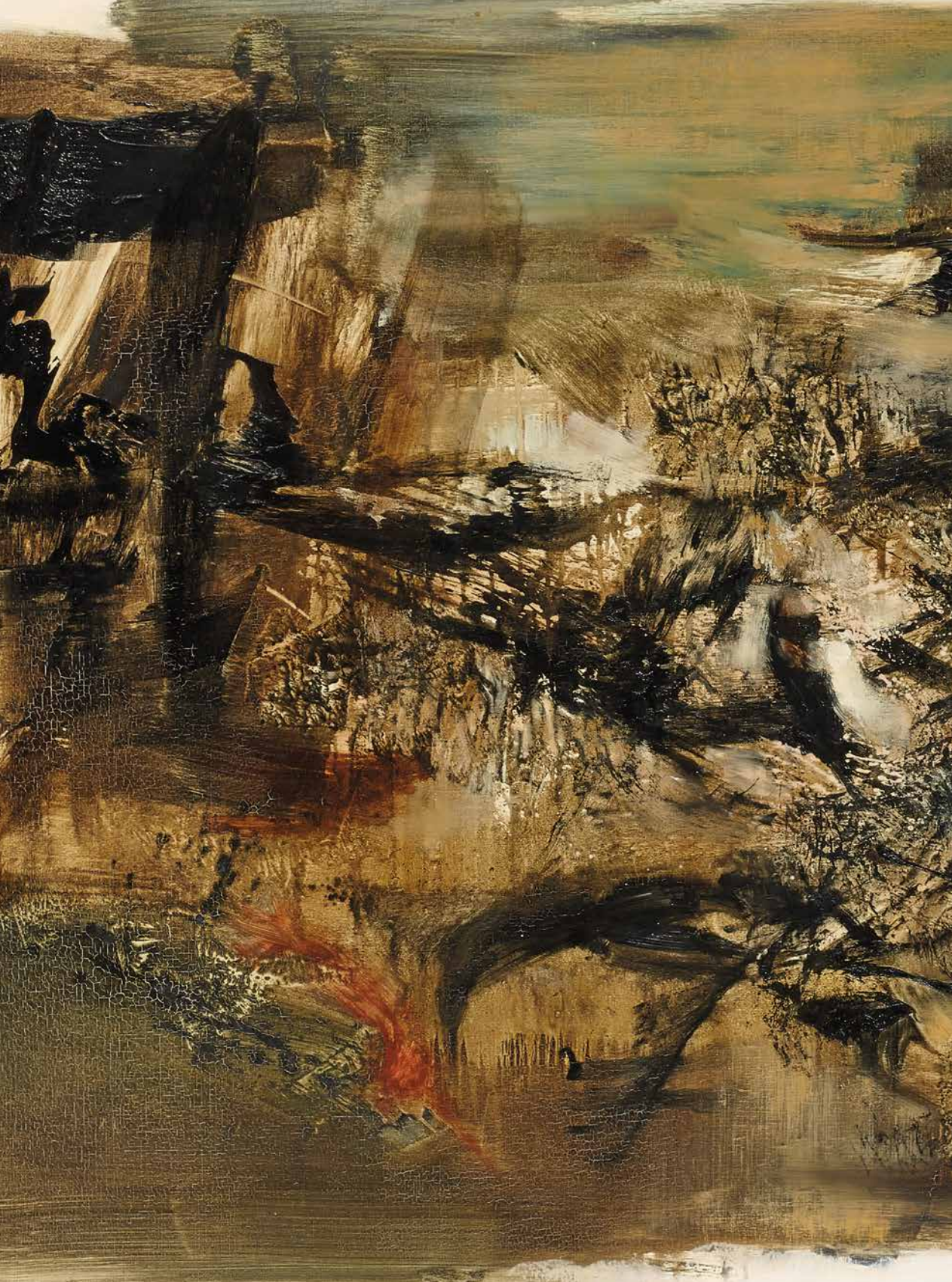
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