



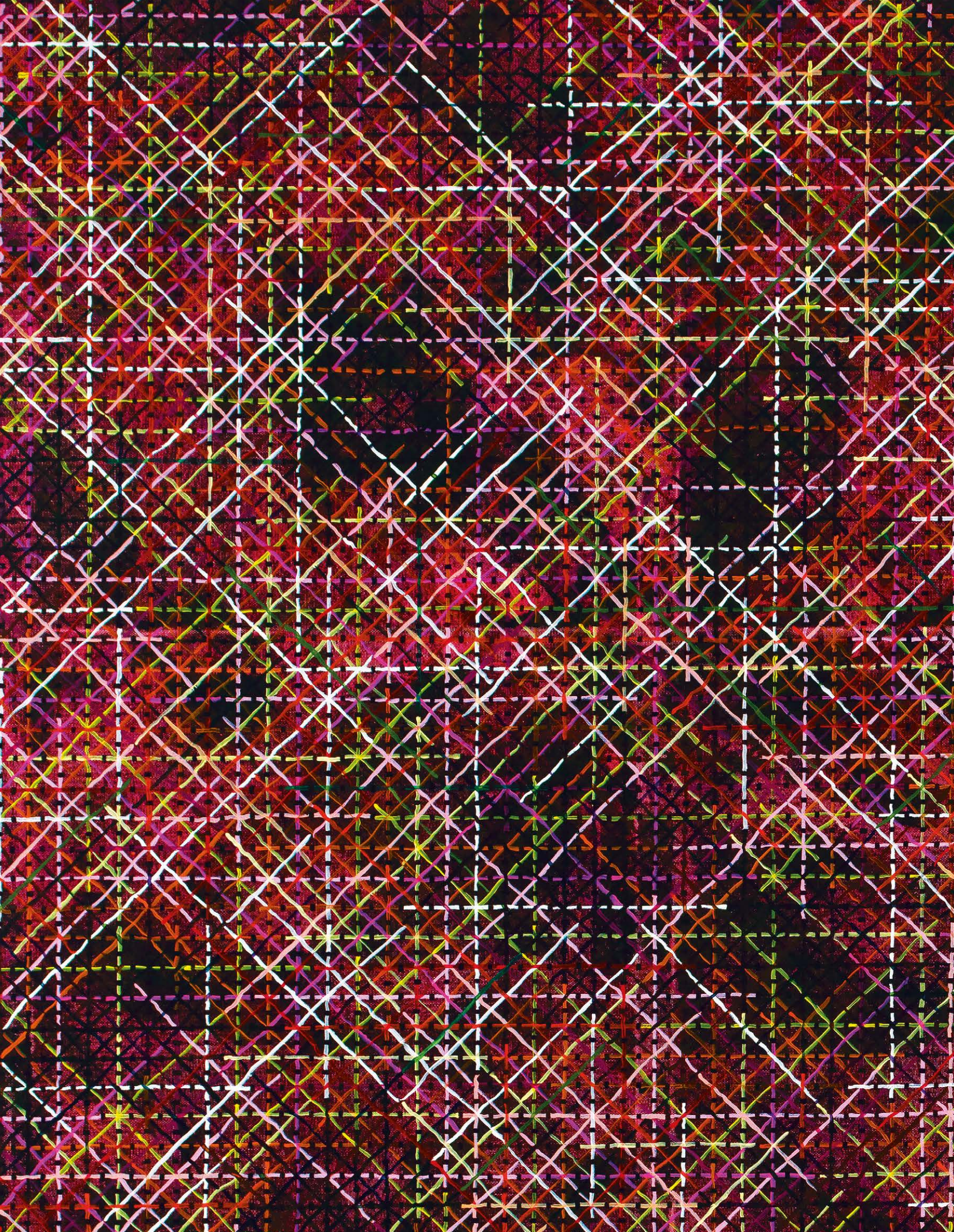
# 二十世纪及当代艺术

20TH CENTURY & CONTEMPORARY ART

上海晚间拍卖 2016年10月22日 SHANGHAI EVENING SALE 22 OCTOBER 2016



CHRISTIE'S 佳士得



# 二十世纪及当代艺术

上海晚间拍卖2016年10月22日（周六）下午 6:00

上海半岛酒店

20TH CENTURY & CONTEMPORARY ART  
SHANGHAI EVENING SALE

Saturday 22 October 2016 6pm

THE PENINSULA HOTEL SHANGHAI

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# 二十世纪及当代艺术 (晚间拍卖) 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

2016年10月22日 (星期六) · SATURDAY 22 OCTOBER 2016

## 拍卖 · AUCTION

10月22日 下午6:00 (星期六)

Saturday 22 October 6:00 pm

地点: 中国 上海 中山东一路32号 上海半岛酒店

Location: Peninsula Hotel Shanghai

No. 32 Zhongshan Dong Yi Road, Shanghai, China

## 预展 · VIEWING

上海半岛酒店

Peninsula Hotel Shanghai

10月20日至21日 上午10:00 - 下午6:00

10月22日 上午10:00 - 下午5:00

20-21 October, 2016, 10:00 am - 6:00 pm

22 October, 2016, 10:00 am - 5:00 pm

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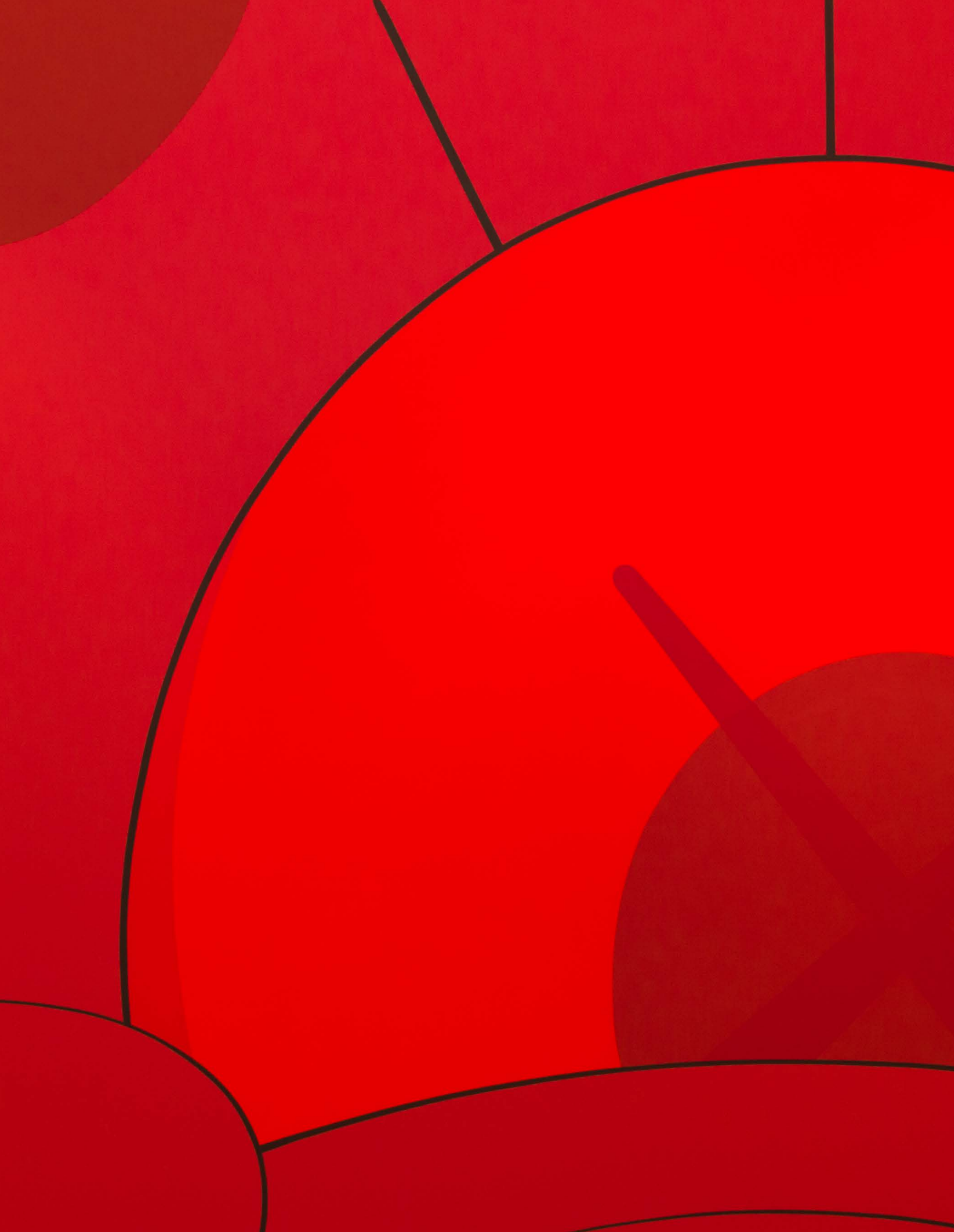
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## 20 王天德

1 (中国, 生于1960)

### 后山图 No.15-SNW1337

水墨 纸本 镜框

46 x 185 cm. (18 1/8 x 72 7/8 in.)

2015年作

款识: Wang Tiande 2015

RMB 180,000 - 280,000

US\$ 28,000 - 42,000

## WANG TIANDE

### *Hou Shan Revolve-No.15-SNW1337*

Scroll, mounted and framed

Ink on paper

Signed by the artist

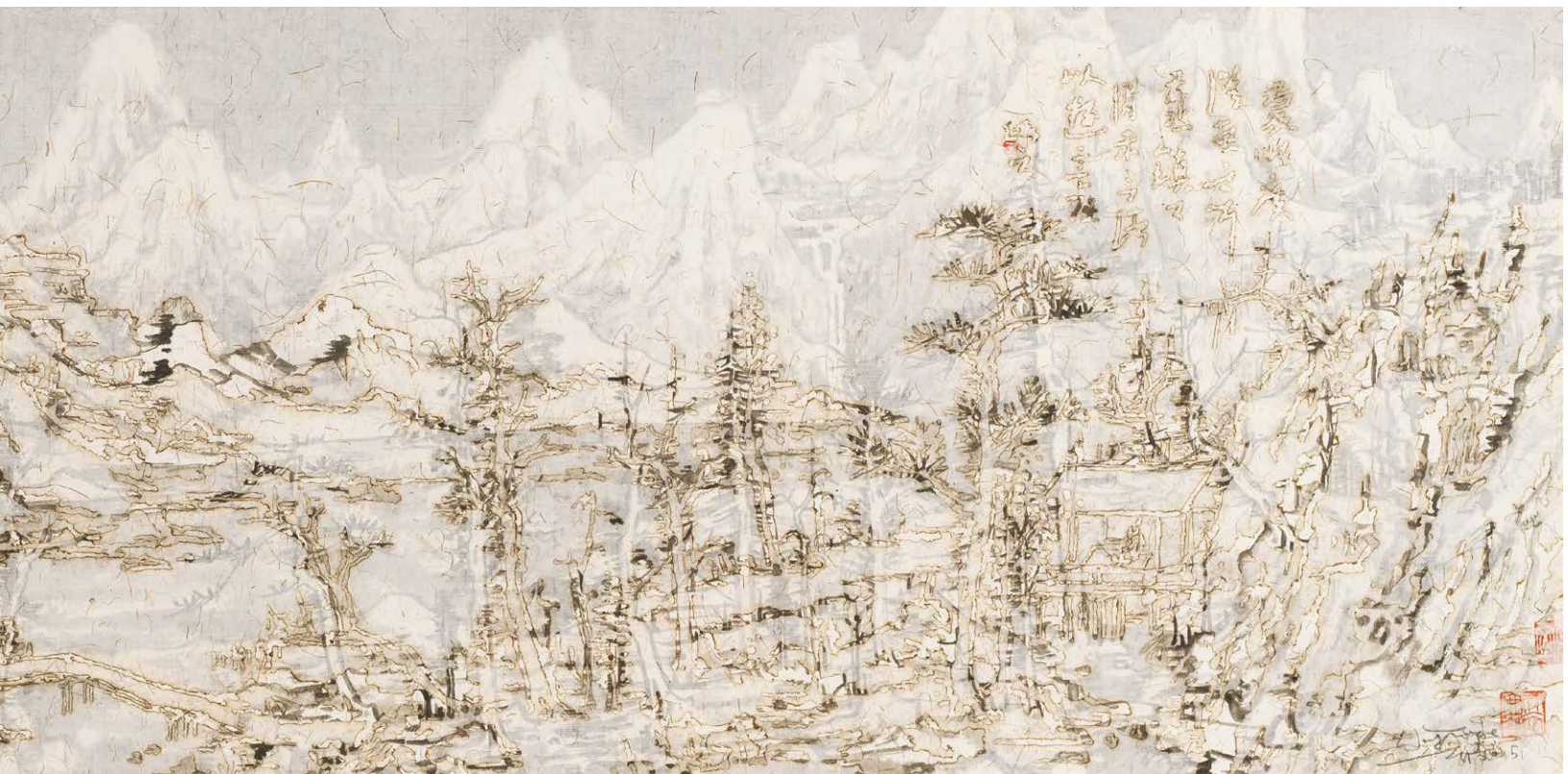
Painted in 2015

王天德对水墨书画传统之革新，体现于他对技法与材料的运用，以多种媒介塑造出带有观念性及实验性的装置艺术。表层火灼山水创作源于艺术家一次偶然的经验：香烟灰掉落在宣纸上，烧灼出意外的形状。受此启发，他常以香代笔，或以焦灼的纸面交迭于水墨山水之上组合构图，画的底层往往是他临摹古代绘画之作。王天德喜将古画中的局部细节进行图象和概念的解构，以全新的视觉语言对话传统。

生于一九六〇年的王天德毕业于浙江美术学院，主修中国画与书法，具有扎实的传统水墨画功底而不拘泥于传统的形式。关于他的艺术创作，他曾说：“作品通常由两层画面叠加而成，底层在宣纸上以传统水墨的方式表现出山水画和书法的笔墨痕迹，表层是以香灼烧皮纸，两层叠加之后产生的空间与墨的视觉图像，构成另一层山水与书法的图像，会给观众造成一种想象。”语言、文字及图像亦因此于古朴高雅的画面上交错，令人无法观其形、辨其意，以现代视野重新诠释及探讨字与画之间的关系。

雪，在传统水墨画中往往有寒荒寂寥的意境；雪落山中，渺无人迹，亦别有禅意。王天德对于雪景的尝试，有感于加拿大弥天盖地、纷纷扬扬的大雪。雪景瞬间让他找到灵感：“雪在上面那层，两层叠加，增加了一种新的画面感觉，饱满、丰富，变成几层，自然就更丰富，画面的语言也更有深度。然后把那种烟烧的气息全部抵消了，烧的痕迹和雪的感觉融在一块。”王天德旋即开始研究中国传统水墨中的雪景，用更丰富的墨色晕染，画面的色泽呈现自然的浅淡素雅，成为了创作上观念的突破。对王天德而言，雪景系列的创作仿如在旷野雪地上漫步，雪赋予了火烧得旺的画面平和的诗意和气量。





A keen innovator in the calligraphy and painting tradition, Wang Tiande creates conceptual, experimental works in a daring mixed-media style, blending different materials and techniques. Once, as the ash of Wang's lit cigarette was accidentally flicked onto xuan paper, the artist was mesmerised as it hollowed the paper creating shape by chance. Inspired, Wang began transforming his landscape paintings – often accompanied by calligraphy – by directly burning onto paper with a cigarette or incense, against a background of classical Chinese paintings he copied. Crucial to his art is the spontaneous deconstruction of classical paintings, which engages in direct dialogue with the tradition through the lens of a new visual vocabulary.

Born in 1960, Wang Tiande graduated from the Zhejiang Academy of Fine Arts where he specialised in Chinese painting and calligraphy yet did not limit his creativity to the confines of age-old traditions. According to the artist, his works are 'paintings composed of two overlapping layers: the bottom, landscape and calligraphy depicted with traditional ink and brush, while the top, bast paper burnt with incense. Generated solely by the overlapping of the layers through the conceptual act, the added dimension of landscape and calligraphy can create a boundless space

of imagination for the viewer.' Thus, language, text, image and medium become intertwined in Wang's work: the layers of paper woven through with burn marks and ink obstruct the viewer's ability to derive meaning from the painting, creating delicate and complex palimpsests for the modern age.

An intricately painted, visually arresting and mesmerising work, *Hou Shan Revolve-No.15-SNW1337* belongs to one of the snow-covered scenes that Wang has become fascinated with. Although often thought to be one of the greatest subject matters in the history of Chinese paintings, the landscape covered in snow depicted by Wang Tiande was not solely inspired by the desolation and Zen-like loneliness frequently seen in classical paintings. Instead, the artist was moved by the sense of vastness of snow falling in Canada: 'the additional layer of snow on the overlapping surfaces creates a new richness in my work. The cool sensation the snow brings counteracts the burnt marks resulting from the incense – thus deepening the visual language through the juxtaposition.' What the artist saw in the snowy landscape announces both a conceptual and visual breakthrough in his art, endowing his works with a new sense of serene lyricism and quiet confidence.



"Landscape H" is a code name. It could signify the yellow soil of China's Loess Plateau, a sweeping mountain range, even the small hills that one climbed during childhood. Shang Yang's work conceptualizes the abstract shape of mountains and rivers, and attempts to record the erosion and disappearance of these features from our surroundings. In choosing these subjects, Shang confronts the environmental issues that face us in the modern day and age, while also exploring the aesthetic of the Chinese landscape painting in a contemporary context.

In *Landscape H-14*, Shang Yang has created a flattened topography that expresses the idea of a landscape as a two-dimensional metaphor. The pale ochre tones are suggestive of desert sands or yellow earth, while the two knolls resemble dunes or hills. Despite the lack of recognizable landmarks, the textured brushwork and two domed shapes that make up the work are distinctly topographic. Shang Yang's use of line is inspired by classical Chinese landscape painting, and the figures in his work are reminiscent of works by artists such as Dong Qichang. Yet his work is also distinctly modern, reflecting modern sensibilities in his depiction of desolation.

Materiality also plays an important role in Shang Yang's work. He paints using a mixture of acrylic and oil paints,

which forms a unique texture that adds visual impact. Combined with a simple colour palette, the effect is one of stark minimalism that also borrows from tradition. By emphasizing materiality, Shang draws comparisons with organic surfaces, producing a physical visualization of the passing of time and precipitation of history. The natural landscape, which humans have both needed and nurtured for millennia, is conceptualized as slowly being degraded in the light of humanity's exploitation and arrogance.

Shang Yang once stated in an interview that, "If there is only a heavy sense of Eastern meaning, but no spirit of the contemporary, then is there anything that distinguishes new work from the traditional? You must have both elements." Embodying this concept, Shang Yang interprets classical landscapes using oil, emphasizing the contemporary, the traditional, and the individuality of the artist on an equal basis. The result is a work that may not be easily accessible to all audiences, but nonetheless projects a simple beauty and long-lasting impact.



## 20 尚扬

2 (中国, 生于 1942)

### H 地 -14

油彩 丙烯 画布

39 x 72 cm. (15 5/8 x 28 3/8 in.)

2010年作

签名: H地 - 14 尚扬 Shang Yang 2010 (画背)

RMB 400,000 - 600,000

US\$ 60,000 - 90,000

#### 展览

2015年9月19日至10月3日 “之间-与传统有关” Zoomart 艺术馆 北京 中国

#### 出版

2015年《之间-与传统有关》北京千兵万马文化创意有限公司 北京 中国 (图版, 第5页)

## SHANG YANG

### *H Land - 14*

signed and titled in Chinese; signed 'Shang Yang' in Pinyin; dated '2010' (on the reserve)

oil and acrylic on canvas

Painted in 2010

#### EXHIBITION

Beijing, China, Zoomart Gallery, THRESHOLD, Sept. 19-Oct.3, 2015

#### LITERATURE

Beijing Zoomart Investment Management Co.,Ltd, THRESHOLD, Beijing, China, 2015 (illustrated, p.5)

“H地”是一个代号。它可以是黄土高坡，可以是被开垦的山区，甚至可能是儿时爬过的那个小山坡。尚扬将自己心目中的山水形象抽象化，以现实生活为依据，用个人审美视角记录了正在剥蚀和消逝的风景。面对着当今社会的种种问题，他选择了积极地应对，以艺术家的方式对现在和未来发出警示。

在《H地-14》中，尚扬用二维化的手法将图形变成了对于现实风景的比喻。背景的浅棕黄色仿佛是一望无际的沙漠。画面下半部分用稍暗的颜色并排画了一个梯形和一个三角形，让人联想起戈壁上的山丘。没有背景，没有暗示，粗犷的笔触和两个近乎于几何的形状，却直指人们印象中的荒原风景。尚扬对线条的处理传承了古代的山水图式，山石有着董其昌的气韵，而又以古画今，扑面而来的是苍凉大地的悲壮之感。在整个“H地”系列中，他用这样的方式反复地确认历史传统，确认东方意蕴，将“已面目全非”的山水画母本不加修饰地、纯粹地呈现在世人面前。

在尚扬的作品中，材料也是其当代艺术语言的一部分。丙烯和油彩混合在一起，在画布上形成了独特的皸裂效果。这种效果极似古旧房子里剥裂的墙皮，在此却形成了强烈的视觉冲击。单调的色彩和沙化的表面更是增添了画面中的忧伤和荒凉。材料在此深化了尚扬对于山水的反思，以直观的方式描绘了时间的流逝以及历史的沉淀。千万年的自然养育了人类，却在人类的无限索取和毫无敬畏之下摇摇欲坠，脆弱得不堪一击。尚扬曾在访谈中提到：“如果只有浓厚的东方意蕴但缺少当代精神，那跟过去的传统有什么差别呢？所以这两点是必须兼顾的。”正是秉承着这样的观点，尚扬用油画的方式画出了东方传统山水；又在遵循传统的基础上，直白而高亢了宣告了他艺术创作的要素：当代的、中国的、尚扬的。这样的风景不“好看”——它美得坦坦荡荡、振聋发聩。



明 董其昌《仿古山水册》上海博物馆藏

Ming Dynasty, Dong Qichang, *After an ancient landscape painting*, collection of the Shanghai Museum, China

## 2 袁远

3 (中国 生于 1973)

### 珊珊家的后院

油彩 画布

200 x 135 cm. (78 ¾ x 53 ⅛ in.)

2014年作

签名: <Shan's Backyard> Y. Yuan. 《珊珊家的后院》袁远 2014 (画背)

RMB 380,000 - 580,000

US\$ 55,000 - 88,000

#### 来源

中国 上海科恩画廊  
现藏着购自上述画廊

#### 展览

2014年11月13日至12月31日 “怀景” 科恩画廊 上海 中国

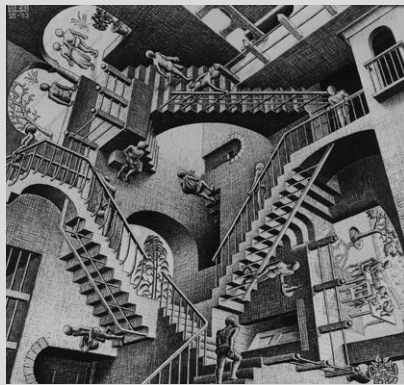
#### 出版

2015年《袁远》马凌画廊 香港 中国 (图版, 第157页)

袁远醉心于描绘被荒废、摧毁和遗弃的空间，谈到他对所画空间的兴趣，艺术家说道：「废墟给予我们一种安全感，它们曾经是人们的私密居所，使人们无所压力，随心而为。废墟同时也是公共空间，能让人们进入及探访。这种既私密又公开的特质，一如观者欣赏艺术品的过程。我一直尽力探寻建筑空间里的居住痕迹，目的不在呈现空间现存状况，更多是重寻空间的昔日景观，那是不可被抹走、却已不复再现的昔日记忆。」

在这幅作品中，袁远所描绘的后院弥漫着强烈的孤独感，楼梯曲曲折折，视角选择巧妙，引人联想莫里茨·科内利斯·埃舍尔的版画作品，后者引观者进入的建筑空间亦同样令人目眩迷离。乍看上去，艺术家呈现的空间似布局条理，但仔细观察却发现楼梯仿佛在空中湮然中止，而墙壁则以奇怪的角度错落相交，不合常理。自然光从上而下倾泻进来，似乎照亮了地面的一块区域，暗示了建筑的高度

Yuan Yuan is drawn to the derelict, the ruined, and the abandoned. Describing his attraction to the spaces that he paints, Yuan has stated that, "Ruins give us a sense of security, they are living spaces without a sense of pressure so you can do whatever you want. Abandoned places are also public, meaning that you may enter and visit. This is similar to the process of a viewer who is looking at an artwork. I am trying my best to identify the residual traces left behind - not so much what the place has now, but rather what this place used to be for a long time, which no one can take away and cannot be seen."



莫里茨·科内利斯·埃舍尔《相对的》1953年作

M.C. Escher, *Relativity*, 1953

© 2016 The M.C. Escher Company-The Netherlands. All rights reserved.

The "backyard" that Yuan has chosen to depict in this piece certainly exudes a strong sense of abandonment. The twisting staircases and skillful manipulation

## YUAN YUAN

### *Shan's Backyard*

signed, titled and dated in Chinese and English;  
'Shan's Backyard Y. Yuan. 2014' (on the reverse)

oil on canvas

Painted in 2014

#### PROVENANCE

James Cohan Gallery, Shanghai, China  
Acquired from the above by the present owner

#### EXHIBITION

Shanghai, China, James Cohan Gallery, *In Memory of a Landscape*, Nov 13-31 Dec 2014

#### LITERATURE

Edouard Malingue Gallery, *Yuan Yuan*, Hong Kong, 2015  
(illustrated, p. 157)

远远高于画中所见。画面杳无人影，透露出无尽的苍凉。面对艺术家所构造的世界，观者毫无稳定踏实之感，反而如同立于悬崖边缘，仓皇失措潮涌而来，令人无法抵挡。

在袁远的近期作品中，他所描绘的世界其细节均清晰明了。艺术家对细节的敏感超乎寻常，绘就的砖墙建筑令人眼花缭乱，仿若观者在现实生活中的真实所见。画面似乎已在时光流逝中定格，让艺术家得以捕捉那看不见的元素。在艺术家眼里，这一元素对他的作品至关重要，也是他选择将空空落落的空间作为绘画主题的原因所在。他说：「我所讨论的看不见元素，就是时间。人们总是对它心存恐惧。」艺术家一丝不苟地将这些废墟的细节细致呈现，引观者直面时间，直面时间在艺术家创作过程中所承载的意义，也直面时间在我们现实生活中所扮演的角色。

of perspective recalls the etchings of M.C. Escher, who lured his viewers into similarly confounding architectural spaces. Here, though the space appears logical at first, upon closer examination it is discovered that stairways seem to end in mid-air and walls intersect at odd angles that defy rational design. Natural light falls from above and also appears to illuminate an underground space, suggesting depth that extends far beyond what is visible from the vantage point of the work. There is a profound feeling of absence, of the lack of people. As the viewer, you cannot help but feel perched on the edge of a precipice, uncertain of the stability of Yuan's world.

In Yuan Yuan's recent works, every detail of the world he depicts can be perceived with absolute clarity. The vertiginous brickwork is painted with an extraordinary sensitivity to detail, almost rivaling what the human eye can actually perceive in real life. The scene seems frozen in time, allowing Yuan to capture the "invisible things" that he considers most important to his work, and the reason he selects these empty spaces as his subjects. According to Yuan, "What I mean by invisible things is time. People are afraid of it." By rendering these ruins with meticulous detail, Yuan draws us in and forces us to confront time as both a factor in the creation of the works, and a presence in our own lives.



## 2 0 4 奥拉维尔·埃利亚松

4 (丹麦, 生于1967)

### 投影灯

镜像镀层玻璃盘 卤素灯 变压器 木头 金属 三角架 金属丝

2004年作

版数: 5/10, 艺术家保留版: 2; 附艺术家签名证书

装置尺寸可变

三角架与玻璃盘: 219.7 x 80 x 93.3 厘米 (86 1/2 x 31 1/2 x 36 3/4 英寸)

RMB 340,000 - 470,000

US\$ 50,000 - 70,000

### 来源

纽约 Tanya Bonakdar 画廊

私人收藏 藏家购自上述画廊

2013年11月13日 纽约佳士得 拍品编号548

现藏者购自上述拍卖

### 展览

2004年8月-11月 “我只在万物运动时注视他们” 阿斯彭美术馆 科罗拉多州 美国 (展出为另一版)

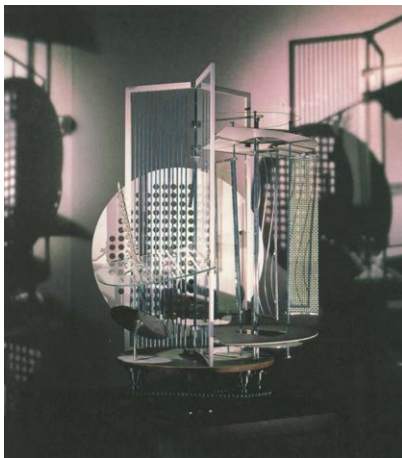
2005年9月-2006年1月 “光之计划” 隆德美术馆 隆德 瑞典 (展出为另一版)

2006年6月-7月 “冥想空间实验室” Aedes am Pfefferberg 空间 柏林 德国 (展出为另一版)

2008年7月-9月 “奥拉维尔·埃利亚松: 物性” Caixa Girona 文化中心 赫罗纳 西班牙 (展出为另一版)

巴布罗·毕加索 (Pablo Picasso) 曾说过: 「艺术是一个让我们了解真相的谎言, 起码是让我们去理解的真相。」这句名言也适用于奥拉维尔·埃利亚松的艺术手法。他致力创作艺术装置、照片和雕塑, 利用幻象理解现实。他的《投影灯》便探索光、影和反射之间简单而深刻的关系。玻璃圆盘的一面涂上反光的同心圆环, 当前面的灯亮起时, 反光圆环便会反射光线, 在对面墙上投下同心圆环图案, 而玻璃后的墙上则出现圆环的影子。

埃利亚松的作品运用光线与空间的互动刺激观赏者的观感, 在形式与概念上近似拉兹洛·莫霍利·纳吉 (László Moholy-Nagy) 的实验性灯光雕塑, 特别是这位匈牙利现代主义艺术家在1930年的作品《电动舞台的灯光道具》, 作品同样以穿孔的大圆盘让光线穿过。哲学家米克·巴尔 (Mieke Bal) 形容: 「埃利亚松的



拉兹洛·莫霍利·纳吉 《光与空间的调制器》1922-1930年作 (1970年复制版 图版) 荷兰 埃因霍温凡艾伯当代美术馆

Laszlo Moholy-Nagy, *Light-Space Modulator*, 1922-1930 (1970 replica illustrated). Stedelijk Van Abbe Museum, Eindhoven.

© 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Pablo Picasso once famously said, "Art is a lie that makes us realize truth at least the truth that is given us to understand." This statement could easily be applied to Olafur Eliasson's artistic practice with its dedication to generating installations, photographs and sculptures that use illusion to understand reality. This simple, and yet profound, relationship between light, shadow and reflection is explored in Olafur Eliasson's *Shadow Projection Lamp*. One side of a circular pane of glass has been mirrored with concentric rings, so that when exposed to the light from the lamp positioned in front of it, that light reflects off the mirrored rings to casts a pattern of concentric circles on an opposite facing wall, while the shadows of the same rings are cast on the wall behind the glass.

## OLAFUR ELIASSON

### *Shadow Projection Lamp*

glass disc with mirrored coating, halogen lamp, transformer, wood, metal, tripod and wire installation dimensions variable

tripod with disc: 219.7 x 80 x 93.3 cm. (86 1/2 x 31 1/2 x 36 3/4 in.)

Executed in 2004

This work is number five from an edition of ten plus two artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

### PROVENANCE

Tanya Bonakdar Gallery, New York

Private collection, acquired from the above

Anon. sale; Christie's, New York, 13 November 2013, lot 548

Acquired at the above sale by the present owner

### EXHIBITION

Aspen United States, Aspen Art Museum, *I Only See Things When They Move*, August-October 2004 (another example exhibited).

Lund, Sweden, Lunds Konsthall, *The Light Setup*, September 2005-January 2006 (another example exhibited).

Berlin, Germany, Aedes am Pfefferberg, *A Laboratory of Mediating Space*, June-July 2006 (another example exhibited).

Girona, Spain, Centre Cultural de Caixa Girona - Fontana d'Or,

*Olafur Eliasson: The Nature of Things*, July-September 2008, pp. 174-175 (another example exhibited).

作品就如莫霍利·纳吉的一样, 把空间作为动态的坐标, 迫使观感认知其动态的本质, 并运用机器以戏剧性的手法展示效果, 让观赏者除了欣赏作品, 也能参与其中。」(米克·巴尔著, 〈Light Politics〉, 载于《Time Your Take: Olafur Eliasson》, 旧金山, 2007年, 第166页)。这些想法在《投影灯》中显而易见, 并通过同年创作的《不确定的博物馆》放大。这个装置由杜克大学纳希尔艺术博物馆的收藏, 同样使用同心圆环图案, 四个与现作相似的圆盘在裹上投影屏的结构上旋转, 光线投射在观赏者和玻璃上的反光圆环上, 投射出自然而随意的光影轮廓。在现代主义艺术家毕加索和莫霍利·纳吉专心创作之际, 埃利亚松的《投影灯》以此方式重新演绎不同的光影效果和十九至二十世纪初的投影技术, 包括运用法国皮影戏、以魔法灯笼作为投影器的雏型, 以及电影院的前身——活动画景。

The interaction of light and space as a means of engaging a viewer's perception in Eliasson's work bears formal and conceptual resemblance to László Moholy-Nagy's experimental light sculptures, especially the Hungarian Modernist's *Light Prop for an Electric Stage* from 1930 with its large circular disk, perforated so that light may pass through it. As the philosopher Mieke Bal has elaborated, "Eliasson's art, like Moholy-Nagy's, makes space a coordinate of movement, compels perception to realize its dynamic nature, theatrically stages this realization by means of machinery, and activates the viewer's participation beyond the mere act of looking" (M. Bal, "Light Politics", in *Time Your Take: Olafur Eliasson*, San Francisco, 2007, p. 166). These concerns are evident in *Shadow Projection Lamp* and were enlarged in *The Uncertain Museum*, an installation from the same year in the collection of the Nasher Museum of Art at Duke University, which also uses the concentric circle motif. Four disks similar to the one in this work rotate from a structure wrapped in a projection screen. Light frames both the viewers and the mirror-ringed glass to cast an organic and spontaneous choreography of shadow and silhouette. In this way, Eliasson's *Shadow Projection Lamp* reinterprets with a variety of shadow, light and projected related technologies of the nineteenth and early twentieth century when Modernists Picasso and Moholy-Nagy were at work, including engages with a range the shadow play of the ombres françaises, the magic lantern as an early prototype of the projector, the panorama as a precursor to the cinema.



## KAWS

(美国, 生于 1974)

## 无题

亚克力 画布

2013年作

直径: 243.8 厘米 (96 英寸)

签名: KAWS..13 (作品背面)

RMB 1,400,000 - 2,000,000

US\$ 200,000 - 300,000

## 来源

瑞士 吉斯维 More画廊  
现藏者购自上述画廊

## 展览

2013年6月-8月 KAWS 吉斯维 More画廊 吉斯维 瑞士

《无题》这幅大型圆形画作体现 KAWS 极具个人风格的艺术表达形式, 画中能大约看到他经典的漫画人物图象, 亦即全球盛行的波普文化象征。作品令人想起安迪·沃荷 (Andy Warhol) 和利希滕斯坦 (Roy Lichtenstein) 借用大众传播语言的手法, 观赏者只需看到图象的一部分, 便了解 KAWS 的作品。简约 (近乎抽象) 的线条和色调, 也让观赏者自行诠释眼前的作品。

这幅圆形画作就像从防盗眼窥探的景象, 展示一只看似盯着观赏者的眼睛特写, 眼白几乎占据整个画面, 而眼角的三条幼黑线, 则勾勒出长长的眼睫毛。画面下方的笑纹揭示主角具感染力的乐天个性和笑容。为免观赏者认出某个漫画人物, 同时展示一贯的独特风格, KAWS 特意在眼睛中央的深色瞳孔上画上常用的大交叉。

KAWS 生于 1974 年, 在纽约市对岸长大。在 70 年代末至 80 年代初, 他所居住的城市面对经济衰退和城市冲突等问题。KAWS 与同辈艺术家尚·米榭·巴斯

This large circular canvas contains the embodiment of the KAWS' highly individualistic form of painterly expression. Within its perimeter we see a glimpse of the artist's signature motif—his cartoon-like character, an abbreviation of the pop culture vernacular that is ubiquitous throughout the world. Evoking Andy Warhol and Roy Lichtenstein's adoption of the language of mass communication, the viewer only needs to see a fraction of the whole image to buy into KAWS' work, his reductive (almost abstract) use of line and color nonetheless allowing us to construct our own narrative as to what is being unveiled before us.



罗伊·利希滕斯坦《我能看到全世界……》1961年作 Roy Lichtenstein, *I can see the Whole World...* 1961. © Estate of Roy Lichtenstein

As if looking through a peephole, the tondo-shaped canvas displays a close-up of what appears to be an eye looking back at us. The white sclera looms into view, taking up most of the composition off which a trio of thin black lines emanate from the outer edge of the eye evoking long eye-lashes. Also included along the lower portion, laughter lines disclose the happy nature of what appears to be the figure's contagious smile. The dark pupil in the center of the eye has been struck through with a large X, a typical motif in the artist's work that appears to act as a way of preventing his audience identifying a particular, existing cartoon figure

## KAWS

## Untitled

signed and dated 'KAWS..13' (on the reverse)

acrylic on canvas

diameter: 243.8 cm. (96 in.)

Executed in 2013

## PROVENANCE

More Gallery, Giswil, Switzerland

Acquired from the above by the present owner

## EXHIBITION

Giswil, Switzerland, More Gallery, *KAWS "Giswil"*, June-August 2013.

奇亚 (Jean-Michel Basquiat) 一样, 先从街头开始进行艺术创作, 并通过在火车、墙壁和广告牌上绘画独特的涂鸦来磨炼技艺。后来, 他开始拆下公交车广告箱的玻璃, 然后改动原有的广告, 以更直接的方式创作街头艺术。由于他的技巧纯熟, 笔触细腻自然, 让人往往难以分辨他增添的改动与原作。

KAWS 在迪士尼担任动画师一段短时间后, 开始借用流行漫画的艺术语言, 并加入个人风格。他曾经表示: 「[我] 对于为何漫画能如此深入渗透大众的生活, 而且比政治更有影响力, 觉得很奇怪。」(引自 Healy 与 Murray 所撰的《Graffiti Artist Turned Gallery Artist Turned Art Toy Maker, KAWS》, 《Pop》, 2007 年 2 月, 第 260 至 265 页)

KAWS 的艺术手法以一种普世语言, 打破阶级、性别和文化的界限。欣赏他演绎的经典儿童漫画书人物 (例如此画) 时, 观赏者被迫审视次文化的肖像, 同时回想童年的回忆, 并反思这些经验如何影响他们的成长历程。

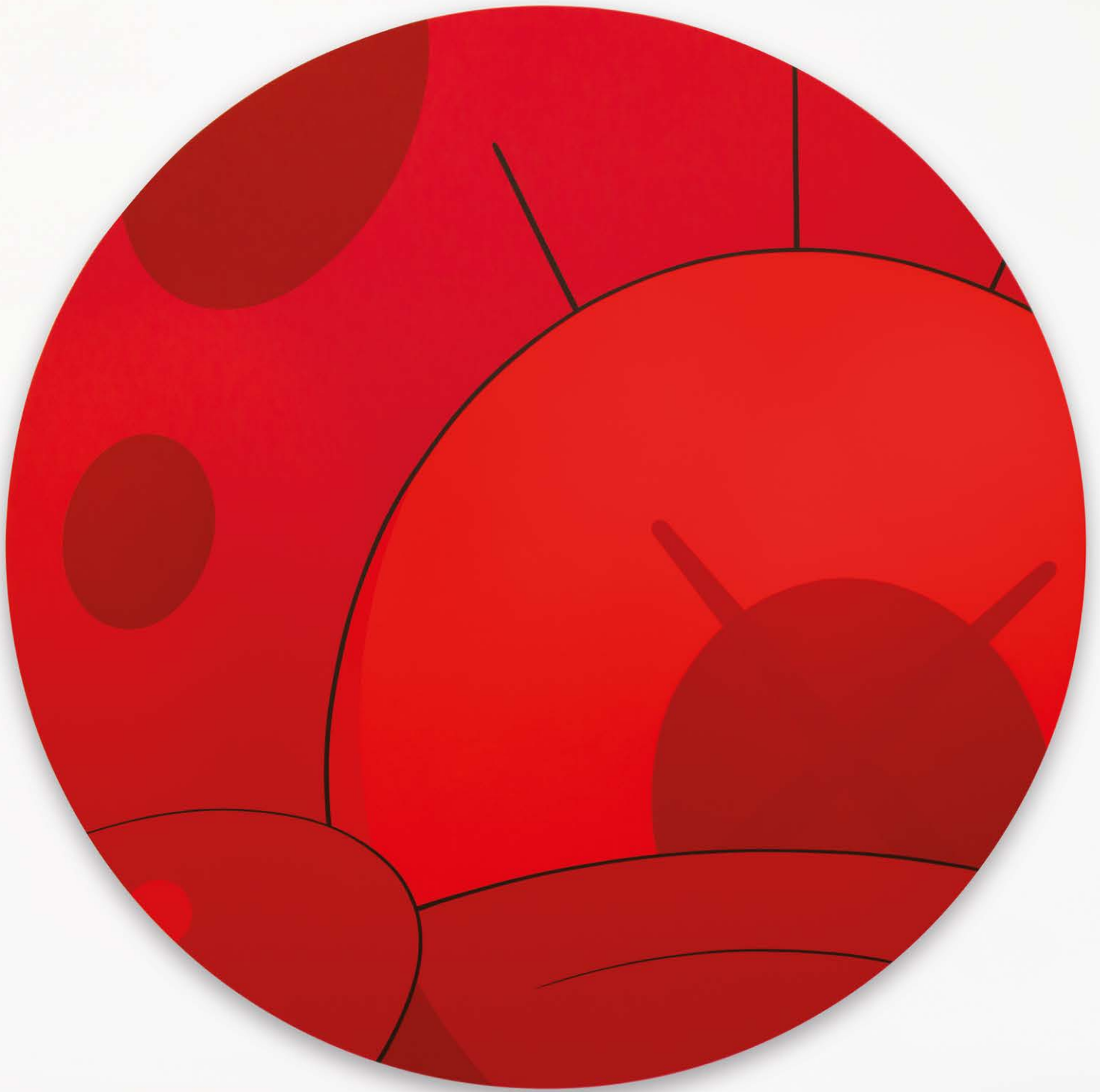
and ensuring that the creation resolutely remains KAWS' own.

KAWS was born in 1974 and grew up just across the river from New York City in the difficult decades of the late 1970s and early 1980s when the city was troubled by economic decline and urban strife. Like his contemporary Jean-Michel Basquiat, his first artistic creations were carried out on the streets as he perfected his skills by covering trains, walls and billboards with his idiosyncratic forms of graffiti. He would eventually graduate to more direct forms of street art when he began appropriating bus shelters by removing the glass that covered the advertisements and defacing the consumer images underneath by adding his own amendments and alterations. These interventions were so skillfully executed—with the visual brushstrokes seemingly invisible—that it was often hard to distinguish the artist's work from the original.

After spending a brief period working as an animator for Disney, KAWS began to use the popularity of cartoons and appropriated their artistic language for his own ends. "[I] found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics" he once said. Quoted by Healy & Murray, "Graffiti Artist Turned Gallery Artist Turned Art Toy Maker, KAWS", *Pop*, February 2007, pp. 260-265).

KAWS' artistic narrative transcends class, gender, and cultural boundaries with one universal language. Looking at his representation of classic children's comic book characters (such as the present example) forces the viewer to confront their subcultural iconography, recall their own childhood memories and reflect on how those experiences may have resulted in their life as an adult.





## 206 郑相和

6 (韩国, 生于 1932)

### 无题 (94-7-12)

丙烯 画布

91 x 72 cm. (35 7/8 x 28 3/8 in.)

1994年作

签名: 1994 无题 94-7-12 郑相和 CHUNG SANG-HWA (画背)

RMB 1,000,000 - 2,000,000

US\$ 150,000 - 300,000

来源

亚洲 私人收藏

乍看上去, 郑相和的抽象画给人以简单的错觉。他的作品多以单色调为主, 每一幅作品均刻以网格纹样, 刻画精细, 组织有序, 浑融一体; 每个小方块均以层叠起伏的颜料绘就。然而, 站在作品前, 观者不禁凑近细品, 只因那细微又无尽的光影变幻, 造就了画面的丰富质感, 诠释着艺术家在创作每一幅独一无二的作品时所倾注的心力。

为使作品引人入胜, 郑相和独创了一套标志性的“剥离-回填”技法: 他首先将一张空白画布在木制画架上铺开, 随后将高岭土、粘胶以及水充分混合, 厚涂于画布之上; 待其晾干后, 艺术家在画布背面绘出致密网格线, 沿着这些线条将画布仔细折叠, 产生的裂缝便将高岭土分割成几何块状。接下来艺术家有选择地

## CHUNG SANG-HWA

### Untitled (94-7-12)

dated and signed '1994 CHUNG SANG-HWA'; titled and signed in Korean (on the reverse)

acrylic on canvas

Executed in 1994

#### PROVENANCE

Private Collection, Asia

剥去一部分方块, 以数层丙烯颜料进行回填——所用色调时而相似, 时而略有区别, 以衬托缜密细腻的纹理细节。整张画布便是以这样的方式, 通过反复的剥离和回填, 使最终作品取得整体平衡。

艺术家的作品不仅能引观者对之进行细致观察, 更是他在创作过程中长久沉思和用心运筹的视觉体现。单色画研究学者奇延滋如此评价道:「我认为郑相和对待绘画不只是把它当作一件事物, 还当作一种对时间的提问: 而他所投入的心力, 正是对此的一种清晰表达。每制作一件作品均历时很久, 不仅因为其需要不断的重复, 还因为在制作中需要漫长的等待——等待颜料晾干、剥离、凿除等等。作品的构成中不仅包含着厚重的材料, 也包含着漫长的时间。」



朝鲜王朝 月亮罐子 18世纪后期 美国 纽约 大都会博物馆藏

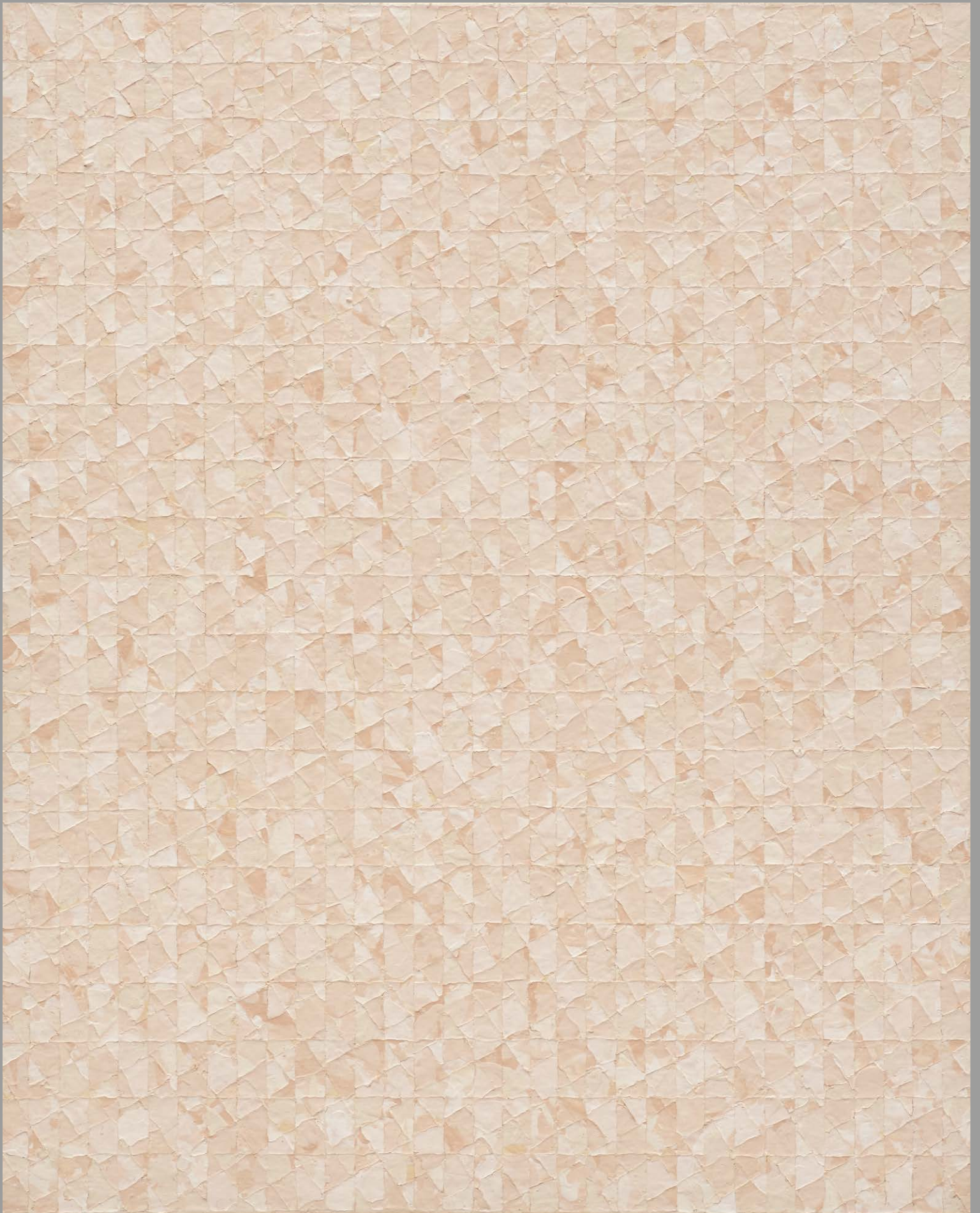
Joseon Dynasty, Moon Jar, second half of the 18th century, collection of Metropolitan Museum of Art, New York

At first glance, Chung Sang Hwa's abstract paintings appear deceptively simple. Largely monochromatic in composition, each work is scored with patterns of grids and lines, precise yet organic, each oblong shape delineated by tiny ridges of paint. Yet, when standing before his work one cannot help but lean in for a closer look, as the infinite nuances of light and shade that make up the painted surface reveal the painstaking labor that went into the creation of each unique work.

To create his mesmerizing paintings, Chung

Sang Hwa has developed an iconic "rip and fill" technique that begins with the stretching of raw canvas over a wooden frame. A thick layer of kaolin clay, glue, and water is applied to the canvas surface and left to dry, then the backside of the canvas is scored with a fine grid of lines. Using these lines, the artist carefully folds his canvas, creating geometric tiles of clay bordered by cracks. These tiles are then selectively peeled off and removed, then re-filled with layers of acrylic paint, sometimes in the same tone, other times in subtly different hues that highlight the textural precision of the work. In this way, the entire canvas is covered using a process of repetitive ripping and filling, resulting in the overall balance of the final composition.

Not only do Chung's works inspire close observation on the part of the viewer, but they also serve as a visual testament to the contemplative duration that he invested during the creative process. "I think Chung approached painting not just as an object, but as a question of time: the labor he invested was a way of making that very clear," says Joan Kee, a scholar of Dansaekhwa art. "It takes a long time to produce a single work. Not only is there repetition, but there are long periods of waiting— waiting for paint to dry, to peel, to chip away, and so forth. There is density of material, but also density of duration."



2 丁乙  
0

7 (中国, 生于 1962)

十示 2014-2

丙烯 画布

200 x 200 cm. (78 ¾ x 78 ¾ in.)

2014年作

签名: Ding Yi 2014 (右下)

RMB 1,800,000 - 2,600,000

US\$ 280,000 - 400,000

来源

中国 上海 香格纳画廊  
现藏者购自上述画廊

DING YI

*Appearance of Crosses 2014-2*

signed and dated in Pinyin 'Ding Yi 2014' (lower right)

acrylic on canvas

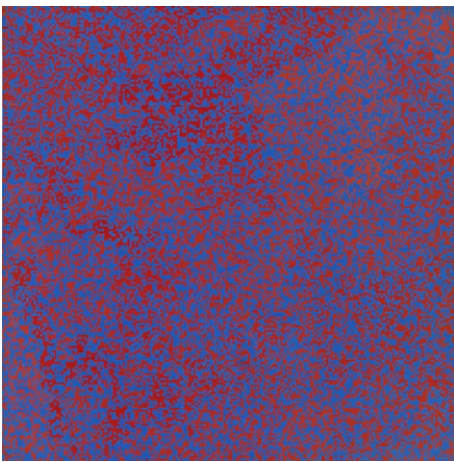
Painted in 2014

**PROVENANCE**

ShanghART Gallery, Shanghai, China

Acquired from the above by the present owner

丁乙的画作远观时像织物, 像二维码, 亦像显微镜下的电路板。作品中色彩点画于画布之上, 图案似军事伪装, 又似自然生长的青苔。然而靠近作品时, 画布上的色块则如同汇成了灿烂的星河, 精工绘制的线条呈十字状相互交错, 构成了一幅令人眼花缭乱的动态十字织锦物。画作看似以红褐色为主, 实则包含了大量着色精细的线条, 交织着规律与变化, 韵律与繁杂。丁乙自 20 世纪 80 年代中期开始采用这种二元表达语言, 并以之主导自己的全部作品。这套语言包含「X」、「+」两种符号, 手绘笔触精细准确, 线条交汇重叠, 变幻莫测, 形成简洁的网状结构。画面细处令人眼花缭乱, 远观时则化为层叠色彩与线条, 随着观者目光的游移而移动。不论是近看还是远观, 作品均如同异形元素作品一般, 通过变换距离和视角的张力来吸引眼球, 让人着迷。



图一 弗朗索瓦·莫尔累《由电话本中双数和单数随机形成的四万方块》1960年作 美国 纽约 现代艺术博物馆藏

FIG. 1 François Morellet, *Random Distribution of 40,000 Squares using the Odd and Even Numbers of a Telephone Directory*, 1960, collection of Museum of Modern Art, New York

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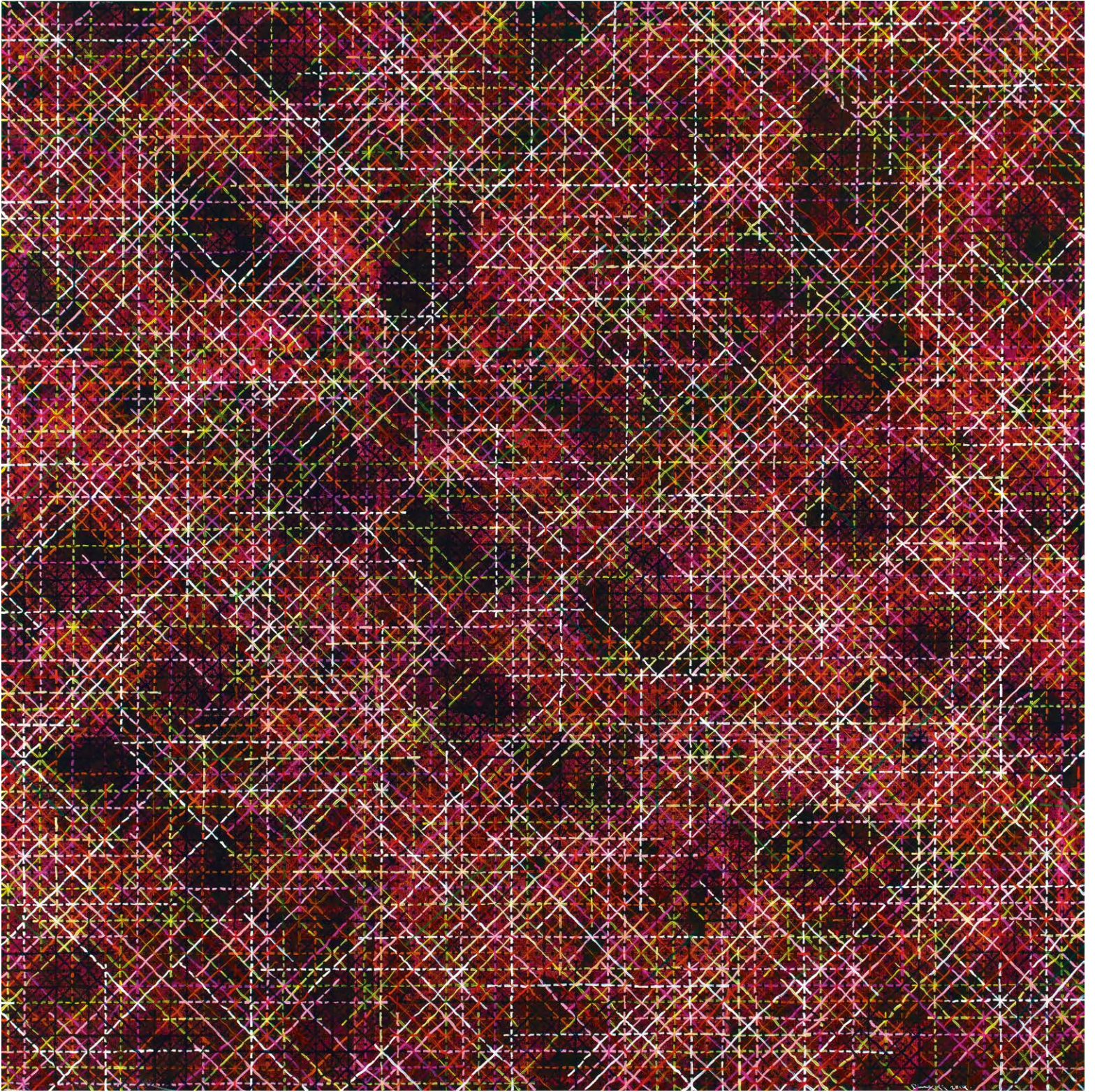
丁乙于 1962 年在上海出生, 1983 年毕业于上海市工艺美术学院, 并于毕业之后进入上海大学美术学院学习, 开始接触并认同抽象形态, 他的创作进而与当时的传统艺术分道扬镳。20 世纪 80 年代末期, 大多数中国艺术家蹈行具象主义风格, 借鉴传统文人画的绘画技法, 并从西方作品的最新创新中寻找灵感, 创作主题多为社会及文化批判。丁乙认为这些主

流趋势沉闷无趣, 令人压抑, 他说: 「(我)觉得有必要让自己跟传统中国文化和早期西方现代主义都保持一定的距离, 这是为了回到艺术的原点, 真正做到从零开始。」

在创立自我风格时期, 丁乙认同皮特·蒙德里安与荷兰风格派运动的影响, 这一派艺术家与丁乙一样, 主张在作品中追求形式的纯粹。丁乙渴望超越具象绘画, 这一渴望引领他开创了独一无二的十字形视觉语言, 并在过去 30 年中不断对其进行丰富与创新。丁乙不同于其他同辈画家, 创作时他反对简单分类, 亦强烈拒绝他人为其作品赋予任何意义。他的每一幅作品均被简单命名为「十示」。当被问及作品与其童年有何联系时, 丁乙答道: 「因为从小就在一个非常政治的环境里面, 你反而会厌烦这样一个环境, 你反而不想表达这样的环境, 你想离开这种环境, 越疏远越好。所以我觉得可能这个是我想让艺术没有内容, 因为我最早的这样的符号, 就是想要没有内容, 没有跟这个生活直接有关。」

乍看上去, 丁乙的作品似与索尔·勒维特那些包含着离散重复元素的作品相似, 或类似弗朗索瓦·莫尔累《电话号码簿号码奇偶数以 4 万个方格随机排布》(图 1)。但不论是勒维特还是莫尔累, 他们所关注的均是构图的自动化以及对艺术控制的让渡, 而丁乙的每一幅作品却恰恰展现了艺术家对构图的深思熟虑。每一幅作品均凝聚了他的大量精力, 因为每一个「X」形的重复都是他以无数图层、颜色和旋转手绘而成, 要求艺术家下笔精准, 技艺过人。在这一点上, 他的作品其实更近似于艾格尼丝·马丁早期的精致作品(图 2), 这些作品均力图通过系统性重复来实现超越。

丁乙说: 「我并不想有意去做一些困难的事, 对我来说, 最主要的挑战是用一种新的艺术语言来表达自我, 而不是去简化工艺。」过去 30 年中, 丁乙尝试了纸、画布、网格布、瓦楞纸板、颜料、铅笔、粉笔、马克笔、喷漆和荧光颜料。无论作画媒材如何变化发展, 丁乙作品中的视觉语言始终如一, 不曾改变。虽然丁乙闭口不谈无限重复的十字形背后究竟有何意义, 这种简单符号的无限复杂性却能引观者深思, 形成对丁乙作品的独特解读。



From afar, Ding Yi's paintings resemble woven fabric, a QR code, or the microscopic surface of a circuit board. Colors are stippled across the surface in a pattern that suggest both military camouflage and the organic growth of lichen. Yet as one approaches the work, patches of color dissolve into a galaxy of tiny starbursts, where meticulously painted lines intersect and crisscross with one another to produce a moving tapestry of minuscule crosses that bewilders the eye. A piece that seems predominantly maroon reveals itself to contain a panoply of subtly hued lines, interweaving with regularity and unpredictability, rhythm and chaos.

Ding Yi's entire oeuvre is dominated by a binary vocabulary that he has employed since the mid-1980s. His vocabulary consists of 'x' and '+', hand painted with immaculate precision within a simple grid structure, the spectrum of lines intersecting and overlapping in unpredictable ways. The overall effect is one of bewildering detail, resolving at a distance into layers of color and line that shift as the eye wanders across the surface of the canvas. Whether you stand with your nose almost touching the canvas, or on the other side of the room, the piece entralls the eye just as a fractal does, toying with the tensions of distance and perspective.

Born in Shanghai in 1962, Ding Yi began his career working at a humble printing factory in the city, before enrolling at the Shanghai Arts and Crafts Institute, where he graduated in 1983. Ding then studied within the Fine Arts Department of Shanghai University where he internalized an early acceptance of abstract form, triggering his divergence from artistic conventions of the time. During the late 80s, most Chinese artists were working within the figurative realm, drawing inspiration from traditional literati painting techniques as well as recent innovations in the Western oeuvre to create works that engaged with themes of social and cultural criticism. Ding, on the other hand, found these dominant trends stifling: "[I] found it necessary to distance myself both from the burden of traditional Chinese culture and from the influence of early Western modernism, in order to go back to the starting point of art, in order to literally start from zero."

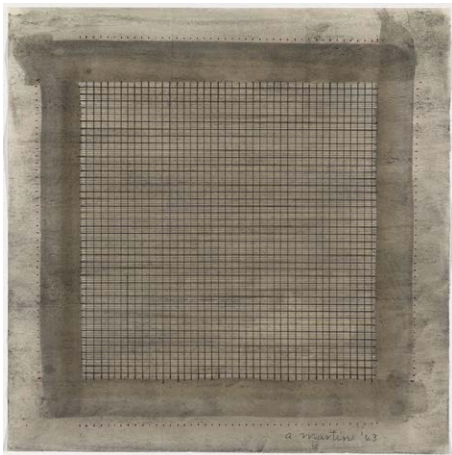
In his quest to wipe the slate clean, Ding has acknowledged the influence of Piet Mondrian and the De Stijl movement who sought a similar purity of form in their own work. It was Ding's desire to transcend representational painting that led him to develop his unique visual vocabulary of crosses – one that he has continued to expand and innovate upon over the past three decades. Unlike his peers, Ding's practice defies easy categorization, and he actively rejects any imparted meaning ascribed to his work by others. Each work is simply entitled 'Appearance of Crosses' and marked with a year and serial number.

"Growing up in such a highly political environment . . . you get tired of it, and consequently, you feel like you would rather not express that environment. Instead, you want to get as far away from it as possible," Ding states, when asked about how his work relates to his childhood during the Cultural Revolution. "I think this is why I want my art to be devoid of content—because the earliest symbols in my paintings were meant to be devoid of content, as opposed to directly related to daily life."

At first glance, Ding Yi's work appears evocative of a monumental Sol LeWitt piece that is composed of a few discrete, repetitive elements, or Francois Morellet's *Random Distribution of 40,000 Squares Using the Odd and Even Numbers of a Telephone Directory*, (Fig. 1) Yet LeWitt and Morellet were interested in automation and the relinquishing of artistic control, while each of Ding Yi's pieces represent profound planning and meditation on the part of the artist. Each painting is the product of painstaking labor, as each iteration of the 'x' is painted by hand in endless layers, colors and rotations, requiring intense precision and technical skill. In this sense, his works are more akin to the delicate early works of Agnes Martin, (Fig. 2) who sought transcendence through systematic repetition.

"It's not my intention to do something that is deliberately difficult" Ding says. "The major challenge for me is to explore a new language with which to express myself, not to simplify the technique." Over the past thirty years, Ding has experimented with paper, canvas, checkered and tartan fabrics, and corrugated cardboard, as well as paint, pencil, chalk, marker pens, spray paint, and fluorescent pigments. Through all of this, the visual vocabulary of Ding Yi's work has remained the same even as the materials and media that he incorporates into his work continue to evolve.

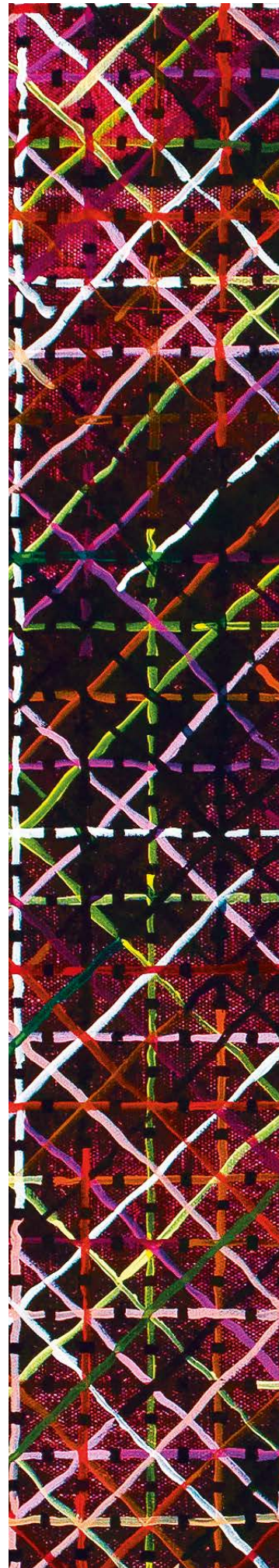
Despite Ding's silence on the meaning behind his infinite repetition of crosses and x's, the endless complexity of these simple marks compel the viewer towards profound introspection and contemplation, encouraging each to seek out their own personal interpretation of Ding Yi's work.

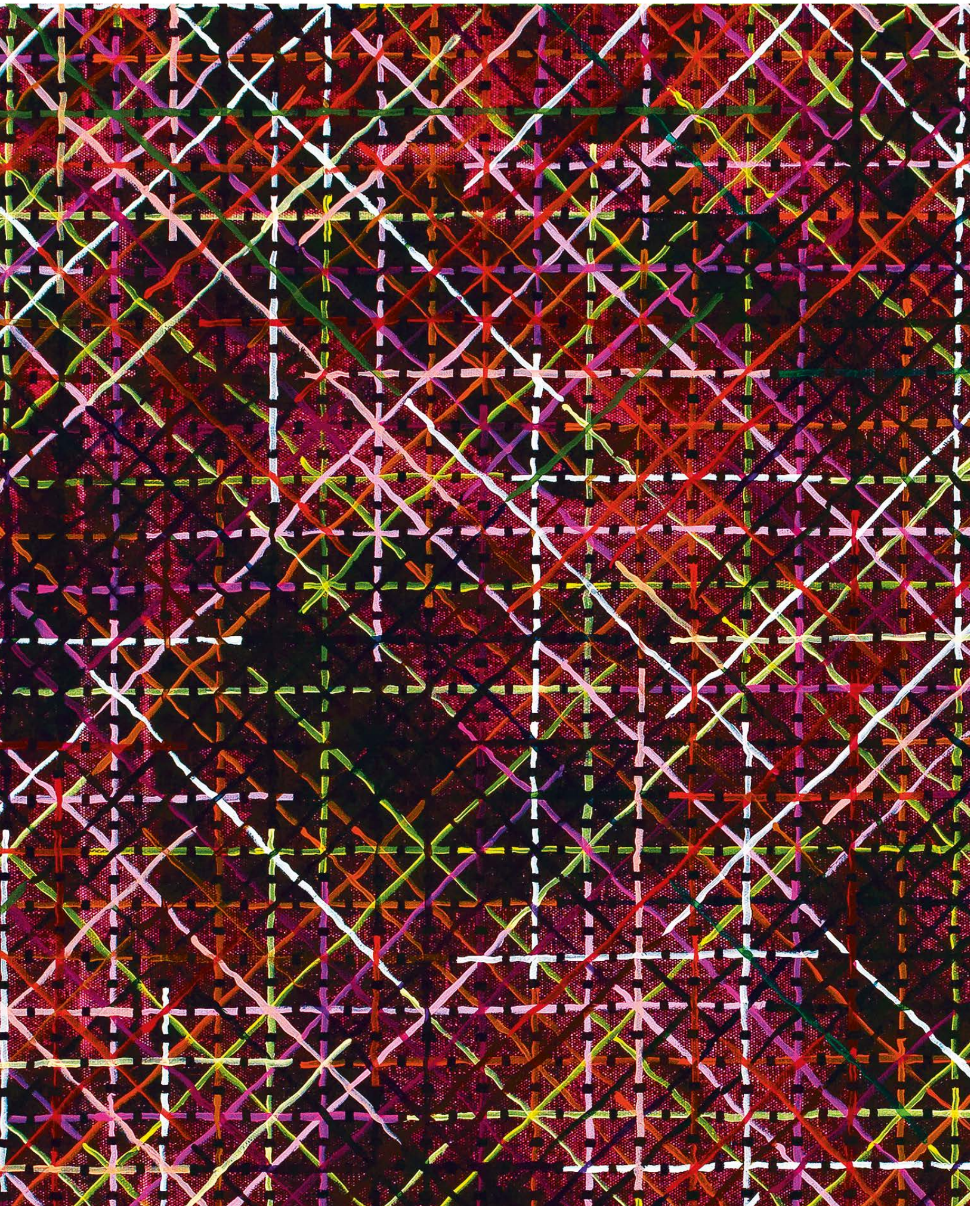


图二 艾格尼·马丁《木一》1963年作美国 纽约 现代艺术博物馆藏

FIG. 2 Agnes Martin, *Wood I*, 1963, collection of Museum of Modern Art, New York

© 2016 Estate of Agnes Martin / Artists Rights Society (ARS), New York





▼

## 2 曾梵志

8 (中国, 生于 1964)

### 无题 06-1

油彩 画布

220 x 150 cm. (86 5/8 x 59 in.)

2006年作

签名: 曾梵志 2006 Zeng Fanzhi (右下)

RMB 3,800,000 - 5,800,000

US\$ 550,000 - 880,000

来源

亚洲 私人收藏

展览

2007年3月7日 - 25日 “曾梵志 1989 - 2007” 现代画廊 首尔 韩国

文献

2007年《曾梵志 1989-2007》现代画廊 首尔 韩国 (图版, 图27)

## ZENG FANZHI

### Untitled 06-1

signed in Chinese; signed 'Zeng Fanzhi' in Pinyin; dated '2006' (lower right)

oil on canvas

Painted in 2006

### PROVENANCE

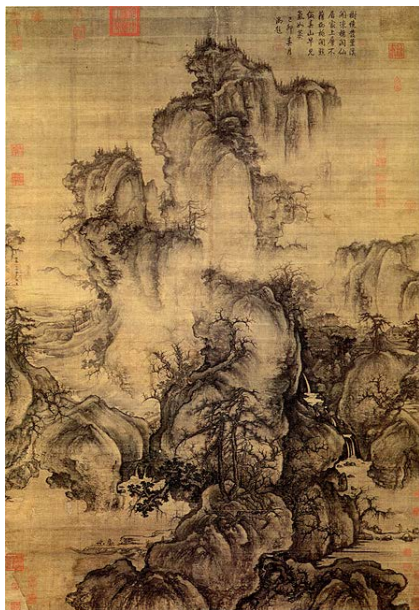
Private Collection, Asia

### EXHIBITION

Seoul, Korea, Gallery HYUNDAI, Zeng Fanzhi 1989-2007, March 7 - 25, 2007

### LITERATURE

Galley Hyundai, Zeng Fanzhi 1989-2007, Seoul, Korea, 2007 (illustrated, page 27)



图一 北宋 郭熙《宋郭熙早春图轴》1072年作 台湾台北 国立故宫博物院藏

FIG. 1 Northern Song Dynasty, Guo Xi, *Early Spring*, 1072, collection of the National Palace Museum, Taipei

过去十年, 曾梵志的艺术作品以纷繁的线条及深沉色调的风景所构成的画面为主。稠密缠绕的线条如同蔓衍交织的须藤在朦胧的背景下令人双眼淆乱迷离, 让人对背后的意象充满了无限幻想。此处绘就的每一笔均包含了艺术家对自身手技的强调, 并以此在画作中探讨混乱、腐朽和重生这类宏大的主题, 同时积极挑战抽象绘画与具象绘画之间存在的界线。

曾梵志出生于武汉, 童年时期正值文化大革命席卷全国, 令其深受影响。艺术家直到考入湖北美术学院后才开始接触表现主义及浪漫主义作品。他回忆道: “我当时所经历的最大体验是使用线条、颜色与形态来表达我对一个话题、形态或情感的反应。我学会了运用我的情感对一个主题进行反思, 而不是创作一幅仅仅说明某个事物的油画。”

曾梵志笔下的风景与透纳笔下奔腾喧嚣的海景一般(图2)趋于抽象, 旨在传达崇高之感, 无意细致刻画周遭世界。在错杂密布的线条背后, 作品仿佛呈现了纷乱中焕新生的景象——光线从天而降, 为画中景色带来了一线光明。艺术家选用大胆浓烈的色彩以及趋于戏剧化的手法, 引人联想艾尔·葛雷欧的作品, 后者亦力求通过超脱具体形态的刻画来捕捉创作主题在情感上的共鸣。

这幅作品属于艺术家的“风景”系列, 在画布表面缠绕交结的线条似是荆棘, 但在这个看似是夜景的画面中, 占据画面的纷杂“须蔓”既不知所由, 亦不知蔓衍至何方, 植株结构亦难以辨别。点压而得的原色色块及灰色条纹为整幅作品定下了基调, 营造了平衡, 中和了画面中的昏暗色调, 但无意营造三维立体之感。艺术家在访谈时说道: 令他对藤状形态产生兴趣的是一株紫藤盆栽, 但绘画笔触的稠密及所用颜料的触感让画作尽显抽象主义特征。

曾梵志的近期作品被用来与抽象表现主义艺术家, 例如波洛克和德库宁的作品进行比较。但曾梵志所受的影响, 其来源还要上溯到更早的时期, 他从传统中国画和书法中汲取灵感。西方绘画技法通常看重画面、色彩、光线和阴影, 而中国艺术传统则崇尚艺术家绘就苍劲线条的能力, 明暗对比不作强调, 线条则被视为画家创作技法的忠实体现。拿曾梵志的作品与宋代画家的山水画(图1)以及古代书法家抽象的草书相比, 它们都对线条极其重视, 有意识地将其画就, 以捕捉艺术家鲜活饱满的力量。

创作作品时, 艺术家坚持用手来绘出每一根线条, 完全不借助于外力。首先, 他用大号画笔为背景构图定下基调, 然后以中号画笔或细笔在背景之上覆







盖一层线条纷繁缠绕的纤密之网。为实现心中所想，达到湿叠效果，艺术家专门选用慢干颜料，快速作画，以充分利用颜料的特点。曾梵志经常手拿两支画笔同时作画。其中一支笔拿捏稳当，完全在他的掌控之下，另一支笔在运用时则尽显笨拙，如此握笔能让艺术家以一支笔进行创造，以另一支笔随即摧毁，使绘画技法同时包含着混乱与契机这两种元素，打破整个画面中严谨的秩序感，寻得更高维度的平衡。

在视觉上，曾梵志近期的“风景”系列与他早期的作品鲜有相似之处。他的早期作品以给人强烈视觉冲击的医院、生肉、面具人物为主，灵感来源于艺术家成长的环境及经历。但艺术家的风格在近几年发生了极大转变，他说：“我出生在 60 年代，出生在那样的政治局势当中，到 80 年代我们却生活在一个完全不一样的政治环境里。现在，中国开放了，发展非常迅速。在这些变化中，作为画家你必须像海绵一样，吸收所有不同的经历，吸收所有不同的信息，这能让你形成自己独一无二的风格。”

虽然艺术家已不再创作那些戴着面具的人物形象，但他依然对孤独和疏离的主题醉心不已。在风景画中，近景线条形成了视觉障碍，漂浮于画面表层，阻隔了观者对画作的凝视，将他们的焦点引至画面表层的纷乱当中。这一系列的每幅作品均充满了强烈的孤独感，探索了风景对情感所造成的无意识影响，反映出了艺术家对人类境遇的深刻体会。

Over the past decade, Zeng Fanzhi's artistic output has been dominated by visions of tangled brushstrokes and brooding landscapes. Dense thickets of lines obscure nebulous backgrounds, entangling the eye in webs of wandering tendrils that prevent full contemplation of what lies beyond. By emphasizing the hand of the artist in each and every brushstroke, Zeng explores broad themes of chaos, decay and rebirth in his work, while actively challenging the perceived boundaries between abstract and figurative painting.

Born in Wuhan, Zeng's childhood was defined by the Cultural Revolution that swept the nation in his early years. It was only upon enrolling in the Hubei Institute of Fine Arts that he was exposed to the works of Expressionist and Romantic painters. He recalls, "My biggest realization at the time was how to use line, color and form to convey my reaction to an issue, a shape, or a feeling. I learned how to use my feelings to engage in a critical examination of a subject, rather than producing an oil painting that merely visually describes it." Like J.M.W Turner's tumultuous seascapes (Fig. 2), Zeng's "landscapes" tend towards the abstract, seeking to convey a sense of the sublime rather than accurately represent the world around him.



图二 约瑟夫·玛罗德·威廉·特纳《雪风暴-港口蒸汽船》1842年展出英国伦敦泰特美术馆藏  
FIG.2 J.M.W. Turner (1775-1851), *Snow Storm - Steam-Boat off a Harbor's Mouth*, 1842, collection of the Tate Museum, London

© Tate, London 2016

Beyond the net of painted lines, this work appears to capture a moment of creation emerging from chaos - the light suggesting a heavenly presence bringing illumination to the landscape. Zeng's selective use of bold, intense colors and a tendency towards dramatization also evokes the works of El Greco, who sought to capture the emotional resonance of his subjects over their physical form.

Although this work is part of Zeng's Landscape Series, and the lines that are interwoven across the canvas surface suggest foliage and brambles, the jagged "branches" that dominate these seemingly nocturnal landscapes have neither beginning nor end, and very little plant-like structure is actually discernable. Dabs of primary color and streaks of gray lend definition to the overall composition, providing balance and tempering the darker tones, but no attempt is made towards three dimensional modeling. The artist has stated anecdotally that it was a pot of Chinese wisteria that inspired his interest in vine-like forms, but the intensity of the brushwork and tactility of the paint Zeng uses also grounds this work strongly within the abstract realm.

Zeng's recent practice has been compared to the works of Abstract Expressionist painters such as Pollock and de Kooning. However, Zeng drew his influence from even earlier sources, looking to traditional Chinese painting and calligraphy for inspiration. Unlike Western painting techniques, which traditionally valued planes, color, light and shadow, the Chinese artistic tradition has always revered the artist's ability to execute a strong line. Shading was largely rejected, and lines were valued as an honest reflection of the artist's true skill. Comparing Zeng's work to the landscapes of Song painters (Fig. 1), and the abstract "grass script" of early calligraphers, they share a similar keen awareness of line, consciously executed to capture the vigorous energy of the artist.

To create his works, Zeng continues to paint each stroke by hand without outside assistance. First, large brushes are used to define the background composition, over which a medium or fine paintbrush is used to overlay a delicate net of "chaotic brushstrokes". In order to create the wet-on-wet effect that he desires, Zeng specially seeks out paint that dries very slowly, and then works as quickly as possible in order to take advantage of the wet material. Frequently, he paints with two brushes grasped in the same hand; while one brush is steady and in full control, the other brush is far clumsier, allowing Zeng to simultaneously create with one brush and destroy with the other. This introduces an element of chaos and chance into his painting technique, to counterbalance the otherwise sublime order of the overall composition.

Visually, Zeng's recent Landscape Series bears little resemblance to the early works that established his career as a fine artist. Zeng Fanzhi's early work was characterized by starkly haunting images of hospitals, raw meat, and masked figures, drawn directly from his background and scenes he observed in his environment. Yet Zeng's style has evolved dramatically over the years. "I was born in the 1960s into one political situation. By the 1980s we were living in a different political reality. Today, China is open, and it's growing so fast. To work as an artist through all these changes, you have to be like a sponge. You must absorb all the different experiences, and take in all the different information. This helps you to find a style that is uniquely your own," Zeng says.

Though Zeng no longer paints figures with faces obscured by grinning masks, he remains deeply interested in themes of isolation and alienation. The lines that he paints in the foreground of his landscapes form a visual boundary that floats upon the canvas, obstructing the viewer's gaze and drawing focus to the painting's surface qualities. Each work in this series is suffused with a powerful sense of loneliness, probing the unconscious effect of landscape on emotion and reflecting on the profundities of the human condition



## 2019 罗伊·利希滕斯坦

9 (美国, 1923 - 1997)

### 静物红苹果

油彩 麦格纳牌丙烯 画布  
45.7 x 50.8 cm. (18 x 20 in.)

1993年作

签名: rf Lichtenstein '93 (作品背面)

RMB 6,700,000 - 10,000,000

US\$ 1,000,000 - 1,500,000

#### 来源

纽约 Leo Castelli 画廊

芝加哥 私人收藏

瑞士 私人收藏

现藏者购自上述藏家

「这[静物画]是利希滕斯坦创作波普漫画作品以来,最一致的意象主题。」(J. Cowart 著,《Decisive Appearances: The Paintings》,载于《Roy Lichtenstein 1970-1980》展览场刊,圣路易斯美术馆,圣路易斯,1981年,第51页)。

在《静物红苹果》中,桌子上放了三个苹果,右边有一个蓝色瓶子,但瓶顶在画布以外。桌边延伸至构图的后方,营造出深度,却被利希滕斯坦一贯的平面风格和简约图像淡化。当观赏者的目光横扫画面时,会看到艺术家常用的圆点越来越小,形成明暗变化的效果。以圆点塑造细致光影效果的独特手法,在利希滕斯坦较后期的作品十分常见,当中的代表作当数他在离世前十年创作的《裸体》系列,而《静物红苹果》正是这段时期的作品之一。

利希滕斯坦于1970年代开始创作静物画,偏离1960年代令他一举成名的漫画风格作品。在1970年代,他也开始钻研艺术史,既借用超现实主义和德国表现主义等艺术运动,也从巴布罗·毕加索(Pablo Picasso)和克劳德·莫内(Claude Monet)等艺术家的个别作品取材。利希滕斯坦一边钻研艺术史,一边创作漫画风格作品,两者虽然并非直接相关,但皆展示出他一直爱以艺术本身作为题材,即使在他的艺术生涯结束时,利希滕斯坦对这个主题仍然深深着迷。他曾就这种创作手法表示:「我所有艺术作品也在某种程度上与其他艺术有关,即使是漫画也不例外。」(利希滕斯坦,引自Janis Hendrickson所撰《Roy Lichtenstein 1923-1997: The Irony of the Banal》,科隆,2012年,封面)通过探索静物画的传统,利希滕斯坦进一步扩阔自



勒内·马格里特《听音室》1958年作 私人收藏  
Rene Magritte, *La Chambre d'Ecoute*, 1958. Private collection. Artwork: © 2016 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Art Resource, NY.

## ROY LICHTENSTEIN

### *Still Life - Red Apples*

signed and dated 'rf Lichtenstein '93' (on the reverse)  
oil and Magna on canvas  
Painted in 1993

#### PROVENANCE

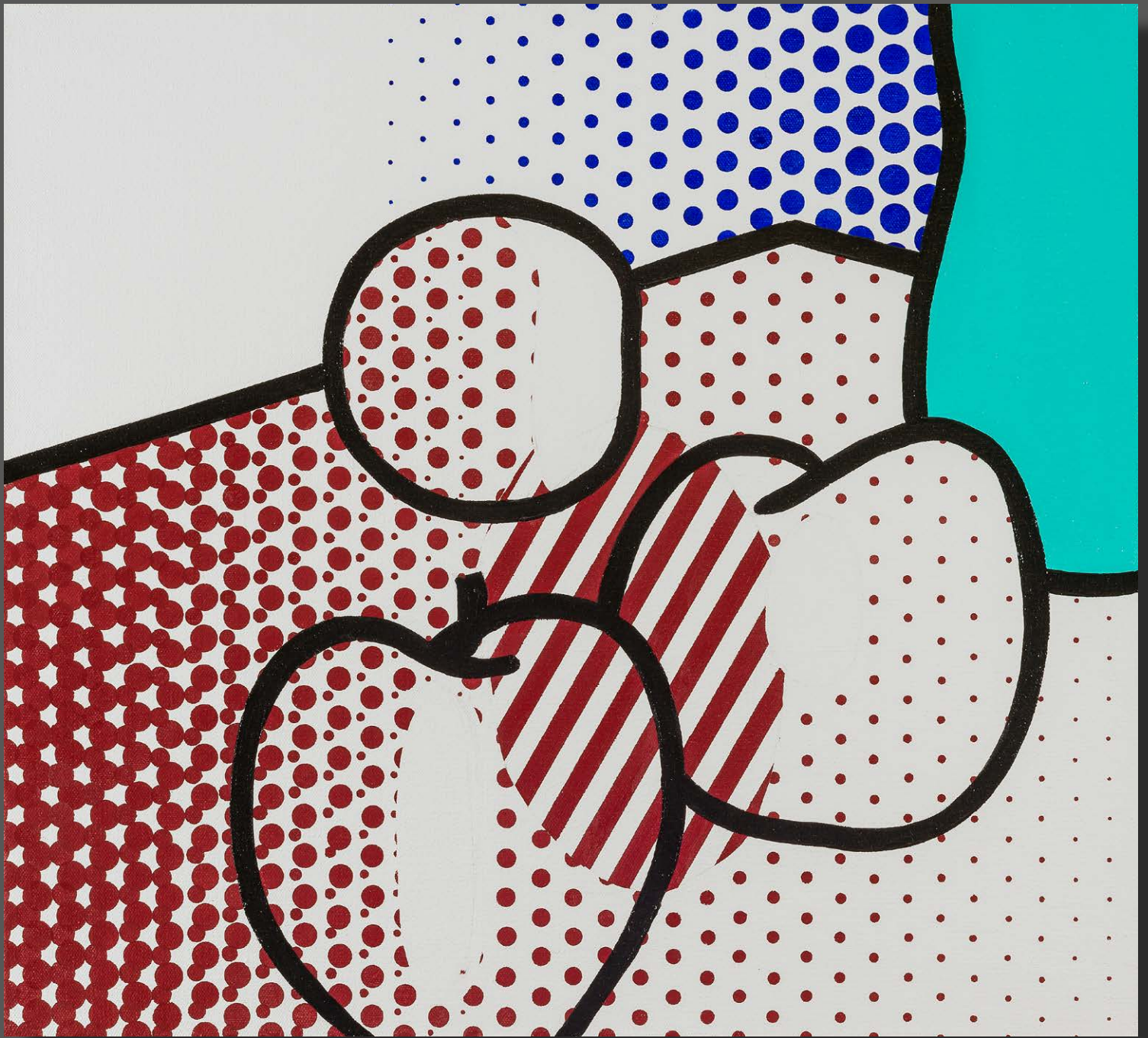
Leo Castelli Gallery, New York  
Private collection, Chicago  
Private collection, Switzerland  
Acquired from the above by the present owner

己的艺术视野,创作出涵盖不同阶段的静物画,借用立体主义风格以至十九世纪的传统静物画。利希滕斯坦在更深入钻研艺术史之际,发现静物画能用作实现其美学目标的工具:他视作品为独立的物件,因此静物画的本质与他复制和模仿作品的原则不谋而合。

利希滕斯坦不但在作品中加入各种昔日的艺术元素,也采用美国当代的视觉文化。虽然苹果在桌上的摆放方式令人想起数百年前的传统静物画构图,但苹果本身却是常见事物和美国文化的象征。作为波普艺术的先驱人物,利希滕斯坦和同代艺术家(特别是安迪·沃荷)对大量生产的常见物品兴趣浓厚,因此,波普艺术经常被视为幽默而巧妙地结合高端与通俗文化的艺术,通过漫画或食品等题材,把庸俗之物升格为高端艺术。虽然静物画现在是在艺术史中备受推崇的艺术类型,但在十九世纪,当时的艺术家往往视静物画为最低等的艺术。利希滕斯坦重新探索这类画作,便同时把静物画、描绘的主题和所用的漫画风格带至全新层次,也使《静物红苹果》成为层次丰富、细节讲究和充满幽默感的艺术品,既保留利希滕斯坦的波普艺术精神之余,也发展出他后来探索的不同主题和题材。

静物画一向较注重形式,因此成为更完美的工具,让利希滕斯坦展示他最感兴趣的各种艺术面貌。静物画不只是艺术家眼前的景象,而是必须事先仔细排列物品,才能下笔绘画的作品。这个特色对利希滕斯坦而言尤其吸引,因为他倾向视物品为巧妙运用色彩、线条和形状创作平衡而夺目设计的机会,而并非含有重大意义的东西。利希滕斯坦的静物画主题并不是脆弱和转瞬即逝的物品,而是简化为基本圆点的夺目标志,并以广告图像的精致手法重现。《静物红苹果》仅以形状和颜色展现其内容,没有任何纹理特征和立体轮廓。

在其艺术生涯中,利希滕斯坦也热爱描绘日常之物,从早期的漫画风格作品和小餐馆风格的食物画,到《静物红苹果》等后期的静物画,也是最佳例证。作品看似如实描绘桌上的苹果,但在利希滕斯坦的巧思和慧眼下,却变成一件真诚但不带感情色彩的艺术品,既充满睿智又媚俗,既是戏仿作品,也是一阙诗歌。





罗伊·利希滕斯坦 南安普敦 1973年Gianfranco Gorgoni 摄

Roy Lichtenstein, Southampton, 1973. Photo: Gianfranco Gorgoni. Artwork: © Estate of Roy Lichtenstein.



保罗·塞尚 《静物苹果》 1878年作 私人收藏

Paul Cézanne, Still Life with Apples, 1878. Private Collection.  
© Lefevre Fine Art Ltd., London / Bridgeman Images.

"[The still life] presents the most consistent imagistic subject theme for Lichtenstein since his cartoon Pop paintings." (J. Cowart, 'Decisive Appearances: The Paintings', in *Roy Lichtenstein 1970-1980*, exh. cat., St. Louis Art Museum, St. Louis, 1981, p. 51).

In *Still Life - Red Apples*, three apples rest on a table with a blue bottle on their right, whose top has been cut off from view. The edge of the table extends towards the background of the composition, evoking a sense of depth. However, this depth is denied by Lichtenstein's traditionally two-dimensional style and graphic rendering of objects. His infamous Ben Day dots decrease in size as the viewer's eye drifts across the canvas, creating a chiaroscuro effect. This stylistic tendency of using the Ben Day dots to generate subtle shading effects emerges most evidently in Lichtenstein's later works, most notably the series of Nudes he created in the last decade of his life, placing *Still Life - Red Apples* squarely in this later period.

Lichtenstein first turned to the still life genre in the 1970s, departing from the cartoon imagery that had propelled him to fame in the 1960s. The 1970s also saw the beginnings of further investigations with art history, appropriating the likes of other artistic movements on a general level, such as Surrealism and German Expressionism, as well as specific works by artists such as Pablo Picasso and Claude Monet. Although not immediately related, Lichtenstein's art historical inquiries and his comic book paintings illustrate his consistent and unwavering interest in art as a subject, a fascination that would continue on until the very end of his career. As Lichtenstein himself said in regards to his practice: "All my art is in some way about other art, even if the other art is cartoons." (Roy Lichtenstein quoted in Janis Hendrickson *Roy Lichtenstein 1923-1997: The Irony of the Banal*, Cologne 2012, front cover). By engaging in the venerated tradition of still life, Lichtenstein expands the scope of his purview, creating a body of still lifes within his own oeuvre that span many phases of the genre, appropriating everything from Cubist versions of the genre to the more traditional compositions of the nineteenth century. Deepening and refining his art historical enquiries, Lichtenstein found in still life a tool for his own aesthetic aims: as an artist who conceived of his works as objects in their own right, the very foundation of still life resonated with his principles of replicating and mirroring.

Lichtenstein brought into his pictures not only art historical references, but also the visual culture of American contemporary

life. Although the placement of apples on a table recalls the more traditional arrangements of still lifes from centuries past, the apple itself acts as both an emblem of the quotidian and Americana in its purest form. As a preeminent figure of the Pop Art movement, Lichtenstein and his fellow artists, most notably Andy Warhol, maintained a keen interest in the common, often mass produced object. As such, Pop Art has become widely known for a clever and witty blending of high and low, elevating kitsch to the status of high art, whether that be in the form of comic books or food. Although now a respected genre of art engrained within art history, the still life was often regarded amongst artists of the nineteenth century as being the lowest type of art one could produce. By returning to this genre, Lichtenstein manages to simultaneously elevate the genre of still life, the objects he is depicting, and the cartoon style in which he depicts them, making *Still Life - Red Apples* an incredibly layered, nuanced, and humorously tongue-in-cheek work of art, and a work which allowed Lichtenstein to maintain the Pop Art spirit while branching out to different themes and subjects as his career progressed.

What makes the still life an even more perfect tool with which Lichtenstein could illustrate all the aspects of art he found most fascinating is that the still life has always been a genre primarily about formal concerns. These are not images which simply appear to the artist; they must be thoughtfully arranged before the artist can place brush to canvas. This characteristic would have been especially appealing to Lichtenstein, who saw objects more as opportunities for powerful, well-balanced designs of color, line, and shape than as things which carried great meaning. Reconstituted with all the glossy perfection of commercial image production, Lichtenstein's still life objects are not fragile, ephemeral objects, but bold icons which have been reduced to a set of basic circular geometries. The components of *Still Life Red Apples* are signified purely through shape and color, stripped of textural idiosyncrasies and spatial contours.

Lichtenstein carried a fascination for the depiction of everyday objects throughout his career, morphing his early cartoon images and dineresque driven food paintings into the later still lifes that are exemplified by *Still Life - Red Apples*. While seemingly neutral displays of fruit on a table, they are transformed by Lichtenstein's sharp wit and clever eye into a work of art that is simultaneously sincere and deadpan, intelligence and kitsch, parody and poetry.

# 罗伯特·劳森伯格

(美国, 1925 - 2008)

## 蒜头灰烬 (发光体)

亚克力 金属网 镜面铝材  
119.7 x 121.9 x 25.4 cm. (47 1/8 x 48 x 10 in.)

1989年作

签名: Rauschenberg 89 (右下)

RMB 670,000 - 1,000,000

US\$ 100,000 - 150,000

### 来源

纽约 美国 Pace Wildenstein 画廊

2000年5月18日, 纽约苏富比, 拍品编号341

现藏者购自上述拍卖

「熟悉的元素运用得含蓄, 另类的元素则配以熟悉的手法。不用完全放弃其本源, 但意识要移动, 就像眼睛改变焦点一样。最后, 眼前的画作成为一个邀请, 而非一项指令。」(罗伯特·劳森伯格(R. Rauschenberg)著, 〈Öyvind Fahlström (1961)〉, 载于《Art and Literature 3 (1964)》, 第 214 页)

《蒜头灰烬(发光体)》揉合金属网、丝网和上色铝材, 是展示劳森伯格丰富想象力的佳作之一。他随心所欲地运用大量材料和技巧, 尝试以不同方式投入富有表现力的艺术词汇, 以模仿现代生活的急促节制、变化和纷乱。《蒜

"The use of the familiar is obscure, the use of the exotic is familiar. Neither sacrifices completely its origin but the mind has to travel to follow just as the eye has to change focus. In the end a viewed painting has been an invitation not a command" (R. Rauschenberg, Öyvind Fahlström (1961), Art and Literature 3 (1964), p. 214).



罗伯特·劳森伯格《峡谷》1959年作 美国 纽约 现代艺术博物馆

Robert Rauschenberg, *Canyon*, 1959. Museum of Modern Art, New York.  
© Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY. Photo: The Museum of Modern Art, New York / Licensed by SCALA / Art Resource, NY.

## ROBERT RAUSCHENBERG

### *Garlic Ember (Shiner)*

signed and dated 'Rauschenberg 89' (lower right)  
acrylic and metal screen on mirrored aluminum  
Executed in 1989

### PROVENANCE

Pace Wildenstein Gallery, New York  
Anon. sale; Sotheby's, New York, 18 May 2000, lot 341  
Acquired at the above sale by the present owner

头灰烬(发光体)》展示艺术家把独特的立体绘画雕塑转化成平面组合系统时, 所展现的创意力量。作品以并列和重叠的方式, 通过密度与透明度的对比, 体现劳森伯格施予和隐藏的技巧, 为作品留下未解的意义。劳森伯格的作品探索艺术与生命之间的空间, 研究不同的界限。他结合画作、雕塑、摄影、版画和都市的零碎失物, 在二十世纪艺坛占据独特的位置。他能消除艺术类别之间的屏障, 结合零散的元素, 使他成为后世的典范。《蒜头灰烬(发光体)》体现劳森伯格的创意巅峰, 展示他数十年来探索的各种技巧、题材和材料。

and techniques, Rauschenberg had experimented with ways to release himself into an expressive artistic vocabulary that would mimic the speed, flux and derangement of contemporary life. *Garlic Ember (Shiner)* reveals the artist in the heat of his creative energies as he transformed his radical three-dimensional painting-sculptures into two-dimensional combinatorial systems. Through juxtapositions and overlapping, through oppositions between density and transparency, *Garlic Ember (Shiner)* is a summation of Rauschenberg's ability to offer and withhold, to leave meaning unresolved. Plumbing the areas between art and life, Rauschenberg's work is an investigation of boundaries. Fusing painting, sculpture, photography and print-making with the objets trouvés of urban detritus, the artist has earned a unique position in twentieth-century art; indeed, his ability to erase barriers between genres and combine disparate elements has rendered him a model for subsequent generations. *Garlic Ember (Shiner)* finds Rauschenberg at the height of his prowess, channeling his decades-long explorations into a mélange of techniques, subjects and materials.





## 2 1 1 郑相和

(韩国, 生于 1932)

### 无题 (012-3-9)

丙烯 画布

91 x 72 cm. (35 7/8 x 28 3/8 in.)

2012年作

签名: 2012年 无题 012-3-9郑相和 CHUNG SANG-HWA (画背)

RMB 1,000,000 - 2,000,000

US\$ 150,000 - 300,000

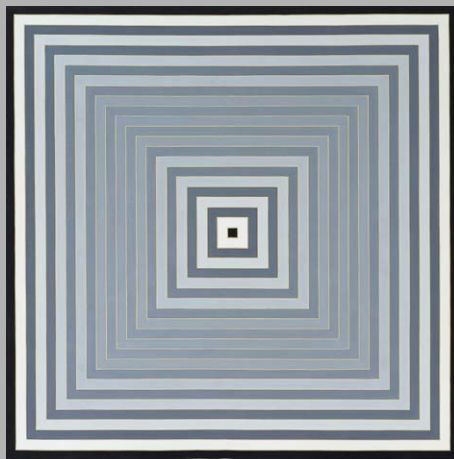
来源

亚洲 私人收藏

无论是以米黄色还是以苍蓝色的各种色调作画, 郑相和的作品中都充盈着一种无声却有机的能量, 而只有经过呕心沥血的创作历程, 历经毫厘之间不计其数的细微抉择, 创作出独一无二、富有平衡美的作品, 这种能量才可捕获。在这幅非常复杂的作品中, 艺术家运用了由无数深浅不一的淡蓝色对角线而组成的几何图式。在看似简单的图式结构下, 隐藏着丰富具有韵律的网络世界, 色彩也更是微妙而迷幻。

这些作品无具象内容, 而是着意呈现色彩、纹理以及实体存在感, 使人不禁

Whether painting in myriad shades of beige or pale blue, Chung Sang-Hwa's rip-and-fill paintings vibrate with a quiet organic energy, captured through the labor-intensive process that requires micro decisions made on the scale of centimeters and millimeters in order to produce each unique, balanced work. In this exceptionally complex piece, Chung has employed innumerable shades of pale blue to create a geometric composition of diagonal stripes. Though the overall pattern seems straightforward,



弗兰克·斯特拉 《失态》, 1974年作, 纽约佳士得2013年11月12日编号65成交价: 2,853,000 美元

Frank Stella, *Pratfall*, 1974, Christie's New York, 12 November 2013, Lot 65, sold for USD 2,853,000

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## CHUNG SANG-HWA

### *Untitled (012-3-9)*

dated and signed '2012 CHUNG SANG-HWA'; titled and signed in Korean (on the reverse)

acrylic on canvas

Executed in 2012

#### PROVENANCE

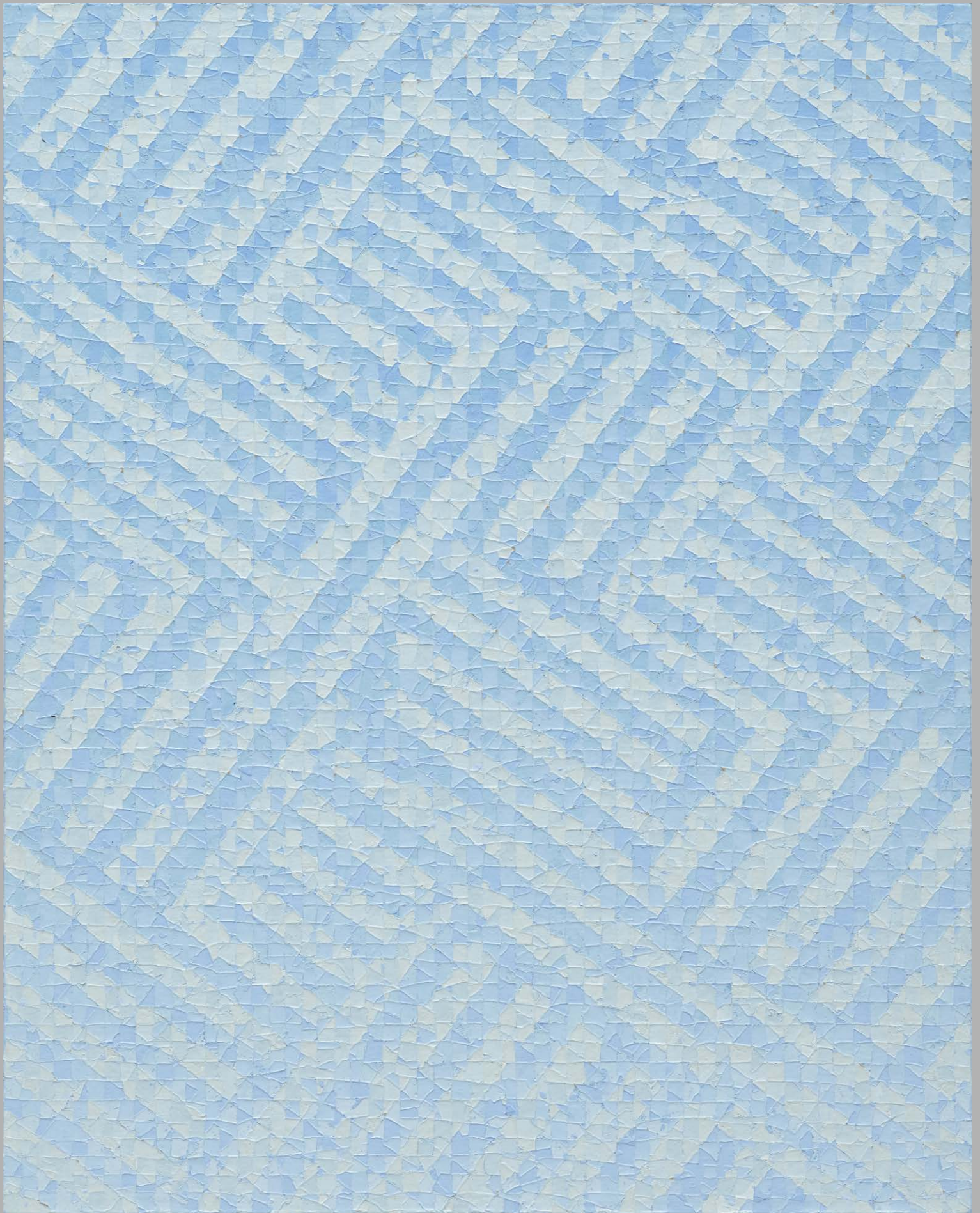
Private Collection, Asia

将其与极简主义艺术进行比较, 后者兴起于上世纪六十年代早期, 是对抽象表现主义泛滥成灾的一种回应。但是实际上韩国的「单色画」运动早已进化, 变得更加包罗万象, 蕴含各种理念, 大部分从东亚艺术实践中汲取灵感。多数单色画艺术家并不像美国艺术家那样使用工业材料作为媒材, 而只使用具备实体触感、有机而又依赖手艺进行加工的材料。他们不排斥瑕疵, 并且认为艺术创作的过程与最终的作品同等重要。这些作品蕴含的深邃思考, 让材料本身所能具有的力量呼之欲出; 当剥离一切外在, 直探其最纯粹的美学形态时更是如此。

ward, upon examining the work in closer detail it becomes apparent that there are additional grids forming the underlying structure of the work, and that the color distinctions are not as clear as they might initially appear.

The lack of figurative content in Chung's works and their emphasis on color, texture and physical presence has encouraged comparisons with Minimalist Art, which emerged in New York in the early 1960s as a reaction to the perceived excesses of Abstract Expressionism. However, Korea's dansaekhwa ("Monochrome Painting") movement – of which Chung is a seminal member – evolved to embody different philosophies, instead drawing much of its foundational inspiration from East Asian artistic practices. Rather than using industrial materials like their American counterparts, many dansaekhwa artists work exclusively with tactile, organic materials that require an artisan's skill to manipulate. Imperfection is embraced, and the artistic process is regarded with equal importance to the final work.

Chung Sang-Hwa's process-oriented practice highlights the power that simple materials can possess, especially when stripped down to its purest aesthetic form. This work invites detailed examination and deep contemplation, encouraging the viewer to reflect upon the time and labor that went into the production of this piece.



## 2 安德烈克·布拉吉利

1  
2 (法国, 生于1929)

### 海神尼普顿的骏马

油彩 画布

197 x 246 cm. (77 1/2 x 96 7/8 in.)

1977年作

签名: André Brasilier. (中下)

RMB 800,000 - 1,200,000

US\$ 120,000 - 180,000

本作品将收录于由艾利斯·布拉吉利编撰的  
安德烈克·布拉吉利作品目录

《海神尼普顿的骏马》绘于1977年,即布拉吉利艺术生涯的鼎盛时期,乃毕生作品中名副其实的巅峰力作,将他最为重要且经久不衰的主题——骏马疾驰于天地间——描绘得宏伟壮观,气势磅礴。画作标题洋溢着古典神话色彩,令其更具史诗般的波澜壮阔之感。尼普顿在罗马神话中,不仅是海神,也被尊为马神,亦是“尼普顿赛马会”的守护神(图1)。

马这一主题是布拉吉利艺术创作的基石,他曾说道:“我非常爱马,我爱马之健美,爱马与自然之和谐……我热爱生命,也热爱马,他们俊美的体态和热烈的性情让我着迷,使我欢欣。”(选自2014年9月安德烈克·布拉吉利在其工作室中的访谈)

谈到他的作品,布拉吉利解释道:“巨幅画作能让观者神魂颠倒,有些主题就是需要大幅画就可淋漓尽致。我之所以选择巨幅作画,完全是出于我对自发姿态的探究。我希望能创作中感受生命力,如骏马疾驰的激昂,又如深海潜流的涌动。”

在布拉吉利独特的绘画风格下,本幅中马的形象,被诠释为广阔



图二 安德烈克·布拉吉利《在蓝色森林中奔跑的马》  
2012年作 上海佳士得 2014年10月 成交金额 人民币1,650,000 (美元269,726)

FIG.2 André Brasilier, *Cavalcade en forêt bleue*, 2012, Christie's, Shanghai, October 2014, sold for CNY 1,650,000 (\$269,726).

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## ANDRÉ BRASILIER

### *Les chevaux de Neptune*

signed 'André Brasilier.' (lower center)

oil on canvas

Painted in 1977

This work will be included in the forthcoming *André Brasilier catalogue raisonné* being prepared by Alexis Brasilier.

Painted in 1977 at the height of the artist's career, *Le chevaux de Neptune* is a veritable tour-de-force within Brasilier's overall body of work. Here, the artist realizes his most important and enduring motif - that of galloping horses in nature - on a monumental scale. Moreover, the title of the painting imparts it with a classical narrative which further enhances its epic character. Neptune, the Roman god of the sea, was also worshipped by the Romans as a god of horses, and was a patron of horse racing under the name *Neptunus Equester* (fig. 1).

The subject of the horse forms a cornerstone of Brasilier's art. The artist stated, "As for the horse, I really like this animal, as much for its beauty as for the harmony that it has with nature... I love life, and horses, with their forms and their ardor, delight and intrigue me" (interview with André Brasilier in his workshop, www.brasilier.fr, September 2014).

Discussing his work, Brasilier explained that: "A large canvas can even have an entrancing power over the person looking at it. Some subjects require grand proportions. But the choice of large format comes overall from my research into the spontaneity of gestures. When I paint, I want to feel life in my movements, as life is found in the gallop of a horse or in the undertow of the sea" (*op. cit.*).

In the present work, Brasilier has handled the subject in his distinctive, graphic style in which the horses are reduced to striking silhouettes beneath a sweeping sky. The artist's brushwork alternates between a gestural approach consisting of broadly applied strokes of paint, and an almost pointillist manner in the rendering of light reflecting on water. Through his rich use of color, Brasilier transforms nature into an enchanting setting. Although naturalistic, *Le chevaux de Neptune* evokes an imaginary, mythical world that is characterized by a sense of awe for nature and an innate fascination with the iconic image of the horse and rider.



图一 《海神尼普顿的凯旋》突尼斯卢密塔姆(苏塞)的罗马马赛克 公元3世纪 苏塞考古博物馆

FIG.1 *The Triumph of Neptune*. Roman mosaic from Hadrumetum, Sousse, Tunisia, 3rd century AD. Sousse Archaeological Museum.



## 2 朱德群

3 (法国 / 中国, 1920 - 2014)

Le 15.5.76

油彩 画布  
130 x 89 cm. (51 1/8 x 35 in.)

1976 年作

签名: 朱德群 (右下); 朱德群 le 15.5.76 (画背)

RMB 1,500,000 - 2,000,000  
US\$ 220,000 - 300,000

来源

法国 私人收藏

此作品已经提交朱德群工作室; 如需朱德群工作室签发保证书, 敬请咨询。

“阴阳指的是暗和亮, 实际上就是光, 我所要表现的是光, 我的绘画思想是天、地、人合一。庄子所言: 天地与我并生, 而万物与我为一, 在这方面中国人的思想和西方人是完全不同的。”

— 朱德群

“The concept of Yin and Yang refers to darkness and brightness, which are essentially manifestations of light. I want to showcase this light, and what I paint is the sky, earth and mankind all in one. Zhuangzi stated, “Heaven, Earth, and I were produced together, and all things and I are one.” In this aspect, Chinese philosophy and Western philosophy are entirely different.”

— Chu Teh-Chun



图一 清郎世宁《山水轴》台湾台北国立故宫博物院藏

FIG.1 Qing Dynasty, Lang Shining, *Landscape*, National Palace Museum, Taipei

CHU TEH-CHUN (ZHU DEQUN)

Le 15.5.76

signed in Chinese; signed 'CHU TEH-CHUN.' (lower right); signed and titled 'CHU TEH-CHUN. le 15.5.76' (on the reverse)

oil on canvas  
Painted in 1976

PROVENANCE

Private Collection, France

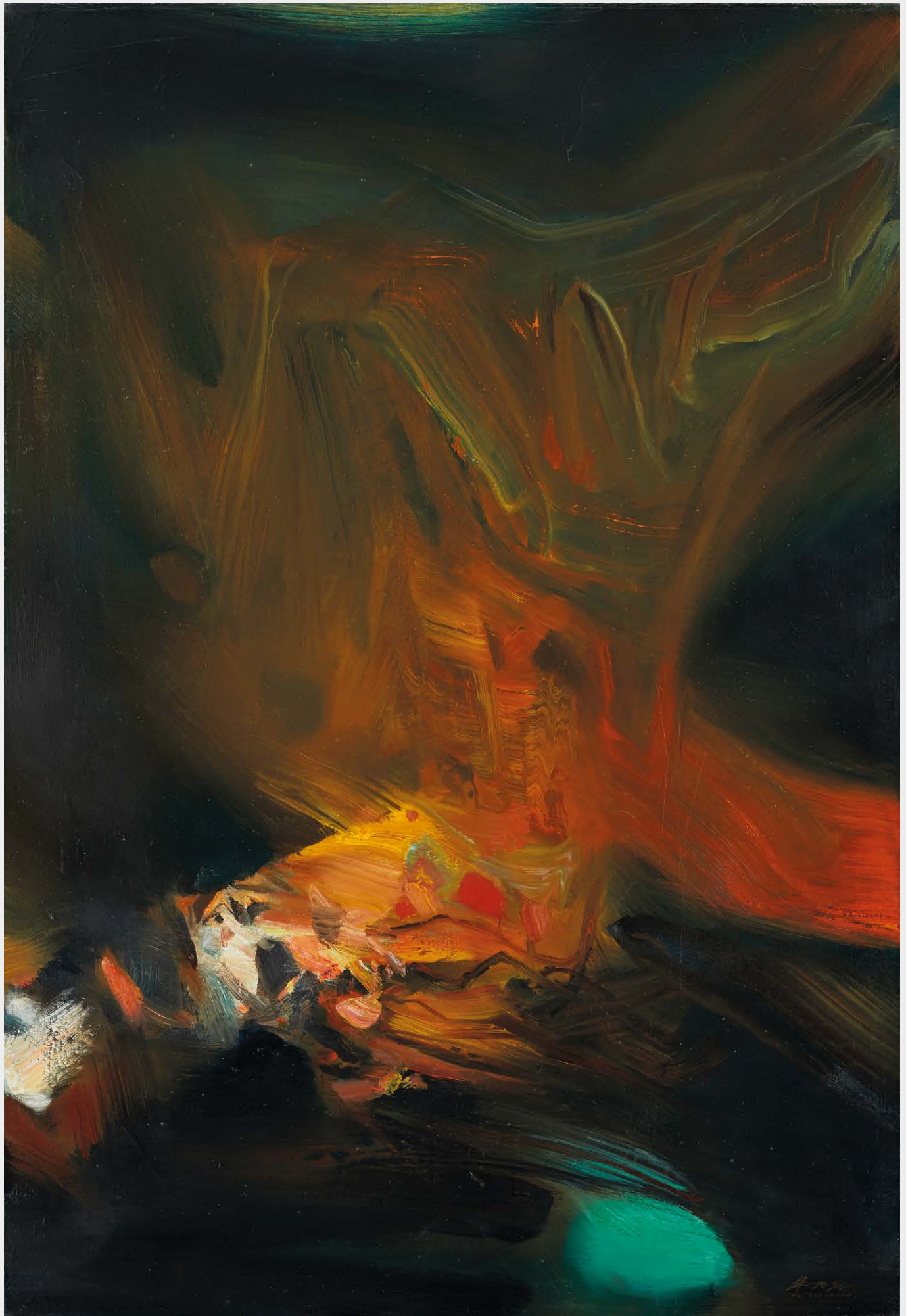
This work has been submitted to the Atelier Chu Teh-Chun; a certificate of authenticity will be issued upon request.

中国文化虽并无明确提出“抽象”之概念, 但在古代文学书画的创作中又处处体现了现代所谓的“抽象”。朱德群笔下的抽象画更是浸染了中西双方的艺术思想, 做到了庄子所云: “指与物化, 而不以心稽。”这是对艺术最高技巧的赞誉: 心与物已合而为一, 不用借助于其他外力以达画之意境。他师法自然而超脱了自然的局限性, 自成一法, 师有形而作无形, 然而仍不失自然之精魂。朱德群对于中国传统文化的造诣致使他敏锐地抓住了中西方抽象的共通点, 并以此创造出富有诗意而独树一帜的个人风格。

在朱德群的作品中, 一直体现着他对于色彩与线条的敏锐直觉。1970年后, 受荷兰画家伦勃朗的影响, 朱德群倾向于用多种色彩的对比和反差在平面上形成独特的视觉效果, 并以此丰富画作的內容。《Le15.5.1976》由朱德群创作于1976年间。整幅画作以黑色系做为底色, 辅以藏青及深赫色; 在其之上错落有致勾画出红、黄、白、绿等色色块, 并以大排笔模糊色块与背景之间的界限, 虚实相间, 层次分明。在这个画布空间里, 每一个色块都仿佛富有生命, 而不同色彩的模糊线条则是它们在此或跳跃或回旋留下的运动轨迹。由此, 画面呈现出一种博大深沉的宇宙感, 气势连贯而充满韵律, 形成了一种独特的气象之美。

由此也可见伦勃朗的光对于朱德群的深刻影响。这位古典艺术大师对于用色彩描绘光影的手法得心应手, 如《在加利利海上遇到风暴的基督》, 如同聚光灯一般的光线处理将海面上的紧张感体现的淋漓尽致。而朱德群将现实事物抽离, 着笔于光影之间的关系, 或对峙, 或融合。他拆解了整个空间, 用色彩画出明暗对比, 进而突出了画作上的“光”。他于画布上所表现的光不仅是自然之光, 也是天地阴阳的运行法则。明因暗而明, 暗因明更暗。这种相互对抗又相互衬托的表现方式, 最大程度的体现了道家学派所秉持的万物相生不息的世界观, 并将其投射于平面之上。

即使深受西方艺术影响, 朱德群在构图上仍旧保留了中国古典书画的特质。画面左下角的纯粹白色以及色彩所构建出的流畅线条走势, 引导着观众的视线直至画布中央, 是为“画眼”。而底部的青绿色色块又再一次与沉重的暗色底色形成对比, 使得整个画面更加生动有趣。他运用构图精妙地平衡了画面中整体与局部的关系, 笔锋精致又不失气势。朱德群画作的精妙之处便在于此, 他以西方绘画方式呈现出了纯粹的中国文化气息, 将油画绘制得如同泼墨山水般肆意, 在笔触的起承转合之中蕴含连绵不绝的气韵。正是这种气韵, 使其作品透出旺盛的生命力和创造力, 以及独到的艺术理念。



The concept of the “abstract” has never been explicitly defined in classical Chinese art, though modern scholars have pointed to evidence of the abstract mindset in paintings, calligraphy and literature created many centuries in the past. According to Zhuangzi, there was once an artisan so skilled that “the operation of his fingers on the forms of things was like the formation of them in nature, and required no application of his mind.” This praise highlights the highest possible achievement that an artist can aspire towards: wherein mind and matter become one, and external logic is not needed in order to achieve the desired aesthetic effect. Chu Teh-Chun’s abstract paintings achieve this goal, embodying a self-contained vision that is wholly organic and subtly combines aspects of both Eastern and Western styles of abstraction, identifying the common ground that allow for the organic fusion of two very different aesthetic styles.

Chu Teh-chun’s sensitivity towards color and line is reflected in all the works he produced throughout his career. After 1970, Chu began to focus on the depiction of light within his work, looking to the works of Rembrandt and deriving inspiration from the Dutch artist’s use of color and dramatic compositions. *Le 15.5.1976* is grounded in shades of rich velvety black, tinted with shades of blue and green and burnt umber. On the surface, bold strokes of scarlet, saffron, white and teal preside, in some places boldly applied and in other places dissolving into a haze of darkness. The influence of Rembrandt’s famous use of light can also be seen in Chu’s use of color. The Dutch artist was a master at the art of manipulating light and shadow in order to create

areas of intense and dramatic contrast that often heighten the tension of the scenes he depicted. In the only surviving nautical work he created, *Christ in the Storm on the Sea of Galilee*, a heavenly spotlight seems to shine down upon the figures struggling on the dark, heaving sea, emphasizing the vulnerability of the human passengers in contrast to the light of heavenly will. Stripped of figurative elements, Chu Teh-Chun’s work instead emphasizes the pure relationship between light, color, and shade, using the careful delineation of space as a means of allowing the light within the piece to emerge. In doing so, the work encompasses not only light but also Yin and Yang, opposing energies that make up all the energy within the universe. This contrast and juxtaposition reflects fundamental Taoist ideologies, expressing these ideas in a visual form.

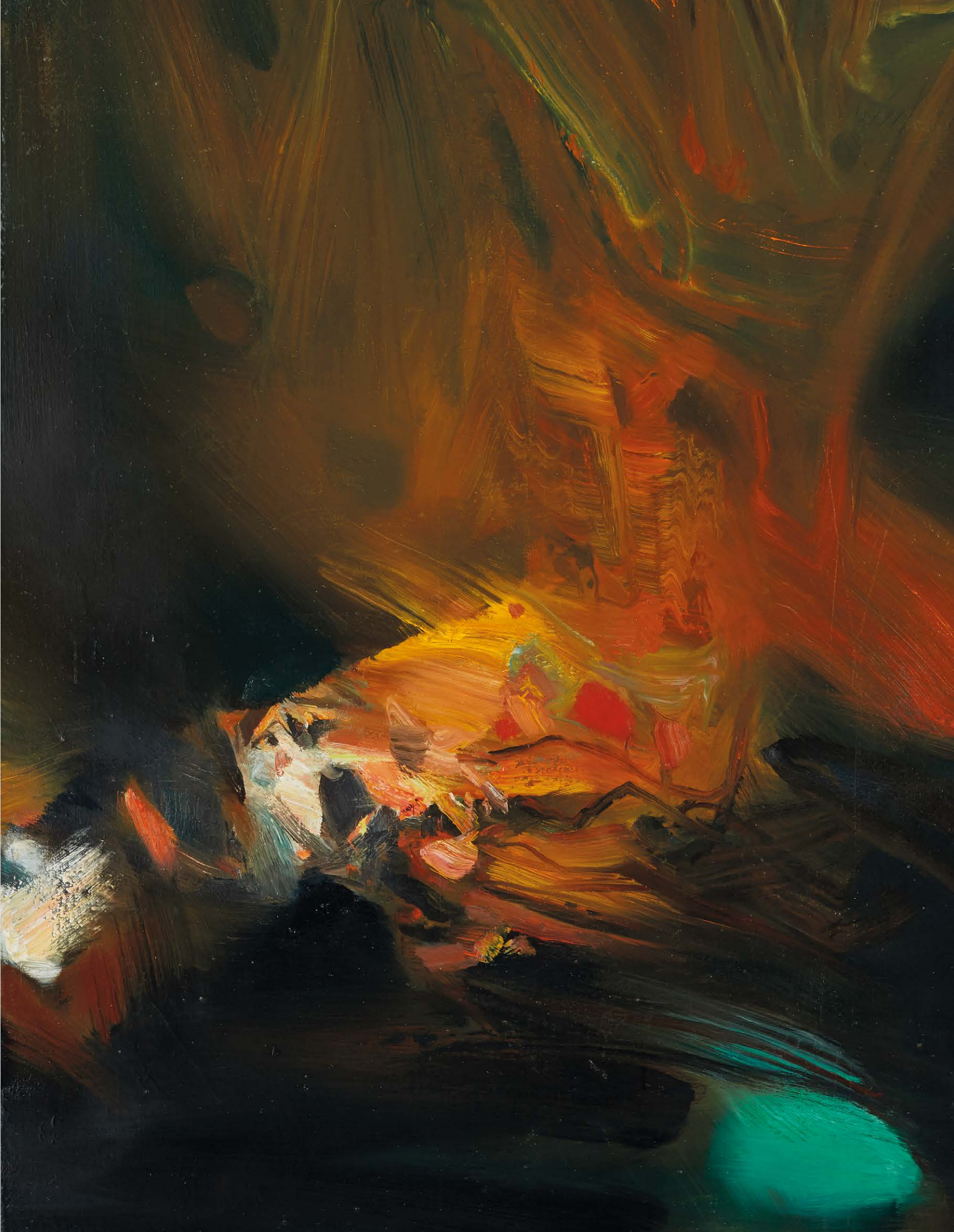
Despite the heavy influence of Western art evident in much of Chu’s work, it is still easy to pick out the influence of classical Chinese painting on the overall composition of the piece. In *Le15.5.1976*, the dabs of pure white and use of brighter colors draws the viewer’s eye directly towards the center of the canvas, into the “eye” of the work. Each brushstroke is perfectly balanced within the overall composition, a quality of Chu’s work that allows for the convergence of Chinese aesthetic with Western mediums and techniques. It is this seamless fusion of two artistic traditions that makes Chu Teh-Chun one of the most respected Chinese painters in the modern canon, and a true pioneer within the abstract realm, as his works express both a universal vitality and a deeply individual vision of our world.



图二 伦勃朗《在加利利海上遇到风暴的基督》1633年作 美国波士顿伊莎贝拉嘉纳艺术博物馆藏

FIG. 2 Rembrandt, *Christ in the Storm on the Sea of Galilee*, 1633, collection of the Isabella Stewart Gardner Museum, Boston





PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION  
欧洲重要私人收藏

## 2 1 4 马克斯·恩斯特

(德国, 1891 - 1976)

### 无题

油彩 画布 (喷涂技术)  
73 x 60 cm. (28 ¾ x 23 ⅝ in.)

约1960年作

签名: max ernst (右下)

RMB 5,500,000 - 8,000,000

US\$ 800,000 - 1,200,000

### 来源

艺术家遗产  
巴塞尔贝耶勒画廊 (编号12485; 1955年作)  
欧洲私人收藏  
现藏家购自上述收藏

### 文献

P. Schamoni著《Max Ernst, Maximiliana: die widerrechtliche Ausübung der Astronomie》, 慕尼黑, 1974年 (插图, 第65页)  
W. Spies、S.及G. Metken著《Max Ernst Oeuvre-Katalog, Werke 1954-1963》, 科隆, 1998年, 编号3551, 第260页 (插图)

## MAX ERNST

### *Ohne titel*

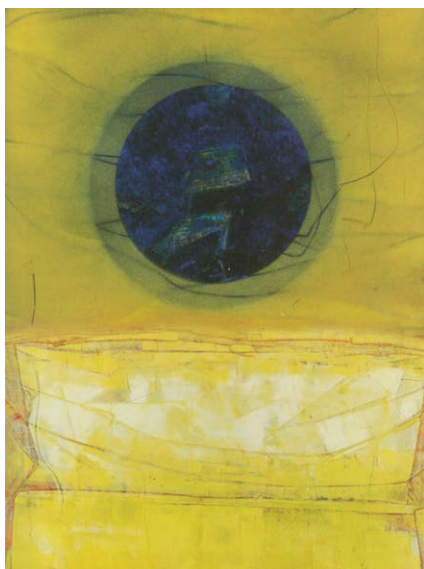
signed 'max ernst' (lower right)  
oil on canvas (with Spritztechnik)  
Painted *circa* 1960

### PROVENANCE

The artist's estate.  
Galerie Beyeler, Basel (no. 12485; dated '1955').  
Private European collection.  
Acquired from the above by the present owner.

### LITERATURE

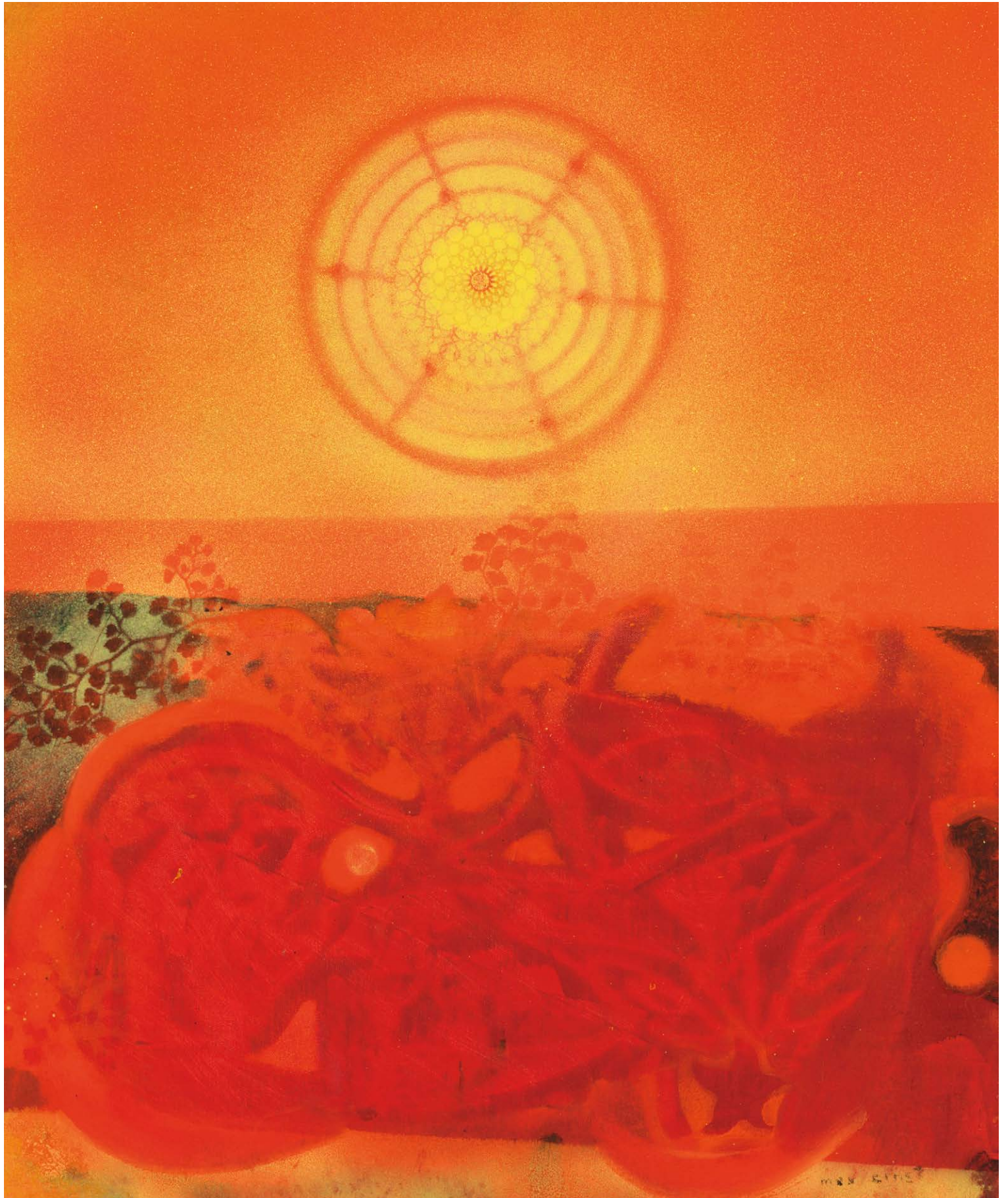
P. Schamoni, *Max Ernst, Maximiliana: die widerrechtliche Ausübung der Astronomie*, Munich, 1974 (illustrated p. 65).  
W. Spies, S. & G. Metken, *Max Ernst Oeuvre-Katalog, Werke 1954-1963*, Cologne, 1998, no. 3551, p. 260 (illustrated).



马克斯·恩斯特 《天地结合》 1962年作 纽约苏富比 2007年5月9日  
成交金额 美元1,059,200

Max Ernst, *The Marriage of Heaven and Earth*, 1962.  
Sotheby's, New York, 9 May 2007, sold for \$1,059,200.

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艺术家于其工作室  
The artist in his studio

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

作品《无题》中心为曼陀罗状漩涡，释放出神秘的光芒，笼罩着下方质感鲜明的红色色块，使其幽幽发亮。上世纪 60 年代初，恩斯特不断创作，以呈现宇宙的神秘之感，此作正是其中之一。

马克思·恩斯特是达达主义及超现实主义艺术家，在上世纪 40 至 60 年代继续大量作画，持续践行这两个艺术运动的艺术家并不多见。恩斯特的早期作品表现出对艺术发展的先见之明，着实令人惊叹，而艺术家在后期作品中对主题和创作过程的复兴，同样引人注目——这种复兴正是艺术家后期艺术作品的一大特点。正如维尔纳·斯比斯所言，“……我们应当注意到，在科隆，早在艺术家坚持达达主义之时，他的油画、绘画以及拼贴作品，就已经预言了超现实主义在描绘潜意识的世界时所关注的方面。”（摘自《Nightmare and Deliverance》「Max Ernst, A Retrospective」展览目录，纽约大都会艺术博物馆，2005 年，第 4 页）

二战期间，恩斯特逃离欧洲，和画家多萝西娅·坦宁居住于亚利桑那州的塞多纳，度过了将近十年。1953 年，在重返法国之际，他的画作开始呈现如梦如幻般的意境，这一风格多见于传统德国浪漫主义那富含诗意和象征意义的画作中。本幅作品的意象如同自行运转的太阳系，画面如诗如梦，将宇宙的神秘之感淋漓展现。

恩斯特从来不是抽象主义艺术家，但上世纪 50 年代的十年间，他在一定程度上接受了抽象主义的影响，在作品中体现了其对抽象主义原则的理解。在这种趋势的影响下，抑或是作为对当时新卫星发射及航天时代到来的回应，恩斯特开始描绘地球和天空，为自己创造新的宇宙，甚至在 1964 年出版了他最唯美的书籍《Maximiliana》，又名《天文学之非法行为》。该书行文神秘，插画超凡脱俗，恩斯特借本书致敬业余天文学家及版画家威廉·坦普尔（1821-1889），后者在 1861 年发现“行星”（实为小行星）Maximiliana——该命名与马克思·恩斯特的关系不言自明。

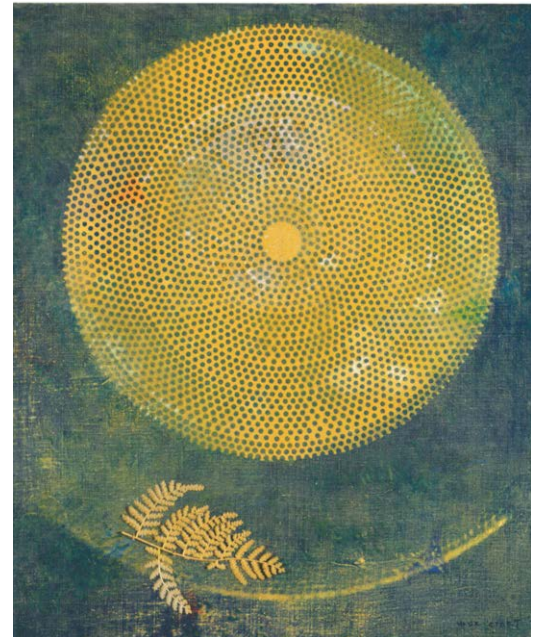
《无题》作品所呈现的意象，像一颗神秘诡谲的星球，又像一朵宇宙之花，在一片奇异的星系中播撒着种子。《无题》融合了作者对宇宙的兴趣及浓郁的神秘感，同期的作品还有《天地结合》（1962），传达着一种玄奥的宇宙观，将宇宙理解为宏观世界与微观世界的神秘结合，作品中浓郁的红色和黄色烘托了宇宙之景的神秘。画面中的曼陀罗如同彩绘玻璃一般，象征着太阳或者其它天体，而植物则代表大地，这幅近似抽象主义的绘画乃弥漫着浪漫色彩的幻想之境，代表着恩斯特的超现实主义向佛学宇宙观及现代天体物理学的延伸。

上世纪 60 年代初，马克思·恩斯特受到推崇与欢迎，大西洋两岸均曾为其举办作品回顾展。1961 年，纽约现代艺术博物馆展出其作品。次年春天，亚历山大·伊欧拉斯美术馆为其新作举办了一个大展。同年，科隆的瓦尔拉夫·里夏茨博物馆及苏黎世美术馆均举办了其作品的巡回展。对此，恩斯特在他 1962 年写的自传札记中都如此回应，“相比于世间的所有桂冠，我宁愿要一颗野草莓”。

恩斯特认为自然的基本状态既是失乐园，也是指引人类通往未知领域的象征地图，他对此痴迷不已。他写道：“世界甩去它黑暗的斗篷，将它壮丽的一面赤裸裸地展现于我们惊恐又着迷的眼前，我们凡人毫无选择，只能摒弃暧昧，迎接那升起的太阳、月亮和海平面。”（摘自《Histoire naturelle》，科隆，1965 年）



马克斯·恩斯特《红雀在此死亡》1962年作 伦敦佳士得 2011年2月9日 成交金额 美元 1,597,892  
 Max Ernst, *Here the Cardinals are Dying*, 1962. Christie's, London, 9 February 2011, sold for \$1,597,892.  
 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris



马克斯·恩斯特《千古的沉默》1968年作 维也纳阿爾貝蒂娜美術館  
 Max Ernst, *Silence through the Ages*, 1968. Albertina, Vienna  
 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Comprising of a red field of textured paint shimmering with an apparently mystic light radiating around a central mandala-like vortex, *Ohne titel* is one of an increasing number of Ernst's paintings from the early 1960s to invoke a mystical sense of cosmology.

As a prominent Dada and then Surrealist artist, and then one of the few artists of those movements to continue his prolific art production throughout the 1940s to 1960s, Ernst's early work often exhibits a stunning foresight for artistic development only matched by the winsome rehabilitation of themes and processes that would characterize his later work. As Werner Spies has observed, "...it should be noted that already in his Dada years in Cologne, Ernst was making paintings, drawings, and collages that foretold Surrealist concerns in their depiction of the world of the subconscious" ("Nightmare and Deliverance," *Max Ernst, A Retrospective*, exh. cat., The Metropolitan Museum of Art, New York, 2005, p. 4).

Ernst fled Europe during the Second World War, settling in Sedona, Arizona, with the artist Dorothea Tanning for nearly ten years. Upon his return to France in 1953, his paintings developed a particularly dreamlike aura that was marked by a poetic and symbolic vision in the tradition of German Romanticism. The present work invokes a mystical sense of cosmology, combining fantasy and poetry in a composition that functions as an autonomous solar system.

Although he was never an abstract artist, Ernst had throughout the 1950s embraced a certain degree of abstraction and displayed an understanding of its principles in his work. In conjunction with this tendency and perhaps also as a response to the new satellites and the beginning of the space age at this time, Ernst began to paint pictures of the earth and the heavens, inventing new cosmologies for himself and even in 1964 publishing his most beautiful book, *Maximiliana* or *The Illegal Practice of Astronomy*. With its secret writing and its otherworldly paintings of an unknown cosmos it was a work that paid tribute to the amateur astronomer and lithographer

Wilhelm Tempel (1821-1889), who in 1861 had discovered the 'planet' (actually an asteroid) Maximiliana, - the name of which held obvious associations for Max Ernst.

Looking like a bizarre and mysterious planet or cosmic flower propagating its seed in a strange galaxy, *Ohne titel* is a work that blends this cosmological interest with a deep sense of mysticism. Like the title of another painting from this period, *Marriage of Heaven and Earth* of 1962 for example, which invokes a hermetic understanding of the cosmos as a mystical union between the macrocosm and the microcosm, the rich red and yellow coloring evoke a mystical cosmic vision. With its stained-glass-like mandala representing the sun or other heavenly body and flora suggesting the terranean, this near-abstract painting is a richly Romantic landscape of fantasy - an extension of Ernst's Surrealism into the microcosmic/macrocosmic realm of Buddhist enlightenment and modern astrophysics.

In the early 1960s Max Ernst was being feted and celebrated with major retrospective exhibitions of his work on both sides of the Atlantic. He had an exhibition at the Museum of Modern Art in New York in 1961 and a major show of new works at the Alexandre Iolas Gallery in the spring of 1962. This year also saw a major travelling retrospective exhibition at the Wallraf-Richartz Museum in Cologne and at the Kunsthau Zurich. Ernst's response, as he wrote in his biographical notes for 1962, was to state that he "would rather have a single wild strawberry than all the laurels in the world."

Ernst remained fascinated with a basic state of nature as both a paradise lost and a symbolic map to the terra incognita of the human mind. He wrote: "The world throws off its cloak of darkness, it offers to our horrified and enchanted eyes the dramatic spectacle of its nudity, and we mortals have no choice but to cast off our blindness and greet the rising suns, moons and sea levels" (quoted in *Histoire naturelle*, Cologne, 1965).

## 2 1 朱德群

5 (法国 / 中国, 1920 - 2014)

### 蓝色的黎明

油彩 画布

81.3 x 65 cm. (32 x 25 5/8 in.)

1989年作

签名: 朱德群 CHU TEH-CHUN (右下); CHU TEH-CHUN 朱德群 L'aube bleu; 89' (画背)

RMB 1,300,000 - 2,600,000

US\$ 190,000 - 400,000

来源

佳士得香港2005年11月27日, 编号224  
现藏家购自上述拍卖

此作品已经提交朱德群工作室; 如需朱德群工作室签发保证书, 敬请咨询。

“我追随的灵感来自于大自然, 以及其偏好的抒情写意方式。”

— 朱德群

“The inspiration I seek is found in nature, and in the lyrical way it chooses to express itself.”

- Chu Teh-Chun

朱德群于1995年抵达巴黎, 受到西方抽象艺术的影响, 风格逐渐向抽象表现主义靠近。自1970年代起, 朱德群在对光线的表达上展现出了独到的见解, 而从八十年代起, 朱德群开始用一种新的手法来呈现空间感。他喜欢用大型的中式画笔, 以水墨画的笔法刷上许多层半透明层次, 其画中的光源变得更加丰富, 整体用色也越发轻盈灵动, 轻薄柔和的画面更具有丰富的空间层次感。



图一 北宋屈鼎《夏山图》1050年作美国纽约大都会博物馆藏 (局部)

FIG. 1 Northern Song Dynasty, attributed to Qu Ding, Summer Mountains, ca. 1050, collection of the Metropolitan Museum of Art, New York (detail)

《蓝色的黎明》创作于1989年, 画中深浅不一的蓝占据了主色调, 对风景的有形描写被抽离后, 取而代之的是简化的造型、丰富的色彩变化, 以及行云流水般飞散的笔。对墨色原理的巧妙运用让画中的蓝显得更为空灵通透, 而留白处仿佛是流动

## CHU TEH-CHUN (ZHU DEQUN)

### L'Aube bleue

signed in Chinese; signed and dated 'CHU TEH-CHUN 89' (lower right); signed in Chinese; signed, titled and dated 'CHU TEH-CHUN L'aube bleu 1989' (on the reverse)

oil on canvas

Painted in 1989

#### PROVENANCE

Christie's Hong Kong, 27 November, 2005, Lot 224.  
Acquired from the above sale by the present owner

This work has been submitted to the Atelier Chu Teh-Chun; a certificate of authenticity will be issued upon request.

的光束, 点亮了整个画面, 微小的黄色光点犹如黎明时隐隐亮起的光源, 带着丝丝暖意, 充满新一天的希望。朱德群在对光的诠释上与莫奈《塞纳河的早晨》中对光线的感性处理有着异曲同工之妙(图二), 暖暖的光线穿过树荫间的缝隙, 温柔地倒影在荡起涟漪的水面上。

朱德群《蓝色的黎明》虽然简化了对风景的具象描绘, 其用色的柔和之感却与莫奈不而同, 同样呈现了清晨时分充满诗意的朦胧之美。而在对点、线、面的处理上, 朱德群的手法与中国书画的表现方式极为相似, 恣意挥洒的流畅线条自由贯穿整个画面, 中国书法中飞白般的笔触从丰富的色彩中急速划过, 用笔潇洒利落, 充满抑扬顿挫的节奏感。彩墨的渲染效果让整幅作品朦胧氤氲, 仿佛是梦境中的景色。

朱德群笔下色彩之流动、绚丽和斑斓令人赞叹, 他同时也注重在色彩幻化间呈现出或浓或淡, 若重若轻的丰富视觉层次。朱德群作品中色彩流淌出得魔幻美丽, 正如同康丁斯基致力在抽象艺术中探求色彩纯粹的意涵与形态一般, 将观者带进充满灵性和想象的色彩空间。

《蓝色的黎明》中, 艺术家借鉴了西方用色方式以及光源理论, 与中国山水画中的诗意与灵性相互融合, 时而温婉, 时而激情, 成功地将抽象表现主义的奔放激昂和东方艺术的细腻诗意表达得淋漓尽致。画中呈现的写意风景画如梦如幻之美, 赋予了观者无限的想象空间, 创造出了一个生生不息变幻莫测的世界。



Chu Teh-Chun arrived in Paris in 1955, whereupon his exposure to the Western art world almost immediately began to influence his artistic output. Despite his strong background in Chinese painting, Chu's began to experiment with techniques favored by the Abstract Expressionists, incorporating new mediums and practices into his practice. In the 1970s, Chu experimented liberally with evocations of light and shade, but in the 80s Chu Teh-Chun began to seriously incorporate layers of dimensional depth into his work. Using a large Chinese ink brush, Chu experimented with the application of numerous layers of pigment, exploiting oil paint's natural translucency in order to open up the canvas and capture a rich luminescence. The results were paintings filled with dynamism and airy layers of spatial depth.

Painted in 1989, *L'Aube Bleue (Blue Dawn)* showcases numerous shades and tints of the color blue, ranging from cerulean to indigo to ultramarine. Despite the title, the work contains no figurative elements, instead using abstract color, light and depth to suggest the idea of breaking dawn. The sweeping, gestural brushstrokes reminiscent of classical ink paintings produce a distinctly ethereal effect when combined with the subtly layered shades of blue. The negative space at the center of the canvas suggests a partially hidden light source illuminating the overall composition, strengthened by the delicate addition of yellow. Chu's sensibilities toward light resemble those of Claude Monet; both artists were masters at capturing the effect of natural sunlight using pure, vibrant color. Chu's depiction of a blue dawn recalls Monet's *Morning on the Seine*, in which the French artist depicted colorful light breaking through leaves and reflecting against a quiet river. Although Chu's work

deconstructs the composition of a traditional landscape, his nuanced color palette evokes the same beauty of the sky in the early morning.

The manner in which Chu Teh-chun organizes points, lines, and planes within the overall composition of his work greatly resembles the approach developed by classical Chinese painters and calligraphers. Strong gestural strokes and smooth lines sweep across the canvas surface, embodying a conscious, self-assured sense of rhythm. Combined with the use of colored ink, the result is a dream-like landscape resembling the misty mountain peaks celebrated by ancient literati artists.

Chu's vibrant brushwork is quietly brilliant, showcasing his virtuosic talent at controlling tone and color. He also displays a sensitivity towards the thickness of the pigment, sometimes using dark swathes of paint and at other times employing a light tinted wash. Just as the early abstractionist Wassily Kandinsky used color as a means of exploring the pure effects of shape and form, Chu allows color to serve as a central focal point, encouraging spiritual contemplation and the projection of one's imagination.

In *L'Aube Bleue*, the artist successfully blends Western theories of color and light with the aesthetic spirit of classical Chinese landscape painting. Boldly yet sensitively executed, the work succeeds in combining the unrestrained gestural force of Western abstraction with the delicately poetic lyricism of East Asian art. The loosely rendered landscape is veiled in a dreamlike aura of mystique, leaving the viewer with infinite room for imagination and interpretation.



图二 克劳德·莫奈 《塞纳河的早晨》1987年作日本 广岛美术馆藏

FIG. 2 Claude Monet, *Morning on the Seine (The Branch of the Seine near Giverny)*, 1877, collection of the Hiroshima Museum of Art





## 2 1 法朗索瓦斯 · 吉洛

6 (法国, 生于 1921)

### 蜕变

油彩 画布

73 x 92.1 cm. (28 ¾ x 36 ¼ in.)

1979年作

艺术家花押印及日期: F. Gilot 1979 (右下)

RMB 280,000 - 400,000

US\$ 40,000 - 60,000

### 来源

现藏家约1990年购自艺术家本人

## FRANÇOISE GILOT

### *Metamorphosis*

signed with monogram and dated 'F. Gilot 1979'  
(lower right)

oil on canvas

Painted in 1979

### PROVENANCE

Acquired from the artist by the present owner *circa* 1990.

法朗索瓦斯·吉洛早在5岁时便立志成为艺术家。她的父亲是名巴黎成功的商人，母亲为水彩画家，父母都希望她成为律师，但吉洛一边攻读法律，同时仍私下继续作画。到二战期间，年仅21岁的她，已成为颇有建树的艺术家。1943年春，此时已扬名世界的巴布罗·毕加索在一家咖啡馆与吉洛相遇后，随即爱之如痴，开始了两人长达十年的恋爱关系。在此期间她结识了现代主义艺术的众位泰斗，如马克·夏卡尔、乔治·布拉克、昂利·马蒂斯，还与毕加索生下了两个子女，分别是克洛德及帕洛玛。吉洛现居纽约，近期获得了法国荣誉军团勋章军官勋位，法国颁授的最高荣誉之一。

《蜕变》的色彩光感十足，风格趣味盎然，是艺术家成熟时期的扛鼎之作。在论及静物画的文字中，艺术家或曾对本作品有所提及，她提到：「1960至1988年期间，我的静物画通常风格固我，结构立体，色彩饱满。」（摘自F. Gilot著《Francoise Gilot, A Monograph 1940-2000》，洛桑市，2000年，第106页）



1979年吉洛在画室

The artist in her studio, 1979.

Photo © 2016 by Françoise Gilot.

吉洛曾说：「马蒂斯常说：‘色彩能让心跳加速，能催人泪下，能令人不适，能引人入胜；色彩是情到浓时开出的花朵。因此它源自直觉，源自激情，它与生俱来，只可凿炼，不能习得。’」（参阅 [www.francoisegilot.com](http://www.francoisegilot.com)）

Françoise Gilot knew that she wanted to be an artist from the age of five. Born to a Parisian businessman and a watercolorist, Gilot studied law while secretly continuing her art. At the young age of 21, Gilot was already an accomplished artist in her own right during World War II. After meeting Gilot in a café in the spring of 1943, Pablo Picasso, already a world-famous artist, fell madly in love with her. This meeting marked the beginning of a decade-long romance, during which she was surrounded by the titans of Modernism including Marc Chagall, Georges Braque and Henri Matisse. Their long relationship bore two children - Claude and Paloma. Currently based in New York, Gilot was recently appointed an Officer of the Légion d'Honneur, one of France's highest distinctions.

Chromatically luminous and stylistically playful, the present work is an outstanding example of the artist's mature work. Writing on still lifes, Gilot may have been describing the present painting when she stated, "During the years from 1960 to 1988 my still lifes are often self-enclosed compositions devised with a solid structure, saturated color schemes [...]" (in F. Gilot, *Françoise Gilot, A Monograph 1940-2000*, Lausanne, 2000, p. 106).

According to Gilot, "Color is there to accelerate cardiac rhythm, to elicit a tear, to set teeth on edge, and to beguile. It is the result of a condensed sensation, as Henri Matisse used to say, and therefore it is intuitive and passionate. It is an in-born knowledge that can become refined with time, but which cannot be taught nor learned" (see [www.francoisegilot.com](http://www.francoisegilot.com)).



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## 费尔南多·波特罗

(哥伦比亚，生于1932)

### 穿绿色裙子的女人

油彩 画布

181 x 99 cm. (71 ½ x 38 ¼ in.)

签名及日期: Botero 92 (右下)

1992年作

RMB 4,000,000 - 5,500,000

US\$ 600,000 - 800,000

来源

巴黎歌剧画廊

现藏者于2008年2月购自上述收藏

文献

P. Gribaudo 及 B. Villegas 著《Botero Mujeres》，  
波哥大，2003年，第131页 (彩色插图)

## FERNANDO BOTERO

### *Woman in a Green Dress*

signed and dated 'Botero 92' (lower right)

oil on canvas

Painted in 1992

#### PROVENANCE

Opera Gallery, Paris.

Acquired from the above by the present owner, February 2008.

#### LITERATURE

P. Gribaudo and B. Villegas, *Botero Mujeres*, Bogota, 2003, p. 131  
(illustrated in color).



费尔南多·波特罗《卧室》1979年 纽约佳士得 2007年11月 成交金额 美元936,000  
Fernando Botero, *The Bedroom*, 1979, Christie's New York, November 2007,  
sold for \$936,000.

© Fernando Botero





艺术家工作室

The artist's studio

© Fernando Botero, courtesy Marlborough Gallery, New York

在过去 60 年的艺术生涯，费尔南多·波特罗创作了众多自成一派的作品，他那些反映特定人群，圆滚滚和胀鼓鼓的标志性人物形象，具有极高的辨识度。他的绘画主题聚集了形形色色的人物，如马戏团演员、斗牛士或政客，且这些形象并非某个个体的刻写，而是某类人群的缩影。特别是社会界定女性的种种角色，从女族长到妓女，或从圣母玛利亚到夏娃，一直是艺术家灵感的源泉。实际上，早在上世纪 60 年代末，在他举世闻名的独特风格还在萌芽之时，波特罗就以描绘第一夫人、祖母以及守护神这类形象作为实验。几十年后，这种对女性角色的着迷，延续到了他的雕塑和绘画之中。

波特罗描绘女性肖像由来已久，《穿绿色裙子的女人》便是其中之一。画中女性的衣着性感，脚蹬红色高跟鞋，穿着高筒袜，撩起的紧身绿裙子，颇为诱人。她稳立于画面中央，在紧凑的空间里显得格外庞大，仿佛呼之欲出。她几乎填满了整个画面，这一构图方式在波特罗的作品中十分常见，让他画笔下的人物更具体量感。

画中的女人不经意地抽着烟，眼睛瞥向一侧，似对观者的注目全然不觉，对脚边蜿蜒爬行的蛇，亦毫未察觉。蛇作为常见的艺术创作母题，也频繁出现

Over the past six decades, Fernando Botero has produced a clearly defined body of work that is immediately recognizable by its iconic rotund figures representing distinct types of people. Botero's paintings are populated by colorful characters like the circus-performer, bullfighter or politician who appear as prototypes rather than individuals. In particular, the various roles that society has circumscribed for women, from matriarch to prostitute or the Virgin Mary to Eve, have been a constant source of inspiration for the artist. Indeed, as early as the late 1960s, when his now world-renowned signature style first began to coalesce, Botero was experimenting with depictions of First Ladies, grandmothers and patron saints. Decades later, this fascination with female types continues both in his sculptures and paintings.

*Woman in a Green Dress* thus stems from this long tradition of female portraiture in Botero's oeuvre. Here the woman appears seductively dressed complete with red high heels, thigh-high stockings and hiked-up skimpy green dress. Standing firmly planted at the center of the composition, she appears as a formidable presence within a tightly compressed space. Pressed up against the picture plane, she fills almost the entirety of the ample canvas, a frequent compositional device seen in Botero's work that serves to heighten the monumentality of his figures.

Casually smoking a cigarette while glancing off to the side, this woman seems completely unaware that she is the object of our gaze or of the green snake slithering up beside her. A recurrent motif, snakes can be found in many of Bo-

ter's paintings and sculptures. While in the present work the snake adds a bit of levity to the painting, the serpent's association with Eve and woman as temptress seems a likely interpretation here. Botero manages to seamlessly integrate this unexpected visitor into the scene by matching the woman's dress, blush and eye shadow with the snake's vibrant green skin. Indeed, Botero creates a perfectly harmonious palette by repeating a minimal number of colors throughout the composition—the pink of the woman's stockings for example is echoed in the straps of her dress as well as the band in her hair while the yellow of the curtain appears again in the full glass sitting on the table and in the buckles of her shoes. While Botero's careful color selection is clearly deliberate, the process for him is an organic one that allows for some spontaneity. As he has explained, "Generally, one color beside another suggests a third to me. In that way a sequence of improvisations, reactions, and reflections is triggered. There is invention in the act of painting" (quoted in A.M. Escallon, *Botero: New Works on Canvas*, New York, 1997, p. 42).

于波特罗的绘画及雕塑之中。在本幅作品中，蛇为画作增添了一丝轻浮之感，其对夏娃的引诱，似乎诠释了画中妖娆女子对男性的诱惑。波特罗仅将蛇的颜色与女性裙子、腮红以及眼影的色调相统一，便天衣无缝地将这意外来客融入到画作之中。事实上，波特罗画作的色感极为协调，他减少了色彩的种类，而是将同一色调在画作中反复运用，创造出和谐的美感，比如女人的粉色袜子呼应着裙子的吊带和头绳，而帘子的黄色又出现于桌上的玻璃杯中，同时应和着鞋扣的颜色。虽然波特罗对色彩的选择是深思熟虑的结果，但其过程对他来说，又是有机的且带着些许自发性。他对此解释道：「总的来说，两种颜色放在一起，会让我想起第三种颜色。这样即兴的创作，激发着人进行思考，做出反应，这便是作画中的一种创新。」（摘自 A.M. Escallon 著《Botero: New Works on Canvas》，纽约，1997 年，第 42 页）

在《穿绿色裙子的女人》中，所运用的强烈色彩，令画作充满了调侃意味。人物脸上那绿色的腮红，以及那红得刺眼且小得过分的鞋履，透露出一丝幽默感。这幅画将工人阶级严肃的形象与诙谐搞怪相混搭，以艺术家新奇独特的手法进行呈现，乃波特罗的上佳之作。

In *Woman in a Green Dress*, the strong color choices also imbue the work with a satirical undertone. There is an element of humor in the green blush of the woman and her seemingly too tiny strikingly red shoes. As in the best of Botero's work, *Woman in a Green Dress* combines wit and whimsy with a sobering portrait of the working class, rendered with the artist's characteristic, pristine approach to painting.

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## 费尔南多·波特罗

(哥伦比亚, 生于 1932)

### 母爱

铜雕 黑色铜锈

45.1 x 19 x 19.7 cm. (17 ½ x 7 ½ x 7 ¾ in.)

2003年作

签名、编号及铸造标记: Botero 2/6 (底座)

RMB 1,400,000 - 2,000,000

US\$ 200,000 - 300,000

### 来源

直接购自艺术家本人

### 文献

《Fernando Botero: The Grand Show, Painting, Drawings, and Sculpture》, 迈阿密, 2010年 (另一铸版插图)

附艺术家开具的证书

费尔南多·波特罗从事艺术已有 60 年之久, 多活跃于国际舞台, 在同时代艺术家中声誉极高, 大受追捧。如今, 波特罗独特的风格已是家喻户晓, 他模糊了虚实界限, 乐此不疲地表现圆滚滚的夸张形象, 而此类形象正体现了他对艺术史及视觉呈现的敏锐触觉与诙谐态度。

波特罗擅用多种艺术媒材, 运用油彩及粉彩作画已是炉火纯青, 做起大理石和铜雕亦是得心应手。自 20 世纪 50 年代, 波特罗尝试调整静物在画面中的比例之后, 首次在绘画中展现了自己独特的艺术风格。他将曼陀铃上的音孔描绘得极其微小, 显得不合比例, 意外发现在画作上这件乐器看似庞然大物, 效果夸张。这幅曼陀铃的静物画, 因此成为了催化剂, 使波特罗开启了对表现体量与形态终其一生的探索。到 20 世纪 70 年代, 波特罗对扭曲形体, 并使其膨

With an international career spanning six decades, Fernando Botero is one of the most distinguished and sought after artists of his generation. Today Botero is recognized throughout the world for his singular style that consistently blurs the boundaries between reality and fiction with its ubiquitous rotund figures that reflect his keen and witty approach to the history of art and visual representation.

A master of many mediums, Botero is as accomplished in marble and bronze as he is in oil and pastel. Beginning in the 1950s, Botero first found his signature style through painting after experimenting with the proportions of a still-life. By placing a disproportionately small sound hole in the body of a mandolin, Botero was astounded to see how the instrument was transformed into an object of exaggerated mass and monumentality. The mandolin still-life became the catalyst for Botero's lifelong investigation of volume and form. By the 1970s, Botero's fascination with volumetric distortion had extended beyond painting to include sculpture as well. As he

## FERNANDO BOTERO

### Maternity

signed and numbered 'Botero 2/6' and stamped with foundry mark (on the base)

bronze with black patina

Executed in 2003

### PROVENANCE

Acquired directly from the artist.

### LITERATURE

Fernando Botero: *The Grand Show, Painting, Drawings, and Sculpture*, Miami, 2010 (another cast illustrated).

This work is accompanied by a certificate of authenticity signed by the artist.

胀的狂热, 从绘画艺术拓展至了雕塑领域。如他所说: 「在我一生中, 我觉得我总是想借助雕塑表达点什么。我有强烈的欲望, 想要去触摸我所创造的形象, 这能让我感受到别样的愉悦。」的确, 波特罗的所有雕塑作品, 无论是早期的小型头像, 还是现今他那些饱满的男人、女人和小孩的大型雕塑, 都表现出了这位艺术家对创造的挚爱与享受。

波特罗艺术生涯中最为重要的一个主题就是家庭生活, 他尤其着意刻画女性在家生活中所扮演的角色。在这件作品中, 波特罗展现了抚育孩子的母亲形象, 强调的是母爱这一永恒又普遍的主题。他通过运用简洁的线条, 创造了这一动人的作品, 娴静而柔美, 唤起了我们共同的人性。

explained, "For my entire life, I've felt as if I had something to say in terms of sculpture. It's a very strong desire...a special pleasure—that of touching the new reality that you create." (quoted in E.J. Sullivan, *Botero Sculpture*, New York, 1986, p. 13). Indeed, all of Botero's sculptures, from his earliest examples of small spherical heads to his present day representations of robust monumental men, women and children, are imbued with the artist's genuine love and palpable enjoyment of creation.

One of the most important subjects in Botero's *oeuvre* is the theme of domesticity and in particular the role that women play in that realm. In the present work, Botero depicts the archetype of woman as mother and nurturer to her young son, and emphasizes the universal and timeless theme of a mother's love. With an economy of lines, Botero creates an emotive work of quiet beauty and tenderness that reminds us of our common humanity.





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## 丁方

(中国, 生于 1956)

### 走向信仰系列·复活

油彩 画布

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

1988年作

签名：丁方《复活》1988年（画背）

RMB 1,200,000 - 2,200,000

US\$ 180,000 - 350,000

来源

亚洲 私人收藏

展览

1989年2月5日-2月19日，《中国现代艺术大展》中国美术馆  
北京 中国

文献

1992年《艺术潮流 创刊号》艺术潮流杂志社 香港 中国（图  
版，第47页）

1994年《丁方画集》艺术潮流杂志社 香港 中国（图版，第124  
页）

2007年《丁方：大地之子（当代艺术家丛书 第一辑）》四川美  
术出版社 成都 中国（图版，第79页）

## DING FANG

### *On the Path Towards Faith: Resurrection*

signed 'dinfang'; signed and titled in Chinese; dated  
'1988' (on the reverse)

oil on canvas

Painted in 1988

#### PROVENANCE

Private Collection, Asia

#### EXHIBITION

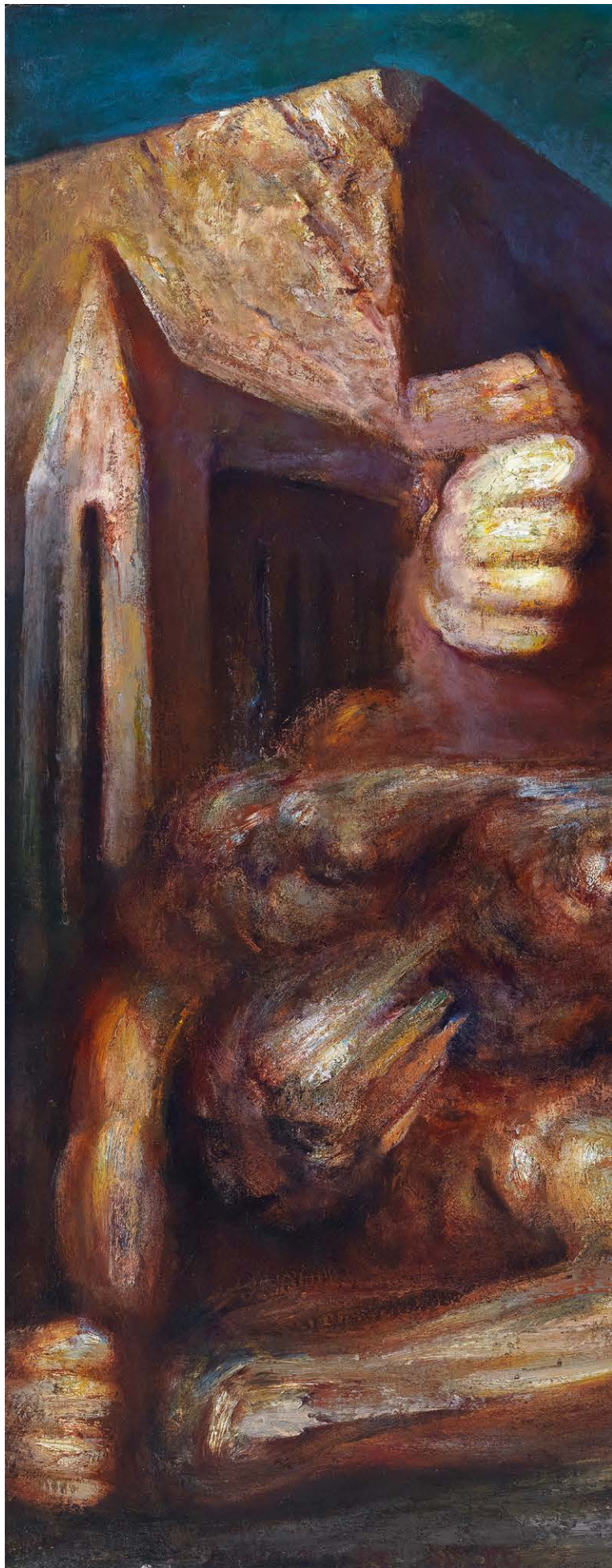
China/Avant-Garde Exhibition, National Gallery of Art,  
Beijing, China, February 5-19, 1989

#### LITERATURE

Initial Issue of Art Currents, Art Currents Magazine, Hong  
Kong, China, 1992 (illustrated, p. 47)

The Works of Ding Fang, Art Currents Magazine, Hong Kong,  
China, 1994 (illustrated, p. 124).

Ding Fang, Sichuan Fine Art Publishing, Chengdu, China,  
2007 (illustrated, p.79)





“非如此不可？非如此不可！非如此不可！”贝多芬在《F大调第十六弦乐四重奏》中这么写道。这位充满传奇色彩的音乐家在自己生前的最后一部完整作品中，直白地宣告了这样的决定。人生的沉重与生命的抗争在此随着音符奔流而下。生于音乐世家的丁方，其作品也是用其独特的艺术语言，振聋发聩地表达着艺术家自身对世界、对生命的看法。正如古希腊的一句话：“肉体是大地，但精神是火。”他用一种充满着神圣气息的笔触，将人的血与肉糅合在苍茫大地里，而灵魂则夹带着蓬勃的生命力喷涌而出。

《走向信仰系列·复活》中，丁方以类似于表现主义的方式，用粗犷厚重的笔触和浓厚深沉的色彩，将人的形象融汇在大地山峦之中。斜十字的构图将观者的视线集中在画面中心，加之以充满动感的线条，人仿佛在被拽入大地，同时又于大地中重生。左上角的拳头似乎从土地里直冲出来，虬结的肌肉充满了斗争的力量。背景是辽阔而宏大的星空，以及未经雕饰的黄土房。自然的景象与人的活动在这小小方寸之间融为一体。“信仰”不仅仅是宗教。虽然《复活》这个标题难免让人联想到基督教中耶稣复生的桥段，然而在此，这种联想更是深化其主题。“复活”这个词中所带有的宗教性，将画面中的张力神圣化。在这片近乎贫瘠的土地上，由于现代化进程而割裂的人与自然又以一种近乎神化的方式联系在一起。

丁方在他的毕业论文中这样写道：“当你一遍遍地在画布涂抹，红、黄、

“Must it be? It must be! It must be!” declared Beethoven, under the introductory chords of the last movement in his String Quartet No. 16 in F major. These words, written into the last substantial work that the composer completed before his death, boldly proclaim his acceptance of fate, and his own role in the grand scheme of the universe. This message is fully expressed in the grandeur of the music, played to listeners who will never hear the words spoken during a performance.

Like Beethoven, Ding Fang uses his art as a means of expressing his personal philosophies towards life. His work is filled with an emotional truth and grandeur that is designed to express the artist's perspectives on the universe at large, imparting a clear message to the viewer. A classical Greek saying states that, “Flesh is of the earth, but the spirit is a flame.” Ding Fang's work seeks to capture both aspects, grounding his work in the physical and corporeal while also conveying a distinct energy and spiritual vitality.

*On the Path Towards Faith: Resurrection* showcases the influence of Western Expressionism on Ding's work; the coarse brush that Ding used to apply the heavy pigment across the canvas surface captures both the texture of the mountainous landscape, as well as the muscular form of the figure that emerges from it. Man and mountain carry the same weight and gravitas, while the diagonal composition and radiating lines draw the audience's attention firmly towards the centre of the painting. Although the title of the work evokes inevitable associations with Christianity and the resurrection of Jesus, Ding's work may be explored in the context of themes that transcend faith, as we witness the emergence of a human figure from the folds of the earth.

In his graduation dissertation, Ding wrote, “When, bit by bit, you blend shades of red, yellow, blue and green so that they disappear here and reappear there, the colours begin to devour, digest and blend with one another, weeding each other out, resulting in a mixture that is capable of expressing deliberate and profound emotion.” This sensitivity towards colour, and interest in the dramatic interplay of contrasting elements is clearly evident in Ding's work, heightening the drama that we observe depicted in the painting. *Resurrection* appears to capture the titanic struggle of a human figure trying to free himself from the mountains that weigh him down, recalling the drama and tragic heroism expressed in the dramatic frescoes painted by Mexican artist José Clemente Orozco. Orozco's depiction of Prometheus – a demi-god

蓝、绿在这里被消除又在那里出现，他们实际在不断地吞噬、消解、融合着除草的激情，而使之逐渐沉淀为一种既深思熟虑又深厚笃实的情绪。”这种情绪，在《复活》中，演化为一种悲剧式的英雄主义。这与墨西哥壁画艺术家奥罗斯科在《普罗米修斯》中运用的笔触相似。希腊神话中的这位英雄，奋不顾身地将火种带给了人类，给予人类以新生的希望。人物形象的英雄气概由艺术家顶天立地的粗犷笔画描绘，一股悲剧性的力量蓬勃而出。而在丁方这里，神化了的英雄没有了名字。悲剧性的力量不再埋没在名字之中，而是成为了画面中的精神，如火一般燃烧了整片大陆。

1989年春季，89现代艺术大展在中国美术馆举行，这是自85美术新潮之后，现代艺术在中国发展历史上的一个重要里程碑。丁方携带《走向信仰系列》的四副作品参加此展览，这不但是艺术家在创作上的新转折，也似乎在冥冥之中暗示了现当代中国艺术的重生：脱离传统苏式教育而转向更为自由、更为现代的艺术家个人表达。努力挣脱山的禁锢的英雄形象似乎是努力奋起的艺术家，用一种遗世而独立的方式闯出一条新的道路。

丁方用自己的画笔描绘出了一曲悲剧式的英雄赞歌。扎根在中国文化对于宗教性的缺乏上，他用自己的作品重新定位了所谓“信仰”。人、山、城的要素汇聚在画面之中，以一种深刻的方式形成了其独有的视觉冲击力。对于神性的思考埋藏在每一笔油彩里，整个画面都在放声高唱：“非如此不可！”

from Greek mythology who was punished for giving humanity fire – uses a similarly bold and graphic style of painting, depicting monumental struggle as a means of celebrating and expressing a greater hope for humanity.

In the spring of 1989, the landmark exhibition “China/Avant Garde” was held at the National Art Museum of China in Beijing. As the first major exhibition of works by Chinese avant-garde artists organized after the '85 Movement, the show served as a major landmark in the history of contemporary art in China, and included Ding Fang's four-part series *On the Path Towards Faith*. The work not only marks a turning point in Ding's own creative output and artistic career, but it also alludes to the rebirth of contemporary Chinese art. The valiant struggle of Ding's figure suggests the historic struggle of China's artists, as they sought to carve out a new path within the modern art landscape.

Ding Fang's work profoundly captures the spirit of the tragic hero whom we both pity and admire, exploring the broad universality of concepts such as faith and resurrection. Men, mountains and cities are all depicted in the same plane of existence, yet each exerts its own distinct presence on the overall composition. Every one of Ding's brushstrokes is filled with the artist's conviction in his own beliefs, resulting in a work that proudly and boldly states the universal truth that, “It must be!”



何塞·克莱蒙特·奥罗斯科《普罗米修斯》

1930年作 美国加利福尼亚州 克莱尔蒙特 波莫纳学院藏

José Clemente Orozco, *Prometheus*, 1930, collection of Pomona College, Claremont CA



2  
2  
0 贝尔纳·布菲  
(法国, 1928 - 1999)

埃米尔

蜡笔 水彩 画笔 印度墨水 铅笔 纸本  
65.1 x 49.6 cm. (25 5/8 x 19 1/2 in.)

1966年作

签名、编号与题识: Bernard Buffet (左下);  
Bernard Buffet 31 (右下); XX (左上)

RMB 1,000,000 - 1,400,000

US\$ 150,000 - 200,000

来源

纽约雷恩索画廊 (2004年前)  
现藏家购自上述收藏

展览

2004年5月 纽约雷恩索画廊 [ Bernard Buffet: 40  
Years of the Clown ] 展览

本作品收录在穆伦寺·葛尼尔资料库

## BERNARD BUFFET

*Emile*

signed 'Bernard Buffet' (lower left), signed and  
numbered 'Bernard Buffet 31' (lower right) and  
inscribed 'XX' (upper left)

wax crayon, watercolor, brush and India ink  
and pencil on paper

Executed in 1966

### PROVENANCE

Galerie Rienzo, New York, by 2004.

Acquired from the above by the present owner.

### EXHIBITION

New York, Galerie Rienzo, *Bernard Buffet, 40 Years of the  
Clown*, May 2004.

This work is recorded in the Maurice Garnier Archives.



工作室中的贝尔纳·布菲

Bernard Buffet in his studio

© Photo by Maurice Jarnoux/Paris Match via Getty Images.

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《埃米尔》中小丑脸上夸张的妆容，和消沉抑郁的神情形成了强烈的视觉冲击。他的衣着鲜亮丽，形象幸福欢快，但在假象之下却包裹着人物深深的绝望。厚重的脂粉和奇装异服，使演员真正的悲伤和苦楚隐藏于公众视野之外。布菲这幅描绘了著名小丑埃米尔的画作，后成为了他 1968 年另一幅石印版画的原型。

上世纪 40 到 50 年代期间，贝尔纳·布菲就声名鹊起，迅速享誉全球，甚至一度与同时期的毕加索齐名。艺术家出生于巴黎，年仅 15 岁便考上了法国美术学院，随即因其独特的艺术天分而获教师赏识。二战结束后，在作家兼艺术评论家皮埃尔·德卡尔格的大力推荐下，布菲成为了法国最著名的具象派画家之一，而前者正是其最早且最忠实的支持者。在 1947 年布菲的首次个展上，法国国立现代艺术美术馆购藏了他的一幅静物写生画，次年他荣获著名的“艺评奖”，年仅 20 岁。布菲的画作风格独特，其线条苍劲粗犷的黑色轮廓、风格别致的人物形象以及平涂的色彩使其在战后法国艺术圈中独树一帜，跻身当时一流艺术家之列。1955 年他被《艺术鉴赏》杂志评为法国战后最伟大的艺术家，更是夯实了他在艺术界的坚实地位。

自 1955 年起，布菲开始创作巡回马戏团这一主题描绘小丑、高空秋千表演者、动物以及杂技演员。作品中他们似乎在取悦隐形的观众，表情哀愁而忧伤，人物悲伤的表情与夸张的妆容以及浮华的戏服形成了鲜明的对比。马戏团向来是欢乐喜庆的娱乐形式，但其背后的面目究竟如何，不禁令人深思。欣赏作品时若结合二战后欧洲为背景，那么这些形象则是民众内心痛苦和抑郁的符号表达。在饱受二战创伤之后，人们努力回归正常生活，将经历浩劫后的苦涩深深隐藏。



贝尔纳·布菲《小丑乐手和萨克斯手》1991年作 伦敦佳士得 2016年6月22日 拍品编号22 成交金额 美元1,500,807

Bernard Buffet, *Les clown musiciens, le saxophonist*, 1991, Christie's, London, 22 June 2016, lot 22. Sold for \$1,500,807

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艺术家在化小丑妆 The artist applying clown make up © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo © Luc Fournol and Benjamin Auger

In the present work, there is a tension between the clown's colorful make-up and his despondent expression. Whilst the attire he adopts during his performance projects an impression of happiness, joy and exuberance, behind this façade the character is clearly enveloped by feelings of despair. Underneath the thick layers of pan-stick and eccentric accessories, the man behind this character, his sorrows and his hardships, remains hidden from public view. The present lot depicts the clown Emile who was celebrated in his day, and this depiction of him would form the basis of a lithographic print in 1968.

Bernard Buffet enjoyed a remarkable rise to fame during the 1940s and 50s, quickly gaining an international reputation that would soon rival that of his contemporary, Pablo Picasso. Born in Paris, he enrolled at the city's *École Nationale Supérieure des Beaux Arts* at the age of just fifteen, where his unique artistic talents were soon recognized by his teachers. In the years following the cessation of the Second World War, he became known as one of the most exciting figurative painters in France, a reputation enthusiastically promoted by the writer and art critic Pierre Descargues, who became one of the young artist's earliest and most ardent supporters. On the occasion of his first solo-exhibition in 1947, the *Musée National d'Art Mod-*

*erne* bought one of Buffet's still life-paintings for its collection, and the following year he was awarded the prestigious *Prix de la Critique* at the age of just twenty. Buffet's distinctive style, characterized by stark, angular black outlines, stylized figures and areas of flat color, made him a unique artistic voice in Post-War France, and earned him a place among the elite artistic personalities of the day. This reputation was cemented in 1955 by the art review *Connaissance des Arts*, when it decreed him the greatest post-war artist in France.

Beginning in 1955, the artist undertook an extensive exploration of the theme of the travelling circus, painting melancholy portraits of clowns, trapeze artists, animal performers and acrobats as they entertained an invisible audience. In these paintings, the mournful expressions of the characters clash with the exaggerated makeup and flamboyant costumes they wore, projecting a contemplative atmosphere that belied the traditional view of the circus as a gleeful, jubilant form of entertainment. Viewed in the context of Post-War Europe, these figures were seen as symbolic reflections of the internal suffering and angst hidden by so many people following the conflict, as they attempted to continue with normal life in the wake of such tragedy.

2  
2  
1 安迪·沃荷  
(美国, 1928 - 1987)

发条熊猫鼓手 (玩具系列)

合成聚合颜料 丝网印刷颜料 画布  
35.5 x 28 cm. (14 x 11 1/8 in.)

1983年作

RMB 550,000 - 800,000

US\$ 80,000 - 120,000

来源

苏黎世 Bruno Bischofberger画廊

现藏者购自上述画廊

ANDY WARHOL

*Clockwork Panda Drummer (from Toy Series)*

synthetic polymer and silkscreen inks on canvas  
Executed in 1983

PROVENANCE

Galerie Bruno Bischofberger, Zürich  
Acquired from the above by the present owner

在1971年,安迪·沃荷(Andy Warhol)曾说:「我读过很多有关中国的书籍,书中的图画全都是毛泽东,真棒,好像丝网印刷。」(安迪·沃荷,引自G. Frei与N. Prinz所撰的《The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974》,纽约,2002年,第165页)自此,他便对中国深感着迷,而当他的经纪人布鲁诺·毕修伯格(Bruno Bischofberger)在1973年提议他描绘世上最重要的人物时,沃荷便选择了毛主席。1982年,沃荷首次和唯一一次踏足中国,他后来忆述:「我到了中国,其实我并不想去……[但]那里真的很棒。非常、非常、非常棒。」(安迪·沃荷,引自《I'll Be Your Mirror: The Selected Andy Warhol Interviews》,纽约,2004年,第392页)沃荷游历亚洲后不久,毕修伯格请他创作以儿童玩意为题的画作,于是他开始创作《玩具》系列。沃荷从自己的玩具收藏取材,包括汽车、机器人、小狗、马戏团小丑、老鼠、苹果和熊猫等。他主要参考玩具的包装材料,而非玩具本身,令人联想到他的名作《布里洛盒子》(肥皂盒)和《金宝汤罐头》。沃荷对这个系列特别投入,因为他不但能重拾童年回忆,也能展现他对不同年龄小孩的自然亲和力。他的朋友克里斯托弗·马考斯(Christopher Makos)解释:「[沃荷]他从年轻人身上得到不少启发。他与小孩相处时,比与艺术品收藏家和认真的支持者相处更自在。」(克里斯托弗·马考斯,引自Jacob Baal Teshuva所撰的《Andy Warhol: 1928-1987》,慕尼黑,1993年,第65页)

In 1971, Andy Warhol said "I've been reading so much about China... The only picture they ever have is of Mao Zedong. It's great. It looks like a silk screen" (A. Warhol, quoted by G. Frei and N. Prinz, *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970-1974*, New York, 2002, p. 165). Thus began Warhol's long fascination with China and when, in 1973, his dealer Bruno Bischofberger suggested he depict the most important person in the world, Warhol chose the most famous: Chairman Mao.



安迪·沃荷《安迪·沃荷在长城》1982年摄

Andy Warhol, *Andy Warhol at the Great Wall*, 1982.  
© 2016 The Andy Warhol Foundation for the Visual Arts,  
Inc. / Artists Rights Society (ARS), New York.

In 1982 Warhol made his one and only visit to China and later reminisced, "I went to China, I didn't want to go...[but] it was great. It was really, really, really great" (A. Warhol quoted in *I'll Be Your Mirror: The Selected Andy Warhol Interviews*, New York, 2004, p.392). Warhol began the Toy series shortly after his return from Asia when Bischofberger asked him to create a series of paintings on children's activities. The subject matter was inspired by Warhol's own extensive toy collection which included cars, robots, dogs, circus clowns, mice, apples, and pandas. Warhol's source material came from the packaging of the toys, rather than the objects themselves, reminiscent of his famous *Brillo Box (Soap Pads)* and *Campbell's Soup Cans*. Warhol became particularly engaged with this series and it allowed him to celebrate not only his own childhood but also his natural affinity with children of all ages. "[Warhol] got a lot from young people," explained his friend Christopher Makos. "He felt more comfortable with children than he did with art collectors and serious fans" (C. Makos, quoted in Jacob Baal Teshuva, *Andy Warhol: 1928-1987*, Munich, 1993, p. 65).



## 2 韦嘉

2 (中国, 生于 1975)

### 马上风光 II

丙烯 画布

190 x 140 cm. (74 ¾ x 55 ⅛ in.)

2009年作

签名: 韦嘉 09 (画背)

RMB 380,000 - 580,000

US\$ 55,000 - 88,000

来源

亚洲 私人收藏

## WEI JIA

### *View from Horseback II*

signed in Chinese; dated '09' (on the reverse)

acrylic on canvas

Painted in 2009

#### PROVENANCE

Private Collection, Asia

“几千年来，人类的生活环境和方式已经改变了很多。但人类的情感并未发生大的变化。快乐、痛苦、爱情……，这些情绪仍然笼罩着人类的世俗生活。透过它们，人们可以发现自己今天的境遇：我们生存的每一分钟都难以把握，如果期待下一分钟的快乐，那么可能会受到伤害。”

— 韦嘉

“Over the past millennia, humanity’s environment and ways of life have changed significantly. But human emotions have not changed. Joy, pain, love……these feelings continue to influence our everyday lives. Through these emotions, humanity is able to understand the circumstances of modern life; it can be difficult to fully grasp every minute of our daily existence, so if we wait for future happiness, then we risk harming the present.”

— Wei Jia

韦嘉的作品出自社会性的超现实主义语境中，以一种微妙而平淡般的暗语方式，再现了在这个奇异混沌大时代中，人性沉浮的芸芸众相。“风景里很难有现实的参照，自我内心里的图景是一种很抽象的状态”。这些图景来自人生的现实，亦是对生命的体验，更是从生命经历中看到的人生。

在《马上风光》中，韦嘉以迷离的灰色作为主要基调创作了展现了隐晦而神秘的作品。画面上喷洒飞散的发光色点，以及伦勃朗式的明暗技巧赋予了作品奇妙的时空感，同时也由于失去了任何即时空间的物体作为参照，画中角色仿佛被置放于一个由光和色彩构成的虚幻环境之中。画中的半人马形象在艺术家的处理下充满了雕塑感，下半部分的肢体动作紧张而富有动态，让人不禁联想起古希腊神庙

里常见的刻画半人马与拉波斯人战斗场景的雕塑；而“马上”的人物形象却是双手环抱胸口，显示出了截然相反的肃静、平和以及自我保护的意味。

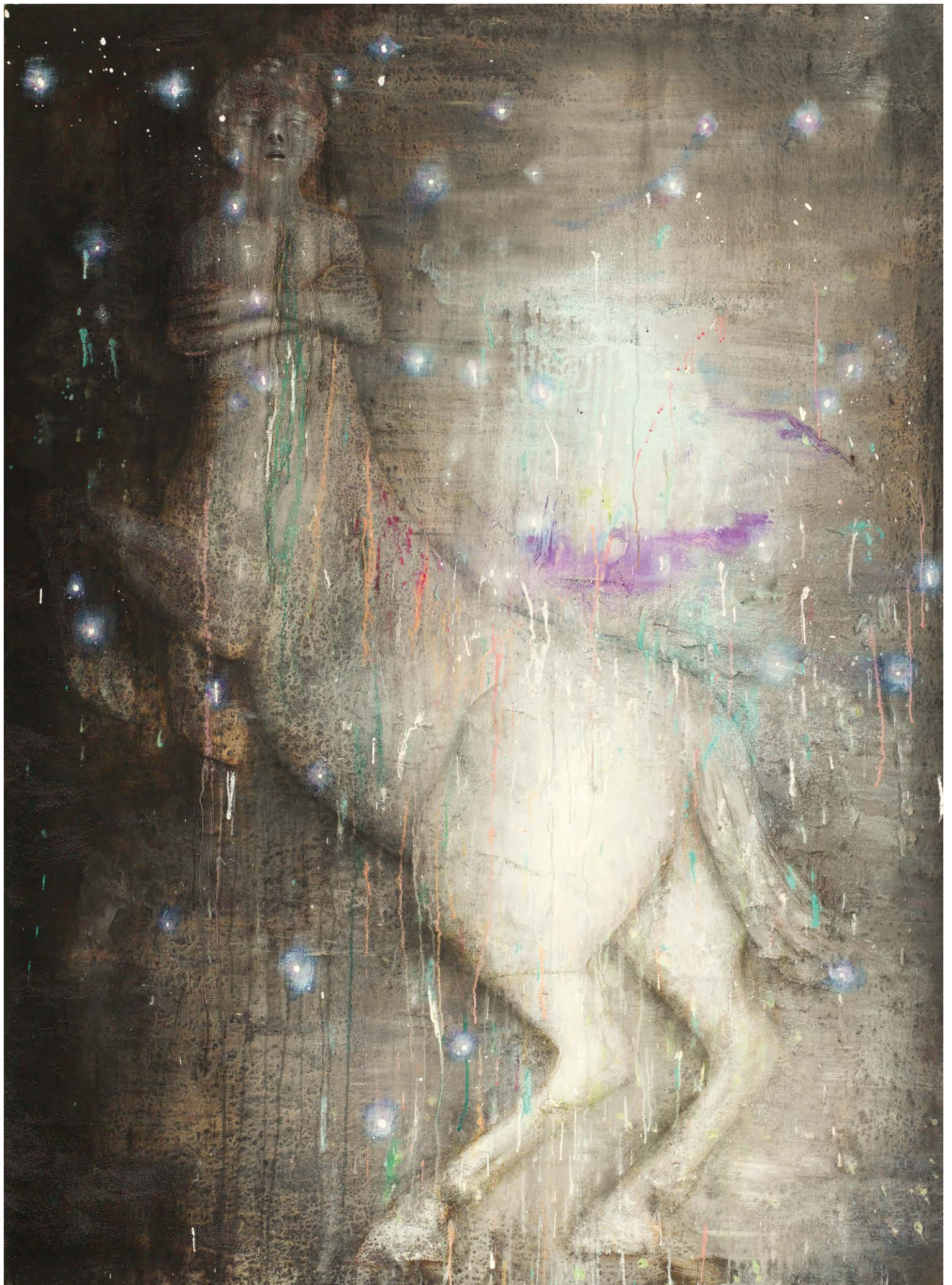
韦嘉将这两个充满反差的个体结合在同一角色上，像是两个来自不同时间及空间的个体发生了重叠交错的微妙的局面，是躯体及灵魂的象征物，来自于物理世界与精神世界，成为了真实与虚幻的合体。艺术家仿佛是以这种迂回婉转的方式，带着某种自述性地对现实生活中人们内心的迷茫、及不安等精神状态进行探讨，在茫茫黑夜和可贵的光源中徘徊，不安与安全相互抗争，其中的不确定性耐人寻味，有着难以捉摸的矛盾感，同时却又充满着韵味。



菲迪亚斯 波塞冬雕塑 英国伦敦英国国家博物馆藏

The Parthenon Sculptures, collection of the British Museum, London

In his *View from Horseback*, Wei Jia depicts a monumental yet mysterious figure, half human and half rearing steed. Bright spots of colour sprinkled across the canvas and dramatic chiaroscuro produce a disorienting quality that confuses time and space. The figure is painted against a blank background, and due to the absence of realistic points of reference, appears to exist in an illusory environment composed of pure light and colour, leaving space for the viewer to exercise their own imaginations. The lower portion of the centaur-like figure is rendered in a distinctly sculptural manner, with tense and dynamic limbs reminiscent of Greek statuary and relief. In contrast, the upper human half is depicted with his arms crossed in front of his chest, exuding a feeling of solemnity, peace and self-protection. By bringing together all of these contrasting elements – light and dark, color and monochrome, human and animal, the valiant and the protective – Wei Jia creates a juxtaposition that explores the psychology of internal confusion and anxiety. Just as many of us wander between periods of darkness and light, the artist here has rendered a work filled with quiet ambivalence, exuding both charm and mystery.





Brash and humorous, I Nyoman Masriadi's works often provide a tongue-in-cheek commentary on the conditions of modern society by engaging with images from pop culture and contemporary mythology. Beginning from the early 2000s, Masriadi developed a distinctive figurative style that continues to characterize his work today. Muscular, larger-than-life superheroes, warriors, and everyday people dominate his canvases – confronting the viewer with their exaggerated physiques and calling into question the familiar images that surround us on a daily basis.

Known for his depictions of inflated, masculine male bodies, it is significant to consider the female body within Masriadi's oeuvre. Under Masriadi's brush, both male and female bodies are subject to the same levels of distortion and deformation that often appear to be a product of steroid-enhanced athleticism. Tense and sinewy, and often taking up the entirety of the canvas, Masriadi's figures possess a latent power that he restricts to the pictorial plane. Combined with his use of bright contrasting colours, the resultant works are visually arresting and commanding.

Masriadi's distinctively bold caricature of the human form is evident in the irreverent compositional framing of *Lifestyle* where a woman in a bikini lies face down upon an inflatable pool float.

Traditionally, Asian cultures have championed fair skin as the ideal standard of beauty, whereas the practice of sun tanning is strongly associated with Western culture. Here, Masriadi vividly illustrates the results when the quest for beauty according to Western ideals is taken too far. The toned, bronzed musculature of the figure glistens under the floral fabric of her bikini. Her skin is a painful lobster red under the heat of the sun as she dozes, comically unaware of the discomfort she will face when she awakes. As we look upon the length of her near-naked body, Masriadi positions us as voyeurs and spectators as we are forced by virtue of his choice of perspective to gaze down on her sleeping figure.

From a technical perspective, Masriadi's sculptural depictions of the human form recall the work of classical and Renaissance artists who exaggerated the physical perfection of their subjects as a means to highlight their otherworldliness. Like the biblical figures painted by Michelangelo, Masriadi's muscle-bound men and women transcend the everyday, becoming part of modern-day mythology. As our ancestors looked to legendary heroes and gods for inspiration, Masriadi suggests that his characters are the superhumans of today, worthy of attention for the lessons they impart.



▼  
2 米斯尼亚迪  
2  
3 (印度尼西亚, 1973)

## 生活方式

丙烯 画布

125.5 x 173.5 cm. (49 3/8 x 68 1/4 in.)

2002年作

签名: MASRIADI 8 Oct 2002 (左中);  
I NYOMAN MASRIADI 2002 LIFE STYLE (画背)

RMB 1,000,000 - 1,600,000

US\$ 150,000 - 240,000

出版

2010年《米斯尼亚迪: 重构人体》T.K. Sabapathy, Gajah 画廊 新加坡 (图版, 第215页)

## I NYOMAN MASRIADI

### Lifestyle

signed and dated 'MASRIADI 8 Oct 2002' (middle left); signed, dated and titled (on the reverse)

acrylic on canvas

Painted in 2002

### LITERATURE

Gajah Gallery, Nyoman Masriadi: Reconfiguring the Body, T.K. Sabapathy, Singapore, 2010 (illustrated fig. 146, p. 215).

米斯尼亚迪的作品时常运用流行文化和当代神话形象, 以率性幽默的方式漫不经心地对现代社会的千姿百态表达看法。艺术家自 21 世纪初便开始采用这种与众不同的具象风格, 并以之为特点延续至今。肌肉发达、具有传奇色彩的超级英雄、战士乃至普通人都是他画布上的常客, 他们通常以夸张的体形出现在观者面前, 令观者对日常生活中的熟悉形象提出质疑。米斯尼亚迪因描绘的男性躯体身形健硕、肌肉发达而闻名于世, 因此对其画作中的女性躯体进行研究则具有重要意义。艺术家笔下的男女躯体均经过了类似的扭曲与变形, 看似荷尔蒙分泌旺盛, 并且极其热衷运动。这些形象肌肉紧致、健硕有力, 通常占据整个画面, 因此蕴藏着潜在的力量, 在画面中喷薄欲出, 配以明亮的色彩对比则着实攫人眼球, 气势惊人。

在作品《生活方式》中, 身着比基尼的女子面部朝下卧在充气浮艇之上, 构图玩世不恭, 将艺术家以漫画方式大胆表现人物形态的手法淋漓尽致展现。亚洲自古以白为美, 日光浴多见于西方文化之中, 过度追求西方美将会有何后果, 艺术家均在作品中生动展现。画中人物的肌肉部位呈古铜色, 在花色比基尼的衬托下焕发光泽。周身皮肤在烈日暴晒下像煮熟的龙虾一般泛着猩红, 滑稽的是, 半梦半醒中的女子对醒来后将要面临的不适毫不知情。观赏作品时, 艺术家所选取的绘画视角将我们置于偷窥者或观察者的角度, 让我们对她沉睡中近乎赤裸的躯体一览无余。从技法层面来看, 米斯尼亚迪对人物形态雕刻般的描摹与古典主义和文艺复兴时期艺术家的手法有异曲同工之处, 他们以夸张的手法塑造完美的人物躯体, 以此烘托心目中的理想世界。正如米开朗基罗所描绘的圣经人物一样, 米斯尼亚迪笔下肌肉健美的男男女女已超越凡人, 成为了现代神话中的人物。就像我们的祖先善于从神话英雄和诸神中寻找灵感一样, 米斯尼亚迪表示, 其画笔下的人物就是当今社会的超人, 他们给大众带来的启发值得我们深思。



《沉睡的海尔玛弗狄忒》公元前2世纪 法国巴黎 卢浮宫藏

Hermaphrodite Endormi (Sleeping Hermaphroditus), c. 2nd century B.C., collection of the Musee du Louvre, Paris

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION  
美国私人收藏

## 2 奥拉维尔·埃利亚松

4 ( 丹麦，生于 1967 )

### 黑色活动球

不锈钢 黑色玻璃 电缆 单频灯泡

120 x 120 x 120 cm. (47 ¼ x 47 ¼ x 47 ¼ in.)

2009年作

附艺术家签名证书

RMB 1,000,000 - 1,700,000

US\$ 150,000 - 250,000

### 来源

纽约 Tanya Bonakdar画廊

私人收藏 藏家2011年购自上述画廊

现藏者购自上述藏家

## OLAFUR ELIASSON

### *Black Activity Sphere*

stainless steel, black glass, cable and  
monofrequency bulbs

Executed in 2009

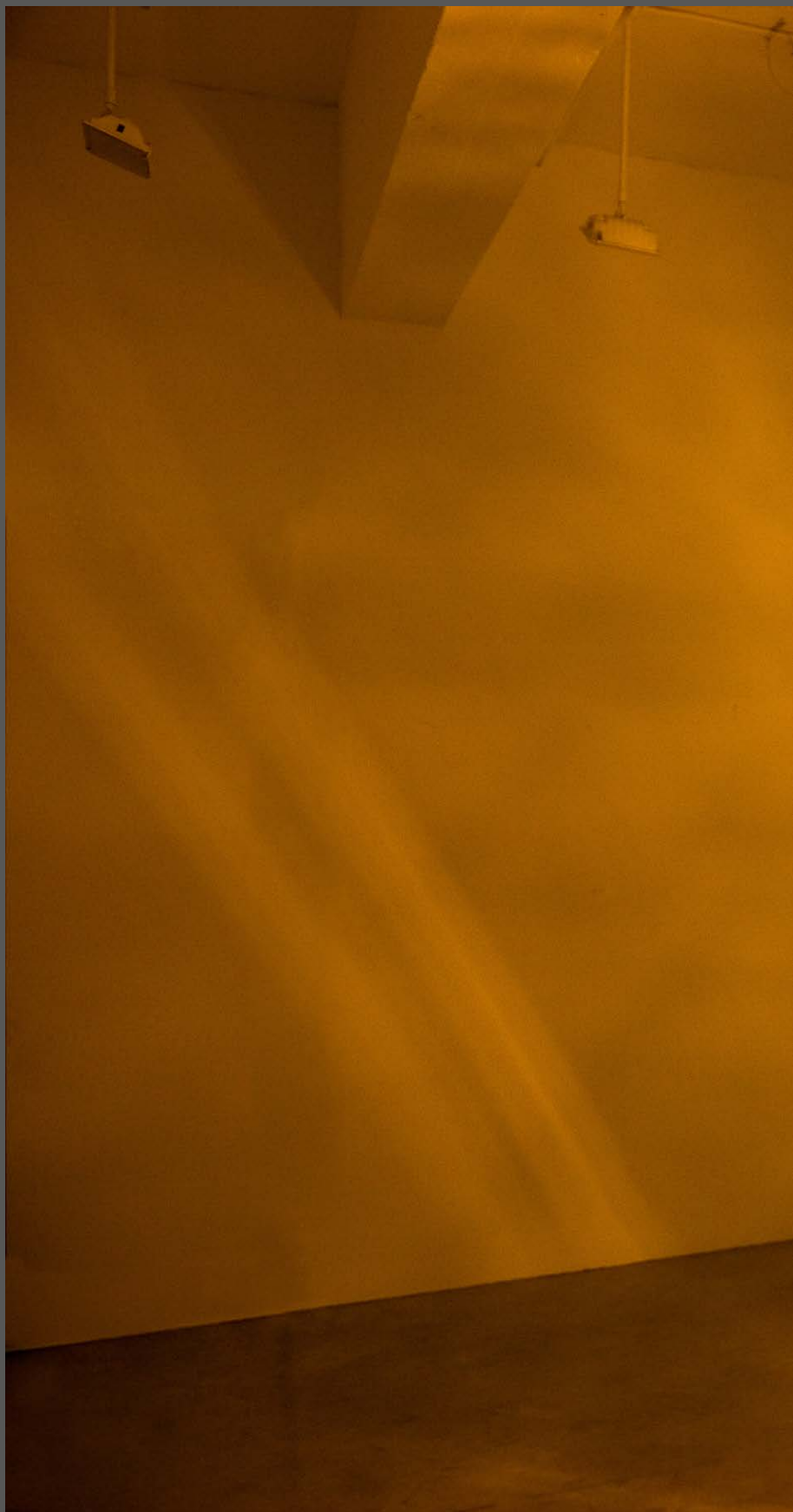
This work is accompanied by a certificate of  
authenticity signed by the artist.

### PROVENANCE

Tanya Bonakdar Gallery, New York

Private collection, acquired from the above, 2011

Acquired from the above by the present owner







Courtesy the artist and Tanya Bonakdar Gallery, New York

丹麦及冰岛籍艺术家奥拉维尔·埃利亚松擅长探索观感、错觉与现实本质之间的缝隙，其作品巧妙营造光影效果，配合复杂难懂的几何结构，营造令人亲历其境的感官体验。《黑色活动球》起伏多面的表面透射出光线，在四周的墙上投下如万花筒的图案，充分体现以上特质。为了创造出非凡的光影作品，埃利亚松致力研究多个年代的艺术史，包括研创创新科技和揭示世界和宇宙内部结构的达芬奇。艺术史学家帕米拉·李 (Pamela Lee) 解释：「埃利亚松强调肉眼的主动视觉，是他颠覆固有视觉习惯和观感模式的方法之一，这些习惯和模式或会限制视力和洞察力。埃利亚松的作品经常运用艺坛和艺术史自文艺复兴时期起不断改良的常用幻觉工具，以构建和整理可见世界的不同形态和外观。这些工具包括阿尔伯特的一点透视、欧几里德的几何学和笛卡尔的坐标系统等传统原则，全部也展示观赏者与作品之间的视觉关系（与触觉[或听觉]相反）。」（帕米拉·李著，〈Your Light and Space〉，载于《Time Your Take: Olafur Eliasson》，旧金山，2007年，第16页）埃利亚松的球形作品，源自他对「几何学和圆形或球形形状的喜爱，它们都有一种鲜明、仿似宇宙的维度。」（奥拉维尔·埃利亚松，〈Interview with artist Olafur Eliasson〉，2015年2月16日，〈Design Boom〉，<http://www.designboom.com/art/olafur-eliasson-interview-artist-designboom-02-16-2015/> [浏览日期：2016年9月8日]）。《黑色活动球》的确把观赏者与他在宇宙的位置之间的关系重新定位。

《黑色活动球》是埃利亚松首批创作的同类作品之一，其构思早见于他意念大胆的《天气项目》。作品于2003年冬季在泰特现代美术馆的大型展厅 Turbine Hall 展出，微小的太阳散发出猛烈的黄光，观赏者也沐浴在投射灯光的暖橙色光线之中。作品营造惊人的幻觉效果，敢于走近太阳的观赏者，能一窥作品结构的奥秘——由200多个工业用黄色灯泡在背后照亮的一块半圆形屏幕。埃利亚松解释自己「最初对灯光感兴趣，因为灯光与空间的互动强烈，换言之，灯光可以是独立的东西，可投射到墙上，但也是基本的光源，照亮整个房间。」（奥拉维尔·埃利亚松，引自《Your Lighthouse》展览场刊，德国沃尔夫斯堡艺术博物馆，2004年，第45页）这个艺术装置教数以十万计的参观者叹为观止，因此有幸得到美术馆邀请，加入汇聚全球最前卫创新艺术名家作品的《Unilever》系列，更成为当中最受欢迎的装置之一。

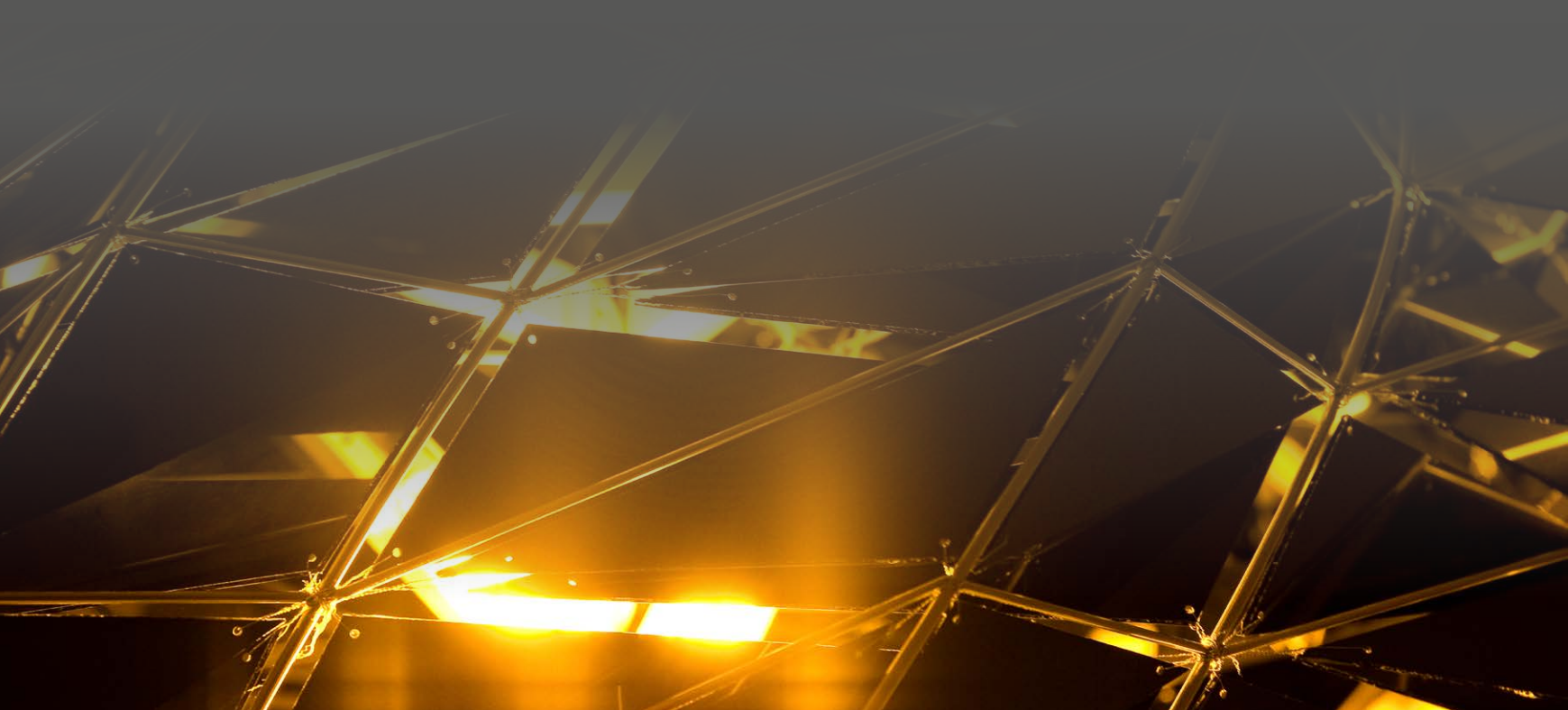
完成《天气项目》后，埃利亚松开始创作能安放在房间内的艺术装置，在房间中央设置由几何形切面组成的球体，内部设有照明装置，在四周的墙壁上投下精致的光影图案。早期作品包括2004年的《五重球体投射》，埃利亚松把球体设置在三角架上，所用的阿曼式网状结构，与1998年为丹麦一个公园设计的《五维亭》建筑项目相同。在2005年创作的《倒置柏林球体》中，埃利亚松摒弃三角架，把球体悬挂至天花板上，使投影图案不受装置机关干扰。新增的旋转功能营造万花筒的光影效果，而从不同角度观赏球体，也会改变观赏者对其复杂结构元素的理解。

后来，埃利亚松的球体和多面体越来越精美复杂，他不得不与冰岛几何学

家兼建筑师埃纳尔·索尔斯泰恩 (Einar Thorsteinn) 合作，以实现精准的几何结构。埃利亚松曾提及，他设计的大部分球体其实并非球体，而是复杂的多面体。他认为「球体是创造空间的机器，也是空间[本身]」。部分球体内部设有光源，把零散的光线投射至悬挂位置的空间，就像地图投影。因此我不只、也不是主要对空间中的实际物件感兴趣，而是被光、影和色彩共同占据和创造空间的方式吸引，可以说这些元素表现出建筑的艺术。」（奥拉维尔·埃利亚松，同上）

除了建筑层面，埃利亚松的球体也启发哲学思考，规模比装置更庞大。他补充：「我爱把球体视为行星的模型。人类近年对「人类世」的研究令我很感兴趣，我们意识到人类活动对生态系统和大气造成的影响，这改变了我们和所有行星事物的关系。我们不再以抽离、「谷歌地球」的角度远观地球，我们知道自己和地球密不可分……这些球体让我们观看世界，同时观看自己。」（奥拉维尔·埃利亚松，同上）他又指：「观看自己的意识，或意识到自己在观看的想法，尝试建立一种关系：在经历的同时进行评价，与意识到自己正在经历之间的关系。重点并不在于经历与诠释，而是在诠释行为中的经历，亦即经历本身也是一种诠释行为。可以说我正尝试把身体放进意识里，以及把意识放进身体里。」（奥拉维尔·埃利亚松，克里斯·吉尔伯特 (C. Gilbert) 访问，〈Olafur Eliasson by Chris Gilbert〉，载于《BOMB》第88期，2004年夏季，无页数）

因此，埃利亚松的作品类似天文学家由十八世纪初起制造、展示星球运行的自动运转太阳仪。他成功营造独特的错觉，令观赏者觉得自己从地球外观望太阳，突破身处地球的视野界限，为观赏者在宇宙中重新定位。



Spectacular feats of light, impossible-to-fathom geometrical structures, and immersive, sensorial experiences characterize the work of Danish-Icelandic artist Olafur Eliasson, an artist who mines the gap between perception, illusion and the nature of reality. With its fluted, multifaceted surface that emits light in a dazzling kaleidoscopic pattern on the walls surrounding it, *Black Activity Sphere* embodies all of these aspects. Behind the brilliant display of light and shadow, Eliasson participates in a long history of artists including Leonardo da Vinci, who innovated upon technology and helped visualize the internal structures of the larger world and universe. As art historian Pamela Lee explains, "Eliasson's emphasis on active corporeal vision is but one of the means by which he upends ingrained visual habits and models of perception that may limit sight and insight. His works often take on the enduring illusionistic tools that art and art history have refined since the Renaissance to structure and codify the variety and appearance of the visible world: such classical principles as Albertian one-point perspective, Euclidian geometry, and Cartesian coordinate systems, all of which formalize an essentially optical (as opposed to haptic [or aural]) relationship between viewer and viewed" (P. Lee, "Your Light and Space," in *Time Your Take: Olafur Eliasson*, San Francisco, 2007, p. 16). Eliasson attributes his spheres to his fascination with "geometry and partial to all things circular and spherical. They have this powerful, almost cosmic dimension" (O. Eliasson, "Interview with artist Olafur Eliasson," Feb. 16, 2015, *Design Boom*, <http://www.designboom.com/art/olafur-eliasson-interview-artist-designboom-02-16-2015/> [Accessed Sept. 8, 2016]). Indeed, *Black Activity Sphere* reorients the relationship between the viewer and her place in the universe.

*Black Activity Sphere* is one of the first works of its kind created by Eliasson and is anticipated by the artist's ambitious *The Weather Project*. Installed in the winter of 2003 for the Tate Modern's vast Turbine Hall, visitors to the museum were confronted by the intense yellow glow of a sun scaled to the museum and bathed in the warm orange haze created by the projection of light across space. The project was a spectacular illusion; all who dared to walk up to the sun were exposed to the secret of its construction: 200 plus yellow industrial light bulbs backlit a semicircular screen. Eliasson explains that he "was interested in light from the very beginning because it negotiates strongly with the spatial conditions, which means that it can be an independent object on the one hand, a projection such as a form on a wall, a light projection; yet it can also be the source of light in general, lighting for the entire room" (O. Eliasson, quoted in *Your Lighthouse*, exh. cat., Kunstmuseum Wolfsburg, Germany, 2004, p. 45). Hundreds of thousands of visitors were delighted by this installation, which remains one of the most popular installations in the Tate's Unilever series, an invitation offered to only the most ambitious, innovative and prestigious artists in the world.

After *The Weather Project*, Eliasson began to create room-sized installations that positioned sphere-like objects with geometric cut surfaces in the center of a room. Containing an illuminating device, Eliasson's spheres cast elaborate patterns of shadow and light upon the surrounding walls. One early iteration of the type

is *Five Fold Sphere Projection* from 2004, in which the sphere is positioned upon a tripod and uses the same configuration of lattice-like Ammann lines that he used in his 1998 architectural project, *Five Dimensional Pavilion* for a park in his native Denmark. By 2005's *Inverted Berlin Sphere*, Eliasson would be eliminated the tripod device to instead suspend his spheres from the ceiling, allowing the shadow to be projected uninterrupted by the mechanisms of its installation. The new found ability of the spheres to rotate adding a kaleidoscopic dimension to the experience of the light display. Additionally, moving around the sphere changes one's perception of the intricate elements that make up its shape.

Over time, Eliasson's spheres and polyhedra have grown increasingly more elaborate and complex shapes, requiring the artist to collaborate with the Icelandic geometer and architect Einar Thorsteinn to achieve their geometric precision. As Eliasson noted, most of his spheres are actually not spheres but complex polyhedra, or multi-faceted dimensional shape. For him, "the spheres are machines that create space, they [are] space. Some of them contain a light source inside that projects fragmented light out into the space where they are hanging, like a map projection. So it is not only, or primarily, the physical object in the space that interests me, but the way the light and the shadows and the colors claim and create space together. They perform architecture, you might say" (O. Eliasson, *ibid.*).

In addition to these architectural dimensions, Eliasson's spheres evoke philosophical considerations of a significantly larger scale than the installation. The artist continues, "I like to think of the spheres as models for planets. I'm interested in the fact that our recent move towards the anthropocene - towards acknowledging, that is, the impact of human activity on the ecological systems and atmospheres that surround us - has shifted our relationship to all things planetary. We no longer look at the earth from a distance from a disembodied, Google Earth perspective: We know that we are inseparable from it. . . . The spheres are about looking at the world and at yourself at one and the same time" (O. Eliasson, *ibid.*). Eliasson continues, "These ideas of seeing-yourself-sensing or sensing-yourself-seeing, they are about trying to introduce relationships between having an experience and simultaneously evaluating and being aware that you are having this experience. It's not about experience versus interpretation but about the experience inside the interpretive act, about the experience itself being interpretive. You could say that I'm trying to put the body in the mind and the mind in the body" (O. Eliasson, interview with C. Gilbert, 'Olafur Eliasson by Chris Gilbert', in *BOMB 88*, Summer 2004, n.p.).

In this way, Eliasson's project parallels the automaton orrery, the moving planetary models made by astronomers since the early eighteenth century to demonstrate the movement of the planets. Eliasson succeeds in creating the sense that one is watching the sun from the position outside of the earth rather than our earth-bound perspective, reorienting its viewers to the scale of the universe.

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5 伊夫·克莱因  
(法国, 1928 - 1962)

单色蓝 无题

干性色粉 合成树脂 纸板  
17.8 x 14.8 cm. (7 x 5 ¾ in.)

1956年作

签名: Yves Klein 1956 Monochrome Bleu IKB  
(作品背面)

RMB 1,400,000 - 2,000,000  
US\$ 200,000 - 300,000

来源

私人收藏 藏家购自艺术家  
日本 东京 东京画廊

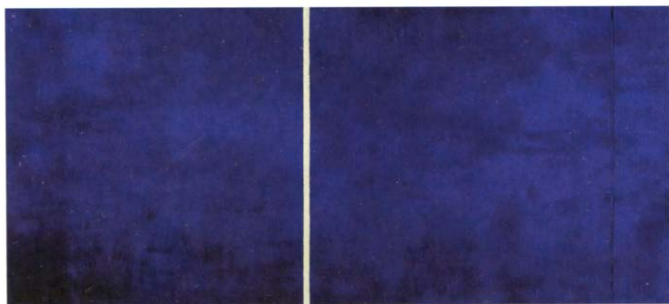
展览

1962年7月 “伊夫·克莱因回顾展” 东京画廊 东京 日本

作为伊夫·克莱因著名风格的早期典型, 1956年所作《单色蓝 无题》是艺术家单色实践和其“虚空”之形而上概念的有形表达。早在20世纪40年代, 克莱因便沉浸于单一颜色横跨画布的魅力: 全然纯粹、能与观者产生交流。他解释道, “我拒绝在我的画作中呈现景观。我拒绝制造对比和制造关注(重点), 拒绝制造强弱元素的对比……拒绝保留弱元素而用其承托自己选择的高明!” (Y. 克莱因, K. 奥托曼编, 《克服艺术问题: 伊夫·克莱因的写作》, 2007年普特南, 第140页)。

克莱因曾尝试多种颜色, 橙、黄、粉、红, 最终寻得并迷恋上蓝色, 而这标志

Painted in 1956, *Monochrome bleu sans titre*, is an early example of Yves Klein's renowned style and a physical representation of the artist's explorations into the use of monochrome color and the metaphysical concept he called "the void." As early as the late 1940's, Klein discovered his fascination with a singular color spanning an entire canvas presented completely unadulterated and the communicative ability it possessed for



巴尼特·纽曼《大教堂》1951年作 荷兰 阿姆斯特丹 阿姆斯特丹市立博物馆  
Barnett Newman, *Cathedra*, 1951. Stedelijk Museum, Amsterdam.  
© 2016 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

YVES KLEIN

*Monochrome bleu sans titre*

signed, titled and dated 'Yves Klein 1956  
Monochrome Bleu IKB' (on the reverse)  
dry pigment in synthetic resin on cardboard  
Executed in 1956

PROVENANCE

Acquired directly from the artist  
Tokyo Gallery, Japan

EXHIBITION

Tokyo Gallery, *Rétrospective Yves Klein*, July 1962.

性的蓝色亦冠上了艺术家之名。与艺术家齐名的国际克莱因蓝在艺术史学家佩佩·卡梅尔笔下“如巴黎仲夏夜九点深邃的电光蓝的天空, 白昼隐匿的能量仍于大气中振鸣, 车来车往灯闪烁, 似火花光转自天上坠落。”(佩佩·卡梅尔, “伊夫·克莱因: 艺术与炼金术”, 《美国艺术》, 2010年5月)。克莱因认为, 他那些未经调制的蓝色画布即通向另一个时空的窗口, 通向“虚空”, 通向有无相生相和之境。因此《单色蓝 无题》充分体现了克莱因将现实表达超然于人类感知力的能力, 以及艺术家将颜色本身的感性体验精准带入我们可感知的世界的才华。

the viewer. He explains, "I refuse to present a spectacle in my painting. I refuse to make comparisons and to draw attention, to put stronger element in relation to some weaker one... and to reject the other one while still keeping it around to clearly show that I have selected the best one!" (Y. Klein, in K. Ottmann (ed.), *Overcoming the Problematics of Art: The Writings of Yves Klein*, Putnam 2007, p. 140).

Klein experimented with many other colors such as orange, yellow, pink, and red before finding and eventually becoming infatuated with the iconic blue color he would become synonymous with. International Klein Blue, the color eponyms with the artist, is described by art historian Pepe Karmel as "the dark, electric blue of the Paris sky at nine o'clock on a summer night, when the energy of the vanished day still resonates through the atmosphere, and the headlights of the traffic seem like sparks descending from above" (Pepe Karmel, "Yves Klein: Art And Alchemy", *Art in America*, May 2010). Klein believed his unmodulated blue canvases acted as a window to another time and space; a "void" or zone where everything and nothing exist simultaneously in perfect harmony. Thus, Klein's *Monochrome bleu sans titre* stands out both for its transcendental ability to convey realities beyond human perception and his ability to render a color whose sensibility is so precise to the perceivable world.



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德国私人收藏

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6 汤姆·韦瑟尔曼  
(美国, 1931 - 2004)

海景与云 (3-D) (填充)

油彩 切割铝板

78.5 x 321 x 19 cm. (25 x 127  $\frac{3}{8}$  x 2  $\frac{1}{2}$  in.)

1991-1994年作

签名: WESSELMANN '94 (作品背面)

RMB 2,000,000 - 3,400,000

US\$ 300,000 - 500,000

来源

德国 慕尼黑 Terminus画廊

现藏者2001年购自上述画廊

展览

2013年2月-3月 “汤姆·韦瑟尔曼” Thomas Modern画廊

慕尼黑 德国 展览图录pp.33, 69 (图版)

## TOM WESSELMANN

### *Seascape with Clouds (3-D) (Filled In)*

signed and dated 'Wesselmann 94' (on the reverse)

oil on cut-out aluminum

Executed in 1991-1994

#### PROVENANCE

Galerie Terminus, Munich

Acquired from the above by the present owner, 2001

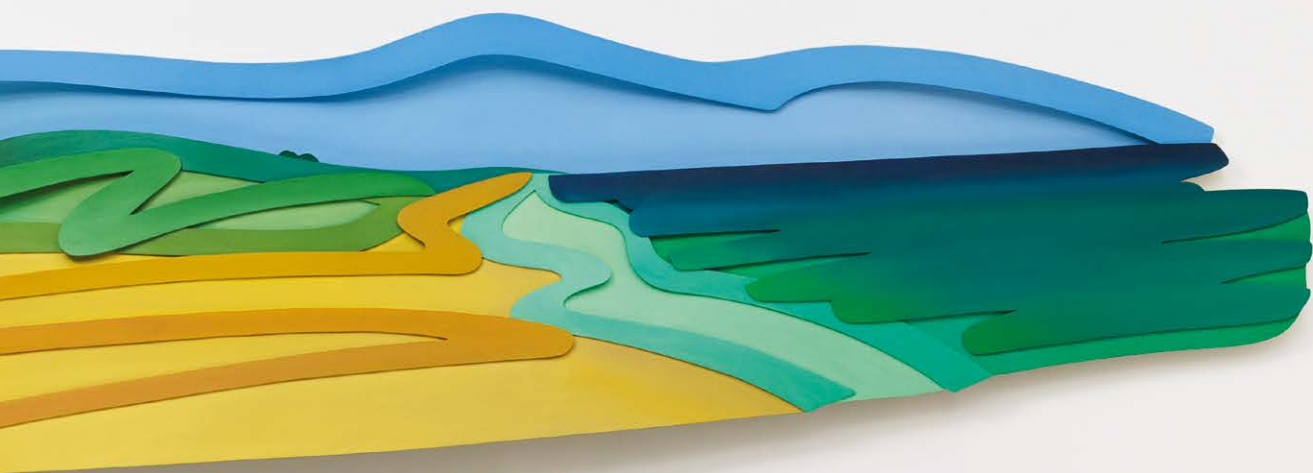
#### EXHIBITION

Munich, Galerie Thomas Modern, *Tom Wesselmann*, February-March 2013, pp. 33 and 69 (illustrated).



罗伊·利希滕斯坦《海滨》1964年作

Roy Lichtenstein, *Seashore*, 1964. © Estate of Roy Lichtenstein

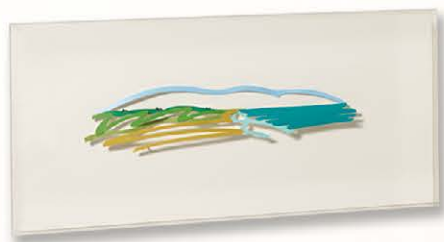


汤姆·韦塞尔曼的《海景与云(3-D)(填充)》描绘岸边景色，效果夺目，技巧透现波普艺术风格，体现他珍视的美国民间风情。韦塞尔曼创造出一套新的艺术语言，展示美国战后的活力与动感，并模仿广告印画的风格，以更鲜明简洁的美学捕捉他眼中的美国，与前辈的姿势抽象风格对比强烈。韦塞尔曼与安迪·沃荷(Andy Warhol)和利希滕斯坦(Roy Lichtenstein)被视为波普艺术运动的先驱，成就二十世纪艺术史上其中一个最具代表性的艺术运动。他在1960年代初的作品大多描绘裸女、家居布置和其他美式肖像，并成为纽约现代艺术博物馆、伦敦泰特美术馆和马德里提森-博内米萨博物馆等多家著名艺术馆的馆藏。

风景一向是韦塞尔曼喜爱的题材，特别是海边的风景。画中的海滩、湛蓝的海洋与碧绿的乡郊皆以立体浮雕的形式呈现，为画作增添层次。这幅作品也如沃荷的经典罐头汤与利希滕斯坦的漫画女主角一样，以最简约的方式绘画风景。他选用鲜明的色调与简单生动的笔触，完成这幅田园景色。一大片暖和的金色沙滩占据构图的下方，与同样广阔的深蓝色海洋相接。在海洋与沙滩交融之处，两条浅蓝色的起伏线条呈现翻滚的海浪，展现浪花的力量。

虽然《海景与云(3-D)(填充)》具有立体的轮廓，但韦塞尔曼一贯刚劲鲜明的线条，却展现他的个人风格。年轻时从军的韦塞尔曼，在驻守堪萨斯东北部乡郊期间开始绘画，他认为那段日子「令人沮丧和苦闷」，于是靠自学绘画来消磨时间。(C. W. Glenn 着，〈Wesselmann and Drawing〉，载于《Tom Wesselmann》展览场刊，罗马，2005年，第245页)本来想成为漫画家的他画风简洁，引领他在不久后寻觅其他发展方向。在1950年末，当他在纽约柯柏联盟学院就读最后一年时，他终于决定放弃成为漫画家的念头，改向画家之路进发。即使改以颜料创作，也无损他对绘画的热爱和对纯粹美学的欣赏。抽象表现主义画家威廉·德·库宁(Willem de Kooning)是早期影响韦塞尔曼的艺术家之一。「我想象德·库宁那样绘画，但我不能……因为那不是我的语言。但德·库宁的概念令我深受启发，我决心寻找自己的路。」(引自 S. Hunter 所撰的《Tom Wesselmann》，1994年，第16页)韦塞尔曼没有模仿偶像的画风，反而从1960年代的广告文化取材，为画作赋予简洁的风格。

当沃荷和利希滕斯坦等当代艺术家致力展示图像无所不在的本质时，韦塞尔曼则仍然为其他艺术家的创作力与技巧着迷，同时紧贴现代风格。他的画作，特别是风景画，皆以鲜明线条勾勒，并以形式性或叙述性的手法构建构图。韦塞尔曼的画作覆盖大幅的画布，使他对构图的大胆探索一目了然。作品中的乡郊景色用色欢欣动感，带领观赏者进入怀旧的夏日奇幻之旅。



汤姆·韦塞尔曼《海景与云 习作》1991年作 佳士得上海 开创 2016年10月22日 拍品编号103

Tom Wesselmann, *Study for Seascape with Clouds*, 1991, Christie's Shanghai, First Open, 22 October 2016, Lot 103.

汤姆·韦塞尔曼《海景与云 初型(3D)》1991年作 佳士得上海 开创 2016年10月22日 拍品编号102

Tom Wesselmann, *Maquette for Seascape with Clouds (3D)*, 1991, Christie's Shanghai, First Open, 22 October 2016, Lot 102.

汤姆·韦塞尔曼《海景与云(3-D)(填充)》1991-1994年作 佳士得上海 二十世纪与当代艺术 2016年10月22日 拍品编号226

Tom Wesselmann, *Seascape with Clouds (3-D) (Filled In)*, 1991-1994, Christie's Shanghai, 20th Century and Contemporary Art, 22 October 2016, Lot 226.



Tom Wesselmann's *Seascape with Clouds (3-D) (Filled In)* is a striking rendition of a coastal landscape and a consummate evocation of the Pop art style with which the artist enshrined his vision of the American vernacular. Wesselmann devised a new artistic language which celebrated the energy and dynamism of postwar America, but in stark contrast to the gestural abstraction of his predecessors, Wesselmann adopted a crisper and cleaner aesthetic which aped the style of commercial printing to capture his vision of America. Along with Andy Warhol and Roy Lichtenstein, Wesselmann is considered to be one of the founders of the Pop Art movement, one of the most defining movements in twentieth century art history. His early work from the 1960s featured female nudes, domestic interiors and other American iconography and is contained in many important museum collections including the Museum of Modern Art, New York, Tate Gallery in London and Museo Thyssen-Bornemisza in Madrid.

Landscapes, particularly coastal scenes, were among Wesselmann's favorite subject matter. Here, the beach, blue sea and verdant countryside are set in three-dimensional relief—giving this painting an added physical dimension. Here, just as Warhol did with his iconic soup cans and Lichtenstein did with his comic book heroines, the artist depicts his landscape with minimal means. With a selected palette of bold colors and simple graphic gestures he produces this bucolic scene. A large swathe of warm, golden sand spreads across the lower portion of the canvas, to be met by an equally expansive area of dark blue sea. Where the two passages come together, the energy of the surf is depicted in lighter blue tones with two undulating ribbons of color depicting the ebb and flow of the waves.

Although sculptural in appearance, *Seascape with Clouds (3-D) (Filled In)* also possesses an intimate quality due to the strong, graphic quality of Wesselmann's lines. The artist began drawing while he was stationed in rural northeastern Kansas during his time in the army as a young man. He found this period to be "grim and boring" and passed the time by teaching himself to draw (C. W. Glenn, 'Wesselmann and Drawing,' *Tom Wesselmann*, exh. cat., Rome, 2005, p. 245). Initially interested in pursuing a career as a cartoonist, his pared down style soon began to lead him in other directions and in the late 1950s, during his senior year at the Cooper Union art school in New York, he finally gave up the idea of becoming a cartoonist to pursue the idea of becoming a painter. But despite new



conversion to oils, he never lost his love of and appreciation for the aesthetic purity of drawing. One of Wesselmann's early influences was the Abstract Expressionist painter Willem de Kooning. "I wanted to paint like de Kooning, but I couldn't...it wasn't my language. But I was so excited by the ideas of de Kooning that I was determined to find my own way" (as quoted in S. Hunter, *Tom Wesselmann*, 1994, p. 16). Rather than realize his subjects in a similar manner to his hero, Wesselmann realized them in a flatly graphic, style reminiscent of the advertising culture of the 1960's.

While contemporaries such as Warhol and Lichtenstein sought to celebrate the ubiquitous nature of the image, Wesselmann remained tied to reveling in the creativity and skill of the artists themselves, whilst at the same remaining resolutely contemporary. His paintings, and his landscapes in particular, are crisply delineated, and used to structure the composition in formal terms as well as narrative terms. Wesselmann's paintings cover large swaths of canvas and give an excellent view into the artist's adventures with composition. The result is a pastoral scene executed in joyful, dynamic color resulting in a journey to a nostalgic summertime fantasy.

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

## 2 露丝·阿萨瓦

2  
7 (美国, 1926 - 2013)

无题 (S.073, 悬挂球体, 一个形状内的五层连续形状)

氧化铜丝 悬挂雕塑

62.2 x 91.4 x 91.4 cm. (24 ½ x 36 x 36 in.)

约1962年作

RMB 2,700,000 - 4,000,000

US\$ 400,000 - 600,000

来源

私人收藏 藏家购自艺术家

2012年7月16日, 纽约佳士得, 拍品编号50

现藏者购自上述拍卖

展览

1973年6月-8月 “露丝·阿萨瓦: 回顾” 旧金山现代美术馆 加州 美国

1973年10月-11月 “露丝·阿萨瓦” 巴克斯特美术馆 帕萨迪纳市 加州 美国

## RUTH ASAWA

*Untitled (S.073, Hanging Single Sphere, Five Layer Continuous Form within a Form)*

hanging sculpture—oxidized copper wire

Executed *circa* 1962

### PROVENANCE

Private collection, acquired directly from the artist

Anon. sale; Christie's, New York, 16 July 2012, lot 50

Acquired at the above sale by the present owner

### EXHIBITION

San Francisco Museum of Modern Art, *Ruth Asawa: A Retrospective View*, June–August 1973, n.p.

Pasadena, Baxter Art Gallery, *Ruth Asawa*, October–November 1973.



露丝·阿萨瓦在回顾展间与她雕塑、印刷作品的合影 1973年摄 美国 旧金山 旧金山现代艺术博物馆

Ruth Asawa sitting with her sculptures and prints during her retrospective, San Francisco Museum of Modern Art, 1973.

© Estate of Ruth Asawa.





露丝·阿萨瓦  
(Ruth Asawa)  
以独具一格的雕塑在  
1950年代中期受到关  
注，其精妙的结构至今仍  
然叫人赞叹，也为后世带来无  
限启发。她就读于北卡罗莱纳州  
著名的黑山学院，罗伯特·劳森伯格  
(Robert Rauschenberg)、塞·托姆布  
雷(Cy Twombly)和约瑟夫·亚伯斯(Josef  
Albers)等杰出艺术家也是该校的毕业生。在学期  
间，导师鼓励阿萨瓦不断试验各种材料，以了解材料的特  
性。她掌握篮筐编织、折纸和钩针编织的技巧后，选择以金属  
丝创作。在战后时期，简单的金属丝是一种随处可见的材料，所用的  
金属、饰面和厚度选择众多。《无题》以一条长铜丝制成，表面经氧化处理，  
带有蓝绿色的铜锈。

阿萨瓦的雕塑常采用「套娃」的结构(例如《无题》)，创作灵感源自其导师约瑟夫·亚伯斯的画作  
《向方形致敬》，主题为五个大小各异的同心方形。阿萨瓦的作品从天花板垂吊而下，地心引力使雕塑的重量重新  
分布，因此最大的球形变成浑圆的水滴形。金属丝网如薄纱般透明，内里的小球清晰可见，并由于物料层层交叠，因此颜色逐渐变深。她  
形容自己的创作过程是一场与素材的直觉对话，她说：「你不能预先想好『这是我想要的东西』，而是要一边创作，一边调整。弄好一条平面的线后，便要建立空间，  
得出立体的作品，就像在空中绘画一样。」(露丝·阿萨瓦，引自J. Yau所撰的《Ruth Asawa: Shifting the Terms of Sculpture》一文，载于《Ruth Asawa:  
Objects & Apparitions》展览场刊，纽约，2013年)。以金属丝勾勒的线条成为精细立体的雕塑，在光线的映照下，在后方的墙上投下影子，使作品变回以光创  
作的画作。

与现代主义的创意先驱相比，阿萨瓦更经常为前人回避的问题寻找答案。当旧金山现代艺术博物馆在1973年的阿萨瓦回顾展展出《无题》时，策展人杰拉德·诺德  
兰德(Gerald Nordland)写道：「阿萨瓦以构成主义的二维结构为基础，并直接应用于雕塑之中，通过早期创作的篮形网状雕塑呈现全新的内部空间。金属丝网  
形成有形的表面形态，同时能透视空间，在阿萨瓦这一代艺术家出现前，只有嘉宝(Gabo)和考尔德(Calder)能表达这个概念。她以金属丝网打造出内与外的  
立体三维空间，编织的结构成为参照基准，使嘉宝所用的铁杆或线条看似多余，也令人留下深刻印象，这是考尔德不断变化的旋转作品所欠缺的。」(杰拉德·诺德  
兰德著，「Ruth Asawa: A Retrospective View」展览场刊，旧金山，1973年，无页数)策展人詹宁斯(Emily Doman Jennings)则如此形容阿萨瓦雕塑的  
感知效应：「当转化成三维形态时，阿萨瓦的作品打破观赏者对质量的理解，因为雕塑既轻盈又结构紧密。在纵横交错的结构中，虚实空间交错穿梭，形成视觉的  
动感。当观赏者看到一个形态时，会出现另一个不同的空间组合，并与最初的形态互相矛盾，令人重新审视整件雕塑。因此，阿萨瓦的复杂形态和体积，体现了莫  
霍利·纳吉(Moholy-Nagy)超脱物质的理智公式：雕塑 = 体积关系。」(詹宁斯著，「Critiquing the Critique: Ruth Asawa's Early Reception」，载于《The  
Sculptures of Ruth Asawa: Contours in the Air》，柏克莱，2007年，第135至136页)。

阿萨瓦踏足艺坛后，曾参与1955年巴西圣保罗双年展和同年的惠特尼美国艺术博物馆「Survey of New Art」展览(惠特尼双年展前身)等展览，随即夺得多项国际  
殊荣，其作品更成为多家美术馆和博物馆的馆藏。旧金山现代艺术博物馆也在1971年替她举行回顾展。然而，与许多女性艺术家一样，阿萨瓦对战后雕塑的贡献  
一直未受肯定，直至2006年旧金山美术馆为她举行回顾展，而著名策展人海伦·莫斯沃斯(Helen Molesworth)于2015年重新审视黑山学院的毕业生，以  
及2016年保罗·施梅尔(Paul Schimmel)和珍妮·索尔金(Jenni Sorkin)重新研究女性雕塑家，才令世人明白她这尊优美的雕塑和其他精致结构作品的价值。



Ruth Asawa's original and innovative approach to sculpture inspired as much wonder about its construction when the artist came on the scene in the mid-1950s as it does today. Trained at the famous Black Mountain College in North Carolina, whose notable alumni including Robert Rauschenberg, Cy Twombly and Josef Albers, Asawa was encouraged to experiment with materials in search of the nature of their properties. Asawa chose to work with wire after learning basket weaving methods, paper folding techniques and crochet. A simple material, wire was readily available in the immediate postwar period and came in a variety of metals, finishes, and thickness. *Untitled* is made from a continuous length of copper wire, oxidized to give it a blue-green patina.

Asawa's "form within a form" compositions, such as the present example, are the sculptural relative of her mentor Josef Albers's paintings of concentric squares known as *Homage to the Square*, as they nest a gradation of five shapes of different sizes within each other. Suspended from the ceiling, the largest sphere takes on the shape of a rounded teardrop because of the redistribution of weight from the pull of gravity. The gauze-like transparency of the looped wire mesh allows each sphere to be seen individually, darkened by the successive layering of material. Asawa described her process as one of intuition in conversation with materials, saying "You don't think ahead of time, this is what I want. You work on it as you go along. You make the line, a two-dimensional line, then you go into space, and you have a three-dimensional piece. It is like drawing in space" (R. Asawa quoted by J. Yau, "Ruth Asawa: Shifting the Terms of Sculpture," *Ruth Asawa: Objects & Apparitions*, New York, 2013). Line drawn with wire becomes sculpture, a delicate volume that casts a shadow upon the wall behind it, thus collapsing the object back into an image drawn with light.

Compared to Modernism's most ingenious innovators, Asawa often found solutions to formal problems that had evaded her elders. When *Untitled* was included in Asawa's 1973 retrospective organized by the San Francisco Museum of Modern Art, the exhibition's curator, Gerald Nordland, wrote: "Asawa built upon the Constructivist idea of a two-dimensional composition and carried it directly into sculpture, establishing a new inner space with her early basket form mesh sculpture. The mesh provided tangible surface forms while it permitted the transparency which only Gabo and Calder had found the ability to express prior to Asawa's generation. Her space was carved three-dimensionally by the mesh into outer and inner and the eye was given a reference point by the fabric of the stitch made Gabo's application of rods or lines unnecessary and provided a memory factor which was unavailable in Calder's always changing cycles (G. Nordland, *Ruth Asawa: A Retrospective View*, San Francisco, 1973, n.p.). Curator Emily Doman Jennings describes the perceptual effects of Asawa's sculptures: "When translated into three-dimensional forms, Asawa's work deconstructs the viewer's understanding of mass, for the sculptures are at once airy and dense. The visual oscillation between positive and negative space within Asawa's interconnected construction creates an optical motion. As the viewer perceives one form, another spatial combination suggests itself, contradicting the first and lending the viewer to reconsider the sculpture as a whole. Thus, Moholy-Nagy's 'dematerialized' and highly intellectualize formula: 'sculpture = volume relationships' is revealed in Asawa's complex manipulation of form and volume" (E. Doman Jennings, "Critiquing the Critique: Ruth Asawa's Early Reception", *The Sculptures of Ruth Asawa: Contours in the Air*, Berkeley, 2007, p. 135-136).

Asawa would receive international accolades immediately upon her appearance on the scene by being included in exhibitions like the 1955 São Paulo Biennial and the 1955 "Survey of New Art" at The Whitney Museum of American Art (a precursor to the Whitney Biennial), entering her work into the museum's collection. A retrospective at San Francisco's Museum of Modern Art would come in 1971. However, like many women artists, her importance to postwar sculpture was largely unacknowledged until a 2006 retrospective by the Fine Arts Museums of San Francisco, reconsiderations of Black Mountain College by esteemed curator Helen Molesworth in 2015 and of women sculptors by Paul Schimmel and Jenni Sorkin in 2016, would reinstate the significance of this graceful sculpture and her delicate constructions.

## 2 张恩利

8 (中国, 生于 1965)

### 一双袜子

油彩 画布

100 x 80 cm. (39 3/8 x 31 1/2 in.)

2011年作

签名: 2011 恩利 (左下)

RMB 600,000 - 900,000

US\$ 90,000 - 140,000

#### 来源

中国 上海 香格纳画廊  
现藏者购自上述画廊

#### 展览

2011年12月9日 - 2011年12月22日「张恩利」上海美术馆 上海 中国

#### 文献

2011年《张恩利 ZHANG ENLI》上海美术馆 上海 中国 (第101页)

张恩利的画作中充满了一种日常感;然而在这种日常感里所体现的则是艺术家对于空间情感的思考。海德格尔在谈论艺术作品的本源时提出:“艺术作品决不是对那些时时现存手边的个别存在者的再现,恰恰相反,它是对物的普遍本质的再现。”《一双袜子》用抽象化的笔法描绘了日常生活中普通的一双袜子,抽离了其质地明暗等一系列的现实特质,使物体脱离了个别特征,从而触及本质,形成了艺术家所创造的侘寂空间。

在该作品中,墨绿色的袜子被悬挂在画面上方的绳子上,而下半部分则被浅棕色的投影所占据。绳子及其投影又近乎交汇于画面左上三分之一处,在构图上形成了一个视觉焦点。艺术家从描绘某个特定物件演变成描绘特定物件的概念,向观者揭示了袜子这一物品真正是什么。他并没有现实的描绘其质地或是材料的明暗对比,而是用纯粹的不规则色块及线条使一切平面化。至此,本应写实的静物画变成了写意的记录,而这种记录又是如此的触及本质深处,即使没有材质特征为暗示,观者仍能体验到作品中所描绘的是一双“袜子”。这种描绘静物的方式在意大利艺术家乔治·莫兰迪的作品中也屡屡可见。浅色的瓶子抽离了视觉的透视

Zhang Enli's paintings are filled with a sense of the prosaic and every-day, using common objects as a means of expressing the artist's unique regard toward space. In *A Pair of Socks*, the eponymous objects are painted as an abstract shape, creating a sense of dissociation and encouraging contemplation of the socks' essence and individuality as objects.



In his work, Zhang is not interested in the simple depiction of a subject; rather, he hopes to demonstrate a concept: revealing the "truth" within *A Pair of Socks* to the viewer. In order to achieve this goal, Zhang flattens his subjects using simple block colours and or-

## ZHANG ENLI

### *A Pair of Socks*

signed in Chinese; dated '2011' (lower left)

oil on canvas

Painted in 2011

#### PROVENANCE

ShanghART Gallery, Shanghai, China

Acquired from the above by the present owner

#### EXHIBITION

Shanghai, China, Shanghai Art Museum, Zhang Enli, 9 December

2011 - 22 December 2011

#### LITERATURE

Shanghai Art Museum, Zhang Enli, Shanghai, China, 2011 (p. 101)

和材料的特殊性,从而显现出物体本质的真相。他们都是在追求“真”,然而“怎么真”已经不再重要,因为他们所描绘的物即是“真”。

与此同时,这种抽象化的笔法使得画作本身形成了一个独特的平面空间,而抽离了个体特色的“袜子”则摒弃了现实生活的喧闹,使这个空间呈现出一种寂静的氛围。背景上的田字格本身是张恩利作画时的辅助,而他并没有选择清除这些辅助,反而将其保留,暗示了作画的过程,使得作品的时间线停留在一个模糊的点上。这种模糊了的时间线和平面化的绘画方式,使艺术家在画布上创造了一个远离现实喧哗的寂静空间,并将时间停留在这个空间里,从而演化出一个观者随时可以进入的永恒。至此,张恩利用袜子这一普通的物品,打破了固有的“时间-空间”的思维定式。这一日常的主题在其笔下变得不再日常,物形的特质被最大范围的压缩,而物性则因此越发的明显。正所谓“格物而致知”,张恩利用画笔将物的真理浮现于画布之上,并由此引发观者对艺术作品本源的思考。

ganic lines, while still accurately depicting how the object might exist in real space. A similar approach to still-life painting was adopted by Italian artist Giorgio Morandi, who sought to capture the essence of the objects he painted by stripping them of their realism. By removing the aspects that are traditionally regarded as realistic and true to life, Zhang and Morandi both succeed in capturing a purer idea of the object being depicted.

Zhang also does not shy away from acknowledging that this is a two-dimensional depiction, manifested in the gestural qualities of his brushwork. The light grid in the background was used to help Zhang plot out the composition of the work, but he has left traces intact as evidence of his painterly process, and as a means of placing the work firmly outside a standard chronological timeline. In doing so, Zhang depicts a frozen moment that can be accessed by the viewer at any given time. By depicting a plain pair of socks in this stripped-down manner, Zhang Enli seeks to shatter the everyday continuum of time and space, amplifying his subjects' overall resonance and encouraging the viewer to reflect upon these from an aesthetic perspective.

乔治·莫兰迪《静物》1948年作 中国 杭州光达美术馆藏

Giorgio Morandi, *Still life*, 1948, Guangda Art Museum © 2016 Artists Rights Society (ARS), New York/SIAE, Rome



## 2 周春芽

2  
9 (中国, 生于 1955)

### 假山

油彩画布

120 x 150 cm. (47 ¼ x 59 in.)

2013年作

签名: 2013周春芽 Zhou Chunya (右下)

RMB 800,000 - 1,200,000

US\$ 120,000 - 180,000

来源

亚洲 私人收藏

## ZHOU CHUNYA

### *Artificial Mountain*

signed in Chinese and English: dated '2013' (lower right)

oil on canvas

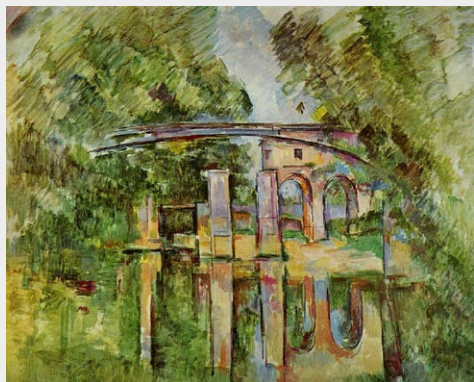
Painted in 2013

#### PROVENANCE

Private Collection, Asia

艺术家周春芽不论是在创作绿狗还是红石,或是从丛簇簇蓬勃盛开的桃花,手中之笔从不囿于眼中之景,而是任表现主义的创造力肆意挥发。在本作品中,艺术家以低矮和谐的假山为主题,将石头着以对比强烈的紫色和棕色,林中的一池清凉则以大胆的翡翠色和黑色呈现,借挥洒的笔触及鲜活的色彩

将园林的丰富质感淋漓展现。周春芽早期主要从德国新表现主义绘画汲取灵感,自己亦同他们一样在作品中寻求情感的共鸣。要获得此种共鸣,就要打破现实束缚,大胆把玩色彩,以之操纵我们对日常事务的理解。在描绘石头系列作品时,艺术家回忆道:「我并没有像国画家那样在材质属性和图



保罗·塞尚 《高架渠》1890年作 私人收藏 Paul Cezanne, *The Aqueduct and Lock*, 1890, private collection

形程序上去理解,而是按照我的表现意图去寻找那些令我觉得陌生又能带来惊喜的东西,我在肌理和质感上花费了很大的工夫,近似于强迫症似的去捕捉和玩味那些潜藏在石头自然属性中的视觉因素。」

艺术家无意描绘画作主题的具体细节,而是运用生动鲜亮的色彩以及随性表意的笔触,力争以表现主义的方式将其画就。他将古典园林中原本沉闷的灰色假山以紫色和棕色绘之,使其能量丰沛,朝气蓬勃。这些色调在园林系列中曾多次使用,艺术家对其的喜爱可见一斑;园林中山石、绿植和秀水巧妙组合,见诸全国,让艺术家深受启发,于是作园林系列。

周春芽对中国传统园林甚是喜爱,曾游览苏州,更在上海著名的豫园停留数日,饮茶拍照,领略园林景色的色彩变换,感受其唤起的不同感想。这些园林根据中国传统美学而设计,浓缩自然风光,人工打造自然景致。精心打造的假山通常是园林的焦点,以俊美别致的峭壁、山峰、洞穴和曲折的峡谷为特点,任观者自由探索,驻足深思。周春芽以人造园林作为近期作品的主题,对中西方风景画的画法兼有回应。他以西式画法画就中国传统主题,所画之景虚实相生。艺术家玩味地以现代常见的明艳色彩画就传统园林,将画作主题进行重塑,从而赋之以新活力,新形象。





Whether painting green dogs, red scholar's rocks, or extravagant peach blossoms bursting with vigour, observed reality has never constrained Zhou Chunya's creativity. Like the German Neo-Expressionist painters from whom the artist derived much of his early inspiration, Zhou Chunya seeks an emotional resonance in his works that can only be achieved by departing from the confines of reality. When painting a scholar's stone, he recalls, "I did not seek to understand it from the angle of the materials' properties and patterns of imagery like a Chinese painter; instead, I followed my expressive intent to find things that felt unfamiliar and might bring surprises. I exerted a lot of energy on surfaces and texture, obsessively capturing and ruminating on the natural properties and visual elements of the rocks."

By rendering the stone in this classical Chinese garden - originally a dull gray - in shades of purple and brown, the subject is imbued with a powerful life and energy. His love of these shades is evident in his repeated use of the same colours throughout his Garden Se-

ries, which are inspired by the confluence of stone, foliage and water found in classical gardens throughout China.

Zhou has professed a profound love of the classical Chinese garden, taking trips to Suzhou and once spending several days in Shanghai's famed Yuyuan Gardens to absorb the changing colours and impressions of the landscape. In accordance with Chinese aesthetic tradition, these classical gardens are entirely man-made. Elaborate rockeries often serve as the garden's focal point, featuring artfully designed cliffs, peaks, caves, and winding gorges that can be explored and contemplated by visitors. In selecting these artificial gardens as the subject of his most recent body of works, Zhou Chunya reinvents a landscape that is both real and imaginary. By playfully capturing a traditional garden scene with vibrant colours more often found in the contemporary contexts, Zhou imbues his subjects with new life and perspective.

## 2 展望

3  
0 (中国, 生于 1962)

### 假山石系列第 81 号

不锈钢 雕塑

65 x 50 x 25 cm. (25 5/8 x 19 7/8 x 9 7/8 in.)

艺术家版: 1/2

2005 年作

签名: 展望 2005 AP 1/2 (刻于背部)

RMB 550,000 - 900,000

US\$ 85,000 - 140,000

来源

亚洲 私人收藏

宋代以降, 供石便被喻为天然能量及自然神工的结晶。供石石质种类繁多, 历经水蚀风刻而呈万千姿态, 以形态浑然天成, 美感使人愉悦为传统特点。供石的涡、洞及嶙峋体态体现了自然中的气韵流动, 最能引人遐想, 催人深思, 因而常见于花园或书房之中。作品假山石系列乃中国艺术家展望借传统供石为原型而创造, 以闪亮的不锈钢媒材替代自然石材, 表面可扭曲反射周遭环境。雕塑主体形态传统, 状如山峰直耸云霄, 似云似火又似烟; 极简风格的木质底座亦效仿传统供石, 运用小巧底座烘托主体, 但作品表面采用抛光材料, 以来呼应中国现代城市的建成环境及工业产品的现状。艺术家将这些看似不可调和的元素融入作品之中, 形成鲜明对比, 异中求和, 打造了和谐之势。

创作假山石之时, 展望首先以传统美学为标准, 选择天然雕琢的供石为蓝本, 后将不锈钢薄片贴于供石表面, 塑造原石形状, 最后取下薄片, 焊接成形, 打磨抛

Since the Song Dynasty, the scholar's rock has been revered as the physical embodiment of organic energy and nature's creative powers. Carved by wind and water into myriad shapes and forms, these stones come in an innumerable variety of materials, with the traditional characteristics being their formation by natural means, and the aesthetic pleasure that they evoke.

*Artificial Rock No. 81* is modelled after a classical scholar's rock, yet natural stone is replaced by a gleaming stainless steel surface. To create his artificial stones, Zhan Wang first selects a naturally-

formed scholar's rock to use as a guide, then moulds thin sheets of stainless steel around the surface of the original stone. After the sheets are removed, welded together, and



Anish Kapoor 《云门》2004 年作 美国 芝加哥

Anish Kapoor, *Cloud Gate*, 2004, Chicago

© 2016 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London

## ZHAN WANG

### *Artificial Rock No. 81*

engraved in Chinese; dated '2005' and numbered 'AP 1 of 2' (on the back)

stainless steel sculpture

artist's proof 1/2

Executed in 2005

#### PROVENANCE

Private Collection, Asia

光, 打造形似自然原石, 却具神韵及当代性之作。艺术家以工业钢材替代天然原材, 以人工处理仿造自然形态, 挑战了新与旧的界限, 以造物者的角度来转释作品。假山石与安尼施·卡普尔的镜面作品相似, 可扭曲反映观者眼中的大千世界, 同时与所处的环境发生互动。立于假山石前, 周围的影像随假山石的崎岖嶙峋而曲折变化, 同时根据观者位置又各有不同, 进而影响观者对作品的品读与理解。艺术家在现场拍摄观者在不同位置观看作品的场景图片, 研究这结合了天工人力而得奇妙效果。而如果换作观者面对天然供石, 这样的研究便无法实现。

展望曾表示: 「我以消解掉所有与文人文化有关的视觉经验来重新审视所谓文人, 找出与今天社会结合的契合点, 并且希望对文明有所表态。」艺术家摒弃传统供石用材, 体现了其对中国现代社会的批判性关注。从这个角度看, 假山石发人深省, 符合了供石的传统审美标准, 同时呈现了形态美, 并引人深思人与自然。

polished to a mirror finish, the result is a hybrid form that seamlessly embodies both tradition and modernity.

Like Anish Kapoor's *Cloud Gate*, Zhan's sculptures reflect and distort the world of the viewer, interacting with the environments in which they are placed. Standing before one of Zhan Wang's artificial rocks, the image of one's surroundings are twisted and bent along numerous planes and curves, changing according to the position of the viewer, and in turn affecting perception of the work. While the polished chrome of the artwork's surface suggests the built environments and industrial products of modern urban China, the classical wooden base grounds the work firmly within Chinese aesthetic tradition.

Zhan has stated, "By deconstructing the visual symbols associated with literati culture, I seek out common intersections with current society, with the hope of expressing my attitudes towards modernization." Zhan's departure from the classical scholar's rock form expresses the artist's own critical interest in modern Chinese society. In this regard, by encouraging similar introspection within the viewer, *Artificial Rock* fulfils the classical criteria against which stones were judged, embodying formal beauty and inspiring profound contemplation of our relationship with nature.



▼

## 2 李华弑

3  
1 (中国, 生于 1948)

## 双生古松

水墨 设色 纸本 镜框  
151 x 117 cm. (59 ½ x 46 in.)

2001年作

题识: 辛巳秋日李华弑笔。

铃印: 李华弑、小戊子、繁简求弑善、刚折柔卷

RMB 1,200,000 - 1,800,000

US\$ 180,000 - 280,000

李华弑笔下山水传承北宋山水画中崇山峻岭巍峨之气，磅礴而雄伟壮美。李华弑的作品在展现强烈的视觉美感之余，独到的创作过程则跨越时空及历史，蕴含艺术家对现代美学解构思潮的探讨及思考。他虽受北宋山水画风启发，但一直运用泼墨法、抽象表现主义等不同技法和风格，力图独树一帜。同一布局中，他兼用工笔、写意以作对比，通过力量、光影、空间体现古典山水画之优雅精妙。他的创作得益于在美国学习并生活的经历：一九八二年，他赴旧金山入读旧金山艺术大学，并于一九八四年获得艺术硕士学位，期间他从美国抽象表现主义中找到泼墨技巧的理论根基。画面中高低起伏的峰峦由艺术家直接用墨色刷于纸上产生，而墨汁则自由流淌，形成带有随机性和偶然性的构图，与张大千的泼墨有异曲同工之妙。

秉承文人传统，在《双生古松》中李华弑以工笔笔法描绘叠起的奇石和饱经风霜的古松，运笔精致细腻，极有摄影般的写实感，是其二〇〇〇年前后的杰作。李

The intricate landscape by Li Huayi resembles the monumental Northern Song painting in spirit, yet the method with which the artist experiments is fundamentally a mix of new and old.

Whilst inspired by Northern Song landscape paintings Li continuously modernises his style, employing methods such as splashed ink and abstract expressionism. His works contrast meticulous (gongbi) and expressive (xieyi) brushwork within the same composition, embodying the elegance and subtlety of classical Chinese ink paintings with a splurge of light, space and energy unseen in the genre. This is partly impacted by his experience of living in the United States: in 1982 he left China for San Francisco to study at the San Francisco Academy of Art University where he received training in Western art, obtaining a degree in 1984. It was here that he began to see the connection between American abstract expressionism and the splashed ink technique. To create the architectonic formations of grotesque mountains and cliffs in his works, Li splashes ink onto paper, allowing it to flow freely to form the underlying composition – a process most notably associated with Zhang Daqian.

Using the literati tradition as a point of departure, *Old Pine* is a magnificent example of the Li Huayi's work from the early 2000s.

LI HUAYI

*Old Pine*

Scroll, mounted and framed

Ink and colour on paper

Painted in 2001

Inscribed and signed, with four seals of the artist

华弑作品中往往羣山云烟笼罩，光线效果与明暗对比富有戏剧性。而此帧中的悬崖峭壁则以浅浅淡化的颜色勾勒出，突显极为写实的巨石，以及占据画面主角位置的古松。双生的古松侧身绝壁，枝干盘曲，由峭如刀削的崖壁上蜿蜒飞舞而出，仿佛将要腾空跃往一线天际；双株造型令人称奇，粗大的枝干好似正在互相角力，却又犹如达利《记忆的永恒》中软化的时钟般违反重力，超乎常理，令人难以置信。

李华弑画中的世界之所以能带来震撼的视觉冲击，皆因画家将北宋山水画中各个元素重新解构、组合，真实与想象的元素在其中融合。正如沈揆一所言，“我们或许可以说李华弑的作品是后现代的，因为他解构了我们世界中先已存在的结构以及他所模仿的古画中的要素。”然而，他的作品之所以可以拨动观者的心灵，是因为艺术家令观者“暂时失去了对和谐世界的把握”，“受了错觉的干扰”，给画作注入了全新的现代感，因而作品穿越古今，意境深沉而幽远。

The landscape with intricate details is set against an expressive splashed-ink background, with arduously added photo-realistic details with the gongbi technique to depict the unyielding tree and jagged rocks rising from the abyss. The contorted pine tree takes centre stage: here, the conjoining, twisted and gnarled tree branches seem to grow from the edge of the precipice, like the melted clock in Salvador Dalí's *The Persistence of Memory*, with impossible shapes that defy gravity.

It is for the deconstruction and reconstruction of the once familiar elements in the Northern Song landscape painting, and because the artist deftly fuses the real and the imaginary, that Li's works manage to achieve such a strong visual impact. As Shen Kuiyi comments, we can perhaps 'argue that his work is postmodern, in that it deconstructs the pre-existing structures of our world, and of the classical art to which it refers.' Yet, the viewer is unsettled as the impossible imagery slips temporarily out of our grasp, as the works like *Old Pine* 'exemplify a universal harmony whose absence from plain sight is an illusion'. With fantastical grey and black clouds obscuring the mountainscape in a dramatic light, the resulting image is at once monumental and intimate, radiating a quiet energy.



辛巳秋日 李華氏 筆

## 2 秦风

2 (中国, 生于 1961)

### 文明景观系列 028

水墨 咖啡 茶 丝棉纸

每屏 278 x 123 cm. (48 3/8 x 109 3/8 in.)

三联屏

2008年作

款识: Qin Feng

RMB 1,600,000 - 2,600,000

US\$ 240,000 - 400,000

### QIN FENG

#### *Civilisation Landscape Series No. 028*

A set of three scrolls

Ink, coffee and tea on paper

Each scroll measures 278 x 123 cm. (109 3/8 x 48 3/8 in.)

Signed by the artist

Painted in 2008

水墨和书法乃秦风创作的主要艺术元素, 作品笔触宏大而有力, 展现画家的阳刚之气。在强烈的视觉冲击力下, 随着墨锋的展开, 观者可以自由地领略到画面上流动的美和水墨的淋漓尽致, 用墨与留白相得益彰, 极致地呈现出书法艺术的生命力。《文明景观》系列以当代人之视觉、观念、语言, 表现人类文明景观历史长河中不同文明的架构、文脉及精神状态。这些浮游在画纸上的意象, 连接起他作画的技巧背景及其他多层的文化影响。他的艺术创作亦展现了画家游走于东西方所受的影响; 在中国成长, 他接受传统教养和艺术培训; 移居欧美, 他接触到其他艺术风格, 例如抽象表现主义。他以历史为镜, 从符号中探索东西南北文明之大气象。

秦风尤喜创作大型绘画, 或可归因于他在新疆辽阔的草原、大漠成长的经历。“那里风景如画, 我很想把这些都画下来, 没有笔和纸, 我就用树枝在地上画。我爱上了用这种方式来记录生活。”自此, 秦风开始自由地运用咖啡、茶、丙烯、墨等来自各方的事物材料入画。秦风指出, 当代水墨的当代性体现在当代媒介的运用。现代的材料承载着现代的精神和科技, 而艺术无论传统或当代, 其媒介和表达亦与时代性有紧密关联, 这为当代水墨视觉语言的一个关键点。

Through powerful and uninhibited brushwork, Qin Feng's work manifests a physical energy and persuasively evinces the vitality of calligraphy, as the gestural brushstrokes invite the viewer's eye to roam freely across the pictorial plane, encouraging contemplation on the beauty of flowing, calligraphic strokes of black ink. Bold and exuberant, this monumental work transmits an inimitable energy. *Civilisation Landscape* series investigates different facets of civilisations in the long river of history through the lens of the contemporary.

The immense scale of Qin Feng' work can be related to the expansiveness of the Xinjiang landscape, the vast grasslands and deserts where he grew up. 'I wanted to portray the beautifully sublime landscape - but there was no pen, no paper. So I started to paint with tree branches on the ground. And thus I fell in love with this way of recording life.' Qin believes the contemporaneity of ink art lies in the use of contemporary materials. The materials of today are vessels of the zeitgeist; art of different eras ought to reflect the spirits of the time. This, for Qin Feng, is key to the visual language of contemporary ink art.





## 2 钟泗宾

3 (新加坡, 1917 - 1983)

### 中国风景一

水彩 综合媒材 纸本  
77 x 103 cm. (30 3/8 x 40 1/2 in.)

1963年作

签名: 钟泗宾 63 (左下)

铃印: 艺术家铃印

RMB 400,000 - 500,000

US\$ 60,000 - 75,000

#### 来源

Redfern画廊 伦敦 英国  
Audrey Gibson 私人收藏  
2013年11月24日 佳士得香港 编号7007  
现藏者购自上述拍卖

#### 展览

1963年4月23日 - 5月17日「钟泗宾」Redfern画廊 伦敦 英国  
1969年 维多利亚国家美术馆墨尔本澳大利亚

#### 文献

1963年《钟泗宾》Redfern画廊 伦敦 英国 (展览记录, 41号)

Cheong Soo Pieng's varied artistic career can be characterised by his constant experimentation and assimilation of various styles and forms. As a result, his works possess a complexity that stems from a deep understanding and a deft application of artistic and aesthetic sensibilities inherited from both Western and Eastern traditions. In 1952, Cheong Soo Pieng traveled to Bali with fellow artists Chen Wen Hsi, Liu Kang and Chen Chong Swee and together they developed the Nanyang art style - distinctive for its rendering of Southeast Asian subjects through a fluid intermingling of artistic styles.

Between 1961 and 1963, Cheong Soo Pieng spent time living and working in Britain, and travelling around Europe. During this time, Cheong fully embraced Western styles of abstraction, and articulated this inspiration into an abstract style that combined the precision and surety of the Chinese brush with the freedom of abstract expressionism. *Paysage Chinois 1* painted in 1963 is an exemplary work from this key "European period" in Cheong's body of work.



钟泗宾《大自然的启示》1963年作 香港佳士得2014年5月24日 编号13 成交价: 4,840,000 港元

Cheong Soo Pieng, *Nature's Inspiration*, 1963, Christie's Hong Kong, 24 May 2014, Lot 13, sold for HKD 4,840,000

## CHEONG SOO PIENG

### *Paysage Chinois 1 (Chinese Scenery 1)*

signed in Chinese and dated '63' (lower left)  
watercolour and mixed media on paper  
Painted in 1963  
one seal by the artist

#### PROVENANCE

Redfern Gallery, London, UK  
Collection of Audrey Gibson  
Christie's Hong Kong, 24 November 2013, Lot 7007  
Acquired from the above sale by the present owner

#### EXHIBITION

London, UK, Redfern Gallery, Cheong Soo Pieng, 23 April-17 May 1963.  
Melbourne, Australia, National Gallery of Victoria, 1969.

#### LITERATURE

Redfern Gallery, Cheong Soo Pieng,  
London, England, 1963 (listed in exhibits list, No. 41).

Harmonizing the individualism and introspection of Western abstract painting together with Eastern fundamentals of spiritual peace represented through art, Cheong succeeds in presenting the viewer with an abstract landscape of both Eastern and Western character. The variation between the sweeping field of sepia hues in the background, the punctuation of colour and white highlights in the mid-ground, and the deep blacks of the foreground accord the painting with a sophisticated depth that leads us inwards. The upper half of the painting utilizes techniques of light and shadow from 19th Century Western landscape painting, while the moody black ink that permeates the bottom half of the painting brings to mind the poetic touch of classical Chinese landscape painting. In the very centre, Cheong's signature cobalt blue and orange hues stand out against the darker background, and ignite the work with vigour and joy.

*Paysage Chinois 1* was painted in the same year as the triptych *Nature's Expression*, and contains the same subtle atmosphere thriving with vitality that can be traced to Cheong's foundation in classical Chinese art that allowed his art to exemplify the charm and elegance of Eastern aesthetics. In Cheong's compositions, the classical subject of the landscape is rendered with energetically precise brush strokes and a sensitive blending of colour. Time and space hang in an exquisite balance, leaving the viewer with a pure appreciation of nature.

"The most elegant of music cannot be heard, and the most magnificent image has no form." In Cheong Soo Pieng's abstract works, form, colour, and composition come together to present an unadulterated expression of beauty. A pioneer of modern art in Singapore, Cheong Soo Pieng's artistic experimentation and dedication to his craft would come to shape the artistic landscape of Southeast Asia for generations to come.





在钟泗滨的艺术生涯中，他不断地涉猎各种艺术风格与形式，作品风格复杂多变，但又始终秉承着中西融合、继往开来的理念。1952年，他与陈文希、刘抗和陈宗瑞前往峇厘岛采风，自此开创了以糅合中西方艺术来描绘东南亚人文的南洋画派。1961至1963年间，钟泗滨远赴英国并周游欧洲，在此期间他转型至抽象绘画，将中西方绘画方式有机的结合起来，开拓了他新的艺术创作领域。这段时期被称为钟泗滨的“欧洲时期”，《中国风景1》便是其在1963年的作品。不同于西方抽象的解构与建构的个人风格，钟泗滨的抽象充满了东方式的构图思维，为观者呈现了一幅中西结合的抽象式山水。作品背景处模糊的大片色彩和近景的色块形成对比，使画面中近景中景远景清晰可辨。上半部分有着犹如西方十九世纪风景画的光影效果，而下半部分则充满了中式气息，在底部的黑色墨迹极似传统大山水中皴的笔法。画

面中部钟泗滨标志性的钴蓝色色块与橙色色块在暗色的画面中如同点睛，用跳脱鲜亮的颜色为画作增添了生机。

《中国风景1》与钟泗滨同年作品《大自然的启示》有着相似的蓬勃大气。书法式的笔触和中国式的美学色彩在这两幅作品中得到了充分的体现。多年中国经典画法的浸润使钟泗滨将东方审美气息的运用得心应手。古典山水在他的笔下结合了西方的艺术形式，所有最深刻的文化气息涌到画布表面都变成了肆意的笔触和浑厚的色彩。时间与地域的隔阂被消除，而呈现在人们面前的，是最直白的自然。“大音希声，大象无形”，钟泗滨的抽象画中大片色彩包裹着东方气息喷薄而出，以无形而包罗万象。作为新加坡的艺术巨匠，他用自己的画笔在东方艺术史上树立了一块里程碑，以他不断变化的艺术风格向世人宣告其身为一个艺术家的骄傲。

## 2 李小可

3  
4 (中国, 生于 1944)

### 远方

水墨 设色 纸本 镜框

60 x 68.5 cm. (23 5/8 x 27 in.)

2016年作

题识: 远方。丙申, 小可。

钤印: 小可、在精微、踏遍青山、神韵、  
黑白天地、藏迹

RMB 350,000 - 450,000

US\$ 52,000 - 65,000

“为了寻找新的绘画语言和感受, 我曾多次到西部藏地, 历经黄河源头、长江源头、柴达木、阿里、珠峰、那曲、玛曲、碌曲、夏河……我有了和藏地藏人近距离接触的机缘。藏地的纯净博大、浑厚苍茫, 藏人的真切挚热、刚悍的纯朴, 都给我以震撼——那是一个让人魂牵梦萦的神秘境地。我企图走得更近, 可她永远在远方, 永远包含着变化、失去与永恒……藏地已成为我不灭的精神家园与创作源泉。”

李小可

李小可首次见到藏地风光, 是在一九九八年跟随摄影师郑云峰深入黄河源头采风, 从而开始体味藏地的博大, 亦深深被其苍茫雄浑的气势触动。自此, 他曾先后三十余次深入西藏、青海、长江源头、黄河源头等地区写生、进行摄影创作。一望无际的雪山与冰川给李小可带来了很大的震撼: “西藏文化产生于这片地域,

“In pursuit of a new visual language and inspiration, I have travelled to Tibet many times, passing by the sources of the Yellow River and the Yangtze River, Qaidam, Ali, Mount Everest, Naqu, Maqu, Luqu and Xiahe... I had the good fortune to encounter Tibet and the local people closely. The pure and profound, vigorous and boundless Tibetan landscape and the simple and honest, fervent and valiant Tibetans touched me so deeply - like the mysterious never-never land in my dreams. I try to move closer, but it is always far away and full of change, loss and eternity... it has become my immortal spiritual home.”

Li Xiaoke on his Snowy Tibet Impression series

In 1988, Li Xiaoke accompanied the photographer Zheng Yunfeng to travel to the origin of the Yellow River and witnessed the enchanting Tibetan landscape for the first time. Deeply moved by the vast and majestic scenery, he has since then travelled to Tibet, Qinghai, the sources of the Yellow River and the Yangtze River for over thirty times, sketching and photographing what he sees along the way. The snow-capped mountains and glaciers disappearing into the horizons have profoundly inspired him: ‘the Tibetan culture produced in an environment as hostile as this

## LI XIAOKE

### Faraway Land

Scroll, mounted and framed

Ink and colour on paper

Entitled, inscribed and signed, with six seals of the artist

Painted in 2016

在如此恶劣的环境里, 如果没有精神的支持, 生命会被环境所淹没。”如艺术家所言, 藏地虽处于仿佛遥不可及的远方, 却实为现代人的精神家园, 使人感到远离喧嚣的宁静, 洒满了阳光与希望。

李小可成长于北京, 出生于艺术世家, 自幼喜爱中国画, 曾就读于北京画院及中央美术学院。在创作中, 李小可在继承传统之余, 注重如何将作品中的开放性状态与传统中国画的笔墨表现、程序化的语言方式紧密连接。在《远方》中, 李小可以雪山、冰川、天际等瑰丽而苍茫的元素入画, 佛塔、经幡的形象往往在画中独据一隅。画面以水墨为主, 加以色彩渲染, 表现反复出现的经幡迎风飘动之姿, 赋予画面一种独有的韵律感与空间感。他笔下的雪域高原以深浅浓淡的墨色变化、虚实交错的笔触。画中的笔墨结合具体与抽象, 形成了具有强烈表现力的视觉语言。对李小可来说, 艺术始于感动, 运笔蘸墨间充满了感情, 而他笔下的艺术也是生命所经历的岁月痕迹。

would have been impossible if not for the spirits, the spiritual backbone. Otherwise, life would be drowned by the environment alone.’ For the contemporary viewer seeking solace, the *faraway land* that is Tibet can perhaps offer a spiritual home.

Born into an artistic family, Li Xiaoke became interested in Chinese painting from a young age growing up in Beijing, where he was educated in the Beijing Art Academy and the Central Academy of Fine Arts. Building on the tradition, his art explores the openness of expression and ways to connect with the visual language of the traditional ink and brush medium. In *Faraway Land*, this is manifested by how the immensity of the snow-capped mountains, glaciers and the sky is juxtaposed with the smallness of the stupa and the prayer flags flying in the wind. The varying degree of lightness of the monochromatic ink is in turn punctuated by the bright colours of the flags, endowing the composition with a unique sense of rhythm. Here, the Tibetan highlands are depicted with lyrical brushstrokes in an attempt to meld the figurative with the abstract. The resulting image is one with strong visual impact - and also, one that roots deeply in the emotional vigour of the artist, squarely grounded in his personal experience.



## 2 陈文希

3  
5 (新加坡, 1906 - 1991)

### 鸭

水墨 设色 纸本

69 x 69 cm. (27 1/8 x 27 1/8 in.)

1987年作

签名: 艺术家签名 (中右)

钤印: 艺术家钤印 (两枚)

RMB 280,000 - 380,000

US\$ 42,000 - 55,000

### 来源

现藏者直接购自艺术家

“近代美术的构成，是以自然的形态为素材，经过作者的思想，主观地加以取舍和变化，使之合乎美术标准与扣人心弦的造型成果。”

——陈文希《近代美术的构成》

"In modern art-making, the artist uses forms found in nature as inspiration. He then goes through a thinking process involving making choices and changes according to his own subjective viewpoint"

- Chen Wen Hsi, *The Creation of Modern Art*

在陈文希的记忆中，儿时总是和自然乐趣紧紧相连。他曾回忆说“童年无忧无虑，单纯的乡村生活反而使我有闲心与闲情去向许多有趣的事物探索、追寻，无论是人为的，或来自大自然的，处处都充满着美的启示，我对绘画的热爱早已在那时孕育成熟了”。对于动物多年的观察也为他日后的绘画打下了坚实的基础，他笔下的小动物们自然灵动、栩栩如生。1906年出生于广州，师从大师潘天寿，陈文希将海上画派与岭南画派融会贯通，自成风格，成为了南洋画派的创始人之一。于此同时，他也将西方油画风格借鉴至中国水墨，在他的构图中时常可以找到毕加索或是马蒂斯的影子。在《鸭》中，

In Chen Wen Hsi's memory, childhood is always closely tied to the fun and joy in the nature, as he once recalled that "my carefree childhood and the pure village life enabled me the leisure time and great energy to explore and to pursue many interesting things and the revelation of beauty either in human beings or the nature, in which my passion for painting had long seeded and matured". His years of observation of animals also laid a solid foundation for his later career - Chen Wen Hsi's animals are full of vigour and vivid life.



清 朱耷 (八大山人) 《鱼鸭图卷》上海博物馆藏 (局部)

Qing Dynasty, Zhu Da (Bada Shanren), *Scroll of Fish and Ducks*, collection of Shanghai Museum (detail)

## CHEN WEN HSI

### Ducks

signed and inscribed in Chinese (middle right)

ink and colour on paper

Painted in 1987

two seals by the artist

### PROVENANCE

Acquired directly from the artist by the present owner.

以没骨法绘制的鸭子特征鲜明，仿佛是以一种移动的视角看出来的场景：或以平视或以俯视，打破了水墨画常有的平原辽阔之感，构图紧凑而不臃肿。水面未用留白，而是以绿松蓝绘制，寥寥几笔如同点睛，给整个画面增添了几分生机。陈文希极力推崇八大山人，力图求其神而不求其形。在《鸭》中也可可见其笔法，以极简的笔墨勾勒了形态各异的鸭子，将艺术家自己所见的大自然以现代艺术的方式呈现出来，赋予了水墨这一独特的传统艺术以新的生命力。

Born in 1906 in Guangzhou City, learning after Pan Tianshou, Chen Wen Hsi integrated his teachings from the Shanghai School with Lingnan School to develop an individual style, hence becoming one of the key founders of the Nanyang art style. He also drew from the character of Western oil painting through works such as those by Picasso or Matisse, whose influence can be found in the cubist forms and bright colours in his works. In *Ducks*, Chen Wen Hsi highlights the character of his subjects with a direct use of colour without the use of outlines, and achieves in creating an immediacy of perspective within a closely organized composition. The scene can be perceived from either an eye-level or an overhead view, breaking the stereotype of an expansive landscape as found in classical Chinese paintings. Rather than leaving the blank space of the paper to denote the water surface as is done in traditional Chinese painting, Chen evokes with turquoise blue and concise brushwork a unique vitality to the whole picture. A great admirer of Zhu Da (Bada Shanren), Chen Wen Hsi sought to express the spirit rather than the actual appearance of his subject, as is exemplified in *Ducks*. Arranged in different poses and moving in different directions, the ducks are depicted with the purposeful and energetic brush of the artist to achieve an ultimately modern approach to representation in Chinese painting.



▼  
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6

## 刁德谦

(中国, 生于 1943)

### 完整的边缘

丙烯 画布

182.7 x 244 cm. (71 7/8 x 96 1/8 in.)

1971年作

签名: David Diao (画背)

RMB 260,000 - 460,000

US\$ 40,000 - 69,000

来源

Arvest Bank Corporation 收藏

亚洲 私人收藏

作为六七十年代纽约为数不多的美籍华裔艺术家, 刁德谦在当地的艺术团体中表现十分活跃, 而这些艺术团体在这段期间亦在当地也是备受瞩目。刁德谦响应了抽象表现主义的理论主张, 使用纯粹的色彩来打造本真的冲击力, 以此实现创作目的, 尤其对色彩的把控能力在此作品中亦显露无遗。2015 年秋, 尤伦斯当代艺术中心举办的刁德谦作品大型回顾展也同样展出艺术家七十年代早期的作品 (《国家财富》, 1972)

刁德谦生于成都, 上世纪五十年代移民美国, 在美国从事创作至今。在创作《完整的边缘》时, 刁德谦在他位于苏豪区的工作室附近收集制衣厂和纺织厂丢弃的硬纸筒, 将它们展平, 以之替代画笔在画布上作画。这一举动不仅使这位年轻的艺术家拥有了充足又免费的绘画媒材, 更重要的是颠覆了当时画坛中以笔作画的主流观念。如此作画能在画布上涂抹丰富的颜料层次, 让作品更具深度, 颜色饱满, 引人共鸣。刁德谦时常以

巴奈特·纽曼作为艺术创作的楷模, 画作两分的构图无不体现着纽曼的影响。黄与蓝本为对比色, 但艺术家以绿色为二者的底色, 营造了和谐之感。与刁德谦同一时期的艺术家如罗斯科、纽曼、戈特利布, 都坚持抽象艺术中形式的纯粹, 不喜他人用语境分析的方法去阐释或解构他们的作品。《完整的边缘》也是如此——简明的构图引观者对画作的纹理和色彩进行细致观察, 其壮丽和绝妙引人深思。



巴奈特·纽曼《和睦》1949年作 美国 纽约 大都会博物馆藏  
Barnett Newman, *Concord*, 1949, collection of the Metropolitan Museum of Art, New York  
© 2016 Artists Rights Society (ARS), New York

As one of the few Chinese-American artists working in New York City during the 1960s and 70s, David Diao was an active member of the local artistic communities that flourished there during those decades. His work responds to the theories and motivations developed by the Abstract Expressionists, building upon the elemental impact that could be achieved through the use of pure colour. This work demonstrates Diao's virtuosic control of colour; in the fall of 2015 the Ullens Center for Contemporary Art organized a large retrospective of Diao's work, which included a similar abstract piece of Diao's from the early 70s (*Wealth of Nations*, 1972).

Born in Chengdu, Diao immigrated to the United States in the 1950s, where he continues to live and work today. During the period during which *The Finished Edge* was created, Diao recalls collecting cardboard tubes discarded by garment and fabric factories near his studio in Soho, and then flattening and using them to apply paint to canvas in lieu of brushes.

This simple act not only provided the young artist with a free and plentiful source of painting materials, but it also served to subvert the concept of the artist's brushstroke, which reigned supreme at the time. Multiple layers of paint would be applied to the canvas in this way, building up depth and a resonant richness of color.

The influence of Barnett Newman, whom Diao frequently cites as one of his artistic role models, can be clearly seen in this bilaterally split composition. Yellow is pitted against blue, yet shared undercurrents of green bring harmony to the two halves of the canvas. Diao's contemporaries, which included Rothko, Newman and Gottlieb, famously believed in the formal purity of abstract art, and disliked attempts to explain or deconstruct their work with contextual analysis. *The Finished Edge* behaves in a similar manner – its simple composition invites closer observation of texture and colour, encouraging profound contemplation of the sublime.

## DAVID DIAO

### *The Finished Edge*

signed 'David Diao' (on the reverse)

acrylic on canvas

Painted in 1971

#### PROVENANCE

Arvest Bank Corporation Collection

Private Collection, Asia



## 2 司徒立

3  
7 (中国, 生于 1949)

### 普罗旺斯的早晨

油彩 画布

97 x 146 cm. (38 1/8 x 57 1/8 in.)

2015年作

签名: SZETO LAP 15 (右下)

RMB 500,000 - 900,000

US\$ 75,000 - 140,000

来源

亚洲 私人收藏

《普罗旺斯的早晨》以宁静描绘出蓬勃的生机，使这个美丽而富有诗意的小镇跃然纸上，让观者仿佛穿越至那片紫色的花海之中。画布中的写实空间并不止局限于三维的立体感，而是将对象主体用纯粹视觉的方式表现出来，进而形成了与真实体感相近的多维空间，仿佛能感受到带着花香的夏日微风划过脸颊，天朗气清，心旷神怡。一如多比尼笔下的法国乡间，弥漫着宁静的浪漫气息，而又比他多了几分浑然天成的意象之美。

然而司徒立的画之意境并不止步于此。他深受现象学理论的影响，并以此引申出一套自己的艺术理论。司徒立曾提出要“现象学式的看”，即“在绘画

*Morning in Provence* captures the tranquillity of the French countryside, depicting a quiet country road that winds its way down into a broad valley. Besides capturing with faithful accuracy an impression of the overall landscape, Szeto Lap also firmly situates the perspective of the viewer within the work, as if one could really smell the perfumed summer air and feel a light breeze caressing one's cheeks. Like the painters of the Barbizon school who drew their inspiration directly from nature and loved painting the French countryside, Szeto has created a number of works that celebrate the lyrical beauty of the Provençal landscape. His works are reminiscent of those by Charles-Francois Daubigny, whose works also possess a serene, romantic beauty that transport the viewer into the scene that is depicted.

Yet Szeto is not satisfied with traditional approaches towards realism and plein air painting. Profoundly influenced by theories of phenomenology, Szeto has developed his own



查尔斯·弗朗索瓦·道拜尼《湖上小鸭》1873年作，伦敦佳士得2011年11月21日编号66 成交价：49,250英镑

Charles-Francois Daubigny, *Les pommiers en fleur*, 1873, Christie's London, 21 November 2011, Lot 66, sold for GBP 49,250

## SZETO LAP

### *Morning in Provence*

signed 'Szeto Lap' in Pinyin; dated '15' (lower right)

oil on canvas

Painted in 2015

#### PROVENANCE

Private Collection, Asia

的观看过程中，应该严格地限制在直观中直接呈现出来的现象”。他崇尚贾科梅迪和巴尔杜斯等艺术家，认为他们的作品是“对事物对象的存在方式的描写”。在《普罗旺斯的早晨》中，他也将这种理念融会贯通，把他的普罗旺斯呈现在观者面前。他所描绘的不是对于普罗旺斯的再现，而是作为一种存在的普罗旺斯本身。于司徒立而言，现代艺术永远不是要推翻之前艺术的意识形态，而是要表现真实，用画笔去开辟一条新的道路。司徒立也正是在具象表现绘画这条新的道路上坚定地行进着，用画笔将观者引领至一个又一个真实而美好的空间。

unique approach towards observation, stating “when observing for the purposes of drawing, one should avoid trying to capture an accurate representation while in direct view of the subject.” Rather than present a completely faithful depiction, devoid of meaning, Szeto feels it is much more interesting to express one's impressions and memory of a subject. As such, *Morning in Provence* is not an accurate depiction of any one place, but rather an impression that exists only in the mind of the artist.

According to Szeto, the goal of modern art should not be to overturn previous ideologies, but to find new means of expressing reality, and to forge new paths via technical and skill-based innovation. Within the realm of figurative painting, Szeto Lap has pioneered new approaches to an age-old process, presenting his viewers with beautiful visualizations of imaginary spaces grounded in phenomenological reality.





▼  
2 梅忠恕  
3

8 (越南, 1906 - 1980)

### 造型

水墨 水粉 丝绸 艺术家原配外框

每一幅: 24 x 14 cm. (9 ½ x 5 ½ in.)

1955年作

签名: Mai Thu 一九五五 (左上)

Mai Thu 一九五五 (左下)

RMB 350,000 - 500,000

US\$ 52,000 - 75,000

### 来源

法国 多维尔 ApesteGuy 画廊

法国 私人收藏

现藏家购自上述收藏

## MAI TRUNG THU

### *Deux femme se coiffant*

#### (Two Ladies Styling)

signed 'Mai Thu' and dated in Chinese '1955' (upper left);

signed 'Mai Thu' and dated in Chinese '1955' (lower left)

two ink and gouache on silk in artist's original frames

each: 24 x 14 cm. (9 ½ x 5 ½ in.)

Painted in 1955

one seal of the artist on each

### PROVENANCE

Galerie ApesteGuy, Deauville, France

Private Collection, France

Acquired from the above by the present owner

梅忠恕出生于1906年，作为越南艺术大学 (École des Beaux Arts de Indochine) 第一届毕业生，梅忠恕在学生时代就开始在光滑的丝绸上作画，其早期作品以描绘民间淳朴的田园生活为主题，展现了对过往的怀旧之情。1937年，梅忠恕移居法国，渐渐因画女子肖像而出名，成为了最早一批活跃于巴黎的越南艺术家之一，并在

法国度过了他的余生。

《造型》创作于1955年，由两幅一组的方式呈现。艺术家以轻柔的笔触和流畅的线条在丝绸上完美地勾画出了两位年轻女子清秀婉约的形象，左侧的手持木梳，轻挽云鬓；右侧的身着象征纯洁之意的白色越南长衫，满头青丝盘于脑后。画

中少女的五官有着明显的东方特质，细长的双眼漫不经心间透露出一丝淡淡的哀愁。梅忠恕在画面处理上使用了细腻的笔调配上柔和的晕染技法，将东方的工笔画与西方水彩相结合，绘制在泛着微光的丝绸上，显得格外清雅别致，生动地刻画出了越南传统女性的形象，成功重现了其温婉贤淑之美。



梅忠恕《母子》1942年作 香港佳士得2016年5月29日 编号371 成交价: 1,480,000港元

Mai Trung Thu, *Mère et enfant (Mother and Child)*, 1942, Christie's Hong Kong, 29 May 2016, Lot 371, sold for HKD 1,480,000

Born in 1906, and one of the first graduates from the École des Beaux Arts de Indochine, Mai Trung Thu's use of the distinctively Vietnamese medium of silk can be traced to his early training. His early works focus on idyllic pastoral life and a nostalgic reminiscence of the past. In 1937, Mai Trung Thu moved to France and was part of the early group of Vietnamese artists active in Paris. He would eventually spend the rest of his life in France, continually refining his paintings of female portraiture for which he is the most well-known for.

Painted in 1955, *Deux femme se coiffant (Two Ladies Styling)* depicts the delicate and youthful vanity of two young ladies with Mai Trung Thu's characteristically precise brushwork on the fragile medium of silk. One figure daintily holds a wooden comb in one

hand while her other pulls back her flowing black hair. In contrast the other figure puts the finishing touches on her elegantly functional hairstyle and is dressed in a traditional white Vietnamese silk tunic – the white of her dress and her neat bun a symbol of purity. The ladies are depicted with distinctively Oriental perceptions of beauty, while their eyes reveal a hint of melancholy.

Mai Trung Thu used an extremely fine brush and gentle water polish to accomplish the finesse of Eastern aesthetics with the colouring techniques of Western painting. The resultant works vividly depict the appearance of the ideal traditional Vietnamese woman on the glimmering medium of silk, showcasing the extraordinary elegance and delicate beauty of his subjects.





In 1952, Walasse Ting embarked for Paris where he encountered many artists from the CoBrA Group. Their bold works with adept brushwork and highly intense colours were closely in line with Ting's own painting style and it wasn't long before they were holding exhibitions together. In 1958, Walasse Ting left Paris and moved to New York. During that period of time, the prevailing fervour of Abstract Expressionism and Pop Art exerted a great influence upon Ting. His works featuring women, flowers, and animals, all rendered in a flamboyant palette, were reaching maturity and enjoyed tremendous popularity.

In his work *Do You Like My Soft Voice*, Walasse Ting composes a lively depiction of a woman with concise and ethereal

lines—the beauty gently reclines among clusters dazzlingly colored blossoms as she seductively gazes out at the viewer. It is easy to see the influence of traditional Chinese painting techniques in Ting's decisive and accurate brushwork. Vibrant splashes of yellow, green, white are purposefully splashed across the canvas, echoing the blooming flowers in their exuberance and kaleidoscopic energy. German expressionist painter, Ernst Ludwig Kirchner, also once used reduced outlines and bright colours in his highly decorative portraits of women; unlike the quietude and restraint of Kirchner's works, Ting's passion for women and flowers is strong and straightforward. Ting once explicated: "Observing nature and women, keeping them living in my mind make me feel that I am truly alive. While having dia-

logue with the body through observation, colours seem to appear on the canvas naturally."

*Do You Like My Soft Voice* expresses the fluency with which Ting combines abstraction and figuration, while also integrating Western aesthetics with an Eastern sensibility. This work, full of vigour and vitality, accurately mirrors Ting's distinct spiritual world. His straightforward and bold approach, as well as his constant passion for life, endowed Ting with an ebullient creativity. His works place viewers in front of the magnificence of nature, offering them an intense sense of joy which is also telling of the artist's own appetite for life.



## 2 丁雄泉

3  
9 (中国, 1929 - 2010)

你喜欢我轻柔的声音吗

压克力 画布

123 x 190.5 cm. (48 ½ x 75 in.)

1986年作

签名: Do you like my soft voice? ting Amsterdam  
16.6.86 (画背)

RMB 600,000 - 1,000,000

US\$ 90,000 - 150,000

来源

现藏者直接购自艺术家本人  
美国 纽约 私人收藏

WALASSE TING

*Do You Like My Soft Voice*

titled, signed, dated and inscribed 'Do you like my  
soft voice? ting Amsterdam 16.6.86' (on the reverse)

acrylic on canvas

Painted in 1986

### PROVENANCE

Acquired directly from the artist by the present owner  
Private collection, New York, USA

丁雄泉1929年出生于江苏无锡，4岁时随家移居上海。1946年，十八岁的丁雄泉带着画笔行囊只身来到香港，后又于1952年乘船前往巴黎，开始了他长达六年的闯荡时光，这期间结识了多位眼镜蛇画派艺术家，他们对亮丽色彩的使用以及淋漓酣畅的笔法与丁雄泉的作画风格不谋而合，并共同举办了展览。1958年，丁雄泉从巴黎转赴当时逐渐成为世界艺术中心的纽约，抽象表现主义与波普艺术的热潮对他的影响极为显著，其绚丽的用色配上以女人、花和动物为主题的创作风格也日渐成熟，深受欢迎。

作品《Do you like my soft voice》中，丁雄泉用简洁轻巧的笔触，寥寥几笔就勾勒出了活生生的女子形象，轻轻斜倚在艳丽的花丛中，神情迷离动人，其落笔准而快，让人联想起中国水墨画的技巧；而黄、绿、白等鲜亮的颜料被恣意泼洒在画布上，组成了花团锦簇的景象，其对颜色的大胆运用不但起到了情感表达的作

用，同时也营造出了强烈的视觉效果，这种绘画方式来自于西方表现主义，在色彩的碰撞下，女子身处春意盎然的花丛中的这一幕显得格外柔情。基希纳也同样曾成功用简洁的造型、鲜明的色彩呈现极具装饰性的女子肖像画，然而与基希纳的沉静内敛大异其趣的是，丁雄泉对女性、花等新鲜东西真切的热爱溢于言表，他曾坦率地谈到：“看自然的鲜花和女人，让她们活在我的心里，衍出来的生命，使我觉得活着，将视线从身体进出对话，颜色就从画面中表现出来。”《Do you like my soft voice》里，丁雄泉将抽象与具象结合，同时也对西方美学和东方精神加以融会。这幅充满朝气和活力的作品成功展现了丁雄泉独特的精神世界，正因他的率性和豪迈，以及对生活时刻都富有激情的个性，才得以创作出如此热情洋溢的作品，让观者仿佛置身于瑰丽曼妙的大自然中，充满了感官上的欢愉，同时也体现出艺术家对青春及生活的垂涎与歌颂。



基希纳《斜倚着的白衣女子》1909年作 德国法兰克福 Städel博物馆藏

Ernst Ludwig Kirchner, *Reclining Woman in a White Chemise*, 1909, collection of the Städel Museum, Frankfurt

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\*\*Attributed to ..."

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In respect of Southeast Asian Modern and Contemporary Art, and Chinese Calligraphy and Paintings, as current scholarship does not permit the making of definitive statements with regard to these categories of art, the Limited Warranty will be restricted to refunds where there has been forgery and a validly supported claim has been made within 12 months of the date of sale according to Clause 6 of Christie's Conditions of Sale.

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本目录较后部份刊载了业务规定和有限保证。竞投人士应阅读有关章节与重要通告及目录编制方法之说明，因上述章节列明了在拍卖会购买任何拍品之条款。

## 估价

估价是根据类似货品于近期之拍卖会取得之成交价，以及考虑拍品之状况、稀有程度、品质及出处而定。估价于拍卖会举行前已订定，但亦有修订之可能。买家不应将估价视为实际成交价或预测。估价不包括买家应支付予佳士得之酬金。若目录内出现“估价待询”时，请联络我们的专家索取详细资料。人民币是适用于拍卖场地的货币，任何以人民币以外的货币表示的估价仅供参考。估计可能受汇率起伏影响，佳士得可以在不另行通知的情况下全权决定更改估价。

## 底价

底价是卖家设定之不公开之最低售价，即拍品将不会以低于底价出售。底价不会超过估价之下限。不受底价限制之拍品的标题为红色及在拍品号码旁有“·”符号作为标志。

## 买家支付之酬金

佳士得将向买家收取酬金，酬金费率为每件拍品成交价的**20%**。

## 高额拍品

高额拍品即拍卖低估价于人民币 6,000,000 元或以上之拍品。除非另行议定，只有已完成高额拍品预先登记之准买家方可参与竞投高额拍品。

## 税项

买家应支付佳士得之所有款项均不包括任何货物税或服务税或其他增值稅（不论是由中国或其他地区所征收）。如有任何此等税项适用，买家须依有关法律所规定之税率及时间缴付此等税款。目前，所有买家须支付相当于买家酬金的**6%**的增值稅。佳士得提醒买家根据当地现时的税务条例及指引，佳士得只可就买家酬金开具增值稅发票。佳士得及卖家不会开具其他税务发票。按目前的规定及政策，海外买家不可申请退回任何增值稅。

## 拍卖前展览

拍品在拍卖前将会免费公开展览。展览的日期、时间和地点请参考本目录的前页。佳士得的专家会在展览现场提供意见。准买家亦应详细检视拍品，并索取有关之状况报告。

## 登记竞投 / 保证金

参与竞投人士登记时必须提供以下文件：

· 个人：附照片及个人身份证号码之身份证明文件（如居民身份证或护照），及（如身份证明文件未有显示现时住址）现时住址证明，如公用事业帐单或银行月结单。

· 公司客户：注册证书或营业执照、公司地址证明、被授权竞投者附照片的身份证明文件复印件，盖有公章及由法定代表人签署的竞投授权书以及列出所有董事与股东的官方文件（对于中国公司，即列出所有董事与股东的公司章程或验资报告）。

· 其他业务结构，如信托机构、离岸公司或合伙公司，请与佳士得客户服务部联络，以咨询阁下须提供何种资料，电话为 +86 (0) 21 6355 1766。

· 代表他人参与竞投之代理人：代理人及委托人之身份证明文件，以及经签署之授权委托书，以委托代理人代表委托人竞投。

· 财务状况证明，可为近期银行月结单或银行发出的证明书。如有需要，佳士得可为有关银行证明提供样本格式。

· 新买家以及过去十二个月内未于佳士得任何拍卖成功投得拍品或本次拟出价金额高于过往之准买家，须提供银行发出之信用证明或银行月结单，并须缴付以下保证金：

所有拍品类别：人民币 200,000 元（如欲竞投高额拍品则须缴付人民币 1,000,000 元）或阁下拟竞投全部拍品低估价总额之 20%（以较高者为准）。

如欲代表从未于佳士得参与竞投或委托佳士得拍品物件的人士登记参与竞投，除须带备本人的身份证明文件外，亦须带备其所代表竞投一方的身份证明文件，以及该方签发的授权书。

新客户敬请于拍卖会至少 48 小时前登记，以预留充足时间处理资料。

准买家须在拍卖会至少一小时前办理登记手续，并索取竞投号码牌。过去十二个月内未有从任何佳士得办事处成功投得拍品及本次拟出价金额高于过往之客户，须提供新的银行信用证明。如在证明方面需要协助，请与佳士得客户服务部联络，电话为 +86 (0) 21 6355 1766 或传真为 +86 (0) 21 6355 1767。我们可以选择向阁下索取财务证明及 / 或保证金作为允许阁下竞投的先决条件。

## 高额拍品预先登记 / 保证金

任何拟竞投高额拍品之准买家，请进行高额拍品预先登记。预先登记时或须缴付保证金，金额为人民币 1,000,000 元或阁下拟竞投全部拍品低估价总额之 20%（以较高者为准）。请致电 +86 (0) 21 6355 1766 联络竞投部查询详情。

## 代表其他人士登记竞投

代表现有客户竞投的人士应带备代理人及委托人之身份证明文件并经客户签署的授权书。请注意，佳士得不接受第三方付款。佳士得仅接受客户付款，并不接受代表其竞投人士之付款。

## 竞投

拍卖官将接受拍卖现场之人士，电话竞投人，佳士得于足够时间前收到的书面竞投表格之缺席竞投人士之竞投，以及网上实时竞投。竞投价递增幅度表刊载于本目录较后之书面竞投表格内。

## 高额拍品竞投

拍卖官通常仅接受已完成高额拍品预先登记之准买家提交之高额拍品竞投。此规定适用于拍卖现场、电话及书面（或缺席）竞投。除非另行议定，任何未完成高额拍品预先登记之准买家将不会获准竞投高额拍品。

## 书面竞投（缺席竞投）

书面竞投（缺席竞投）是准买家以书面指示在不超过其指定金额之下竞投拍品。佳士得之人员将尽力尝试以最低价执行书面竞投之指示。若佳士得就同一拍品收到两个或以上竞投价相同的书面竞投，则该拍品将归于其书面竞投（缺席竞投）最先送达佳士得之买家。拍卖官可直接于拍卖台上执行书面竞投，并指明为“缺席竞投”或“书面竞投”。书面竞投（缺席竞投）表格附于此目录内，亦可于任何佳士得办事处，或于佳士得网 christies.com 索取。在没有更高叫价的情况下，对不设底价的拍品所提交的缺席竞投，会以售前低估价大约 50% 成交，但若该竞投价低于售前低估价的 50%，则以该竞投价成交。

## 电话竞投

准买家可在拍卖会进行时经我们特别训练的人员（但非佳士得拍卖（上海）有限公司的雇员或职员）（“电话竞投团队”）通过电话竞投。该项服务须于拍卖会开始前至少 24 小时与佳士得竞投部确认，电话为 +86 (0) 21 6355 1766。若需要以中文或英语外的其他语言进行竞投，须尽早于拍卖之前预先安排。电话竞投将被录音。以电话竞投即代表准买家同意其对话将被录音。佳士得所提供之书面竞投及电话竞投服务是为方便客户而设，佳士得拍卖（上海）有限公司及电话竞投团队将不会对任何错误或未能执行任何竞投负任何责任。

## 成功竞投

当已达到拍品底价或拍品在没有底价下出售，拍卖官下槌即表示对最高竞投价之接受，以及成为买家和卖家之间的买卖合同之订立，此时买家将对拍品承担全部责任。书面竞投之结果将在拍卖结束后以快递通知。成功竞投人须缴付最高竞投价、佳士得之酬金及任何须缴付之税项及关税。

## 拍卖结果

若欲以口头方式取得某项拍品之拍卖结果，或以传真方式取得拍卖之全部结果，请致电 +86 (0) 21 6355 1766。相关资讯亦可从佳士得网 christies.com 取得。

## 付款

所欠款项须于拍卖会结束后 7 个日历天内悉数付清。即使买家欲将拍品进口及 / 或出口并需要（或可能需要）进口及 / 或出口许可证，买家仍须按本条付清全数。买家在全数付清所有欠佳士得拍卖（上海）有限公司，佳士得国际有限公司或其全球各地任何关联公司、子公司或母公司的款项及任何适用的进口关税及税项之后方可取得拍品之拥有权，即使在拍品已交予买家之情况下亦同。付款方式最好以人民币以电汇方式直接转入佳士得的银行账户：

Bank name: BANK OF CHINA  
银行名称: 中国银行  
Bank's sub-branch name (支行):  
BANK OF CHINA  
SHANGHAI BRANCH CHANG PING ROAD SUB-BRANCH  
开户行名称: 中国银行上海市昌平路支行  
Account No. 440364283808  
Account Name:  
Christie's Auction (Shanghai) Co., Ltd  
户名: 佳士得拍卖（上海）有限公司  
SWIFT: BKCHCNBJ300

请将汇款指示连同您的姓名及发票号码一起交予银行。若买家是一家注册公司，我们可接受公司支票。我们须待支票承兑后才可让买家提取拍品。如以现金或银行本票缴付款项，则可立即提取拍品。本公司只接受每位买家每年总值不超过人民币 60,000 元（或其他同等价值的主要交易货币）之现金付款。本公司接受信用卡付款之上限为人民币 1 百万元（每一场拍卖），但须受有关条件与条款约束。请与佳士得会计部查询信用卡付款详情。本公司不接受旅行支票付款。买家须注意，本公司不承认拍品之转让。买家在成功投得拍品后，须对佳士得负上所有付款责任。若款项是以人民币之外之货币缴付，本公司将会向买家收取有关之货币兑换费用，该费用包括银行收费及兑换人民币之手续费。以人民币之外之货币付予佳士得之款项，将以中国银行在付款日向佳士得所报之外币牌价兑换成人民币，并以佳士得所发出之单据上所列之汇率为准。请务必注意，佳士得不会接受已注册的成功竞投者以外任何人士之拍品付款。

查询有关详情，请联系佳士得售后服务部，电话及电邮为 +86 (0) 21 6355 1766；postsaleasia@christies.com。

## 提取 / 运送

运送或付运表格附于发票后，买家须负责提取拍品及安排运送或付运事宜。在款项全数付清后，如买家拟把来自海外的拍品（含有 ♥ 标记）进口中国，佳士得可协助买家安排清关。佳士得亦可依照买家之要求，代为安排包装、本地运送、运输保险及付运事宜，买家须缴付有关收费。至于需要专业包装之大型或贵重物品，我们建议买家预先查询所需之费用。买家可于提取拍品时索取运输保险之资料。查询详情，请参阅本目录后页有关提取及运送的部份。

## 出口 / 进口许可证

在拍卖时售出之物品可能受中国的进口或出口法律及其他国家进口限制。买家应负责确定是否须为有关拍品取得进出口许可证，并负责取得任何有关的出口或进口许可证。许可证不获发放或因申请许可证造成之延迟均不能作为撤销或撤回合同的理由或延迟付款之理由。佳士得可在买家要求下向买家提供详细的有关出口规定。然而，佳士得不保证出口许可证将获发放。进口国当地法律可能会限制某些物件之进口或禁止某些物件于进口国内之转售。欲知详情，请联系佳士得售后服务部，电话及电邮为 +86 (0) 21 6355 1766；postsaleasia@christies.com。

## 保险

拍品完毕后，佳士得将为售出之拍品提供最多为期 7 天之保险。7 天期满后或自提取时起（以较早者计算），拍品之风险将全由买家承担。



# BUYING AT CHRISTIE'S

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

## ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are prepared well in advance of the auction and are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium. Where "Estimate on Request" appears, please contact the Specialist Department for further information. RMB is the sale site currency. Any estimate given in currency other than RMB is for reference only and may be subject to currency fluctuation and change by Christie's at its sole discretion without notice.

## RESERVES

The reserve is the confidential minimum price the seller will accept and below which a lot will not be sold. The reserve will not exceed the low presale estimate. Lots that are not subject to a reserve are identified by the red title and the symbol • next to the lot number.

## BUYER'S PREMIUM

**Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 20% of the hammer price of each lot.**

## HIGH VALUE LOTS

A High Value Lot refers to a lot the low estimate of which is RMB 6,000,000 or above. Unless otherwise agreed, only prospective buyers who have completed the High Value Lot preregistration may bid for High Value Lots.

## TAX

**All sums payable by the buyer to Christie's are exclusive of any goods or service tax or other value-added tax (whether imposed by the PRC authorities or otherwise). If any such tax applies, the buyer shall pay such tax at the rate and time as required by the relevant law. The current value-added tax is 6% on the buyer's premium.** Christie's reminds all buyers that pursuant to the current local tax regulations and directives, Christie's can only issue value-added tax invoice based on the buyer's premium. Christie's and the seller will not issue any other tax invoice. Under the current policy and regulation, no value-added tax refund is available to any overseas buyer.

## PRE-AUCTION VIEWING

Pre-auction viewings are open to the public and free of charge. The dates, times and location are printed at the front of this catalogue for your ease of reference. Christie's specialists are available to give advice at viewings. We encourage prospective buyers to examine lots thoroughly and to request condition reports.

## BIDDER REGISTRATION / DEPOSIT

As a bidder you must bring the following documents to register:

- Individuals: photo ID that includes personal identification number (national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: Certificate of Incorporation or Business Certificate, proof of company address, copy of photo ID for the authorised bidder together with a signed authorisation by the company legal representative and chopped by the company stamp for the authorised bidder to act on the company's behalf and official documents listing directors and shareholders (for PRC companies: Articles of Association or Capital Verification Report including list of directors and shareholders.)
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Client Services Department at +86 (0) 21 6355 1766 for advice on the information you should supply.
- Agents acting on behalf of other parties: identification documents for agent and principal, together with a signed letter authorising the agent to act on behalf of the principal.
- A financial reference in the form of a recent bank statement or a reference from your bank. Christie's can supply a form of wording for the bank reference if necessary.
- Prospective new buyers, prospective buyers who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference, or bank statement, and may also be required to pay a deposit equivalent to the following All categories: The higher of (i) RMB 200,000 (or RMB 1,000,000 in the case of High Value Lots); or (ii) 20% of the aggregate of the low estimates of all lots that you intend to bid on.

Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers should register for a numbered bidding paddle at least one hour before the auction. Clients who have not made a purchase from any Christie's office within the last 12 months and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Client Services Department at +86 (0) 21 6355 1766 or by fax at +86 (0) 21 6355 1767. We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.

## HIGH VALUE LOT PRE-REGISTRATION / DEPOSIT

Any prospective buyer who is interested in any High Value Lot is invited to complete the High Value Lot pre-registration. A deposit may be required for the pre-registration purpose. Such deposit will be equivalent to the higher of RMB 1,000,000, or 20% of the aggregate of the low estimates of all lots that you intend to bid for. For details, please contact the Bid Department at +86 (0) 21 6355 1766.

## REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring identification document not only for themselves but also for the party on whose behalf they are bidding together with a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

## BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids received by us in good time in advance of the auction. Online bids placed using the Christie's Live service will also be accepted. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

## HIGH VALUE LOT BIDDING

The auctioneer will usually only accept bids for High Value Lots from prospective buyers who have completed the High Value Lot pre-registration. This applies to saleroom, telephone and absentee bids. Unless otherwise agreed, any prospective buyer who has not completed the High Value Lot preregistration will not be permitted to bid for High Value Lots.

## ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers to bid up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price. If identical bids are received from two or more parties, the first bid received by Christie's will take priority. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or on christies.com. Absentee bids submitted on 'no-reserve' lots will, in the absence of a higher bid, be executed at approximately 50% of the low presale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

## TELEPHONE BIDS

Prospective buyers may bid by telephone during the course of the auction through a specially trained team of individuals who are not employees or staff of Christie's Auction (Shanghai) Co. Ltd ("Telephone Bidding Team"). Arrangements for this service must be confirmed with the Bid Department at least 24 hours prior to the auction +86 (0) 21 6355 1766. Arrangements to bid in languages other than Chinese or English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation. Christie's offers all absentee and telephone bidding services as a convenience to our clients, and Christie's Auction (Shanghai) Co., Ltd. and the Telephone Bidding Team will not be responsible for errors or failures to execute bids.

## SUCCESSFUL BIDS

Where the reserve price has been met or the lot is sold without reserve, the striking of the auctioneer's hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer, at which time, the buyer assumes full responsibility for the lot. The results of absentee bids will be sent by mail after the auction. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes and duties.

## AUCTION RESULTS

To obtain spoken results for specific lots or faxed results for an entire sale, please call +86 (0) 21 6355 1766. Information can also be obtained from our website at christies.com.

## PAYMENT

Payment must be made within seven calendar days of the sale. This applies even if the buyer wishes to export and/or import the lot and an export and/or import licence is (or may be) required. The buyer will not acquire title to the lot until all amounts due to Christie's Auction (Shanghai) Co., Ltd. Christie's International plc or any of their affiliates, subsidiaries or parent companies world-

wide, together with any applicable import customs duties and taxes, have been paid in full, even in circumstances where we have released the lot to the buyer. Payment should preferably be made by telegraphic transfer directly to Christie's account at:

Bank name: BANK OF CHINA

银行名称: 中国银行

Bank's sub-branch name (支行):

BANK OF CHINA SHANGHAI

BRANCH CHANG PING ROAD SUB-BRANCH

开户行名称: 中国银行上海市昌平路支行

Account No. 440364283808

Account Name: Christie's Auction (Shanghai) Co., Ltd

户名: 佳士得拍卖(上海)有限公司

SWIFT: BKCHCNBJ300

Please include your name and invoice number with your instructions to the bank. Where the buyer of a lot is a company, we can accept payment by company cheque. Such cheques must have cleared before we can release the lots. Payment by cash or banker's draft will enable immediate release of purchases. Christie's accepts cash subject to a maximum of RMB 60,000 (or the equivalent value in other major traded currencies) per person per year. Christie's accepts payments by credit card up to RMB 1 million per auction sale although conditions and restrictions apply. For details on credit card payments, please contact Christie's Post-Sale Services Centre on the numbers below. Traveller's cheques are not accepted. Please note that transfer of lots is not recognised. The successful bidder during the auction is solely responsible for payment to Christie's.

For further information, please contact Christie's Post-Sale Services Centre at +86 (0) 21 6355 1766/ email: postsaleasia@christies.com.

If the payment made to Christie's is in a currency other than RMB, we shall charge the buyer for any currency costs incurred. This will include bank charges and commissions for converting the currency. The exchange rate for payment to Christie's in a currency other than RMB will be the rate for RMB quoted to Christie's by The Bank of China on the date of payment. Christie's certificate as to such rate will be conclusive. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered, successful bidder who bought the Lot.

## COLLECTION & DELIVERY

A delivery or shipping form will be enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all delivery or shipping arrangements. After payment has been made in full, Christie's can arrange customs clearance for overseas sourced lots identified by the ▼ symbol next to the lot number which a buyer wishes to import into the PRC. Property packing, local delivery, transit insurance and shipping can also be arranged at the buyer's request and expense. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. Please note that transit insurance is available at the time of collection of property. For more information please see the "Collection and Delivery" page at the back of this catalogue.

## EXPORT / IMPORT PERMITS

Property sold at the auction may be subject to PRC laws governing the import or export of property and import restrictions of foreign countries. Buyers should always check whether an export and/or import licence is required. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences will not justify any cancellation or setting aside of the contract or any delay in making full payment for the lot. Christie's can provide information to buyers on the detailed provisions of the export licensing regulations. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Post-Sale Services Centre at +86 (0) 21 6355 1766/ email: postsaleasia@christies.com.

## INSURANCE

Christie's provides insurance cover for sold items for a maximum of 7 days after the date of the auction. After that period, or once the lot has been collected (whichever is earlier), the lot will be entirely at the buyer's risk.

# 业务规定

刊登在本目录内之“业务规定”、“重要通告及目录编列方法之说明”及“买家须知”已包括所有佳士得拍卖(上海)有限公司(中国上海南京西路1376号上海商城504-09S)(“佳士得”)与卖家及买家之协议条款。上述条款会根据国际通常惯例来解释及可以在拍卖期间以公告或口头通知的方式作出更改。在拍卖会中竞拍即表示竞拍者同意受上述条款的约束。

## 1. 佳士得作为代理人

除另有条文订明外,佳士得为卖家的代理人。拍卖品的成交合约,则为买家与卖家之间的合约。

## 2. 拍卖之前

### (a) 鉴定拍卖品

本公司郑重建议准买家于拍卖进行之前亲自检查及鉴定其有兴趣竞拍之拍卖品。本公司通常会有拍卖品状况报告可供查阅。除在下文第6段所提及的有限保证外,佳士得及卖家不会对买家就拍卖品的性质作出任何保证,而拍卖品亦是以其拍卖时的「现状」出售。

### (b) 目录及其他说明

本公司之目录编列方法之说明,已登载于目录后之重要通告及目录编列方法之说明中。本公司在关于拍卖品之目录或在拍卖品状况报告内之所有陈述,或另行之口头或书面陈述,均只属意见之表述,而不应依据为事实之陈述。此陈述并不构成本公司任何形式之任何陈述、保证或责任承担。目录或拍卖品状况报告中所提及之有关瑕疵及修复,只作为指引,而应由竞拍者或具备有关知识之代表亲自检查。未有提述此等资料,亦不表示拍卖品全无瑕或未经修复;而如已提述特定瑕疵,亦不表示并无其他瑕疵。拍卖品之估价,不应被视为拍卖会成功拍卖之价格的依据,或作其他估值用途。除非如下文第6段所列,佳士得及卖家不会对目录或任何补充数据中的任何错误或遗漏负责。

### (c) 买家之责任

除在下文第6段有限保证订明外,所有拍卖品均以其「现状」拍卖,佳士得及买家均并不就此作出任何陈述或保证。买家有责任查明并了解有关拍卖品之状况及目录所提及之事项,并且确定自己对此感到满意。

## 3. 拍卖之时

### (a) 拒绝入场

佳士得具有绝对之决定权拒绝任何人士进入拍卖场地、参与拍卖,亦可拒绝接受任何竞拍。

### (b) 竞拍之前作出登记

有意在拍卖场内参与竞拍的准买家可于拍卖举行前预先在网上登记,或于竞拍当日拍卖举行1小时前亲临拍卖场办理登记。准买家在竞拍之前,必须填写(连同姓名及永久地址)及签署登记表,并提供身份证明文件。本公司可能要求准买家出示用作付款的银行资料或其他财务证明,亦或须缴付本公司指定的有关保证金作为允许准买家竞拍的先决条件。除非另行议定,高额拍卖品仅供已完成高额拍卖品预先登记之准买家竞拍。任何有意竞拍高额拍卖品之准买家应于拍卖前完成高额拍卖品预先登记。

### (c) 竞拍者为买家

在竞拍时,竞拍者是以个人承担法律责任去缴付拍卖价,包括买家所支付的佣金及所有适用的税项,以及所有其他适用的费用。

### (d) 缺席竞拍(或书面竞拍)

为方便不能亲自出席拍卖,或不能由代理人或电话拍卖的客户,如在竞拍开始前收到书面竞拍,本公司将尽合理努力执行有关缺席竞拍。竞拍价必须是以拍卖会当地的货币为单位。请参阅目录中的书面竞拍表格。如本公司就某一拍卖品收到多个竞拍价相等之书面竞拍,而在拍卖时此等竞拍价乃该拍卖品之最高竞拍价,则该拍卖品会归于其书面竞拍最先送达本公司之人。除非在竞拍时有其他委托,此项书面竞拍的执行是本公司免费服务。本公司不会对因未能执行缺席竞拍,或在当中出现之任何错误或遗漏负任何责任。

### (e) 电话竞拍

如准买家于拍卖前与本公司作好安排,一组已受特别训练的团队(但非佳士得拍卖(上海)有限公司的雇员或职员)将尽合理的努力联络该准买家,使其能以电话参与竞拍。但在任何情况下,如未能联络,或电话通讯联系失误,或在电话竞拍中有任何错误及/或遗漏,本公司均不负任何责任。

### (f) 货币兑换显示板

在某些拍卖会上,本公司会使用货币兑换显示板,而该等显示板在操作时难免会出现错误。买家因依赖货币兑换显示板(而非拍卖场的实际竞拍)而蒙受之任何损失,本公司概不负责。

### (g) 录像影像

有些拍卖中会有影像投射,有关操作上之出错或影像画质参差之情况,本公司不会对此承担任何责任。佳士得保留在任何拍卖进行录像及记录的权利,对于得到的客户数据,佳士得会加以保密,唯该数据有可能按法律及法规提供给有关机构使用并/或用于或提供给本公司的关联公司及市场伙伴以作客户分析或以便提供服务的目的上。任何买家如若不想被录像,可联络佳士得以安排电话竞拍,详情请参阅3(e)。

### (h) 底价

除非另外列明,所有提供的拍卖品均定有底价,即是由卖家所订、拍卖品不会以低于此价出售的一个保密的最低价。此底价不会高于目录中所示的最低估价。如任何拍卖品不受制于任何底价,其拍卖品的标题为红色及拍卖品号码旁将有记号“\*”号作识别。就不设底价的拍卖品,除非已有竞拍,否则拍卖官有权自行斟酌决定开价,通常会以拍卖品的售前低估价的50%开始拍卖。若在此价格下并无投标,拍卖官会自行斟酌将价格下降继续拍卖,直至有客户开始竞拍,然后再由该竞拍价向上继续拍卖。在没有更高叫价的情况下,缺席竞拍会以售前低估价大约50%成交,但若该竞拍价低于售前低估价的50%,则以该竞拍价交易。

### (i) 拍卖官之酌情权

拍卖官具有绝对酌情权去拒绝接受任何竞拍、以其决定之方式进行拍卖、将任何拍卖品撤回或分开拍卖、将任何两件或多件拍卖品合并拍卖。如遇有出错或争议,不论在拍卖之时或之后,拍卖官有权决定谁是成功拍卖者、是否继续拍卖、取消拍卖或将有争议性的拍卖品重新拍卖。如在拍卖后有任何争议,将会以本公司的拍卖记录为准。

### (j) 成功竞拍及风险的转移

在拍卖官之酌情权下,其出价最高且被拍卖官接受的竞拍者将为买家,而在达到底价后或没有底价的情况下,拍卖官的下槌则显示最高竞拍价之被接受,亦表示卖家与买家之间的买卖合约之订立。拍卖品

之风险及责任,不包括其所有权(如有的包括框架及玻璃),在成交日起七个工作日或在买家于期满前提取该物品时,转移到买家。

## 4. 拍卖之后

### (a) 买家支付之佣金

买家支付成交价外,同意支付予本公司佣金及任何适用之税项(包括相等于买家佣金的6%的增值税)及费用。佣金费率每件拍卖品成交价的20%。

### (b) 付款及所有权的转移

成功拍卖后,买家须立即签署确认函,并于确认函中向本公司提供其姓名、永久地址、领取及运输安排,如我们要求,亦须提供付款银行之详情。买家须于拍卖日期后第七个工作日的下午四时前悉数支付所有应付款项(包括成交价、买家须支付之佣金,以及任何适用之税项)。即使买家希望将拍卖品出口,并需要或可能需要出口许可证,此一付条款仍然适用。纵使在本公司已将拍卖品交给买家的情况下,买家仍未能就拍卖品取得所有权,直至买家就欠佳士得拍卖(上海)有限公司、佳士得国际有限公司(Christie's International Plc)及/或其全球各地任何附属公司、子公司或母公司的款项悉数支付为止及为清算资金。任何缴付予佳士得之保证金将用于抵偿买家欠佳士得拍卖(上海)有限公司、佳士得国际有限公司或其全球各地任何附属公司、子公司或母公司的任何款项(包括成交价、买家支付之佣金、累计处理费用、延迟付款之费用及税项)而不会退还予买家。

### (c) 领取已购拍卖品

本公司有权保留已成功拍卖之拍卖品,直至买家就欠佳士得拍卖(上海)有限公司,或佳士得国际有限公司及/或其全球各地任何附属公司、子公司或母公司的款项悉数支付且为清算资金,及直至买家已履行本公司在独有酌情权下订定之任何其他未尽义务,为免存疑,包括完成本公司可能要求进行的任何反洗钱或反恐主义财务审查,使本公司满意。如买家未能完成任何反洗钱或反恐主义财务审查,使本公司满意,佳士得有权取消该项拍卖之交易,并采取根据适用法律所需或许可之任何其他行动。除非受上述第4(c)段所限制及与本公司有其他协定,买家须于拍卖后30天内领取已购拍卖品。惟买家若于拍卖后30天内仍未提取拍卖品,佳士得将安排予之贮存,费用由买家负责。费用将按每件拍卖品按日收取并须提前支付。

### (d) 包装、处理及运送

尽管本公司在处理、包装及运送已购拍卖品时尽一切合理的努力小心处理,本公司不会对就此而聘请的第三方之行为及遗漏负责。同样地,本公司不会负责或承担因应买家要求而建议其他的处理员、包装员及运送员之行为及遗漏引致的任何责任。

### (e) 出口/进口许可证

买家负责取得有关的进出口许可证。许可证不获发放或因申请许可证所造成之延迟将不构成取消买卖或延迟付款之理由。除非本公司书面同意,买方欲申请出口许可证之事宜并不影响其需于拍卖日后七天内付款的责任,亦不影响本公司收取利息或因迟还款项而收取存仓费之权利。如买家需要额外支付申请出口许可证之款项,本公司并无义务撤销拍卖、退还利息或退还买家因此而产生的支出。

### (f) 不付款之补救办法

如买家未有在上述第4(b)段的期限内缴付全数及

有效清账, 本公司有绝对的权力行使以下一项或多项(本公司在适用法律下所能申索的权利或救济外)的权利或补救办法:

- (i) 根据本公司合理决定之利率收取利息;
- (ii) 不履行责任的买家须承担尚欠之全部金额及因取回此金额而开始的法律诉讼程序及在适用法律中许可最大程度之内的利息、诉讼费用及其他费用;
- (iii) 取消交易, 并在不损害任何其他佳士得的权利及救济之前提下, 未有履行责任之买家须承担佳士得蒙受之任何损失及损害, 包括买家应付之酬金以及应补偿予佳士得之合理费用及支出, 而该等金额可从佳士得保管之任何款项或保证金中扣减;
- (iv) 根据本公司认为适当的条款对拍卖品公开重新拍卖或私下重新售卖;
- (v) 代不履行责任的买家支付卖家其应付的拍卖净价金额;
- (vi) 将佳士得拍卖(上海)有限公司、或佳士得国际有限公司或其全球各地任何附属公司、子公司或母公司在任何其他交易中欠下买家之款项, 用以抵销买家未付之款项;
- (vii) 如买家因多项不同之交易而欠下佳士得拍卖(上海)有限公司或佳士得国际有限公司或其全球各地任何附属公司、子公司或母公司数笔款项, 将所付之款项用以清偿某特定交易之任何款项, 而不论买家是否指示用以清偿该笔款项;
- (viii) 在将来的任何拍卖中, 拒绝买家或其代表作出竞拍, 或在接受其任何竞拍之前先收取买家一笔保证金;
- (ix) 在拍卖品所处地方之法律许可之下, 本公司把就买家拥有并由本公司管有的拍卖品作为抵押品并以抵押品持有人的身份行使最高程度之权利及补救办法, 不论是典当方式、抵押方式或任何其他形式。买家则被视为已授予本公司该等担保及本公司可保留或售卖此物品作为买家对本公司及卖家的附属担保责任; 及
- (x) 采取任何本公司认为需要及适当之任何行动。如本公司因上述第(iv)段重新售卖拍卖品, 不履行责任的买家将对原来尚欠本公司的全数及再售时的价格的差额作出负责, 及负责任何有关拍卖或因不履行责任时产生的所有费用、支出、损害、律师费、佣金及酬金。如本公司因上述(v)段支付卖家任何金额, 买家则承认佳士得有卖家之所有权利, 不管如何产生, 可就此金额向买家提出追讨。

#### (g) 未有领取已购拍卖品

如已购得之拍卖品未有在成功拍卖后 30 天内领取, 则不论是已付款与否, 本公司将向买家收取每日之储存费。储存费将按每件拍卖品收取。而只在所引致之搬运、贮存、处理、保险及适用的进口关税及税项及任何其他费用, 连同结欠之所有其他款项向我们全数付清后, 方可领取有关拍卖品。

#### (h) 税务发票及增值税

根据当地现时的税务条例及指引, 佳士得只可就买家酬金开具增值税发票。目前, 买家须支付相等于买家酬金的 6% 的增值税。佳士得及卖家不会开具其他税务发票亦不会支付或替买家支付任何税项。按目前的规定及政策, 海外买家不可申请退回任何增值税。

#### 5. 佳士得之法律责任

本公司同意在下文第 6 段有限保证中所列出之情况下退还购买款项。除在下文第 6 段订立, 卖家、本公司、本公司之雇员或代理人均无就任何拍卖品有

关其是否适合销售、是否适合某特定用途、或其他描述、大小、质量、状况、创作人、真实性、罕有程度、重要性、媒介、出处、展览历史、刊物或历史的关联等作出任何陈述、保证、担保或承担任何责任。除非当地的法律强制要求, 任何种类之任何担保, 均被本段排除在外。

#### 6. 有限保证

在符合本段条文规限之下, 佳士得保证在拍卖日起后的五年期间, 任何在此目录以大楷标题(即整个标题均为大楷)没有保留情况下形容(包括于拍卖场内对有关拍卖品之说明作出更改的通告)作者或拍卖品出处的拍卖品为真实的及不是赝品。“作者”或“出处”乃指有关拍卖品的创作人或指有关物品的创作时期、文化、来源或来历。以上意思即是佳士得只会对以大楷标题形容及注明的字句作出保证。佳士得不会对任何在大楷标题之下的副题作出任何的保证。佳士得不会对有关副题的错误或遗漏负上任何的责任。重要通告与目录编制方法说明内有对拍卖品标题更详尽的解释。以上保证对任何注明“有保留意见”的标题并不适用。以上保证受制于以下的规限:

- (i) 上述保证不适用于(a)在拍卖日时目录的陈述及拍卖场的通告与被普遍接受的学者或专家的意见一致, 或公平地指出意见冲突的情况; 或(b)能正确地鉴定拍卖品的科学鉴定方法在目录编印前不为一般所接受, 或在目录刊登前, 此方法过份昂贵或不实际或可能损坏拍卖品的情况; 或(c)有关东南亚现代及当代艺术以及中国书画, 虽然目前学术界不容许对此类别作出确实之说明, 但佳士得同意取证实为赝品之东南亚现代及当代艺术以及中国书画拍卖品之交易; 已付之款项则根据佳士得业务规定第 6 条之规定退还予买家, 但买家必须在拍卖日起 12 个月内书面通知本公司有关拍卖品为赝品并能提供令佳士得满意的证据, 证实该拍卖品为赝品(按以下佳士得业务规定 6(v) 条的定义)。
- (ii) 保证中的利益不可予以转让及只能应用于拍卖品在拍卖时由佳士得发出之单据之原本买家。
- (iii) 原本买家必须仍然拥有拍卖品并未将其任何利益让予第三者。
- (iv) 买家所能向佳士得及卖家取得之唯一而排他性的补偿为取消该项拍卖及取回原本已付拍卖品的金额, 而这补偿亦将取代所有其他可行的补偿方法。佳士得及卖家均不会就任何特别、附带或间接的损失(包括但不限于利润或利息的损失)负任何责任。
- (v) 买家必须在拍卖日后五年内提交书面要求通知, 如拍卖品为东南亚现代及当代艺术或中国书画拍卖品则须于拍卖日起 12 个月内以书面通知。此乃佳士得的政策及在佳士得决定是否就保证而取消拍卖时, 佳士得有权要求买家提交为佳士得及买家均所接受之最多两位就此方面被认可的专家的书面意见。
- (vi) 买家必须交回与拍卖时状况相同的拍卖品给佳士得拍买行。

#### 7. 版权

所有由佳士得或为佳士得在目录中与拍卖品有关之制作之一切影像, 图标材料之版权, 无论何时均属佳士得的财产。未经本公司事先书面同意, 买家或任何人均不得使用。佳士得及卖家均没有陈述及保证买家就投得的拍卖品取得任何版权或其他复制的权利。

#### 8. 可分割性

如本业务规定之任何部分遭任何法院认定为无效、不合法或不能执行, 则该部分可不予理会, 而本业务规定之其他部分在法律许可之最大范围内须继续有效及可强制执行。

#### 9. 资料搜集

就经营本公司的拍卖业务方面, 本公司需要向阁下搜集个人资料或向第三方索取有关阁下的资料(例如向银行索取的信用审核或身份验证服务)。这些数据将由本公司处理并且保密, 唯有关资料有可能按法律及法规提供给有关机构使用并/或提供给佳士得集团内其他公司以协助本公司为阁下提供整套的服务、进行客户分析或以便提供符合买家要求的服务。为了阁下的权益, 本公司亦可能需要向第三方服务供应商(例如身份证和护照验证公司, 航运公司或仓储公司)提供并由其处理阁下的部分个人资料。我们的任何信息分享行为皆基于信息保密且遵守佳士得保密政策基础而做出。请注意, 第三方服务供应商可能在境外。阁下参与本公司的拍卖, 即表示阁下同意上文所述。如阁下欲获取或更改个人资料, 请与客户经理联络(电邮: enquiryshanghai@christies.com)。

#### 10. 法律及管辖权

各方的权利及义务, 就有关本业务规定, 拍卖的行为及任何与上述条文的事项, 均受中华人民共和国的法律及法规所管辖及解释。在拍卖竞拍时, 无论是亲自出席或由代理人出席竞拍, 书面、电话及其他方法竞拍, 买家则被视为接受本业务规定。在开始任何法律程序前(我们需要开启诉讼程序以追讨欠款, 以及在有限的情况下, 双方的争议、纠纷或诉求与由第三方提起的诉讼相关的且该等纠纷可以与该第三方提起的诉讼共同审理的除外), 双方同意先尝试通过真诚的协商解决有关纠纷。本业务规定的合约方同意就任何有关本业务规定、重要通告及目录编制方法之说明及买家须知的任何争议、争辩或诉求, 均应提交中国国际经济贸易仲裁委员会(“贸仲委”)按照申请仲裁时贸仲委现行有效的仲裁规则及以下第(i)至(v)段进行仲裁。

- (i) 仲裁庭由三名仲裁员组成。双方各选定一名仲裁员; 如任何一方未能在贸仲委仲裁规则规定的期限内选定仲裁员, 则由贸仲委主任代指定该名仲裁员。第三名仲裁员即首席仲裁员, 由根据前述程序通过选定或指定产生的两名仲裁员共同选定。仲裁员可在贸仲委仲裁员名册之外选定(含共同选定)或指定。
- (ii) 仲裁地为北京; 口头聆讯地点为上海。
- (iii) 仲裁语言为中文(除非您与我们另有约定)。
- (iv) 仲裁裁决是终局的, 对双方均有约束力。
- (v) 仲裁费用由败诉方承担, 且胜诉方因案件发生的合理费用(包括但不限于律师费、差旅费等)也由败诉方补偿。

#### 11. 语言

本业务规定以中文草拟, 英文版本仅作参考, 我们将使用中文版用于解决任何问题。

#### 12. 通知

竞拍者、买家及卖家须通知佳士得其联络资料及书面通知佳士得任何其联络资料的变更。任何通知或书面沟通, 包括但不限于任何仲裁通知书, 将被视为已被收件者接收: (i) 如为佳士得, 寄到本业务规定开端所述的地址; (ii) 如为所有其他合约方, 寄到书面通知佳士得的地址或其他该些合约方的已知地址。

# CONDITIONS OF SALE

These Conditions of Sale, the "Important Notices and Explanation of Cataloguing Practice" and the "Buying at Christie's" guide printed in the sale catalogue contain all the terms on which Christie's Auction (Shanghai) Co., Ltd. Suite 519A, 5/F, No 1376 Nanjing Road West, Shanghai, the People's Republic of China ("PRC") ("Christie's") and the seller contract with the buyer. They will be interpreted in accordance with international general practices and may be amended by posted notices or oral announcements made during the sale. By bidding at auction the bidder agrees to be bound by these terms.

## 1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

## 2. BEFORE THE SALE

### (a) Examination of property

Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie's nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold "as is".

### (b) Catalogue and other descriptions

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice which appear after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie's nor the seller is responsible in any way for errors and omissions in the catalogue, or any supplemental material.

### (c) Buyer's responsibility

Except as stated in the Limited Warranty in paragraph 6 below, all property is sold "as is" without any representation or warranty of any kind by Christie's or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

## 3. AT THE SALE

### (a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

### (b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 1 hour before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references and we may also require such deposits as we deem appropriate as a condition of allowing prospective buyers to buy. Unless otherwise agreed, only prospective buyers who have completed the High Value Lot pre-registration may bid for High Value Lots. Prospective buyers who wish to bid for any High Value Lots should complete the High Value Lot pre-registration before the auction.

### (c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges.

### (d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of

clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

### (e) Telephone bids

If a prospective buyer makes advance arrangements with us prior to the commencement of the sale, our team of specially trained individuals who are not employees or staff of Christie's Auction (Shanghai) Co. Ltd, ("Telephone Bidding Team") will use reasonable efforts to contact that prospective buyer to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for failures in telecommunications links or for errors and/or omissions arising in connection with telephone bidding.

### (f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

### (g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors. Christie's reserves the right to video tape and record proceedings at any auctions. Any personal information obtained will be held in confidence by Christie's but may be used or shared with relevant authorities as required by applicable law and/or regulation and with our affiliates and marketing partners for customer analysis purposes and to help us to tailor our services to buyer requirements. Any buyer who does not wish to be video-taped may make arrangements to make a telephone bid in accordance with paragraph 3(e) above.

### (h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the red title and the symbol • next to the lot number. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards in his or her discretion until a bid is recognised, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

### (i) Auctioneer's discretion

The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

### (j) Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer. Where the reserve price has been met or the lot is sold without a reserve, the striking of the auctioneer's hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot but not its title (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

## 4. AFTER THE SALE

### (a) Buyer's premium

In addition to the hammer price, the buyer agrees to

pay to us the buyer's premium together with any applicable tax (including the value-added tax which is equal to 6% of the buyer's premium) and charges. The buyer's premium is 20% of the hammer price of each lot.

### (b) Payment and passing of title

Immediately following the sale, the buyer must sign a confirmation letter providing us with his or her name and permanent address, collection and shipping preferences and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) not later than 4:30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due from the buyer to Christie's Auction (Shanghai) Co., Ltd, Christie's International plc and / or its affiliates, subsidiaries and parent companies worldwide have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer. Any deposit held by Christie's will be applied to settle any amounts due (including hammer price, buyer's premium, accrued handling charges, late payment fees and taxes) by a buyer, or a company affiliated with the buyer, to Christie's Auction (Shanghai) Co., Ltd, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent company worldwide and will not be refunded to the buyer.

### (c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to Christie's Auction (Shanghai) Co., Ltd, Christie's International plc, and/or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to the terms set out in this paragraph 4 (c), the buyer shall collect purchased lots within thirty calendar days from the date of the sale unless otherwise agreed between us and the buyer. Otherwise, a daily storage charge will be imposed on a per lot basis which will be payable in advance.

### (d) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

### (e) Export/Import licence

It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall not justify the rescission of any sale nor any delay in making bill payment for the lot. Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export and/or import licence does not affect his or her obligation to make payment within seven days of the date of the auction nor our right to charge interest or storage charges on late payment. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

### (f) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

- (i) to charge interest at such rate as we shall reasonably decide;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale, and, without prejudice to any other remedies, hold the defaulting buyer liable for any

losses and damages suffered by Christie's, including the Buyer's premium and reasonable costs and expenses incurred by Christie's, which may be deducted from any money or deposit held by Christie's;

(iv) to resell the property publicly or privately on such terms as we shall think fit;

(v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;

(vi) to set off against any amounts which, Christie's Auction (Shanghai) Co., Ltd., or Christie's International plc, or any of their affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;

(vii) where several amounts are owed by the buyer to Christie's Auction (Shanghai) Co., Ltd., or to Christie's International plc, or to any of their affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

(viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain or sell such property as collateral security for such buyer's obligations to us and to the seller; and

(x) to take such other action as we deem necessary or appropriate. If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

#### **(g) Failure to collect purchases**

Where purchases are not collected within thirty days from the date of the sale, whether or not payment has been made, we shall be permitted to charge the buyer a daily storage fee on a per lot basis. We can only release items after payment has been made to us in full for removal, storage, handling, insurance, and applicable import customs duties and taxes and any other costs incurred, together with payment of all other amounts due.

#### **(h) Tax invoice and value-added tax**

Pursuant to the current local tax regulations and directives, Christie's can only issue a value-added tax invoice based on the buyer's premium. Buyers are responsible for paying the value-added tax which is currently calculated based on 6% of the buyer's premium. Christie's and the seller will not issue any other tax invoice and will not pay any taxes on behalf of the buyer. Under the currently policy and regulation, no value-added tax refund is available to any overseas buyer.

### **5. EXTENT OF CHRISTIE'S LIABILITY**

We agree to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 6 below. Except as stated in paragraph 6 below, neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

### **6. LIMITED WARRANTY**

Subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "au-

thorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

(i) It does not apply (a) where the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) where correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property; or (c) in respect of Southeast Asian Modern and Contemporary Art, and Chinese Calligraphy and Paintings where current scholarship does not permit the making of definitive statements; Christie's does, however, agree to cancel a sale in either of these aforesaid two categories of art which prove to be a forgery and to refund the amount paid to the buyer in accordance with the terms of this Clause 6, provided that the buyer notifies us in writing within 12 months of the date of the auction that in his/her view the property concerned is a forgery, and the buyer is able to provide evidence satisfactory to us that the property is indeed a forgery, in accordance with Clause 6(v) below.

(ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.

(iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.

(iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.

(v) The buyer must give written notice of claim to us within five years from the date of the auction, or in the case of Southeast Asian Modern and Contemporary Art, or Chinese Calligraphy and Paintings, 12 months from the date of the auction. It is Christie's general policy, and Christie's shall have the right to require the buyer to obtain the written opinions of up to two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.

(vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

### **7. COPYRIGHT**

The copyright in all images, illustrations and material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

### **8. SEVERABILITY**

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

### **9. DATA COLLECTION**

In connection with the operation of our auction business, we will need to seek personal information from you or obtain information about you from third parties (such as credit checks from banks or identification verification services). Such information will be processed and kept by us in confidence, but may be shared with

relevant authorities as required by applicable law and/or regulation and with other members of the Christie's Group to assist us in providing you with a complete range of services, for customer analysis and to help us to tailor our services to buyer requirements. Some of your personal data may also need to be shared with and processed by third party service providers (such as ID card and passport verification companies, shipping or storage companies) for your benefit. Any information we do share is done on the basis that the information will be kept confidential and in line with Christie's privacy policy. Please note that third parties may be located outside of the PRC. By participating in our auction, you agree to all previously stated disclosure. If you wish to access or correct your personal data, please contact our client services officer at [enquiryshanghai@christies.com](mailto:enquiryshanghai@christies.com).

### **10. LAW AND JURISDICTION**

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted in accordance with the law of the People's Republic of China. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions. Before starting any legal proceedings (except where we need to start proceedings to recover outstanding payments and in the limited circumstances where the dispute, controversy or claim is related to a lawsuit brought by a third party and this dispute could be joined to that proceeding) both you and we agree to try to resolve such disputes, controversies and claims through good faith negotiations. The parties to these Conditions of Sale agree that any disputes, controversies or claims relating to these Conditions of Sale and the "Important Notices and Explanation of Cataloguing Practice" and "Buying at Christie's" sections of this catalogue, will be submitted to the China International Economic and Trade Arbitration Commission (CIETAC) for arbitration which shall be conducted in accordance with CIETAC's arbitration rules in effect on the date of the referral notice subject to paragraphs (i) to (v) below.

(i) The arbitral tribunal will be composed of three arbitrators. Each of us will nominate one arbitrator. If either of us fails to nominate an arbitrator within the time period provided in the CIETAC arbitration rules, the Chairman of CIETAC will appoint that arbitrator. The third arbitrator, who will act as the presiding arbitrator, will be nominated jointly by the two arbitrators which have already been appointed following the procedure described above. The parties are free to appoint any arbitrator outside of the CIETAC panel of arbitrators including for the joint nomination of the presiding arbitrator.

(ii) The place of arbitration will be Beijing and the place of oral hearing will be Shanghai.

(iii) The language of arbitration will be Chinese (unless you and we agree otherwise).

(iv) The arbitral award will be final and binding upon both you and us.

(v) The losing party will bear all the arbitration fees and expenses, and will also reimburse the winning party for its reasonable costs and expenses incurred for the arbitration (including but not limited to the legal fees and travel expenses).

### **11. LANGUAGE**

These Conditions of Sale are written in Chinese and the English version is for reference only. The original Chinese version will be the one we use in deciding any issues which arise.

### **12. NOTICES**

Bidders, buyers and sellers will notify Christie's of their contact details and must give Christie's written notification of any changes in their contact details. Any notice or other written communication, including without limitation any notice of arbitration will be deemed to be received by the receiving party if it is delivered, (i) in the case of Christie's, to the address specified at the beginning of these Conditions; and (ii) in the case of all other parties, to the addresses notified to Christie's in writing or other known addresses of those parties.

# 仓储与提取

## 提取地点与条款

购买的拍卖品将被保管在我们位于上海的仓储设施内以供提取。我们对于拍卖品的提取和仓储受 Christie's.com/storage 中的仓储条款和条件约束。仓储的收费详见以下表格。

拍卖品号码未旁注 ▼ 标记的拍卖品可以自 2016 年 10 月 25 日起开始提取。您必须通过提前预约的方式在每个工作日的上午 9 点 30 分至下午 6 点提取拍卖品。请提前一个工作日致电佳士得售后服务团队预约提取时间。

电话: +86 (0) 21 6355 1766  
电子邮箱: postsaleasia@christies.com

## 应付费用的支付

所有成功出售或未能出售的拍卖品均须承担仓储和管理费用。详见以下表格。仓储费用可在提取之前或当时支付。拍卖品只可在提货人已提供了佳士得的提货单后方可发放。在所有费用付清之后, 拍卖品方可被发放。

## 装运和运送

佳士得售后服务团队可以安排当地运送, 国际货运或从上海到佳士得香港或其仓库的合并装运。对于在拍卖品号码旁注 ▼ 标记的拍卖品, 我们团队可以协助将该拍卖品进口或再次出口中国。为确保您的拍卖品的运输安排能在免费仓储期间到期之前完成, 请在拍卖后尽快通过电话 +86 (0) 21 6355 1766 或电邮 postsaleasia@christies.com 联系佳士得售后服务团队获得报价。

## 有形损失和损坏责任

佳士得对已出售的拍卖品在仓储期间承担有形损失和损坏责任。佳士得的责任以包括买家酬金在内的

记载于发票上的购买金额为限。佳士得的责任将在您全额付款后在您或您的代理人提取拍卖品后终止。佳士得的责任受 www.christies.com 上公布的佳士得责任条款和条件的约束。

## 关于来自海外物品进口的通知

拍卖品号码旁注 ▼ 标记之拍卖品均来自海外。拍卖时, 这些拍卖品将仍然在保税状态下, 当这些拍卖品被带入中国自由流通时, 才需要缴付适用的进口关税和税项。佳士得提醒买家, 在已全数以清算资金支付这些拍卖品后, 如他们拟把这些拍卖品进口中国, 他们将负责支付适用的进口关税和税项。进口关税和税项的比率根据货物的价值和进口时有效的有关海关法规和分类而定, 为了方便我们的投标者, 我们在以下列出了可能的进口关税和税项的比率范围, 但仅作为指引, 进口关税和税项的最终金额将根据中国海关及其他有管辖权的机构在进口时作的最终决定为准。

佳士得及卖家都不承担保证或担保该资料准确的责任, 对于任何错误或遗漏也概不负责。准买家应负责查询自己打算进口中国的拍卖品所需缴付的进口关税和税项及于到期时支付该关税及税项。除非及直至所有适用的进口关税和税项已全数以清算资金支付, 否则佳士得 (及我们指定的仓库服务商) 都不会发放所购买的拍卖品。如您有任何有关提取或运送的问题, 请联络我们的售后服务部查询, 电话及电邮为 +86 (0) 21 6355 1766 / postsaleasia@christies.com。

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Purchased lots will be held for collection at our storage facilities in Shanghai. Our removal and storage of the lot is subject to the terms and conditions of storage which can be found at Christie's.com/storage and our fees for storage are set out in the table below.

Lots WITHOUT the symbol ▼ identified next to the lot number, will be available for collection from October 25, 2016. Lots are available for collection on any working day 9:30am to 6:00pm by pre-booked appointment only. Please call Christie's Post-Sale Services team one business day in advance to book a collection time.

Tel: +86 (0) 21 6355 1766  
Email: postsaleasia@christies.com

## PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Services team can organise local deliveries, international freight or consolidated shipment from Shanghai to Christie's Hong Kong or its warehouse. For lots identified in the catalogue with the symbol ▼ next to the lot number, our team can assist with the customs clearance for the import or re-export of such lots into or out of PRC. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service Team at +86 (0) 21 6355 1766 or postsaleasia@christies.com for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

## IMPORTATION OF PROPERTY SOURCED FROM OVERSEAS

Property which has been sourced from overseas is identified in the catalogue with the symbol ▼ next to the lot number. When auctioned, such property will remain under "bond" with the applicable import customs duties and taxes being deferred unless and until the property is brought into free circulation in the PRC. Prospective buyers are reminded that after paying for such lots in full and cleared funds, if they wish to import the lots into the PRC, they will be responsible for and will have to pay the applicable import customs duties and taxes. The rates of import customs duty and tax are based on the value of the goods and the relevant customs regulations and classifications in force at the time of import. As a convenience to our bidders we set out below, for guidance only, the possible ranges of import customs duties and taxes for import into the PRC. The final amounts will be determined by PRC Customs and other competent authorities at the time of import.

Neither Christie's nor the seller warrants or guarantees the accuracy of this information and we are not responsible in any way for any errors or omissions. Potential buyers are responsible for satisfying themselves as to the amount of import customs duty and tax payable for lots which they buy and intend to import into the PRC and for paying all such import customs duties and taxes when they become due. Christie's (and our appointed storage providers) are unable to release bought lots unless and until all applicable import customs duties and taxes have been paid in full and cleared funds. If you have any questions relating to collection or delivery, please call our Post-Sale Services Team at +86(0)21 6355 1766 or email to postsaleasia@christies.com.

管理费, 仓储和相关费用 ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
按件收费 Charges Per Lot	大件物品, 例如家具, 大型画作和雕塑 Large Objects, e.g. furniture, large paintings & sculpture	小件物品, 例如书籍, 奢侈品, 陶瓷和小型画作 Small Objects, e.g. Books, Luxury, Ceramics, Small Paintings
拍卖后 1-30 天内 1-30 days after the auction	免费 Free of charge	免费 Free of charge
自第 31 天起: 管理费 31 day onwards: Administration Fee	人民币 600 元 RMB 600	人民币 350 元 RMB 350
每天仓储费用 Storage per day	人民币 70 元 RMB 70	人民币 35 元 RMB 35
损失和损坏责任 Loss and Damage Liability	按购买拍卖品的成交价的 0.5% 或全部仓储费用收费 (以较低者为准) Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
所有费用均须缴付增值税。 All charges are subject to VAT. 请知悉, 如果在拍卖后 30 天内提取拍卖品, 无须支付费用。 Please note that there will be no charge to clients who collect their lots within 30 days of this sale. 物品大小由佳士得单方面决定。 Size to be determined at Christie's discretion.		
长期仓储服务方案亦可依据客户要求提供。 Long-term storage solutions are also available per client request.		

中国进口关税及税款 (有可能征收的适用费率 - 仅供参考)

PRC IMPORT CUSTOMS DUTIES & TAXES (POSSIBLE APPLICABLE RATES FOR GUIDANCE ONLY)

项目 ITEM	商品编号 PRODUCT CODE	类别及备注 CLASSIFICATION AND NOTES	进口关税税率 (最惠国) / 暂行 CUSTOMS DUTY RATE (STANDARD) / TEMPORARY	增值稅率 IMPORT VAT RATE	消費稅率 CONSUMPTION TAX RATE
1	97011010	手绘油画, 粉画及其他画的原作 Original hand-painted Oil Paintings, Pastels, Drawings and Prints	12% / 6%	17%	无 N/A
2	9701/9702/9703	艺术品 Works of Arts	12%/6%	17%	无 N/A

## 竞拍须知

欢迎阁下莅临佳士得拍卖会参与竞拍。为协助阁下办理登记及付款手续，敬请注意以下事项：

- 如果阁下参与竞拍，敬请提供有关身份证明文件及住址证明，以办理登记手续。
- 参与竞拍人士登记时必须提供以下文件：
  - 个人：附照片及个人身份号码之身份证明文件（国民身份证或护照）；如身份证明文件上未显示现时住址，须另提供现时住址证明（如公用事业费用帐单、银行月结单等）。
  - 公司客户：注册证书或营业执照、公司地址证明、被授权竞拍者附照片的身份证明文件复印件，盖有公章及由法定代表人签署的竞拍授权书，以及列出所有董事与股东的官方文件（对于中国公司，即列出所有董事与股东的公司章程或验资报告）。
  - 信托机构、境外公司及其他商业组织：请联络信用部（联络资料如下）。
  - 代表他人参与竞拍之代理人：代理人及委托人之身份证明文件，以及经签署之授权委托书，以委托代理人代表委托人竞拍。
- 建议新客户于拍卖举行至少48小时前办理登记，以便有充足时间处理登记资料。
- 新客户、过去十二个月内未于佳士得任何拍卖会投得拍品或本次拟出价金额高于过往之客户，须提供银行发出之信用证明或银行月结单，并须缴付以下保证金：
  - 人民币200,000元（如欲竞拍高额拍品则须缴付人民币1,000,000元）或阁下拟竞拍全部拍品低估价总额之20%作为保证金；以较高者为准。

• 请注意佳士得不接受第三方支付款。

• 请注意佳士得只可以人民币或美元接受保证金。我们将使用由佳士得的银行提供给佳士得的人民币兑美元的汇率以计算人民币保证金对等的美元金额；该汇率为最终及有约束力。

• 若阁下未能成功竞拍任何拍品，亦未欠佳士得或任何佳士得集团公司或关联公司任何欠款，保证金将以电汇方式或佳士得决定之其他方式退还阁下。保证金将以所支付的货币退还阁下。如以人民币以外之货币支付，我们将收取有关的银行及汇款的费用并不会负责任何由汇率浮动引致的损失。我们银行提供的汇率为最终汇率并对你有约束力。请确保于预先登记表格上提供阁下之银行资料详情。虽然本公司将安排退还保证金，惟不同银行处理汇款或退款所需时间各有差异且由中国退还款项受外汇管制，佳士得对阁下何时收到有关款项不作保证。

如有查询，请致电

客户服务中心  
上海 +86 (0) 21 6355 1766  
香港 +852 2760 1766  
伦敦 +44 (0) 20 7839 9060

信用部  
上海 +86 (0) 21 6355 1766  
香港 +852 2978 6870

## NOTICE TO BIDDER

WE WELCOME YOU AS A BIDDER TO OUR SALEROOM. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE REGISTRATION AND PAYMENT PROCESS.

- If bidding at Christie's, you will be asked for ID and proof of address in order to facilitate your registration.
- As a bidder you should bring the following documents to register.
- **Individuals:** photo ID that includes personal identification number (national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- **Corporate clients:** Certificate of Incorporation or Business Certificate, proof of company address, copy of photo ID for the authorised bidder together with a signed authorisation by the company legal representative and chopped by the company stamp for the authorised bidder to act on the company's behalf and official documents listing directors and shareholders (for PRC companies: Articles of Association or Capital Verification Report including list of directors and shareholders.)
- **Trusts, offshore companies, and other business structures:** please contact Christie's Credit Department (contact details below).
- **Agents acting on behalf of other parties:** Identification documents for agent and principal, together with a signed letter authorising the agent to act on behalf of the principal.
- We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the information.
- New clients, clients who have not made a purchase from any Christie's office within the last 12 months and those wishing to spend more than on previous occasions will be asked to supply a bank reference, or bank statement, and may also be required to pay a deposit equivalent to the following:
  - The higher of (i) RMB 200,000 (or RMB 1,000,000 in the case of High Value Lots), or (ii) 20% of the aggregate of the low estimates of all lots that you intend to bid on.

Please note that Christie's does not accept payment from third parties.

Please note that we can only accept payment of deposits in RMB or US\$. To calculate the US\$ equivalent of the RMB deposit amounts we will use the rate of exchange between RMB and US\$ given to us by our bank, which rate will be final and binding.

If you are not successful in any bid and do not owe Christie's or any Christie's group company any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Deposits will be refunded in the currency in which they were paid. If paid in currencies other than RMB, we will charge you for any currency costs incurred and will not be liable for any exchange rate loss. The exchange rate as provided to us by our bank will be final and binding on you. Please make sure that you provide your bank details in the pre-registration form.

While we will arrange to refund the deposit to you, we cannot guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies and for refunds from the PRC, foreign exchange procedures may apply.

### ENQUIRIES

Please contact our  
Client Service Centres  
Shanghai +86 (0) 21 6355 1766  
Hong Kong +852 2760 1766  
London +44 (0)20 7839 9060

Credit Departments  
Shanghai +86 (0) 21 6355 1766  
Hong Kong +852 2978 6870

## 高额拍卖品预先登记

如阁下拟竞拍高额拍品（即拍卖低估价人民币6,000,000元或以上之拍品），必须办理高额拍品预先登记。为方便阁下办理预先登记及付款手续，请注意以下事项：

- 在登记成为佳士得竞拍人士后，须于拍卖日期前通过投标部办理高额拍品预先登记，或于拍卖当日往竞拍者登记处办理预先登记。
- 除非另得本公司同意，否则只能于佳士得确认阁下拍卖前已付清保证金及完成高额拍品预先登记后，方可竞拍高额拍品。
- 办理预先登记时，阁下须以电汇方式或佳士得接受之信用卡缴付人民币1,000,000元或阁下拟竞拍全部拍品低估价总额之20%（以较高者为准）作为保证金。请注意佳士得只可以人民币或美元接受保证金。我们将使用由佳士得的银行提供给佳士得的人民币兑美元的汇率以计算人民币保证金对等的美元金额；该汇率为最终及有约束力。亦请注意佳士得不接受第三方支付（包括代理人）代付之款项。
- 若阁下未能成功竞拍任何拍品，亦未欠佳士得或任何佳士得集团公司或关联公司任何欠款，保证金将以电汇方式或佳士得决定之其他方式退还阁下。保证金将以所支付的货币退还阁下。如以人民币以外之货币支付，我们将收取有关的银行及汇款的费用并不会负责任何由汇率浮动引致的损失。我们银行提供的汇率为最终汇率并对你有约束力。请确保于预先登记表格上提供阁下之银行资料详情。虽然本公司将安排退还保证金，惟不同银行处理汇款或退款所需时间各有差异且由中国退还款项受外汇管制，佳士得对阁下何时收到有关款项不作保证。
- 佳士得有权不时变更高额拍品预先登记程序及规定而毋须作出任何通知。

查询

如欲了解详情，请致电与本公司竞拍部联络 +86 (0) 21 6355 1766 或浏览 [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots)。

## HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., A LOT THE LOW ESTIMATE OF WHICH IS RMB 6,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale at the Bidder Registration Desk.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon pre-registration, you should pay a deposit equivalent to the higher of RMB1,000,000, or 20% of the aggregate of the low estimates of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that we can only accept payment of deposits in RMB or USD. To calculate the USD equivalent of the RMB deposit amounts we will use the rate of exchange between RMB and USD given to us by our bank, which rate will be final and binding. Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or any Christie's group company any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Deposits will be refunded in the currency in which they were paid. If paid in currencies other than RMB, we will charge you for any currency costs incurred and will not be liable for any exchange rate loss. The exchange rate as provided to us by our bank will be final and binding on you. Please make sure that you provide your bank details in the pre-registration form. While we will arrange to refund the deposit to you, we cannot guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies and for refunds from the PRC, foreign exchange procedures may apply.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

### ENQUIRIES

For further details, please contact our Bid Department at +86 (0) 21 6355 1766 or visit [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots).

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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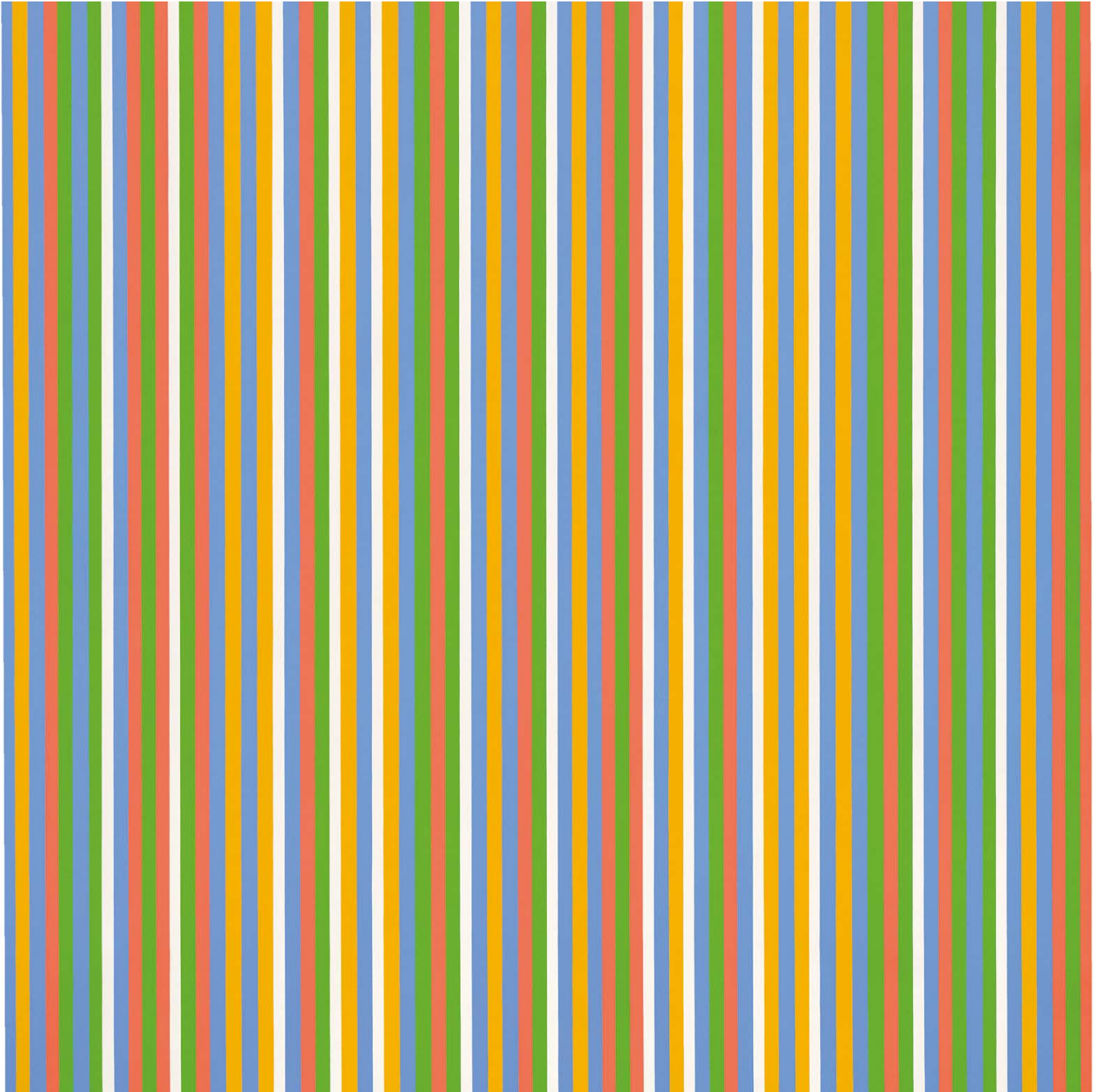
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BRIDGET RILEY (B. 1931)  
*Greensleeves*  
64¾ x 55⅞ in. (164.3 x 141.9 cm.)  
Oil on linen  
Painted in 1983  
£400,000 – 600,000

**POST-WAR AND CONTEMPORARY ART  
EVENING AUCTION LONDON**

*London, King Street, 6 October 2016*

**VIEWING**

1 October 2016 - 6 October 2016

8 King Street

London SW1Y 6QT

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Cristian Albu

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**CHRISTIE'S**



Presented by Christie's Education and Yale Center Beijing  
佳士得美术学院—耶鲁北京中心合办项目

## MAPPING THE INTERNATIONAL ART WORLD

### 国际艺坛探索之旅

From artists, dealers, and auction houses, to collectors and institutions, this 4-day course explores the different players that make up the international art world. With a focus on the contemporary art scene, the program includes lectures, visits and conversations with key industry players.

本项目为期四天，以当代艺术为聚焦点，结合讲座、分享对话及参观导赏，带您走进国际艺术生态圈认识艺术家、画廊、拍卖行、藏家及美术馆等艺术世界当中的关键角色。

27-30 October • Beijing  
10月27至30日 • 北京

CONTACT 联系人  
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# HONG KONG WEEK

## CHRISTIE'S HONG KONG AUTUMN AUCTIONS 2016

25–30 November

Asian 20th Century and Contemporary Art  
Chinese Ceramics and Works of Art  
Chinese Classical, Modern and  
Contemporary Ink Paintings  
Jewels  
Watches  
Wine  
Handbags and Accessories

### VENUE

Hong Kong Convention and Exhibition Centre  
No. 1 Expo Drive, Wan Chai, Hong Kong

### CONTACT

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## 佳士得香港秋季拍卖 2016

11月25至30日

亚洲二十世纪及当代艺术  
中国瓷器及艺术品  
中国古代及近现代书画与中国当代水墨  
瑰丽珠宝及翡翠首饰  
精致名表  
名酒  
手袋及配件

### 地点

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# CHRISTIE'S 佳士得



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PABLO PICASSO (1881-1973)

Homme à la pipe

巴布罗·毕加索 《抽烟斗的男人》

dated '8.5.69.' (on the reverse) · oil on canvas

76 3/4 x 51 1/8 in. (195 x 129.8 cm.) · Painted on 8 May 1969

US\$15,000,000 – 20,000,000

## IMPRESSIONIST & MODERN ART EVENING SALE

印象派及现代艺术晚间拍卖

*New York, 16 November 2016*

纽约 2016年11月16日

**VIEWING** 预览

5 - 16 November

20 Rockefeller Plaza

New York, NY 10020

11月5日至16日

佳士得纽约洛克菲勒中心

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# 二十世纪及当代艺术 (晚间拍卖)

2016年10月22日  
星期六下午6:00

编号名称: **SHANGHAI**  
拍卖编号: **12511**  
拍卖品编号: **201-239**

拍卖地点:  
上海半岛酒店  
中国上海山东一路32号  
邮政编码: 200002  
电话: +86 (0) 21 6355 1766

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竞价一般由低于最低估价开始, 通常每次喊价之递增幅度最高为10%, 拍卖官亦可于拍卖时自行决定更改每次增加之额度。书面竞价若与下列之递增幅度不一致, 将被调低至下一个喊价金额:

竞价	每次喊价之递增量
5,000-10,000 人民币	500 人民币
10,000-20,000 人民币	1,000 人民币
20,000-30,000 人民币	2,000 人民币
30,000-50,000 人民币	2,000, 5,000, 8,000 人民币 (例 32,000, 35,000, 38,000 人民币)
50,000-100,000 人民币	5,000 人民币
100,000-200,000 人民币	10,000 人民币
200,000-300,000 人民币	20,000 人民币
300,000-500,000 人民币	20,000, 50,000, 80,000 人民币 (例 320,000, 350,000, 380,000 人民币)
500,000-1,000,000 人民币	50,000 人民币
1,000,000 人民币或以上	拍卖官自行决定

在拍卖时拍卖官可酌情更改每次增加之额度。

在佳士得未有任何法律义务的前提下, 我要求佳士得在不超过本表格所列的价格下就以下拍卖品代本人竞价。本人知悉如竞价成功, 本人应付之购买价款为最后之竞价价加上以下列酬金率算得之酬金(请参照“业务规定”之第4a及4b条)。

所有拍卖品类别(名酒除外)酬金为每件拍卖品成交价的20%; 名酒: 每件拍卖品成交价的22.5%。买家须支付相等于买家酬金的6%的增值税。所有竞拍均被视为根据本目录后所载之业务规定而作出的要约。

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CHRISTIE'S 佳士得



# 20th Century & Contemporary Art (Evening Sale)

SATURDAY 22 OCTOBER 2016 AT 6:00 PM

**CODE NAME:** SHANGHAI  
**SALE NUMBER:** 12511  
**LOT NUMBER:** 201-239

**SALE ADDRESS:**  
The Peninsula Hotel  
No.32 Zhongshan Dong Yi Road, Shanghai, 200002, China  
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RMB5,000 to RMB10,000	by RMB500s
RMB10,000 to RMB20,000	by RMB1,000s
RMB20,000 to RMB30,000	by RMB2,000s
RMB30,000 to RMB50,000	by RMB2,000s, 5,000, 8,000
	(ie: RMB32,000, RMB35,000, RMB38,000)
RMB50,000 to RMB100,000	by RMB5,000s
RMB100,000 to RMB200,000	by RMB10,000s
RMB200,000 to RMB300,000	by RMB20,000s
RMB300,000 to RMB500,000	by RMB20,000s, 50,000, 80,000
	(ie: RMB320,000, RMB350,000, RMB380,000)
RMB500,000 to RMB1,000,000	by RMB50,000s
Above RMB1,000,000	at auctioneer's discretion.

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

**I request Christie's, without legal obligations of any kind on its part, to bid the following Lots up to the price given on this form. I understand that if my bid is successful the "purchase price" payable will be the sum of the "final bid" and a "premium" at the following rates** (See Conditions of Sale 4a and 4b).

*All categories(except wine):* 20% of the Hammer Price of each lot; *Wine:* 22.5% of the hammer price of each wine lot. Buyers are required to pay a VAT which is equal to 6% of the buyer's premium. All bids shall be treated as offers made on the Conditions of Sale printed in the catalogue.

**I also understand that Christie's provides the service of executing bids on behalf of clients for the convenience of clients and that Christie's will not be held responsible for failing to execute bids.**

If identical written bids are received for the same Lot, the written bid received first by Christie's will take precedence.

With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards in his or her discretion until a bid is recognised, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. The High Value Lot Registration Form should be sent to the Bids Department at the address shown in this form or by email to bidsasia@christies.com

I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's.

Please make sure that you provide your bank details in the High Value Lot Registration Form.

## IMPORTATION OF PROPERTY SOURCED FROM OVERSEAS

Property which has been sourced from overseas is identified in the catalogue with the symbol ▼ next to the lot number. When auctioned, such property will remain under "bond" with the applicable import customs duty and taxes being deferred unless and until the property is brought into free circulation in the PRC. Prospective buyers are reminded that after paying for such lots in full and cleared funds, if they wish to import the lots into the PRC, they will be responsible for and will have to pay the applicable import customs duties and taxes. The rates of import customs duty and tax are based on the value of the goods and the relevant customs regulations and classifications in force at the time of import. As a convenience and guidance to our bidders we set out in the Collection and Delivery page at the back of the catalogue, the possible ranges of import customs duties and taxes for import into the PRC. The final amounts will be determined by PRC Customs and other competent authorities at the time of import. Neither Christie's nor the seller warrants or guarantees the accuracy of this information and we are not responsible in any way for any errors or omissions. Potential buyers are responsible for satisfying themselves as to the amount of import customs duty and tax payable for lots which they buy and intend to import into the PRC and for paying all such import customs duties and taxes when they become due. Christie's (and our appointed storage providers) are unable to release bought lots unless and until all applicable import customs duties and taxes have been paid in full and cleared funds.

# Absentee Bids Form

To allow time for processing, absentee bids should be received at least 24 hours before the sale begins. Christie's will confirm all bids received by return email. If you have not received our confirmation within one business day, please resubmit your bid(s) or contact the Bids Department. Tel: +86 (0) 21 6355 1766. Email: bidsasia@christies.com

Client Number (if applicable) \_\_\_\_\_

Client Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Post Code \_\_\_\_\_

Contact Number (Mobile) \_\_\_\_\_ Fax \_\_\_\_\_

Email \_\_\_\_\_

Please tick if you do not want to receive your invoice by email.

Please tick if you prefer not to receive information about our upcoming sales by e-mail.

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIES

Signature \_\_\_\_\_ Date \_\_\_\_\_

As a bidder, please attach copies of the following documents. **Individuals:** photo ID that includes personal identification number(national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.

**Corporate clients:** Certificate of Incorporation or Business Certificate, proof of company address, copy of photo ID for the authorised bidder together with a signed authorisation by the company legal representative and chopped by the company stamp for the authorised bidder to act on the company's behalf and official document listing directors and shareholders (for PRC companies, Articles of Association or Capital Verification Report including list of directors and shareholders.) **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +86 (0) 21 6355 1766 for advice on the information you should supply. **Agent acting on behalf of other parties:** please attach identification documents for agent and principal together with a signed letter authorising agent to act on behalf of the principal.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

## PLEASE PRINT CLEARLY IN BLOCK LETTERS

Lot Number (in numerical order)	Maximum Bid (RMB) (excluding buyer's premium)	Lot Number (in numerical order)	Maximum Bid (RMB) (excluding buyer's premium)

CHRISTIE'S 佳士得



# 竞拍者登记表

竞拍牌编号

建议新客户于拍卖会至少48小时前办理登记，以便有充足时间处理登记手续。

请填写并签署表格然后电邮至registrationasia@christies.com。

## A 竞拍者资料

个人名义竞拍:  本人  代理人 (姓名) .....

居民身份证/护照号码 .....

授权书及身份证明文件 (如适用):  已附上  在佳士得记录上/已提供

公司名义竞拍:  本人是 (姓名和职位) .....

商业登记编号 .....

授权书及身份证明文件 (如适用):  已附上  在佳士得记录上/已提供

客户编号 ..... 客户名称 .....

客户地址 .....

..... 邮政编码 .....

客户名称及地址会列印在附有是次登记之竞拍牌编码的发票上; 付款资料于拍卖会结束后将不能更改, 请确认以上资料确实无误。

国家及地区代码 ..... 电话号码 ..... 电邮地址 .....

## B 身份证明文件及财务证明

如阁下未曾于佳士得竞拍或托售拍品, 请提供以下文件之副本。个人: 政府发出附有相片的身份证明文件 (如国(居)民身份证或护照), 及 (如身份证明文件未有显示现时住址) 现时住址证明, 如公用事业账单或银行月结单。公司客户: 公司注册证书或营业执照、公司地址证明、被授权竞拍者附有相片的身份证明文件, 由法定代表人签署及盖有公章 (若有) 的竞拍授权书, 以及列出所有董事及股东的公司文件。其他业务结构, 如信托机构、离岸公司或合伙企业: 请与信用部联络, 以咨询阁下须提供何种资料, 电话为 +86 (0) 21 6355 1766。如阁下登记代表未曾于佳士得竞拍或托售拍品人士竞拍, 请附上阁下的身份证明文件, 以及阁下所代表竞拍人士的身份证明文件, 连同该人士签发的授权书。新客户、过去十二个月内未有在佳士得竞拍拍品, 及本次拟出价金额高于过往之客户, 须提供银行信用证明及 / 或近期的银行月结单, 亦或须缴付本公司人民币200,000元或阁下拟竞拍全部拍品最低估价总额之20%作为保证金 (以较高者为准) 作为允许阁下竞拍的先决条件。

### 高额拍品竞拍登记:

阁下是否需要竞拍高额拍品登记 (“高额拍品登记”)?  是  否

如阁下有竞拍 (i) 二十世纪及当代艺术晚间拍卖之特定一件高额拍品; 或 (ii) 其他类别拍卖最低估价为人民币6,000,000元或以上的拍品, 必须预先进行高额拍品登记。对于高额拍品拍卖官只会接受已进行高额拍品登记的竞拍者出价。阁下需缴付保证金以进行高额拍品登记。保证金一般为 (i) 人民币1,000,000元; 或 (ii) 阁下拟竞拍的全部拍品最低估价总额之20%; 或 (iii) 其他我们不时设定的金额 (以较高者为准)。阁下可以佳士得接受之信用卡、电汇、本票或支票缴付保证金。请注意佳士得概不接受第三方或代理人代付之款项。即使阁下已于佳士得其他拍品竞拍, 阁下仍须为高额拍品按高额拍品登记程序进行登记。请于拍卖会至少48小时前办理登记, 以确保有充足时间处理阁下的高额拍品登记手续。佳士得保留不时更改高额拍品登记程序及要求的权利而不作另行通知。

请提供阁下之竞拍总额:

人民币 0 - 500,000  人民币 500,001 - 2,000,000  人民币 2,000,001 - 4,000,000  
 人民币 4,000,001 - 8,000,000  人民币 8,000,001 - 20,000,000  人民币 20,000,000+

## C 拍卖项目登记

本人有意竞拍下列拍卖项目:

14160 开创 | 上海  
 12511 二十世纪及当代艺术

## D 保险和运输方法

请选择下列一种运输方法

- I  本人将会亲临提取已缴付之拍品。
- II  请按本人之客户地址 / 以下地址提供运费报价。
- .....
- III  香港合并装运 付运至香港佳士得仓库。我们将在阁下的拍品运达香港后向阁下开具付运及清关费用的发票。报价将在付运后提供。
- 购买保险服务:  需要, 请代为安排全保险服务。  
 不需要, 请不要代为安排全保险服务。

## E 声明

- 本人已细阅于目录内之买家须知、重要通告及目录编制方法之说明、业务规定及不接受第三方支付款通告, 并同意遵守所有规定。
- 本人已细阅于目录内业务规定之资料搜集条款, 并同意遵守该规定。
- 拍卖官仅接受已于拍卖日前缴付保证金并已完成高额拍品登记人士之高额拍品竞拍。本人知悉若本人未于拍卖前完成高额拍品登记, 本人将不获竞拍高额拍品。
- 若阁下未能成功竞拍任何拍品, 对佳士得或佳士得公司集团亦无任何欠款, 保证金将以电汇方式或佳士得决定之其他方式退还阁下, 请确保阁下已提供有关之银行资料详情。

如阁下为新客户并希望通过电邮接收佳士得集团及其关联公司提供的有关拍卖、活动和其他服务的讯息, 请于方格内划上[√]号。阁下可随时选择拒收此讯息。  
 如阁下选择不以电邮方式收取发票, 请于方格内划上[√]号。

姓名 ..... 签署 ..... 日期 .....

佳士得拍卖 (上海) 有限公司  
中国上海市南京东路1376号 上海商城504-09S 邮编 200040  
电话: +86(0)21 6355 1766 电邮: registrationasia@christies.com  
www.christies.com

佳士得拍卖 (上海) 有限公司 黄浦分公司  
中国上海市圆明园路 97号 安培洋行一层 邮编 200002  
电话: +86(0)21 6355 1766 电邮: registrationasia@christies.com  
www.christies.com

# BIDDER REGISTRATION FORM

Paddle No. 

We encourage new client to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com

## A Bidder's Detail

Personal Account:  Account Holder  Authorised Agent (Name) .....

Photo ID/Passport No. ....

Authorisation Letter and ID (if applicable):  Attached  In System/previously provided

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Company Account:  I am (name and position) .....

Business Registration No. ....

Authorisation Letter and ID (if applicable):  Attached  In System/previously provided

---

Account No. .... Account Name .....

Invoice Address .....

..... Post/ Zip Code .....

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check the details are correct as the invoice cannot be changed after the sale.

Country Code ..... Phone No. .... Email .....

## B Identity Documents and financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation or Business License, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +86 (0) 21 6355 1766 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposits equivalent to the higher of: (i) RMB 200,000 or (ii) 20% of the aggregate of the low estimate of all lots that you intend to bid on as a condition of allowing you to bid.

### High Value Lots Registration:

Do you require a High Value Lot Registration ("HVLN")?  Yes  No

You will need a HVLN if you intend to bid on: (i) one certain high value lot in the **20th Century & Contemporary Art Evening Sale**; or (ii) a lot the low estimate of which is RMB 6 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVLN. To secure your HVLN, you will need to pay a HVLN deposit, which we will calculate for you. Generally it will be the higher of: (i) RMB 1 million or (ii) 20 % of the aggregate low estimates of the HVLNs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVLN deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVLN registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVLN registration. We reserve the right to change our HVLN registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

- RMB 0 - 500,000  RMB 500,001 - 2,000,000  RMB 2,000,001 - 4,000,000
- RMB 4,000,001 - 8,000,000  RMB 8,000,001 - 20,000,000  RMB 20,000,000+

## C Sale Registration

Please register me for the following sessions:

- 14160 First Open | Shanghai
- 12511 20th Century & Contemporary Art

## D Insurance Coverage and Method of Shipment

Please select one of the following options

- I  I will collect the purchased lot(s).
- II  Please provide a shipping quotation to my account address / the below address:
- .....
- III  **Hong Kong Consolidated Shipment** Deliver to the Christie's Hong Kong warehouse. We will invoice you the shipping and customs clearance charges upon the arrival of your property in Hong Kong. Quotation prior to shipment will not be available.
- Insurance Coverage Required:  Yes, please arrange full insurance coverage on my behalf.
- No, please do not insure my shipment.

## E Declarations

- I have read the "Buying at Christie's", "Important Notices and Explanation of Cataloguing Practice" and the "Conditions of Sale" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by email. You can opt-out of receiving this information at any time.

Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

Name ..... Signature ..... Date .....







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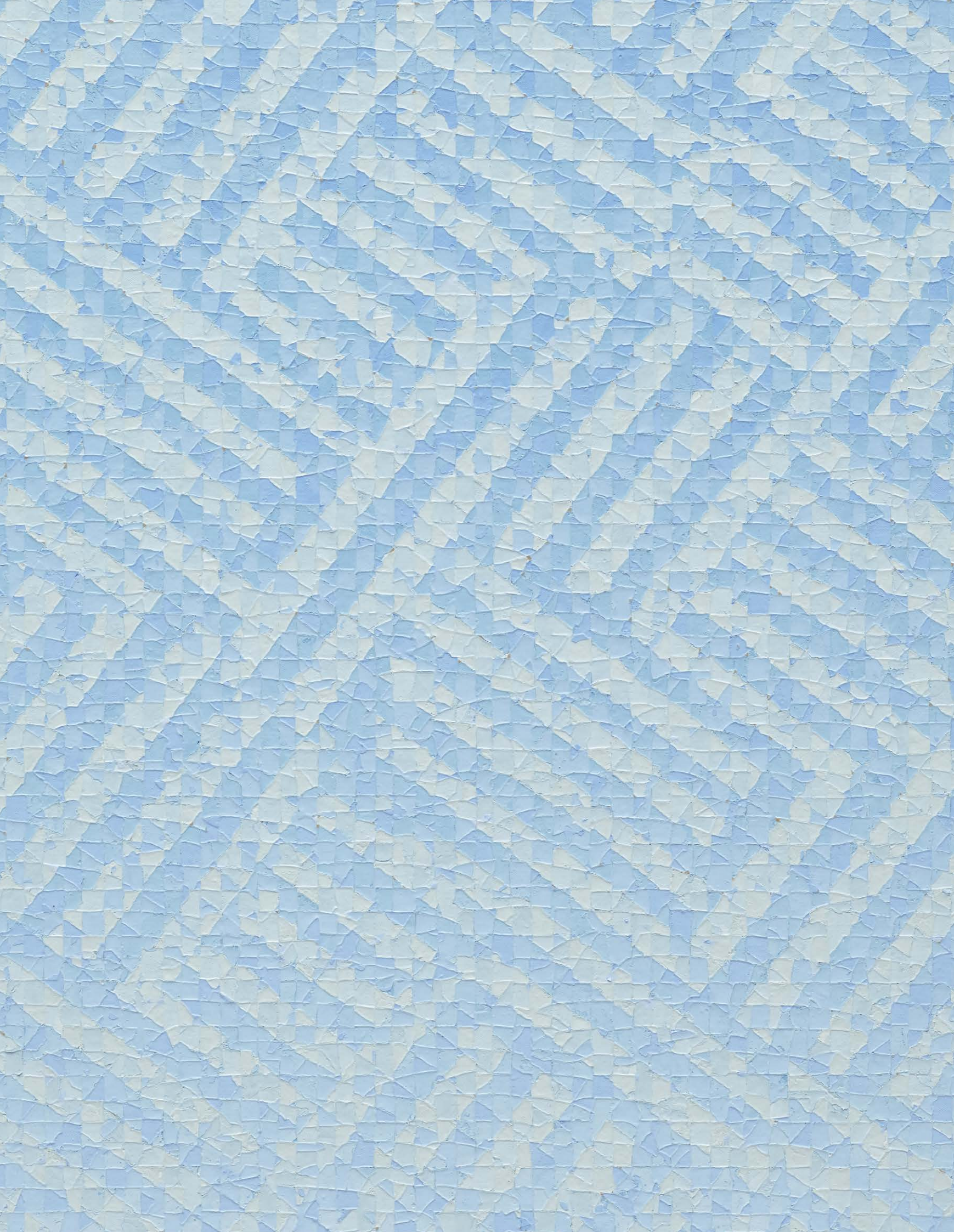
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09/09/16







CHRISTIE'S 佳士得

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