

The background of the entire page is a painting of a traditional Chinese village scene. It features a river in the foreground, several traditional buildings with dark tiled roofs along the bank, and several trees, some with bare branches and some with green foliage. The sky is a mix of blue and white, suggesting a bright day. The style is expressive and somewhat abstract, with visible brushstrokes.

# ASIAN 20TH CENTURY ART DAY SALE

亞洲二十世紀藝術 日間拍賣

Hong Kong 27 November 2016 香港 2016年 11月27日



CHRISTIE'S 佳士得



An abstract painting with a complex, layered texture. The colors are muted, consisting of various shades of beige, tan, and grey, with some darker, almost black, areas. The brushstrokes are visible and varied, creating a sense of depth and movement. The overall effect is that of a rich, textured surface, possibly representing a landscape or a specific architectural detail, though the forms are indistinct.

ASIAN 20TH CENTURY ART  
DAY SALE

*Sunday 27 November 2016*

CHRISTIE'S 佳士得







# ASIAN 20TH CENTURY ART (DAY SALE) 亞洲二十世紀藝術 (日間拍賣)

SUNDAY 27 November 2016 · 2016年11月27日 (星期日)

## AUCTION · 拍賣

Sunday 27 November · 11月27日 (星期日)

1.30 pm (Lots 301-574) · 下午1.30 (拍賣品編號301-574)

Location: Grand Hall, Hong Kong Convention and Exhibition Centre,  
No. 1, Expo Drive, Wanchai, Hong Kong

地點：香港灣仔博覽道1號香港會議展覽中心大會堂

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Thursday-Saturday, 24-26 November · 11月24至26日 (星期四至六)

10.30am – 6.00pm

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Saturday-Sunday, 5-6 November · 11月5至6日 (星期六至日) 11:00am - 7:00pm

TAIPEI, FUBON INTERNATIONAL CONVENTION CENTER

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Cheong Soo Pieng in front of his works at an exhibition during his Europe trip  
鍾泗賓在歐洲與自己的展覽作品合影

# CHEONG SOO PIENG

EXPLORE THE ABSTRACT

鍾泗賓 探索抽象之路

Cheong Soo Pieng is regarded as one of the most innovative and established artists of his generation in Singapore. Despite having a deep foundation in traditional Chinese painting having received formal training at the Xiamen Academy of Fine Art (1933-1936) as well as the Shanghai Academy of Fine Art (1936-1937), it was not until his arrival in Singapore in 1946 that Cheong truly felt the freedom to experiment in modes of artistic expression beyond the traditional rules of Chinese aesthetics and expression.

Following a trip to Europe between the years 1961-1963, Cheong began the development of a distinctive style of abstraction through his art.

Borrowing from the expressive freedom of the Western abstract expressionists, and fusing this with the elegance and control of the developing school of abstract art emerging with the likes of Asian painters Zao Wou-Ki and Chu Teh-Chun, Cheong was able to pioneer a completely new form of semi-abstractism that achieved in a distinctive ability

to formalize the intangible affect of scenes and landscapes. The following group of oil and paper works present Cheong's recognizable style of abstraction that retain the subject matter of his early works, but given fresh treatment through a new artistic perspective.

*Tranquility* (Lot 301), *Abstract Landscape* (Lot 302), and *Kelong* (Lot 303) are expressions of the profound sense of artistic liberation that Cheong experienced whilst in Europe, and come from a pristine collection in Denmark. Together with the atmospheric *City Wall Under Moonlight* (Lot 304), we begin to understand the appeal of Cheong's abstract



Lot 304 Detail 局部 ▲

works that transcend regional boundaries. Cheong's depictions of landscape capture the emotional impressions of places through colour and texture, and the results are remarkably evocative.

Painted in the vertical format typical of Chinese scroll paintings, **Abstract Landscape (Lot 305)** and **Kampong Life (Lot 306)** present varying degrees of abstraction of similar scenes of village life in Southeast Asia. Painted within two years of each other, the works present Cheong's endless innovation in subject and medium and his confidence in rendering perspective within

鍾泗賓在新加坡同代藝術家巾屬最為創新、家傳戶曉的一位。他早年在中國廈門美術學院(1933-1936年)和上海美術學院(1936-1937年)學習傳統國畫，打下了扎實的基礎。但直到他於1946年到達新加坡之後，才真正接觸到傳統國畫審美和表達形式以外的藝術，第一次體驗自由創作的滋味。

鍾泗賓在其1961至1963年的歐洲之旅後，開始逐步在自己的藝術中創造一種前所未有的抽象藝術。他借鑒西方抽象表現主義的自由不羈，融入趙無極、朱德群等亞洲畫家抽象藝術的優雅與駕馭，形成全新的半抽象藝術，把景象和風景中無形的氛圍和情感造型化，別具一格。以下介紹的一組油彩和紙本作品不但包含鍾泗賓早期作品中仍可識別所畫之物的典型半抽象風格，亦通過嶄新的藝術眼光，為畫面帶來精彩的新鮮感。

《寧靜》(編號301)、《抽象景觀》(編號302)和《漁村》(編號303)來自一個卓越的丹麥收藏，作品展現出鍾泗賓到歐洲後得到的極大創作自由，激發出他的藝術潛能。《月光下的城牆》(編號304)則凝聚了濃厚的氛圍感。這些畫幅的魅力穿越了任何地域的界限，他以顏色和質感營造他對風景的情感印象，引人入勝。

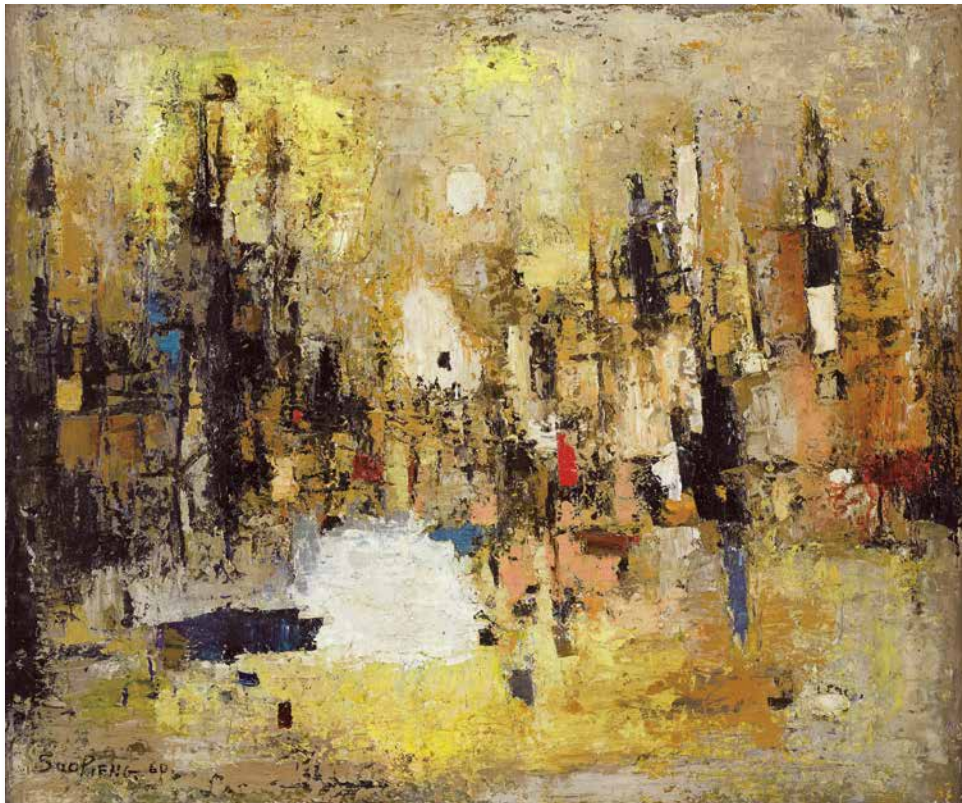
the pictorial plane. With their vivid colours and clarity of composition, the works are refreshing examples of their type.

Cheong ultimately succeeds in capturing the focus of the viewer by use of his subtly varying tones of colour as well as his elegance of composition. As we are drawn further into the work, familiar forms of fishing villages on stilts, shophouses, and lush landscapes come into focus in varying degrees – evoked with a simplicity of line and form that are a testament to Cheong's artistic sensitivity in distilling the essential features of his subjects.

《抽象景觀》(編號305)和《鄉村生活》(編號306)則採用了中國卷軸多用的豎立形式，雖然題材都是東南亞的村莊生活，但其抽象程度不同。兩幅畫相隔不到兩年，可見鍾泗賓對題材和媒材的不斷探究，並展現出他越發純熟自信的視角編排。畫幅顏色鮮明，構圖清晰，在同類題材中令人耳目一新。

鍾泗賓的構圖優雅翩翩，色調變化巧妙細膩，令觀者不禁駐步細賞，一同走入畫面，漁村高腳屋、家庭店鋪和綠油油的風景浮現眼前。鍾泗賓筆下的線條與造型簡潔淨樸，體現他對藝術的敏銳觸覺，提煉出景物最深邃核心的精神。





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1

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### TRANQUILITY

signed and dated 'Soo Pieng 60' (lower left); numbered and titled '58 Tranquillity' (on the reverse)

oil on canvas

61.5 x 75 cm. (24 3/8 x 29 1/2 in.)

Painted in 1960

HK\$350,000-550,000

US\$46,000-71,000

#### PROVENANCE

Private Collection, Copenhagen, Denmark

## 鍾泗賓

### 寧靜

油彩 畫布

1960年作

款識: Soo Pieng 60 (左下); 58 Tranquillity (畫背)

來源

丹麥 哥本哈根 私人收藏



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2

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *ABSTRACT LANDSCAPE*

signed in Chinese (lower right); signed and dated 'Soo Pieng 66'  
(on the reverse)

oil on canvas

95 x 70 cm. (37 ¾ x 27 ½ in.)

Painted in 1966

HK\$400,000-600,000

US\$52,000-78,000

#### PROVENANCE

Private Collection, Copenhagen, Denmark

## 鍾泗賓

### 抽象景觀

油彩 畫布

1966年作

款識: 泗賓 (右下); Soo Pieng 66 (畫背)

來源

丹麥 哥本哈根 私人收藏



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0  
3

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *KELONG*

signed in Chinese and signed and dated 'Soo Pieng 64' (lower right)

ink and gouache on paper

45 x 69 cm. (17 ¾ x 27 ½ in.)

Painted in 1964

one seal of the artist

HK\$120,000-180,000

US\$16,000-23,000

### PROVENANCE

Private Collection, Copenhagen, Denmark

### 鍾泗賓

### 漁村

水墨 粉彩 紙本

1964年作

款識：泗賓 Soo Pieng 64 (右下)

藝術家鈐印

來源

丹麥 哥本哈根 私人收藏





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4

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *CITY WALL UNDER MOONLIGHT*

signed in Chinese (lower right); signed and dated 'Soo Pieng 1963' (on the reverse)

oil on canvas

101.5 x 81 cm. (40 x 31 7/8 in.)

Painted in 1963

HK\$450,000-550,000

US\$59,000-71,000

#### PROVENANCE

Private Collection, California, USA

### 鍾泗賓

### 月光下的城牆

油彩 畫布

1963年作

款識：泗賓（右下）；Soo Pieng 1963（畫背）

來源

美國 加州 私人收藏



3  
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5

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *ABSTRACT LANDSCAPE*

signed in Chinese; signed and dated 'Soo Pieng 61'  
(lower left)

ink and gouache on paper

93 x 45 cm. (36 5/8 x 17 3/4 in.)

Painted in 1961

one seal of the artist

HK\$150,000-200,000

US\$20,000-26,000

### 鍾泗賓

#### 抽象景觀

水墨 粉彩 紙本

1961年作

款識：泗賓 Soo Pieng 61 (左下)

藝術家鈐印

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## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *KAMPONG LIFE*

signed in Chinese; signed and dated 'Soo Pieng 59' (lower left)

ink and gouache on paper

89 x 43 cm. (35 x 16 7/8 in.)

Painted in 1959

one seal of the artist

HK\$140,000-180,000

US\$19,000-23,000

鍾泗賓

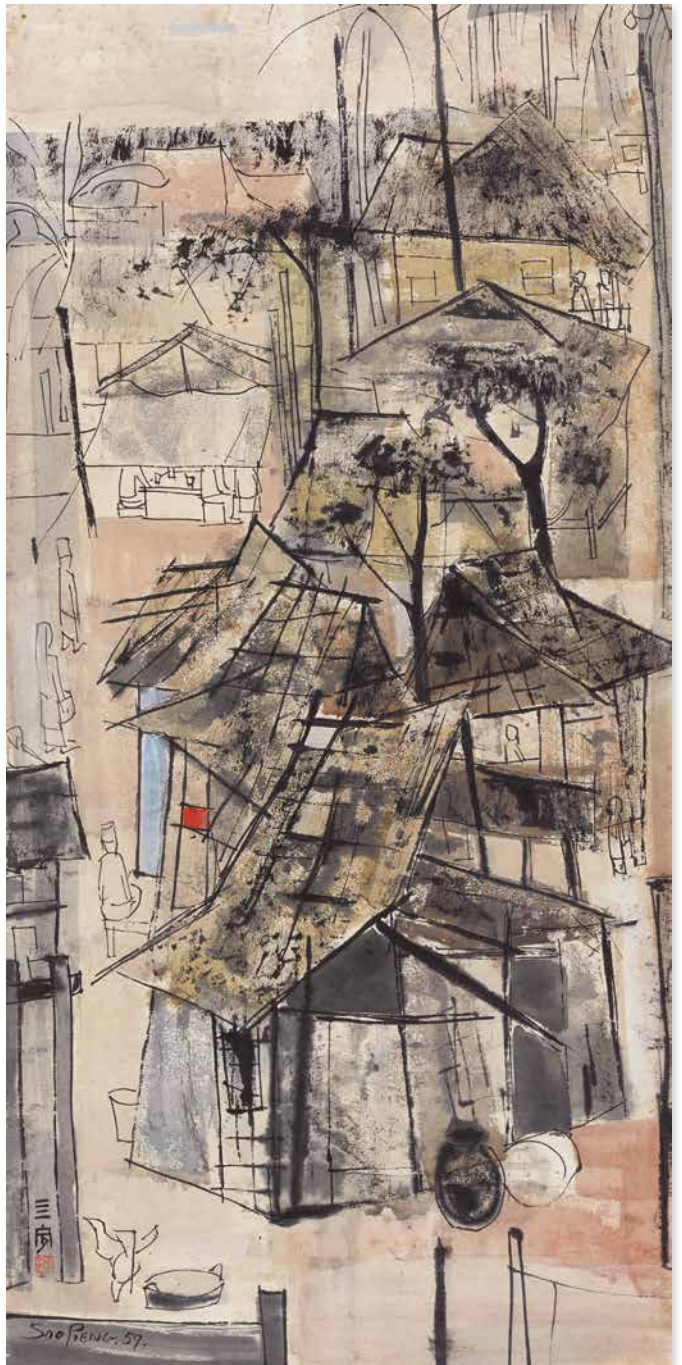
鄉村生活

水墨 粉彩 紙本

1959年作

款識：泗賓 Soo Pieng 59 (左下)

藝術家鈐印



# CHUA EK KAY

## LYRICISM IN INK 蔡逸溪 — 墨之韻律

The following works (Lot 307-310) are presented from a single private collection, with original ownership being traced back to the brother of Chua Ek Kay, Chua Eio Hoong. With impeccable provenance, the works showcase Chua's recognizable style of the lotus pond series, as well as a rare glimpse at his early style of xieyi painting.

With a symphonic lyricism, Singaporean artist Chua Ek Kay presents the intangible spontaneity of life and emotion through his works. Known for his innovative approach to the traditional medium of Chinese ink, Chua's expert handling of space within his compositions and his bold strokes of black ink interspersed with vivid washes of colour place him as an important figure in a consideration of the legacy of ink painting within Southeast Asia.

Having been trained by Fan Chang Tien who was himself a student of the renowned Shanghai School (see Lot 442), Chua's admiration of his teacher's skill and of the expressive xieyi style of painting is clearly exhibited in rare examples of his early works *Lotus Flower* (Lot 308) and *Chinese Cabbage* (Lot 309). These works

以下幾幅作品（編號307-310）來源有序，由同一個私人收藏釋出，而作品最初屬蔡逸溪、蔡逸峰兩兄弟所有。作品不僅展現蔡逸溪蓮花池系列的標誌性畫風，也讓我們領略到他早期寫意風格之神髓。

新加坡藝術家蔡逸溪的畫中總有一種和諧交織的韻律，呈現生命和情感中無形的動力。他以嶄新的角度重拾中國傳統水墨，構圖中巧妙塑造出空間感，玄青墨色筆觸剛強猶勁，彩色渲染鮮明，散佈畫面，匠心獨運，故被視為東南亞藝壇舉足輕重的水墨名師。

蔡逸溪曾隨范昌乾學藝，而范氏則師承海派大師（見編號442）。蔡逸溪仰慕老師的嫻熟畫工以及揮灑自如的寫意畫風，其影響在蔡氏早期作品中明顯可見，本次上拍的《蓮花》（編號308）及《菜根圖》（編號309）便是當中的典例，

are essential in understanding the later development of Chua's style, hinting at Chua's early confidence with ink – by embracing the absorbent qualities of the medium, even his still life compositions are rendered with an unflinching vitality.

The lotus pond series is perhaps Chua's most well-known body of work, characterised by quickly applied strokes of black ink that convey a strength and unyielding quality despite their delicate form. Tightly composed, *After the Rain* (Lot 307) suggests the frenzied activity of life that returns after a rainstorm. With an expert mixing of subtly differing shades of blue, green amidst the black ink, Chua achieves in evoking an atmosphere that is at once refreshing and contemplative.

In *Lavander* (Lot 310) Chua introduces flecks of gold and pastel purple beneath layers of controlled black lines and ink. Where colour within traditional Chinese painting is applied with calculated intent and in the service of expressing something beyond the tonalities of black ink, Chua achieves in rendering an intriguing composition that highlights the tenacity and beauty of life as we observe the bloom of his delicate flowers.

對理解蔡氏以後的風格演變十分關鍵，從中也可看出他早期對水墨的成竹在心，充分發揮媒材吸水飽滿的特點，連靜物作品都滲透出堅定的生命力。

蓮花池系列是蔡逸溪最知名系列之一。短促果斷的黑墨筆觸充滿力量，看似脆弱卻永不低頭。《雨後》（編號307）構圖緊湊，就像是一場暴雨過後人們的混亂活動。玄青墨色中穿插著藍與綠，深淺變化微妙細膩，營造出清新的氣氛，同時發人深省。

《薰衣草》（編號310）表面是十分克制的層疊黑色線條和墨水，底下卻有點點斑斕的金色和粉紫色筆觸。在傳統國畫中，用色皆有其精準考量，用以表達墨色所不及之物。蔡逸溪呈現出動人畫面，纖弱小花勇敢綻放，猶如生命的堅韌不撓，純真大美。



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**CHUA EK KAY**

(SINGAPORE, 1947-2008)

**AFTER THE RAIN**

ink and colour on paper  
90 x 97 cm. (35 3/8 x 38 1/4 in.)  
one seal of the artist

**HK\$280,000-380,000**  
**US\$37,000-49,000**

**PROVENANCE**

Private Collection, Singapore

蔡逸溪

雨後

水墨 設色 紙本  
藝術家鈐印

來源  
新加坡 私人收藏



308

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## CHUA EK KAY

(SINGAPORE, 1947-2008)

### LOTUS FLOWER

inscribed in Chinese (right)  
ink and colour on paper  
66 x 45 cm. (26 x 17 ¾ in.)  
one seal of the artist

HK\$50,000-60,000

US\$6,500-7,800

#### PROVENANCE

Private Collection, Singapore

### 蔡逸溪

#### 蓮花

水墨 設色 紙本  
款識：鑿破蒼苔漲作池 菱荷生得 祿參差 開一朵煙波上  
似畫貴妃出浴時 遠瀟 (右)  
藝術家鈐印

來源

新加坡 私人收藏

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## CHUA EK KAY

(SINGAPORE, 1947-2008)

### CHINESE CABBAGE

inscribed in Chinese 'Chinese Cabbage/1990/dedicated to my brother Eio Hoong' and signed in Chinese 'Ek Kay' (upper edge)

ink and colour on paper  
66 x 44.5 cm. (26 x 17 ¾ in.)  
Painted in 1990  
three seals of the artist

HK\$50,000-60,000

US\$6,500-7,800

#### PROVENANCE

Private Collection, Singapore

### 蔡逸溪

#### 菜根圖

水墨 設色 紙本  
1990年作  
款識：菜根圖九〇年 逸峰吾弟雅存 逸溪寫於容齋 (上)  
藝術家鈐印 (共三枚)

來源

新加坡 私人收藏



309



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## CHUA EK KAY

(SINGAPORE, 1947-2008)

### LAVENDER

ink and colour on paper  
90 x 97 cm. (35 3/8 x 38 1/4 in.)  
one seal of the artist

HK\$240,000-350,000  
US\$32,000-45,000

#### PROVENANCE

Private Collection, Singapore

蔡逸溪

薰衣草

水墨 設色 紙本  
藝術家鈐印

來源  
新加坡私人收藏



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## CHEN WEN HSI

(SINGAPORE, 1906-1991)

### *HENS*

signed in Chinese (upper left)  
ink and colour on paper  
70 x 46 cm. (27 ½ x 18 ½ in.)  
Painted in the 1970s  
one seal of the artist

HK\$320,000-420,000  
US\$42,000-54,000

#### PROVENANCE

Acquired directly from the artist

### 陳文希

#### 雞

水墨 設色 紙本  
約1970年代作  
款識: 文希 (左上)  
藝術家鈐印

來源

原藏者得自藝術家本人





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## CHEN WEN HSI

(SINGAPORE, 1906-1991)

### GIBBONS

signed and inscribed in Chinese (lower left)

ink and colour on paper

91 x 61 cm. (35 7/8 x 24 in.)

Painted *circa* 1980

one seal of the artist

HK\$550,000-750,000

US\$72,000-97,000

#### PROVENANCE

Acquired directly from the artist

### 陳文希

#### 長臂猿

水墨 設色 紙本

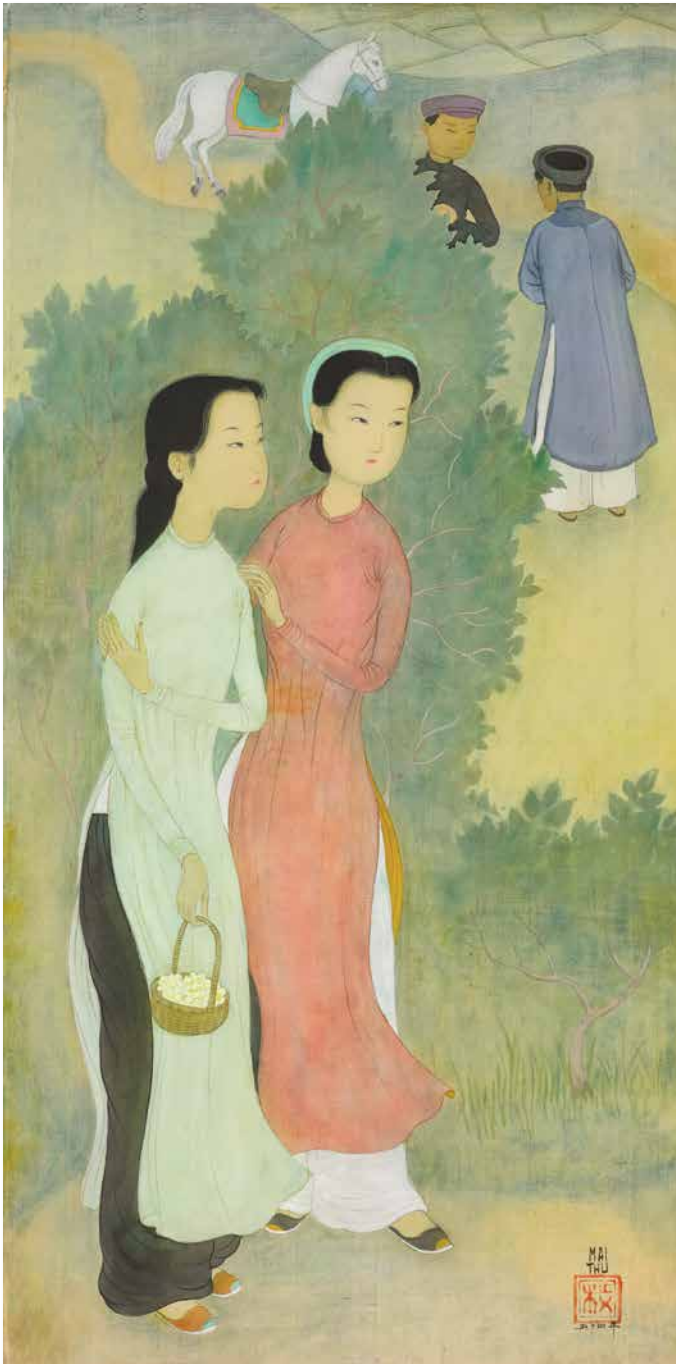
約1980年作

款識：文希（左下）

藝術家鈐印

來源

原藏者得自藝術家本人



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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *LE CHUCHOTEMENT*

#### *(WHISPERING)*

signed 'MAI THU' and dated in Chinese (lower right)

ink and gouache on silk in the original frame

78 x 40 cm. (30 ¾ x 15 ¾ in.)

Painted in 1954

one seal of the artist

**HK\$500,000-700,000**

**US\$65,000-91,000**

#### **PROVENANCE**

Acquired directly from the artist

Thence by descent to the present owner

Private Collection, Europe

### 梅忠恕

#### 竊竊私語

水墨 粉彩 絹布 原裝框架

1954年作

款識：MAI THU 五十四年（右下）

藝術家鈐印

來源

原藏者得自藝術家本人

現由原藏家家屬收藏

歐洲私人收藏



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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *LA FEMME AU BALCON (WOMAN ON A BALCONY)*

signed 'MAI THU' and dated in Chinese (upper right)

ink and gouache on silk

40 x 26 cm. (15 ¾ x 10 ¼ in.)

Painted in 1948

one seal of the artist

HK\$400,000-600,000

US\$52,000-78,000

#### PROVENANCE

Anon. sale, Christie's Hong Kong, 24 May 2008, Lot 114  
Acquired from the above sale by the present owner

梅恕忠

陽台上的女子

水墨 粉彩 絹布

1948年作

款識：MAI THU 四十八年 (右上)

藝術家鈐印

來源

2008年5月24日 香港佳士得 編號114

現藏者購自上述拍賣



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## VU CAO DAM

(VIETNAM, 1908-2000)

### *LE BOUQUET*

signed and dated 'Vu Cao Dam 1978' (lower right); signed in Chinese, titled, dated and inscribed (on the reverse)  
oil on canvas

92 x 73.5 cm. (36 ¼ x 28 7/8 in.)

Painted in 1978

**HK\$150,000-200,000**

**US\$20,000-26,000**

#### **PROVENANCE**

Wally Findlay Gallery  
Acquired from the above gallery by the previous owner  
Anon. sale, Christie's Singapore, 3 October 2008, Lot 910  
Acquired from the above sale by the present owner

## 武高談

### 花束

油彩 畫布

1978年作

款識: Vu Cao Dam 1978 (右下)

來源

沃利芬德利畫廊

原藏者購自上述畫廊

2008年10月3日 新加坡佳士得 編號910

現藏者購自上述拍賣



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## VU CAO DAM

(VIETNAM, 1908-2000)

### *MOTHER AND CHILD*

signed 'Vu Cao Dam 66' (lower right)

oil on canvas

55.3 x 46.3 cm. (21 ¾ x 18 ¼ in.)

Painted in 1966

**HK\$140,000-220,000**

**US\$19,000-28,000**

#### **PROVENANCE**

Anon. Sale, Sotheby's London, 1 December 2004, Lot 247

Acquired from the above sale by the previous owner

Anon. Sale, Christie's Hong Kong, 28 May 2006, Lot 74

Acquired from the above sale by the present owner

## 武高談

### 母子

油彩 畫布

1966年作

款識: Vu Cao Dam 66 (右下)

#### 來源

2004年12月1日 倫敦蘇富比 編號247

原藏者購自上述拍賣

2006年5月28日 香港佳士得 編號74

現藏者購自上述拍賣



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## VU CAO DAM

(VIETNAM, 1908-2000)

### *LES GLAÏEULS (GLADIOLUS)*

signed 'Vu Cao Dam' (lower right)

oil on board

55 x 45 cm. (21  $\frac{5}{8}$  x 17  $\frac{6}{8}$  in.)

Painted circa 1954

HK\$80,000-100,000

US\$11,000-13,000

#### PROVENANCE

Private collection of Michel Vu, son of the artist

武高談

劍蘭

油彩 木板

約1954年作

款識: Vu Cao Dam (右下)

來源

藝術家兒子 Michel Vu 私人收藏

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## LE PHO

(VIETNAM, 1907-2001)

### *STILL LIFE*

signed in Chinese and signed 'Le Pho' (lower left)  
oil on silk laid on board  
73 x 49 cm. (28 ¾ x 19 ¼ in.)  
Painted *circa* 1956

HK\$200,000-300,000

US\$26,000-39,000

黎譜

靜物

油彩 絹布 裱於木板  
約1956年作  
款識：黎譜 Le Pho (左下)





319

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## LE PHO

(VIETNAM, 1907-2001)

### *LES COSMOS*

signed in Chinese and signed 'Le Pho' (lower right)

oil on silk laid on board

73 x 53 cm. (28 ¾ x 20 ⅞ in.)

Painted circa 1958

HK\$120,000-150,000

US\$16,000-19,000

黎譜

宇宙

油彩 絹布 裱於木板

約1958年作

款識: 黎譜 Le Pho (右下)

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## LE PHO

(VIETNAM, 1907-2001)

### *DAHLIA BLANC*

signed in Chinese and signed 'Le Pho' (lower left)

oil on silk laid on board

46 x 27 cm. (18 ⅞ x 10 ⅞ in.)

Painted circa 1958

HK\$80,000-120,000

US\$11,000-16,000

黎譜

白色大麗花

油彩 絹布 裱於木板

約1958年作

款識: 黎譜 Le Pho (左下)



320





321

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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### ENFANT (CHILD)

signed 'MAI THU' and dated in Chinese (upper right)  
ink and gouache on silk laid on board in the original  
frame

18 x 13 cm. (7 1/8 x 5 1/8 in.)

Painted in 1954

one seal of the artist

HK\$80,000-100,000

US\$11,000-13,000

#### PROVENANCE

Private Collection, USA

### 梅忠恕

#### 男童

水墨 粉彩 絹布 裱於木板 原裝框架  
1954年作

款識：MAI THU 五十四年（右上）  
藝術家鈐印

來源

美國私人收藏

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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### LES ÉCOLIERS (SCHOOLBOYS)

signed 'MAI THU' and dated in Chinese (upper right)  
ink and gouache on silk in the original frame

17 x 16 cm. (6 3/4 x 6 1/4 in.)

Painted in 1971

one seal of the artist

HK\$120,000-150,000

US\$16,000-19,000

### 梅忠恕

#### 學童

水墨 粉彩 絹布 原裝框架  
1971年作

款識：MAI THU 七十一年（右上）  
藝術家鈐印



322



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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *QUATRE GARÇONS, LECTURE (FOUR BOYS, READING)*

signed 'MAI THU' and dated in Chinese (upper left)

ink and gouache on silk in the original frame

9 x 26 cm. (3 ½ x 10 ¼ in.)

Painted in 1975

one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

#### PROVENANCE

Private Collection, Europe

## 梅忠恕

### 男童閱讀

水墨 粉彩 絹布 原裝框架

1975年作

款識: MAI THU 七十五年 (左上)

藝術家鈐印

來源

歐洲私人收藏



▲ Lot 236,235 Detail 局部

# FERNANDO CUETO AMORSOLO

## CAPTURING LIGHT AND LIFE

Amorsolo was born in 1892 in Paco, Manila, but spent his boyhood in Daet, Camarines Sur, amidst the rice fields and abaca plantations that were to eventually grace his most famous works. His mother was the first cousin of lauded painter, Fabian de la Rosa, to whom the young Amorsolo was apprenticed at age thirteen. Under de la Rosa, Amorsolo acquired the rudiments of painting in the Spanish style, developing a mastery of portraying light and shade within a composition. This was further augmented by a period of study in Madrid in 1919, financed by art connoisseur and patron, Don Enrique Zobel. During this sojourn Amorsolo spent a great deal of time in the Prado Museum, interacting with the works of the Spanish masters such as Velasquez, Goya, El Greco and Sorolla, further refining his already formidable artistic technique. Like de la Rosa, Amorsolo was proficient in portraiture and genre scenes, and critically, displayed a rare ability to capture quintessentially Filipino elements with great skill and sophistication: a provincial vista of lush foliage, rippling rivers under rich tropical sunlight, robust workers in the field, and women in traditional native outfits or elaborate Maria Clara gowns.

One of Amorsolo's favourite genre scenes, his series of works depicting men, women and children taking refuge under the wide dense leaves and thick branches of the distinctively tropical mango tree. These are intimate scenes away from the work of harvesting in the field – a brief reprieve from the heat and activity of the day, and the perfect occasion for Amorsolo to capture the warmth of the

relationships that are at the heart of Filipina community. With an expert rendering of light, we can imagine the scenes occurring at different times of the day made clear by the fading light of the evening sun filtering through the leaves of the tree in *Resting Under The Mango Tree (Lot 324)* compared to the glaring afternoon sun of *Under the Mango Tree (Lot 326)*.

*Bathing Girls (Lot 325)* displays Amorsolo's nuance and mastery of depicting the female form as he showcases their beauty from the front as well as the back. Painting from live models that posed within his studio, and later filling in the background of the scenes with resplendent views of the natural Philippine landscape, Amorsolo sought to express the symbolic fertility of the rich Philippine soil. This connection between man and nature is brought to fore in *Padi Field (Lot 327)* that shows the physical nature of planting rice. Amorsolo presents a people sustained by their land in a symbiotic relationship, highlighting the importance of communal cohesion and man's place within the cycle of life.

▼ Lot 234,237 Detail 局部





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## FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

### *RESTING UNDER THE MANGO TREE*

signed and dated 'F Amorsolo/MANILA 1947' (lower left)

oil on canvas

70 x 76.5 cm. (27 ½ x 30 ¾ in.)

Painted in 1947

HK\$600,000-800,000

US\$78,000-100,000

#### PROVENANCE

Anon. Sale, Christie's Hong Kong, 28 May 2006, Lot 86  
Acquired from the above sale by the present owner

阿莫索羅

芒果樹下休息

油彩 畫布

1947年作

款識: F Amorsolo/MANILA 1947 (左下)

來源

2006年5月28日 香港佳士得 編號86

現藏者購自上述拍賣



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## FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

### *BATHING GIRLS*

signed and dated 'F Amorsolo 1949' (lower right)

oil on canvas

74.5 x 95 cm. (29 ½ x 37 ¾ in.)

Painted in 1949

HK\$650,000-850,000

US\$85,000-110,000

#### PROVENANCE

Anon. Sale, Sotheby's Singapore, 29 April 2007, Lot 37  
Acquired from the above sale by the present owner

### 阿莫索羅

#### 浴女

油彩 畫布

1949年作

款識: F Amorsolo 1949 (右下)

來源

2007年4月29日 新加坡 蘇富比 編號37

現藏者購自上述拍賣



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## FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

### *UNDER THE MANGO TREE*

signed and dated 'F Amorsolo 1954' (lower left)

oil on canvas

45 x 55 cm. (17 ¾ x 21 ⅝ in.)

Painted in 1954

HK\$300,000-400,000

US\$39,000-52,000

#### PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 Nov 2005, Lot 45  
Acquired from the above sale by the present owner

阿莫索羅

芒果樹下

油彩 畫布

1954年作

款識: F Amorsolo 1954 (左下)

來源

2005年11月27日 香港佳士得 編號45

現藏者購自上述拍賣



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## FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

### *PADI FIELD*

signed and dated 'F Amorsolo 1956' (lower right)

oil on canvas

51 x 66 cm. (20 1/8 x 26 in.)

Painted in 1956

**HK\$260,000-340,000**

**US\$34,000-44,000**

#### **PROVENANCE**

Anon. Sale, Sotheby's Singapore, 29 Apr 2007, Lot 31

Acquired from the above sale by the present owner

阿莫索羅

稻田

油彩 畫布

1956年作

款識: F Amorsolo 1956 (右下)

來源

2007年4月29日 新加坡 蘇富比 編號31

現藏者購自上述拍賣

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## CESAR LEGASPI

(PHILIPPINES, 1917-1994)

### *WOMEN AND CHILDREN*

signed and dated 'Legaspi 71' (lower right)

oil on board

61 x 96.5 cm. (24 x 38 ¼ in.)

Painted in 1971

HK\$200,000-300,000

US\$26,000-39,000

#### PROVENANCE

Anon. Sale, Sotheby's Singapore, 7 April 2002, Lot 96

Acquired from the above sale by the present owner

塞薩·李加斯比

母子

油彩 木板

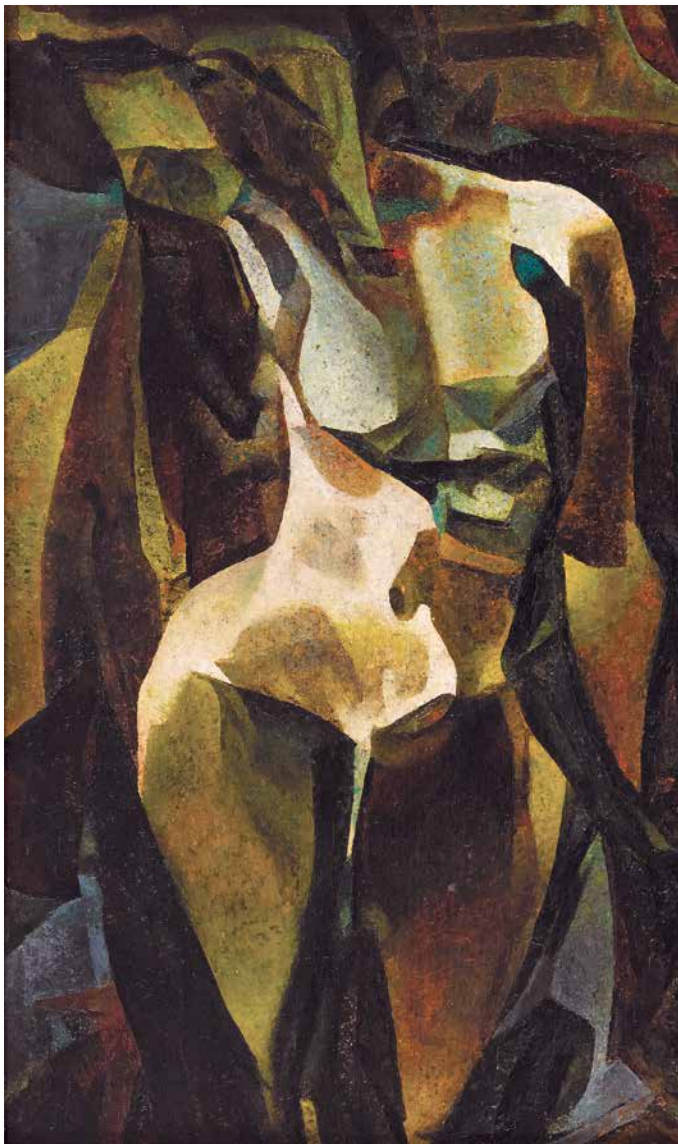
1971年作

款識: Legaspi 71 (右下)

來源

2002年4月7日 新加坡蘇富比 編號96

現藏者購自上述拍賣







**FEDERICO AGUILAR ALCUAZ**

(PHILIPPINES, 1932-2011)

**UNTITLED**

signed, inscribed, and dated 'Aguilar Alcuaz Barcelona 64' (lower left)

oil on canvas

94 x 106 cm. (37 x 41 ¾ in.)

Painted in 1964

**HK\$300,000-400,000****US\$39,000-52,000****PROVENANCE**

Private Collection, Australia

**費德列可·阿奎拉·艾庫阿茲****無題**

油彩 畫布

1964年作

款識: Aguilar Alcuaz Barcelona 64 (左下)

來源

澳洲 私人收藏

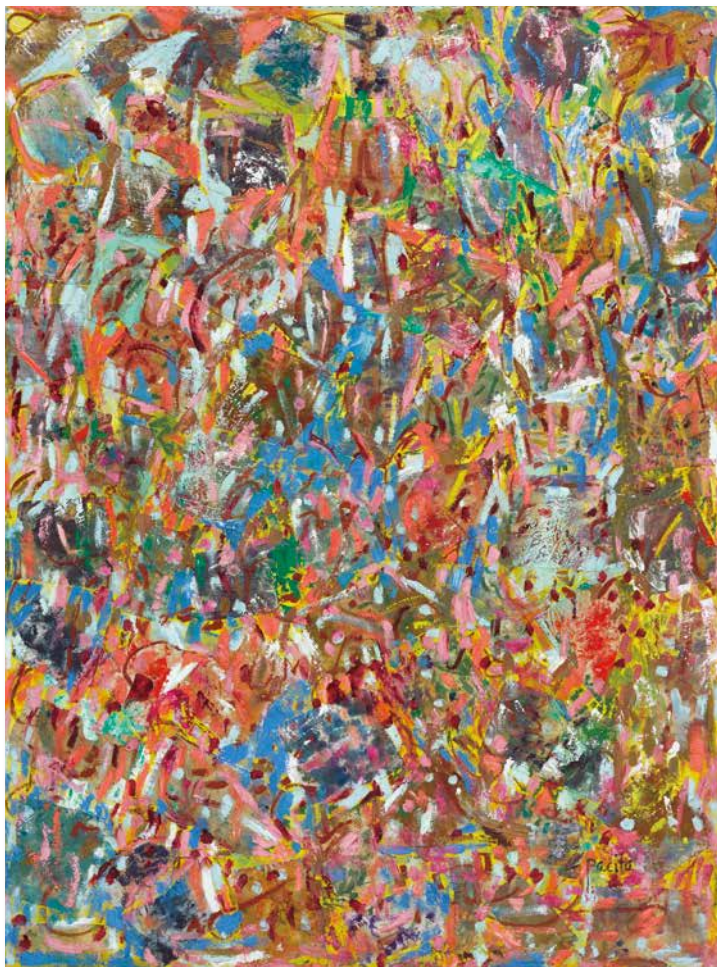
Federico Aguilar Alcuaz was conferred the Order of National Artist of the Philippines in 2009. From 1949-1950 he took up painting at the University of the Philippines School of Fine Arts. At the same time he studied law, completing and finishing his law degree in 1955. Upon the recommendation of painter and art patron Fernando Zóbel, he received a scholarship grant from the Spanish Ministry of Foreign Affairs to study at the Academia de Bellas Artes de San Fernando in Madrid which counts among its alumni 19th century Filipino master painters such as Juan Luna and Felix Hidalgo and 20th century Spanish modernists such as Picasso and Dalí.

In 1956 Alcuaz set up a studio in Barcelona which he maintained for forty years. He became part of *La Puñalada*, an informal group that included the Catalan artists Tàpies, Tharrats, Cuixart, Aragones, and Aluma among others. They were the exponents of 'neo-figurativism' and were the forerunners of modern and contemporary art in Spain. *La Puñalada* was the name of a cafe in Paseo de Gracia in Barcelona, where they socialized, and the term (which means: the stab) refers to the art of Andalusian knife-fighting, which has many parallels with flamenco dancing. The visual artists of *La Puñalada* idealised this purity of energy and passion,

and Alcuaz had been observed to wield his brush as if it were a fencing foil.

Alcuaz's Barcelona period was heavily influenced by medieval Catalan frescoes with the utilization of primary colours as the base, heavy outlines in black, and with the treatment of space as a flat surface as opposed to the creation of depth using an image. There was no strict adherence to proportional scale, and forms could be of different sizes creating a sense of juxtaposition by mapping an overly large central image against secondary motifs and using geometric delineation and shapes – all of which are clearly evident in the present lot. His strokes express a dynamism and energy, reflecting what Alcuaz absorbed from the milieu around him as he travelled through Barcelona and the rest of Europe.





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## PACITA ABAD

(PHILIPPINES, 1946-2004)

### *I HAVE GOT THE BLUES*

signed 'Pacita' (lower right)

acrylic, buttons and mirrors on stitched and padded canvas

246 x 181 cm. (96 7/8 x 71 1/4 in.)

Painted in 2001

HK\$100,000-150,000

US\$13,000-19,000

## PACITA ABAD

### 我很憂鬱

壓克力 釦子 鏡子 縫合和棉服的畫布

2001年作

款識: Pacita (右下)



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## ROMEO TABUENA

(PHILIPPINES, 1921-2015)

### *STILL LIFE WITH BOTTLES*

signed and dated 'Tabuena 1961' (lower right)

oil on board

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

Painted in 1961

HK\$60,000-80,000

US\$7,800-10,000

#### PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

靜物瓶子

油彩 木板

1961年作

款識:Tabuena 1961(右下)

來源

墨西哥 私人收藏



332

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## ROMEO TABUENA

(PHILIPPINES, 1921-2015)

### CACTUS WITH FLOWERS

signed and dated 'Tabuena 1961' (lower right)  
acrylic on masonite board  
61 x 48 cm. (24 x 18 7/8 in.)  
Painted in 1961

HK\$60,000-70,000

US\$7,800-9,100

#### PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

仙人掌開花

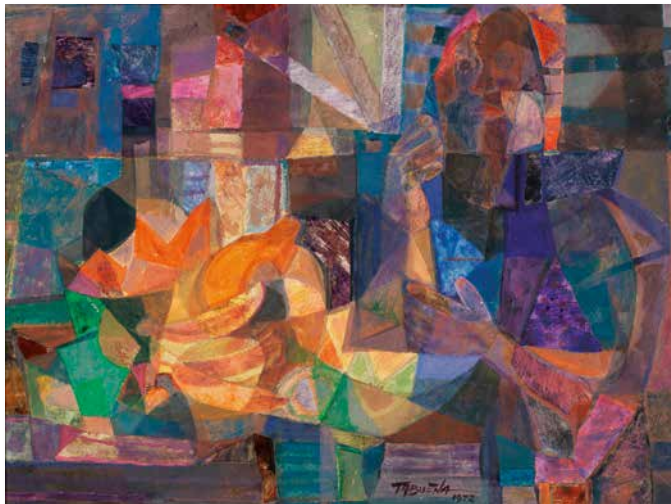
壓克力 纖維板

1961年作

款識:Tabuena 1961 (右下)

來源

墨西哥私人收藏



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## ROMEO TABUENA

(PHILIPPINES, 1921-2015)

### WOMEN WITH FRUIT

signed and dated 'Tabuena 1972' (lower right)  
acrylic on masonite board  
44 x 59.5 cm. (17 3/8 x 23 4/8 in.)  
Painted in 1972

HK\$60,000-70,000

US\$7,800-9,100

#### PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

女子與水果

壓克力 纖維板

1972年作

款識:Tabuena 1972 (右下)

來源

墨西哥私人收藏

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## ROMEO TABUENA

(PHILIPPINES, 1921-2015)

### *LANDSCAPE WITH HOUSES*

signed 'Tabuena 56' (lower right)

oil on board

50.5 x 76 cm. (20 1/8 x 29 7/8 in.)

Painted in 1956

HK\$60,000-70,000

US\$7,800-9,100

#### **PROVENANCE**

Private Collection, Mexico

羅米奧·塔貝納

茅屋景觀

油彩 木板

1956年作

款識:Tabuena 56 (右下)

來源

墨西哥私人收藏





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## FEDERICO AGUILAR ALCUAZ

(PHILIPPINES, 1932-2011)

### ABSTRACT

signed, inscribed and dated 'Aguilar Alcuaz Washington D.C 1966'  
(lower right)

acrylic and collage on paper  
54 x 68.5 cm. (21 ¼ x 27 ½ in.)  
Executed in 1966

HK\$60,000-80,000

US\$7,800-10,000

費德列可·阿奎拉·艾庫阿茲

抽象

壓克力 剪貼 紙本  
1966年作  
款識: Aguilar Alcuaz Washington D.C 1966 (右下)





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## ANG KIUOKOK

(PHILIPPINES, 1931-2005)

### BANANAS

signed and dated 'Kiukok 87' (upper left)  
oil on canvas laid on board  
27 x 43.5 cm. (10 ½ x 17 in.)  
Painted in 1987

HK\$140,000-180,000

US\$19,000-23,000

#### PROVENANCE

Finale Art File, Manila, Philippines (Acquired 29 January 1988)  
Private Collection, Thailand  
Anon. Sale, Sotheby's Hong Kong, 2 April 2012, Lot 300  
Acquired from the above sale by the present owner  
Private Collection, Asia

## 洪救國

### 香蕉

油彩 畫布 裱於木板  
1987年作  
款識: Kiukok 87 (左上)

#### 來源

菲律賓 馬尼拉 Finale Art File (自1988年1月29日)  
泰國 私人收藏  
2012年4月2日 香港蘇富比 編號300  
現藏者購自上述拍賣  
亞洲 私人收藏

*"I simplify the forms. The color just comes out, whatever comes out instinctively. What is important is form, not color. Even if the color is not too beautiful, when the form is good, the color gains power."*

- Ang Kiukok

**AFFANDI**

(INDONESIA, 1907-1990)

**FIGHTING ROOSTERS IN BASKETS**

signed with artist's monogram and dated '1977' (lower right)  
oil on canvas  
95 x 124 cm. (37 ¾ x 48 ⅞ in.)  
Painted in 1977

**HK\$650,000-850,000****US\$85,000-110,000****PROVENANCE**

Anon. Sale, Christie's Amsterdam, 29 Oct 1996, Lot 82  
Acquired from the above sale by the previous owner  
Anon. Sale, Christie's Hong Kong, 25 Nov 2012, Lot 232  
Acquired from the above sale by the present owner  
Private Collection, Asia

*"Affandi's paintings reveal an individual with a zest for life, one who marveled at sunflowers growing in the wild, who was caught up with the drama of stormy seas and Balinese cockfights... Although he was by nature restless, he did not seem to be tired of the usual stock of themes... These he revisited frequently in his paintings, releasing with each revisit a fresh vigor and urgency that came from a need to satisfy what Affandi himself described as 'a hunger to paint.'" (Joanne Lee, 12 Asean Artists, Balai Seni Lukis Negara 2000, Kuala Lumpur, 2000, p.12).*

Adhering to his humanist calling, Affandi's works have always encompassed a direct observation and representation of the world surrounding him. Affandi was especially devoted to painting the daily scenes of the Indonesian life, and throughout his career made a constant effort to capture and elevate the best and most beautiful aspects of his homeland within his canvases.

In *Fighting Roosters in Baskets* (Lot 337), Affandi presents a serene depiction of fighting roosters resting in their individual baskets, in the calming moments before the commencement of the vicious cockfight where soon they will challenge others as competitors. Juxtaposed to the seemingly

**阿凡迪****籃內的公雞**

油彩 畫布  
1977年作  
款識：藝術家花押 1977 (右下)

**來源**

1996年10月29日 阿姆斯特丹佳士得 編號82  
前藏者購自上述拍賣  
2012年11月25日 香港佳士得 編號232  
現藏者購自上述拍賣  
亞洲 私人收藏

tranquil atmosphere of the painting, the fierce expressions of the roosters rendered with Affandi's expressive lines create an underlying tension and anticipation in the scene.

「阿凡迪的畫作呈現出對生命充滿熱情的自己：他對野外求存的向日葵驚嘆不已，同時對雲眼風起雲湧的海面和峇里的鬥雞活動同樣熱衷。雖然他天生活躍躁動，但卻從來未曾對這些常見的主題感到厭倦。即使在作品中反覆採用這些題材，他每次都展現出全新的力量，並滿足阿凡迪自己形容為『對繪畫的渴求』的急切需要」(2000年《12位東盟藝術家》Joanne Lee著吉隆坡馬來西亞國立美術館 第12頁)

阿凡迪的作品圍繞他對周遭事物的直接觀察，這正呼應著他的濃郁人文主義情懷。阿凡迪特別鍾情繪畫印尼日常生活片段，並終其藝術生涯致力於在畫布上展現家鄉最優秀、最美麗的一面。

在《籃內的公雞》(編號337)中，阿凡迪描繪了一個安詳的畫面：參與鬥雞比試的公雞在凶狠的廝殺開始前，各自在籃內休息的一刻。畫中看似平靜的氛圍與公雞們兇猛的神情之間形成強烈對比，除了讓觀眾感受到深藏於畫面背後的張力與期待，更顯示了阿凡迪極富表現力的線條運用功架。





PROPERTY FROM AN IMPORTANT INDONESIAN PRIVATE COLLECTION  
印尼重要私人收藏

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## AFFANDI

(INDONESIA, 1907-1990)

### SUNFLOWERS

signed with artist's monogram and dated '1978' (lower left)

oil on canvas

100 x 140 cm. (39 3/8 x 55 1/8 in.)

Painted in 1978

HK\$750,000-950,000

US\$98,000-120,000

#### PROVENANCE

Private Collection, Indonesia

阿凡迪

葵花

油彩 畫布

1978年作

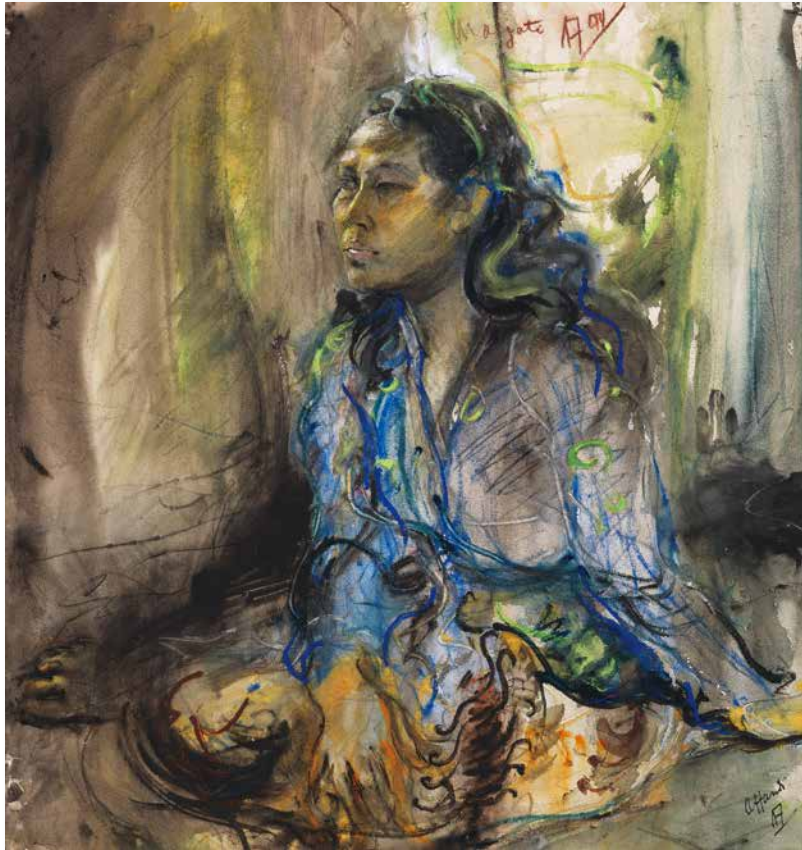
款識: 藝術家鈐印 1978 (左下)

來源

印尼私人收藏



337A



338

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## AFFANDI

(INDONESIA, 1907-1990)

### MARYATI

signed with artist's monogram, inscribed and dated 'Maryati 46' (upper right); signed 'Affandi' and signed again with artist's monogram (lower right); signed and titled again, and inscribed 'Java, 1946' (on the reverse)

watercolour and gouache on paper laid on board  
59.7 x 55.9 cm. (23 ½ x 22 in.)

Painted in 1946

HK\$80,000-100,000

US\$11,000-13,000

#### PROVENANCE

Private Collection, USA

## 阿凡迪

### MARYATI

水彩 粉彩 紙本 裱於木板  
1946年

款識：藝術家鈐印 Maryati 46 (右上)；藝術家鈐印  
Affandi (右下)

來源

美國 私人收藏

**AFFANDI**

(INDONESIA, 1907-1990)

**WANITA BERKACAMATA  
(LADY WITH SUNGLASSES)**

signed with artist's monogram and dated '1963' (lower right)  
oil on canvas  
148 x 100 cm. (58 ¼ x 39 ¾ in.)  
Painted in 1963

**HK\$400,000-600,000**  
**US\$52,000-78,000**

**PROVENANCE**

Private Collection, Asia

**阿凡迪****戴墨鏡的女子**

油彩 畫布  
1963年作  
款識: 藝術家花押 1963 (右下)

來源  
亞洲 私人收藏

As early as the 1950s, Affandi had already developed his own technique of applying paint directly from the paint tube onto the canvas, which gave his works unique and expressionistic qualities that are widely recognized today. By using his fingers, palms, wrists, and the back of his hands, Affandi freely explored and spontaneously poured his emotions and those of his subjects onto the canvas. Though Affandi's early figurative works comprised mostly of self-portraits and portraits of his family, Affandi's keen interest in presenting the sophisticated expressions and complex emotions of human beings led him to continuously paint human figures.

The present lot, *Wanita Berkacamata (Lady With Sunglasses)* (Lot 339) is a superlative piece dated to 1963 during which Affandi traveled extensively to America. The 1960s is considered a prime period of artistic maturation for Affandi, having refined his ability to maintain a coherent structure for his figures amidst the disarray of lines and his vibrant use of colours. The central figure depicted in the present lot, close to life-size and filling the frame of the canvas can be perceived as a characteristic rendering of Affandi's single-figure portraits. Clearly identifiable through her modern and Western appearance, the woman represents the indelible impression that Western culture had on Affandi during his first visit to America. True to form, Affandi captures

and filters the distinctive material signifiers of Western culture through his inimitable artistic vision.

早於五十年代，阿凡迪已發展出把顏料直接由塗料管塗到畫布上的獨特繪畫技法。這為他的作品注入廣為人識的表現力和獨特性。阿凡迪以其手指、手掌、手腕和手背，自由探索創作之路的同時，把自己和繪畫對象的澎湃情感一併貫注到畫布上。雖然阿凡迪早期的具象作品多為自己和家人的畫像，他對呈現人類多變面部表情和複雜情緒的濃厚興趣，引領他以人像畫作為創作主調。

六十年代是阿凡迪藝術技巧漸趨成熟的關鍵時期。他在紊亂的線條與鮮明的用色之中取得平衡，成功貫徹作品的結構。《戴墨鏡的女子》(編號339)屬1963年阿凡迪在美國遊歷期間的優秀創作。近乎實體大小的主體填滿了整幅畫布；摩登而西化打扮的女子所代表的，是阿凡迪首次踏足美國後，對西方文化不可磨滅的印象。阿凡迪透過本作品展示其無語倫比的藝術視野，成功捕捉及過濾西方文化的獨特物質意象，足令本作為阿凡迪單人人像畫中的代表作。





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## S. SUDJOJONO

(INDONESIA, 1914-1986)

### *KISAH MAWAR (THE STORY OF ROSE)*

signed with artist's monogram, inscribed and dated 'Djak 1960' (lower left & lower right); signed 'S.Sudjojono' and titled 'Kisah Mawar' (lower left)

oil on canvas

84.5 x 98 cm. (33 ½ x 38 ⅝ in.)

Painted in 1960

HK\$800,000-1,300,000

US\$110,000-170,000

#### LITERATURE

Amir Sidharta, S.Sudjojono: Visible Soul, Museum S Sudjojono and Canna Gallery, Jakarta, Indonesia, 2006 (illustrated, p. 128).

蘇佐佐諾

玫瑰的故事

油彩 畫布

1960年作

款識：藝術家花押 Djak 1960 (左下及右下);  
S.Sudjojono Kisah Mawar (左下)

出版

2006年《蘇佐佐諾·看得見的靈魂》Amir Sidharta  
著 蘇佐佐諾美術館及Canna畫廊耶加達出版 雅加達  
印尼 (圖版, 第128頁)





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## S. SUDJOJONO

(INDONESIA, 1914-1986)

### *KARATEKA DROWNED TRAINING*

signed with artist's monogram, inscribed and dated 'Djak 1982' (upper left);

signed 'S.Sudjojono' (lower left); inscribed 'Amir' (on the reverse)

oil on canvas

85,5 x 70 cm. (33 7/8 x 27 1/2 in.)

Painted in 1982

HK\$280,000-350,000

US\$37,000-45,000

#### PROVENANCE

Anon. Sale, Sotheby's Singapore, 16 May 1998, Lot 195

Acquired from the above sale by the present owner

Private Collection, Indonesia

This artwork is accompanied by a certificate of authenticity dated 11 September 1995 from the Museum of S. Sudjojono

#### LITERATURE

Amir Sidharta, S. Sudjojono: Visible Soul, Museum S. Sudjojono and Canna Gallery, Jakarta, Indonesia, 2006 (illustrated, p. 239).

## 蘇佐佐諾

### 空手道訓練時淹禍

油彩 畫布

1982年作

款識: 藝術家花押 Djak 1982 (左上); S.Sudjojono (左下)

來源

1998年5月16日 新加坡 蘇富比 編號195

現藏者購自上述拍賣

印尼 私人收藏

本拍品附蘇佐佐諾美術館於1995年9月11日簽發之保證書

出版

2006年《蘇佐佐諾:看得見的靈魂》Amir Sidharta 著 蘇佐佐諾美術館及Canna畫廊耶加達出版 雅加達 印尼 (圖版, 第239頁)



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## S. SUDJOJONO

(INDONESIA, 1914-1986)

### *KEMBANG CHRYSANT (WHITE CHRYSANTHEMUM)*

signed with artist's monogram, inscribed and dated 'Djak 1981' and

signed 'Sudjojono' (lower left)

oil on canvas

89 x 69 cm. (35 ¼ x 27 ¾ in.)

Painted in 1981

HK\$350,000-450,000

US\$46,000-58,000

#### PROVENANCE

Anon. Sale, Christie's Hong Kong, 28 May 2006, Lot 38

Acquired from the above sale by the present owner

Private Collection, Indonesia

This artwork is accompanied by a certificate of authenticity dated 11 May 2007  
from the S. Sudjojono Center

## 蘇佐佐諾

### 白菊花

油彩 畫布

1981年作

款識：藝術家花押 Djak 1981 Sudjojono (左下)

來源

2006年5月28日 香港佳士得 編號38

現藏者購自上述拍賣

印尼私人收藏

本拍品附蘇佐佐諾美術館於2007年5月11日簽發之保證書

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## WIDAYAT

(INDONESIA, 1923-2002)

### PERTAPA

signed and dated 'H. Widayat 2001' (lower right)

oil on canvas

80 x 102 cm. (31 ½ x 40 ⅞ in.)

Painted in 2001

HK\$120,000-180,000

US\$16,000-23,000

維達雅

苦行者

油彩 畫布

2001年作

款識: H. Widayat 2001 (右下)



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## ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

### *DANCERS BY THE LOTUS POND*

signed 'J Le Mayeur' (lower right)  
oil on canvas, in the original hand-carved Balinese frame  
45.5 x 55 cm. (18 x 21 ½ in.)  
Painted *circa* 1955

HK\$500,000-700,000

US\$65,000-91,000

#### PROVENANCE

Acquired by Vera and Elmo Sully from the artist in 1955  
Thence by descent to the present owners  
Private Collection, London, United Kingdom  
This artwork is accompanied by a certificate of authenticity signed by Dr Cathinka Huizing

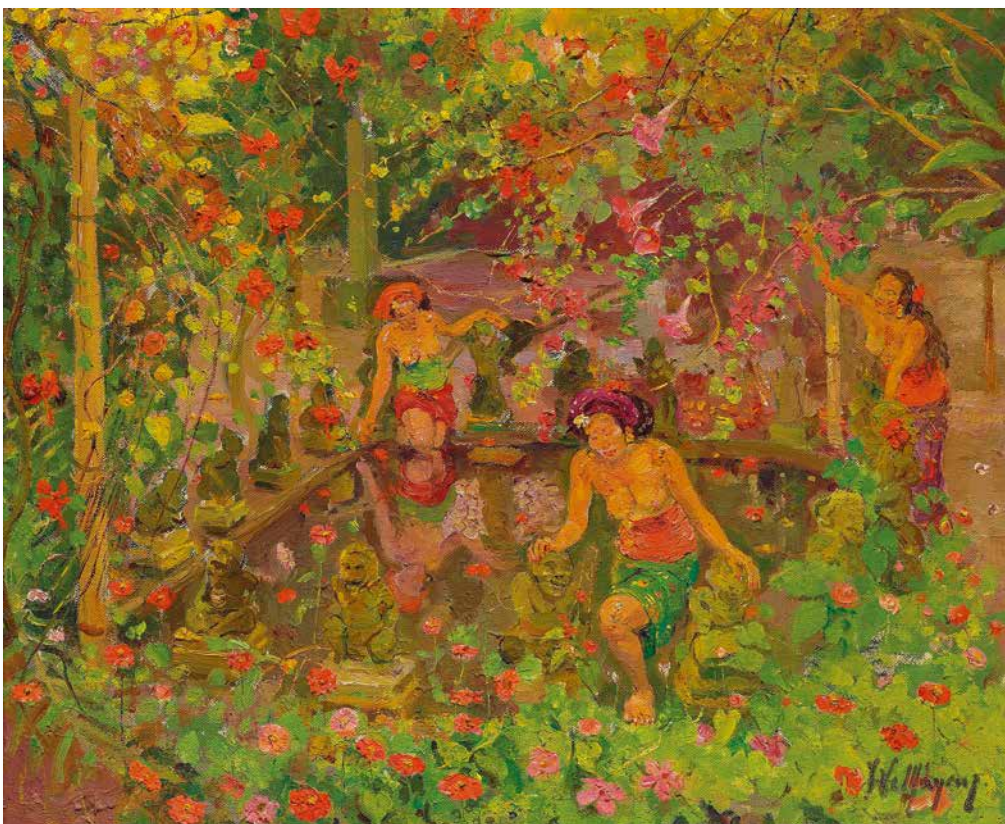
勒邁耶·德·莫赫普赫斯

池邊舞者

油彩 畫布 原裝手雕峇里式框  
約1955年作  
款識：J Le Mayeur (右下)

來源

現藏者家屬Vera及Elmo Sully於1955年購自藝術家本人  
現由原藏家家屬收藏  
英國 倫敦 私人收藏  
本拍品附Cathinka Huizing簽發之保證書





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## ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

### *TWO BALINESE WOMEN*

signed 'J Le Mayeur' (lower right)  
conté crayon and pastel on paper  
61 x 76 cm. (24 x 29 7/8 in.)

HK\$100,000-150,000

US\$13,000-19,000

#### PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 6 October 2013, Lot 421  
Acquired from the above sale by the present owner

勒邁耶·德·莫赫普赫斯

兩位峇里女子

孔特粉蠟筆 粉彩 紙本  
款識: J Le Mayeur (右下)

來源

2013年10月6日 香港蘇富比 編號421  
現藏者購自上述拍賣

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## ROLAND STRASSER

(AUSTRIA, 1885-1974)

### *FISHERMEN AND PRAU ALONG THE INDONESIAN COAST*

signed 'straßer' (lower left)

oil on canvas

100 x 74 cm. (39 3/8 x 29 1/8 in.)

HK\$90,000-120,000

US\$12,000-16,000

#### PROVENANCE

Anon. Sale, Christie's Amsterdam, 12 March 2013, Lot 111

Acquired from the above sale by the present owner

羅蘭·斯托拉瑟

漁夫和漁船在印尼海邊

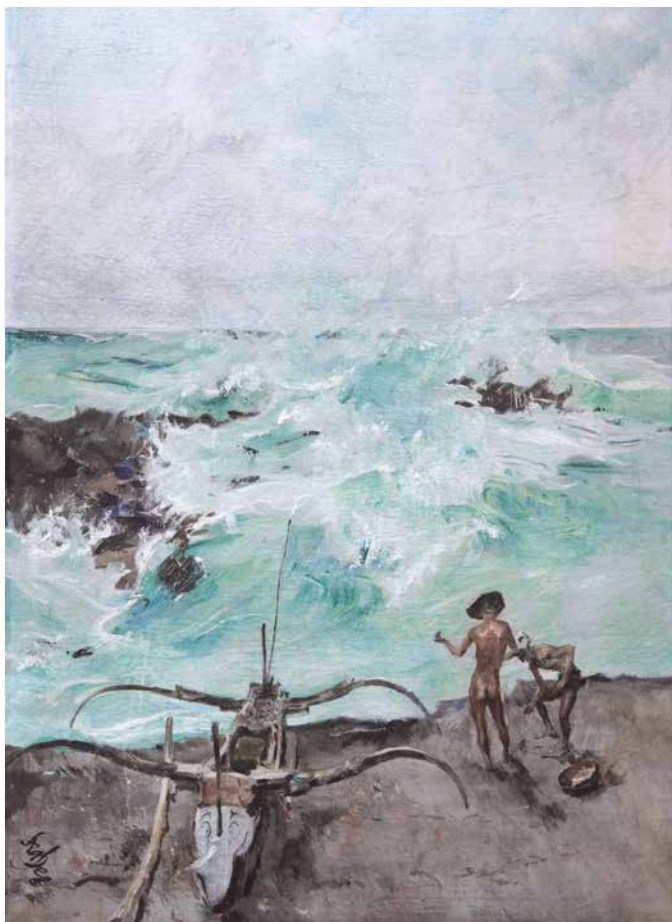
油彩 畫布

款識: straßer (左下)

來源

2013年3月12日 阿姆斯特丹佳士得 編號111

現藏者購自上述拍賣





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## HAN SNEL

(THE NETHERLANDS, 1925-1998)

### *TWO NUDES*

signed and dated 'Han Snel Bali '74' (lower right)  
oil on canvas laid on board  
68 x 43.5 cm. (26 ¾ x 17 ¾ in.)  
Painted in 1974

HK\$60,000-80,000

US\$7,800-10,000

#### **PROVENANCE**

Anon. Sale, Sotheby's Singapore, 7 April 2002, Lot 47  
Acquired from the above sale by the present owner

韓斯·耐爾

裸體女子

油彩 畫布 裱於木板  
1974年作  
款識: Han Snel Bali '74 (右下)

來源  
2002年4月7日 新加坡 蘇富比 編號47  
現藏者購自上述拍賣



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## AUKE SONNEGA

(THE NETHERLANDS, 1910-1963)

### ANAK AGUNG SAMBAN

signed, dated, and inscribed 'Sonnega 57 Bali' (lower right);

titled 'Anak Agung Samban' (lower left)

oil on canvas

44.5 x 37 cm. (17 ½ x 14 ½ in.)

Painted in 1957

HK\$120,000-160,000

US\$16,000-21,000

#### PROVENANCE

Acquired from Pandy's Art Gallery in the 1960s, Indonesia  
Thence by descent to the present owner

## 奧庫·蘇恩赫

### ANAK AGUNG SAMBAN

油彩 畫布

1957年作

款識：Sonnega 57 Bali (右下)；Anak Agung Samban (左下)

來源

前藏者1960年代得自印尼 Pandy 畫廊  
現由原藏家家屬收藏





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**AUKE SONNEGA**

(THE NETHERLANDS, 1910-1963)

**SANGHYANG TUNGGAL**

signed 'Sonnega' (lower right); titled 'SANGHYANG TUNGGAL EEN BALISCHE GODENFIGUUR' (on the reverse)

oil on canvas

88 x 68 cm. (34 3/8 x 26 3/4 in.)

Painted in 1951

HK\$180,000-280,000

US\$24,000-36,000

奧庫·蘇恩赫

**SANGHYANG TUNGGAL**

油彩 畫布

1951年作

款識: Sonnega (右下); SANGHYANG TUNGGAL EEN BALISCHE GODENFIGUUR (畫背)

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## THEO MEIER

(SWITZERLAND, 1908-1982)

### *BALINESE DANCER*

signed and dated 'Theo Meier '70' (upper left)

oil on canvas

66 x 50.5 cm. (26 x 19 7/8 in.)

Painted in 1970

HK\$150,000-200,000

US\$20,000-26,000

#### **PROVENANCE**

Anon. Sale, Sotheby's Hong Kong, 6 October 2014, Lot 348

Acquired from the above sale by the present owner

## 西奧·梅耶

### 峇里舞者

油彩 畫布

1970年作

款識: Theo Meier '70 (左上)

來源

2014年10月6日 香港蘇富比 編號348

現藏者購自上述拍賣



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## THEO MEIER

(SWITZERLAND, 1908-1982)

### *GIRL WITH OFFERING*

signed and dated 'Theo Meier 65' (lower right)

oil on canvas

101.5 x 77 cm. (40 1/8 x 30 3/8 in.)

Painted in 1965

HK\$220,000-320,000

US\$29,000-41,000

#### **PROVENANCE**

Private Collection, Switzerland

## 西奧·梅耶

### 峇里祭典

油彩 畫布

1965年作

款識: Theo Meier 65 (右下)

來源

瑞士私人收藏



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## THEO MEIER

(SWITZERLAND, 1908-1982)

### *JETTLI READING A LETTER ON THE VERANDAH OF THE HOUSE IN SUANDOK*

signed and dated 'Theo Meier 71' (lower right)

oil on canvas

81 x 121 cm. (31 7/8 x 47 5/8 in.)

Painted in 1971

HK\$300,000-400,000

US\$39,000-52,000

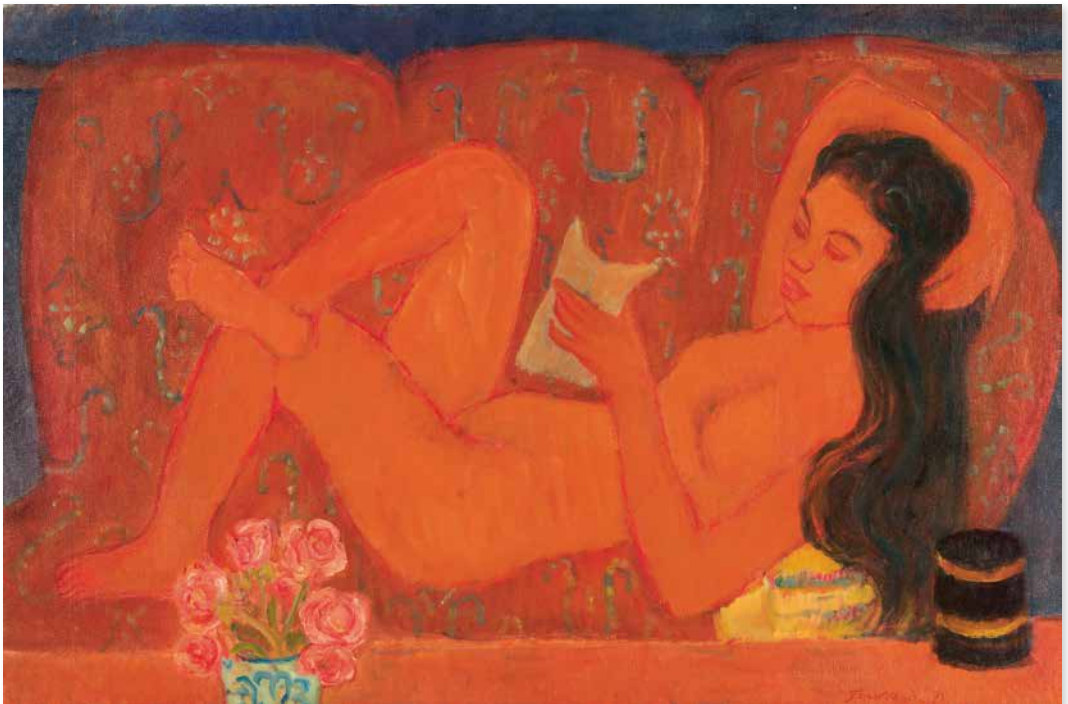
西奧·梅耶

加特利在蘇安多房子的陽台上閱信

油彩 畫布

1971年作

款識: Theo Meier 71 (右下)





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## ABDUL AZIZ

(INDONESIA, 1928-2002)

### *VILLAGE SCENE I & II*

two oil on canvas in the artist's original frame

49 x 40 cm. (19 ¼ x 15 ¾ in.) (2)

Painted in 1990

HK\$150,000-180,000

US\$20,000-23,000

雅斯

鄉村景觀 1 及 2

油彩 畫布藝術家原裝框 (共兩枚)

1990年作



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## SIEW HOCK MENG

(SINGAPORE, B. 1942)

### *SIESTA*

signed and dated '1997 Meng' (lower right); signed and titled in Chinese,  
signed and dated again (on the reverse)

oil on canvas

66 x 135 cm. (26 x 48 3/8 in.)

Painted in 1997

HK\$250,000-300,000

US\$33,000-39,000

蕭學民

午休

油彩 畫布  
1997年作

款識: 1997 Meng (右下)



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# ZAO WOU-KI

During his 8-year stay in Paris Cecilio Madanes, future director of the Buenos Aires Opera, organized in 1949 with the participation of contemporary Argentinian dancer Cecilia Ingenieros an exceptional drawing contest, with a jury led by Cubist artist and theorist André Lhote. Each of the nearly 300 participants was competing under a number in respect of their anonymity and the jury's impartiality.

A still relatively unknown Chinese painter, Zao Wou-Ki, who was assigned the number 71 (which is inscribed in pencil on each drawing), was awarded with the first prize. This special artistic contest gave the young artist who arrived a year earlier from his motherland China in Paris a much needed visibility. The winning drawings were exhibited in the Argentinian pavilion of the University campus of Paris, and offered to the organizer Cecilio Madanes, who then yielded them to his niece in 1976 when she moved to France, as a much prized symbol of French artistic liveliness. The set of five drawings testifies of the then 28-year-old Zao dexterity to render grace and movement of the dancer with an efficiency of the line that recalls the cleverness of a Picasso. One immediately recognizes Zao's figurative style of his early depictions of women with sensual almond-shaped eyes.

Grasping the poses quickly he already shows a very good ease with ink, a medium he will extensively use later on with a brush starting from the 1970s. Christie's is honoured to present this exclusive complete set of five drawings a first-hand testimony of the then anonymous Zao Wou-Ki's recognized talent in the International Paris art scene.



Zao Wou-Ki, 1950s  
趙無極，攝於1950年代



▲ Lot 355 Zao Wou-Ki

旅居巴黎八年間，塞西利奧·麥德尼斯，即後來布宜諾斯艾利斯歌劇院的總導演，於1949年舉辦一場特殊的繪畫比賽，由當時著名的阿根廷裔舞者塞西利亞·因赫涅羅斯充當模特，並邀請立體主義藝術家、理論家安德烈·洛特主持評審委員會。近三百名參賽者以匿名編號的方式參加角逐。在當時仍默默無聞的中國畫家，趙無極，以71號參賽者的身份（每幅作品均以鉛筆署名71號）摘得桂冠。

這次特殊的繪畫比賽使得剛剛抵達巴黎一年的這位年輕的中國藝術家在歐洲嶄露頭角。獲獎作品在巴黎大學校園的阿根廷館展出，並隨後被比賽的組織者塞西利奧·麥德尼斯收藏。1976年，作為代表法國藝術家活力的珍貴見證，這套作品又轉贈給他剛剛遷居法國的侄女。這套作品一共五幅，28歲的趙無極以畢加索式的、簡潔流暢

的線條勾勒舞者優雅之姿，展現了其敏銳藝術直覺與非凡天才；女舞者的杏眼也印證了趙無極早期女性肖像中慣有的寫實風格。

作品準確地捕捉到舞者的動作與姿態，可以看出趙無極已展現出色的用墨技巧。而在隨後的二十世紀七十年代，他更將水墨廣泛地運用在作品當中。佳士得此次榮幸地為您完整呈現這套獨一無二的，印證了彼時初出茅廬的趙無極在巴黎畫壇初露鋒芒的珍貴速寫作品。



Fig.1 *El Hogar* (weekly newspaper), Buenos Aires, Argentina, 1949. By Andrés Hurtado  
Picture of Zao Wou-Ki awarded the first prize.

趙無極獲一等獎之圖片刊於1949年《家》(週報)由記者Andrés Hurtado撰 布宜諾斯艾利斯 阿根廷

Fig.2 *El Hogar* (weekly newspaper), Buenos Aires, Argentina, 1949. By Andrés Hurtado (2)  
1949年《家》(週報)由記者Andrés Hurtado撰 布宜諾斯艾利斯 阿根廷 (2)

Fig.3 *El Hogar* (weekly newspaper), Buenos Aires, Argentina, 1949. By Braulio Solsona  
Portraits of the scholars of the Argentinian Foundation at the Cité Internationale, Paris - portrait of the previous owner, Cecilio Madanes

1949年《家》(週報)由記者Braulio Solsona撰 布宜諾斯艾利斯 阿根廷

阿根廷基金會學者於巴黎國際城所攝群像，前藏者Cecilio Madanes於右上

Fig.4 Programme of the drawing competition coinciding with the dance performance of Cecilia Ingenieros, organized by Cecilio Madanes, held in Théâtre de la Cité Universitaire of Paris on 1 February 1949.

1949年2月1日由Cecilio Madanes於巴黎城市大學劇院舉辦之Cecilia Ingenieros舞蹈表演之同場繪畫比賽節目表

Fig.5 Zao Wou-ki, *Landscape with Lovers*, oil on canvas, 1950

趙無極。《情人景觀》油彩 畫布 1950年作

© 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich



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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

### UNTITLED

ink on paper (a set of five)  
each: 34.5 x 26.8 cm. (13 1/2 x 10 1/2 in.) (5)  
Painted in February 1949

HK\$300,000-600,000

US\$39,000-78,000

### PROVENANCE

From the drawing competition coinciding with the dance performance of Cecilia Ingenieros, organized by Cecilio Madanes, held in Théâtre de la Cité Universitaire of Paris on 1 February 1949.  
Private Collection, Argentina  
Private Collection, France (thence by descent to the present owner)  
This work is accompanied by photographs of authenticity signed by the artist.  
This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Foundation Zao Wou-Ki).

## 趙無極

### 無題

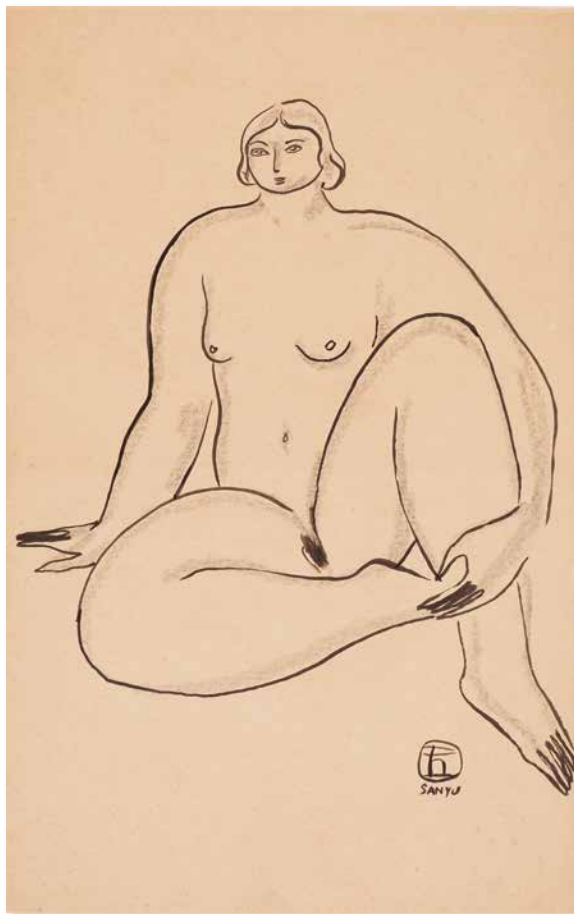
水墨 紙本 (共五件)  
1949年2月作

### 來源

1949年2月1日由Cecilio Madanes於巴黎城市大學劇院舉辦之Cecilia Ingenieros舞蹈表演之同場繪畫比賽阿根廷私人收藏  
法國私人收藏 (現藏家繼承自家收藏)  
此作品附藝術家簽發之相片  
此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)







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## SANYU

(CHANG YU, CHINA, 1901-1966)

### *SEATED NUDE*

signed in Chinese; signed 'SANYU' (lower right)  
ink and charcoal on paper  
43.8 x 27.4 cm. (17 ¼ x 10 ¾ in.)

HK\$100,000-200,000

US\$13,000-26,000

#### PROVENANCE

Private Collection, Europe

#### LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu:  
Index of Drawings, Taipei, Taiwan, 2015 (illustrated, plate D0045, p. 11).

## 常玉

### 坐著的裸女

水墨 炭筆 紙本  
款識：玉SANYU (右下)

來源

歐洲私人收藏

出版

2015年《常玉素描全集》衣淑凡著 立青文教基金會  
台北 台灣 (圖版, 編號D0045, 第11頁)

Sanyu arrived in Paris in 1921, then travelled to Berlin to visit Xu Beihong and Jiang Biwei. Upon his return to Paris in 1923 he began his study at the Académie de la Grande Chaumière in Boulevard du Montparnasse and remained in Paris until his death in 1966. In the early 20th century, a revolt against the conservative École des Beaux-Arts (School of Fine Arts) was launched, which opened up the possibilities for independent art (Sanyu was selected several times to show at the Salon des Indépendants). Important artists congregated at the Académie de la Grande Chaumière, included Alberto Giacometti, who had travelled from Switzerland to France in 1922, Louise Bourgeois, and Alexander Calder.

Montparnasse in the 1920s was a hub where many artists gathered, and Sanyu himself frequented the cafés in the area to observe pedestrians and sketch café patrons. The Académie facilitated Sanyu to observe human figures, which would later develop into his most celebrated subject, female nude.

In the memoirs of Pang Xunqin published in 1984, it is written that, "I always got along with Sanyu after recovering from sickness, he produced many sketches by Chinese brush; he was well-known and many people gathered around him; if the posture of model was good, he captured the model. He often depicted people around him, and focused on full female body; a sketch could be completed in 10 minutes. It is very curious that Sanyu had the ability to depict male or female; young or mature as female nude, which was well accepted. I thought this is how Sanyu experienced in Paris over the last decade".<sup>1</sup>



Sanyu, *L'Atelier, pose du modèle (model Posing in Studio)*, mixed medium on canvas, circa. 1930s  
常玉《大茅屋學院內的模特兒》綜合媒材 畫布 約1930年代作

Sanyu's figurative works, on one hand, revealed his fascinating imagination; on the other hand, demonstrated his exceptional technical control on line with varying degrees of opacity, thickness, solidity, lightness and strength.

1921年常玉初抵巴黎，後赴柏林造訪徐悲鴻、蔣碧薇夫婦，1923年返回巴黎後開始習畫於大茅屋學院，直至1966年過世為止。大茅屋學院位於蒙帕納斯大道(Boulevard du Montparnasse)旁的大茅屋街14號(14 Rue de la Grande Chaumière)，是20世紀初期對嚴謹「美術學院」(École des Beaux-Arts)的反動，開啟了獨立藝術的可能性(常玉曾數度入選獨立沙龍展Salon des Indépendants)。曾停留於大茅屋學院的藝術家包括1922年從瑞士抵達法國的傑可梅第，與路易絲·布爾喬亞(Louise Bourgeois)、亞歷山大·考爾德(Alexander Calder)等，皆成為20世紀極具創造力的前衛藝術家。

常玉經常流連於蒙帕納斯周邊的咖啡館，觀察往來行人與咖啡館賓客而繪製速寫；而大茅屋學院則成為他觀察人體與繪製裸體畫重要的啟蒙地，影響了日後最為人津津樂道的裸女主題。創作於約1930年代的《大茅屋學院的模特兒》便記載了大茅屋學院內的情景。

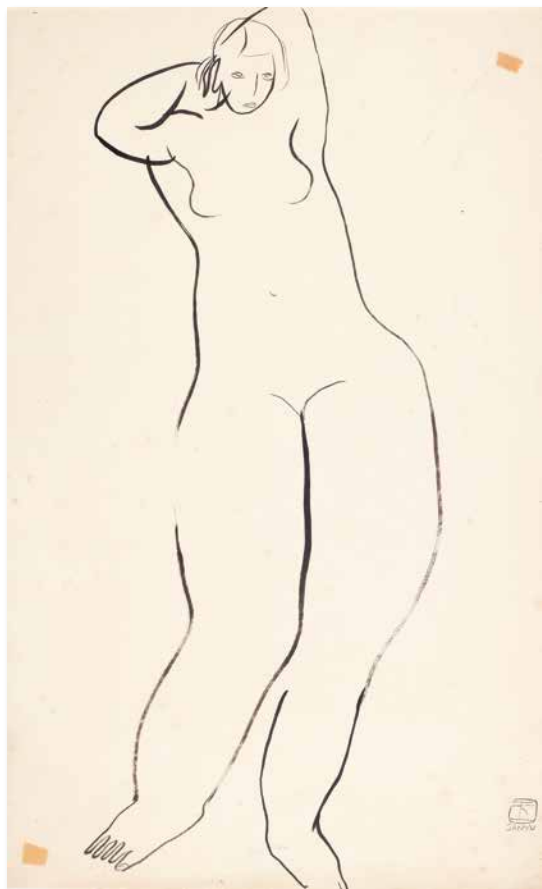
龐薰堇撰文中《就是這樣走過來的》(1984)回憶20年代在大茅屋學院的情景：

「病後我往往和常玉在一起，他用毛筆畫速寫，很多人認識他，他一來很多人圍繞著他，坐在他周邊，如果模特兒擺的姿勢好，他就畫模特兒。他常畫他周圍的人，他專畫全身女像，十分鐘就可畫好。最有趣的是他把周圍的人，不管男的女的，年輕的或中年的都畫成女的裸體，沒有人抗議，反倒是極受歡迎。我想他在巴黎十多年，大概就是這樣生活。」<sup>1</sup>

常玉的人像創作，一方面表現了他對生活主觀而有趣的想像，另一方面表現了常玉在技法上的充分掌握，以及對線條美的追求，遊走於濃淡、粗細、虛實、輕重、與剛柔之間。

<sup>1</sup> Passing through, Pang Xunqin, Joint Publishing Co., 1984.

<sup>1</sup> 龐薰堇：就是這樣走過來的，三聯書店，1984年。



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## SANYU

(CHANG YU, CHINA, 1901-1966)

### *STANDING NUDE*

signed in Chinese; signed 'SANYU' (lower right)

ink on paper

44.8 x 27.5 cm. (17 5/8 x 11 1/8 in.)

HK\$120,000-200,000

US\$16,000-26,000

#### PROVENANCE

Private Collection, Japan  
Private Collection, Asia

#### LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue Raisonné: Drawings and Watercolors, 2015 (Electronic version retrieved from <http://www.artofsanyu.org/> illustrated, plate D0506)

## 常玉

### 站姿裸女

水墨 紙本

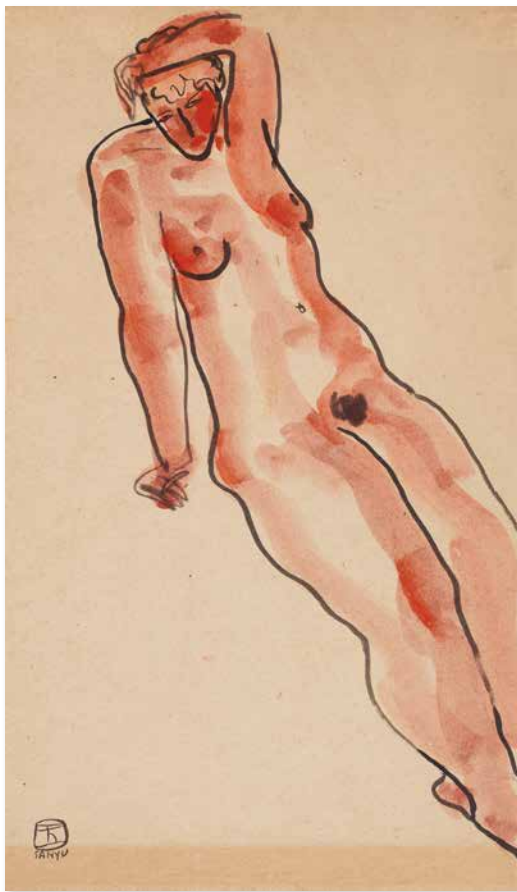
款識：玉SANYU (右下)

來源

日本 私人收藏  
亞洲 私人收藏

出版

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會 台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版, 編號D0506)



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## SANYU

(CHANG YU, CHINA, 1901-1966)

### *LEANING NUDE*

signed in Chinese; signed 'SANYU' (lower left)

ink and watercolour on paper

48 x 28 cm. (18 7/8 x 11 in.)

Painted in 1920s - 1930s

HK\$360,000-560,000

US\$47,000-73,000

#### PROVENANCE

Private Collection, Europe

#### LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue Raisonné: Drawings and Watercolors, Taipei, Taiwan, 2014 (illustrated, plate W17, p. 154).

## 常玉

### 斜躺裸女

水墨 水彩 紙本

1920-1930年代作

款識：玉SANYU (左下)

來源

歐洲私人收藏

出版

2014年《常玉素描與水彩全集》衣淑凡著 立青文教基金會 台北 台灣 (彩色圖版, 編號W17, 第154頁)

**SANYU**

(CHANG YU, CHINA, 1901-1966)

**ÉLÈVE À LA GRANDE CHAUMIÈRE, DE DOS  
(STUDENT AT THE GRANDE CHAUMIÈRE, BACK)  
& UNTITLED**

signed in Chinese; signed 'SANYU' (lower right)  
ink and watercolor on paper, double-sided  
40 x 32 cm. (15 ¾ x 12 ⅝ in.)  
Painted *circa*. 1928

**HK\$150,000-250,000****US\$20,000-32,000****PROVENANCE**

Private Collection, France

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by the Li-Ching Cultural & Educational Foundation and will be included in the forthcoming Sanyu Catalogue Raisonné Watercolors and Drawings, Volume Two, edited by Rita Wong, Chairman of Li-Ching Culture & Education Foundation.

**常玉****大茅舍藝術學院的學生背影 及 無題**

水墨 水彩 紙本 (雙面畫)  
約1928年作  
款識：玉SANYU (右下)

來源

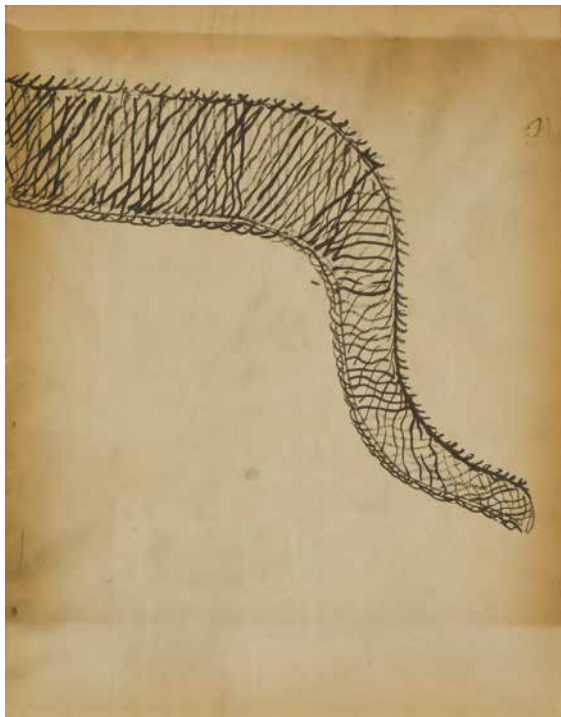
法國 私人收藏

亞洲 私人收藏

此畫作附財團法人立青文教基金會開立之作品保證書及將收錄於由財團法人立青文教基金會董事長衣淑凡女士正籌備編纂的《常玉素描與水彩全集》續編



359-recto



359-verso



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## SANYU

(CHANG YU, CHINA, 1901-1966)

### *LADY IN DRAWING*

signed in Chinese; signed 'SANYU' (lower right)  
ink and watercolour on paper  
41.2 x 30.5 cm. (16 1/4 x 12 1/8 in.)

HK\$150,000-250,000

US\$20,000-32,000

#### PROVENANCE

Private Collection, Japan  
Private Collection, Asia

#### LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue Raisonné: Drawings and Watercolors, 2015 (Electronic version retrieved from <http://www.artofsanyu.org/> illustrated, plate D2134)

## 常玉

### 畫速寫的女子

水墨 水彩 紙本  
款識：玉SANYU (右下)

來源

日本 私人收藏  
亞洲 私人收藏

出版

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會 台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版，編號D2134)



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## SANYU

(CHANG YU, CHINA, 1901-1966)

### LADY IN DRAWING

signed in Chinese; signed 'SANYU' (lower right)  
ink and pen on paper  
48 x 31.2 cm. (18 7/8 x 12 1/4 in.)

HK\$100,000-180,000

US\$13,000-23,000

#### PROVENANCE

Private Collection, Japan  
Private Collection, Asia

#### LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu  
Catalogue Raisonné: Drawings and Watercolors, 2015 (Electronic version  
retrieved from <http://www.artofsanyu.org/> illustrated, plate D2291)

## 常玉

### 畫速寫的女子

水墨 鋼筆 紙本  
款識：玉SANYU (右下)

#### 來源

日本 私人收藏  
亞洲 私人收藏

#### 出版

2015年《常玉素描及水彩全集》衣淑凡著 立青  
文教基金會 台北 台灣 (電子版摘自<http://www.artofsanyu.org/>  
圖版，編號D2291)





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## FOUJITA

(LEONARD TSUGUHARU, FRANCE/JAPAN, 1886-1968)

### *PORTRAIT D'ENFANT (PORTRAIT OF A CHILD)*

signed in Japanese; signed, dated and inscribed "foujita 1941 Hanoï" (middle left)  
watercolor, ink and gouache on paper

32.5 x 24.5 cm. (12 3/4 x 13 5/8 in.)

Painted in 1941

HK\$80,000-100,000

US\$11,000-13,000

#### PROVENANCE

Collection of Mr. Jean Chabas  
Private Collection, Asia  
This work has been submitted to Sylvie Buisson.

## 藤田嗣治

### 男孩肖像

水彩 水盞 水粉 紙本  
1941年作

款識：嗣治 foujita 1941 Hanoï (左中)

來源

Jean Chabas 先生舊藏

亞洲私人收藏

此作品已收錄於希薇·布衣森女士之檔案

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## WU GUANZHONG

(CHINA, 1919-2010)

### *LA MAISON DE LA REINE* *(THE MANSION OF THE QUEEN)*

signed and dated in Chinese; titled 'LA MAISON DE LA REINE'  
(lower left)

oil on canvas

52 x 45 cm. (20 ½ x 17 ¾ in.)

Painted in 1989

HK\$1,800,000-2,200,000

US\$240,000-280,000

#### PROVENANCE

Anon. sale, Christie's Hong Kong, 1 November 1999, Lot 306  
Acquired from the above sale by the present owner

#### EXHIBITED

Tokyo, Japan, Tokyo Seibu Department Store, Wu Guanzhong: Paris, September 1989.

#### LITERATURE

Tokyo Seibu Department Store, Wu Guanzhong: Paris, Tokyo, Japan, 1989  
(illustrated, plate 24, p. 23).

Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. III, China, 2007 (illustrated, p. 251)

## 吳冠中

### 凡爾賽皇后故居

油彩 畫布

1989年作

款識：LA MAISON DE LA REINE 茶 一九八九 (左下)

來源

1999年11月1日 佳士得香港 編號306

現藏者購自上述拍賣

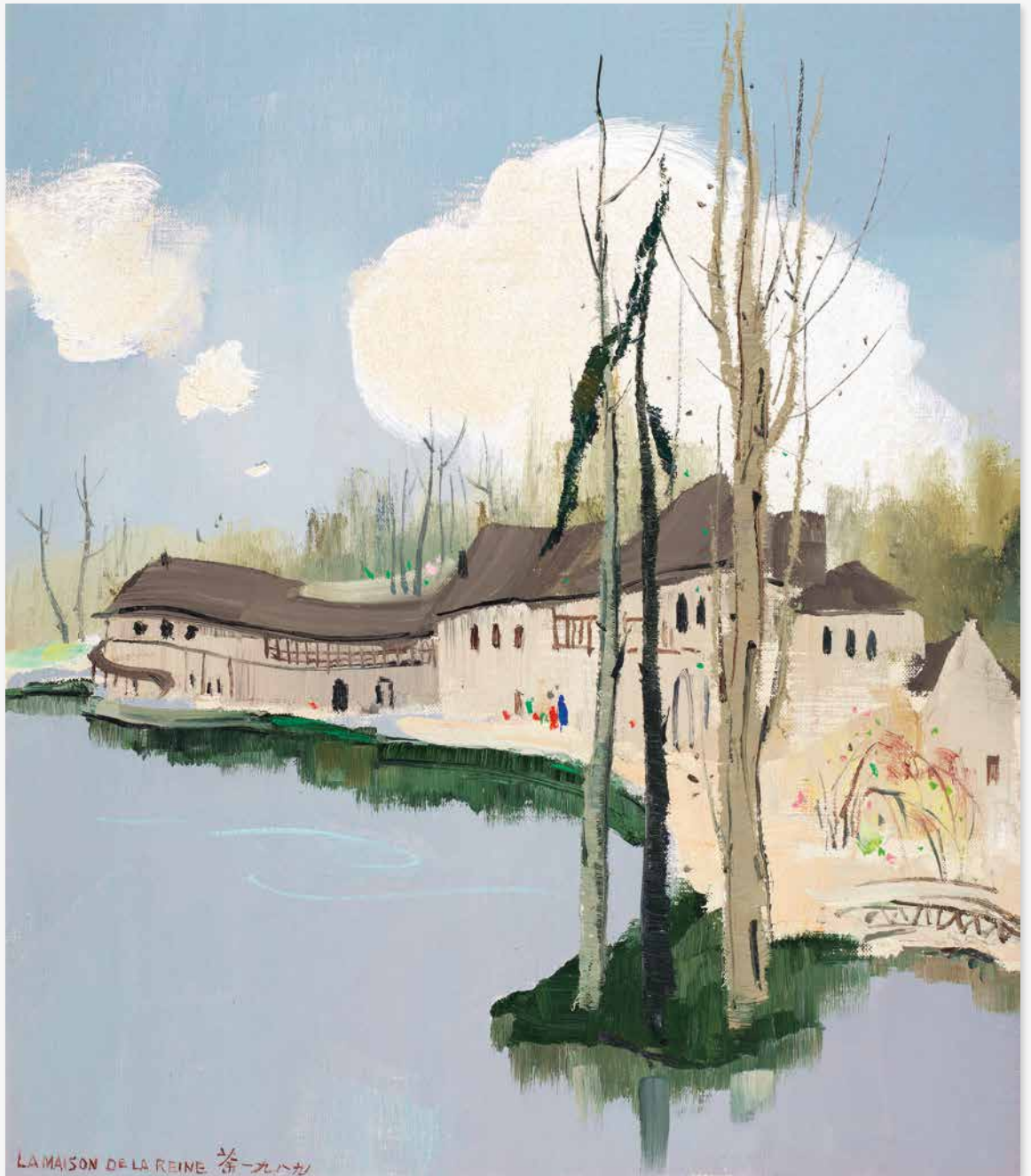
展覽

1989年9月「吳冠中-巴黎敘情」東京西武百貨店 東京 日本

出版

1989年《吳冠中-巴黎敘情》東京西武百貨店 東京 日本 (圖版·第24圖·第23頁)

2007年《吳冠中全集》第三卷 湖南美術出版社 中國 (圖版·第251頁)



LA MAISON DE LA REINE. 茶一丸九丸

# WU GUANZHONG

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## The Paris Notes

"In October 1988, Mr. Mitsuo Yamazaki, President of Seibu Department Stores, Ltd., proposed, 'We will organize La Foire de Paris in Tokyo in the coming October, and would like to invite you to create a Paris landscape collection for the event. Would you and Mrs. Wu be able to come to Paris?' Little did he know that I was drawn to this idea strongly. When I studied in Paris as an art student, I devoured and was fascinated by Western art. Forty years passed, I am getting older. Came back, I use my oriental hands and eyes to paint the old Paris-new Paris. There are much to feel about, not least to paint!

In Spring of 1989, Wu visited Paris again for a month. With mixed feelings, the artist, now 70 years old, savoured the fond memories of his time in the capital as a student, and was eager to revisit the iconic landmarks, such as Château de Versailles, Montmartre, Musée du Louvre, Fontainebleau and Barbizon. He might have a different role, but his passion for art remained the same after four decades.

*La Maison de la Reine (Lot 363)* painted in 1989 was completed after the trip. Wu portrayed the private villa of Marie Antoinette, wife of Louis XVI, built in 1783 with expressive and sweeping brushstrokes. The rustic country house contrasted with the splendour of Château de Versailles sharply. Spaces are experienced by the mood transmitted within. To express his personal feeling toward this space, he

I accepted Mr. Yamazaki's invitation and returned to Paris in the chilling Spring this year (1989). Before I left, I visited my alma mater out of remembrance...and inquired about the whereabouts of my late teacher, the reputable Professor Souverbie. He often reminded me that there were two types of art, the minor type entertains, while the major one touches hearts."--Wu Guanzhong, *The Paris Notes*

extracted the essence of this Western building through his oriental eyes and hands, and adjusted the composition so that most of the canvas was taken up by the blue sky, white clouds and the lakeside. The three tree trunks that almost pierce through the composition in the foreground and the trees nearby highlight the relationship between the landscape and Nature. In his painting, *La Maison de la Reine* is not part of the old Paris, but represents the bright new Paris, attesting to the unique path the artist discovered in Paris over the past 40 years.





▲ Lot 363 Detail 局部



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- Fig.1 Wu Guanzhong at Château de Versailles, Paris, 1947  
1947年，吳冠中攝於巴黎凡爾賽宮
- Fig.2 Wu Guanzhong, sketching in Paris, 1989  
1989年，吳冠中在巴黎寫生
- Fig.3 La Maison de la Reine  
凡爾賽皇后故居

## 巴黎札記

「1988年10月，西武社長山崎光雄先生向我提出了建議：明年此時，我們將在東京舉辦巴黎博覽會，想請你畫一批巴黎風景作為展題參展，先請您和夫人去一趟巴黎，尊意如何？山崎先生恐並未料到他這一構想深深打動了我的心弦。我年輕時在巴黎留學，如飢似渴吸取西方藝術的營養，並陶醉其間。…四十多年歲月逝去，人漸老，今以東方的眼和手，回頭來畫巴黎一新巴黎，感觸良多，豈止繪事。我接受了山崎先生的建議，於今年（1989年）春寒料峭中抵達巴黎。…臨別前，我為懷念而稍稍回到母校美術學院…我打聽我那故去的老師，當年威望極高的蘇弗爾皮教授，尤其他經常常提醒：藝術在兩路，小路作品娛人，大路作品感人。」— 吳冠中「巴黎札記」

1989年春天，吳冠中重返巴黎，短短一個月的旅程，百感交織的吳冠中一方面懷懷昔日在巴黎留學的人、事、景，另一方面70歲的吳冠中依然充滿活力地重遊景點，包括：凡爾賽宮、蒙馬特、盧浮宮、楓丹白露、巴比松。四十年後，身份雖變，但對藝術真摯的激情依舊不變。

創作於1989年的《凡爾賽皇后故居》(拍品編號 363)便是在這一趟寫生旅程後完成的。吳冠中以大寫意明快的筆觸描繪這一座於1783年為法國皇室路易十六的妻子瑪麗皇后興建的私人休憩宮所。其鄉村農舍建築與金碧輝煌的凡爾賽宮成強烈的對比。感受一個空間，即感受空間中所傳遞的情感。為表達吳冠中個人對此環境的感受，他以東方的眼和手提取此西方建築的精髓，同時調整畫面的佈局。畫面大部份被藍天白雲和湖畔佔據，加上前景中三根幾乎垂直穿透畫面的樹幹及過邊的樹木，是吳氏加強景點和大自然關係的證據。在吳冠中筆下，凡爾賽皇后故居景色並不是舊巴黎的歷史，是明明的新巴黎，象徵四十年來，他從巴黎走出了自己的道路。



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## PANG JUN

(PANG JUN, CHINA, B.1936)

### *EVERLASTING CLIFFS AND FARMLANDS*

signed in Chinese; dated '2016' (lower right)

oil on canvas

100 x 200 cm. (39 3/8 x 78 3/4 in.)

Painted in 2016

HK\$650,000-950,000

US\$85,000-120,000

#### PROVENANCE

Private Collection, Asia

#### 龐均

#### 青山水田已萬年

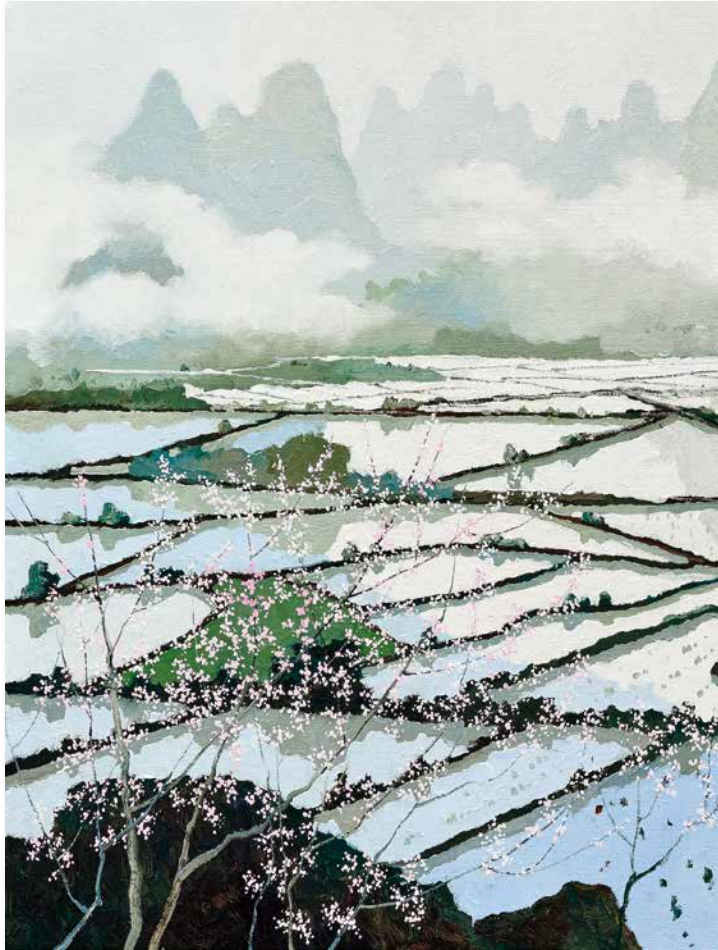
油彩 畫布

2016年作

款識：龐均2016 均(右下)

來源

亞洲 私人收藏



《青山水田已萬年》(拍品編號364)是龐均其中一幅最新作，標誌著他的技法與風格新的可能。與他早期諸如《古樹與白牆》(拍品編號506)等較為傾向印象主義風格的作品不同，《青山水田已萬年》一作中的筆觸及色彩更為疏淡；前作中的厚塗技法不再復見，取而代之的是更為細膩的線條與色彩的調和，加上以灰色、綠色及藍色為主的淡色調。然而，龐氏仍以一個含蓄的方法保留了他獨特的東西藝術混合。與他描繪河畔歐式紅頂小屋的《夢居》不同，《青山水田已萬年》中的雲山稻田，是一幅如同傳統中國水墨的山水。然而龐氏沒有依從傳統，而是特立獨行地以油彩作畫，用他作品中常見的西方美學融會亞洲繪畫意趣。稻田倒影中的雲山，以灰調營造，超然物外，如夢似幻。龐氏對線條細緻的運用為作品增添律動，平添幽玄。然而，龐氏還是加上了《夢居》中的紅屋，為畫作多添背景，也為畫作東方的外表加了西方的平衡，使人在中國群山之中再三低回。



*Everlasting Cliffs and Farmlands* (Lot 364) is one of Pang Jiun's newest works, and marks a potential evolution in the artist's technique and style. In contrast to his earlier, more Impressionistic works such as *Old Trees, White Walls* (Lot 506), *Everlasting Cliffs and Farmlands* exhibits an increasingly sparing application of paint and colour: gone are the bold impasto brushstrokes of his previous paintings, in favour of more delicate lines and blending, as well as a muted palette of greys, greens and blues. However, Pang has retained his characteristic blend of Chinese and Western art, although admittedly to a lesser degree; in contrast to Pang Jiun's *Dream Home*, which depicts European-esque red roofed houses along a river, *Everlasting Cliffs and Farmlands* is an illustration of a landscape that is decidedly more Eastern in its rice paddies and misty mountains, reminiscent of those depicted in traditional Chinese ink paintings. However, in contrast to the painting's traditional imagery, Pang has chosen oil paint as his medium,

thus creating a convergence between Asian painting philosophy and Western aesthetic typical of his paintings. A dream-like, almost otherworldly atmosphere is created with the grey tones used to depict the mountains reflected in the rice paddies. Pang's delicate use of line also endows the piece with a subtle sense of rhythm, adding to the scene's mesmerizing tranquillity. In spite of this, Pang Jiun has included the red roofed houses previously seen in his *Dream Home*: these add anecdotal detail and provide a Western balance to the scene's Eastern appearance, looking slightly incongruous amongst the overbearingly Chinese towering mountains.





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## WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1929-2010)

### *I LYING IN SUNSET*

signed, titled and dated 'ting I Lying in Sunset 72' (on the reverse)  
acrylic on canvas

101 x 150 cm. (39 ¾ x 59 in.)

Painted in 1972

HK\$650,000-850,000

US\$85,000-110,000

#### PROVENANCE

Private Collection, New York, USA (acquired directly from the artist  
by the present owner)

### 丁雄泉

#### 我躺在夕陽中

壓克力 畫布

1972年作

款識：ting I Lying in Sunset 72(畫背)

來源

美國 紐約 私人收藏 (現藏者直接購自藝術家)



Musée Cernuschi in Paris is currently holding Walasse Ting retrospective show titled *The Flower Thief* from October 2016 to February 2017.

Walasse Ting was a Chinese-American artist known for his singular use of vibrant, fluorescent colour. Born in 1929 in Wuxi, China, the artist settled in Paris, France in 1952, making the acquaintance of many members of the CoBrA group, namely Karel Appel and Pierre Alechinsky. The painter, sculptor, and poet moved to New York, later that decade and became immersed in the art scene, befriending Sam Francis in particular, and solidifying his association with Abstract Expressionism. During this period, he incorporated the bold strokes of traditional Chinese calligraphy into his practice while painting female nudes, flowers, and animals in his distinctive, illustrative style. Ting was awarded the Guggenheim Fellowship for drawing in 1970. Walasse Ting died in 2010 at the age of 80.

巴黎賽努奇博物館現主辦名為「採花大盜」丁雄泉大型回顧展，展期為2016年十月至2017年二月。

美籍華裔藝術家丁雄泉以運用充滿活力的熒光色作畫而知名。1929年出生於中國無錫，藝術家於1952年定居巴黎，及後結識眼鏡蛇畫派的重要成員，如卡雷爾·阿佩爾和皮埃爾·阿列欽斯基。作為畫家、雕塑家和詩人，丁雄泉後來移居紐約，不久便融入紐約藝壇，與薩姆·弗朗西斯成為好友，風格傾向抽象表現主義。在此時期，他結合中國傳統書法和大膽的油畫筆觸，描繪裸女、鮮花、動物，風格與眾不同。1970年，丁雄泉獲紐約古根漢獎學金。2010年，丁氏逝世，享年80歲。



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## WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1929–2010)

### *QUIET MOMENT*

signed, titled and dated 'Quiet Moment Ting 86' (on the reverse)  
acrylic and oil pastel on canvas  
95 x 139.7 cm. (37 ½ x 55 in.)  
Painted in 1986

HK\$450,000-650,000  
US\$59,000-84,000

#### **PROVENANCE**

Private Collection, New York, USA (acquired directly from the artist by the present owner)

## 丁雄泉

### 靜謐一刻

壓克力 蠟筆 畫布  
1986年作  
款識：Quiet Moment Ting 86 (畫背)

來源  
美國 紐約 私人收藏 (現藏者直接得自藝術家本人)



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## WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1929–2010)

### *UNTITLED (BLUE TRIPTYCH)*

acrylic on rice paper, triptych  
each: 179.5 x 97.5 cm. (72 5/8 x 38 3/4 in.) (3)  
overall: 179.5 x 292.5 cm. (72 5/8 x 115 1/4 in.)  
Painted in the early 1980s  
one seal of the artist

HK\$800,000-1,100,000

US\$110,000-140,000

#### PROVENANCE

Private Collection, New York, USA (acquired directly from the artist by the present owner)

## 丁雄泉

### 無題(藍色三聯畫)

壓克力 宣紙 三聯作  
1980年代早期作  
藝術家鈐印一枚

來源

美國 紐約 私人收藏 (現藏者直接購自藝術家)

## WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1929-2010)

### BLACK AND WHITE

signed, titled, dated and inscribed 'ting 14 July 1958 63 x 70 ¾ oil Black & White MARTHA jackson gallery new york city'; signed and inscribed in Chinese (on the reverse)

oil on canvas  
177.8 x 160 cm. (70 x 63 in.)  
Painted in 1958

HK\$600,000-800,000

US\$78,000-100,000

#### PROVENANCE

Private Collection, USA

#### EXHIBITED

New York, Martha Jackson Gallery, Walasse Ting Solo Exhibition, May 1959  
San Francisco, USA, Fine Arts Museums of San Francisco, de Young Museum, Asian/American/ Modern Art: Shifting Currents, 1900-1970, October 25, 2008 - January 18, 2009.

#### LITERATURE

Fine Arts Museums of San Francisco, Asian/American/ Modern Art: Shifting Currents, 1900-1970, San Francisco, USA, 2009 (illustrated, plate 83, p.148)



Verso of the painting  
畫作背面

## 丁雄泉

### 黑與白

油彩 畫布  
1958年作  
款識：ting 14 July 1958 63 x 70 ¾ oil Black & White  
MARTHA jackson gallery new york city 丁雄原筆 (畫背)

來源  
美國 私人收藏

展覽  
1959年「丁雄泉個展」 瑪莎·傑克遜畫廊 紐約  
2008年10月25日至2009年1月18日「亞洲/美國/現代藝術：轉移的浪潮，1900至1970年」 舊金山美術館 舊金山 美國

出版  
2008年《亞洲/美國/現代藝術：轉移的浪潮，1900至1970年》  
舊金山美術館 舊金山 美國 (圖版，第83圖，第148頁)

After graduating from the Shanghai Art Academy, Walasse Ting stayed in Hong Kong briefly before moving to Paris in the early 1950s. In his earlier works, spontaneity and experimentation were two of his core concepts. He arrived New York in 1958 and created the present piece *Black and White* (Lot 368) in the same year. While the vigor and strength in his brushstroke and the dark colour scheme stem from aesthetics of Chinese calligraphy, the drips, broad strokes and gestural expressions suggest his participation in the prevailing Abstract Expressionism in New York. The canvas is bursting with organic liveliness, reminding us of Jackson Pollock's action painting and the artistic vision of Art Informel and CoBrA. In 1959, the Martha Jackson Gallery in New York mounted the first solo exhibition of Walasse Ting in New York and *Black and White* was among the show, attesting its significance. As one of the most important testing grounds for post-war contemporary art in New York, Martha Jackson Gallery has contributed in promoting many of the great Abstract Expressionists including Willem de Kooning and Sam Francis. They were also one of the first patrons of Japanese Gutai artists such as Kazuo Shiraga. Not only is *Black and White* an exceptional piece that demonstrates Walasse Ting's abstract philosophy, it testifies the artist's effort in advocating Abstract Expressionism as an active member of the movement.

丁雄泉自上海美術專科學校畢業後便遷至香港短暫定居，隨後於50年代初期遠渡重洋去往巴黎。在其早期畫作中，自發性及實驗性創作理念尤為突顯。1958年，丁雄泉轉赴美國紐約藝壇，同年創作的《黑與白》(拍賣編號368)，畫面上的蒼勁雄渾的筆觸及暗黑效果來自中國書法的美學特質，而滴彩、寬筆及動感表現的技法與當時的藝術主流抽象表現主義深入切合，作品充斥著生命力和有機性，引人聯想傑克遜·波洛克的行動繪畫和不定性藝術及眼鏡蛇畫派的藝術風格。紐約瑪莎·傑克遜畫廊在1959年曾舉辦了丁雄泉的紐約第一次個人展覽，《黑與白》正是展出作品之一，意義非凡。作為紐約戰後時期藝術的重要試驗田，瑪莎·傑克遜畫廊一手扶持出眾多抽象表現主義大師如德·庫寧、山姆·法蘭西斯等，也是日本具體畫派藝術家如白髮一雄的最早資助人之一。《黑與白》不僅是丁雄泉抽象風格的代表性作品，也是他作為抽象表現主義成員發展推動此重要藝術潮流的經典之作。



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## WALASSE TING

(DING XIONGQUAN, USA  
/CHINA, 1929-2010)

### *WOMEN WITH FLOWERS*

ink and watercolour on paper  
mounted on canvas  
177 x 94 cm. (69 7/8 x 37 in.)  
one seal of the artist

HK\$320,000-420,000

US\$42,000-54,000

#### PROVENANCE

Galerie Asbæk, Copenhagen, Denmark  
Private Collection, Denmark  
Private Collection, USA (acquired from the  
above by the present owner)

丁雄泉

女人與花

水墨 水彩 紙本 裱於畫布  
鈐印：採花大盜

來源

丹麥 哥本哈根 Asbæk畫廊

丹麥 私人收藏

美國 私人收藏 (現藏者購自上述收藏)





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## WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1929–2010)

### *CHERRY BLOSSOM*

signed, titled and dated 'ting cherry blossom 74' (on the reverse)

acrylic on canvas

176.5 x 225.5 cm. (69 ½ x 88 ¾ in.)

Painted in 1974

HK\$480,000-680,000

US\$63,000-88,000

#### PROVENANCE

Private Collection, New York, USA (acquired directly from the artist by the present owner)

丁雄泉

櫻花

壓克力 畫布

1974年作

款識：ting cherry blossom 74(畫背)

來源

紐約私人收藏 (現藏者直接購自藝術家)

## CHAO CHUNG-HSIANG

(ZHAO CHUNXIANG, CHINA, 1910-1991)

### CAUSE AND EFFECT

signed in Chinese; signed 'Chao' and dated '83' (lower right)  
ink, colour and acrylic on paper  
69.5 x 64.5 cm. (27 3/8 x 25 3/8 in.)  
Painted in 1983

HK\$350,000-550,000

US\$46,000-71,000

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Taiwan Provincial Museum Of Art, The Posthumous Works Of Chao Chung-Hsiang, Taichung, Taiwan, 1994 (illustrated, p. 82).

## 趙春翔

### 因果

彩墨 壓克力 紙本  
1983年作  
款識：春翔 Chao 83年 (右下)

來源  
亞洲私人收藏

出版  
1994年《趙春翔遺作展》台灣省立美術館 台中 台灣 (圖版，第82頁)

"Throughout the continuum of days allotted me, I have immersed my entire being, temporal and spiritual - in short, all that constitutes me -- in the art and culture of East and West. I did this as a means of nurturing myself, and in so doing, chose, from among the significant virtues of each, those appropriate for my creative work. This has enabled me to build a bridge of 'love', capable of facilitating cultural exchange as well as enhancing mutual understanding between various nationalities".

-Chao Chung-Hsiang, *Autobiography*

「我的全部生命、時間、內在的、外有的靈魂精神的一切的一切，都是在這兩種東西雙方藝術與文化背景里浸染中茁壯成長，在雙方藝術最突出的優點中精選出最適合我創作的部分，編織出一個『愛』的橋樑，能有助於東西兩個藝術世界的文化交流，增進各個民族的相互了解。」

— 趙春翔《自述》





Chao  
2008

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## LIN FENGMIAN

(CHINA, 1900-1991)

### *VIEW OF CHONGQING*

signed in Chinese (lower left)  
ink and colour on paper  
31.4 x 37.8 cm. (12 3/8 x 14 7/8 in.)  
Painted in the 1940s

HK\$300,000-500,000

US\$39,000-65,000

#### PROVENANCE

Private Collection, France (acquired by Doctor Lucien Michon in Shanghai between 1948 and 1951, thence by descent to the present owner)

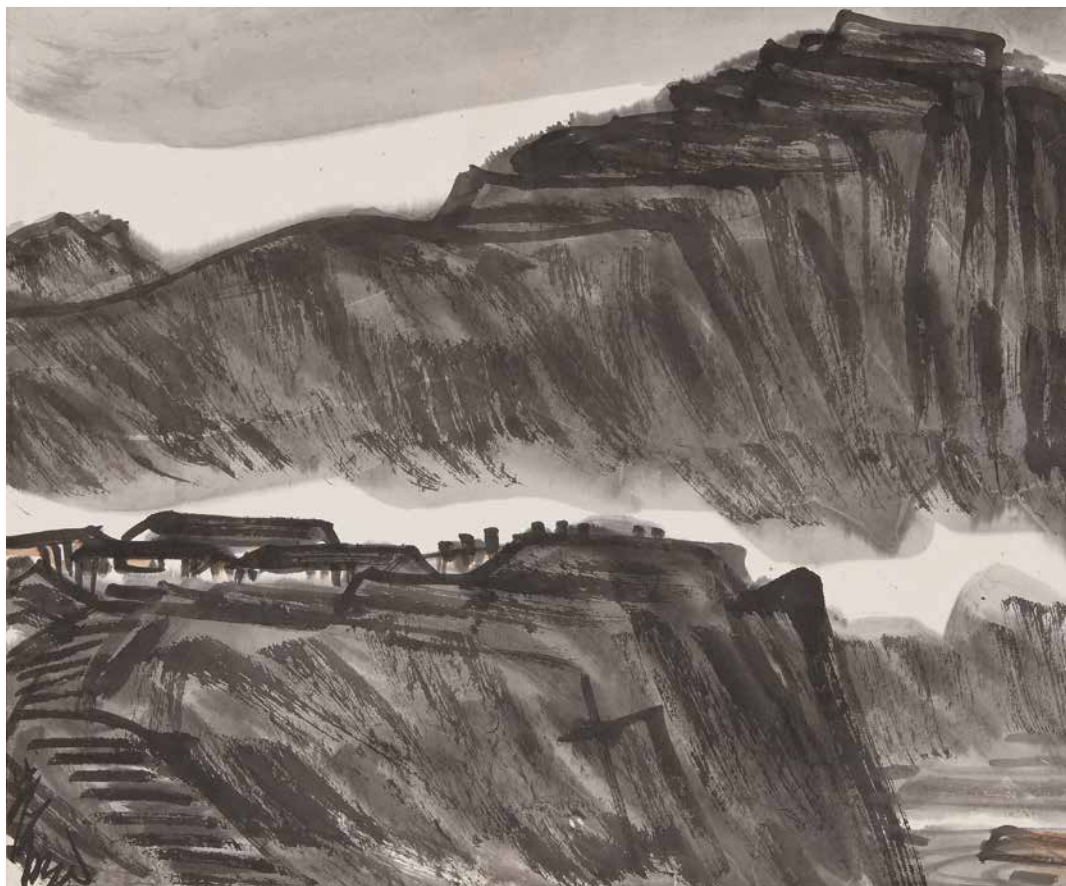
林風眠

重慶風景

彩墨 紙本  
1940年代作  
款識：林風眠(左下)

來源

法國私人收藏(現藏者家屬盧西安·米尚醫生於1948至1951年間於上海直接購自藝術家)



Doctor Lucien Michon moved with his family to Shanghai in November 1948 to work as professor of medicine and chief of department at the Sainte Marie Hospital where he stayed until mid-1951. During this time, the couple took part to the vivid cultural scene and events the city had to offer. Through the intermediary of the Alliance Française in Shanghai and Mr and Mrs Mourot who directed the institution, they met Lin Fengmian who had just moved back to Shanghai. They visited Lin's studio and under his guidance, acquired *View of Chongqing*.

Lin Fengmian who was the director of Hangzhou Art College from 1928 until the beginning of the Sino-Japanese war had to flee to Chongqing at the beginning of the 1940s. There, he "did not join any social functions, and hid himself in a warehouse to paint" as Wu Guanzhong later testified. This new scenery opened an intense artistic period in Lin Fengmian's oeuvre who would be greatly inspired by the city and the Jialing River. *View of Chongqing* is a testimony of this period. Lin Fengmian masters the use of ink and knows how to use its five hues with a unique dexterity. The brisk and precise brushstrokes bring to light the rocky cliffs emerging from the riverbed that can be recognised in the left-blank part of the composition. Emptiness which is traditionally the element that reconcile the Yin and the Yang is here making a bridge between the steep mountains and the little village perched on the hilltop of the other riverbank.



Fig.1 Doctors of the Hospital Sainte Marie, Shanghai, 20 September 1949. Doctor Lucien Michon and his wife (the previous owner) seated on the left in the front row  
廣慈醫院醫生於1949年9月20日攝於上海，前藏者盧西安·米尚醫生及其夫人坐於前行左

A few touches of colour and the interwoven lines are sufficient to give a unique vitality and perspective to this majestic landscape.

盧西安·米尚醫生與家人於1948年11月搬到上海，在廣慈醫院就任醫學教授和系主任，一直至1951年中。在此期間，米尚夫婦活躍上海的文化界圈子，積極參與各種活動。透過上海的法國文化協會和其會長穆洛夫婦的介紹，他們認識到剛搬回上海的林風眠，前往其畫室參觀並在他的親自推薦下，購藏了這幅《重慶風景》。

林風眠於1928年開始擔任杭州藝專校長，直到1940年代初抗日戰爭開始，他被迫前往重慶避難。吳冠中後來曾指出，林風眠在重慶「沒有參加任何社交活動，把自己藏在倉庫裡畫畫」<sup>1</sup>。新城市新景象，尤其是嘉陵江一帶，給予林風眠許多靈感，展開了一段精彩的藝術創作。《重慶風景》是這時期的典範之作，林風眠的水墨技藝早已爐火純青，乾、濕、濃、淡、焦掌握自如。江面上留白處輕快精準的幾筆，勾勒出岩石峭壁。「空白」本是虛實之調和，在此畫中把陡峭山峰與河對岸山坡上的小村莊連接在一起，點睛的顏色和縱橫交織的線條足以帶出壯麗山河中無可比擬的活力和獨特視角。

<sup>1</sup> Wu Guanzhong, In Memory of My Teacher Lin Fengmian, Han Mo Magazine No 24.

吳冠中，〈憶我師林風眠〉，《翰墨》雜誌第24期。



Fig.2 Doctor Lucien Michon and a friend in front of the present lot, 1987  
前藏者盧西安·米尚醫生及其友人於1987年攝於本拍品前



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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

### UNTITLED

signed in Chinese; signed 'ZAO' and dated '70' (lower right)

ink and watercolour on paper

31.1 x 24.2 cm. (12 ¼ x 9 ½ in.)

Painted in 1970

HK\$450,000-550,000

US\$59,000-71,000

### PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki on 21 June 2016.

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

## 趙無極

### 無題

水墨 水彩 紙本

1970年作

款識：無極ZAO 70 (右下)

來源

歐洲私人收藏

此作品附趙無極基金會於2016年6月21日簽發之保證書  
此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)

「色彩不能單獨使用，因為它不是單獨存在的。只要著上一筆，整個畫面都會跟著改變，如果觸及一點，就勢必連帶動其他地方，在整體的連貫一氣中，要以最精簡的方式求取變化。」

— 趙無極<sup>1</sup>

《02.01.68》(拍品編號 375)及《20.07.89》(拍品編號 374)二幅作品標誌了趙無極的藝術發展從六十年代開始畫面出現澎湃激盪的色塊和豪邁不羈的線條等細節，走進八十年代結合中國水墨渲染效果從而釋放色彩本身的表現力的階段。畫作沒有任何可見之物的參考或指示，藝術家如何安排、搭配色彩和如何著色便成了關鍵，光與色成了趙氏八十年代畫作積極探索的表達語言。

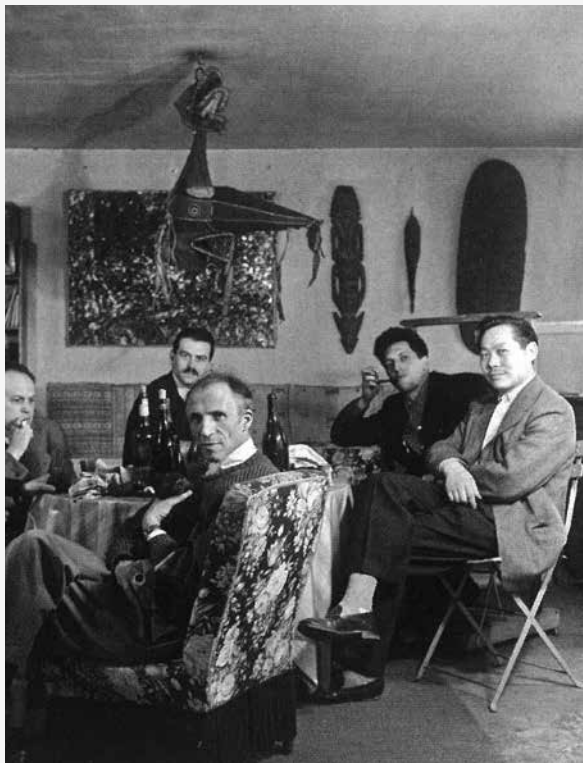
趙無極在1973年時重拾水墨，宣紙的吸水性與水墨的流動性使他的畫風漸漸產生變化，從1960年代以「線」為主的建構，逐漸轉為以「面」經營畫面空間。趙無極渴望創造色彩，創造「虛實節奏」、「不斷移動」、「輕重有致」的畫面空間，如他所言：「我渴望繪畫看不見的東西，生命的氣息、風、生命的形式、顏色的誕生及其混合。」

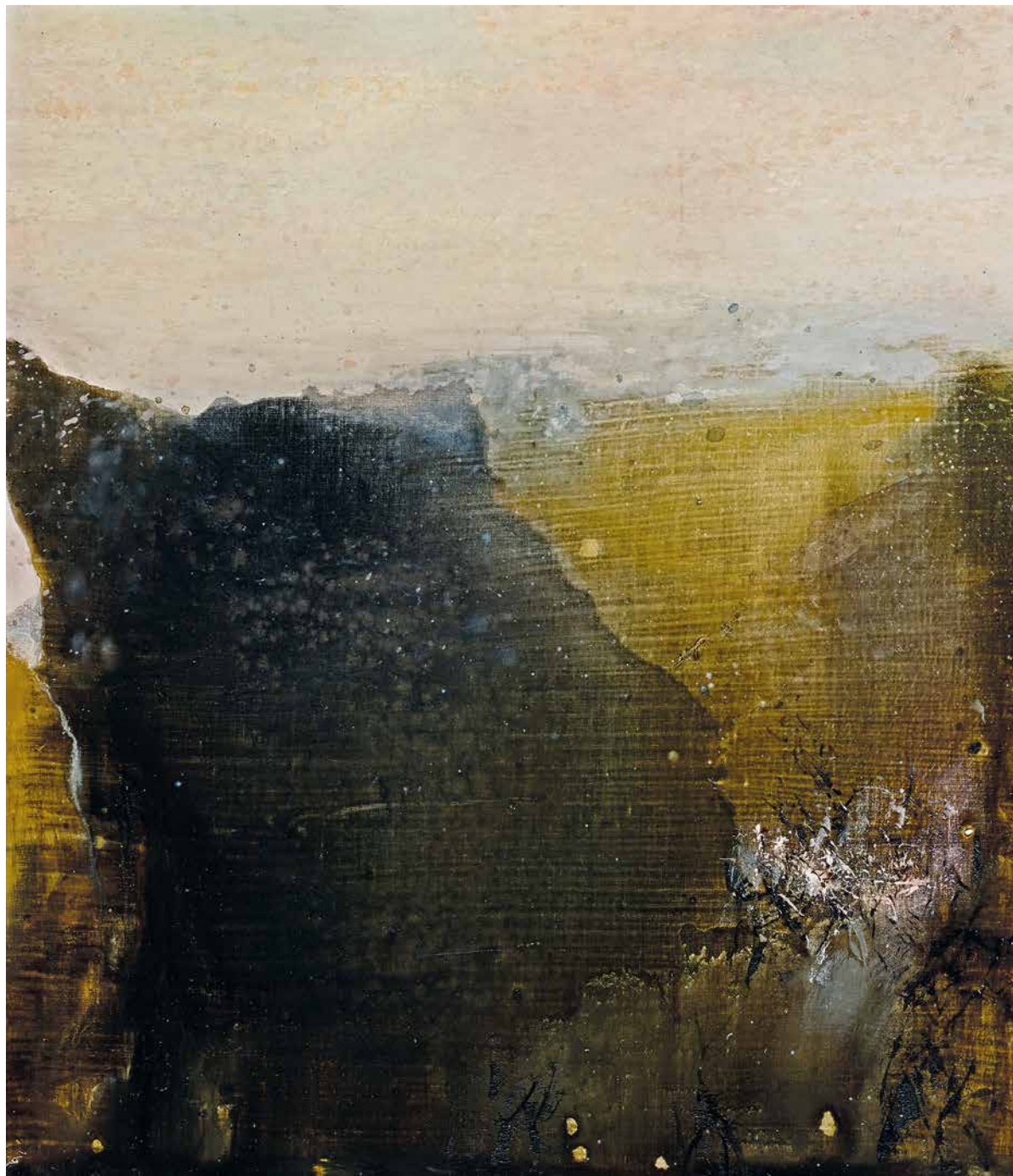
《02.01.68》創作於1963年，此時的趙無極已來到法國二十載，對於西方藝術中的觀念與技法早已嫺熟，此外，他對於自身文化根源長久以來的深入探尋與思索，更讓他在此作中得以圓融地展現出中西合璧之美。在優雅的灰白色調中，以近乎黑色的細筆穿梭於畫面，宛若宋代山水中慣見的皴筆，迅捷地堆疊出縝密又精巧的油彩肌理。趙無極沒有追求把畫布填「滿」，他反而追求把底部變成「空」。這個「空」又如中國傳統畫畫中的留白，空白的畫面也是佈局、構圖的一部份。「空」的地方也是畫作的靈魂。

在動靜與虛實間的完美佈局中，趙無極將他內心所蘊含的自然，在畫布上轉化為「以意取象」的昇華境界，體現傳統道家天人合一的恢弘與達觀。趙無極自六十年代以降，進入經典抽象創作的高峰，其繪畫完全褪去自然樣貌可辨識的外在表徵，泰然地邁向抒懷內在所感的自然，成為藝術家對中國哲學中宇宙論思維的推演與表述。

八十年代色彩演變為輕盈，柔和。《20.07.89》的畫面上就是一幕顏色的誕生，通過色彩碰撞，創作新的色彩。水墨與生宣一瞬間的結合，使顏色自然地通過偶發接觸而混成新的色彩。趙無極的著眼點不只在於新的顏色，他同時看重色與色的結合。因此，色彩的自然過渡至為關鍵。趙氏在處理顏料時，刻意加大油彩中溶劑的比例，著色時儘量撫平油彩，不留筆觸，製造一種流動、滲入、開散和綿延的效果，又如顏色滴進清澈的水中，逐漸混成不同的色調。這與透納以光與色表達大自然的力量的理論接近(圖1)。畫面下方出現三段自然過渡的色塊——深灰、橄欖綠、棕黃，與上方的米白混合淡藍色的背景形成前後空間的關係。而右下方儼如V形山谷處出現以淡粉紅、黑色線條組成斑駁交織的結構，進一步營造空間的深度。色彩的擴散與重疊似乎不可捉摸、沒有邊界，回溯南宋夏圭《松崖客話圖》(圖2)的空間，體驗中國數個世紀的豐富傳統。

<sup>1</sup>1993年《趙無極自畫像》藝術家出版社台北台灣(第160頁)







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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

20.07.89

signed in Chinese; signed 'ZAO' (lower right); signed and titled 'ZAO WOU-KI 20.7.89.' (on the reverse)

oil on canvas

54 x 64.5 cm. (21 ¼ x 25 ½ in.)

Painted in 1989

HK\$1,800,000-2,800,000

US\$240,000-360,000

### PROVENANCE

Galerie Jan Krugier, Geneva, Switzerland

Galerie d'Arte Maggiore, Bologna, Italy

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

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

### EXHIBITED

Galerie Jan Krugier, Geneva, Switzerland, Zao Wou-Ki peintures et encre, 26 April - 31 May 1990.

### LITERATURE

Galerie Jan Krugier, Zao Wou-Ki peintures et encre (exh. cat.), Geneva, Switzerland, 1990 (illustrated, plate 12, unpagged)

## 趙無極

20.07.89

油彩 畫布

1989年作

款識：無極ZAO (右下); ZAO WOU-KI 20.7.89. (畫背)

來源

瑞士 日內瓦, Jan Krugier畫廊

意大利 博洛尼亞 Arte Maggiore 畫廊

法國 私人收藏 (現藏者購自上述畫廊)

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

展覽

1990年4月26日—5月31日「趙無極油畫」Jan Krugier畫廊 日內瓦, 瑞士

出版

1990年《趙無極油畫展覽圖錄》Jan Krugier畫廊 日內瓦, 瑞士 (圖版·第12圖)



▲ Lot 375 Detail 局部



▲ Lot 374 Detail 局部

"Colour cannot be applied independently because of its symbiosis nature. One brush interferes the entire canvas; one point impacts the others. Considering as a whole, changes can only be made by the simplest approach".

– Zao Wou-Ki<sup>1</sup>

**02.01.68 (Lot 375)** and **20.07.89 (Lot 374)** mark the completion of a stylistic transition: from the 1960s - when bold lines and surging, agitated blocks of color dominated his canvases - to the 1980s when his use of color wash effects from Chinese ink painting liberated the expressive qualities of color itself. At this point, there are no distinguishable objects to serve as reference or signifier, instead colour has become the crux of his work. He plays with the colour layout, the matching of various tones and their application on the canvas. Light and colour, in the 1980s, became Zao Wou-Ki's vocabulary for his continuing explorations.

Zao took up Chinese ink and wash painting in 1973. His artistic style started to vary gradually after incorporating the idea of ink on paper paintings into his oil paintings, shifting from his artistic language in the 1960s from one that is dominated by lines to one dominated by planes in the 1980s. Zao was eager to find colour, to create the 'rhythms of solid forms and empty spaces,' 'constant motion,' and 'a wonderful balance between lightness and weight.' He said, 'I want to paint what cannot be seen: the breath of life, the wind, the various forms life can take, the birth of colours, and the way they merge.'

**02.01.68** dates from 1968, a time when Zao had already lived in France for 20 years and was well-versed in the concepts and techniques of Western art. But long exploration of his own cultural roots also led, in **02.01.68**, to a harmonious and successful melding of

Eastern and Western elements. Zao did not intend to fill up the canvas, but chose to leave the bottom area 'blank'. In the same spirit as 'liubai' in Chinese painting, not only is the blank area a significant element in the composition, it is also where the soul of the painting lies.

The relatively modest dimensions of **02.01.68** nevertheless convey a broad vision with a feeling of grand, surging momentum. The interplay of solid lines and empty space, as in calligraphy, creates great power, and the combination of motion and stillness





in the painting produces its sense of convergence, pauses, and flow.

Zao's colours in the 80s became lighter, more graceful, and gentler. **20.07.89** is nothing if not a field of colours being born—new colours created from collisions of others. In ink painting, new colours are coincidentally created by the mixing of colours the moment colored ink contacts the absorbent Xuan paper. Zao's focus, however, was not just on new colours but on blending them together, making natural transitions between the colours of utmost importance. He deliberately increased the proportion of solvent when mixing pigments, and when applying them, he tried to spread the pigments as evenly as possible to leave no brush marks, creating continuous colours that flowed, permeated, and spread. Like drops of colour falling into clear water, they mix gradually to form new hues. Such effect is comparable to the theory of light and colour of Turner (Fig. 1 & 2). The bottom part of **20.07.89** is divided by three colour sessions – dark grey, olive green and greenish beige. Pictorial depth is created with the use of milky white with silver-blue tone in the upper part. A

small structure formed by refined by strong black and light pink lines on the V-shaped valley-like part on the lower right further enhances the depth. Transparency is created through different tones of colour, seemingly reproducing the float and drift effect of colour in water, resembling the special arrangement by *Conversation under Pine Cliff* by Xia Gui from the Southern Song Dynasty. And despite the fact that **20.07.89** is already a completely abstract work, viewers can still sense the artist's insight into the nature.

<sup>1</sup> Autobiography of Zao Wou-Ki, artist's Publishing Co., Taipei, Taiwan, 1993, p. 160.

Fig.1 Joseph Mallord William Turner (1775-1851), Norham Castle, Sunrise, oil on canvas, Painted circa. 1845. Collection of the Tate Britain, London, United Kingdom.

威廉·透納《諾咸城一日出》油彩畫布約1845年作英國倫敦泰特美術館藏

Fig.2 Xia Gui, Conversation under Pine Cliff, Collection of National Palace Museum, Taipei

南宋夏圭《松崖客話圖》台北國立故宮博物院藏

Fig.3 Maria Helena Vieira da Silva, Jacques Germain, George Mathieu,

Pierre Loeb, Jean-Paul Riopelle and Zao Wou-Ki, 1953

1953年，瑪麗亞·海倫娜·維埃拉·達席爾瓦、雅克·熱爾曼、喬治·馬蒂厄、皮埃爾·勒布、讓-保羅·里奧皮勒及趙無極



**ZAO WOU-KI**

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

**02.01.68**

signed in Chinese; signed 'ZAO' (lower right); signed and titled  
'ZAO WOU-KI le 2-jan-68-' (on the reverse)  
oil on canvas  
64.8 x 80.8 cm. (25 ½ x 31 ⅞ in.)  
Painted in 1968

**HK\$3,000,000-4,000,000**

**US\$390,000-520,000**

**PROVENANCE**

Acquired directly from the artist  
Private Collection, France (thence by descent to the present owner)  
This work is referenced in the archive of the Foundation Zao Wou-Ki and  
will be included in the artist's forthcoming catalogue raisonné prepared by  
Françoise Marquet and Yann Hendgen (Information provided by Foundation  
Zao Wou-Ki).

**趙無極**

**02.01.68**

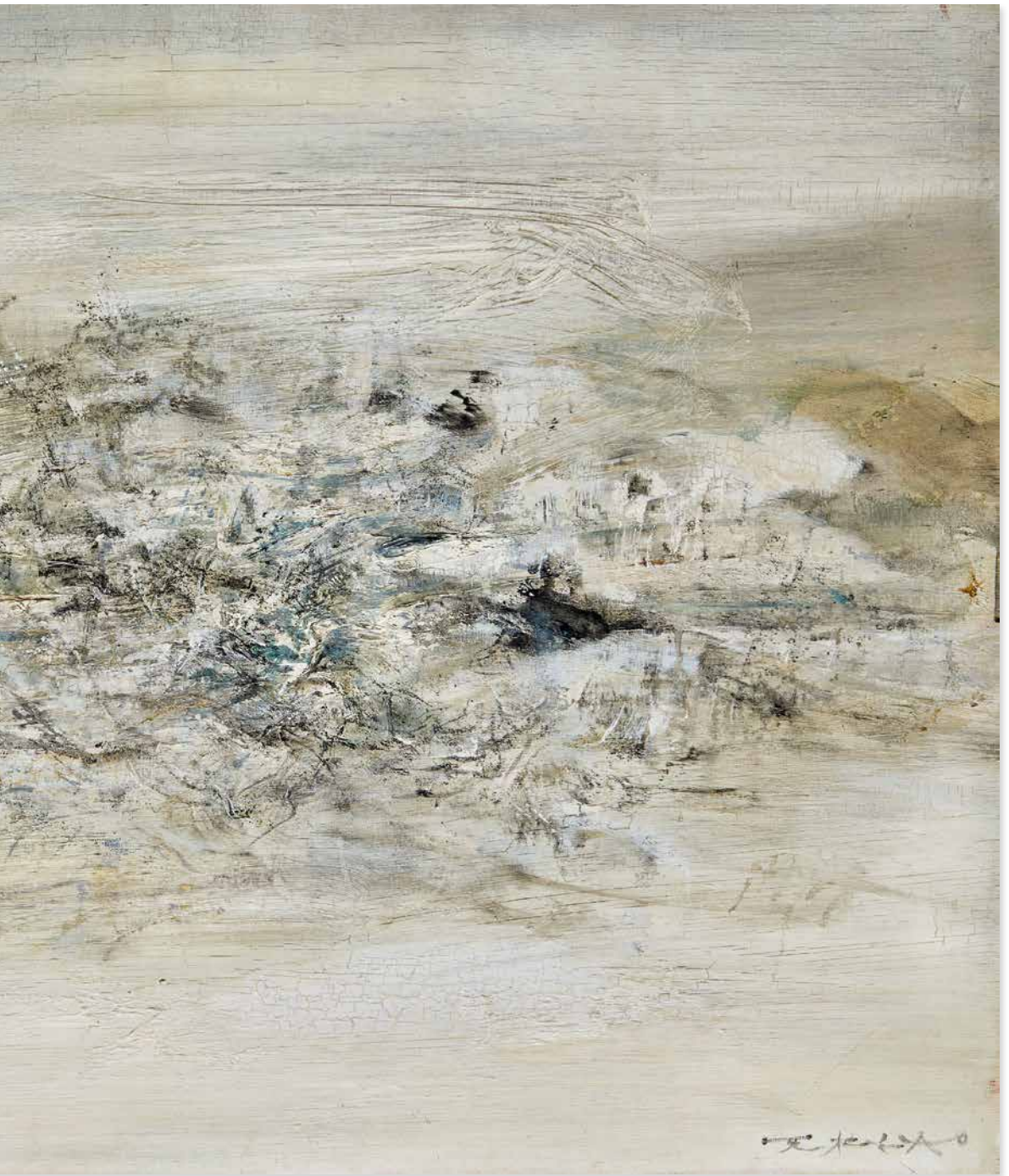
油彩 畫布  
1968年作  
款識：無極ZAO(右下) ZAO WOU-KI le 2-jan-68-(畫背)

**來源**

現藏者家屬直接得自藝術家  
法國私人收藏

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





**GEORGE CHANN**

(CHEN YINPI, CHINA, 1913-1995)

**TOTEM CALLIGRAPHY**

signed 'GEO.CHANN' (lower right)

oil and collage on canvas

126 x 175 cm. (49 7/8 x 68 7/8 in.)

Executed in 1970s-1980s

**HK\$1,200,000-1,600,000****US\$160,000-210,000****PROVENANCE**Lin & Keng Gallery, Taipei, Taiwan  
Acquired from the above by the present owner**EXHIBITED**Taipei, Taiwan, Lin & Keng Gallery, George Chann 1913 - 1995, 26 February  
- 21 March 2000**LITERATURE**Lin & Keng Gallery, George Chann 1913 - 1995, Taipei, Taiwan, 2000  
(illustrated, pp. 116-117)**陳蔭罷****圖騰書法**

油彩 拼貼 畫布

1970-1980年代作

款識：GEO.CHANN (右下)

**來源**

台灣 大未來畫廊

現藏者購自上述畫廊

**展覽**

2000年2月26日至3月21日「陳蔭罷1913 - 1995」

大未來畫廊 台北 台灣

**出版**

2000年《陳蔭罷1913 - 1995》大未來畫廊 台北 台

灣(圖版, 第116-117頁)

George Chann was born in Guangzhou, China, but emigrated to the United States in 1932 and received an education in oil painting at the Otis Art Institute. It was here that he also picked up the Bay Area figurative painting style, which was prevalent amongst artists of the West Coast in America. After the 1950s, Chann's work saw a marked shift from portraits and figurative landscapes to more abstract creations. This move towards the abstract can be attributed partly to the Abstract Expressionist movement in 1950s America, which Chann explored in his paintings, creating his own style of Chinese abstraction.

Chann's trip to China between the years 1947-49 also had a significant influence on his artistic style: his newfound friendships with Chinese painters Huang Junbi and Zhao Shao'ang prompted him to take inspiration from traditional Chinese art and calligraphy. This return to traditional Asian art can also be seen in the work of Western artists such as Mark Tobey and Robert Motherwell, who both took inspiration from Chinese and Japanese calligraphy, thus showing that this idea was not simply limited to Asian artists.

*Totem Calligraphy* (Lot 376) is a masterful example of George's Chann's later style, and exhibits the influence of Chinese calligraphy and ancient artefacts on his work. Chann's interest in Chinese historical artefacts can be seen in the fact that the painting consists of crumpled rubbings and prints taken from antiques and oracle bones, seamlessly integrated into the canvas in several layers, evoking notions of the weight and layers of history. In this way, Chann turns a flat canvas

into a space of its own, harking back to ancient civilisations. The way in which the original meaning of the rubbings and calligraphy is lost in the sheer mass of layers could allude to the idea of facts and meanings becoming increasingly illegible with the passage of time. As a result, Chann's departure from his previous cultural style can also be viewed as a move towards self-expression, and a deeper exploration of his native roots and culture.

陳蔭罷生於廣州，1932年移居美國，並於奧蒂斯藝術學院學習油畫。他在這裏學到了當時美國西岸藝術家流行的灣區具象風格。五十年代之後，陳氏的作品由肖像及具象的風景轉向更為抽象的創造。陳蔭罷作品中抽象的轉向，部分來自於於五十年代美國抽象表現主義的影響，繼而創造出他的中國抽象風格。

陳氏1947年至1949年來華之旅，對他的藝術風格有深遠影響：他與中國畫家黃君璧及趙少昂的相知，讓他從中國藝術及書法之中提取靈感。回歸傳統亞洲藝術這一點，在西方藝術家諸如馬克·杜比及羅拔·馬德威中亦可見到，他們從中國及日本書法之中獲得靈感，可見這並不限於亞裔藝術家。

《圖騰書法》(拍品編號376) 是陳蔭罷晚期風格的代表作，表現出中國書法及金石對他作品的影響。陳氏對中國金石的熱愛，在畫中的金石甲骨拓本可見一斑，它們巧妙的層層融會到畫面之中，呈現出歷史的重量。陳氏藉此把平面的畫布化為他的空間，回溯到上古文明。拓本文字原來的意義，在多層的畫面之中失卻，這也如物象及其意義在時間流逝之中慢慢消亡。陳氏從先前的文化風格中蛻變，可視為對自我表現及個人根源及文化的更深入探索。

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



**LIU KUO-SUNG**

(LIU GUOSONG, CHINA, B. 1932)

**CANYON I**

signed and dated in Chinese (lower left)

ink and colour on paper

58.2 x 91 cm. (22 7/8 x 35 7/8 in.)

Painted in 1967

one seal of the artist

HK\$320,000-420,000

US\$42,000-54,000

**PROVENANCE**

Laky Gallery, California, USA

Acquired from the above and thence by descent to the present owner

Private Collection, Texas, USA

**劉國松****峽谷I**

彩墨 紙本

1967年作

款識：劉國松 一九六七 (左下)

鈐印：劉國松

來源

美國 加州 Laky畫廊

原藏者購自上述畫廊，現由原藏家家屬繼承作品

美國 得克薩斯州 私人收藏

In Liu Kuo-Sung's decades of study in art, he invented many new materials and techniques, such as ink rubbing, tearing paper veins and water rubbing, and presented an unprecedented theme in Chinese art history which inherited the spirit of traditional landscape painting. In 1967, Liu Kuo-Sung finished his study in Europe and United States and returned. Afterwards, his works started to reflect a distinct change in the concept and techniques. In *Canyon I* (Lot 377), the conceptual extension of the blank space in traditional Chinese ink painting sometimes is a pure manifestation of abstractionism while sometimes becomes a medium of restoring sensory authenticity, so as to interpret the objective landscape into a representation of artist's subjective emotion. In regard to the background knowledge of this work, Liu Kuo-Sung obtained Asian Cultural Council Fellowship in the United States. And parents of the current collector, the owner of The Carmel Pine Cone, bought this piece through Laky Gallery shortly after the meeting with Liu Kuo-Sung at the Bay area of San Francisco.

劉國松在數十年的藝術鑽研中，開發許多新材料和技法，例如拓墨、撕紙筋及水拓法等代替毛筆來表現出特殊效果，以嶄新的手法，以及中國美術史上前所未見的嶄新主題承繼傳統山水畫的精神。1967年，劉國松自歐美遊學歸國，此後的作品可反映出其觀念與技法上的明顯轉變，《峽谷I》(拍品編號 377)，劉國松將中國水墨畫中留白的概念延伸，畫中的白色部分時為純粹的抽象性表現，時而又成為還原感官真實的媒介，使客觀理性的風景頓時化為藝術家主觀感性的呈現。關於此作的創作背景，劉國松當時在美國獲得亞洲文化協會的獎學金，現藏者的父母-《卡美爾松果報》之擁有人在舊金山灣區與藝術家會面不久後便透過Laky畫廊得到了這件作品。







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## LIU KUO-SUNG

(LIU GUOSONG, CHINA, B. 1932)

### UNTITLED

signed and dated in Chinese (upper left)

ink and colour on paper

62.3 x 44 cm. (24 ½ x 17 ¾ in.)

Painted in 1971

one seal of the artist

HK\$250,000-350,000

US\$33,000-45,000

### PROVENANCE

Private Collection, Asia

## 劉國松

### 無題

彩墨 紙本

1971年作

款識：劉國松一九七一(左上)

鈐印：劉

來源

亞洲私人收藏





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## YANG CHI-HUNG

(USA/TAIWAN, B.1947)

### RETROSPECT

signed, titled and dated 'Chihung Yang  
Retrospect 2014' (on the reverse)  
acrylic on canvas  
101 x 143.5 cm. (39 <sup>3</sup>/<sub>4</sub> x 56 <sup>1</sup>/<sub>2</sub> in.)  
painted in 2014

HK\$260,000-360,000

US\$34,000-47,000

#### PROVENANCE

Private Collection, Asia

## 楊識宏

### 回溯

壓克力 畫布  
2014年作  
款識：Chihung Yang Retrospect ©2014 (畫背)

來源  
亞洲私人收藏

楊識宏，1947年生於台灣，旅居美國三十年，80年代進入紐約頂級畫廊展出，受到廣泛肯定的楊識宏曾受邀到世界各地展出，更被譽為抽象表現主義大師趙無極、朱德群之後最具潛力的接班人。《回溯》是一場走入意識流的激盪回想，強調了生命的連續性與多變性，不受時間與空間的侷限，任憑意識自然流動，每個記憶接點之間展現釋放自我、溯回雋永。近期重要展覽於東京上野之森美術館「永恆的當下」。



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## YANG CHI-HUNG

(USA/TAIWAN, B.1947)

### *THE DEPARTMENT OF AUTUMN*

signed 'Chihung Yang', titled 'The Department of Autumn' and dated '2012' (on the reverse)

acrylic on canvas

112 x 162.5 cm. (44 1/8 x 64 in.)

Painted in 2012

HK\$240,000-320,000

US\$32,000-41,000

#### **PROVENANCE**

Private Collection, Asia

楊識宏

秋之風來

壓克力 畫布

2012年作

款識：Chihung Yang The Department of Autumn ©2012 (畫背)

來源

亞洲私人收藏



1

The subject of the oil painting is Ms. Shen Wen Yun (1923-2011), the wife of Hsu Chung Chie, a Nationalist Chinese legislator from Sichuan province.

Born in Shanghai, Ms. Shen grew up as the daughter of a wealthy businessman. Shen was a precocious child, and loved mathematics and Chinese calligraphy. Eventually, she studied to become an accountant, attending college in Shanghai.

Once married to Mr. Hsu, Shen moved to Taiwan, where she began socializing with the wives of other influential Nationalist Chinese figures, including Madame Chiang Kai-Shek. Shen volunteered at Madame Chiang Kai-Shek's Women's Club, sewing uniforms for military personnel.

As patrons of the arts, the Hsus befriended Shiy De-Jinn in the early 1970's. Also from Sichuan, the artist was an admirer of Mr. Hsu. The artist painted portraits of the entire Hsu family, and personally came to the Hsu family residence to select the dress worn by Shen in the painting.

The painting was a gift by the artist in 1971, and the painting has been in family possession since it was painted.



▲ Lot 381 Detail 局部

Fig.1 Shen on a family vacation in 1972 in Taiwan  
沈文筠女士攝於1972年台灣之家庭照

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## SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

### *PORTRAIT OF A LADY*

signed in Chinese; dated '1971' (lower left)

oil on canvas

71 x 60 cm. (28 x 23 5/8 in.)

Painted in 1971

**HK\$1,200,000-1,800,000**

**US\$160,000-230,000**

#### PROVENANCE

Gifted by the artist to Mr. Hsu Chung Chie in 1971  
Thence by descent to the present owner

## 席德進

### 女士畫像

油彩 畫布

1971年作

款識：席德進1971 (左下)

來源

藝術家於1971年贈予徐中齊先生

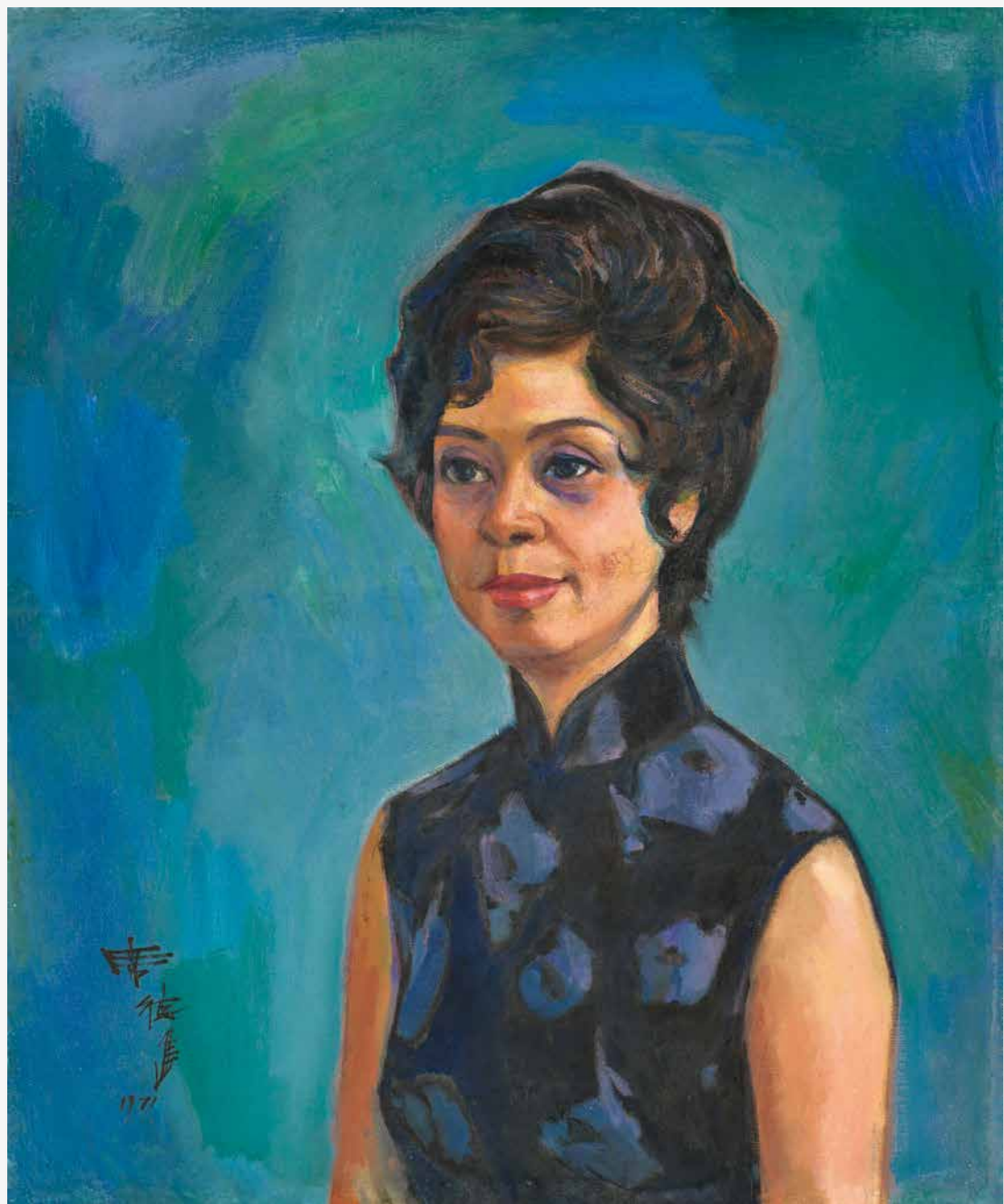
現藏者繼承自家族收藏



這幅席德進早期油畫作品中的主角是沈文筠女士(1923-2011年)，其夫為來自四川的中國國民黨立法委員徐中齊。沈女士生於上海，為富商之女，聰穎早慧，熱愛數學與書法，後來在上海求學並成為一名會計師。共產黨革命期間，沈女士全家奔逃香港，她因此在香港的某個社交場合上結識了未來的丈夫。她於婚後搬至台灣，和國民黨重要人物的妻子們頗有來往，其中包括了蔣宋美齡，並自願參與由蔣宋美齡發起的中華民國婦女聯合會，為軍人縫製制服。

支持與贊助藝術的徐家夫婦，與席德進在1970年代早期結為好友。同為四川人，席德進也相當仰慕徐先生，並為他全家人繪製肖像，甚至親至徐家挑選了沈女士畫中所穿的這件洋裝。席德進於1971年創作此畫並贈予徐家之後，保存於其家族收藏至今。

Fig.2 Shen and her husband Hsu in 1972  
沈文筠女士及其丈夫徐中齊先生攝於1972年



# SHIY DE-JINN

「我瞭解了台灣在夏天的色彩是如何地光輝燦爛，才知道那些樹是多麼有力，那雨後的落日雲彩帶著溫暖、柔潤，樸實的村莊、人物……，我的畫與別人不同，大概就在此了……」

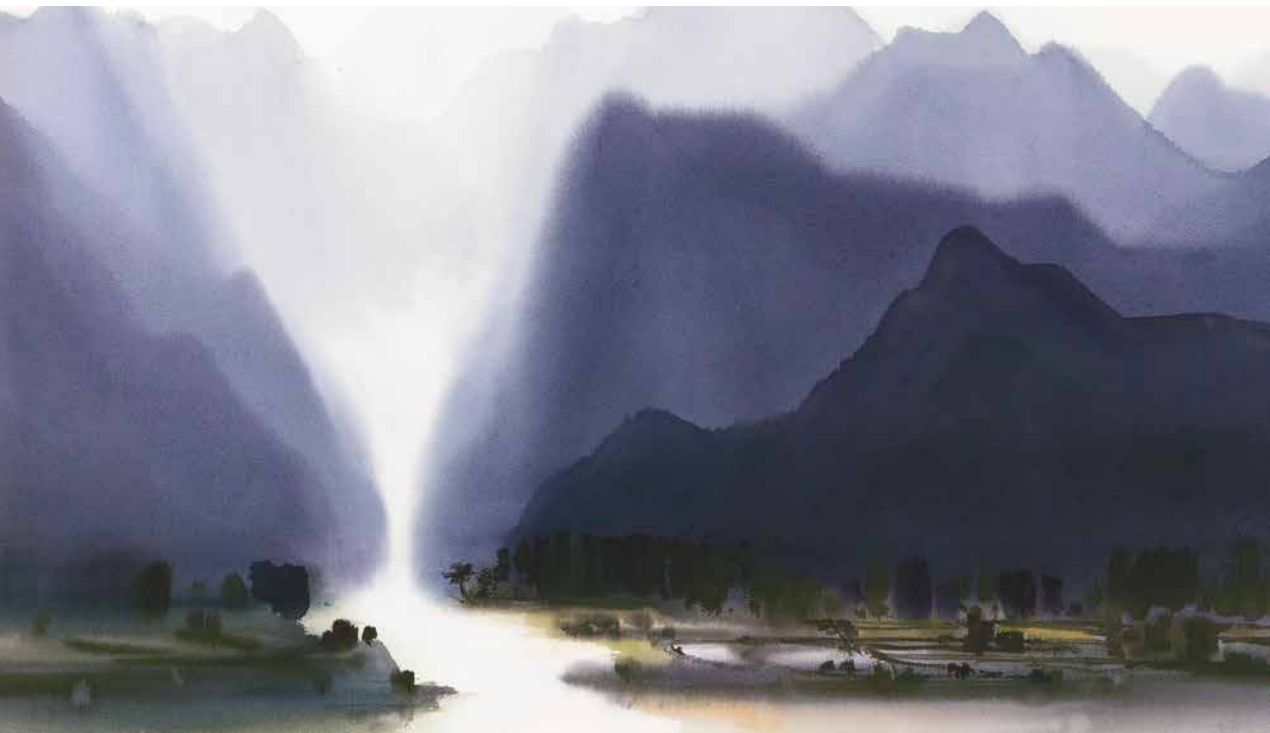
—席德進

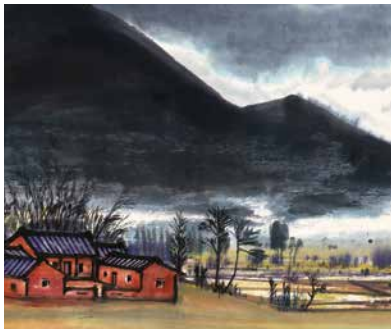


圖1. 1965年藏家與席大師合影於陽明山華崗大仁館頂樓

晚年的席德進，全心全意把個人的創作與生活融入並投進山水自然間。他與友人在台灣各地進行水彩寫生，將台灣的自然山水風光與鄉土風情轉化為真摯樸實的文人畫。藝術家跟隨天光水色的變化而隨時隨地取材作畫，專注於在畫布上捕捉瞬息萬變的光影與自身當下的心境。山水是席德進反復描繪的題材之一，雖然題材重複，但取景的角度與作畫時的光線之明暗次次不同，因而每一次的寫生皆是獨一無二的創作過程。雅藏席德進多幅作品的盧聲華先生與席德進相當友好（圖1），他們總結伴驅車至郊外寫生，山谷中天光乍現，山嵐之氣氤氳瀰漫，席德進見狀為抓住瞬間，便立即展開畫架將所見景緻納入視野開始作畫。《谷關山水》（拍品編號 382）畫面中包含著山水的萬千變化，落筆剛柔並濟，色彩濃淡有致。在層次的渲染中，觀者仿佛能看到山谷中流動的水霧與光線，既有寧靜致遠，亦有大氣磅礴。

▼ Lot 382 Detail 局部





▲ Lot 383, 385, 384 Detail 局部

一筆掃過呈現出飛白，即由無數細線排列組合而成的自然紋理，具有速度感，又似一片光的閃耀。

—席德進

席德進作畫喜用水彩，因材質的水性特質必須在短時間內倏忽下筆並且不二回，考驗的即是藝術家臻至成熟的繪畫技巧以及積累多時的繪畫功力。而畫面呈現如席德進所言，作品可貴之處即在於瞬間飛白快時的掃筆所表現出來的速度感以及光體的閃耀。而他在寫生時喜歡深入無入之道，有時步行荒原數時，只為尋到一個合適的角度。《七星山下》(拍品編號 384) 此作雖在用色上十分簡潔，但從畫面中嚴謹的構圖和視點角度，都可看出這是經過藝術家對此景經過反覆斟酌後的成果。畫面近景中的田路和樹木以書法運筆般的線條描繪，充滿結構與韻律的美感。席德進的繪畫非常注重書法與線條的重要性。在國立杭州藝專學畫時，他受林風眠的影響，認為對造型的精確和線條的把握乃作畫的重中之重，而書法則能體現出線條結構與造型精神的神髓。因此席德進勤練書法，將書法的動道與溫潤的墨色暈染融合到他的水彩畫中，一如席德進形容自己的山水畫，「每一轉折都有學問在，每一頓挫都有精神在。」

而他的彩墨作品融入了油畫豐潤的色彩、水墨果斷的線條，使畫面在純淨明快的色彩中亦有凝重渾厚的底蘊。《山壑農莊》(拍品編號 383) 以赭紅的沙土與青藍的遠山染出一片靜謐的景色，使用了留白這一極具傳統水墨特色的技法，加以中景的山丘農莊，虛實之間使

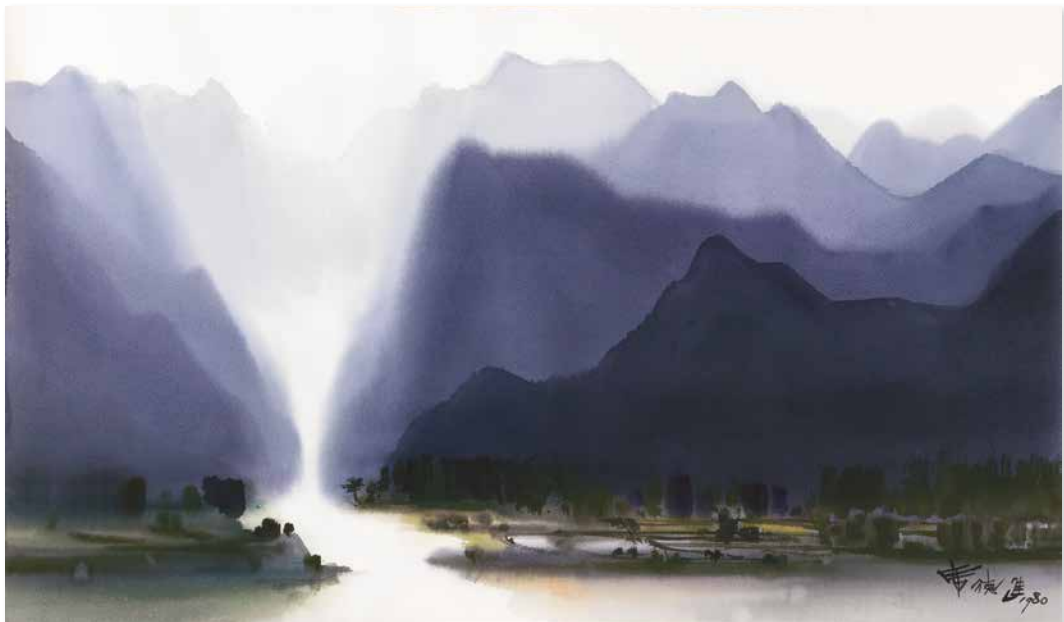
畫面的意境深遠悠長。《古厝》(拍品編號 386) 作品則揭示了席德進對台灣古屋的著迷。他曾經言明「台灣古屋是我汲取不盡的靈感泉源，它指引我走我繪畫的道路，向藝術領域探索。」畫中線條條條筆直落，墨痕渲染來自於中國傳統繪畫的技法，這種酣暢的寫意也在席德進的花卉畫中可見。《海棠紅》(拍品編號 385) 中紅花錯落有致，墨綠的枝葉層次分明，墨綠襯紅花，生機勃勃中不失文人畫的溫潤俊雅。此次呈獻的這組席德進的作品充分彰顯藝術家不凡的藝術功底與相容並蓄的創作主題與技法，更展現其晚年對台灣人文自然的深厚感情。

圖2. 相片為席德進去世前最後一次的公開晚餐。時在1981年四月，台中市文化中心文英館舉行席德進水彩水墨收藏展，席德進抱病親臨主持，當年的省黨部主委宋時選先生前往道賀，並於當晚設宴於台中大飯店狀元樓款待。席大師於當年八月去世。

相片中人物：左起1. 曾得標 (膠彩畫家) 2. 童世壇 (作家) 3. 谷風 (詩人) 4. 林之助 (膠彩畫之父) 4. 席德進 5. 收藏者本人 6. 張杰 (水彩畫家)

圖3. 張大千係四川省內江縣人，席德進係四川省南部縣人，兩人並不熟識後經友人通報，大千大師想與這位頗具名氣的鄉晚輩見上一面，於是在1978年10月份邀請席德進到張大師公館 (摩耶精舍) 晚餐前留下珍貴的合影。席氏臨終前二天接獲張大師水墨荷花一幅，非常感動，席氏亦立即回敬張大師水彩一幅，禮上往來，傳為佳話。





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## SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

### LANDSCAPE IN GUGUAN

signed in Chinese; dated '1980' (lower right)

watercolour on paper

64.5 x 110 cm. (25 ¼ x 43 ¼ in.)

Painted in 1980

HK\$350,000-550,000

US\$46,000-71,000

#### PROVENANCE

Acquired directly from the artist by the present owner  
Collection of Mr. Sheng-hua Lu, the director of Shiy De-Jinn Foundation

席德進

谷關山水

水彩 紙本

1980年作

款識：席德進1980 (右下)

來源

現藏者購自藝術家本人

席德進基金會創會董事長盧聲華收藏

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## SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

### THE FARMHOUSE IN THE VALLEY

signed in Chinese; dated '1980' (lower left)

ink and colour on paper

123 x 72 cm. (48 ¾ x 28 ¾ in.)

Painted in 1980

two seals of the artist

HK\$350,000-550,000

US\$46,000-71,000

#### PROVENANCE

Acquired directly from the artist by the present owner  
Collection of Mr. Sheng-hua Lu, the director of Shiy De-Jinn Foundation

席德進

山壑農莊

彩墨 紙本

1980年作

款識：席德進1980(左下)

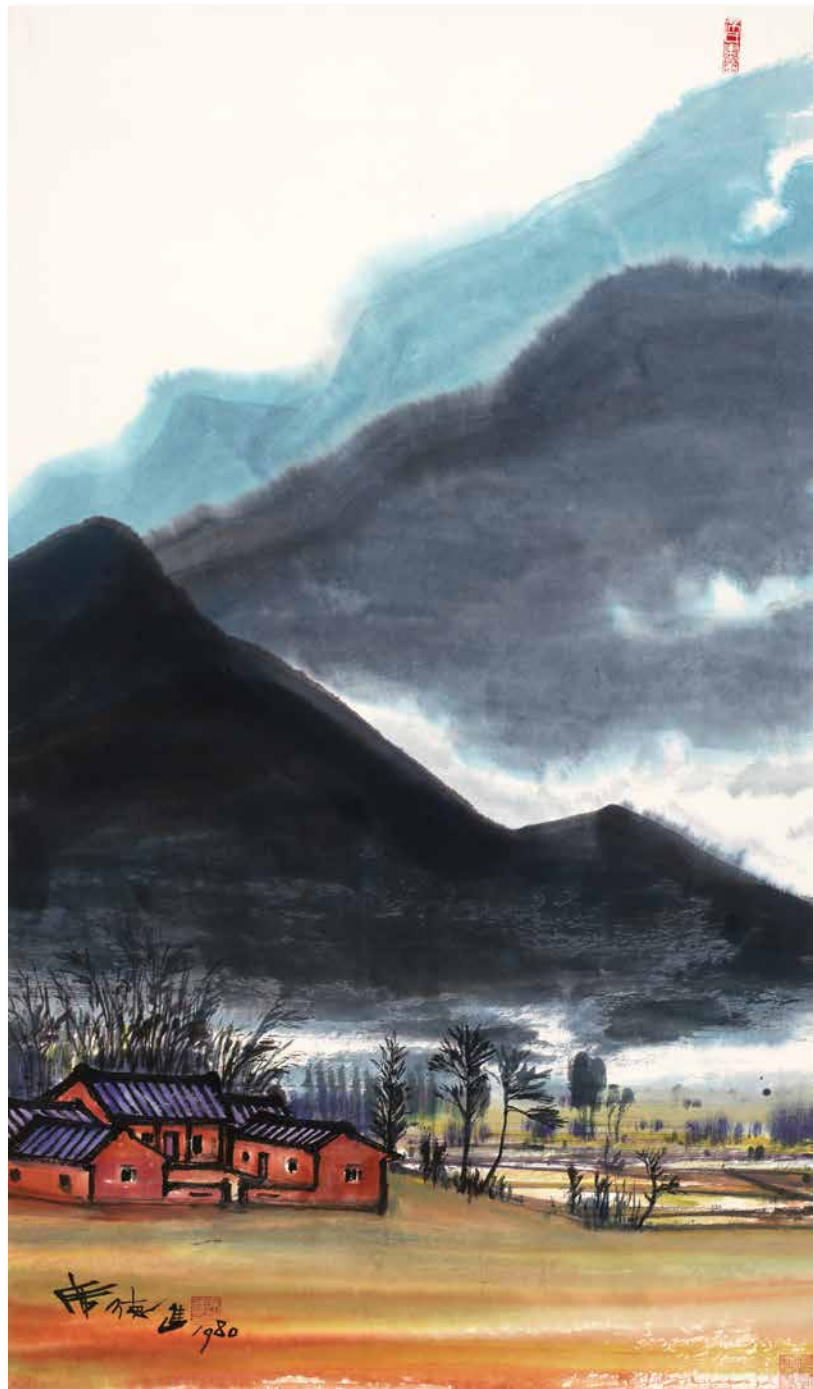
鈐印：席氏書畫；席德進印

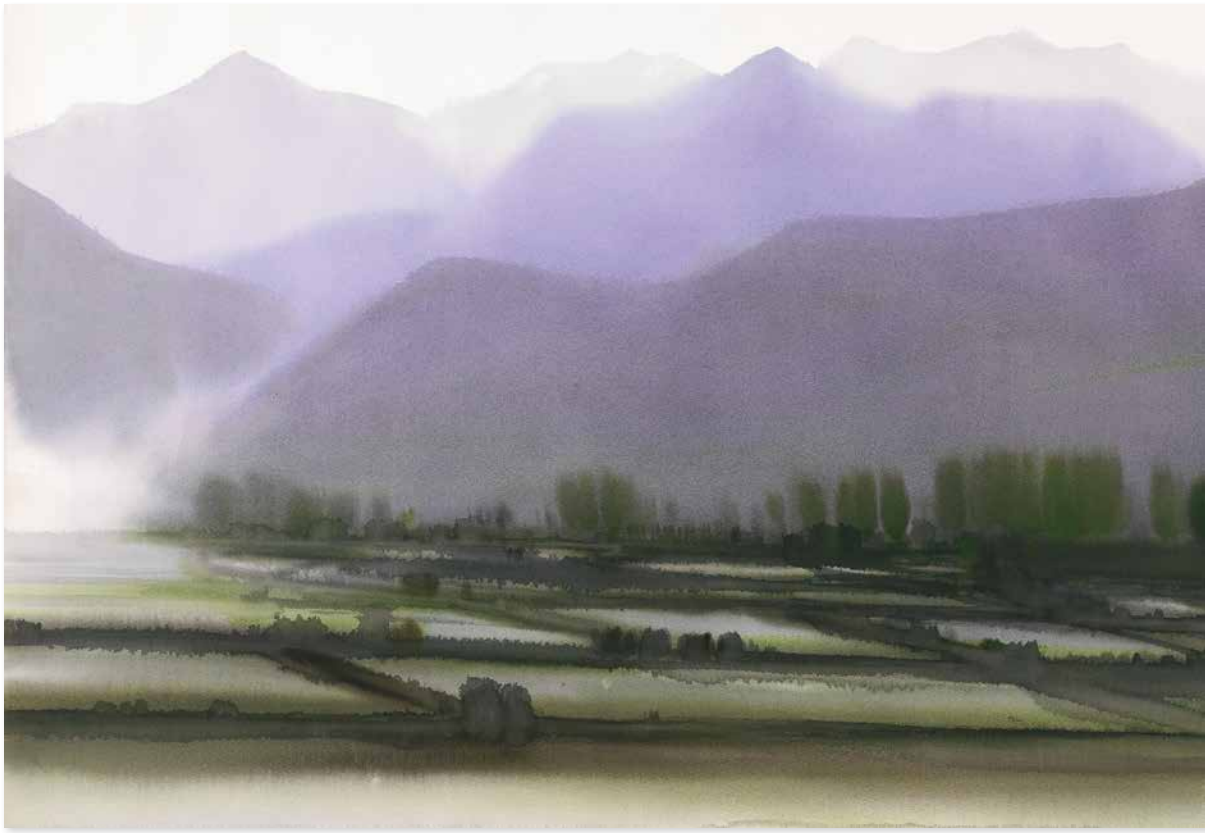
來源

現藏者購自藝術家本人

席德進基金會創會董事長盧聲華收藏







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4

## SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

### *THE VIEW OF CHIHSING MOUNTAIN*

signed in Chinese; dated '1980' (lower right)  
watercolour on paper  
66 x 111 cm. (26 x 43 ¾ in.)  
Painted in 1980

**HK\$350,000-550,000**

**US\$46,000-71,000**

#### **PROVENANCE**

Acquired directly from the artist by the present owner  
Collection of Mr. Sheng-hua Lu, the director of Shiy De Jinn Foundation

席德進

七星山下

水彩 紙本  
1980年作  
款識：席德進 1980 (右下)

來源

現藏者購自藝術家本人  
席德進基金會創會董事長盧聲華收藏



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8  
5

## SHI DE-JINN

(XI DEJIN, CHINA, 1923-1981)

### *BEGONIA FLOWERS*

signed in Chinese (lower left)  
ink and colour on paper  
137.5 x 34.5 cm. (54 x 13 3/8 in.)  
two seals of the artist

HK\$200,000-450,000

US\$26,000-58,000

#### PROVENANCE

Acquired directly from the artist by the present owner  
Collection of Mr. Sheng-hua Lu, the director of Shiy  
De Jinn Foundation

席德進

海棠紅

彩墨 紙本  
款識：席德進 (左下)  
鈐印：席氏書畫；席德進印

來源

現藏者購自藝術家本人  
席德進基金會創會董事長盧聲華收藏



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6

## SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

### *A HISTORIC HOUSE*

signed in Chinese; dated '1976' (lower right)

watercolor on paper

55.5 x 75.3 cm. (21 7/8 x 29 5/8 in.)

Painted in 1976

HK\$220,000-450,000

US\$29,000-58,000

#### PROVENANCE

Private Collection, Asia

席德進

古厝

水彩 紙本

1976年作

款識：席德進1976(右下)

來源

亞洲私人收藏



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## CHEN YIFEI

(CHINA, 1946-2005)

### *WATER TOWN · WAVELET*

signed and dated '1984 Chen Yifei' (lower right)

oil on canvas

106.7 x 76.2 cm. (42 x 30 in.)

Painted in 1984

HK\$1,700,000-2,500,000

US\$230,000-320,000

#### PROVENANCE

Private Collection, Chicago, USA

#### LITERATURE

Shanghai People's Fine Arts Publishing House,  
Chen Yifei, Shanghai, China, 2010 (illustrated, p. 183)

## 陳逸飛

### 水鄉·微瀾

油彩 畫布

1984年作

款識：1984 Chen Yifei (右下)

來源

美國 芝加哥 私人收藏

出版

2010年《陳逸飛》上海人民美術出版社 上海  
中國 (圖版，第183頁)



## CHEN YIFEI

Chen Yifei was one of the first Chinese artists permitted to move to the United States to study art in 1980, and this, along with the end of the Cultural Revolution in 1976, prompted a departure from the Socialist Realist style that won him his position as a respected artist in China's Communist party, painting scenes that glorified Communist values. This transition enabled Chen to explore Western influences and styles such as Impressionism, and create a convergence between the East and the West.

An example of Chen Yifei's earlier landscape paintings, *Water Town · Wavelet* (Lot 387) depicts a peaceful river scene in Chen's native Zhejiang province. During a trip to Europe in the summer of 1982, Chen painted the canals of Venice, and was inspired upon his return to paint similar river scenes in his native Zhejiang province. These paintings, including *Water Town · Wavelet*, allow for interesting comparison of the divergent, yet comparable, landscape and architecture of the East and West, and illustrate the unique amalgam of Eastern and Western influences that can be found in many of Chen's works. Painted four years after Chen's European trip, *Water Town · Wavelet* differs from earlier paintings of its kind in its realistic quality, illustrating a departure from Chen's earlier impressionistic style and foreshadowing his later Romantic Realism, which can be seen in his cinematic depictions of scenes and people, particularly women. However, a degree of impressionism remains in the painting's visible brushstrokes, which can be seen in the artist's depiction of the

irregular tiles on the roofs of the riverside houses. Chen has captured the reflection of light on the tiles through bold dabs of grey paint, creating a sense of three dimensionality and depth, which is also facilitated by Chen's habitual use of oil paint. The painting's muted tones are also characteristic of Chen's landscapes, and contribute towards the placid nature of the scene depicted.

陳逸飛是1980年第一批獲准赴美學習藝術的中國藝術家之一。這重經歷加上1976年文革的完結，促使這位中國共產黨內有名的藝術家由歌頌共產理念，並以社會現實主義風格作畫的風格，改變藝術路向。這一變使他得以探討西方諸如印象主義等風格及影響，從而融善中西。

陳逸飛早期的風景畫《水鄉·微瀾》(拍品編號387)，描繪他家鄉浙江的一派寧靜景致。在1982年夏天遊歷歐洲時，他曾畫過威尼斯的運河，在回國後便想到要畫家鄉浙江相類似的水鄉風情。包括《水鄉·微瀾》在內這系列的作品，讓人可以比較東西方同中有異的風光及建築，也表現出陳逸飛作品中常見的東西兼融。在歐遊後四年畫成的《水鄉·微瀾》，以其寫實風格與早期的作品相異，表現出陳氏由早期的印象主義風格轉向，並可見之後浪漫寫實風格的端倪，這點在他後來對景物及仕女充滿戲劇張力的作品得見。然而印象派風格的筆法，在畫中諸如河畔屋頂斑駁的瓦片中，仍清晰可見，陳氏以粗筆的灰色表現了瓦片反映的光線，加以他對油彩嫻熟的運用，營造出立體感及空間深度。畫作的淡色調在陳氏筆下的風景畫亦很常見，表現出寧靜水鄉之感。



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## HE DUOLING

(CHINA, B. 1948)

### *GIRL*

signed and dated 'He Do Ling 1984.9' (on the sticker on the reverse)

oil on canvas

53 x 65 cm. (20 7/8 x 25 5/8 in.)

Painted in 1984

HK\$180,000-280,000

US\$24,000-36,000

### PROVENANCE

Private Collection, USA (acquired directly from the artist)

## 何多苓

### 女孩肖像

油彩 畫布

1984年作

款識：He Do Ling 1984. (畫背標籤)

來源

美國私人收藏 (現藏者購自藝術家)



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## YU BEN

(YEE BON, CHINA, 1905-1995)

### LABORING

signed in Chinese (lower right)  
oil on canvas  
50.5 x 60 cm. (19 7/8 x 23 5/8 in.)  
Painted circa. 1958

HK\$200,000-350,000  
US\$26,000-45,000

### PROVENANCE

Anon. Sale; Christie's Taipei, 20 April 1997, Lot 31.  
Acquired from the above sale by the present owner

### LITERATURE

Ling Nan Arts Publisher, The Art of Yee Bon, Guangdong, China,  
1994 (illustrated, p.112)

## 余本

### 植樹

油彩 畫布  
約1958年作  
款識：余本(右下)

### 來源

1997年4月20日 台北佳士得 編號31  
現藏者購自上述拍賣

### 出版

1994年《余本畫集》嶺南美術出版社 廣東 中國  
(圖版·第112頁)





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## CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

### *OUVERTURE 'A' (OPENING A)*

signed in Chinese; signed and dated 'CHU TEH-CHUN. 88.' (lower right);

signed in Chinese; signed, dated and titled 'CHU TEH-CHUN 1988

"Ouverture 'A' " (on the reverse)

oil on canvas

39.9 x 29.8 cm. (15 ¾ x 11 ¾ in.)

Painted in 1988

HK\$300,000-500,000

US\$39,000-65,000

#### PROVENANCE

Private Collection, France

This work has been submitted to the Atelier Chu Teh-Chun.

#### EXHIBITED

Lille, France, Galerie Régis Dorval, Chu Teh-Chun, 1988

朱德群

開啟 A

油彩 畫布

1988年作

款識：朱德群 CHU TEH-CHUN 88(右下) 朱德群

CHU TEH-CHUN 1988 "Ouverture 'A" (畫背)

來源

法國私人收藏

此作品已收錄於朱德群工作室之檔案

展覽

1988年「朱德群」 Régis Dorval 畫廊 里爾 法國



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## CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

### *NO. 202 (THE BATH OF FIRE)*

signed in Chinese; signed and dated 'CHU TEH-CHUN 65' (lower right);  
signed in Chinese; signed, dated and titled 'CHU TEH-CHUN 1965 No.202'  
(on the reverse)

oil on canvas

58.4 x 47.6 cm. (23 x 18 ¾ in.)

Painted in 1965

HK\$1,600,000-2,200,000

US\$210,000-280,000

#### PROVENANCE

Anon. sale; Sotheby's Hong Kong, 9 October, 2006, Lot 1612

Acquired from the above sale by the present owner.

This work has been submitted to the Atelier Chu Teh-Chun.

朱德群

第二百零二號 (火之浴)

油彩 畫布

1965年作

款識：朱德群 CHU TEH-CHUN 65'(右下); 朱德群  
CHU TEH-CHUN 1965 No.202 (畫背)

來源

2006年10月9日 香港蘇富比 編號1612

現藏者購自上述拍賣

此作品已收錄於朱德群工作室之檔案



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## CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

### *LE 5 JANVIER 1976*

signed in Chinese; signed 'CHU TEH-CHUN' (lower right);  
signed in Chinese; titled and signed 'le 5 janvier 1976 CHU  
TEH-CHUN' (on the reverse)

oil on canvas

55 x 45.8 cm. (21 3/8 x 18 in.)

Painted in 1976

**HK\$950,000-1,500,000**

**US\$130,000-190,000**

#### **PROVENANCE**

Private Collection, France

This work has been submitted to the Atelier Chu Teh-Chun.

## 朱德群

**5.1.1976**

油彩 畫布

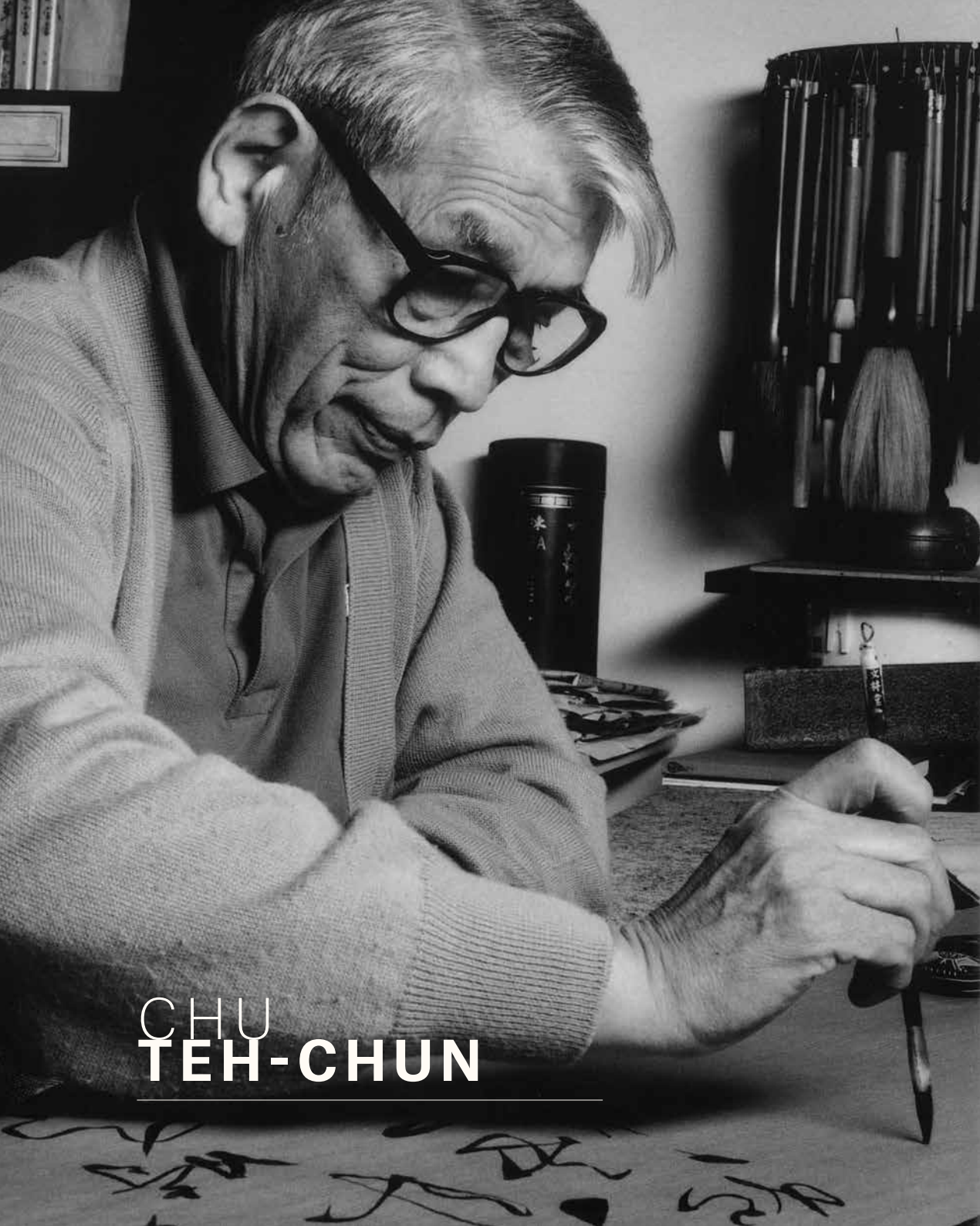
1976年作

款識：朱德群 CHU TEH-CHUN (右下)；le 5  
janvier 1976 朱德群 CHU TEH-CHUN (畫背)

來源

法國 私人收藏

此作品已收錄於朱德群工作室之檔案



CHU  
TEH-CHUN

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The French Chinese artist Chu Teh-Chun was born in Xuzhou, Jiangsu province in 1920. He studied at the National School of Art in Hangzhou and moved to Taiwan in 1949. Before moving to Paris in 1955, he taught at the Department of Fine Arts of the Normal University in Taiwan. The contribution of expressive and abstract artist Chu Teh-Chun to the arts and humanities is widely acclaimed. On 17th December 1997, he was elected as a member of the Académie des Beaux-Arts, becoming the first ethnic Chinese member of this prominent French art institution. In 2001, he was awarded Chevalier de l'Ordre des Palmes Académiques by the French Minister of Education and Chevalier de la Legion d'Honneur by the French president.

Chu's abstract paintings evolved much in the last sixty years. Starting from figurative paintings, he turned to the abstract in late 50s. The early 60s saw the development of a style with intense colours, this is followed by the introduction of brushworks that are more free and individualized, together with a theatricality created by chiaroscuro in the 70s. A more refined and light style of brushwork that evokes those of Chinese ink painting defines the late 70s.

#### THE CONNECTIONS BETWEEN POETRY AND COLOURS

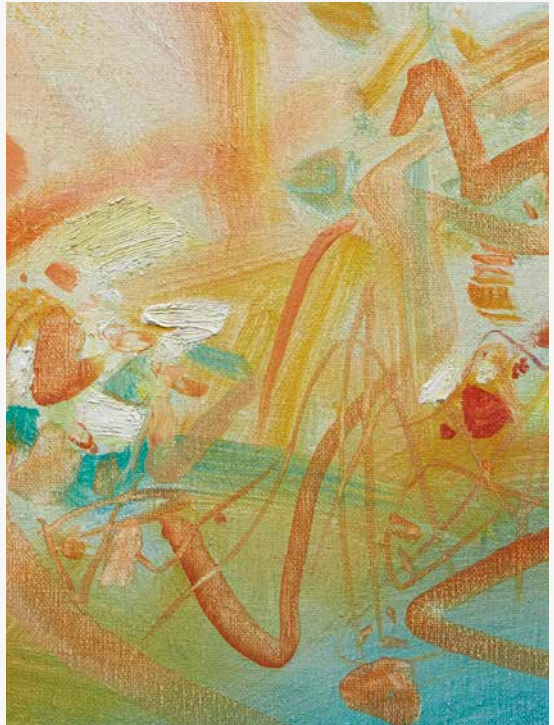
Chu Teh-Chun adored Chinese poetry. He would ponder and feel the words in them, then developed them into images and colours in his mind before transferring them on canvas, as the scholar Zhu Wei said,

"Chu Teh-Chun immersed himself in the poetry of the Tang and Song dynasties, there was a time that he was especially sensitive to the colour red, feeling an especial emotion. The Tang poet Du Mu's rhapsodizing on storm and thunder in his 'On Heavy Rain' endowed Chu with vivid colours and strong momentum. Chu indulged himself in the autumnal sensations of the Tang and Song poets amidst the Parisian autumns.

Li Yu, who lost his kingdom, wrote about the 'dusk of chilling colours,' twisting what is supposed to be warm colour into cool one. Du Mu further described the autumn maples in a fascinating way in his 'On Autumn', 'The cool maples are redder than flowers in spring.' Cui Zhiyuan even turned the maples into drunken colours

#### 〈念奴嬌·赤壁懷古〉蘇軾

大江東去，浪淘盡，千古風流人物。故壘西邊，人道是，三國周郎赤壁。亂石穿空，驚濤拍岸，捲起千堆雪。江山如畫，一時多少豪傑！  
遙想公瑾當年，小喬初嫁了，雄姿英發。羽扇綸巾，談笑間，檣櫓灰飛煙滅。故國神遊，多情應笑我，早生華髮。人生如夢，一樽還酹江月。



▲ Lot 390 Detail 局部



▲ Lot 396 Detail 局部

in his 'On Maples', 'Drunk, they welcome and wait for the support of the wind.' Whenever Chu read about them, he would travel in mind, and could not hold on sitting still. He would rush into his workshop, gushed out all these fantastic 'chilling red', 'green-changing red', 'redder-than-flowers-in-spring red' and 'drunken red', mixing and producing these metaphysical, poetic hues of red. He painted his first *Autumn* in 1965, then spending three years from 1968-1971 on *Late Autumn* and worked on a draft on autumn in 1969. He immersed himself in the autumns of the Tang and Song poets for two decades, what he painted is no longer the autumns he experienced, but the poetry, the odes, the passion and the intensity of autumn."

*The Bath of Fire* (Lot 391) is predominantly of different hues of red, and is a representational work of Chu's early years of exploration of the colours. In 1958, black organic shapes began to appear in his painting, developing into a system of three balanced and mutually reinforced elements: color blocks, black shapes, and calligraphic lines. Chu distills the elements of the landscape and produces symbols that represent its components which, ultimately, become forms and lines on the canvas. In terms of his research into form, Chu learns from both the geometric colour blocks of de Staël and his Chinese painting tutor from the Hangzhou National College of Art, Pan Tianshou, whose simplification of the details of great mountains and large rock formations results in a steep keystone shape that reflects an eastern artistic approach to the escape from the concept of form. Chu Teh-Chun turns the things of form into formless spirit, using colour, shape, and line to produce a silent architectural cadence.

## RHYTHM IN QUICK MOVEMENTS OF THE BRUSH



▲ Lot 394 Detail 局部

In 1965, Chu glimpsed the highest peak in the Alps, Mont Blanc, and in 1969, he visited the Rijksmuseum Amsterdam, to see the retrospective exhibition on the 300th anniversary of Rembrandt's death. In addition, visits to various museums in Munich, Germany in 1972 would prove to have a great influence on his work. The quick, decisive brushwork seems to have been completed in a single motion: as Chu's brushstrokes float down, flow, and turn, they make clear his future artistic direction, in which visual rhythms would be generated through the interweaving of colours.

*Le 5 Janvier 1976* (Lot 392) is variation on this main direction, but with the added elements of light, shadow, and calligraphic line. The black background highlighted the bright orange-yellow brushstroke. The use of white colour on upper right further enrich the contrast between light and darkness. Chu once said, 'The colour and lines in my images are never random results, but are put together harmoniously for one common purpose: to activate light sources and call forth images and rhythms.'

## PURE BLOCKS OF WHITE: THE POWER TO DISTORT SPATIAL DIMENSION

The use of blocks of white in *Le 5 Janvier 1976* (Lot 392) creates spatial depth on the canvas. On the opaque background of grey are pure blocks of white on the bottom and the upper right areas of the canvas, pushing the other areas and the black lines to back of the composition, thus how the use of pure white can strongly distort the spatial relationship.

In fact, the use of white can be found early in Chu's landscape paintings. *Seaview* (Lot 394) painted in 1954 uses heavy paints of white to depict the waves, the sails in the background echoes with the dress of the girl in the foreground, creating a rhythmic pattern of dots of White is not simply used for decorative purpose. According to Chu's own words on his art, in his early days of painting, he paid especial attention of the concepts of Cezanne, the post-impressionist master, he would put into practice Cezanne's idea of rendering a scene by the depiction of its forms, colours and lights. His attention on Cezanne's treatment of space influenced much of his late abstract paintings.

When teaching as an art teacher in Taiwan, his style was figurative, working on themes like landscape, still life and portraits. According to surviving records, Chu painted a total of fourteen figurative oil paintings in the period from 1951-1954. *Seaview* from 1954 represents a rare work from this early period in Taiwan. The writer and historian Luo Chia-lun once commented that, "Chu's foremost achievement is his mastery in capturing scenery, it is not easy you need to know what to select, this is on the spatial part. When it came to the temporal, the fleeting changes of light and dark force one to not missing a single moment..." The work itself allows us a glimpse of the masterly composition and compelling brushworks that can be seen from the waves depicted.



▲ Lot 391 Detail 局部

## LINES IN OIL PAINTING IN EVERY TEXTURE

After sorting out the problem with the papers for calligraphy and ink painting in around 1976, Chu resumed writing calligraphy on the Tang and Song Poetry. His observations on the lines and the beauty of lines and composition can be seen in his calligraphic work *Rhapsody On The Red Cliff* (Lot 396). Le 3 Février 1978 and *Opening A* (Lot 390) reflect the changes that his resumption of calligraphy had on him. The background was done by smoothing the paint by light touches, lines were then 'written' on it by refined and deft hands and the soft tips of the brush. Chu once said, "Oil painting is about building up brushstrokes of paint, that is not the case with ink painting, because of the marvelous nature of ink, except my own subjective expressions, there are always 'heaven's working.' As I painted and painted, I naturally thought, why don't I introduce this 'heaven's working' into oil painting? From then on, I entered into an experimental, challenging and exotic realm, what I got is as the Chinese saying goes, 'there are brand new worlds.'"

Chu Teh-Chun imbued his calligraphic lines with life and feelings. The deft lines can be compared to Mont Blanc of the Alps, pointing to the series of snow scene Chu did in the 80s and 90s. As art critic Chu Ge said, "Lines or brushstrokes in Western paintings must be understood with its subject. But those in Chinese paintings can stand independently and to be appreciated independently, this is what we call the beauty of the abstract."



▲ Lot 392 Detail 局部



▲ Lot 393 Detail 局部

## 朱德群

法籍華裔藝術家朱德群，1920年生於江蘇省徐州，1935-1941年國立杭州藝術專科學校，1949年抵達台灣，及後任教師範學院藝術系，1955年前往巴黎開展藝術生涯新一頁。抒情抽象藝術家朱德群為人文藝術建立的貢獻獲得了國際畫壇的肯定，獲選為「法蘭西研究院美術院士」，為200年來首位進入此法國最高學術殿堂的華裔人士，2001年又榮獲法國教育部頒授騎士棕櫚勳章，以及總統頒授榮譽軍團騎士勳章的藝術最高成就獎。

朱氏的抽象繪畫在60年來不斷轉化、昇華。他由具像繪畫出發，50年代末轉向抽象，60年代初厚實濃烈的著色風格，自70年代注入更富個人的情感的自由筆觸，並加入明暗對比帶來的劇場攝人感，自70年代末轉移至有中國「筆墨趣味」的油彩筆觸、輕盈的筆刷，富有中國詩意。

### 詩與色的聯繫

朱德群酷愛中國詩詞，他思考、感受文字，並演化成腦海的印象、顏色，繼而轉移至畫面。誠如祖慰所言：

「朱德群神遊唐宋詩詞，在一段時間裡，對於紅色調特別敏感，情有獨鍾。杜牧在《大雨行》中詠唱雷電風雨，給朱德群鮮明的色彩和強烈的動勢。…在巴黎的秋天，朱德群畫精神遊唐、宋的秋意。亡國之君李煜的《憶江南》中的「寒色暮」，把暖色調的紅色沉浸

在冷感裡。…杜牧把秋紅畫得更加艷麗：「霜葉紅於二月花。」《山行》，崔致遠的秋紅成了醉仙：「醉態迎風欲待扶。」《紅葉樹》…朱德群每每讀著、遊著就坐不住了，急匆匆地走進畫室，一口氣把這無比絕妙的「寒的紅色」、「換青的紅色」、「紅於二月花的紅色」、「醉了的紅色」畫出來，即把非物理世界的心理化詩意化的紅色調畫出來。1965年他畫了第一幅《秋意》。1968-1971跨三年時間畫出了《秋末》。1969年畫了秋的構圖。朱德群在唐宋的秋意中倘佯了前後二十年，湧向筆端的已不是記憶中的秋天的風景，而是秋的诗，秋的歌，秋紅的激蕩，秋紅的燃燒。」

創作於1965年的《第二百零二號(火之浴)》(拍品編號391)以紅色—赤紅、紅褐色、啡紅色為主，可謂是朱氏早期探索紅色的創作。自1958年，朱德群發展出以色塊、黑色有機形體、書法線條三者相互支撐、平衡的抽象畫作。朱氏蒸餾出風景中的元素，創作出代表風景的符號，演變成畫布上的形狀和線條。在「形」的研究上，朱氏除了借鏡德·斯塔埃爾的幾何色塊，同時回顧在杭州藝專的中國畫老師潘天壽作品，其通過簡化大山或大石塊細節，而得出的險峻的梯形，也就是東方藝術對擺脫「形」的概念。表層的墨黑色塊和粗線是畫中唯一出現曲線的地方，朱德群刻意以加大左上方黑色顏料的厚度，以最濃重、剛烈的色彩表現柔性的曲線。畫作上方的線條介入了造型元素，儼如對山脈的抽象勾勒，呈現中國傳統視覺藝術、書法的線性特徵。朱德群把有形之物轉化成無形的靈感，繼而運用色塊、形體、線條產生帶建築性的無聲韻律。

### 快速的筆觸產生視覺律動

1965年遊經瑞士阿爾卑斯山之屋脊伯朗峰、1969年參觀荷蘭阿姆斯特丹國立博物館舉行的「林布蘭誕辰三百年回顧展」和1972年在德國慕尼黑各大美術館的展覽對朱德群七十年代的創作有深遠的影響。快速果斷的筆觸，一氣呵成，產生飄落、流轉、移動之勢，見證了朱德群以交織的色彩引發視覺律動的大方向，立下了七十年代繪畫風格的基石。《5.1.1976》(拍品編號392)則是在這個大方向中的變奏，加上了光影和書法線條的元素。朱氏以光影追求繪畫戲劇性的感染力，在黑色的背景下，快速果斷的橘黃色系的筆觸更見明顯，此外，右方邊緣白色的應用成了明顯的光源。朱德群曾說：「在我的畫面上，其色彩和線條從不是偶然的，它們相和諧地達到同一目的：激活光源，喚起形象和韻律」。可見，色彩、線條和光線是朱德群繪畫重要的手段，以達至「韻律」。



## 純白色塊：顛覆空間的力量

而白色色塊的應用在《5.1.1976》(拍品編號392)起了前後空間建構的作用。在半透明灰白色的背景下，作品底部及右上方出現明顯的純白色塊。畫面的其餘部份包括黑色的線條頓然退到後方，可見純白色發揮強烈的顛覆空間的力量。



▲ Lot 395 Detail 局部



▲ Lot 393 Detail 局部

事實上白色的應用在朱德群早期的風景創作已經開始。1954年的《海景》(拍品編號394)中以厚重的白色描繪浪濤、而後景中的風帆加上前景中女生的裙子形成有節奏的白點，暗示空間的深度。白色的應用並不只是點綴。根據朱德群對其藝術的自述，繪畫初期他特別注意後印象派塞尚的空間處理的方式，及其純白色的應用(特別在靜物主題上白色桌布的描寫)，影響了他日後的抽象繪畫。

在台灣當師範學校藝術老師的時候，朱德群的繪畫風格是具象的，題材包括自然風景(圖1)、靜物、人像。根據現有文獻記載，朱氏在1951至1954年間共創作了具象油畫14幅。1954年的《海景》是屬於台灣時期的少數早期作品。作家、歷史學家羅家倫更曾說：「朱德群第一個長處是善於取景，取景不是一件容易的事…還要知道如何剪裁，這是就空間而言。若是講到時間，則『晦冥變化』尤其不能放過剎那…」作品一窺藝術家嚴謹的構圖，勁力十足的筆觸，以大筆刷出沿岸海域的浪花。

## 輕重濃淡的油畫線條

朱氏於1976年代左右解決了寫書法和畫水墨畫的紙的問題，便重新開書寫唐詩宋詞。朱德群對線條的獨到了解，以及線條、構圖的美感呈現在書法作品《念奴嬌·赤壁懷古》(拍品編號396)。《3.2.1978》(拍品編號393)及《開啟 A》(拍品編號390)反映了重拾水墨的轉變，背景以平塗的方法撫平半透明油彩，藝術家用筆極為精細，以靈活的手腕利用特別柔軟的毛筆「寫」上輕巧、柔軟的線條。朱德群指出：「畫油畫是畫一筆算一筆，水墨則不然，由於溼墨的神奇性，除了有我的主觀宣洩，還常有出乎意外的『鬼斧神工』的『天成』效果。畫著畫著，我很自然地想到，為什麼不把這個『鬼斧神工』引領到油畫中去呢？從這裡開始，我就進入了一個充滿挑戰性、實驗性的陌生天地，實驗的結果如中國成語所言：別有洞天。」

朱德群帶有筆墨趣味的線條中，輸入一種感覺，使線條本身富有靈動的生命。輕重濃淡、飄揚運轉的線條儼如阿爾卑斯山之屋脊伯朗峰，為朱德群於八十至九十年代創作的雪景系列繪畫埋下伏筆。誠如藝術家楚戈「一般西畫的線條和所謂筆觸，都需要依附整體而存在。中國畫中的筆墨，則可獨立於整體之外，單獨來欣賞，這就是抽象美。」

**CHU TEH-CHUN**

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

**LE 3 FÉVRIER 1978**

signed in Chinese; signed 'CHU TEH-CHUN' (lower right);  
signed in Chinese; signed, dated and titled 'CHU TEH-CHUN.  
1978 le 3. fév 1978' (on the reverse)  
oil on canvas  
92 x 72.8 cm. (36 ¼ x 28 ⅝ in.)  
Painted in 1978

HK\$1,800,000-2,800,000

US\$230,000-360,000

**PROVENANCE**

Private Collection, France  
This work has been submitted to the Atelier Chu Teh-Chun.

**朱德群****3.2.1978**

油彩 畫布  
1978年作  
款識：朱德群 CHU TEH-CHUN (右下); CHU TEH-CHUN 朱德群 1978  
le 3 fév 1978 (畫背)

來源

法國 私人收藏

此作品已收錄於朱德群工作室之檔案



Paul Cézanne, *Still Life with Commode*, 1887-1888. Collection of Harvard Art Museums/Fogg Museum  
塞尚《靜物》1887-1888年作 哈佛大學佛格美術館藏



**CHU TEH-CHUN**

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

**SEASCAPE**

signed and dated in Chinese (lower right)

oil on board

45.7 x 53 cm. (18 x 20 7/8 in.)

Painted in 1954 (43rd year of the Republic era, corresponding to 1954)

**HK\$1,500,000-2,000,000****US\$200,000-260,000****PROVENANCE**Anon. Sale, Christie's Hong Kong, 26 May 2013, Lot 3305  
Acquired from the above by the present owner.  
This work has been submitted to the Atelier Chu Teh-Chun.**EXHIBITED**

Taipei, Taiwan, Zhongshan Hall, 1954.

**LITERATURE**Pierre-Jean Remy (ed.), Editions de La Différence, Chu Teh-Chun, Paris, France, 2006 (illustrated, p. 53).  
National Museum of History & Thin Chang Corporation, Chu Teh-Chun 88 Retrospective, Taipei, Taiwan, 2008 (illustrated, p. 77).**朱德群****海景**

油彩 木板

1954年作 (民國四十三年)

款識：朱德群 四三·七 (右下)

**來源**

2013年5月26日 佳士得香港 編號 3305

現藏者購自上述拍賣

此作品已收錄於朱德群工作室之檔案

**展覽**

1954年 中山堂 台北 台灣

**出版**

2006年《朱德群》皮耶尚·雷米編 Éditions de La Différence 巴黎 法國 (圖版, 第53頁)

2008年《朱德群88回顧展》國立歷史博物館、馨昌股份有限公司 台北 台灣 (圖版, 第77頁)



Chu Teh-Chun, *Pa-hsien Mountain*, oil on canvas,  
Painted in 1953 Christie's Hong Kong,  
29 May 2010, Lot 1003 Sold for K\$2,420,000  
朱德群《八仙山》油彩 畫布1953年作  
2010年5月29日佳士得香港 編號 1003  
成交價：2,420,000港元







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9  
5

## CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

### UNTITLED

signed in Chinese; signed 'CHU TEH-CHUN.' and dated '96.' (lower right)  
ink on paper

34 x 45.2 cm. (13 3/8 x 17 3/4 in.)

Painted in 1996

HK\$120,000-220,000

US\$16,000-28,000

#### PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authenticity signed by the artist, dated 5 September 2005.

This work has been submitted to the Atelier Chu Teh-Chun.

### 朱德群

#### 無題

水墨 紙本

1996年作

款識：朱德群 CHU TEH-CHUN 96. (右下)

來源

歐洲私人收藏

此作品附藝術家於2005年9月5日簽發之保證書。  
此作品已收錄於朱德群工作室之檔案。



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9  
6

## CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

### NIANNU JIAO (REMINISCING ABOUT ANTIQUITY AT RED CLIFF)

signed in Chinese (lower left)

ink on paper

66 x 68.5 cm. (26 x 27 in.)

Executed in 1992

three seals of the artist

HK\$500,000-700,000

US\$65,000-91,000

#### PROVENANCE

Private Collection, Asia

This work has been submitted to the Atelier Chu Teh-Chun.

朱德群

念奴嬌·赤壁懷古

水墨 紙本

1992年作

款識：天門居士 壬申年歲末草(左下)

鈐印：我書意造本無法；天門居士；及 朱德群印

來源

亞洲私人收藏

此作品已收錄於朱德群工作室之檔案。





3  
9  
7

## HONG LING

(CHINA, B.1955)

### *RHYTHMS OF BAMBOO*

signed in Chinese; dated '2003' (lower right)  
oil on canvas  
120 x 190 cm. (47 ¼ x 74 ¾ in.)  
Painted in 2003

HK\$650,000-850,000

US\$85,000-110,000

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Hebei Education Press, *Hong Ling Spirit of Landscape*, Hebei, China, 2006 (illustrated p. 124-125)

Hebei Education Press, *Songyafeng, Xing Ling Shan Shui Hongling*  
*You Hua Zuo Pin Ji*, Hebei, China, 2008 (illustrated, p. 122)

## 洪凌

### 竹韻

油彩 畫布  
2003年作  
款識：洪凌2003 (右下)

來源

亞洲私人收藏

出版

2006年《洪凌山水精神》河北教育出版社  
河北中國(圖版, 第124-125頁)

2008年《性靈山水 洪凌油畫作品集》  
河北教育出版社 北京頤雅風文化藝術  
中心 河北中國(圖版, 第122頁)



Hong Ling retrospective exhibition is recently held at the Brunei Gallery, the School of Oriental and African Studies at the University of London in 2016.

Having been living in seclusion in the Yellow Mountains in China for more than 30 years, Hong Ling has learnt to reflect on the meaning of art, and emulate the inner spirit of nature. Hong was deeply inspired by the Chinese landscape master Huang Binhong. In an interview, he stated that "The ink work of Huang Binhong makes trees, mountains and grassy areas become part of a whole, other-worldly realm that breathes with life. His fluid, refined brushstrokes achieve a range of subtle effects, from wet to dry, broad to narrow". He puts emphasis on the expression of spirit through form and technique. In *Rhythms of Bamboo* (Lot 397), Hong utilises the richness of oil paint to enhance the

varying depths of perspective, adding dimension to his composition. The cool colour palette while vividly portrays a wintery landscape, also depicts the artist's inner sentiments, bringing forth a sombre and subtle atmosphere.

2016年，倫敦大學東方與非洲研究學院為洪凌舉辦了大型的回顧展。

洪凌隱居黃山三十餘載，在反覆實驗中探尋其藝術中的源頭。其畫作透過形式和技巧來刻劃神韻、洗滌心靈。洪凌深受中國現代山水大師黃賓虹的影響，在一次訪談中，他曾說：「在黃賓虹的筆墨裏，樹木、山峰、草木攪在一起，這有一種似在非在的氣息瀰漫，同時筆觸幹濕、寬窄、轉折的變化內力十足。」在《竹韻》(拍品編號 397)中，藝術家透過油彩豐厚的質感，營造讓視點得以進入的景深，增加畫作的空間層次性。畫面上的冷色調，除了用來捕捉被白雪覆蓋的山景外，更傳達洪凌的內心世界——一個有時充滿蒼茫、寒冷氣氛的角落。

# CHANG SHUHONG

(CHINA, 1904-1994)

## CLIVIA

signed, dated and inscribed in Chinese (lower left)

oil on canvas

82 x 62 cm. (32 ¼ x 24 ¾ in.)

Painted in 1989

HK\$1,200,000-1,600,000

US\$160,000-210,000

## PROVENANCE

Private Collection, Japan (acquired directly from the artist in 1989)

Private Collection, Japan

## 常書鴻

### 君子蘭

油彩 畫布

1989年作

款識：常書鴻 一九八九·十二·十五 時年八十五 常(左下)

來源

日本 私人收藏 (於1989年直接得自藝術家)

日本 私人收藏

生於浙江杭州的常書鴻(1904-1994)是一位兼具繪畫、考古、保育的傑出人物，是現代中國油畫的先驅，也是敦煌學的重要拓荒者和推動者。1920年代，常氏加入豐子愷組織之西湖畫會。1927年考入法國國立里昂美術專科學校，1932年，以該校油畫第一名的成績畢業後，又以優異的成績考入巴黎高等美術學校，師從新古典主義畫家，法蘭西藝術院院士勞郎斯。1936年秋，常書鴻回到闊別十年的中國，擔任了國立北平藝術專科學校西畫系主任，一直未忘在巴黎時受漢學家伯希和出版之敦煌石窟圖錄的啟發。最終在1943年展開了敦煌計劃，翌年成立敦煌藝術研究所，他將洞窟、塑像統一編號、發掘、修復文物、通過臨摹、編輯出版畫冊、撰寫論文等方式，向國際介紹敦煌藝術，獲「敦煌守護神」之尊稱。

常書鴻從未放棄油畫創作。1994年逝世後，常書鴻家屬根據他生前的夙願，將其二百餘件畫作捐贈浙江省博物館。常氏存世油畫數量不多，本次拍賣的《君子蘭》(拍品編號398)來自日本收藏，藏家於80年代在日本結識常書鴻，作品直接得自藝術家本人。

常書鴻與日本的淵源甚深。早於1958年，他在日本舉辦了《中國敦煌藝術展覽》，結識了許多考古學、敦煌學的日本學者。常氏晚年多次赴日。1979年，常氏受友人邀請再度訪問日本。1983年，常氏任東京藝術大學客座教授。1985年至1988年應邀赴日本訪問，其間與李承仙合作，為東京叢寺、奈良法隆寺進行宗教畫創作。1985年，著名日本佛

學家池田大作與常書鴻合力在富士美術館舉辦「中國敦煌瑰寶」。1990年赴日本舉辦畫展，被授予創價大學名譽博士學位。1992年再次赴日本訪問並進行繪畫創作，獲得富士美術館最高榮譽獎和名譽館長。

常氏的創作主題包括人物、風景、靜物，風格雖從古典寫實主義出發，但他運用雅致的色彩，結合嚴謹的寫實技巧，創作充滿個性的典雅細膩風格，抒發情感、意緒。

《君子蘭》風格貼近巴黎龐畢度中心收藏的《葡萄》及《沙娜畫像》的畫風。筆觸利落、用筆精準，在蔚藍色的背景的襯托下，橘黃色的花卉更見鮮明。在菱形桌面上，景泰藍茶杯、中國式的線裝書與花盤組織了空間關係。常氏善於運用色彩建築畫面氛圍，縱然畫面構圖穩定、物像勾勒線條簡潔，可是畫作卻因為獨到的用色而產生明朗的氣息。

## 公共收藏

- 《葡萄》(巴黎龐畢度中心藏)
- 《沙娜畫像》(巴黎龐畢度中心藏)
- 《攀登珠峰》(浙江大學收藏)
- 《玄中寺》七扇屏風(日本叢寺藏)
- 《絲綢之路飛天》障壁畫(日本法隆寺藏)





# CHANG SHUHONG

2

Born in Hangzhou, Zhejiang, Chang Shuhong (1904-1994) was a remarkable artist whose accomplishments spanned across painting, archaeology and conservation. He was also a pioneer in modern Chinese oil painting, and an important trailblazer and advocate of Dunhuang studies. In the 1920s, Chang joined the West Lake Painting Association led by Feng Zikai. In 1927, he started studying oil painting at the Ecole nationale supérieure des beaux-arts de Lyon and graduated with distinction in 1932. He then continued his study at the Ecole nationale supérieure des Beaux-arts de Paris where he was guided by Paul Albert Laurens, the neoclassical painter and fellow of Académie des Beaux-Arts. In the autumn of 1936, the artist returned to China after a decade and became the head of the Western Painting Department of National Beiping Art School. Deeply influenced by the Pictorial Catalogue of Dunhuang Mogao Caves by sinologist Paul Pelliot which he read during his time in Paris, Chang initiated a research project dedicated to the art of Dunhuang and set up the Dunhuang Art Institute in the following year. Known as the "Guardian of Dunhuang", he was committed to introduce the art of Dunhuang to the world by numbering and excavating the caves, restoring the historical remains, copying the artworks inside the caves, and publishing catalogues and essays.

Yet Chang had never ceased painting. After his death in 1994, his family, honouring his will, donated over 200 of his works to Zhejiang Provincial Museum, so his surviving oil paintings are rare. Offered in this sale, *Clivia* (Lot 398) was directly acquired from Chang by a Japanese collector who knew the artist in Japan in the late 1980s.

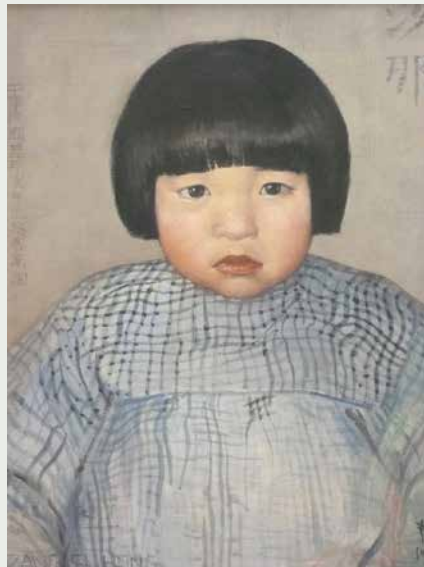
Painted in 1989, *Clivia* is one of the paintings completed by Chang in his later years, during which he visited Japan on many occasions. The relationship between Chang Shuhong and Japan began as early as in 1958 when he organized "China Dunhuang Art Exhibition", and became acquainted with many Japanese archaeologists and scholars of Dunhuang. He visited Japan again in 1979. He was appointed as visiting professor by the Tokyo University of the Arts in 1983. Between 1985 and 1988, the artist painted religious frescoes for the Natsume Temple in Tokyo and Horyuji Temple in Nara with Li Chengxian. He later curated the "Treasures of Dunhuang, China" exhibition with renowned scholar of Buddhist studies Daisaku Ikeda at the Tokyo Fuji Art Museum in 1985. In 1990, as he unveiled another painting exhibition, he received an honorary doctorate degree from the Soka University. In 1992, Chang visited Japan again and explored inspiration for his paintings. The Tokyo Fuji Art Museum recognised his achievement by presenting the highest commendation to him and naming him the honorary curator.

Chang's works cover a range of subjects, from figure, landscape to still life. While he began with classical realism, he was able to marry the sophisticated palette with controlled, and precise composition to create a refined and subtle style, reflecting his personality and emotions.

Similar to *Grapes* and *Shana's Portrait* currently included in the collection of Centre Georges Pompidou in Paris, *Clivia* also features delicate brushstrokes and precise execution. The yellowish orange flowers pop up against the azure background. On the diamond-shaped table, cloisonné cup, Chinese rare book and flower constructed spatial relationship. Chang's masterly technique for creating atmosphere is also evident in the use of colours. Despite a balanced composition and clean lines, the work exudes a sense of brightness through its unique palette.

**Public collections:**

- *Grapes* (Centre Georges Pompidou, Paris)
- *Portrait of Shana* (Centre Georges Pompidou, Paris) Climbing Mount Everest (Zhejiang University)
- *Xuanzhong Temple seven-leaf screen* (Natsume Temple, Japan)
- *Flying over Silk Road screen painting* (Horyuji Temple, Japan)



1

Fig.1 Chang Shuhong, *Portrait of Shana*, 1935 Collection of Centre Pompidou, Paris

Fig.2 常書鴻《沙娜畫像》油彩畫布 1935年 巴黎龐畢度中心

Fig.3 View of *China Dunhuang Art Exhibition* organized by Chang Shuhong, 1958  
1958年，常書鴻在日本舉辦《中國敦煌藝術展覽》的展覽場景



3

**ZENZABURO KOJIMA**

(JAPAN, 1893-1962)

**FIELD POPPIES**

signed 'Zenz. Kojima' (lower left)  
oil on canvas  
51.5 x 44.3 cm. (20 1/4 x 17 1/2 in.)  
Painted in 1953

**HK\$350,000-450,000****US\$46,000-58,000****PROVENANCE**

Private Collection, Asia  
This work is accompanied by a certificate of authenticity issued by Toshio Kojima under the number 20005-2, dated 24 July 2015.

**LITERATURE**

Toshio Kojima, *Catalogue Raisonné of the Oil Painting Works of Zenzaburo Kojima*, Tokyo, Japan, 2012 (illustrated black and white, plate 908, p.86)

**兒島善三郎****虞美人草**

油彩 畫布  
1953年作  
款識：Zenz. Kojima (左下)

**來源**

亞洲私人收藏  
此作品附兒嶋俊郎於2015年7月24日簽發之保證書(編號 20005-2)

**出版**

2012年《兒島善三郎 油彩畫總覽》兒嶋俊郎 東京 日本(黑白圖版, 第908圖, 第86頁)

十九世紀末，亞洲各國面對以科技領先的西方列強，學習西方成了改革派的即時反應。而在藝術這一涉及根本文化的範疇中，從中國和日本的近代藝術歷史發展脈絡可見，瞭解和學習他文化只是第一步，其後的延伸過程，以至產生的跨文化互動才是目的，甚至成為了二十世紀初葉至中葉東西文化交融的世界潮流。

有別於中國於1912年由蔡元培主張的勤工儉學留學歐洲的計劃，中國藝術家出國考察西方藝術，日本早於1876年則引進義大利

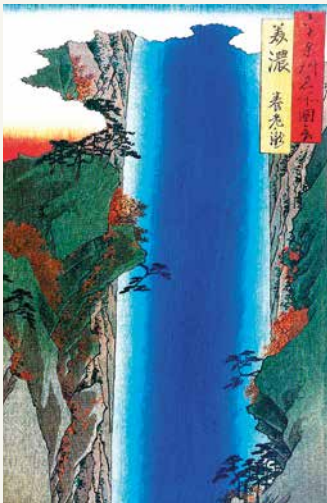
畫家豐塔涅西(Antonio Fontanesi)及義大利雕塑家(Vincenzo Ragusa)在日本境內教授西洋畫和雕塑，而逗留在日本教學的時間分別為兩年及七年。日本引進義大利油畫家乃基於不明文的政策：學習法國的軍事、英國的工業、美國的農業、德國的法律和醫學。

從這些取向可見，日本是選擇性地學習西方藝術，而並不是採取一種被動、盲目的接收模式。

當時的日本政府在文化政策扮演一個主導的角色。正如東京國立近代美術館策展主任三木多聞指出：「回顧十九世紀末至二次世界大戰的近代日本藝術，其發展大致是把巴黎的藝術概念和風格吸收和移植到日本藝術的過程。」(「日本近代藝術及巴黎」《近代日本美術史與巴黎》，東京：東京國立近代美術館，1975年，19頁)豐塔涅西所教授的畫風貼近法國巴比松畫派的浪漫風格，這是當時日本政府所接納的西洋畫風。

雖然日本早於1876年引進西洋畫教授，但卻於1880年代遇上日本畫擁護者的阻力。直到1893年隨著黑田青輝從法國回日引進戶外寫生技巧，為日本西洋畫增添活力，西洋畫便開始在日本普及地發展。1896年日本東京美術學校加入西洋畫科，進一步確立了其普及的發展。事實上，日本東京美術學校是當時亞洲區內提供系統性的西洋畫教育，吸引來自上海、廣州、台灣等亞洲地區的畫家，扶植當時亞洲的西洋畫發展。1910-1920年代留學歐洲的日本畫家如梅原龍三郎、藤島武二、和田英作、田邊至分別於東京美術學校教學。這批藝術家屬於第二代的日本近代西洋畫家，發展適合日本文化的「外光派」，即在歐洲寫實技巧上，加上印象派的色彩調和，一改寫實畫的深邃的感覺，「外光派」畫風不一地滲透在中國及台灣的早期油畫中。

Fig.3 Utagawa Hiroshige, Famous Views of the 60 Provinces - No. 23, Yoro Waterfall in Mino Province, circa 1856  
歌川広重《六十余州名所図会 - 第二十三, 美濃 養老ノ瀧》





Zenz. Kojima

## 超現實的大自然

1910-1920年代是日本西洋畫的青春時代，新一代的藝術家，當中包括曾旅居歐洲的兒島善三郎。1925-1928年，他旅居法國巴黎，遊覽羅浮宮、西班牙的普拉多博物館，也走訪了羅馬和倫敦，奠定他日後的油畫基礎。回國後，兒島定下創作「日本人的油畫」的志向。

1936年兒島善三郎嚮往田園生活，而搬到東京西郊的國分寺市，此時至1945年二次大戰結束為藝術家的「國分寺時期」，他的創作焦點轉向風景與靜物主題，把日本傳統藝術中的元素，以及東方傳統繪畫中的文化底蘊移植至油畫。約創作於1941年的《秋日》(拍品編號400)中，兒島運用江戶時代發展出來的日本南畫畫派(Nanga)中自然、簡約的筆觸。日本南畫受18世紀由中國元朝傳入的南宗文人畫影響。文人畫重視表現大自然的節奏，而非寫實的描繪，因此筆觸傾向寫意，而非細膩。《秋日》中明快、爽朗、自由的筆觸建構出恬靜、閒逸的空間。

兒島亦擷取了日本江戶時代浮世繪的平面構圖，以及琳派中符號化的特徵。兒島同時把松樹、草地、農田符號化，簡化成圓形狀，儼如松樹的結構，又如一個個島嶼，圓形內又出現象徵農田、草地的形狀、紋理，充滿超現實的仙景味道。而在畫面右上方，天空中浮現象徵田野的圓形狀，兒島為了結合大自然各種元素收納在同一畫面下，而建築出超現實的表現，把他和同代藝術家分別出來。

兒島獨特的視野把原來平凡的瓶花化為仙境。《虞美人草》(拍品編號399)中，藝術家刻意把花枝畫得十分纖細，在現實力學中是不能支撐有相當重量的花卉。畫面因而出現了出超現實的氛圍，紅色的花卉彷彿進入無重狀態在半空中飄浮，彷如蝴蝶在藍天中輕巧地飛舞。畫面中對比鮮明的用色反映兒島對浮世繪中色彩平面化和色相對比的視覺元素的引用。浮世繪版畫不僅影響日本現代藝術，其鮮明的日本傳統美學更影響了西方藝術，出現十九世紀歐洲的「日本主義」(Japonisme)，而馬蒂斯在談論色彩的概念曾說：「色彩存在於本身，也為本身而存在。它有自己的美—這是日本浮世繪所揭示的真理」。兒島在油畫創作中彰顯了日本藝術的精髓，展示出日本特殊歷史與地理背景所形成的與西方截然不同的獨特審美觀。



Ike no Taiga, Fishing in Spring, 1747  
池大雅《春日捕魚》1747年



Pine tree in Japanese garden 日本花園中的松樹  
Photo: Photographer unknown





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## ZENZABURO KOJIMA

(JAPAN, 1893-1962)

### AUTUMN DAY

signed in Japanese (upper left)  
oil on canvas  
44.5 x 51.6 cm. (17 1/2 x 20 5/8 in.)  
Painted circa. 1941

HK\$300,000-400,000

US\$39,000-52,000

#### PROVENANCE

Private Collection, Asia  
This work is accompanied by a certificate of authenticity issued by Toshio Kojima, under the number 20407.

#### LITERATURE

Toshio Kojima, *Catalogue Raisonné of the Oil Painting Works of Zenzaburo Kojima*, Tokyo, Japan, 2012 (illustrated, plate 501, p.51)

兒島善三郎

秋日

油彩 畫布  
約1941年作  
款識：善三郎 (左上)

來源  
亞洲私人收藏  
此作品附兒嶋俊郎簽發之保證書(編號 20407)

出版  
2012年《兒島善三郎 油彩畫總覽》兒嶋俊郎 東京 日本  
(圖版，第501圖，第51頁)

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## TAKEJI FUJISHIMA

(JAPAN, 1867-1943)

### TEMPLE IN TAIWAN

signed 'T.Fu.' (lower left)

oil on canvas

44 x 51.5 cm. (17  $\frac{3}{8}$  x 20  $\frac{1}{4}$  in.)

Painted in 1933-1935

HK\$250,000-350,000

US\$33,000-45,000

#### PROVENANCE

Private Collection, Asia

This lot is accompanied by a certificate issued by Tokyo Bitjisu Club, dated 25 June, 2014

#### LITERATURE

Nichido Gallery, Catalogue of Takeji Fujishima, Japan, 1998  
(illustrated in black and white, plate 497)

藤島武二

台灣聖廟

油彩 畫布

1933-1935年作

款識：T.Fu. (左下)

來源

亞洲私人收藏

此作品附東京美術俱樂部鑑定委員會於2014年6月  
25日所發之保證書

出版

1998年《藤島武二畫集》日動出版部 日本 (黑白圖  
版·第497圖)



# 竹久夢二

新社會中的日本畫



▲ Lot 403 Detail 局部



1



▲ Lot 404 Detail 局部

在西洋畫的巨輪下，日本畫同時在明治時期(1868-1912)發展。1889年，東京美術學校成立便設有日本畫科與木雕科，可見對日本傳統美術之延續的堅持。竹久夢二的藝術生涯在明治末期展開，明治時代複雜的文化思想也反映在其複雜的人生和繪畫上。1884年，竹久夢二生於日本岡山，早年畢業於早稻田實業學校，後來在太平洋畫會研究所學習油畫。竹久夢二起初以繪製單幅小品畫涉足日本畫壇，他的第一本畫集《夢二畫集·春之卷》於1909年12月出版。書中收錄他發表在各種雜誌上的單幅插圖作品共178幅，採用木版印刷，被稱為「初期草畫」，廣受歡迎。<sup>1</sup>

明治末年，竹久夢二的繪畫轉向抒情風味，以及「美人畫」。1920年代的《流水紅樹》(拍品編號404)以貼近日本南畫畫派(Nanga)中自然、簡約的筆觸描繪秋天時候的紅葉，捕捉醉人的秋色。竹久夢二的「美人畫」代表了明治維新成功後女性地位的轉變。《想出乃人》(拍品編號402)中，竹久夢二利用浮世繪般顏條及顏色建構出的美人溫柔如水，保有玲瓏姿態，朦朧白晳帶點憂傷又惹人憐愛的容顏，是「夢二式美人樣式」的代表作。

日本早稻田大學藝術學美術史博士生吉田健一指出，「就像在中國無人不知豐子愷一樣，在日本也無人不知竹久夢二。」<sup>1</sup>而豐子愷(1898-1975)從事漫畫創作，與其留學日本時巧遇竹久夢二的畫冊有密切的關係。豐子愷在三十年代的一篇文章中說：「回想過去的所見的繪畫，給我印象最深而使我不能忘懷的，是一種小小的毛筆畫。記得二十餘歲的時候，我在東京的舊書攤上碰到一冊《夢二畫集·春之卷》。隨手拿起來，從尾到頭翻過去，看見裡面都是寥寥數筆的毛筆sketch(速寫)。……這寥寥數筆的一幅小畫，不僅以造形的美感動我的眼，又以詩的意味感動我心……」竹久夢二的「初期草畫」對豐子愷的漫畫創作影響深遠(圖3)，同時見證了二十世紀中日在文化上的互相交流，這同時可見於留學日本的中國藝術家如傅抱石、關良、倪貽德。

1. 吉田健一，「中國近代漫畫：豐子愷與竹久夢二」

Fig.1 Feng Zikai (1898-1975), Learning to Walk, hanging scroll, ink and colour on paper, 66 x 32.8 cm. Christie's Hong Kong, 1 December 2015, Lot 1477 Sold for 875,000 HKD  
豐子愷《學行》水墨設色紙本 2015年12月1日佳士得香港 編號 1477 成交價：875,000港元



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## YUMEJI TAKEHISA

(JAPAN, 1884-1934)

### *A PERSON IN MEMORY*

signed in Japanese (upper right)

colour on silk

126.2 × 34.5 cm. (49 ¾ × 13 ⅝ in.)

Painted in mid 1920s

HK\$120,000-240,000

US\$16,000-31,000

#### PROVENANCE

Private Collection, Asia

This lot is accompanied by a certificate issued by Tokyo Art Club, dated 8 June, 2009.

竹久夢二

想出乃人

彩墨 絹布

1920年代中期作

款識：夢二幀(右上)

來源

亞洲私人收藏

此作品附東京美術俱樂部鑑定委員會於2009年6月8日發出之保證書。

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## YUMEJI TAKEHISA

(JAPAN, 1884-1934)

### *A LADY IN SUMMER*

woodblock print (Yanagiya version)

28.3 × 24.7 cm. (11 ⅛ × 9 ¾ in.)

Executed *circa*. 1920

HK\$12,000-32,000

US\$1,600-4,100

#### PROVENANCE

Private Collection, Asia

This lot is accompanied by a certificate issued by Takehisa Minami (on the sticker on the reverse).

竹久夢二

夏之女

木板 版畫 (柳屋版)

約1920年作

來源

亞洲私人收藏

此作品附竹久南所發之保證書(畫背標籤)。



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## YUMEJI TAKEHISA

(JAPAN, 1884-1934)

### *RIVER AND RED LEAVES FOREST*

signed in Japanese (lower right)  
colour on silk  
114.8 × 36.4 cm. (45 1/4 × 14 3/8 in.)  
Painted in early 1920s  
one seal of the artist

HK\$75,000-150,000

US\$9,800-19,000

#### PROVENANCE

Private Collection, Asia  
This lot is accompanied by a certificate issued by Tokyo Art Club,  
dated 10 June, 1963.

竹久夢二

流水紅樹

彩墨 絹布  
1920年代早期作  
款識：夢二(右下)  
鈐印：竹久夢二

來源

亞洲私人收藏  
此作品附東京美術俱樂部鑑定委員會於1963年6月10日發出之保證書。



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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *LA POÉSIE DU PRINTEMPS (THE POETRY OF SPRING)*

signed 'MAI THU' and dated in Chinese (lower right);  
signed and titled 'Poésie du Printemps MT' (on the  
reverse)

ink and gouache on silk in the original frame  
54 x 47 cm. (21 ¼ x 18 ½ in.)

Painted in 1965

one seal of the artist

HK\$450,000-650,000

US\$59,000-84,000

#### PROVENANCE

Acquired directly from the artist in Paris in the 1960s  
Private Collection, USA

梅忠恕

春之詩

水墨 粉彩 絹布 原裝框架

1965年作

款識：MAI THU 六十五年（右下）；Poésie du  
Printemps MT（畫背）

藝術家鈐印

來源

現藏者家屬1960年代在巴黎直接購自藝術家本人  
美國私人收藏



# MAI TRUNG THU

THE HAPPINESS OF ELEGANCE AND THE ELEGANCE OF HAPPINESS

The rare and delicate works in the following collection come together to present an interesting angle in the study of Mai Trung Thu's work. These acquisitions were made in Paris, and having since then remained within the family are brought here to market for the first time. The collection showcases with great clarity key works by a great master through the consistently high quality of the works produced, as well as his unique ability to imbue his paintings with a visible poetry thoroughly in tune with his time – revealing an artist in search of answers amidst the context and present uncertainties of the period.

In these magnificent works from the 1960s, incomparably fresh, Mai Thu reaches the height of his true talent. His gouache and ink are finely affixed to the silk medium – perfectly displaying the subtle tones of colour, the elegant play of light, the underlying movement and vitality of each scene – each detail a testament to the mastery of the painter.

Mai Thu regarded the work of art as a complete object having since the 1950s created, with extreme care, the frames that he considered essential to each work. Subtly painted, sometimes gilded or silvered and even incised, these frames became an essential part of his composition. Mai Thu paid particular attention to the mount in the tones and dimensions he used as a part of the composition of the painting. From the gouache, the ink, the silk, the subtlety of the line and the tone, the additional and complementary structure of the frame, every aspect gives Mai Thu's work an indisputable strength. The physical works themselves are of readily accessible size, easily transportable, as Mai Thu generously offers a piece of his eternal Vietnam to his collectors.

The following collection provides us with a perfect snapshot of the artist's style from the 1960s. Despite being away from Vietnam, and living in France (only

returning to Vietnam once in 1962) the painter continued to search a strong Vietnamese pictorial identity. The woman and the child, his two eternal themes, are one of his most beloved subjects of painting, perhaps revealing an unceasing desire for home and comfort. Far from an exile, Paris was his city and where he painted *The Poetry of Spring* (Lot 405), or *Reclining Woman* (Lot 406) with their Arcadian gardens in the background, *The Children* (Lot 407), *The Little Brother* (Lot 411), described as studious or affectionate, *Girl Pulling Her Hair* (Lot 408) almost inquiring, *Tranquil* (Lot 409) where the young girl's quest is almost religious, *Maternité* (Lot 410) where the mother with a soft gesture keeps a face expressing an ancestral authority.

This magnificent body of pure works, is an expression of the messianic soul of Mai Thu and expression of his hope: that happiness must be celebrated with elegance, and that elegance is in service of happiness.

Jean-François Hubert  
Senior Consultant, Vietnamese Art

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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *JEUNE FEMME COUCHÉE* *(RECLINING WOMAN)*

signed 'MAI THU' and dated in Chinese (lower right)

ink and gouache on silk in the original frame

24 x 54 cm. (9 ½ x 21 ¼ in.)

Painted in 1966

one seal of the artist

HK\$180,000-280,000

US\$24,000-36,000

#### PROVENANCE

Acquired directly from the artist in Paris in the 1960s  
Private Collection, USA

## 梅忠恕

### 休息

水墨 粉彩 絹布 原裝框架

1966年作

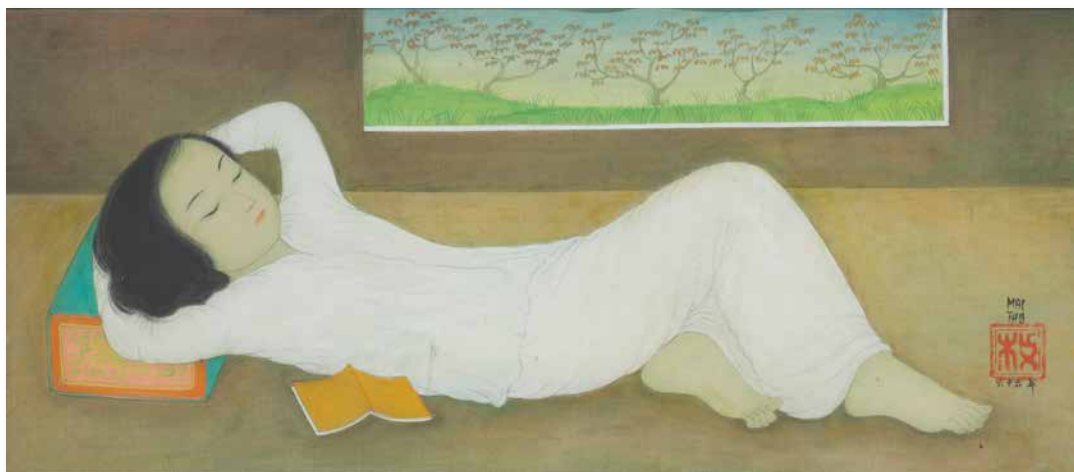
款識：MAI THU 六十六年（右下）

藝術家鈐印

來源

現藏者家屬1960年代在巴黎直接購自藝術家本人

美國私人收藏





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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *LES ENFANTS (THE CHILDREN)*

signed 'MAI THU' and dated in Chinese (upper right)

ink and gouache on silk in the original frame

23 x 53 cm. (9 x 20 7/8 in.)

Painted in 1965

one seal of the artist

HK\$200,000-300,000

US\$26,000-39,000

#### PROVENANCE

Acquired directly from the artist in Paris in the 1960s  
Private Collection, USA

### 梅忠恕

#### 小孩

水墨 粉彩 絹布 原裝框架

1965年作

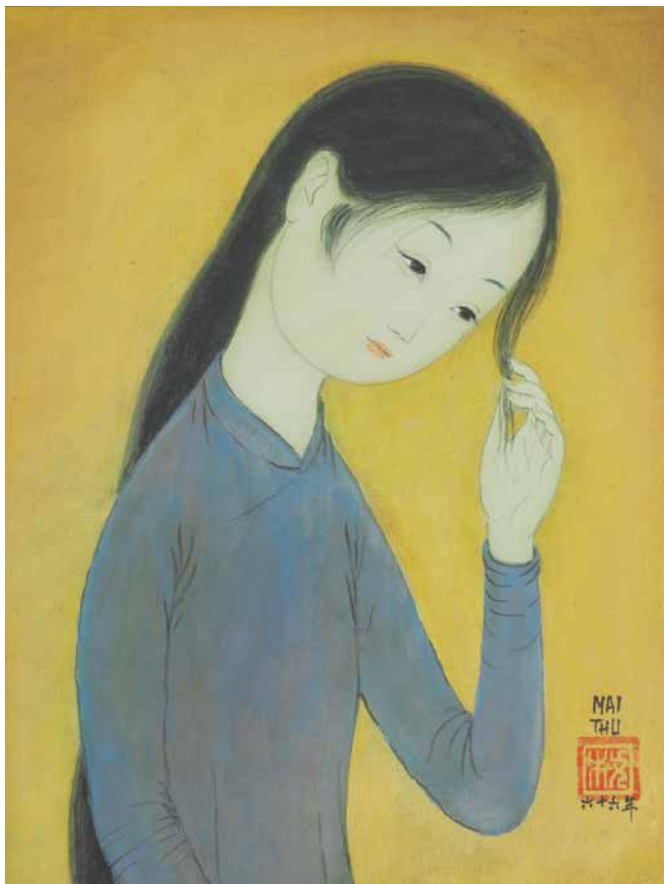
款識：MAI THU 六十五年（右上）

藝術家鈐印

來源

現藏者家屬1960年代在巴黎直接購自藝術家本人  
美國 私人收藏





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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *JEUNE FILLE SE COIFFANT* *(GIRL PULLING HER HAIR)*

signed 'MAI THU' and dated in Chinese (lower right)  
ink and gouache on silk in the original frame  
24.5 x 19 cm. (9 7/8 x 7 1/2 in.)  
Painted in 1966  
one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

#### PROVENANCE

Acquired directly from the artist in Paris in the 1960s  
Private Collection, USA

梅忠恕

女子在拉髮

水墨 粉彩 絹布 原裝框架  
1966年作  
款識：MAI THU 六十六年（右下）  
藝術家鈐印

來源

現藏者家屬1960年代在巴黎直接購自藝術家本人  
美國 私人收藏

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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *DOUCEUR (TRANQUIL)*

signed 'MAI THU' and dated in Chinese (upper left)

ink and gouache on silk in the original frame

26 x 15 cm. (10 ¼ x 5 ⅞ in.)

Painted in 1966

one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

#### PROVENANCE

Acquired directly from the artist in Paris in the 1960s  
Private Collection, USA

## 梅忠恕

### 寧靜

水墨 粉彩 絹布 原裝框架

1966年作

款識：MAI THU 六十六年 (左上)

藝術家鈐印

來源

現藏者家屬1960年代在巴黎直接購自藝術家本人  
美國 私人收藏





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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *MATERNITÉ (CAPRICE)*

signed 'MAI THU' and dated in Chinese (upper left);  
titled 'Maternité (Caprice)' (on the reverse)  
ink and gouache on silk in the original frame  
25 x 21 cm. (9 7/8 x 8 1/4 in.)  
Painted in 1964  
one seal of the artist

HK\$120,000-180,000

US\$16,000-23,000

#### PROVENANCE

Acquired directly from the artist in Paris in the 1960s  
Private Collection, USA

## 梅忠恕

### 母愛

水墨 粉彩 絹布 原裝框架  
1964年作  
款識：MAI THU 六十四年 (左上)；Maternité  
(Caprice) (畫背)  
藝術家鈐印

來源

現藏者家屬1960年代在巴黎直接購自藝術家本人  
美國 私人收藏



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## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *LE PETIT FRÈRE (THE LITTLE BROTHER)*

signed 'MAI THU' and dated in Chinese (upper right); titled and dated 'le petit frere 64' (on the reverse)

ink and gouache on silk in the original frame  
30 x 21.5 cm. (11 7/8 x 8 1/2 in.)

Painted in 1964

one seal of the artist

HK\$120,000-180,000

US\$16,000-23,000

#### PROVENANCE

Acquired directly from the artist in Paris in the 1960s  
Private Collection, USA

## 梅忠恕

### 男童

水墨 粉彩 絹布 原裝框架

1964年作

款識：MAI THU 六十四年 (右上); le petit frere

64 (畫背)

藝術家鈐印

來源

現藏者家屬1960年代在巴黎直接購自藝術家本人  
美國私人收藏

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## LE PHO

(VIETNAM, 1907-2001)

### MOTHER AND CHILD

signed in Chinese and signed 'Le Pho' (upper right)  
ink and gouache on silk  
35 x 26 cm. (13 ¾ x 10 ¼ in.)  
Painted *circa* 1938-40  
one seal of the artist

HK\$850,000-1,200,000

US\$120,000-160,000

#### PROVENANCE

Anon. Sale, Christie's Hong Kong, 24 May 2008, Lot 104  
Acquired from the above sale by the vpresent owner

### 黎譜

#### 母子

水墨 粉彩 絹布  
約1938-1940年作  
款識: 黎譜 Le Pho (右上)  
藝術家鈐印

#### 來源

2008年5月24日 香港佳士得 編號 104  
現藏者購自上述拍賣

The depiction of motherhood is perhaps one of Le Pho's most accomplished themes amplified by the use of his distinctive silk-painting technique that he developed into an inimitable art form.

For his first visit to France in 1931, Le Pho went to Paris and Vincennes as an assistant to Victor Tardieu who was participating in the Exposition Coloniale as a jury member in his capacity as the head of the Hanoi École des Beaux-Arts. After Paris, Le Pho visited other cities throughout France like Moulins, and also travelled to Italy, Germany, and Belgium, where he visited cathedrals, monasteries and admired masterpieces of religious and Renaissance art. The trip affected Le Pho profoundly, enabling him to comprehend the ability of art to elevate the spirit in a deeply personal manner. So inspired by the subjects and motifs in European religious art such as the depiction of Madonna and child, Le Pho embraced and explored these very subjects in his future works.

The artist returned to Vietnam soon after his European trip in 1932, but five years later decided to leave his comfortable post as an instructor at the École des Beaux-Arts of Hanoi where he had been teaching, in order to make a permanent living as an artist in Paris. One of his greatest achievements before his relocation was the perfection of the technique of silk painting. The process consisted of a piece of Japanese pongee silk being first placed on a light cardboard card. Following this, Remy glue was spread onto the silk in a criss-cross pattern and the glue bubbles carefully eliminated by gently pushing them towards the edges of the silk. The material was then dried overnight in preparation of the final application of ink and gouache.

Using his refined technique, Le Pho executed the present masterpiece, *Mother and Child* (Lot 412) around 1938-40, following his move to Paris. The woman here retained all the classical traits of the traditional Vietnamese woman, but modernised here under Le Pho's ideal vision. Her *ao dai* is worn with a modern French scarf, her traditional Tonkinese headdress is absent, and through her demonstrative posture in relation to her child, modernity takes over Confucianism. Furthermore, no elements in the background suggest or hint towards Vietnam.

Le Pho's mastery of the silk painting technique expresses delicate translucence and brilliance in both texture and palette. But perhaps most importantly, the soul with which he imbues his paintings articulates the richness and complexity of his work, which is layered with themes of motherhood, and the blending of Western spirit and Vietnamese identity. Together, these elements firmly establish our painting as a masterpiece from the artist.

Jean-François Hubert  
Senior Consultant, Vietnamese Art

黎錦



Lejinh





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## LE PHO

(VIETNAM, 1907-2001)

### *WOMAN IN A GARDEN*

signed in Chinese and signed 'Le Pho' (lower right)

oil on silk laid on board

65 x 92 cm. (25 5/8 x 36 1/4 in.)

Painted circa 1969

HK\$250,000-350,000

US\$33,000-45,000

#### PROVENANCE

Anon. Sale, Sotheby's New York, 29 September 2007, Lot 83  
Acquired from the above sale by the present owner

This artwork is accompanied by a certificate from the Findlay  
Institute dated 19 September 2016

## 黎譜

### 園中女子

油彩 絹布 裱於木板

約1969年作

款識：黎譜 Le Pho (右下)

來源

2007年9月29日 紐約蘇富比 編號83

現藏者購自上述拍賣

本拍品附芬德利研究所2006年9月16日簽發之保證書





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## NGUYEN PHAN CHANH

(VIETNAM, 1892-1984)

### *DANS UNE CRÈCHE (IN A MANGER)*

signed and dated 'Ng Phan Chanh 1959' (lower right); exhibition label

affixed (on the reverse)

ink and gouache on silk

50 x 71.5 cm. (19 5/8 x 28 1/8 in.)

Painted in 1959

**HK\$400,000-600,000**

**US\$52,000-78,000**

#### PROVENANCE

Anon. Sale, Sotheby's Singapore, 16 April 2006, Lot 97

Acquired from the above sale by the present owner

#### EXHIBITED

Hanoi, Vietnam, Xunhasaba

阮潘正

在馬槽裡

水墨 粉彩 絹布

1959年作

款識: Ng Phan Chanh 1959 (右下)

來源

2006年4月16日 新加坡 蘇富比 編號97

現藏者購自上述拍賣

展覽

Xunhasaba 河內 越南



415

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## NGUYEN DUC HUYEN

(VIETNAM, ACTIVE CIRCA 1935)

### BOYS

signed and inscribed in Chinese (upper left)  
ink and gouache on silk  
53 x 38.5 cm. (27 7/8 x 15 3/8 in.)  
Painted *circa* 1935  
one seal of the artist

HK\$120,000-180,000

US\$16,000-23,000

#### PROVENANCE

Private Collection, Amsterdam



### 阮穗綯

#### 男孩

水墨 粉彩 絹布  
約1935年作  
款識：阮穗綯 (左上)  
藝術家鈐印

來源  
阿姆斯特丹 私人收藏



416

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## HANOI SCHOOL VILLAGE SCENE

six lacquer on panel  
each: 98.5 x 32 cm. (38  $\frac{3}{4}$  x 12  $\frac{1}{4}$  in.)  
overall: 98.5 x 192 cm. (38  $\frac{3}{4}$  x 75  $\frac{5}{8}$  in.)  
Painted circa 1935

HK\$400,000-500,000  
US\$52,000-65,000

### PROVENANCE

Anon. Sale, Sotheby's Singapore, 22 October 2006, Lot 99  
Acquired from the above sale by the present owner

## 河內藝術學院 鄉村

漆木板 (共六個)  
約1935年作

來源  
2006年10月22日 新加坡蘇富比 編號99  
現藏者購自上述拍賣





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## PHAM HAU

(VIETNAM, 1903-1995)

### *VIEW OF A NORTH VIETNAMESE LANDSCAPE*

signed and inscribed in Chinese (lower right)

six lacquer on panel

each: 96 x 30.5 cm. (37 ¾ x 12 ¼ in.)

overall: 96 x 182.5 cm. (37 ¾ x 72 in.)

Executed *circa* 1938

one seal of the artist

HK\$900,000-1,200,000

US\$120,000-160,000

范厚

北越景觀

漆木板 (共六個)

約1938年作

款識: 范厚 (右下)

藝術家鈐印



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## LE QUOC LOC

(VIETNAM, 1918 - 1987)

### *LANDSCAPE*

lacquer on panel  
60.5 x 80.5 cm. (24 x 31 7/8 in.)  
Executed in 1943

HK\$200,000-300,000

US\$26,000-39,000

## LE QUOC LOC

### 景觀

漆 木板  
1943年作



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## LE PHO

(VIETNAM, 1907-2001)

### *JEUNE FILLE AU BOUQUET DE TULIPES*

signed in Chinese and signed 'Le Pho' (lower right); titled and numbered  
'Jeune Filles Au Bouquet De Tulipes No. 28' (on the reverse)

oil on silk laid on board

90 x 116 cm. (36 x 46 ½ in.)

Painted *circa.* 1966

HK\$280,000-350,000

US\$37,000-45,000

#### PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 November 2005, Lot 54  
Acquired from the above sale by the present owner

## 黎譜

### 少女與鬱金香

油彩 絹布 裱於木板

約1966年作

款識：黎譜 Le Pho (右下)

來源

2005年11月27日 香港佳士得 編號54

現藏者購自上述拍賣

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## LE PHO

(VIETNAM, 1907-2001)

### *LADY IN THE GARDEN*

signed in Chinese and signed 'Le Pho' (lower right)

oil on canvas

60 x 70 cm. (23 5/8 x 27 1/2 in.)

Painted *circa* 1980

HK\$160,000-260,000

US\$21,000-34,000

黎譜

園中女子

油彩 畫布

約1980年作

款識: 黎譜 Le Pho (右下)





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## VU CAO DAM

(VIETNAM, 1908-2000)

### MAN AND HORSE

signed 'Vu Cao Dam' (lower right)

oil on canvas

61 x 50 cm. (24 x 19 7/8 in.)

Painted in 1971

HK\$120,000-150,000

US\$16,000-19,000

### 武高談

#### 男子與駿馬

油彩 畫布

1971年作

款識: Vu Cao Dam (右下)





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## NGUYEN SANG

(VIETNAM, 1923-1988)

### MAN WITH ROOSTER

signed and dated 'NG SANG 1977' (lower left)

lacquer on panel

50 x 50 cm. (19 5/8 x 19 5/8 in.)

Executed in 1977

HK\$80,000-100,000

US\$11,000-13,000

#### PROVENANCE

From the collection of a former ambassador to Vietnam

阮生

男人與公雞

漆 木板

1977年作

款識: NG SANG 1977 (左下)

來源

前越南大使私人收藏

422

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## ALIX AYMÉ

(FRANCE, 1894-1989)

### TWO VIETNAMESE LADIES AND A CHILD

signed (lower right); inscribed 'Beaux -Arts 10.123'

(on the reverse)

lacquer on panel

73 x 50 cm. (28 3/4 x 19 5/8 in.)

Executed circa 1938

HK\$180,000-240,000

US\$24,000-31,000

#### PROVENANCE

Private Collection, France

阿利克斯·埃梅

越南婦女和小孩

漆 木板

約1938年作

款識: 藝術家簽名 (右下); Beaux -Arts 10.123 (畫背)

來源

法國 私人收藏



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## NGUYEN TU NGHIEM

(VIETNAM, 1922-2016)

### *DANCERS*

signed and dated 'ngt 95' (lower right)

ink and gouache on paper

69 x 137 cm. (27 1/8 x 53 7/8 in.)

Painted in 1995

HK\$180,000-240,000

US\$24,000-31,000

### PROVENANCE

Private Collection, Singapore

### 阮思嚴

#### 舞者

水墨 粉彩 紙本

1995年作

款識：ngt 95 (右下)

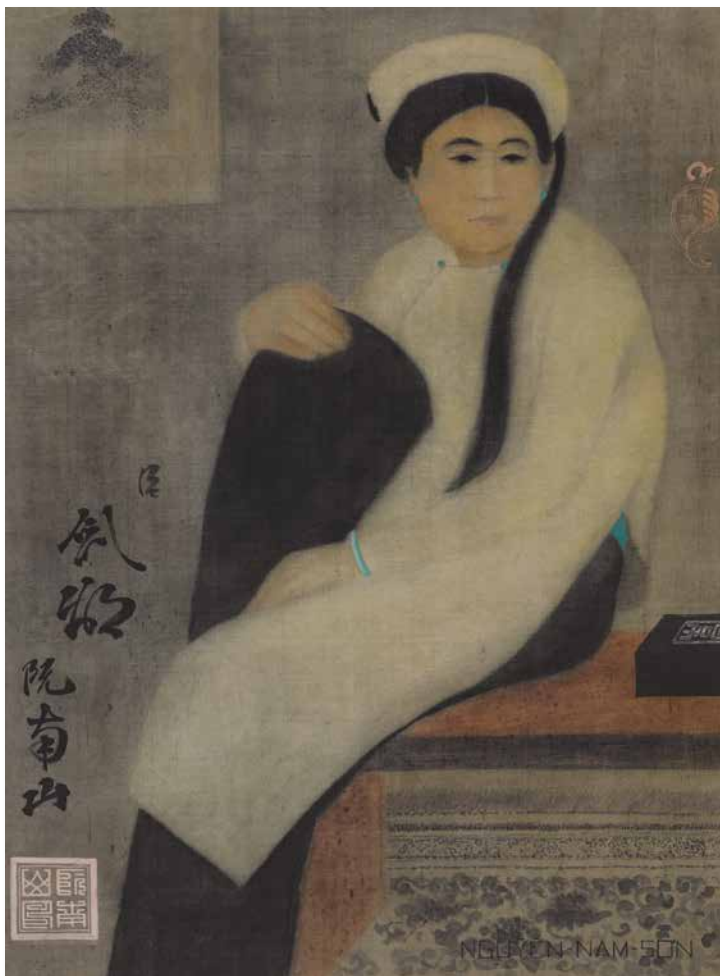
來源

新加坡 私人收藏

423



424



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## NGUYEN NAM SON

(VIETNAM, 1890-1973)

### UNTITLED

signed in Chinese (lower left); signed 'NGUYEN  
NAM SON' (lower right)  
ink and gouache on silk in the original frame  
64 x 47 cm. (25 ¼ x 18 ½ in.)  
one seal of the artist

HK\$160,000-240,000

US\$21,000-31,000

### PROVENANCE

Private Collection, Germany

## 阮南山

### 無題

水墨 粉彩 紙本 原裝框架  
款識：阮南山 (左下)  
藝術家鈐印

來源

德國私人收藏



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## HOANG LAP NGON

(VIETNAM, 1910-2006)

### *PORTRAIT OF A LAOTIAN GIRL IN VIENTIANE*

signed 'LAP NGON' (lower right); inscribed and dated 'Sao Kham Pheng Vientiane Mai 40' (lower left)

oil on canvas

87 x 58 cm. (34 ¼ x 22 ⅞ in.)

Painted in 1940

HK\$60,000-80,000

US\$7,800-10,000

## HOANG LAP NGON

### 老撾女子在永珍肖像

油彩 畫布

1940年作

款識: LAP NGON (右下); Sao Kham Pheng Vientiane Mai 40 (左下)

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## NGUYEN TRUNG

(VIETNAM, B. 1940)

### GOOD YEAR

signed and dated 'Ng. Trung 2007' (lower middle)

lacquer on panel

120 x 80 cm. (47 ¼ x 31 ½ in.)

Executed in 2007

HK\$70,000-90,000

US\$9,100-12,000

阮忠

豐年

漆木板

2007年作

款識: Ng. Trung 2007 (中下)





428

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## U LUN GYWE

(MYANMAR, B. 1930)

### *BATHING BY THE WELL I*

signed and dated 'U Lun Gywe 2004' (lower right)  
oil on canvas

68 x 68 cm. (27 1/8 x 27 1/8 in.)

Painted in 2004

HK\$90,000-120,000

US\$12,000-16,000

#### LITERATURE

Shireen Naziree and Jørn Middleborg, U Lun Gywe -  
Feasting the Female Form, Thavibu Gallery, Thailand, 2011  
(illustrated, p. 75).

## U LUN GYWE

### 井邊洗澡 I

油彩 畫布

2004年作

款識: U Lun Gywe 2004 (右下)

出版

2011年《U Lun Gywe :享受女形》Shireen Naziree  
及Jørn Middleborg著 泰國 (圖版, 第75頁)

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## HENDRA GUNAWAN

(INDONESIA, 1918-1983)

### *PENJUAL AYAM (CHICKEN VENDOR)*

signed 'Hendra' (lower left)  
oil on canvas  
138 x 94 cm. (54 ¾ x 37 in.)

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

US\$130,000-190,000

古那彎

賣雞小販

油彩 畫布  
款識: Hendra (左下)

As a leading figure in the first generation of Indonesian modern art, Hendra Gunawan's works are imbued with humanity and empathy for the common people, depicting the reality of their daily lives and tasks. As a nationalistic artist, his painted works are dedicated to his native Indonesia, and are a pictorial homage to his country and its people. His paintings express a raw emotion that is juxtaposed with the stylized exaggeration of his figures.

Hendra uplifts and glorifies the female spirit as active, strong, nurturing, beautiful, and hardworking – irreplaceable to the functioning of everyday life and society. Their curvaceous female bodies are enriched with vivacious colours as the artist highlights the importance of women and their roles in ordinary scenes of daily life.

*"Hendra's women are types, not clearly distinguishable individuals, and many interpretations of their roles and meanings are possible. At the most basic level, they are nourishing, nursing, mothering beauties, voluptuous and undulating bodies wrapped in brightly coloured cloth. Their forms are echoed by the forms of papayas, eggplants, and cucumbers. They are young and their long graceful arms, exaggerating the elegant hand movements that are so typically Javanese, contrast with their thick feet with widely*

*spread toes - the feet of villagers and farmers. This way of depicting feet, as well as the use of exaggerated profiles, with long necks, protruding noses, and large eyes, echoes the stylization of human form found in wayang."*

-Astri Wright

The present lot *Penjual Ayam* is a classic example of Hendra Gunawan's genre village scenes. The main female figure is drawn with strong features and undulating grace, wearing brightly patterned fabrics and displaying lithe, sinuous limbs highly reminiscent of traditional carvings and Sundanese puppetry. She is bent over carrying her load on her back, setting off for the market ostensibly at the break of dawn, with the tranquil landscape in the foreground. Hendra paints the main female figure with which she could almost merge as one entity with her curvaceous body, blending in artfully into one with the dramatic landscape, as an embodiment of all things beautiful and Indonesian – the land and its people.







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## LEE MAN FONG

(INDONESIA, 1913-1988)

### *GOLDFISHES*

signed and inscribed in Chinese (lower right)

oil on masonite board

122 x 60 cm. (48 x 23 5/8 in.)

Painted in 1978

two seals of the artist

HK\$300,000-400,000

US\$39,000-52,000

### **PROVENANCE**

Anon. Sale, Sotheby's Singapore, 29 April 2007  
Lot 116

Acquired from the above sale by the present  
owner

李曼峰

金魚

油彩 纖維板

1978年作

款識：曼峰（右下）

藝術家鈐印（共兩枚）

來源

2007年4月29日 新加坡 蘇富比 編號116

現藏者購自上述拍賣

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## LEE MAN FONG

(INDONESIA, 1913-1988)

### *IKAN MAS (TWO CARPS)*

signed, inscribed and dated in Chinese  
(upper left)

oil on masonite board

93 x 43 cm. (36 ½ x 16 ¾ in.)

Painted in 1955

one seal of the artist

HK\$450,000-650,000

US\$59,000-84,000

#### PROVENANCE

Private Collection, USA

李曼峰

鯪魚

油彩 纖維板

1955年作

款識：曼峰 乙未 (左上)

藝術家鈐印

來源

美國私人收藏





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## LEE MAN FONG

(INDONESIA, 1913-1988)

### *A BLISSFUL PAIR*

signed in Chinese (lower right)  
oil on masonite board  
122 x 61 cm. (48 x 24 in.)  
two seals of the artist

HK\$250,000-350,000

US\$33,000-45,000

#### PROVENANCE

Acquired directly from the artist  
Private Collection, Singapore

李曼峰

幸福雙對

油彩 纖維板  
款識: 曼峰 (右下)  
藝術家鈐印 (共兩枚)

來源  
現藏者得自藝術家本人  
新加坡 私人收藏



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## LEE MAN FONG

(INDONESIA, 1913-1988)

### *THREE HORSES*

signed in Chinese (lower left)  
oil on masonite board  
61 x 81 cm. (24 x 31 7/8 in.)  
one seal of the artist

HK\$600,000-800,000

US\$78,000-100,000

#### **PROVENANCE**

Anon. Sale, Sotheby's Hong Kong, 6 April 2014, Lot 403  
Acquired from the above sale by the present owner

## 李曼峰

### 三馬

油彩 纖維板  
款識：曼峰（左下）  
藝術家鈐印

來源

2014年4月6日 香港蘇富比 編號403  
現藏者購自上述拍賣



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## SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

### *PENARI LEGONG*

signed and dated '1990 Srihadi' (upper right)

oil on canvas

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

Painted in 1990

HK\$500,000-600,000

US\$65,000-78,000

#### PROVENANCE

Anon. Sale, Sotheby's Singapore, 29 Apr 2007, Lot 128  
Acquired from the above sale by the present owner

#### LITERATURE

Jean Couteau, Lontar Foundation, Srihadi Soedarsono: The Path of the Soul, Jakarta, Indonesia, 2003 (illustrated, p. 153).

斯里哈迪·蘇達索諾

安樂公舞者

油彩 畫布

1990年作

款識: 1990 Srihadi (右上)

來源

2007年4月29日 新加坡 蘇富比 編號128

現藏者購自上述拍賣

出版

2003年《Srihadi Soedarsono：通往靈魂之路》

Jean Couteau著 雅加達 印尼 (圖版·第153頁)

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## LEE MAN FONG

(INDONESIA, 1913-1988)

### *TWO HORSES*

signed in Chinese (upper right)  
oil on masonite board  
102 x 49 cm. (40 1/8 x 19 1/4 in.)  
two seals of the artist

HK\$300,000-400,000

US\$39,000-52,000

#### **PROVENANCE**

Acquired directly from the artist by the  
present owner in the 1970s

李曼峰

兩匹馬

油彩 纖維板  
款識：曼峰 (右上)  
藝術家鈐印 (共兩枚)

來源

現藏者家屬約1970年代直接購自藝術家本人





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## LEE MAN FONG

(INDONESIA, 1913-1988)

### *BUFFALO AND HERD BOYS*

signed and inscribed in Chinese (upper left)

oil on masonite board

122 x 60 cm. (48 x 23 5/8 in.)

Painted in 1965

three seals of the artist

HK\$750,000-900,000

US\$98,000-120,000

#### PROVENANCE

Anon. Sale, Sotheby's Singapore, 29 April 2007, Lot 123

Acquired from the above sale by the present owner

### 李曼峰

#### 水牛及牧人

油彩 纖維板

1965年作

款識：一九六五年杓夏寫于巴蓉知寧別墅 曼峰 (左上)

藝術家鈐印 (共三枚)

來源

2007年4月29日 新加坡 蘇富比 編號123

現藏者購自上述拍賣





*"Style should not be casually borrowed from others. Even worse is the deliberate imitation of the style created by another artist. Those who pretend that another artist's style is his own have no shame. For any style to hold up, the artist - its true creator - has had to toil ceaselessly for years with repeated experimentation and reflection out of which the results in turn are subjected to successive re-evaluations and corrections. Only this way can he produce a genuinely fresh and true new style, one in which the viewer discerns traces of its creator's spiritual processes."*

- Lee Man Fong, *My Views on Painting*, 1984

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## LEE MAN FONG

(INDONESIA, 1913-1988)

### *FETCHING WATER*

signed in Chinese (lower right)

oil on masonite board

121 x 60 cm. (47 7/8 x 23 5/8 in.)

one seal of the artist

HK\$1,200,000-1,600,000

US\$160,000-210,000

#### PROVENANCE

Anon. Sale, Sotheby's Singapore, 16 September 2007, Lot 174

Acquired from the above sale by the present owner

李曼峰

提水

油彩 纖維板

款識：曼峰 (右下)

藝術家鈐印

來源

2007年9月16日 新加坡 蘇富比 編號174

現藏者購自上述拍賣





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## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *GOLDEN AFTERNOON*

signed and dated 'Soo Pieng 77' (on the reverse)

paint on ceramic plate

diameter: 23 cm. (9 in.)

Painted in 1977

HK\$65,000-75,000

US\$8,500-9,700

#### PROVENANCE

Private Collection, Singapore

## 鍾泗賓

金午

油彩 陶瓷盤

1977年作

款識: Soo Pieng 77 (畫背)

來源

新加坡 私人收藏



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## LIU KANG

(SINGAPORE, 1911-2004)

### *GUILIN LANDSCAPE*

signed in Chinese (lower left)  
oil on masonite board  
64 x 25 cm. (25 ¼ x 9 7/8 in.)  
Painted circa 1975

HK\$100,000-150,000

US\$13,000-19,000

#### **PROVENANCE**

Private Collection, Singapore

劉抗

桂林景觀

油彩 纖維板  
約1975年作  
款識: 劉抗 (左下)

來源  
新加坡 私人收藏



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## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *GUILIN LAKESIDE*

signed, inscribed, and dated in Chinese (middle left)

ink and colour on paper

90 x 90 cm. (35 3/8 x 35 3/8 in.)

Painted in 1980

three seals of the artist

HK\$320,000-450,000

US\$42,000-58,000

#### PROVENANCE

Private Collection, Singapore

### 鍾泗賓

#### 桂林河旁

水墨 設色 紙本

1980年作

款識：一九八零年 泗賓（中左）

藝術家鈐印（共三枚）

來源

新加坡 私人收藏

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1

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *WASHING BY THE RIVER*

signed in Chinese; signed and dated 'Soo Pieng 63' (lower left)

ink and gouache on paper

87 x 68 cm. (34 ¼ x 26 ¾ in.)

Painted in 1963

one seal of the artist

HK\$240,000-280,000

US\$32,000-36,000

#### PROVENANCE

Private Collection, Singapore

### 鍾泗賓

#### 河旁洗澡

水墨 粉彩 紙本

1963年作

款識：泗賓 Soo Pieng 63 (左下)

藝術家鈐印

來源

新加坡私人收藏



# FAN CHANG TIEN

## KAMPONG SCENE WITH CYCLIST

范昌乾 甘榜風光



▲ Lot 442 Detail 局部

Singaporean artist Fan Chang Tien was a member of the pioneering generation of migrant artists who went on to shape the landscape and development of art history in Singapore. Having studied under renowned Chinese painter Wu Changshuo, Fan Chang Tien was an exceptionally gifted artist trained in the Shanghai school of painting. He brought this expertise with him when he arrived in Singapore in the early 1950s, and soon found himself surrounded by promising students who deeply admired him for his skill as a painter and for his embodiment of the ideal *literati* artist being extremely well-versed and also adept at poetry and calligraphy.

It was under the passionate and thorough tutelage of Fan, that notable ink artists of the second generation such as Chua Ek Kay, Tan Oe Pang, and Henri Chen flourished and developed their own distinctive styles of expression. While Fan's legacy has been oft-lauded, the present work, *Kampung Scene with Cyclist (Lot 442)* offers us an opportunity to consider Fan as a prototypical artist of the early *Nanyang Style*. With the attap roofs of the distant village and the swaying palm leaves, Fan places us within an unmistakably Southeast Asian setting. Such was the trademark of the *Nanyang style* that saw the seamless melding of various artistic influences in the service of depicting the essence of the distinctive landscape and peoples of Southeast Asia.

With refreshing simplicity and poignancy, Fan's poetic inscription offers an added dimension of lyricism and nostalgia to the scene. As we follow the cyclist on his journey as he makes his way from the lower left corner towards the village nestled between the tropical palms, Fan presents with a timeless clarity the ceaseless charm of Southeast Asia.

新加坡畫家范昌乾是第一代移民畫家之一，開創及發展了新加坡的美術史。受業於著名國畫家吳昌碩的范昌乾，是海上畫派中的佼佼者。當他於五十年代南來新加坡時，他的畫藝與作為文人的飽學和詩書雙絕，吸引了不少高足拜師門下。

在范昌乾熱心周詳的指導下，第二代水墨畫家，例如蔡逸溪、陳有炳及陳克湛等得以有所進益，並發展出他們獨特的表現風格。范氏的傳承廣為稱道，但在《甘榜風光》(編號442)一作中，可以讓我們思考范氏之作為南洋畫派的先聲。透過遠村的亞塔葉屋頂和搖曳的棕櫚葉，范氏描畫了一個無容置疑的東南亞景色。這正是南洋畫派的標誌：兼容並蓄不同的藝術流派，用以描繪東南亞獨特的風光與人物。

范昌乾簡約雋永的題詩為畫面增添多一重追思與詩意。我們的目光隨著騎單車的人由左下向著熱帶棕櫚之中的鄉村緩緩而行，范昌乾就此明晰地描繪出東南亞迷人風光。



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## FAN CHANG TIEN

(SINGAPORE, 1907-1987)

### KAMPONG SCENE WITH CYCLIST

inscribed in Chinese 'Weather in the north and south differs entirely; Numerous tree palms waving in the wide sky freely; Toiling all life for the sake of posterity to be, Why not just let whatever future there be to see' (upper left)

Chinese ink and colour on rice paper

138.2 x 34.3 cm. (54 ½ x 13 ½ in.)

Painted in 1964

two seals of the artist

HK\$60,000-80,000

US\$7,800-10,000

#### PROVENANCE

Private Collection, Singapore

#### LITERATURE

Fan Chang Tien: The Literati Artist 1907-1987, HengNeeHwee, Singapore, 2014 (illustrated, p. 40).

## 范昌乾

### 甘榜風光

中國水墨 粉彩 宣紙

1964年作

款識：寒暑東西迥不同/青林無數拂蒼穹/勞生如許兒孫計/縱放心情未見濼(左上)  
藝術家鈐印(共兩枚)

來源

新加坡 私人收藏

出版

2014年《范昌乾·詩書畫》HengNeeHwee 新加坡(圖版·第40頁)





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## SUN YEE

(SINGAPORE, 1919 - 2009)

### PEONIES

signed and dated 'Sun Yee 1960' (lower right)  
oil on canvas  
80 x 101 cm. (31 ½ x 39 ¾ in.)  
Painted in 1960

HK\$80,000-100,000

US\$11,000-13,000

沈雁

牡丹

油彩 畫布  
1960年作

款識: Sun Yee 1960 (右下)

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## SUN YEE

(SINGAPORE, 1919 - 2009)

### BIRD ATOP A PINE TREE

signed in Chinese (lower left); inscribed in Chinese (upper left)  
ink on paper  
127.5 x 53.5 cm. (50 ¾ x 21 ¼ in.)  
Painted in 1997  
two seals of the artist

HK\$45,000-60,000

US\$5,900-7,800

沈雁

慈鳥

水墨 紙本  
1997年作

款識: 慈鳥一九九七年薊抗題 (左上); 沈雁 (左下)  
藝術家鈐印 (共兩枚)



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## TAN OE PANG

(CHEN YOUBING, SINGAPORE, B. 1947)

### FREEDOM

signed in Chinese (upper right); signed in Chinese (upper left)

two ink and colour on paper  
69 x 46 cm. (27 1/8 x 18 1/8 in.) (2)

Painted in 2016

one seal of the artist (on each)

HK\$80,000-100,000

US\$11,000-13,000

### 陳有炳

### 自由

水墨 設色 紙本 (共兩件)

2016年作

款識: 有炳 (右上); 有炳 (左上)

藝術家鈐印

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## LEE HOCK MOH

(SINGAPORE, B. 1947)

### UNTITLED

signed in Chinese (upper right)  
ink and color on paper  
135 x 68 cm. (53 1/8 x 26 3/4 in.)  
two seals of the artist

HK\$80,000-120,000

US\$11,000-16,000

### PROVENANCE

Private Collection, USA

### 李福茂

### 無題

水墨 紙本 設色  
款識：李福茂 (右上)  
藝術家鈐印 (共兩枚)

來源

美國 私人收藏



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## TAY BAK KOI

(SINGAPORE, 1939-2005)

### FISHING

signed 'Bak Koi 67' (lower left)

oil on canvas

58 x 87 cm. (22 x 34 <sup>7</sup>/<sub>8</sub> in.)

Painted in 1967

HK\$100,000-150,000

US\$13,000-19,000

### PROVENANCE

Private Collection, United Kingdom

## 鄧木奎

### 釣漁

油彩 畫布

1967年作

款識: Bak Koi 67 (左下)

來源

英國 私人收藏





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## CHUAH THEAN TENG

(MALAYSIA, 1914-2008)

### *KELONG*

signed 'Teng' (lower left)  
batik dye on cloth  
85.5 x 63 cm. (33 7/8 x 24 3/4 in.)

HK\$80,000-100,000

US\$11,000-13,000

蔡天定

漁村

蠟染布  
款識: Teng (左下)

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9

## CHUAH THEAN TENG

(MALAYSIA, 1914-2008)

### *BULLOCK CARTS*

signed 'Teng' (lower left)  
batik dye on cloth  
87.5 x 61 cm. (34 3/8 x 24 in.)  
Executed in 1977

HK\$70,000-90,000

US\$9,100-12,000

#### PROVENANCE

Yahong Gallery, Malaysia  
Collection of Mr and Mrs P. Hazel Victoria, Australia

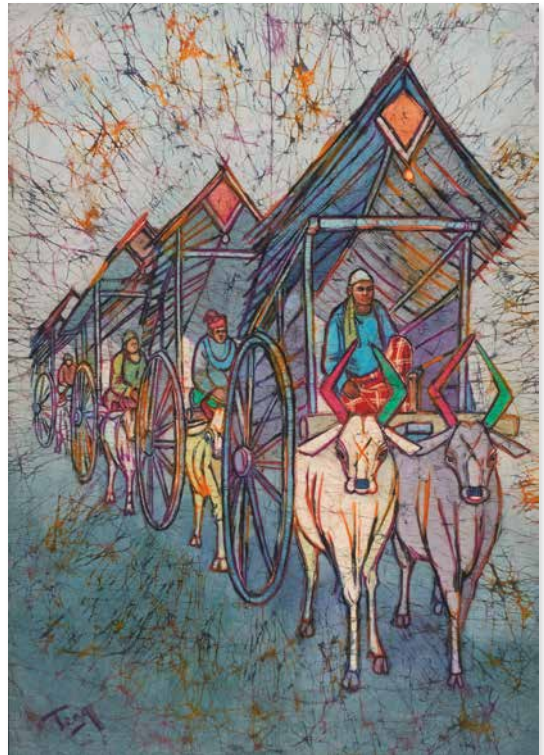
蔡天定

趕車

蠟染布  
1977年作  
款識: Teng (左下)

來源

馬來西亞YAHONG畫廊  
澳洲 P.Hazel Victoria夫婦舊藏



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## KOEH SIA YONG

(SINGAPORE, B. 1938)

### *SINGAPORE RIVER*

signed and dated 'KoeH Sia Yong 1983' (lower left)

oil on canvas

76 x 102 cm. (29 7/8 x 40 1/8 in.)

Painted in 1983

HK\$50,000-70,000

US\$6,500-9,100

許錫勇

新加坡河

油彩 畫布

1983年作

款識: KoeH Sia Yong 1983 (左下)



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## TAY BAK KOI

(SINGAPORE, 1939-2005)

### KELONG

signed 'Bak Koi 68' (lower left)  
ink and gouache on paper  
100 x 49 cm. (39 3/8 x 19 3/8 in.)  
Painted in 1968

HK\$70,000-90,000

US\$9,100-12,000

### PROVENANCE

Private Collection, United Kingdom

鄧木奎

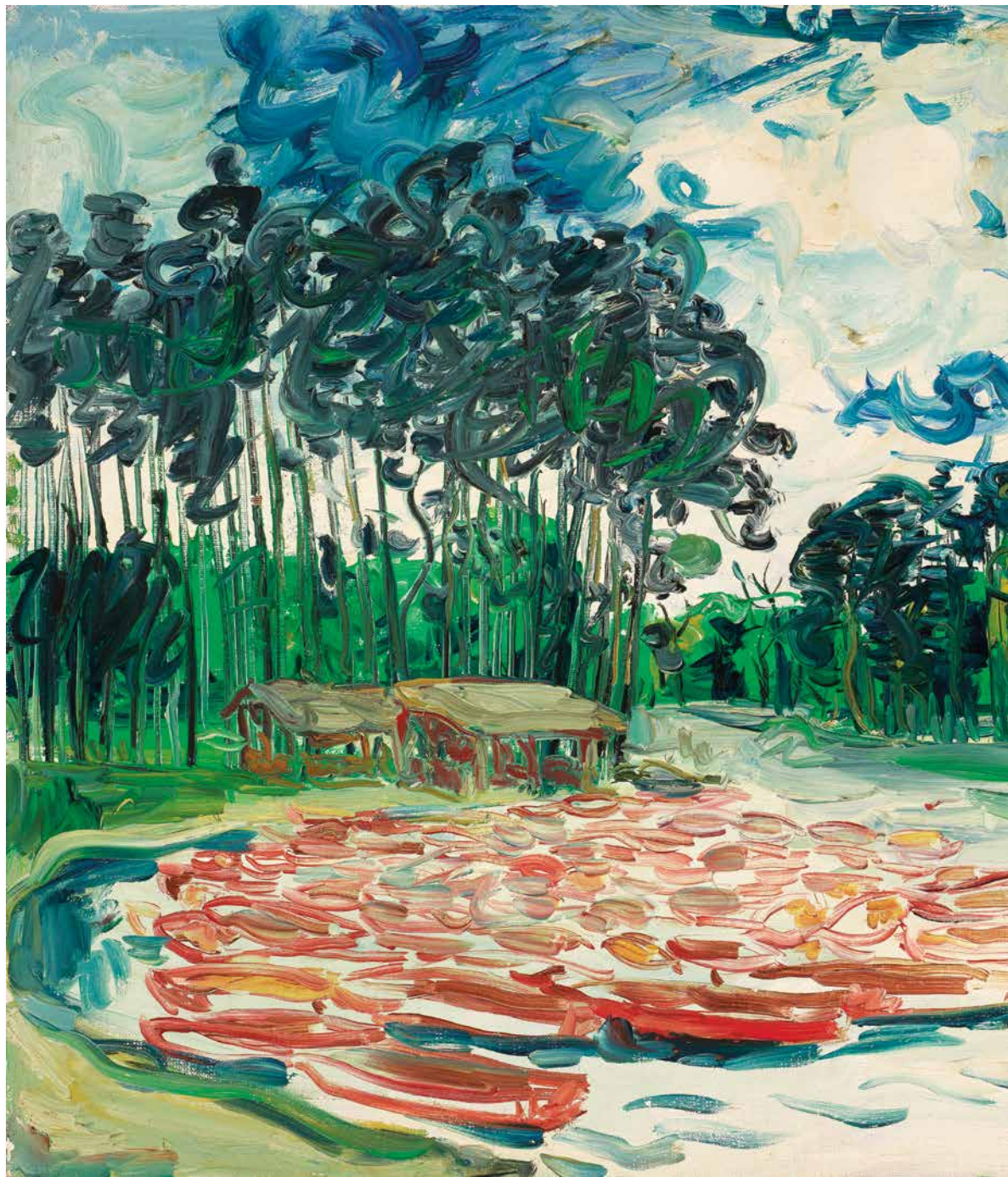
漁村

水墨 粉彩 紙本  
1968年作  
款識: Bak Koi 68 (左下)

來源

英國私人收藏









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## T'ANG HAYWEN

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

### *PAYSAGE (BOIS DE BOULOGNE)*

signed 'T'ang'; signed in Chinese (lower right); inscribed  
'no 8 paysage' (on the stretcher)

oil on canvas

50 x 60.9 cm. (19 7/8 x 24 in.)

Painted in 1959-1961

HK\$600,000-800,000

US\$78,000-100,000

#### PROVENANCE

Acquired directly from the artist

Private collection, France (acquired from the previous owner in  
2002)

This work will be included in the forthcoming catalogue raisonné  
now in preparation by T'ang Haywen Archives and Mr. Philippe  
Koutouzis under the number: OOC59-3

### 曾海文

#### 《風景(布洛涅森林)》

油彩 畫布

1959-1961年作

款識：T'ang海文（右下）；no 8 paysage（畫布框架）

來源

直接購自藝術家本人

法國私人收藏（於2002年購自上述收藏）

此作品將收錄於曾海文檔案庫及古獨奇先生正在編纂的《曾海文作品編  
年集》(OOC59-3)



Boating station, Bois de Boulogne, Paris.

巴黎布洛涅森林

# T'ANG HAYWEN

An exceptionally rare early painting of French-Chinese artist T'ang Haywen, *Paysage (Bois de Boulogne) (1959-1961)* (Lot 452) depicts the woods located along the western edge of Paris. Sitting between Neuilly-sur-Seine and Boulogne-Billancourt, the Bois de Boulogne has a dozen lakes and ponds, including the two largest lakes to the east, namely Lac Supérieur (Upper Lake) on the south side and Lac inférieur (Lower Lake) on the north side. The Bois de Boulogne has been a source of inspiration for many writers and artists in Europe, including Stendhal (*Le Rouge et le Noir*), Honoré de Balzac (*Splendeurs et misères des courtisanes*), Maupassant (*Notre Coeur*), Émile Zola (*Nana*), Vincent van Gogh and Édouard Manet.

T'ang's work captured the berthed boats on Lac Supérieur. Contrary to van Gogh's *Strollers in the Bois de Boulogne* (Fig.1) that depicts the autumn scene, T'ang rendered the woods with his crisp, clean and unconstrained style. The lush greenery, blue sky, white clouds, orange boats and gentle ripples were executed using light, quick and layered brushstrokes, conveying his feelings through the surface and creating an open space of tranquillity and calmness. The expressive brushstrokes were reminiscent of the works by Pierre Bonnard and Henri Matisse. The artist pursued

instantaneity, as he explained to the curator Jean-Paul Desroches during an interview. Painting navigates deftly between two worlds: that which is outwardly visible and that of one's imagination, therefore one's works are expressions of the world of one's subconscious. For T'ang, his rich Daoist philosophy was an endless source of inspiration which allowed him to develop an original style, reminiscent of the refined freestyle brushstroke of Ming dynasty painter Bada Shanren (Zhu Da).

As T'ang focused on Chinese ink painting in the 1960s, his oil paintings, mostly painted in the 1950s, are very rare. *Paysage (Bois de Boulogne)* was originally held by the artist's friend Truong Thanh Thai.

T'ang and Zao Wou-Ki arrived in France in 1948, followed by Chu Teh-Chun who arrived in 1955. Unlike Zao and Chu, T'ang had not received formal artistic training before his arrival in France. He had however learned ink painting and calligraphy as a child from his grandfather in China before he studied painting at L'Académie de la Grande Chaumière in Paris. He immersed himself in art by visiting museums and galleries. In spite of their different backgrounds, T'ang, Zao and Chu all worked to deconstruct the confines of tradition in the new environment of a different culture. Their early works share a common starting point of figurative painting, only later heading towards non-representational art to express their artistic sentiments.

The three still life works on paper (Lots 453, 454 and 455) created between mid-1950s and early 1960s demonstrated that the artist focused on oil painting and ink painting during the first decade of his career. These works manifested the incredible skills and techniques of T'ang.



Fig.1 Vincent van Gogh, *Strollers in the Bois de Boulogne*, 1886  
梵谷《漫步布洛涅森林》



Mr. Truong Thanh Thai, the primary owner of *Paysage (Bois de Boulogne)* (Lot 452), and T'ang Haywen (right) in Paris, circa 1970s. Images provided by T'ang Haywen Archives and Philippe Koutouzis © A.D.A.G.P - Paris  
約1970年代巴黎，《風景(布洛涅森林)》(拍品編號452)之原藏家Truong Thanh Thai及普海文(右)

The precise composition and proportion, controlled brushstrokes and intriguing colours were manifested in the beautiful floral arrangement, revealing a sense of sophisticated elegance and timeless modernity. The four cherries in the lower left showed the relationship of space and distance with the shades of red and pink, while the split background coloured using a large brush created a much larger space on the paper.



Watercolour depicting boats by T'ang Haywen. Images provided by T'ang Haywen Archives and Philippe Koutouzis © A.D.A.G.P - Paris  
普海文描繪船艇的水彩作品

# T'ANG HAYWEN



▲ Lot 452 Detail 局部

創作於1959-1961年間的《風景(布洛涅森林)》(拍品編號 452)，是法籍華裔藝術家曾海文極為罕見的早期油畫創作。藝術家以法國巴黎城西邊的一片森林為主題。布洛涅森林位於塞納河畔讞伊和布洛涅-比揚古之間，內有十幾個湖和池塘，兩個最大的湖是東部的南北長形湖，南邊的叫「上湖」(Lac Supérieur)，北邊的叫「下湖」(Lac inférieur)。布洛涅森林歷來是歐洲作家和藝術家的創作靈感，包括司湯達小說《紅與黑》，巴爾扎克小說《交際花衰盛記》、莫泊桑小說《我們的心》、左拉的小說《娜娜》、還有梵谷、馬奈等著名畫家的油畫。

曾海文的著眼點就是停泊了小艇的上湖。相對梵谷描寫深秋的《漫步布洛涅森林》(圖1)，曾海文筆下的布洛涅森林便是明快、爽朗、自由。他以輕型、快速、層次複雜的筆觸描繪翠綠的樹林、藍天、白雲、橘色小艇、微微的波浪，筆觸把藝術家的內心情感傳遞至畫面，創造出一個恬靜、閒逸、開朗的空間。這樣充滿自由情感的筆觸令人聯想起波納爾及馬蒂斯。曾海文追求創作時一瞬間的表達，如普氏在藝評家戴浩石訪問中所言，繪畫遊走於肉眼可見的世界和思想(想像)世界之間，創作都是他內心的潛意識世界的展示。曾海文豐富的道家思想內涵為他帶來無限的靈感，以傳統的水墨創作新的筆觸，延續八山人簡煉的大寫意。

曾海文自1960年代專注發展水墨畫，因此油畫作品一般只見於1950年代，為數稀少。《風景(布洛涅森林)》原為曾氏友人Truong Thanh Thai先生之收藏。

曾海文和趙無極在同年，即1948年抵達法國，而朱德群則1955年抵法。有別於趙無極、朱德群，曾海文在抵達法國前並沒有受正式繪畫訓練，他從祖父身上學習水墨畫和書法，其後在法國大茅舍藝術學院學習繪畫。曾海文通過參觀美術館吸收前人藝術的精華。縱然曾海文與杭州藝專畢業生趙無極和朱德群擁有的不同的背景，他們三人在巴黎這個新環

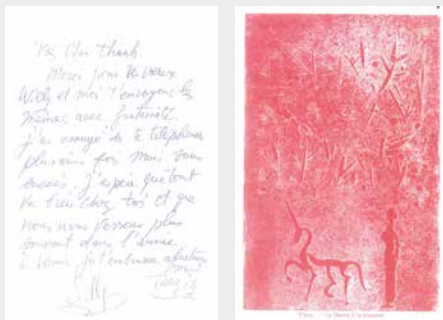
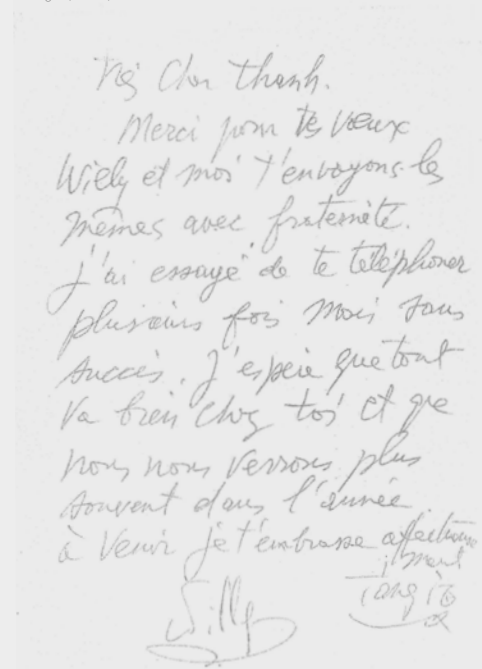


Fig. 2 The letter written by T'ang Haywen to Mr. Truong Thanh Thai  
曾海文給Truong Thanh Thai的信

境裡，打破舊日所認知的，又重審視自己的傳統。回顧趙無極、朱德群、曾海文的早期創作，他們都先從具像的繪畫出發，但最終都是走具有東方精神，善於抒情的非表徵藝術道路。

創作於1950年代中期至1960年代初的三幅靜物紙本創作(拍品編號 453、454及455)，可見首十年的早期繪畫生涯是油畫和水墨創作並駕齊驅。作品展示了曾氏的繪畫根柢，包括其精準的構圖比例、點到即止的用筆，扣人心弦的色彩，均表現在別出心裁的瓶花佈置、帶給人雅致、時尚、永恆的美感。左下方四顆櫻桃，以鮮紅色和粉紅色建構前後關係，加上一分為二以大筆刷上色的背景，在小小的紙本上創造出闊大的空間。

▼ Fig. 2 (Detail)





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## T'ANG HAYWEN

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

### VASE & FLOWERS

signed 'T'ang'; signed in Chinese (lower right)

ink and watercolour on paper

35.6 x 46.3 cm. (14 x 18 ¼ in.)

Painted in 1959-1961

HK\$80,000-120,000

US\$11,000-16,000

### PROVENANCE

Acquired directly from the artist

Private collection, France (acquired from the previous owner in 2002)

This work will be included in the forthcoming catalogue raisonné now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: MMCS-59/61-2

## 曾海文

### 瓶花

水墨 水彩 紙本

1959-1961年作

款識：T'ang海文（右下）

來源

直接購自藝術家本人

法國私人收藏（於2002年購自上述收藏）

此作品將收錄於曾海文檔案庫及古獨奇先生正在編纂的  
《曾海文作品編年集》(MMCS-59/61-2)





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## T'ANG HAYWEN

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

### VASE & FRUITS

signed 'T'ang'; signed in Chinese (lower right)

ink and watercolour on paper

33.2 x 33.1 cm. (13 1/8 x 13 in.)

Painted in 1955-1959

HK\$60,000-80,000

US\$7,800-10,000

### PROVENANCE

Acquired directly from the artist

Private collection, France (acquired from the previous owner in 2002)

This work will be included in the forthcoming catalogue raisonné now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: MMS55-20

## 曾海文

### 瓶花與水果

水墨 水彩 紙本

1955-1959年作

款識：T'ang海文 (右下)

來源

直接購自藝術家本人

法國私人收藏 (於2002年購自上列收藏)

此作品將收錄於曾海文檔案庫及古獨奇先生正在編纂的  
《曾海文作品編年集》(MMS55-20)

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## T'ANG HAYWEN

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

### *CHERRIES*

signed 'T'ang'; signed in Chinese (lower right)  
ink and watercolour on paper  
11.3 x 13.6 cm. (4 ½ x 5 ⅜ in.)  
Painted in 1964-1966

HK\$40,000-60,000

US\$5,200-7,800

### **PROVENANCE**

Acquired directly from the artist  
Private collection, France (acquired from the previous owner in 2002)  
This work will be included in the forthcoming catalogue raisonné now in  
preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under  
the number: PMCS64/66-8

## 曾海文

### 櫻桃

水墨 水彩 紙本  
1964-1966年作  
款識：T'ang海文 (右下)

來源

直接購自藝術家本人

法國私人收藏 (於2002年購自上述收藏)

此作品將收錄於曾海文檔案庫及古獨奇先生正在編纂的  
《曾海文作品編年集》(PMCS64/66-8)







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## T'ANG HAYWEN

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

### UNTITLED (COMPOSITION JAUNE ET NOIRE)

signed in Chinese; signed 'T'ang' (lower right)  
ink and watercolour on Kyro card, diptych  
68.3 x 49.5 cm. (26 7/8 x 19 1/2 in.); & 68.3 x 49 cm. (26 7/8 x 19 1/4 in.)  
overall: 68.3 x 98.5 cm. (26 7/8 x 38 3/4 in.)  
Painted in 1982-1983

HK\$100,000-200,000

US\$13,000-26,000

#### PROVENANCE

Museum Leader Corporate, Taipei, Taiwan  
Private Collection, Switzerland (acquired from the above by the present owner)  
This work will be included in the forthcoming catalogue raisonné now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: LDC-KY-17

#### EXHIBITED

Taipei, Taiwan, Works by T'ang Haywen, Museum Leader Corporate, 1993.  
Taipei, Taiwan, The Tao of Painting, T'ang Haywen, A Retrospective, Taipei Fine Arts Museum, 9 August - 14 December, 1997.

#### LITERATURE

Museum Leader Corporate, Works by T'ang Haywen, Taipei, Taiwan 1993 (illustrated, p.14)  
Taipei Fine Arts Museum, The Tao of Painting, T'ang Haywen, A Retrospective, Taipei, Taiwan, 1997. (illustrated, p.64)

## 曾海文

### 無題 (黃與黑的構成)

水墨 水粉 Kyro 紙板 (二聯作)  
1982-1983年作  
款識：T'ang 海文 (右下)

#### 來源

台灣 台北 標竿藝術事業股份有限公司  
瑞士 私人收藏 (現藏者購自上述畫廊)  
此作品將收錄於普海文檔案庫及古揮奇先生正在編纂的  
《普海文作品編年集》(LDC-KY-17)

#### 展覽

1993年「唐海文作品」標竿藝術事業股份有限公司  
台北 台灣  
1997年8月9日—12月14日「普海文作品回顧展」台北市立美術館 台北 台灣

#### 出版

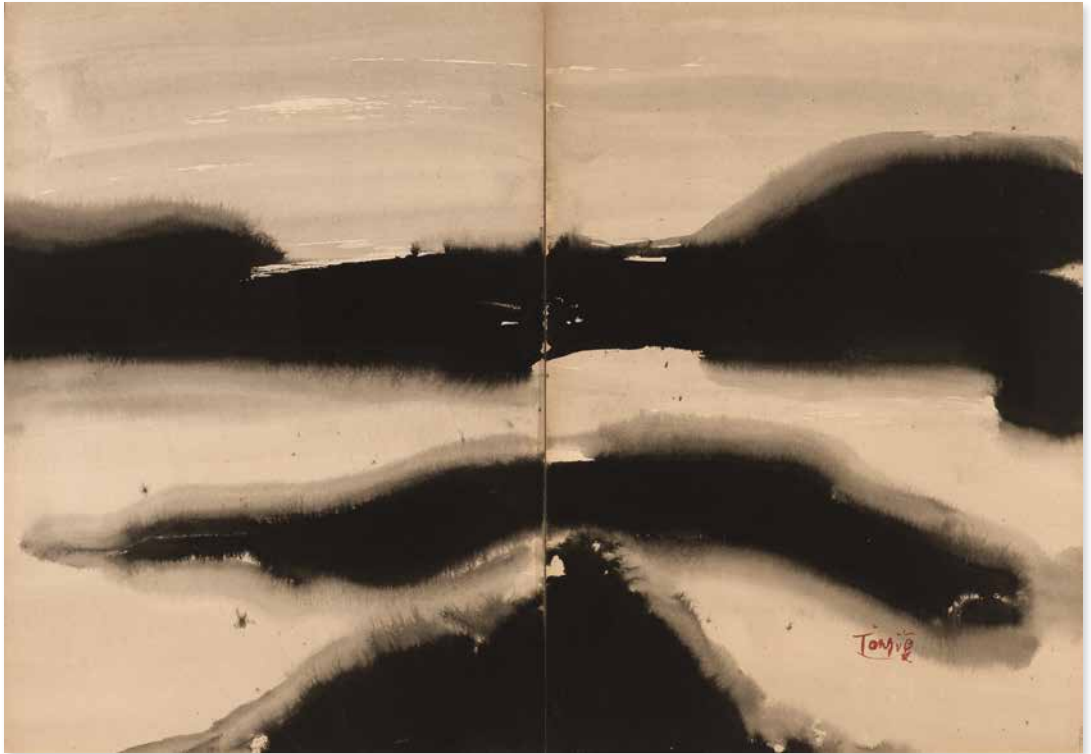
1993年《唐海文作品集》標竿藝術事業股份有限公司  
台北 台灣 (圖版, 第14頁)  
1997年《普海文作品回顧展》台北市立美術館 台北 台灣 (圖版, 第64頁)

# T'ANG HAYWEN

T'ang perceived Chinese ink painting as a mode of free expression, and began to focus on ink and paper since the 1960s. *Islands (1970)* and *Untitled (1982-83)* (Lot 456 and 457) feature the ink painting diptych format he invented, and the central axis became his signature. His unique ink painting format represented a new breakthrough. T'ang embraced the challenge of creating different compositions on the paper, his most frequently used medium. By comparing the compositions of *Islands* and *Paysage (Bois de Boulogne)*, we can see that natural landscape was the inspiration of T'ang's abstract paintings, which later evolved into simple monochromatic ink paintings. The masterly layering of ink was also evident in the *Flowers in Vase*, showcasing the artist's evolution of style. His sensitivity allowed him to convey what he held in his mind and heart, as well as clearly understand the essence of the natural world. T'ang used ink and watercolour to depict the universe, each uncorrected and instinctive brushstroke carries the breath, touch, speed and weight of the artist.



曾海文視中國水墨畫為一種隨心所欲的表達方式。自1960年代，他選擇了水墨紙本創作作為其主軸。分別創作於約1970及1982-83年的《島》及《無題》(拍品編號 456及457)是曾海文獨創的二聯水墨的形體。二聯作的中軸線成了他的符號。曾氏水墨畫的形體與別不同，是一個前衛的突破。這個固定的紙板成了曾海文熟悉的載體，而如何在統一的畫面上，產生多變的構圖就是一個挑戰。對比《島》和《風景(布洛涅森林)》的構圖，可見自然風景是曾氏抽象畫的靈感，把之簡約成單色的水墨筆觸，而水墨渲染的層次也見於《瓶花》的著色，可見藝術家一脈相承的創作生涯歷程。曾氏敏銳的觸覺讓他對自己的心思瞭如指掌，同時能洞悉大自然的真諦。曾海文的抽象創作墨隨心動，筆隨意遣，一氣呵成，藝術家的一呼一吸、所觸所感、緩急輕重，皆在筆觸中展現無遺。



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## T'ANG HAYWEN

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

### ÎLES (ISLANDS)

signed in Chinese; signed 'T'ang' (lower right)  
ink on Kyro card (diptych)

each: 67.5 x 49 cm. (26 5/8 x 19 1/4 in.) (2)

overall: 67.5 x 98 cm. (26 5/8 x 38 5/8 in.)

Painted *circa.* 1970

HK\$100,000-200,000

US\$13,000-26,000

#### PROVENANCE

Anon. sale; Christie's Hong Kong, 6 July 2003, Lot 172  
Private Collection, Switzerland (acquired from the above sale by the present owner)  
This work will be included in the forthcoming catalogue raisonné now in preparation  
by T'ang Haywen Archives  
and Mr. Philippe Koutouzis under the number: LDI-KY-5

#### EXHIBITED

Taipei, Taiwan, The Tao of Painting, T'ang Haywen, A Retrospective, Taipei Fine Arts  
Museum, 9 August - 14 December, 1997.

#### LITERATURE

Taipei Fine Arts Museum, The Tao of Painting, T'ang Haywen, A Retrospective,  
Taipei, Taiwan, 1997. (illustrated p.76)

## 曾海文

### 島

水墨 Kyro 紙板 (二聯作)

約1970年作

款識：T'ang 海文 (右下)

#### 來源

2003年7月6日 佳士得香港 編號172

瑞士 私人收藏 (現藏者購自上述拍賣)

此作品將收錄於曾海文檔案庫及古獨奇先生正在編纂  
的《曾海文作品編年集》(LDI-KY-5)

#### 展覽

1997年8月9日—12月14日 「曾海文作品回顧展」台北  
市立美術館 台北 台灣

#### 出版

1997年《曾海文作品回顧展》台北市立美術館 台北  
台灣 (圖版·第76頁)

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## ATSUKO TANAKA

(JAPAN, 1932-2005)

### UNTITLED

signed and dated '1966 July Atsuko Tanaka' (on the reverse)  
vinyl paint on canvas  
40 x 30.5 cm. (15 ¾ x 12 in.)  
Painted in 1966

HK\$420,000-620,000

US\$55,000-80,000

### PROVENANCE

Private Collection, Japan (acquired directly from the artist, and thence by descent to the present owner)

田中敦子

無題

合成樹脂 畫布  
1966年作  
款識：1966 July Atsuko Tanaka (畫背)

來源

日本 私人收藏 (現藏者之家屬直接購自藝術家本人)

## CIRCLES AND LINES: THE SIGHT OF UNSEEN FORCE

Tanaka's painting from the late 1950s onward focused on an exploration of abstract visual language catalysed by her circular electric bells installation and *Electric Dress* (1956). Around 1957, when Tanaka started using more stable materials, such as permanent markers and vinyl paint, her first group of paintings emerged. Circular forms and lines, previously the pared down symbols for lightbulbs and electric circuitry, assumed a more autonomous character and began to function as a language for abstract painting. The two simple geometric forms proved to be an extremely fertile ground that the artist would develop in the four decades that followed.

Tanaka's emblematic use of colourful circles and lines takes on a spiritual dimension, leading the viewer from an everyday reality into a more personal and aesthetic realm.

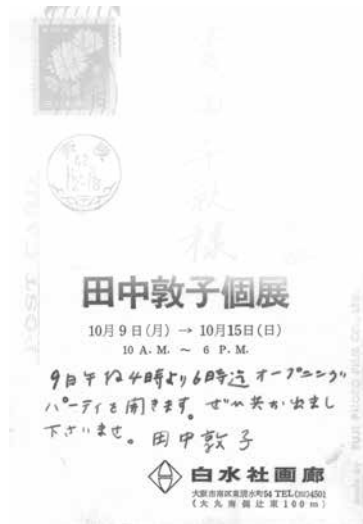
## 圓狀與線條：看得見的無形力量

田中敦子由1950年代末起的畫作，反映她探討從環形電鈴藝術裝置及《電氣服》(1956)所擷取的抽象視覺語言。自1957年左右，田中開始採用更穩定的物料，例如不脫色粗頭筆及塑膠彩，創作出第一批畫作。圓狀與線條是源自燈膽及電路簡化而成的符號，現在展現更自主的個性，並開始成為抽象畫中有力的詞彙。這兩個簡單的幾何形狀潛力無限，成為藝術家往後40年的創作元素，不斷演繹、變奏。

田中利用彩色圓圈及線條塑造出形而上的世界，帶領觀賞者從現實世界走進更個人的美學國度。



Atsuko Tanaka's exhibition leaflet  
田中敦子展覽小冊子



Postcard mailed by the artist to the mother of present owner  
田中敦子給現藏者之母親郵寄的名信片



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## KAZUO SHIRAGA

(JAPAN, 1924-2008)

### *MOUKA (MID SUMMER)*

signed in Japanese and dated '1980' (lower right); signed and titled in Japanese (on the stretcher)  
oil on canvas  
60.5 x 72.7 cm. (23 7/8 x 28 5/8 in.)  
Painted in 1980

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

US\$130,000-200,000

#### PROVENANCE

Gallery Yamaguchi, Osaka  
Private Collection, Europe (acquired directly from the above by the present owner in 2007)  
Private Collection, Milan

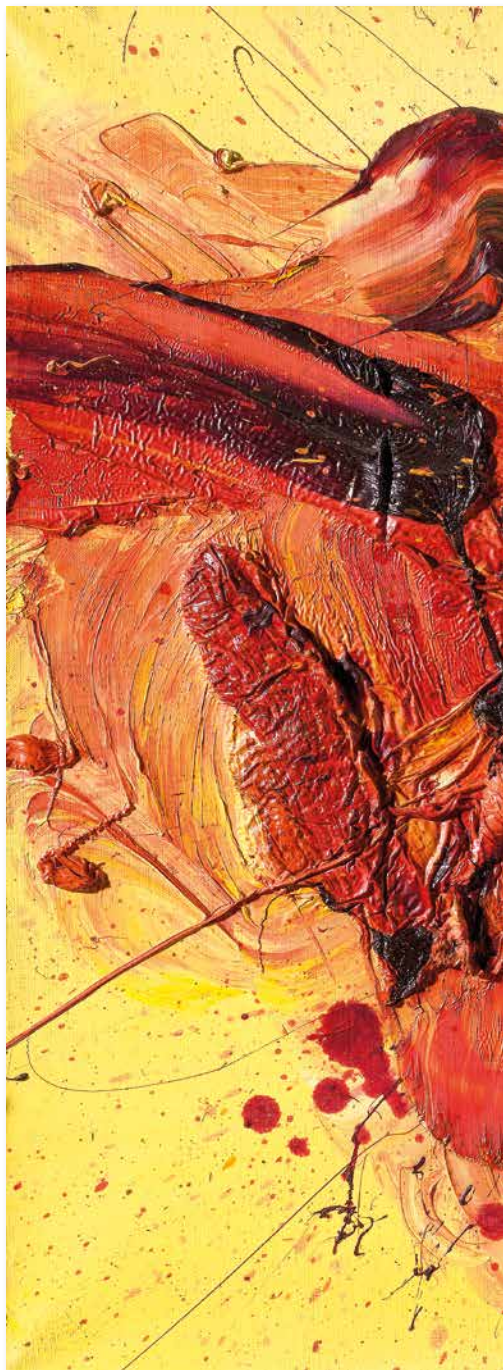
白髮一雄

孟夏

油彩 畫布  
1980年作  
款識：白髮1980 (右下) 孟夏 白髮一雄 (畫布框架)

來源

大阪 山口畫廊  
歐洲私人收藏 (前藏者於2007年購自上述畫廊)  
米蘭私人收藏





"I'm no doctor or physiologist, but thinking about art, the expression of the human spirit, as coming down to the body obsessed me; I couldn't stop thinking about it." – Kazuo Shiraga, "Shishitsu nit suite" (On nature), *Gutai*, no. 5, October, 1956.

## Kazuo Shiraga - Action & Reaction Painting

Japanese artist Kazuo Shiraga marked an undeniably significant development in Post-War Art. His initial artistic concept is to reveal the gifted nature of human beings, including spirit and physicality, pressing him to fully engage with the canvas by stepping onto its surface in 1954. The root of this concept can also be traced back to Shiraga's early art performance in 1955 Challenging Mud. The full body becomes the most direct artistic expression in Shiraga's art.

In the late 1950s, Shiraga gradually established his artistic concept, developing a system of logic behind his own artistic language. He had strengthened his method of composition, mastery of contrasting colours, and overall technique. No longer only using his feet to slide paint across a canvas's surface, Shiraga also began to employ a splashing technique which resulted in an increasingly intricate visual effect. In the mid-1960s, he began using a wooden rod to enhance the movement of the paint as well.

## Action and Reaction Force

Shiraga's explorations of physical motion is different from the work of Western action painters such as Georges Mathieu whose works embody spontaneous energy under the state of unconsciousness enacted upon a canvas. Rather, Shiraga's artistic expression focused on spirit and physicality.

Shiraga's paintings successfully transfer and document both the force of his own actions, as well as the effect of the opposing force back on him that is yet unrealized by most viewers. Through this intervention emerges visual evidence of the intangible forces of nature. The traces of oil paint with complicated texture on canvas is unexplainable by past painting theory. When Shiraga steps onto one of his canvases, holding a rope affixed to the ceiling, the rope counteracts the movement of his body and feet which he uses to push paint across the canvas's surface. In this way, Shiraga confronts the Laws of Motion in a power struggle not unlike two opponents in a wrestling match. In this context, however, the artist is fighting against himself, using the rope to create both the action and reaction.

Painting with his feet, Shiraga subverted conventional painting method and mainstream standards; in this way he deconstructed theories of the past, establishing his own ground-breaking canon. The canvas was transformed into a free space in which he was liberated from traditional practices and the constraints of convention. Shiraga's true self was released through his free-spirited method of painting which expressed the materiality of oil paint to its fullest extent, spreading, mixing, and piling the paint using his own body. A strong intensity and venerable energy thus permeates Shiraga's works. This energy is not merely reliant upon bodily action and physicality, but rather the mental force and emotion of the human soul. Just as Jiro Yoshihara proclaimed in the first issue of *Gutai*, "It is our desire to embody the fact that our spirit is free".<sup>1</sup>

Executed in 1980, *Mouka (Mid summer) (Lot 459)* comes from the nature series. Various traces such as sporadic colour splash, silk-like delicate lines on the lower right, raw texture, heavy impasto, fan-shape spread of oil paint are evidence of wrestling between the artist and oil paint.

In artist's own word when describing his creative process: "60% physical desire and 40% looking at the painting and making a decision."<sup>2</sup> Although free physical momentum is an important element of Shiraga's works, his decision on composition and colour is critical to his innovative images. Apart from the three

Utagawa Kuniyoshi, *One of the 108 Heroes of the Popular Water Margin*, woodblock print  
歌川国芳《通俗水滸傳豪傑百八人》木版畫





major colours – yellow, red and black, Shiraga enriched the painting by crimson, cherry, pink red and mandarin red. The triangle-like composition together with colour splashes deliver sense of extension, resembling summer dynamism and energy.

Kazuo Shiraga's works are widely collected by museums across Europe, the United States, and Asia, including Musée National d'Art Moderne-Centre Georges Pompidou, the National Museum of Modern Art in Tokyo, the Art Institute of Chicago, and Walker Art Centre in the United States.

<sup>1</sup> "On the Occasion of Publication," *Gutai* No. 1, January 1955.

<sup>2</sup> Kazuo Shiraga and Ichiro Hariu (dialogue), "Kamigata action dangi" (Conversation on action from the Kyoto-Osaka area), Shiraga Kazuo *12 nen no sakuhin kara* (Tokyo Gallery, 1973), unpagued.



Kazuo Shiraga at work, July 2001  
2001年7月，白髪一雄在作畫  
Photo © Asahi Newspaper

# KAZUO SHIRAGA

「我不是醫生，也不是生理學家，但每當思考藝術，就是人類精神的展現，就如暖流灌進身體叫我迷戀。我無法停止思考它。」

- 白髮一雄

「本質」，《具體》(第5期)，1956年10月

## 繪畫的物理性：作用力與反作用力

白髮一雄為戰後藝術提出劃時代的理論，他的藝術觀念是如何展示天賦的真我本質，包括精神和動能。在這個基礎下，他在1954年創新地走進畫布中以雙腳作畫；1955年策劃了挑戰泥漿的藝術表演，利用最直接的方式，就是自己的整個身體創作藝術。

五〇年代末，白髮一雄逐步確立藝術理念，發展出一套擁有其個人邏輯思維的藝術語言。他加強構圖、對比色、技法的變化，不僅用腳在厚重的油彩上滑動，而且採用稀釋的油彩，使液態油彩濺開，畫面視覺效果愈趨複雜。到了六〇年代中期，白髮一雄使用木棒等工具加強油彩延伸的效果。

## 作用力與反作用力

西方藝術史中抽象表現主義中行動繪畫包羅了以偶發的身體動作來創作的藝術家如馬蒂厄，在接近無意識的狀況下創作。而白髮一雄的畫論則重於人的精神和物理力量的呈現。

而在展現物理力量的過程，白髮一雄成功把無形的力量(作用力和反作用力)呈現眼前，用油彩記錄沒法用過去繪畫理論解釋的油彩痕跡。當白髮一雄踏上畫布、手握從天花板吊下來的繩子、用身體及雙腳行動產生作用力，繩子便成了抵消來自相反方向的反作用力的功用。白髮一雄在對抗地球上的運動定律。情況就像兩位戰士在摔跤時產生相互對抗的力量。但在白髮一雄的藝術中，他運用繩子來對抗自己，產生力量，正如他在1955年挑戰泥漿的藝術表演。

他顛覆了傳統繪畫用雙手控制畫筆，講求繪畫技巧的作畫方法和主流標準。平放在地上的畫布成了白髮一雄的舞台，也是一個自由的空間，容許白髮一雄卸傳統的約束、社會的枷鎖，盡情展現真我。白髮的創作方法透徹地展現油彩的流動性。透過身體的力量把油彩推展、混合、堆砌。作品滲透出濃烈的力度、能量。這能量並不只是身體所產生的物理力量，更重要的是人類心靈中的情感，而這種情感在無拘無束的情況下，更能自由地表達、透徹地傳遞。誠如《具體》創刊號的前言中，吉源治良提出：「我們渴望體現一個事實，就是我們擁有自由的精神。」<sup>1</sup>

創作於1980年的《孟夏》(拍品編號 459)來自白髮以大自然為主題的系列。畫面上油彩雖是靜止，但是畫面留下多樣的痕跡，如散落在邊緣的色點、飄落在右下方如絲般輕巧的線條、厚重油彩不平的肌理、



Antoni Tàpies and Kazuo Shiraga in Kyoto, October 1990  
1990年10月，安東尼·塔皮埃斯及白髮一雄，攝於東京

層層疊疊的油彩、半透明油彩扇形段延伸的混色等等，均印證了藝術家豐富的動能，和油彩的搏鬥。

誠如白髮一雄在描述其創作過程，「60%是身體的渴望，40%觀察作品，再作決定」。<sup>2</sup>《孟夏》中的構圖、色彩展示白髮一雄創新的作畫方式並不同在無意識的狀況下產生。藝術家選擇了黃、紅、黑三色，當中以紅色變化最為多端，赤紅、櫻桃紅、粉紅色、柑桔紅，展現色彩的魅力。構圖呈三角形，加上潑灑的色點，形成向外的力量。《孟夏》充滿張力，叫人感受盛夏中旺盛的能量和生命力。

白髮一雄作品廣受歐美、日本公共美術館收藏，包括：龐畢度國家藝術和文化中心、芝加哥藝術學院、東京國立近代美術館、美國瓦爾克藝術中心。

<sup>1</sup> 《具體》1號1955年1月

<sup>2</sup> 白髮一雄及針生一郎(對話)，「(京都、大阪地區行動的對話)」《白髮一雄》，東京畫廊，1973，無頁數





Sadamasa Motonaga is working on installation titled *Water, 2nd Gutai Exhibition, 1956*  
1956年「第2屆具體美術展」元永定正製作名為《水》的裝置藝術

Having suspended plastic wrapping filled with coloured water for his presentation in Gutai's first open-air exhibition in 1955, Motonaga (1922-2011) came to arrive at a practice which involved techniques of pouring paint across the canvas. The artist traced his inspiration to the river current, and incorporated patterns of the riverbed born from the precipitation of sand and granite into his paintings. The paints are poured so as to naturally flow along the surface of the slightly tilted canvas, and remain in different places depending on their respective weight. Paints of colours different to that of the determined traces on the screen are poured over and over again in an overlapping manner to affirm the overall form. Executed in 1959, *Untitled (Lot 463)* is an iconic piece representing this early painting stage. It also marked the heavy use of black colour which particularly emphasizes sense of weight and gravity, on which the artist's painting method and concept highly relied.

Motonaga's stay in the United States in 1966-1967 inspired his stylistic departure to a much simple form and use of vivid colour. The process of simplification further extended to the reduction of paint texture into refined smooth surface with the technique of paint spray. The proportion of form, colour combination, colour gradation, colour contrast on the flat surface of *Untitled (Lot 460)* and *Work (Lot 461)* constructed a powerful graphic statement.

## Brief Biography

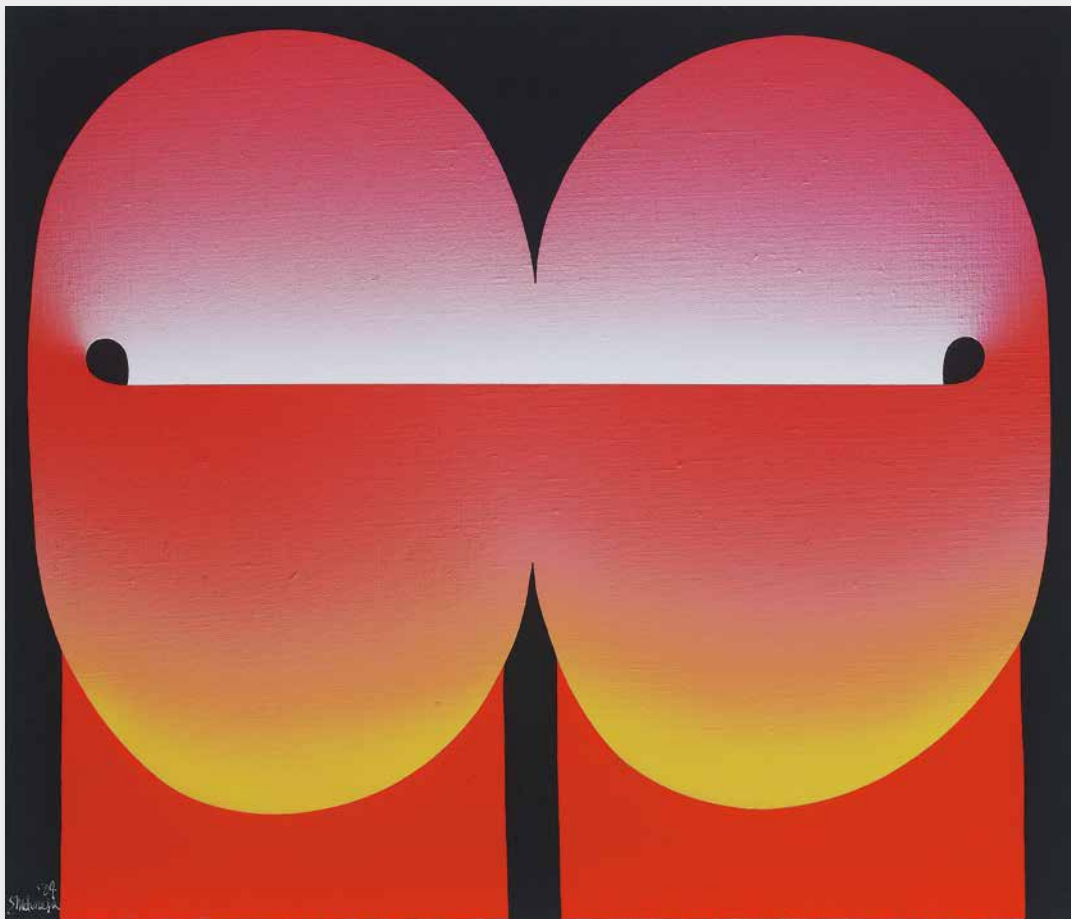
Born in Ueno, 1922. Studied under Mankichi Hamabe, 1946-1952. Moved to Kobe. Joined Gutai art movement, 1955.

## Selected Exhibitions

- 1960 *Four Japanese Artists*, Martha Jackson Gallery, New York
- 1961 *Adventure in Today's Art of Japan*, National Museum of Modern Art, Tokyo
- 1965 *The New Japanese Painting and Sculpture*, The Museum of Modern Art, New York
- 1985 *Grupo Gutai: Pintura y Accion*, Museo Espanol de Arte Contemporaneo, Madrid, Spain (Travelling Exhibition)
- 1986 *Japon des avant gardes, 1910-1970*, Centre Georges Pompidou, Paris

元永定正(1922-2011)於1955年首個具體派戶外展覽中，發表了用保鮮紙懸掛不同顏色的液體作品，及後創出讓顏料在畫布上流動而成的畫作。他從河道的水流取材，將由沙與花崗岩沈澱而成的河床紋理融入畫作之中。元永在微斜的畫布上潑灑顏料，然後任由顏料自然流淌，並因應各自的重量而停留在不同位置。他再重複潑上與畫布上已有痕跡顏色不同的顏料，不斷重疊，以構成最終形態。

於1959年創作的《無題》(拍品編號463)是元永早期的代表作，也反映藝術家大量運用黑色，營造重量與重力的感覺，兩者正是其繪畫方法與概念所依賴的元素。在結實的黑色的襯托下，顏料流動的姿態更為鮮明。在1966年至1967年，元永定正暫居美國，此經歷啟發他摒棄以往的風格，改用更簡單的形態和更明亮的顏色。他開始透過噴漆技術，將顏料的質感進一步簡化，變成細緻光滑的表面。《無題》(拍品編號460)和《作品》(拍品編號461)畫面所展現的、形態比例、平面用色、色彩組合、色彩層次和對比，構成懾人的視覺聲明。



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6  
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## SADAMASA MOTONAGA

(JAPAN, 1922-2011)

### UNTITLED

signed and dated '84 S. Motonaga' (lower left)

acrylic on canvas

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

Executed in 1984

HK\$350,000-550,000

US\$46,000-71,000

### PROVENANCE

Private Collection, Asia

元永定正

無題

壓克力 畫布

1984 年作

款識：'84 S. Motonaga (左下)

來源

亞洲 私人收藏

4  
6  
1

## SADAMASA MOTONAGA

(JAPAN, 1922-2011)

### WORK

signed and dated '70 S. Motonaga' (lower right)

acrylic on canvas

17.5 x 22.7 cm. (6 7/8 x 8 7/8 in.)

Executed in 1970

HK\$24,000-40,000

US\$3,200-5,200

### PROVENANCE

Private Collection, Asia

## 元永定正

### 作品

壓克力 畫布

1970年作

款識：'70 S. Motonaga (右下)

來源

亞洲 私人收藏





4  
6  
2

## SADAMASA MOTONAGA

(JAPAN, 1922-2011)

### *WORK; WORK; & WORK*

signed and dated "64 S. Motonaga" (lower right);  
signed and dated 'S. Motonaga '62' (lower right);  
& signed and numbered "166 S. Motonaga" (lower  
left)

enamel on paper; watercolour, enamel on paper; &  
gouache, enamel on paper

21.2 x 18 cm. (8 3/8 x 7 1/8 in.); 10.5 x 15 cm. (4 1/8 x 5  
7/8 in.); & 14.1 x 9.1 cm. (5 1/2 x 3 5/8 in.) (3)

Executed in 1964; 1962-1970; & 1966

HK\$100,000-200,000

US\$13,000-26,000

#### PROVENANCE

Private Collection, Asia

462-1

462-2 | 462-3

### 元永定正

#### 作品; 作品; 及作品

瓷漆 紙本; 水彩 瓷漆 紙本; 水粉 瓷漆 紙本(共三件)  
1964年作; 1962-1970年作; 及1966年作

款識: '64 S. Motonaga (右下); S. Motonaga '62  
(右下); & 166 S. Motonaga (左下)

來源

亞洲 私人收藏

4  
6  
3

## SADAMASA MOTONAGA

(JAPAN, 1922-2011)

### UNTITLED

signed in Japanese (lower right); signed and dated 'SADAMASA MOTONAGA 1959'; inscribed in Japanese (on the reverse)

oil and synthetic paint on canvas

91 x 73.7 cm. (35 ½ x 28 ½ in.)

Painted in 1959

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

US\$160,000-230,000

### PROVENANCE

Acquired from the Gutai Art Association, 1959

Private Collection, USA

Purchased from the above by the present owner

The work is accompanied by a certificate of authenticity issued on 16 October 2016 by Motonaga Archive Research Institution Ltd.

## 元永定正

### 無題

油彩 合成漆 畫布

1959年作

款識：元永(右下)SADAMASA MOTONAGA 1959(畫背)

來源

於1959年購自具體美術協會

美國 私人收藏

現藏家購自上述收藏

此作品附元永定正資料研究室有限公司於2016年10月16日所開立之作品保證書



Sadamasa Motonaga works exhibited in *The New Japanese Painting and Sculpture*, The Museum of Modern Art, New York, 1966

1966年元永定正作品於紐約現代美術館「新日本繪畫及雕塑」展出

© Motonaga Archive Research Institution Ltd.





**YUKO NASAKA**

(JAPAN, B. 1938)

**WORK 38-1**

signed, titled and dated in Japanese (on the sticker on the reverse)  
resin and lacquer on board  
90.5 x 90.5 cm. (35 % x 35 % in.)  
Executed in 1963  
one seal of the artist (on the sticker on the reverse)

**HK\$460,000-660,000****US\$60,000-85,000****PROVENANCE**

Private Collection, Asia

**EXHIBITED**

Makati City, Philippines, Ayala Museum, A taste of Gutai, Lito and Kim Camacho  
Collection - Collectors Series, 4 February - 10 April 2016

**名坂有子****作品38-1**

樹脂 漆 木板  
1963 年作  
款識：「作品 38-1」1963年作 名坂有子 (畫背標籤)  
鈐印：有 (畫背標籤)

來源  
亞洲 私人收藏

展覽  
2016年2月4日至4月10日「具體之品味——藏家系列：  
利托及金·卡馬喬收藏」阿亞拉博物館 馬卡蒂市 菲律賓

Yuko Nasaka was born in 1938. The circle, as a personal motif, figures prominently in her work.

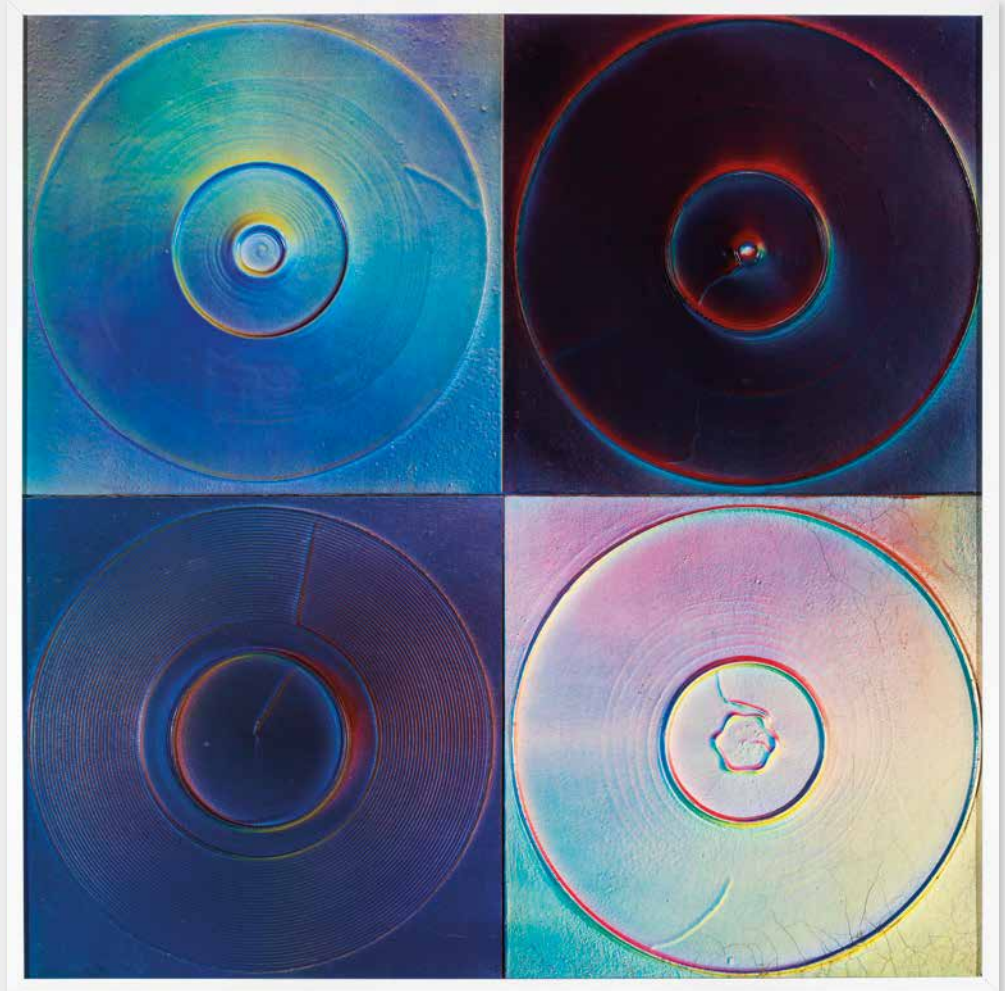
Early in the 20th century, Frottage (textural effects or impressions from rubbings) and grattage (a scraping technique) were both accidental discoveries made by artists during the creative process; they produce surprising marbling and veining on the surface, and create textures not normally possible with ordinary watercolor or oil techniques.

Japan in the '60s was becoming ever more industrialized. Yuko Nasaka experimented with the use of new industrial materials in painting; in her work, sometimes resembling relief sculpture, she carved circles like the grooves of vinyl LP recordings, then coated them with enamels from a paint gun for greater texture and brilliance. Given that her family operated a factory, her feeling for the round dials of measuring devices seems to have become unconsciously bound up with the sculpted shapes in her works.

名坂有子出生於1938年，創作以圓為個人標誌性的符號。

早源於二十世紀，拓印法(frottage)及刮法(grattage)都是藝術家們於作畫時偶然的發明，使畫面產生意想不到的紋理效果，帶出一般水彩畫及油畫無法達至的質感美。

日本於六十年代經歷產業轉型，名坂有子試驗以工業新材料作畫，浮雕式作品刻劃出一圈圈仿似黑膠唱碟的立體圓盤，她又利用噴槍蓋上油漆顏料，呈現豐富的質感與亮麗。加上藝術家在經營工廠的家庭背景下，對圓形測量儀器的感覺在無意識間與創作的造型聯繫。



## TAKESADA MATSUTANI

(JAPAN, B. 1937)

### WORK 66-7

signed 'matsutani, 1966' (lower right); signed and titled in Japanese; signed, titled, dated and inscribed 'WORK 66-7 1966 Gutai Pinacotheca, OSAKA, Japan. 65 x 53cm. Vinyle (vinylige) en relief sur toile et contreplaques, acrylique. matsutani, 1966' (on the reverse) vinyl adhesive, acrylic on canvas  
64.7 x 53 cm. (25 1/2 x 20 7/8 in.)  
Executed in 1966

HK\$360,000-460,000

US\$47,000-60,000

### PROVENANCE

Private Collection, Asia

### 松谷武判

#### 作品 66-7

合成粘合劑 壓克力 畫布  
1966年作

款識：matsutani, 1966 (右下) 作品 66-7松谷武判  
WORK 66-7 1966 Gutai Pinacotheca, OSAKA,  
Japan. 65 x 53cm. Vinyle (vinylige) en relief  
sur toile et contreplaques, acrylique.  
matsutani, 1966 (畫背)

來源

亞洲私人收藏

Takesada Matsutani's true identity might be considered that of an explorer, one who continually challenged painting's forms and mediums. Matsutani's *Work 66-7* (Lot 465) testifies to his experimental processes during the '60s, when he drew inspiration from samples of blood enlarged under the microscope that lent a highly organic feel to his work. Matsutani invented a unique method of responding to the essential properties of his materials: exhaling through a drinking straw into thick layers of semi-congealed pigments, they absorbed his breath in pockets and he let them expand or collapse as they would, thereby directly linking their physical nature with his inner essence. Viewers could feel the supple toughness of the membrane-like structures that formed, as they similarly do in the genre of soft sculpture.

Viewers can sense the intimate connection between the artist and his materials, and the interaction and

response between the two. Physical materials are on the one hand carriers of the artist's deep, intuitive perceptions, and Matsutani at the same time presents his materials in their most authentic forms, refusing to forcibly distort them or force them to conform to his own intent. This attitude precisely reflects a statement found in the Gutai Art Association Manifesto, that if one leaves the material to show its own character, presenting it just as it is, then it starts to tell us something, and will speak with a mighty voice.

松谷武判的身份就好像一位探索者，持續挑戰繪畫的媒介與形式。《作品66-7》(拍賣編號 465)見證了他於六十年代的實驗過程，創作的靈感來自於顯微鏡下被放大的血液樣本，因此作品充滿有機的感覺。松谷武判發明獨有的方式去回應物料的本質：以吸管把自己逝去的呼吸徐徐注入半液態的厚塗顏料，任由它們吸納空氣、鼓脹、塌陷，讓其內在精神與物質直接聯繫。顏料塑造成瓣膜的令人感覺到它的韌性，猶如軟雕塑。

觀者可感受到藝術家與物料之間的親密關係，兩者彼此回應互動，材料一方面承載了藝術家深層的直觀感受，松谷武判亦同時把物料最真實的一面呈現，而並非強行將它扭曲成自己心目中的狀態，正好反映《具體藝術宣言》所提及，當物質表露出自身特性時就是物質在開始說故事，甚至吶喊出聲。



Tekasada Matsutani in front of his works, 12th Gutai Art Exhibition, 1963  
1963年「第12屆具體美術展」，松谷武判及其創作



Malvioni, 1968

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6  
6

## NOBUO SEKINE

(JAPAN, B. 1942)

### PHASE CONCEPTION: FIELD OF LIGHT

mixed media and gold leaf on paper  
194 x 259 cm. (76 ¾ x 102 in.)  
Executed in 1991

HK\$300,000-400,000

US\$39,000-52,000

#### PROVENANCE

Private Collection, Asia

### 關根伸夫

#### 位相繪畫：光之原

混合媒材 金箔 和紙  
1991年作

來源

亞洲 私人收藏

#### Brief Biography

Born in Saitama, 1942. Graduated from postgraduate programme in Oil Painting, Tama Art University, 1968. Stayed in Italy, 1970. Founded Environment Art Studio, 1973.

#### Selected Exhibitions

- 1969 *Trends in Contemporary Japanese Art*, the National Museum of Modern Art, Kyoto
- 1970 *35th Venice Biennale*
- 1970 *EXPO'70 Art Exhibition*, EXPO Museum of Fine Arts, Osaka
- 1974 *Japan, Tradition and Gegenwart*, Städtische Kunsthalle, Düsseldorf
- 1978 Solo exhibition in Louisiana Museum of Modern Art, Denmark
- 1978 Solo exhibition in Centre Georges Pompidou, Paris

Sekine's debut as a sculptor and pioneer of environmental art came in 1968 when he won a prize during Contemporary Sculpture Exhibition in Kobe. He dug a cylindrical hole in the ground of the park and used the earth from this hole to create a cylinder above ground with exactly the same dimensions as the hole. This work, entitled Phase - Mother Earth, was based on the concept that identical shapes, whether real or unreal, show the same topography. The work which Sekine first gained international recognition was *Phase - Nothingness*, which was exhibited in the *35th Venice Biennale* in 1970. This monumental sculpture resembles a rock garden suspended in air, inducing a tension between the natural and the surreal.

Sekine's attempt to present the power of natural state through a filter of artificiality is demonstrated in iconic marble sculptures in the 1970s with one half remaining as its natural state but another half is finely sculpted. Such idea is fully illustrated in **Lot 466** where strong contradiction is created between the supposedly refined and grand material of gold leaf and the spontaneous holes and scratches on the surface. The intentional interference of surface reveals the materiality and vulnerability of the gold leaf itself. In Sekine's own words:

"I want to brush the dust of names and concepts from material objects and show the infinite reality of the objects themselves in their natural state".

關根伸夫於1968年神戶當代雕塑展獲獎，一舉成名，成為環境藝術雕塑先驅。他於公園內挖出一個圓坑，再用挖出的泥土製成與圓坑大小相同的圓柱體。這件名為《相位一大地》的雕塑以相同形狀(不論虛實)的概念展示相同的地貌。關根伸夫的《相位一無》於1970年「第35屆威尼斯雙年展」展出，助他在國際藝壇打響名堂。這件代表作模仿懸浮半空的石園，展現大自然與超自然之間的張力。

他於1970年代創作多件大理石雕塑，一半保持原來的自然形態，另一半則經過仔細雕琢，嘗試透過人為手法展現自然形態的力量。拍品編號466亦充份彰顯這個理念，經過精雕細琢的華貴金箔與表面隨意的洞孔和刮痕塑造強烈對比。關根伸夫透過刻意破壞表面，揭示金箔本身的物質和脆弱特性。他說：

「我想抹走物件的固有名稱和概念，展示物件最真實的自然形態。」





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2



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# KUMI SUGAI

## "S" SERIES:

### Tension between similarities and difference

From his earliest exhibition in Paris in the 1950s, Kumi Sugai was recognised as one of the major artists of his generation. He was born in Hyogo in 1919 and grew up in Osaka. After studying at Osaka School of Fine Arts for oil painting in mid-1930s, he later studied nihonga (traditional Japanese-style painting) under Teiji Nakamura (1900-1982). To pursue his artistic career, Sugai moved to Paris in 1952. His talent was soon discovered by dealer and gallerist, sealing his first solo exhibition in 1954 at Galerie Craven.

Similar to Zao Wou-Ki whose print-making experience influenced his early oil painting, Sugai started to practice lithograph in 1955, providing him an opportunity to understand flat surface. However, it is until 1962 Sugai's style transformed from the use of concrete images formed by calligraphic brushstroke with emphasis on texture to flat, geometric forms with the appearance of signs.

The trip in Germany in 1960 is the catalyst of this stylistic change. Sugai once revealed that his thinking was influenced a great deal by this contact with the custom of Germany and the rational temperament of the people. The "cold rationalism" experienced by Sugai changed his view of artistic principle – from perceiving art as the extension of personal emotion to art as a connection point to society and human life. The body of Sugai's work is then constructed with severe straight lines and curves, characterised by complete objectivity.

### Depiction of Speed

Painted in 1988, *Mars (Lot 467)* is the early creation of Sugai's most famous and iconic "S" series. In 1987-1991, the artist produced work with stylised 'S' characters. "S" was the initial of Sugai and to him also symbolised the curves of motorway highly related to Sugai's lifelong interests of sports car and driving to experience speed. Double "S" shapes arrogantly dominates the square canvas which is a balanced composition yet overwhelming and powerful presence. The precise and hard-edged form of green "S" is contrasted with irregular red and blue impasto forming another "S". Tense relationship of similarities and differences among the double "S" creates a visual rhythm. The use of strong contrasting colours as well as the colour gradation on the green "S" can be referenced to the printing effect and graphic design on ukiyo-e (Japanese woodblock print) (fig. 1) in Edo period. As art-critic Mandiargues commented, "Sugai, to his own and to our delight, brings Japanese art to a state of violent purity close to surrealism and not dissimilar to Der Blone Reiter removing its old-fashioned clothes". "S" series is the representative part of Sugai's oeuvre, the culmination of his previous techniques and symbolic use of signs.





4



Lot 467

- Fig.1 Kumi Sugai, *Shiro*, oil on canvas, 161.6 x 129.5 cm., Painted in 1957 Collection of Solomon R. Guggenheim Museum, New York  
 菅井汲《Shiro》油彩畫布 1957年作 紐約古根漢美術館藏
- Fig.2 Kumi Sugai, *Chambre du Diable (Devil's Room)*, oil on canvas, 162.2 x 130.2 cm., Painted in 1963  
 Christie's London, 11 October 2016, Lot 4 Sold For 209,000 GBP  
 菅井汲《魔鬼的房間》油彩畫布  
 1963年作 2016年10月11日 佳士得倫敦 編號 4 成交價：209,000 英鎊
- Fig.3 Kumi Sugai in Paris, 1967  
 1967年·菅井汲於巴黎
- Fig.4 Kumi Sugai, *Parking dans Forêt au Soleil (Parking in the Forest in the Sunshine)*, oil on canvas, 169 x 130 cm., Painted in 1966  
 菅井汲《森林中泊車》油彩畫布 1966年作

## Selected Exhibition

- 1958 Galerie Creuzevault, Paris (also in 1963)  
 1959 2nd Documenta, Kassel  
 1959 The Kootz Gallery, New York (also in 1960, 1961, 1962 and 1964)  
 1959 5th Sao Paulo Biennale  
 1962 11th Venice Biennale  
 1964 3rd Documenta, Kassel  
 1965 8th Sao Paulo Biennale  
 1973 *Development of Postwar Japanese Art: Abstract and Non-figurative*, The National Museum of Modern Art, Tokyo  
 1986 *Japon Des Avant Gardes 1910-1970*, Centre Pompidou, Paris  
 2000 Hyogo Prefectural Museum of Art and The Museum of Contemporary Art Tokyo

## Selected Public Collection

- Solomon R. Guggenheim Museum, New York;
- Museum of Modern art, New York;
- The Metropolitan Museum of Art, New York;
- Brooklyn Museum, New York;
- Los Angeles County Museum of Art;
- Carnegie Institute, Pittsburgh;
- San Francisco Museum of Modern Art;
- Walker Art Center, Minneapolis;
- National Museum, Oslo;
- Centre Pompidou, Paris;
- Victoria and Albert Museum, London;
- Public mural in the sport center in Hannover, West Germany, for the 1972 Olympics;
- The National Museum of Modern Art, Tokyo;
- The National Museum of Art, Osaka;
- The National Museum of Modern Art, Kyoto

## 參與展覽

- 1958 巴黎Creuzevault畫廊(另一展覽於1963年)  
 1959 第2屆卡塞爾文獻展  
 1959 紐約庫茲畫廊(另一展覽於1960、1961、1962及1964年)  
 1959 第5屆聖保羅雙年展  
 1962 第11屆威尼斯雙年展  
 1964 第3屆卡塞爾文獻展  
 1965 第8屆聖保羅雙年展  
 1973 東京國立美術館「戰後日本藝術的發展：抽象及非具像」  
 1986 「日本前衛藝術1910-1970」巴黎 蓬皮杜藝術中心  
 2000 東京都現代美術館及兵庫國立美術館

## 公共收藏

- 紐約 古根漢美術館  
 紐約 現代藝術美術館  
 紐約 布魯克林博物館  
 美國 洛杉磯郡藝術博物館  
 美國 匹茲堡卡內基學院  
 美國 舊金山現代藝術博物館  
 美國 明尼阿波利斯 沃克藝術中心  
 挪威 奧斯陸國家博物館  
 巴黎 蓬皮杜藝術中心  
 倫敦 維多利亞和阿爾伯特博物館  
 德國 漢諾威1972年奧林匹克運動會運動中心大型壁畫  
 日本 東京國立美術館  
 日本 大阪國立美術館  
 日本 京都國立現代美術館



Chu Teh-Chun (left), Kumi Sugai (middle) and Zeng Peifung (right) at the opening ceremony of Chu Teh-Chun's first solo exhibition in Paris, 1958. 1958年，朱德群(左)、菅井汲(中)及曾培峰(右)，攝於歐伯威畫廊  
 © Courtesy of Chu Teh-chun estate

## KUMI SUGAI

(JAPAN, 1919-1996)

## MARS

signed in Japanese (lower left); signed, titled and dated 'MARS 1988

SUGAI' (on the reverse)

acrylic on canvas

198 x 198 cm. (78 x 78 in.)

Executed in 1988

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

US\$110,000-130,000

## PROVENANCE

Japan, Tokyo, Nantenshi Gallery  
Private Collection, Asia

## 菅井汲

## 三月

壓克力 畫布

1988年作

款識：SUGAI' (左下); MARS 1988 SUGAI (畫背)

來源

日本 東京 南天子畫廊  
亞洲 私人收藏

Uttagawa Kunimasa, Actor Ichikawa  
Ebizô in Shibaraku, 1796  
歌川國政 市川蝦藏之暫 1796年

## 《S》系列：相似與差異之間的張力

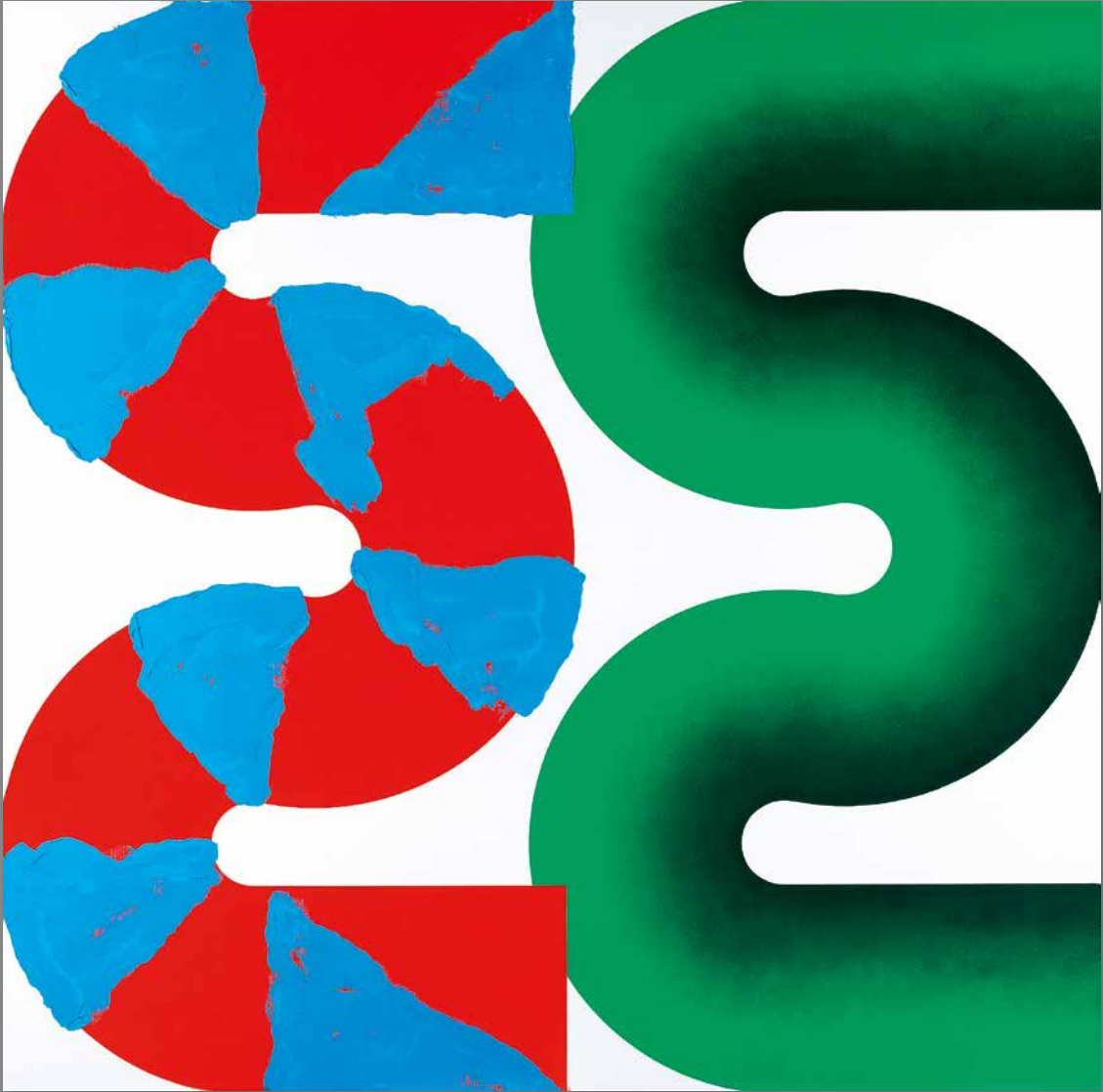
菅井汲於1950年代在巴黎舉行首場展覽後，迅速躋身當時重要藝術家之列。他在1919年於兵庫縣出生，在大阪長大。1930年代中，菅井在大阪美術學校修讀油畫後，跟隨中村貞以(1900-1982)學習傳統日本畫。為了發展藝術事業，他於1952年移居巴黎，並隨即獲畫商和畫廊東主賞識，1954年Galerie Craven為他舉辦首次個人展覽。

菅井汲與趙無極一樣，其製作版畫的經歷影響了他早期的油畫作品。他於1955年開始創作石版畫，從而加強了解平面的特性。直至1962年，他才放棄以強調質感和書法筆觸的畫作，轉而創作富有平面幾何符號特徵的作品。

菅井汲於1960年的德國之旅，成為他一改創作風格的誘因。他曾表示認識德國的習俗和當地人的理性思維後，他的思想深受影響。菅井汲體驗到的「冰冷理性主義」改變了他對藝術原則的看法。早期創作中，他曾視藝術為個人情感的延伸，後來則視之為個人與社會及人類生活的連接點。自此，他的作品充滿鮮明的直線和曲線，展現完全客觀的特色。

## 描繪速度

創作於1988年的《三月》(拍品編號467)是菅井汲代表作《S》系列的早期作品。1987至1991年間，他以各種造型的「S」字母為主題。「S」既是菅井汲姓氏的首個字母，在他眼中也代表迂迴曲折的高速公路，反映他熱愛賽車及喜歡透過駕駛體驗速度。畫中的兩個「S」佔據正方形畫布，構圖平衡而壓迫，展現攝人的存在感。綠色的「S」字線條精準分明，另一個「S」字則以不規則的紅色和藍色厚塗顏料組成，形成鮮明對比。兩個「S」字之間的相似與差異形成張力，並產生一種視覺韻律。強烈對比的色彩，以及綠色「S」字中的漸變色彩，均參照江戶時期浮世繪(日本木版印畫)的印刷效果和平面設計。(圖1) 藝評家曼迪亞古斯(Mandiargues)表示：「菅井汲把日本藝術提升至強烈的純粹狀態，接近超現實主義，就像藍騎士藝術家擺脫過時的表現手法一樣，令他自己和我們也感受欣喜。」《S》系列是菅井汲的代表作品，是他的技巧和運用符號的功力積累的成果。



**HISAO DOMOTO**

(JAPAN, 1928-2013)

***SOLUTION DE CONTINUITÉS  
(SOLUTION OF CONTINUITIES)***

signed, dated and inscribed 'DOMOTO 1963-63  
PARIS'; signed in Japanese (on the reverse)  
oil, gold leaf, collage and canvas, laid down on  
board

overall: 90 x 65 cm (35 3/8 x 25 5/8 in.)

Painted in 1963

**HK\$450,000-650,000**

**US\$59,000-84,000**

**PROVENANCE**

Fuji Television Gallery, Tokyo, Japan  
Galleria Pogliani, Rome, Italy  
Galleria Sprovieri, Rome, Italy  
Private Collection, Europe (acquired from the above by the  
present owner in 1970)

**EXHIBITED**

Rome, Italy, Galleria Pogliani, Domoto, 26 September - 15  
October, 1963

**LITERATURE**

Galleria Pogliani, Domoto, Rome, Italy, 1963 (illustrated in  
black and white, unpagged)

**堂本尚郎****連續的溶解**

油彩 金箔 拼貼 畫布 裱於木板

1963年作

款識：DOMOTO 1963-63 PARIS 堂本尚郎

**來源**

日本 東京 富士電視畫廊

意大利 羅馬 Pogliani畫廊

意大利 羅馬 Sprovieri畫廊

歐洲 私人收藏 (現藏家於1970年購自上述畫廊)

**展覽**

1963年9月26日 - 10月15日「堂本尚郎」Pogliani畫

廊 羅馬 意大利

**出版**

1963年《堂本尚郎》Pogliani畫廊 羅馬 意大利

(黑白圖版，無頁數)



# HISAO DOMOTO

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## OPPOSING DYNAMICS

Born in Kyoto of a family of painters, Hisao Domoto (1928-2013) studied traditional Japanese painting before travelling in Europe in 1952. This introduced him to Western abstract painting and persuaded him to set his sights of comprehensive world view but also re-examine the Japanese culture in which he has been raised. Domoto moved to Paris in 1955 and returned to Japan 12 years later.

During the first half of his stay in Paris (1956-1961), Domoto's work was inspired initially by the theory of Art Informel championed by Michel Tapié, Georges Mathieu etc., and Domoto quickly became successful and befriended with rising painters such as Pierre Soulages and Zao Wou-Ki (fig. 1). In 1962, he boldly withdrew from Art Informel in order to seek sound form of expression outside Art Informel, his unique style of Solutions of Continuities followed: superimposed strips and recurrent pattern of contrasting colours. The continuing structure developed into "Planet and Eclipse" series in the 1970s, then came his "Chain Reaction" series since 1980, marrying the theme of the chain to that of the circle, caught in fluid and rhythmical movement, reinforced by vivid and radiant colours.

## Tension of Spirit

Shortly after his arrival in Paris in 1955, Domoto played a role in the new wave of intense, radical and distinctive painting emerged in Paris, which is now categorised as Art Informel. Painted in 1957, *Tension (Lot 470)* is an iconic example of Domoto's bold abstract painting reminiscent of nebulae and billowing waves. Domoto once said the formation of his style was occasioned by a certain mysterious experience he had after surgery. The effect of anaesthesia led to a peculiar sensation, as if everything around him in the hospital room has vanished into whiteness.<sup>1</sup> He altered the images into curving and lyrical calligraphic strokes on white background in Tension of Spirit as if an endless swirl in cloud banks.

## Solutions of Continuities: New possibility of abstract art

The eagerness to explore new form of art outside Art Informel trend prompted Domoto to withdraw from the movement in 1962, regardless Domoto is recognized as a new star of the group. It is also the search of his own self urged Domoto to discover a unique expression. Domoto revealed that at the age of 36, "[i]n 1964, I started thinking of myself not as a Japanese, but as someone who had to have a form of my own, and I was searching for that".<sup>2</sup> The artist's boundless exploration gave birth to a new series titled *Solutions of Continuities* in 1963. It is also in 1964, Domoto is invited to represent Japan to participate the 32th Venice Biennale, Solutions of Continuities are showcased in Japan Pavilion and received strong attention from Western art scene. Later in 1965, Domoto's Solutions of Continuities is invited to take part in American travelling exhibition titled The New Japanese Painting and Sculpture organized by The Museum of Modern Art in New York in 1965-1966.

The form of expression in Solutions of Continuities is regarded as a new possibilities for abstract art, demonstrating logical composition as an alternate aesthetic alien to the trend of spontaneity in Art Informel. This series also marked Domoto's rediscovery of graphic tradition in Japanese visual art that has few rivals in the history of art.

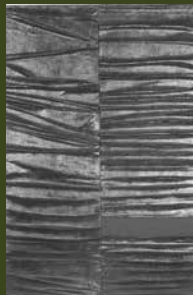
In Solutions of Continuities, Domoto built three-dimensional structure on diptych format. Five independent rectangular forms with the application of gold leaf and gold paint are composed on two vertical columns, projecting distinctive vision, yet a sense of regularity and quietness at the first sight. The gold horizontal pattern, in fact, creates sudden linear opposition against black interval space. The flat black space pauses the gold recurrent structure sharply, as if dissolving the continuity. According to the artist, the motif of this series is the columns in the Parthenon, and the overlapping patterns suggest the image of grooves carved on a pillar. Solutions of Continuities series (1963 - 1970)



Norman Bluhm, Zao Wou-Ki and Hisao Domoto, Hisao Domoto Exhibition Opening in 1970  
 1970年，美國抽象表現藝術家諾曼·布拉姆及趙無極參加堂本尚郎的個展開幕  
 © 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich

can be divided into two phrase: the use of striking gold colour is the first phrase which only emerged in 1963-1965. **Lot 468** is one the very few examples. Similar piece dated 1963 is held in the collection of Galleria Nazionale d'Arte Moderna, Roma, Italy.

Oposing dynamics is a core spirit in Domoto's art. He once said, "opposing forces are always present in my work, and the same is true to the earlier series *Solutions of Continuities*. There you have horizontal lines drawn across vertical composition".<sup>3</sup> Domoto succeeded in creating a tension on canvas between physicality and composition, which is different from Informel artists Antoni Tàpies and Alberto Burri who focused on the material nature and highly relied on materiality.



Hisao Domoto, *Solutions of Continuities 54*,  
 1963 Collection of Galleria Nazionale d'Arte  
 Moderna, Roma, Italy  
 堂本尚郎《連續的溶解 54》1963年作  
 意大利羅馬國家現代美術館藏

## Lunar Eclipse: Unity of the two Japanese traditions

In 1967, Domoto moved to Tokyo. He started to explore circles as the major structural element and later titled some works related to planet and cosmos, corresponding to the space programme at that era. Domoto's focus shifted from materiality to geometric composition. In the 1970s, Domoto shifted from oil paint to acrylic. The change of medium allowed the transparency, smoothness and flatness of paint surface, and enhanced the visual movement created by the overlapping and repetitive shapes. The formula of colouring and shading within the interlocking circles in *Lunar Eclipse*, 1977 (**Lot 469**) forms contrast of light and dark, shimmer and shadow, showing how the full moon is covered gradually, turning from light to dark from the lower left during lunar eclipse. This type of work extends the Japanese graphic and motif tradition. Its optical effect echo Victor Vasarely in the same time frame of world art history.

<sup>1</sup> Shinichiro Osaki, "Hisao Domoto: Movement and Discontinuity". Shinichiro Osaki, Etsuko Sugiyama (Eds.), *Hisao Domoto Retrospective*, The National Museum of Modern Art, Kyoto, & Setagaya Art Museum, Tokyo, Japan, 2005.

<sup>2</sup> Same as above.

<sup>3</sup> Same as above.



Hisao Domoto in front of Solutions of Continuities, circa 1963  
約1963年，堂本尚郎和作品《連續的溶解》

## 對立的動態

堂本尚郎（1928-2013）生於京都一個畫師世家，曾經學習傳統日本畫。他在1952年遊覽歐洲，初次接觸西方抽象藝術，不但使他建立全面的世界觀，並重新檢視自小認識的日本文化。堂本於1955年移居巴黎，12年後才重返日本。

在巴黎生活的首六年（1956至1961年），堂本的作品最初受到米修·塔佩耶（Michel Tapié）及喬治·馬修（Georges Mathieu）等人發起的「不定形藝術」理論啟發，他不久後便聲名大噪，並結識皮埃爾·蘇拉吉（Pierre Soulages）及趙無極（圖1）等新晉畫家。堂本致力尋找「不定形藝術」運動以外的藝術表達方式，於是在1962年毅然退出此派別，並創作充滿個人風格的《連續的溶解》。作品上橫向的褶痕形成重複的圖案，色彩簡約但對比鮮明。堂本運用連續結構的手法，於1970年代創作《星球和月蝕》系列，又於1980年推出《連鎖反應》系列，將鎖鏈與圓形主題結合，並以鮮豔奪目的顏色彰顯起伏有致的流暢動態。

## 靈魂的張力

堂本於1955年到達巴黎後，便成為「不定形藝術」運動的重要一員，引領畫風剛烈而激進的新興畫派。於1957年創作的《張力》（拍品編號470）令人想起雲卷及翻騰的巨浪，是堂本經典的前衛抽象畫。他曾表示其畫風源於手術後的神秘經歷，因為在麻醉藥影響下，他產生奇怪的感覺，身處的病房

及四周一切皆消失於一片白色之中<sup>1</sup>。因此，在《張力》中，堂本將記憶中的影像轉化成白色背景上蜿蜒奔放的書法筆觸，猶如雲層裡永不止息的漩渦。

## 《連續的溶解》：嶄新的抽象藝術

雖然堂本是公認的「不定形藝術」新星，但他渴望發掘其他藝術表達方式，遂決定在1962年退出此運動。而追尋自我的過程亦促使他建立獨特的表現方式。堂本剖白自己在36歲時心聲：「1964年時，我開始認為自己不是日本人，而是必須擁有個人特質的人，於是一直努力尋找這樣的自己。」<sup>2</sup> 這個無盡探索自我的過程，使他於1963年創作出《連續的溶解》系列。於1964年，堂本獲邀代表日本參加第32屆威尼斯雙年展，其作品《連續的溶解》於日本館內展出，獲得西方藝壇青睞。其後，《連續的溶解》亦參與1965年至1966年在紐約現代藝術博物館舉行的「新日本繪畫及雕塑」巡展。

《連續的溶解》的嶄新表達形式為當時的抽象藝術開闢新的路向，呈現理性邏輯的構圖，有別於「不定形藝術」著重自然偶發的美學。此系列亦見證堂本重新探索日本平面視覺藝術的傳統。日本對平面藝術極致的追求，在藝術史中堪稱獨一無二。

堂本在《連續的溶解》中創作出立體雙聯畫，以金箔及金色油彩構成五個獨立長方形，並分為兩個垂直的欄列，營



造獨特的視覺效果，乍看之下予人規律而靜止之感。事實上，橫向的金色圖案與黑色間隔形成突然的線性反差，黑色的平面幕然中斷反覆出現的金色結構，就像溶解了連續出現的圖像。堂本表示，系列的主題是巴特農神廟的巨柱，重疊的圖案模仿柱子凹槽上的雕刻圖案。《連續的溶解》系列(1963-1970)共有兩個階段，運用耀眼金色的作品屬於第一階段，於1963至1965年完成，拍品編號468的作品是罕見的作品。一幅於1963年創作的類似作品現為意大利羅馬國家現代美術館收藏。

對立的動態是堂本作品的重要精髓，他曾說：「我的作品經常展現對立的力量，早期的《連續的溶解》作品亦然，在垂直構圖上加上橫線。」<sup>3</sup>隨了展現物料的特性，堂本成功以構圖營造張力，這種方式與主張不定形藝術的藝術家截然不同，例如重視物料自然特性的安東尼·塔皮埃斯及阿爾貝托·布里。

### 《月蝕》： 融合兩大日本藝術傳統

堂本於1967年移居東京，開始以圓形作為作品的主要結構元素，後來更以星體及宇宙命名部分作品，呼應當時的太空計劃。他將創作重點由物質轉到幾何構圖，更於1970年代以壓克力代替油彩，創作媒介的轉變使作品顏料表面呈現平滑通透的質感，加強重疊及重複圖案的視覺動態。《月蝕》(1977)(拍品編號469)中環環緊扣的圓形透過顏色及陰影塑造光與暗、閃光與陰影的對比，呈現月蝕時月亮由左下方開始變暗，然後漸漸被覆蓋的景象。作品延續日本平面藝術及裝飾圖案傳統，其視覺效果呼應同期藝術家維克托·瓦薩雷裡的手法。

<sup>1</sup> 尾崎信一郎著，「堂本尚郎：動態和停」，尾崎信一郎、杉山悦子等著，《堂本尚郎回顧展》，京都國立近代美術館及日本東京世田谷美術館，2005年。

<sup>2</sup> 同上

<sup>3</sup> 同上



Hisao Domoto works in Japan Pavilion, Venice Biennale, 1964  
1964年，堂本尚郎作品於威尼斯雙年展日本館展出

**HISAO DOMOTO**

(JAPAN, 1928-2013)

**ÉCLIPSE LUNARRE (LUNAR ECLIPSE)**

signed and titled in Japanese; signed, dated and titled 'DOMOTO  
1977 Éclipse (on the reverse); signed 'DOMOTO.' (on the stretcher)  
acrylic on canvas  
97 x 130 cm. (38 ¼ x 51 ⅞ in.)  
Painted in 1977

HK\$200,000-400,000

US\$26,000-52,000

**PROVENANCE**

Private Collection, Japan

**LITERATURE**

Shinichiro Osaki, Etsuko Sugiyama (Eds.), Hisao Domoto Retrospective, The  
National Museum of Modern Art, Kyoto; & Setagaya Art Museum, Tokyo, Japan,  
2005 (illustrated, plate 4-10, p. 93)

**堂本尚郎****月蝕**

壓克力 畫布

1977年作

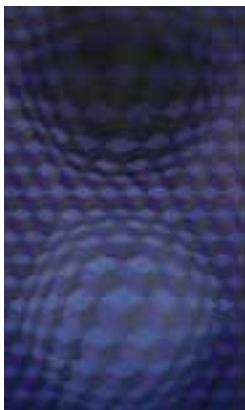
款識：DOMOTO 1977. Éclipse Lunarre 月蝕 堂本尚郎 (畫背); DOMOTO. (畫布  
框架)

來源

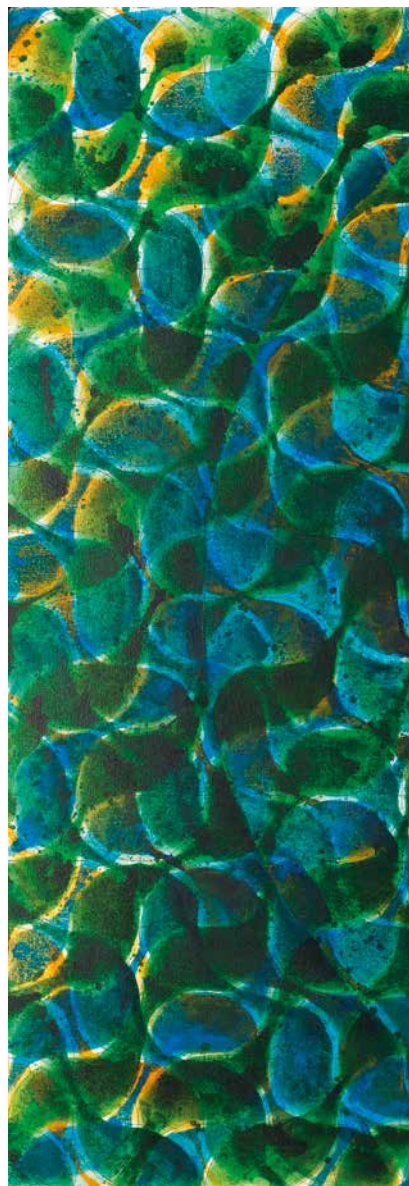
日本私人收藏

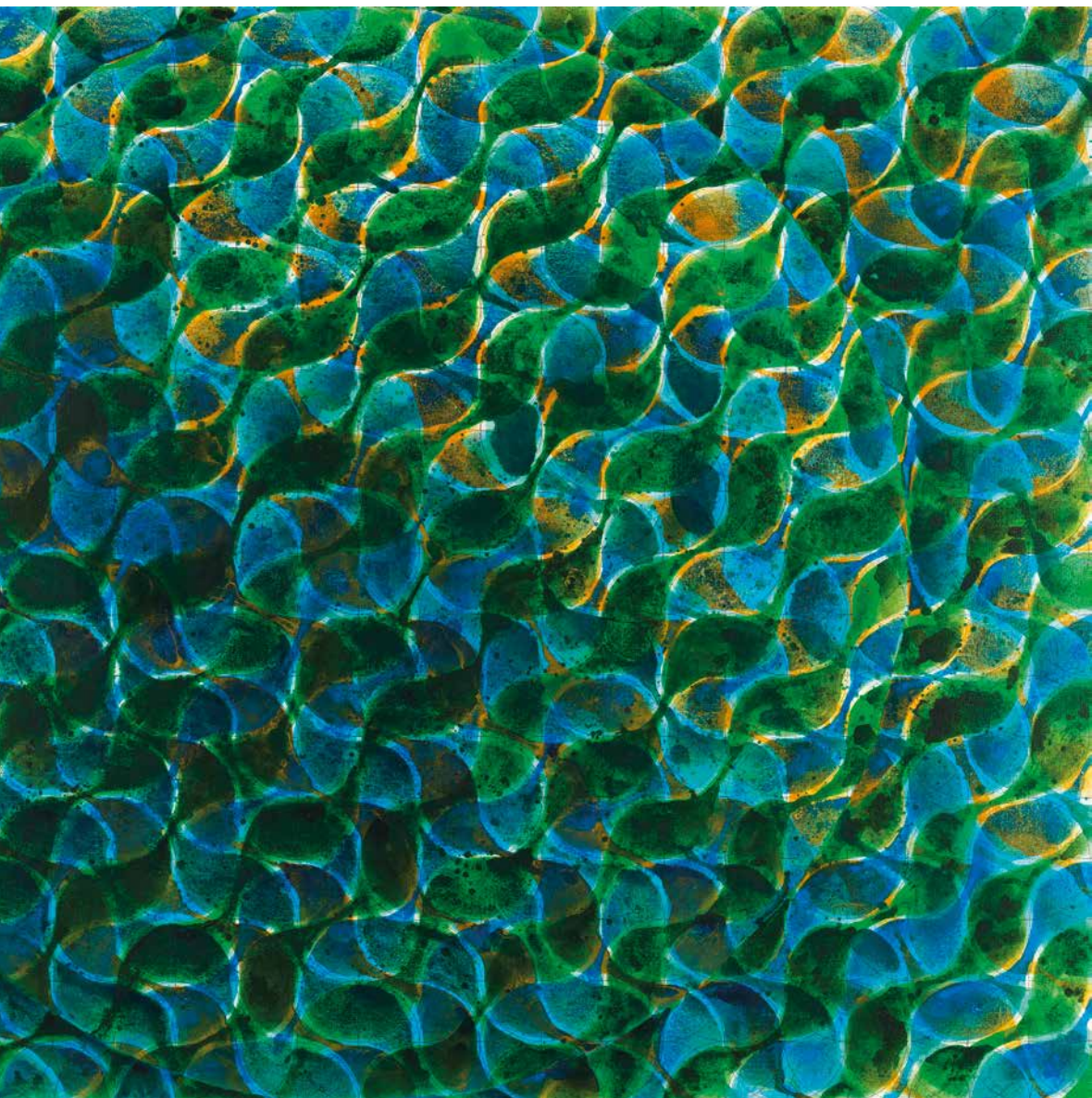
出版

2005年《堂本尚郎回顧展》尾崎信一郎及杉山悦子編 京都國立現代美術館及東京世  
田谷美術館 (圖版, 第4-10圖; 第93頁)



Victor Vasarely, y-Sydney, acrylic on canvas,  
1973-1975, 251 x 131 cm. Christie's London, 21  
June 2007, Lot 348 Sold For: 96,000 GBP  
維克托·瓦薩雷裡《y-Sydney》1973-1975年作  
2007年6月21日 倫敦佳士得 編號 348  
成交價：96,000英鎊  
© Victor Vasarely





# 1952

Travelled to France, Italy and Spain  
遊歷法國、意大利、西班牙



Hisao Domoto arrived in Europe, 1952  
1952年，堂本尚郎抵達歐洲



Untitled, 1958  
Christie's Hong Kong, 28 May 2016  
Sold for HK\$ 750,000

# 1961

6th San Paulo Biennale, Brazil  
參與第6屆巴西聖保羅雙年展

Guggenheim International Award Exhibition, New York  
參與紐約古根漢國際獎展覽

# 1928

Born in Kyoto  
生於京都

## 1955

Moved to Paris  
移居巴黎

## 1957

First solo-exhibition at Galerie Stadler, Paris  
巴黎首個個展

## 1962

Withdrew from Art Informel Movement  
脫離「不定形藝術」運動

1951 - 1955  
早期日本畫  
Early Japanese painting

1956-1961  
不定形藝術 (靈魂的張力)  
Informel  
(Tension of Spirit Series)

1962-1963  
連續的溶解第一階段  
First phrase of  
Solutions of Continuities

## 1945-1949

Studied traditional Japanese painting at Kyoto Academy of Fine Arts  
京都市立美術專門學校修讀日本畫



Hisao Domoto and Kumi Sugai, 1952  
1952年，堂本尚郎和菅井汲

## 1958

First prize, Young Foreign Artists, Musée National d'Art Moderne, Paris  
法國國立現代藝術美術館年青海外藝術家獎第一名

## 1959

Solo-exhibition at Martha Jackson Gallery, New York  
紐約首個個展

# 1960

Solo-exhibition, Minami Gallery, Tokyo  
日本南天子畫廊個展

# 1964

32th Venice Biennale, Italy  
參與第32屆威尼斯雙年展



Hisao Domoto works in Japan Pavilion, Venice Biennale  
堂本尚郎作品於威尼斯雙年展日本館展出

# 1965-1967

*The New Japanese Painting and Sculpture*, travelling exhibition organized by The Museum of Modern Art, New York  
 參與紐約現代藝術博物館舉行的「新日本繪畫及雕塑」巡展



*Solutions of Continuities, 57, 1963* at *The New Japanese Painting and Sculpture Exhibition*, The Museum of Modern Art, New York  
 《連續的溶解 57》(1963年)於紐約現代藝術博物館舉行的「新日本繪畫及雕塑」展出

# 1970

Interior design by Hisao Domoto at Osaka World Expo  
 日本萬國博覽會堂本尚郎之室內設計

# 1973

*Planet B* exhibited at *The Beginning of Post-war Japanese Art - Diversity of Abstract Art*, The National Museum of Modern Art, Tokyo  
 《惑星B》於東京國立近代美術館「戰後日本藝術的展開—抽象藝術的多樣化」展出

# 1981-1982

*The 1960's - A Decade of Change in Contemporary Japanese Art*, The National Museum of Modern Art, Tokyo; and The National Museum of Modern Art, Kyoto  
 參與東京國立近代美術館及京都國立近代美術館「1960年代—現代美術的轉換期」展覽

1965 - 1970  
 連續的溶解第二階段  
 Second phrase of  
 Solutions of Continuities

1970 - 1979  
 惑星及月蝕系列  
 Planet and Lunar  
 Eclipse Series

1980-2004  
 連鎖反應及臨界系列  
 Chain Reaction and  
 The Critical State Series

2004 - 2013  
 無意識及意識之間系列  
 Between Unconsciousness  
 and Consciousness Series

# 1966

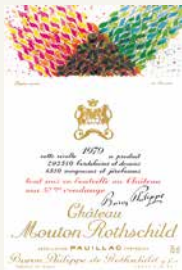
Returned to Japan  
 返回日本

# 1968

8th Modern Japan Art Exhibition,  
 Museum of Modern Art, Tokyo  
 東京都美術館「第八回現代日本美術展」

# 1979

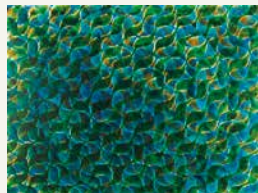
As the first Japanese artist  
 commissioned by Mouton  
 Rothschild to design wine label  
 堂本尚郎是首位繪畫武當酒標的日本藝術家



Exhibition at Musée d'Art Moderne  
 de la Ville de Paris, France  
 法國巴黎市現代藝術博物館展覽

# 2005-2006

*Hisao Domoto Retrospective*,  
 The National Museum of  
 Modern Art, Kyoto; and  
 Setagaya Art Museum  
 京都國立近代美術館及日本東京  
 世田谷美術《堂本尚郎回顧展》



Lot 469

# 2013

Passed away in Japan  
 於日本逝世

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## HISAO DOMOTO

(JAPAN, 1928-2013)

### *TENSION*

signed and dated 'Domoto 57' (lower right); signed, dated, titled and inscribed 'Domoto 1957 TENSION 9 rue St. Didier Paris 165' (on the reverse); label of Galerie Stadler, Paris affixed to the stretcher (on the reverse)

oil on canvas

65 x 100.5 cm. (25 5/8 x 39 1/2 in.)

Painted in 1957

HK\$350,000-550,000

US\$46,000-71,000

### **PROVENANCE**

Galerie Stadler, Paris, France  
Private Collection, Italy

### 堂本尚郎

#### 張力

油彩 畫布

1957年作

款識: Domoto 57 (右下); Domoto 1957 TENSION 9 rue St. Didier Paris 165 (畫背); 法國 巴黎 施泰德畫廊之記錄標籤貼於畫布框背

來源

法國 巴黎 施泰德畫廊  
義大利 私人收藏





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1

## SUMI YASUO

(JAPAN, 1925-2015)

## NO. 1

signed in Japanese (lower left); signed in Japanese; signed,  
dated and inscribed 'Yasuo Sumi 1960 Gutai Japan'

(on the reverse)

oil on canvas

155.2 x 117.5 cm. (61 x 46 ¼ in.)

Painted in 1960

HK\$500,000-700,000

US\$65,000-91,000

## PROVENANCE

Anon. sale; Christie's London, 14 May, 2008, Lot 337

Acquired at the above sale by the present owner

This work is accompanied by a certificate of authenticity issued by the  
Yasuo Sumi Archive.

Yasuo Sumi joined the radical Gutai Art Association in 1955 to seek new innovative ways for making art. With encouragements from Shozo Shimamoto, Sumi grew more ambitious with his oil-based creative expressions, incorporating different painting techniques and tools to spark for diverse ways to express with oil. He paints with various objects, including vibrator, abacus, traditional Japanese umbrella. Unrestricted by the canvas, he also paints on different surfaces, such as paper and netting. Sumi has actively contributed to important exhibitions in both Japan and overseas, and was invited to the 45th Venice Biennale in 1993.

Sumi wrote in a piece titled *My Concept of Art*, "When I create my works, my feelings are a mix of yakekuso (desperation), fumajime (absence of seriousness) and charanporan (irresponsibility). Yakekuso is for me the condition of complete spiritual freedom, in which I become free from any limit and also my ability in itself becomes infinite. Fumajime is the refusal of the past. In the human society there have always been many codes, laws and rules, from the past till now. The refusal of all those rules is nothing but the future. At last, for charanporan I mean "the return to the real human shape". In other words, if the bonds of the society and those of the family did not exist, I think that in those conditions everything would be "charanporan". Man by nature has a great power, and when this power is expressed with desperation, absence of seriousness and irresponsibility, it becomes the manifestation of his true form." From the writing, it is observed that freedom and release of the subconscious are critical points in his approach for art.

## 鷺見康夫

## 第1號

油彩 畫布

1960年作

款識：鷺見康夫(左下)；鷺見康夫 Yasuo Sumi

1960(畫背)

來源

2008年5月14日 倫敦佳士得，編號337

現藏者購自上述拍賣

此作品附鷺見康夫協會所發之保證書

鷺見康夫積極尋找新的創作方式，後來於1955年加入了「具體藝術運動」。在嶋本昭三的鼓勵下，鷺見康夫在企圖把油彩的表達力進一步推前。他從繪畫方法和工具入手，從而引發油彩更多方面的表現。鷺見康夫以震動器、算盤、傳統日式雨傘等作畫，畫作不限於畫布、紙本，還有紗綢等等。鷺見康夫積極參與日本國內及海外重要展覽，包括1993年「第45屆威尼斯雙年展」。

鷺見康夫曾撰文「我的藝術概念」中表達：「當我創作時，我是滿心『投入』，同時『拋開嚴肅』和『拋開理性』。『投入』於我而言是種靈性上的自由，讓我可以爭脫侷限，激發我的無限潛力。我所指的『拋開嚴肅』是拒絕過去。在人類社會中，舊日遺留下來的符號、法律和規則仍然存在。拒絕過為的就是未來。『拋開責任』指的是人類回歸至最初的形態。意思是人類免去了社會和家庭的責任、束縛。人類本身擁有強大的力量，而人類向這種力量投降時，拋開嚴肅和理性，這便真正地體現人類真實的形態。」可見自由、釋放潛意識是創作的關鍵。



Yasuo Sumi in front of his work, 1960  
1960年，鷺見康夫及其創作





## TOSHIMITSU IMAI

(JAPAN, 1928-2002)

## NIGHT FALL

signed and dated 'IMAI 62.' (lower right)

oil on canvas

90 x 64.5 cm. (35 % x 25 % in.)

Painted in 1962

HK\$240,000-440,000

US\$32,000-57,000

## PROVENANCE

Minami Gallery, Tokyo, Japan  
Private Collection, Japan

## EXHIBITED

The National Museum of Art, Osaka, Toshimitsu Imai, A Retrospective,  
1950-1989, 8 April-23 May 1989.Meguro Museum of Art, Tokyo, Toshimitsu Imai, A Retrospective,  
1950-1989, 3 June - 3 August 1989.Iwaki City Art Museum, Toshimitsu Imai, A Retrospective,  
1950-1989, 2 September - 1 October 1989.

## LITERATURE

The National Museum of Art, Osaka; Meguro Museum of Art, Tokyo; Iwaki City Art  
Museum, Toshimitsu Imai, A Retrospective, 1950-1989, Japan, (p. 76)

## 今井俊滿

## 夜幕低垂

油彩 畫布

1962年作

款識：IMAI 62. (右下)

## 來源

日本 東京 南畫廊

日本私人收藏

## 展覽

1989年4月8日—5月23日「今井俊滿回顧展1950 -  
1989」國立國際美術館 大阪 日本1989年6月3日—8月3日「今井俊滿回顧展1950 -  
1989」目黑區美術館 東京 日本1989年9月2日—10月1日「今井俊滿回顧展1950 -  
1989」磐城市立美術館 磐城市 日本

## 出版

1989年《今井俊滿回顧展1950 - 1989 》大阪國立  
國際美術館、東京目黑區美術館、磐城市立美術館 日  
本(圖版，第76頁)

"I still remember how my father and I used to live in a thatched cottage, with a stone garden outside, and the spot where we slept had surrounding screens painted in the Rinpa school-style ... a cinnabar-coloured jug with a golden handle, celadon censer and dishes, indigo on tatami mat ... these colours - black, cinnabar, metallic colours, as well as garden moss green, have now become my basic colours".

— Toshimitsu Imai

「我還記得從前住在父親的茅草屋的生活，外面就是石頭花園，睡覺的位置有琳派繪畫的屏風圍著……硃砂顏色酒壺上的金色柄、青瓷香爐及碟子、榻榻米上的靛藍色墊子……這些顏色- 硃黑、硃砂、金屬色、以及花園裡的苔綠色，都成為了我的基本色調。」

— 今井俊滿

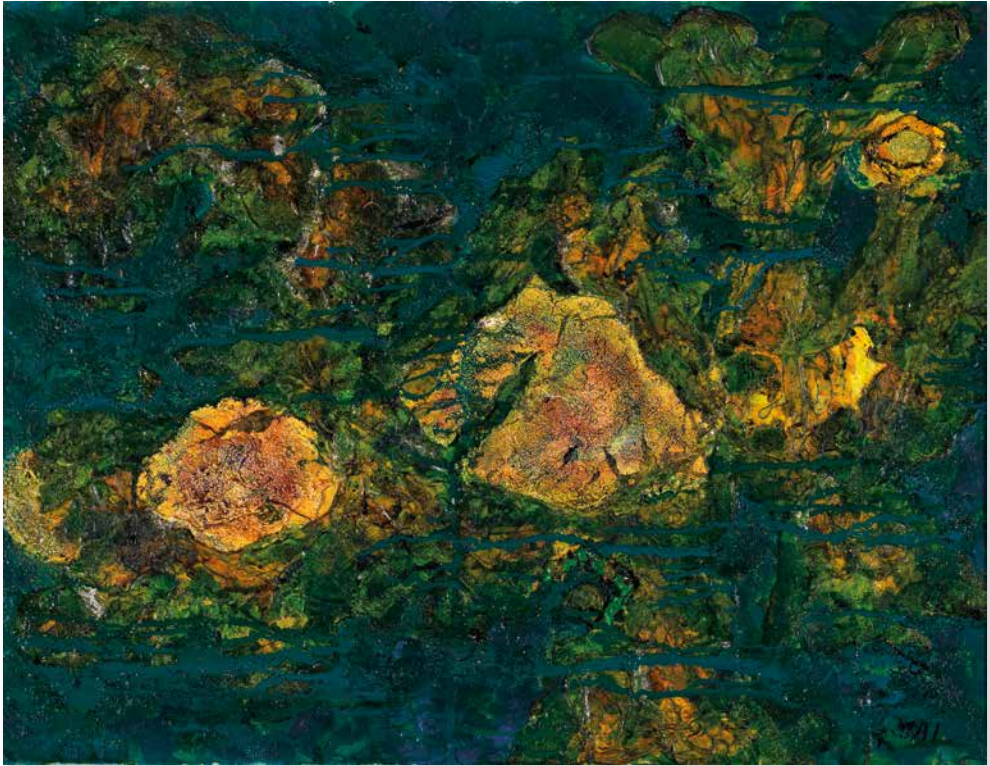
Kyuryudo Art Publishing, Toshimitsu Imai, Tokyo, Japan, 1975, p. 94.

1975年《畫集今井俊滿》株式會社求龍堂東京日本第94頁





MAY 62



473

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3

## TOSHIMITSU IMAI

(JAPAN, 1928-2002)

### *UNTITLED*

signed 'IMAI' (lower right)  
oil on canvas  
61 x 82 cm. (24 x 32 ¼ in.)

HK\$150,000-350,000

US\$20,000-45,000

### PROVENANCE

Private Collection, Japan (acquired directly from the artist by the present owner)

今井俊満

無題

油彩 畫布  
款識：IMAI (右下)

來源

日本私人收藏 (現藏者直接購自藝術家)

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## TOKO SHINODA

(JAPAN, B.1913)

### *FOR THE SILVER*

signed in Japanese (lower left); signed, titled and dated 'For the Silver Toko Shinoda 1964' (on the reverse)

mixed media on wood panel  
46 x 36.8 cm. (18 ½ x 14 ½ in.)  
Executed in 1964

HK\$70,000-150,000

US\$9,100-19,000

#### **PROVENANCE**

Private Collection, USA  
This work is accompanied by a certificate issued by Japan Art Centre dated 29 March, 1970

篠田桃紅

銀色墨象

綜合媒材 木板  
1964年作  
款識：桃(左下) For the Silver Toko Shinoda  
1964 (畫背)

來源  
美國私人收藏  
此作品附Japan Art Centre於1970年3月29日所發之  
保證書



4  
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5

## SHOZO SHIMAMOTO

(JAPAN, 1928-2013)

### *HOLE SERIES*

acrylic on paper  
70.2 x 45.3 cm. (27 5/8 x 17 7/8 in.)  
Executed in 2011

HK\$40,000-100,000

US\$5,200-13,000

#### **PROVENANCE**

Private Collection, Asia  
This work is accompanied by a certificate issued by Shozo Shimamoto Archive.

嶋本昭三

洞孔系列

壓克力 紙本  
2011年作

來源  
亞洲 私人收藏  
此作品附嶋本昭三文獻庫所發之保證書





476

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6

## YASUO SUMI

(JAPAN, 1925-2015)

### UNTITLED

signed 'Y Sumi' (lower right); dated '1959'  
(on the reverse)

ink and acrylic on paper  
31.4 x 40.7 cm. (12 ½ x 16 in.)  
Painted in 1959

HK\$40,000-80,000

US\$5,200-10,000

### PROVENANCE

Acquired directly from the artist by the present owner  
This work is accompanied by a certificate of authenticity  
issued by the Yasuo Sumi Archive, identification number 278.

## 鷺見康夫

### 無題

水墨 壓克力 紙本  
1959年作  
款識：Y Sumi(右下)；1959(畫背)

來源

現藏者直接購自藝術家  
此作品附鷺見康夫協會所發之保證書，編號278



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## USHIO SHINOHARA

(JAPAN, B. 1932)

### *MOTORCYCLE*

artist signature and dated '93' (on the front wheel)

cardboard, wire and acrylic

64.0 x 139.0 x 15.0 cm (25 ¼ x 54 ¾ x 5 7/8 in.)

Executed in 1993

**HK\$80,000-120,000**

**US\$11,000-16,000**

#### **PROVENANCE**

Private Collection, Asia

篠原有司男

電單車

紙板 線及壓克力

1993年作

藝術家款識 (前輪)

來源

亞洲私人收藏

Shinohara first gained attention in 1960 with the formation of the Neo-Dadaist Organizers. His early waste art carvings of acrobatic acts linked with desolation and confusion subsequent to the defeat in the second world war, and became symbols of "anti-art" which sublated the academism of the Tokyo National University of Fine Arts and Music and the modernism of the post-war era.

After the breakup of Neo-Dadaism movement, Shinohara played an important role in organizing group exhibitions. His 'imitation art', which began with copying works by Rauschenberg, pioneered Japanese pop art. In 1965, he explored interfaces between tradition and contemporary by symbolizing images of courtesans taken from Ukiyo-e in the mid-18th century by brilliant florescent paints.

Since his move to the United States in 1969, his creations have included a motorbike made of wood and corrugated cardboard, as well as massive painting with violent brushstrokes to create grotesque images of scenery and crowds of insane dancers. **Lot 477 and 478** are iconic examples indicating Shinohara's preoccupation of mass culture in the United States and Japan and with visions of illusion.





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## USHIO SHINOHARA

(JAPAN, B.1923)

### UNTITLED

signed, dated and inscribed 'U. Shinohara  
80 N.Y.' (lower right)

acrylic and collage on canvas  
112 x 86.4 cm. (44 1/8 x 34 in.)  
Executed in 1980

HK\$100,000-150,000  
US\$13,000-19,000

#### PROVENANCE

Private Collection, Asia

### 篠原有司男

#### 無題

壓克力 拼貼 畫布  
1980年作

款識：U. Shinohara 80 N.Y. (右下)

來源

亞洲 私人收藏

#### Brief Biography

Born in Tokyo, 1932. Graduated from Oil Painting programme, Tokyo University of Fine Arts and Music. Received scholarship from Copley Foundation, Chicago, 1965. Received JDR 3rd Fund grant to visit the United States and moved to New York, 1969. As the subject of documentary film, *The Last Artist*, directed by Rod McCall, with cinematography by Tadashi Endo, 1971.

#### Selected Exhibitions

- 1966 *New Generation of Contemporary Art*, National Museum of Modern Art, Tokyo
- 1967 *9th International Art Exhibition - Tokyo Biennale'67*, Tokyo Metropolitan Art Museum, Tokyo
- 1979 *Japan Today*, World Trade Center, New York

#### Selected Public Collections

- Museum of Modern Art, New York
- Tokyo Metropolitan Art Museum, Tokyo



threatened me, and then I brushed  
of known? Brace was down the bank  
and put up my speed to just the high  
reach: I looked back, and here they  
et whizzing by!! I whacked away  
back and they was gaining; look  
ming after the hind one like a horse  
coils of his lariat over his head; then he  
air, and as it scooped that he  
and yanked him out of his saddle  
again, dragging him. He yelled  
I turned out sudden and looked  
and was raising his gun on Brace, but  
for him, and down he went, out  
had two dead men on 'em, but  
didn't like to look at them, but  
pleasant sight, considering the  
hurry into camp, now and  
for camp, and took the  
things with us, not waitin'  
dark. We kept a  
anything stirring  
edge of the gra  
ing's camp fire it  
of the rest of the  
our hours, and the  
and keep ahead  
would let us, if Tom  
a real beau

world as still and lovely as Sunday. By and by Brace said it 'ould  
be a good idea to find out where the thieves' camp was, so we  
could give it a wide berth when we started, and he said I could  
come along if I wanted to; and he took his gun along, this time,  
and I took one of the thieves' guns. We took two fresh horses  
and rode down across the valley and struck the river, and the  
went pretty cautious up it. We went as much as two mile, and  
not a sign of a camp fire any where. So we  
where it could be, he  
ley. And

interested, and stayed looking a consider  
to beat them, and first one and the  
and stretching to the tents and turned in. A  
and, and the others tried to make him  
watch, but he said he was drunk and  
ch, and said 'ter Jack and Bill start  
as long as I  
me up late—they fit in directly. I  
threatened to lick him if he didn't  
led, but I give in, and put his  
others was all gone to rood, he  
to snoring as comfortable as any  
sneaked down to where  
ing the rapalsations to sleep  
me, but we reckoned they  
the first.

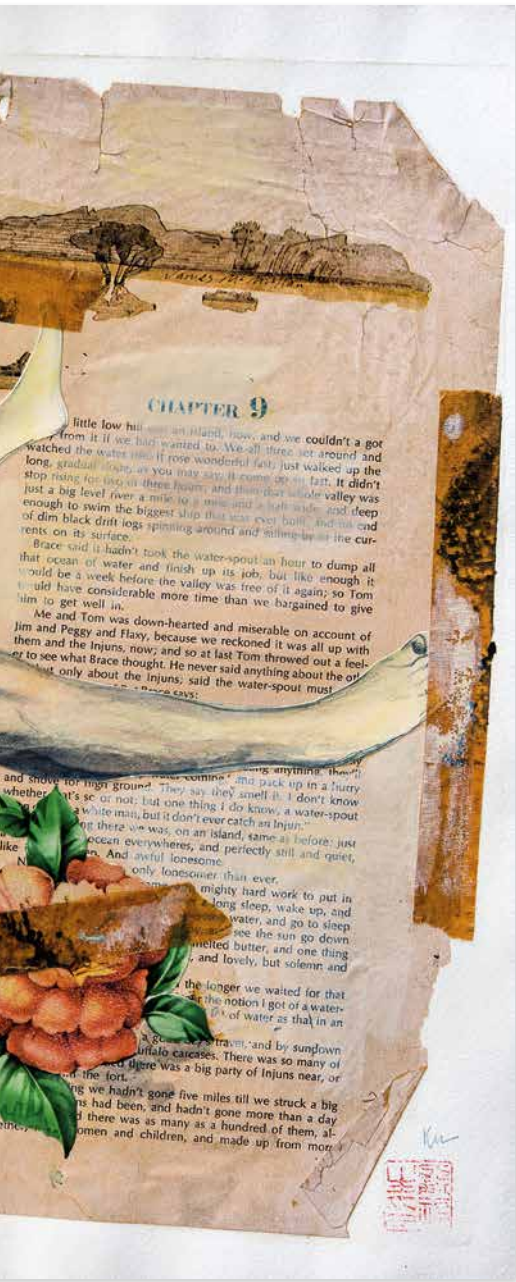
We rode to where Brace was  
her men and he said  
in his bowie, and we

able, and when  
sides there an  
into the  
rain on  
ed we  
our hors  
that was  
ink, but  
ould hear a faint  
held our breath and lis  
it, and tolerable clear,  
kept growing and grow-

before, and I know that  
ought as you know the it  
round, pres-

and bigan, and away an  
when they. We looked  
down his bed like dim  
went hissing and sizzling  
about twenty yards, be  
d work. It went rumblin  
arrying logs along; and  
note, and tossing them  
grinding them in logs, and  
id work. It went rumblin  
and trying their best to  
m around the water was

back, and sun be  
ated and off in a  
le for life, we went  
up or spur, the horses  
way across the valley  
y and from there on, the  
pen, the good even up  
was glad when we struck  
and saved up it



4  
7  
9

## KU FU-SHENG

(CHINA, B.1935)

### THE ILLUSTRATION

signed 'Ku' (lower right)  
mixed media on paper  
39 x 53 cm. (15 3/8 x 20 7/8 in.)  
Executed in 1980  
one seal of the artist

HK\$45,000-85,000  
US\$5,900-11,000

#### PROVENANCE

Private Collection, Asia

顧福生

插圖

綜合媒材 紙本  
1980年作  
款識：Ku (右下)  
鈐印：顧福生印

來源  
亞洲 私人收藏

Ku Fu-Sheng, once a member of the Fifth Moon Group, is an important figure who has contributed greatly to motivating the modern art movements in Taiwan. In 1961, he was awarded the Prize of Honor from Brazil's Sao Paulo Art Biennial. After that he has travelled to and lived in Paris, San Francisco, Portland, Chicago and Los Angeles etc. *The Illustration* (Lot 479), *Pink Elephant* (Lot 480), *Open - Come In* (Lot 481), and *United We Stand* (Lot 482) are all creations from Ku Fu-Sheng's San Francisco Period (1974-1990) reflecting his long-term exploration on human existence and his pursuit of the self. The figurative format expresses the freedom of the subconscious mind and a dreamy atmosphere. His visual style in the 80s are bright and lively like short poems, full of symbolism. His experiments on found object collages and his choices of colors are bold but elegant and harmonious. These four cutting-edge, mixed-media works are all signed with a seal, suggesting the nostalgia in the heart of a travelling artist -- far away from home for the pursuit of freedom.

「假如每個人都必須選擇一種生活方式，畫畫就是我全部的生活。」- 顧福生

顧福生曾加入「五月畫會」，為推動台灣現代美術運動的重要人物之一，1961年獲巴西聖保羅雙年展榮譽獎，其後旅居巴黎、紐約、舊金山、波特蘭、芝加哥、洛杉磯等地。《插圖》(拍品編號 479)、《粉紅象》(拍品編號 480)、《進來》(拍品編號 481)及《團結就是力量》(拍品編號 482)皆屬於顧福生舊金山時期(1974-1990)之創作，反映了他長期以來對人存在的探索與對自我的追尋，具象形式中流露出潛意識自由發揮的夢幻氛圍。其80年代視覺風格如短詩般明快且符號意象豐富，同時在現成物拼貼實驗與用色上大膽而不失優美平衡。這四件帶有前衛色彩的複合媒材作品中皆有刻印落款，彷彿訴說著遠走異鄉追求自由的藝術家心中的鄉愁。

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## KU FU-SHENG

(CHINA, B. 1935)

### *PINK ELEPHANT*

signed 'Ku' (middle right)  
mixed media on paper  
45.7 x 60.7 cm. (18 x 23 7/8 in.)  
Executed in 1984  
one seal of the artist

HK\$45,000-85,000

US\$5,900-11,000

#### PROVENANCE

Private Collection, Asia

顧福生

粉紅象

綜合媒材 紙本  
1984年作  
款識：Ku (右中)  
鈐印：顧福生

來源  
亞洲私人收藏



4  
8  
1

## KU FU-SHENG

(CHINA, B. 1935)

### *OPEN- COME IN*

mixed media on paper  
61 x 45.7 cm. (24 x 18 in.)  
Executed in 1983  
one seal of the artist

HK\$45,000-85,000

US\$5,900-11,000

#### PROVENANCE

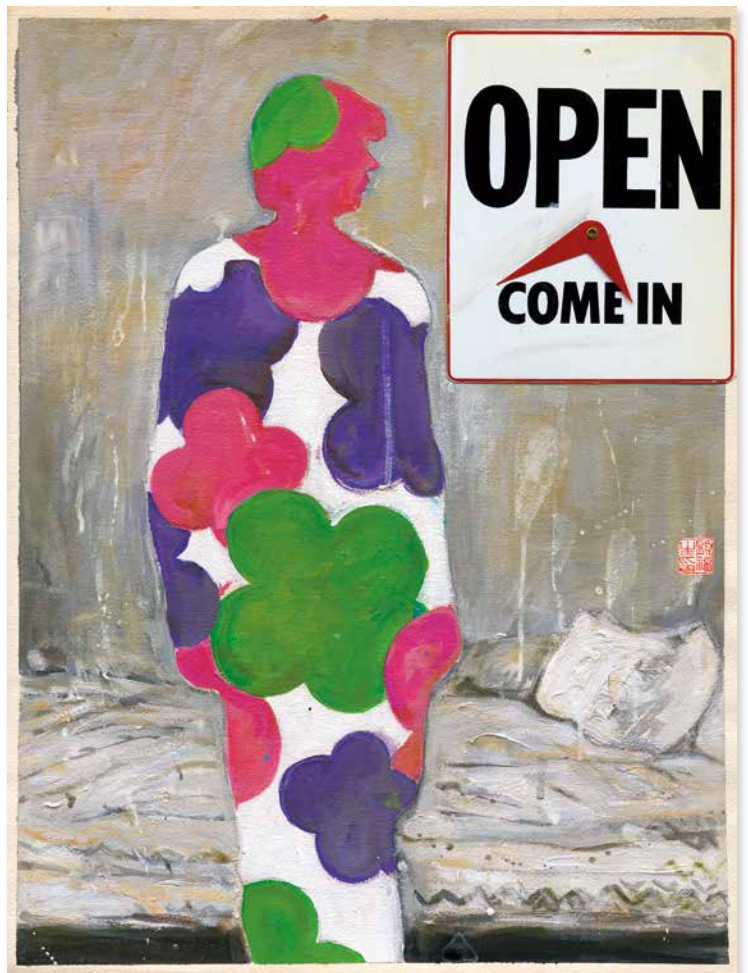
Private Collection, Asia

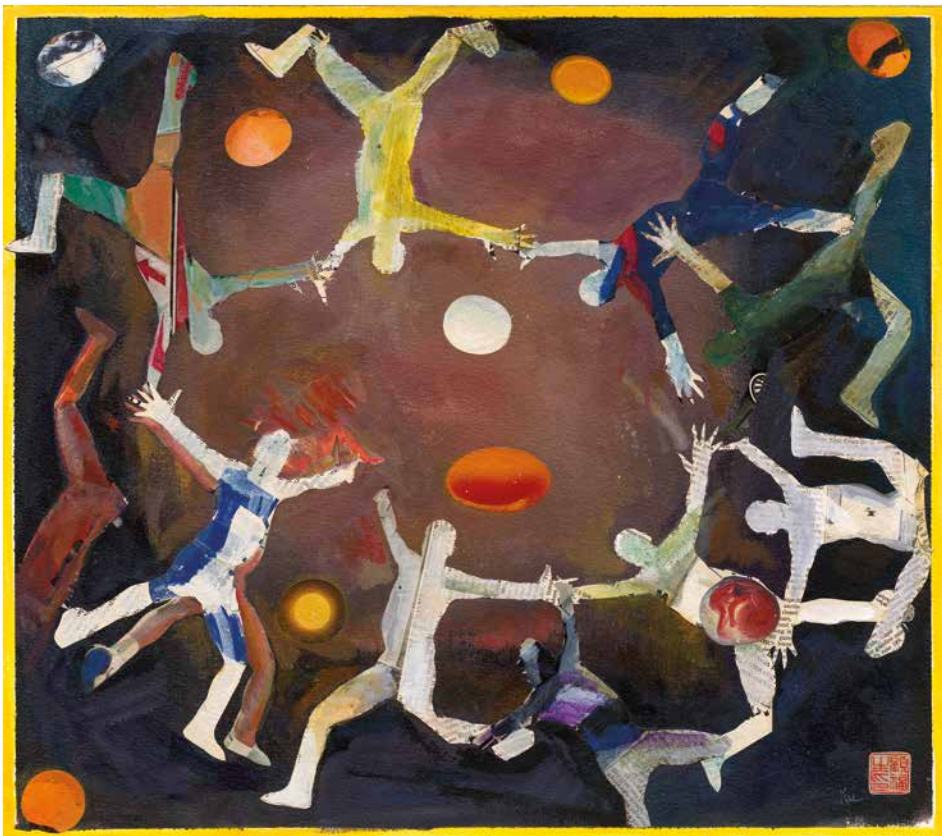
顧福生

進來

綜合媒材 紙本  
1983年作  
鈐印：顧福生印

來源  
亞洲私人收藏





482

4  
8  
2

## KU FU-SHENG

(CHINA, B. 1935)

### *UNITED WE STAND*

signed 'Ku' (lower right)  
mixed media on paper  
46 x 52 cm. (18 1/8 x 20 1/2 in.)  
Executed in 1983  
one seal of the artist

HK\$40,000-70,000  
US\$5,200-9,100

#### PROVENANCE

Private Collection, Asia

## 顧福生

### 團結就是力量

綜合媒材 紙本  
1983年作  
款識：Ku (右下)  
鈐印：顧福生印

來源  
亞洲 私人收藏

# JU MING

"The Chinese traditional way alone would be too conservative, but the Western style alone would be lacking in tradition. But Taichi has an international language which people understand and appreciate".

- Ju Ming

Born in 1938, Taiwanese sculptor Ju Ming attained fame in Taiwan in the 1970s, and in New York City in 1983. Ju Ming was trained as a woodcarver, apprenticed to Lee Chin-chuan as a teenager. He developed his skill and applied it to a range of media. In 1959, he moved back to Tunghsiao and opened his own studio. After winning several awards in the prestigious exhibitions in Taiwan, Ju decided to study under Yu-Yu Yang, who himself had only just returned from a three-year art scholarship in Rome.

In 1976, Ju took up Taichi on Yang's advice to develop physical and mental discipline. He came to understand its essence of strength contained within softness. He combined this spirit with hard sculpting materials to create his renowned Taichi series.

Taichi series is not a mere imitation of certain series of skill and posture in Taichi, it is an exemplification of the artist's thorough comprehension in Chinese boxing, its external form is a reflection of Taichi internal spirit, the rhythm and strength of force is completely embodied in the transition of body language. Taichi series demonstrates Ju's departure from narratives and the figurative to a style

of pure spirituality that marks and establishes the maturity of his modern sculptures. This series establishes Ju's importance in Asian art history, and it is also a distinctive milestone in the progression of Asian art, both in its visual language and its transcendental refinement of traditional Eastern culture.

「獨有中國傳統風格則過於保守，僅存西方風格則有失傳承，但太極包含著一種國際化語言，可被理解與欣賞。」

— 朱銘

生於1938年，台灣雕刻家朱銘自1970年代成名於台灣藝壇，在1983年開始在紐約獲得國際藝壇的關注。朱銘年青時師從李金銓，在這段時期掌握不同物料的雕刻技術。1959年，他回到通霄，開設工作室，及後贏得本土展覽多個獎項後，決定拜師剛剛在羅馬歸國的雕塑家楊英風。

1976年，楊英風建議朱銘練習太極拳以強健體魄，因此朱銘在接觸太極拳的過程中，領悟到了柔美中蘊含力量的太極精髓，而進一步將此精神與堅硬的雕刻材質結合，創作出有名的太極系列作品。

朱銘的《太極系列》並非模仿太極拳中特定的招式套路，而是隨著藝術家對於拳法的貫通，以雕塑的外在形式呈現內在精神，肢體語言的轉折因而蘊含勁力的輕重緩急。《太極系列》不僅象徵了藝術家徹底脫離題材的說明性和具像束縛，進入一種純粹形式的精神性與造形性，更奠定了他在亞洲藝壇的地位，不論就外在視覺的造型語言或東方傳統文化精神的提煉而言，《太極系列》均代表了亞洲現代美術進程中鮮明的里程碑。



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## JU MING

(ZHU MING, TAIWAN, B. 1938)

### TAICHI SERIES - HAND PLUCKING PIPA

signed in Chinese; dated and numbered "96 1/9" (incised on the lower back)

bronze sculpture

180 x 90 x 118 cm. (70  $\frac{7}{8}$  x 35  $\frac{3}{8}$  x 46  $\frac{1}{2}$  in.)

edition 1/9

Executed in 1996

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

US\$390,000-650,000

#### PROVENANCE

Acquired directly from the artist by the present owner

Private Collection, Canada

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

朱銘

太極系列 - 手揮琵琶

銅雕 雕塑

版數：1/9

1996年作

款識：朱銘 '96 1/9 (刻於背面下方)

來源

現藏家直接得自藝術家

加拿大私人收藏

此作品附藝術家所簽發之作品保證書。







Lot 483 - alternative view

ASIAN 20TH CENTURY ART DAY SALE



485-1



485-2



486

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## JU MING

(ZHU MING, TAIWAN, B. 1938)

### TAICHI SERIES

signed in Chinese; numbered and dated '4/20 '95' (incised on the lower back); signed in Chinese; numbered and dated '2/20 '95' (incised on the lower back)

bronze sculpture

48.7 x 33.7 x 52 cm. (19 1/8 x 13 1/4 x 20 1/2 in.); & 34.5 x 39 x 42 cm. (13 5/8 x 15 5/8 x 16 1/2 in.) (2)

edition 4/20; & 2/20

Executed in 1995; & 1995

HK\$600,000-900,000

US\$78,000-120,000

#### PROVENANCE

Private Collection, Asia  
This work is accompanied by a certificate of authenticity issued by NPO Juming Culture & Education Foundation

朱銘

太極系列

銅雕 雕塑 (共二件)

版數：4/20; 及2/20

1995年作; 及1995年作

款識：朱銘 4/20 '95(刻於背面下方); 及朱銘 2/20 '95(刻於背面下方)

來源

亞洲私人收藏

此作品附財團法人朱銘文教基金會之作品鑑定報告書

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6

## RHEE SEUNDJA

(KOREA, 1918-2009)

### UNE IMAGE BLEU (A BLUE IMAGE)

signed and dated '63 SEUNDJA RHEE' (lower right); signed, titled and inscribed '6330 x 100418 PARIS. SEUNDJA RHEE. "UNE IMAGE BLEU"'(on the reverse)

oil on canvas

29.6 x 100 cm. (11 5/8 x 39 3/8 in.)

Painted in 1963

HK\$300,000-400,000

US\$39,000-52,000

#### PROVENANCE

Private Collection, Switzerland

李聖子

藍色圖像

油彩 畫布

1963年作

款識：63 SEUNDJA RHEE (右下); 6330 x 100418 PARIS. SEUND JA RHEE. "UNE IMAGE BLEU" (畫背)

來源

瑞士私人收藏

# KOREAN MODERN ART

LOT 486

## RHEE SEUNDJA (1918-2009)

Rhee decided to leave Korea for Paris in 1951. One year after her arrival, Rhee began to study painting under Henri Goetz at the Académie de la Grande Chaumière, where he appointed her as his teaching assistant. Goetz saw her genuine creativity, talents and sincerity towards art. During this period she vigorously absorbed diverse techniques of oil paintings, further explored her own palette and compositional forms, and succeeded in such a short amount of time. Rhee's accomplishments were outstanding; her work was exhibited at the Musée National d'Art Moderne in 1956, drawing the attention of a noted art critic Georges Boudaille. He volunteered to write a review for her. After this exhibition, Rhee gradually moved on to the discourse of abstract painting.

Rhee's works, created through a painstakingly time consuming process of recurring meditative brushstrokes, has heavily influenced the development of abstract painting in the history of Korean modern art. Through the combination of Hangul (Korean alphabet) with geometric forms, she documented the dynamic change in her world. Painted in 1963, *Une image bleu (A blue image)* (Lot 486) is filled with a myriad of lines and points produced by repetitive brushstrokes, which is the unique artistic vocabulary of Rhee.

LOT 487, 488

## SUH SE-OK (B. 1929)

Born in Daegu in 1929, Suh Se-ok, founder of art group called Mungnimhoe, is a pioneer of Korean modern art, particularly in creating non-figurative ink painting. Graduated from the Art College of Seoul National University, he won the Prime Minister Award at the first National Art Exhibition in 1949 when he was attending the college. He has participated in a number of exhibitions such as Korean Contemporary Art Tour Exhibition in France, Cannes International Painting Festival, Korean Contemporary Art Tour Exhibition in Europe and Korea-China Art Exchange Exhibition including *San Paulo Biennale* in 1963.

Suh's abstract, almost austere works of traditional Chinese ink on mulberry paper are incisive sketches of human society, which were represented *People series* (Lot 487-488). The works are executed in a single substantial stroke. The resultants are a repetition of simple figures, which are Suh's symbol for human beings and rendered with fascinating variation in terms of thickness, tone and size.

LOT 491

## NAM KWAN (1911-1990)

Nam Kwan is one of the pioneer of Korean modern art along with his contemporary artist, Rhee Seundja and Kim Whan-Ki. After the independence of Korea, Nam returned from Japan, but soon witnessing the tragedy of the Korean War (1950-53) and realising the huge difference between the Western abstract art and local art. In 1954, Nam departed to Paris to explore his own visual language.

Through extensive experiments with various materials and techniques, by the early 1960s, Nam began to develop his signature style and motif: unique shapes evoking letters, historical remains, stones, crown from the Silla Dynasty, and Korean traditional mask. As he recalls, 'I am employing old themes from my motherland-ancient remains, masks, ancient plant pattern'. Nam preferred to carefully devise letter shapes and make them constructive and figurative. In *Composition Calligraphique (2)* (Lot 491) created in 1968 right after his return from Paris, the unidentifiable yet balanced pictograph formed by painting and collage represents human's profound pursuit of harmony between chaos and order, memory and unconsciousness, and the organic and inorganic.

LOT 492

## CHUNG SANG-HWA (B. 1932)

Born in 1932, Chung Sang-Hwa is one of the most important artists for Dansaekhwa, the Korean monochrome painting movement during the 1960s and 1970s. After receiving his BFA from College of Fine Arts in Seoul National University in 1956, Chung briefly moved to Paris in 1967. Chung spent his career in France and Japan for 30 years and returned to Korea in 1990.

In the 1970s, he had been developing his own method of 'rip' and 'fill', creating numerous grids with horizontal, diagonal and vertical lines, adding depth on the flat surface of the canvas. *Untitled (2011-3-6)* (Lot 492) revealed Chung's emphasis on the working process. In this way, the process itself becomes the meaning for the work and the tradition of Asian literati that emphasizes the spiritual cleansing and mind discipline is transmitted into Chung's meditative painting.

LOT 493,494

## KIM TSCHANG-YEUL (B. 1929)

Kim studied calligraphy during his childhood and innate affection toward art naturally led him to major in painting during his university years. After graduating from an art college in Seoul, Kim continued his study in art in New York during the 1960s, and then settled in Paris in 1970. During this Paris period, Kim developed his signature style and motif: the representation of the water drop.

For the catalogue of his solo exhibition at the Tokyo Gallery in 1988, he further explained, 'I paint water drops because I want to dissolve everything inside them, and return to nothingness. Anger, anxiety, fear-I want them all to become emptiness'.

As *Untitled (Lot 493)* featured here epitomizes, the droplets in Kim's works are explicitly tied to the Buddhist notions of water as ritual, spiritual protection, and purification as a metaphor for the evanescence of life. His water drops represent a material manifestation of a monk-like devotion to enlightenment and thus brings the artist in harmony with himself and the world, as in a Buddhist monk's repeated bows and chants in a meditative ritual. In 2005, water drops remain as they are but background colour is changed from sand-like yellowish beige colour to deep black in *Untitled (SH05013) (Lot 494)*, conveying an atmosphere of solemn.

LOT 495, 496

## HWANG YONG-YOP (B. 1931)

Hwang was born in North Korea and studied for two years at Pyong-Yang University. After the Korean War, his family defected from North Korea and settled in Seoul. Hwang resumed his study at Hong Ik University, a noted art college in South Korea, receiving his BA in 1957.

Hwang is well-known of his poetic commentary on the historical wounds and political reality of Korea, which deliver a profound message on the universal truth of the ephemerality of human life. Hwang has painted the critical situation of humanity throughout his artistic career across, which spans more than six decades.

Painted in 1974 1975 and *Human (Lot 495-496)*, with heavy application of lines, depicted how the physical and psychological condition of human life can be critically influenced by a specific political reality and human oppression.

LOT 489

## CHO YONG-IK (B. 1934)

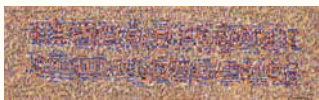
Cho is one of the first generation Korean Dansaekhwa (Monochrome painting) artists and is among the contemporaries of Park Seo-Bo (B. 1931), Lee Ufan (B. 1936), Yun Hyong-Keun (1928-2007) and Chung Sang-Hwa (B.1932). He is a key advocator of the Korean Informel abstract art movement, the first major art movement in the history of Korean modern art. There have been three significant series in Cho's oeuvre: the Scratch series (1974-1980), the Wave series (1980s) and the Bamboo series (mid 1990s to early 2000s).

Cho once read about Silla ceramics and Joseon monochrome ceramics through books and was struck by their beauty. This experience later aspired him to create Dansaekhwa. In order to achieve on the canvas the translucent glaze effect of the Korean monochrome ceramics, Cho replaced oil paint with a more diluted acrylic paint, giving the surface a lucent glow. In *Work 85-114 (Lot 489)*, the artist first applied a layer of base colour onto the canvas and use a scraper to carefully render wave-like motifs repeatedly in an orderly manner, challenging pictorial construction by one single colour.

LOT 497

## KIM YANG-MOOK (B. 1946)

As professor at the art college of the Pusan National University, Kim received M.A. from Hong-Ik University. He participated many solo exhibitions throughout his five-decade artistic career, including inaugural exhibition at Seoul Art Center in 1988. Kim received multiple awards including the National Art Competition and Mok-Woo art prize.



LOT 486

## 李聖子 (1918-2009)

1951年，韓國現代抽象繪畫的開拓者李聖子前往巴黎發展。在巴黎落腳一年後，李聖子進入巴黎大茅舍藝術學院學習油畫，師承畫家亨利·格茨，並擔任其助教。格茨對李聖子的藝術天賦、創作能力與誠懇態度甚為欣賞。這段期間她也展現了豐沛的藝術活力，不斷吸收學習各種油畫技法，同時更進一步探索獨到的色彩與構圖形式，在極短的時間內已成績斐然，並於巴黎藝壇逐漸嶄露頭角。1956年，李聖子於法國國家現代美術館展出作品，獲得當時在巴黎極負盛名的藝評家喬治·布大宜矚目。布大宜主動為李聖子的作品撰寫了一篇評論，展覽結束之後，李聖子便逐漸朝抽象繪畫的領域發展。

李聖子的創作過程相當耗時且煞費苦心，她的筆觸每次來回都是深思之果，而其作品對於韓國現代藝術中抽象繪畫的發展有極深遠的影響。創作於1963年的《藍色圖像》(拍品編號486)，李聖子透過諺文(朝鮮字母)與幾何形狀，記錄了個人世界的各種鮮活變化。作充斥著重複筆觸所勾勒的大量點與線，是李聖子獨有的藝術語言。



LOT 491

## 南寬 (1911-1990)

生於1911年，南寬被公認為韓國現代藝術史上最優秀的畫家之一，與同時期藝術家李聖子、金煥基齊名。他在日本成長及求學，直至韓國獨立後回到祖國，卻很快經歷了朝鮮戰爭(1950-53)。1954年，南寬決定遷往巴黎，尋求藝術創作的突破。

1960年代初，南寬不斷嘗試運用各種材料和技巧，逐步形成他標誌性的風格和主題——獨特的輪廓讓人聯想起文字的符號、歷史遺跡、石頭、新羅王朝的皇冠以及韓國傳統面譜。藝術家曾憶述：「我採用的是源自祖國的古代遺跡、面具和古代植物圖案中的古老題材。」南寬偏愛精心設計的文字形狀，加強其建構力和象徵性。《文字》(拍品編號 491)以拼貼和繪畫完成的文字符號難以辨識，指向的是人類歷史精神，是一種介乎混亂與秩序、記憶與無意識、有機與無機體的狀態。

LOT 487, 488

## 徐世鈺 (B. 1929)

1929年出生於大邱，徐氏創立了Mungnimhoe藝術團體，是韓國現代藝術的先驅，創作非具象水墨畫。他畢業於首爾國立大學藝術學院，他在1949年獲得了全國美展國務總理獎。他曾韓國當代藝術巡迴展、法國戛納國際書畫藝術節、1963年聖保羅雙年展。

徐氏在桑紙上創作的抽象水墨畫描繪人類社會，正如《人們》系列(拍品編號487-488)。作品中的一排排重覆的人以簡約的筆法完成，成了徐氏對人類的象徵。



LOT 492

## 鄭相和 (B. 1932)

出生於1932年的鄭相和是六十、七十年代韓國單色繪畫運動最主要的藝術家之一。1956年畢業於首爾大學美術系，鄭氏1967年前往巴黎深造。鄭氏輾轉定居法國和日本三十年，直至1990年回歸韓國。

鄭氏開創性的「剝離」及「回填」手法自七十年代展開，他以無數條水平、斜角、垂直的線條組合成一塊塊的方格，為平凡的畫布表面刻劃出凹凸有序的立體感。《無題 2011-6-3》(拍品編號492)可見鄭相和相當重視「創作過程」的重要性，藉此將「過程」反客為主變成作品的核心價值，並透過充滿冥想氛圍的畫面表述，精準捕捉亞洲文人畫家重視淨化性靈與身心紀律的傳統。

LOT 493,494

## 金昌烈 (B. 1929)



金昌烈幼年時期學習書法，加上天生喜愛藝術，使他很自然地在大學時期選擇主修繪畫。自首爾一所藝術學院畢業之後，金昌烈在六十年代前往紐約繼續學習藝術。1970年在巴黎安頓下後，金昌烈以水滴為主題，發展出獨具個人風格的圖像語言。

他在1988年於東京畫廊舉行個展所發行的圖錄雜誌中提及：「我畫水滴乃是為融化一切於其中，讓一切回歸虛無。憤怒、不安、恐懼，我都希望變成虛無。」

正如1974年的作品《無題》(拍品編號493)所示，金昌烈作品中的水滴顯然與佛家儀軌、護蔭、淨化以及水滴作為生命轉瞬即逝的隱喻有著密切關係。猶如僧侶虔誠地經由反覆跪拜、頌經或冥想以獲得啟悟的過程一般，水滴的描繪正是金昌烈達到天人合一境界的體現。而2005年《無題》(SH05013)(拍品編號494)中水滴依然，但仿如沙灘的麻布色背景演變成深邃的黑色，傳遞出莊嚴的氛圍。

LOT 495, 496

## 黃用燁 (B. 1931)

黃用燁生於北韓，並在當地接受教育。韓戰爆發後，當時在北韓平壤大學就讀大學二年級的他，便跟著家人逃離故鄉，及後定居首爾。黃用燁隨後進入南韓知名的藝術學府弘益大學繼續課業，並於1957年畢業，獲得藝術學士學位。

黃用燁擅長以優柔且別具詩韻的方式，刻劃歷史的傷口。他透過創作描繪韓國當前的政治情勢，並對人類生命稍縱即逝的真實感，透過畫筆提出饒富深意的註解。黃用燁作品中所勾勒的是針對人類所面對的關鍵處境，所提出的深切省思，是他長達一甲子藝術創作的主題。創作於1974及1975年的《人間》(拍品編號 495-496)以線條為重點勾勒人類的生存狀態，批判人類所面對的壓抑，深刻地觸動人性。



LOT 489

## 趙容翊 (B. 1934)



趙容翊與朴栖甫 (B. 1931)、李禹煥 (B.1936)、尹亨根 (1928-2007)、鄭相和 (B.1932) 同為韓國第一代的單色畫藝術家，趙氏在韓國現代美術的萌芽期，對推動韓國現代美術史上首個團體美術運動——非定型繪畫抽象藝術起了關鍵的作用。趙容翊的藝術創作主要分為三個階段：點畫階段 (1974-1980年)、水波階段 (1980年代初至後期)、及無心階段 (1990年代中期-2000年代初期)。

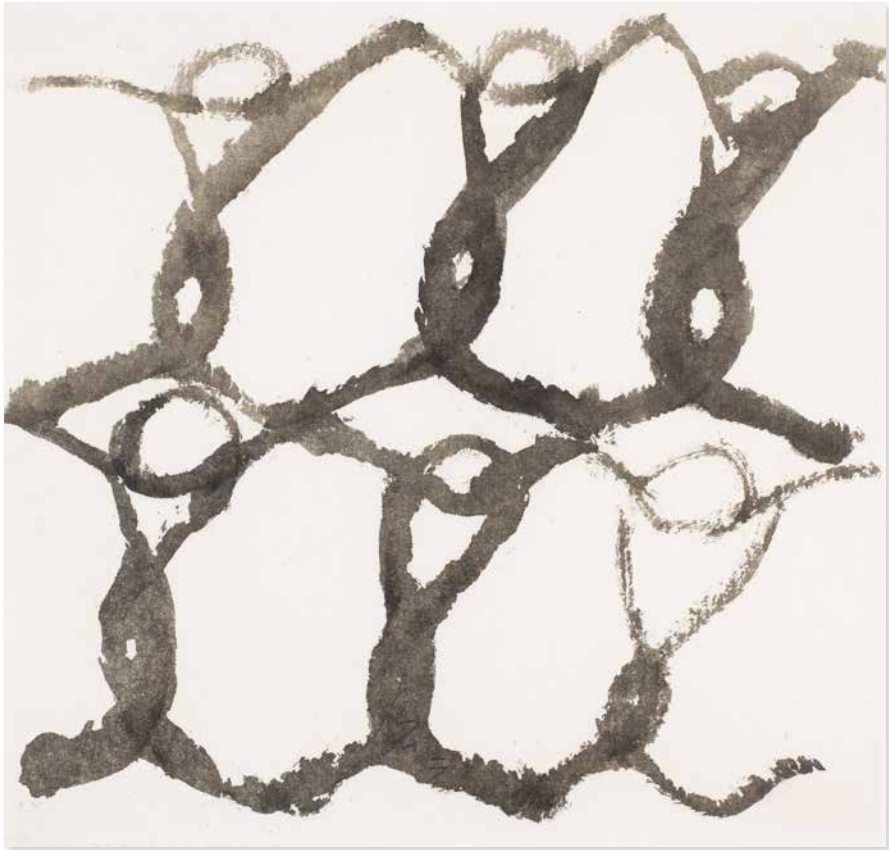
趙容翊創作單色繪畫的靈感源自於他在翻閱新羅陶藝和朝鮮單色密的文獻時的靈光一現。為能使畫面達到韓國單色瓷器所講求釉色透薄的效果，藝術家還將原本使用的油彩，更換成較為稀釋的壓克力顏料，以求畫面看上去有水潤的透薄感。《作品 85-114》(拍品編號489)作畫時，藝術家首先在畫布上塗上一層底色，然後用刮刀反復細微地勾畫出有序的水波紋理，挑戰以單一色系構造空間關係。

LOT 497

## 金亮默 (B. 1946)

作為在釜山國立大學藝術學院教授，金氏畢業於弘益大學。他在其五十年的藝術生涯參與許多個展，包括1988年首爾藝術中心開幕展。金氏曾獲獎項包括全國藝術大賽及Mok-Woo藝術獎。





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**SUH SE-OK**

(KOREA, B. 1929)

**PEOPLE**

ink on paper  
41 x 43 cm. (16 3/8 x 17 in.)  
Painted circa. 1980s

HK\$30,000-50,000

US\$3,900-6,500

**PROVENANCE**

Private Collection, Asia

徐世鈺

人們

水墨 紙本  
約1980年代作

來源  
亞洲 私人收藏





4  
8  
8

## SUH SE-OK

(KOREA, B. 1929)

### PEOPLE

ink on paper  
48.5 x 36 cm. (19 1/8 x 14 in.)  
Painted *circa.* 1980s

HK\$30,000-50,000  
US\$3,900-6,500

#### PROVENANCE

Private Collection, Asia

徐世鈺

人們

水墨 紙本  
約1980年代作

來源  
亞洲 私人收藏



4  
8  
9

## CHO YONG-IK

(KOREA, B. 1934)

### *WORK 85-114*

signed and titled in Korean; signed 'CHO YONG-IK'  
(on the reverse)

acrylic on canvas

91 x 116 cm. (35 7/8 x 45 5/8 in.)

Painted in 1985

HK\$300,000-400,000

US\$39,000-52,000

#### **PROVENANCE**

Private Collection, Asia

趙容翊

作品 85-114

壓克力 畫布

1985年作

款識：趙容翊 CHO YONG-IK 作品85-114 (畫背)

來源

亞洲私人收藏



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## PARK JANG-NYUN

(KOREA, B.1937)

### *UNTITLED(89-5)*

signed and dated 'S.N. Park-89' (lower middle); signed, dated and inscribed in Korean; signed, dated and inscribed ' (PARK, JANG-NYUN) (HEMP CLOTH 89-5) Soeul KOREA oil on Hamp cloth (1937-) (on the reverse)

oil on hemp

116. 2 x 90.7 cm. (45 ¾ x 35 ¾ in.)

Painted in 1989

HK\$150,000-250,000

US\$20,000-32,000

#### PROVENANCE

Private Collection, Asia

朴庄年

### 無題(89-5)

油彩 麻布

1989年作

款識：S.N. Park-89 (中下)；1989年作 朴庄年 (PARK, JANG-NYUN)·麻布 89-5 (HEMP CLOTH 89-5)·Soeul KOREA 生麻布·油彩 oil on Hamp cloth (1937-) (畫背)

來源

亞洲私人收藏

**NAM KWAN**

(KOREA, 1911-1990)

**COMPOSITION CALLIGRAPHIQUE (2)**

signed and dated 'K. NAM 68' (lower right); signed, dated and titled 'NAM Kwan 1968 Composition Calligraphique (2); signed and titled in Korean; dated '68' (on the reverse)

oil and collage on canvas

162.2 x 130.3 cm. (63 7/8 x 51 1/4 in.)

Painted in 1968

HK\$400,000-600,000

US\$52,000-78,000

**PROVENANCE**

Private Collection, Asia

**LITERATURE**

National Museum of Contemporary Art, Korea, Nam Kwan, Seoul, Korea, 1981 (illustrated, p.101)

**南寬****文字**

油彩 拼貼 畫布

1968年作

款識：K. NAM 68 (右下); NAM Kwan 1968

Composition Calligraphique (2) 南寬 68 (含韓文題款) (畫背)

來源

亞洲 私人收藏

出版

1981年 《南寬畫集》 友一出版社 韓國國立現代美術館 首爾 韓國 (圖版, 第101頁)

'I am employing old themes from my motherland-  
ancient remains, masks, ancient plant pattern'.

- Nam Kwan

「我採用的是源自祖國的古代遺跡、面具和古代植物圖案中的古老題材。」

- 南寬



## CHUNG SANG-HWA

(KOREA, B.1932)

### *UNTITLED (2011-3-6)*

titled and signed in Korean; dated, titled and signed  
'2011, 2011-3-6 CHUNG SANG-HWA' (on the reverse)  
acrylic on canvas  
90.9 x 72.7 cm. (35 ¾ x 25 ⅝ in.)  
Painted in 2011

HK\$600,000-800,000

US\$78,000-100,000

#### PROVENANCE

Private Collection, Asia

### 鄭相和

#### 無題 2011-6-3

壓克力 畫布  
2011年作  
款識：2011年，無題 2011-3-6 鄭相和 CHUNG SANG-HWA (畫背)

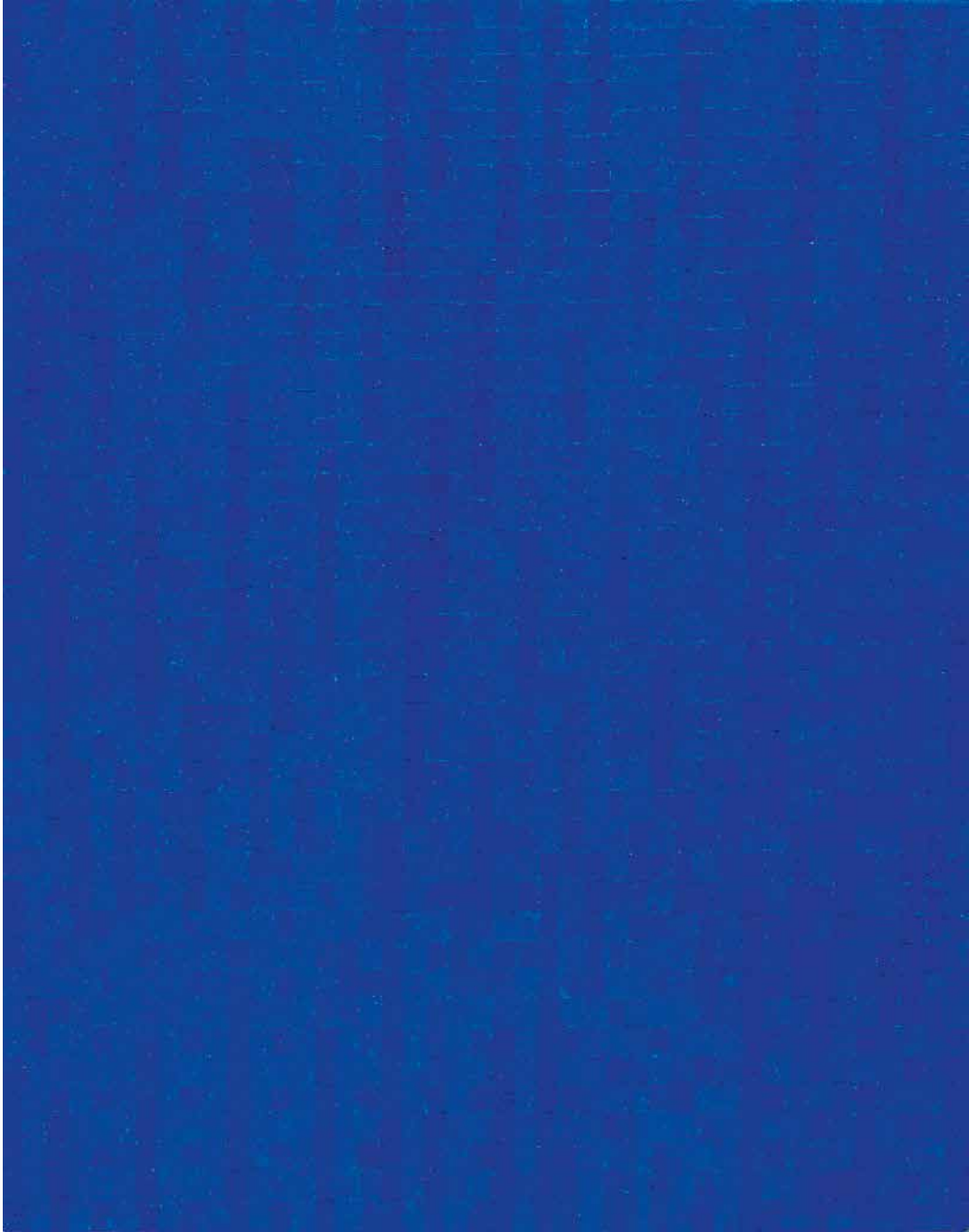
來源  
亞洲 私人收藏

Born in 1932, Chung Sang-Hwa is one of the most important artists for Dansaekhwa, the Korean monochrome painting movement during the 1960s and 1970s. After receiving his BFA from College of Fine Arts in Seoul National University in 1956, Chung briefly moved to Paris in 1967. Chung spent his career in France and Japan for 30 years and returned to Korea in 1990.

In the 1970s, he had been developing his own method of 'rip' and 'fill,' creating numerous grids with horizontal, diagonal and vertical lines, adding depth on the flat surface of the canvas. *Untitled (2011-3-6)* (Lot 492) revealed Chung's emphasis on the working process. In this way, the process itself becomes the meaning for the work and the tradition of Asian literati that emphasizes the spiritual cleansing and mind discipline is transmitted into Chung's meditative painting.

出生於1932年的鄭相和是六十、七十年代韓國單色繪畫運動最主要的藝術家之一。1956年畢業於首爾大學美術系，鄭氏1967年前往巴黎深造。鄭氏輾轉定居法國和日本三十年，直至1990年回歸韓國。

鄭氏開創性的「剝離」及「回填」手法自七十年代展開，他以無數條水平、斜角、垂直的線條組合成一塊塊的方格，為平凡的畫布表面刻劃出凹凸有序的立體感。《無題 2011-6-3》(拍品編號492)可見鄭相和相當重視「創作過程」的重要性，藉此將「過程」反客為主變成作品的核心價值，並透過充滿冥想氛圍的畫面表述，精準捕捉亞洲文人畫家重視淨化心靈與身心紀律的傳統。





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## KIM TSCHANG-YEUL

(KOREA, B.1929)

### UNTITLED

signed and dated 'T.Kim 74' (lower right)  
oil and mixed media on canvas  
55 x 37 cm. (21 5/8 x 14 5/8 in.)  
Painted in 1974

HK\$450,000-650,000

US\$59,000-84,000

### PROVENANCE

Private Collection, Asia

金昌烈

無題

油彩 綜合媒材 畫布  
1974年作  
款識：T.Kim 74 (右下)

來源  
亞洲 私人收藏





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## KIM TSCHANG-YEUL

(KOREA, B.1929)

### *UNTITLED (SH05013)*

signed in Korean; signed, dated and numbered 'T. KIM 2005 SH05013' (on the reverse)

oil on canvas

53.6 x 45.5 cm. (21 1/8 x 17 7/8 in.)

Painted in 2005

HK\$80,000-150,000

US\$11,000-19,000

#### PROVENANCE

Private Collection, Asia

金昌烈

無題 (SH05013)

油彩 畫布

2005年作

款識：金昌烈 T. KIM 2005 SH05013 (畫背)

來源

亞洲私人收藏



495

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## HWANG YONG-YOP

(KOREA, B. 1931)

### *HUMAN*

signed in Korean; dated '75' (lower right); signed and titled in Korean; dated and inscribed '75, 100, F' (on the reverse)

oil on canvas

162.2 x 130 cm. (63 7/8 x 51 1/8 in.)

Painted in 1975

HK\$250,000-350,000

US\$33,000-45,000

### PROVENANCE

Private Collection, Asia

## 黃用燁

### 人間

油彩 畫布

1975年作

款識：75 (含韓文簽名) (右下)；'75 · 100号 · F  
(人間) 黃用燁 (畫背)

來源

亞洲私人收藏

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## HWANG YONG-YOP

(KOREA, B. 1931)

### *HUMAN*

signed and dated '74, y. Hwang' (lower right); signed, titled and inscribed in Korean; dated and signed '74, y. Hwang' (on the reverse)  
oil on canvas  
53 x 45.5 cm. (20 7/8 x 17 7/8 in.)  
Painted in 1974

HK\$30,000-50,000

US\$3,900-6,500

### PROVENANCE

Private Collection, Asia

黃用燁

人間

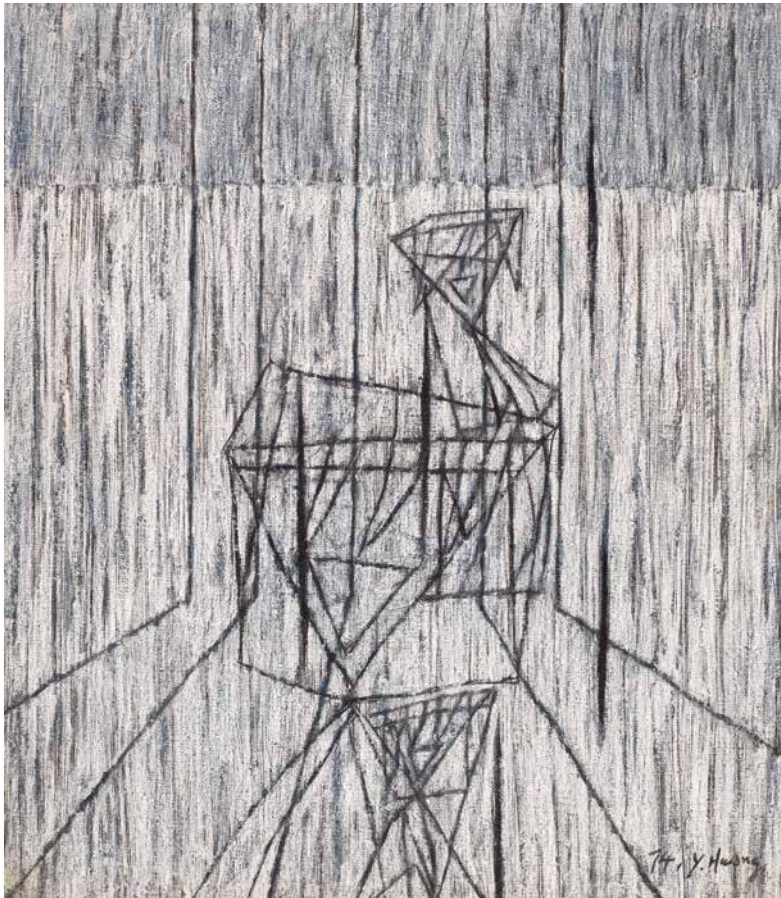
油彩 畫布

1974年作

款識：74, 10号〈人間〉黃用燁(畫背)

來源

亞洲私人收藏



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## KIM YANG-MOOK

(KOREA, B.1946)

### *BAMBOO-VARIATION*

signed in Korean (lower right); titled and inscribed in Korean;  
dated '2003' (on the reverse)  
acrylic on Korean paper  
73 x 90.9 cm. (28 ¾ x 35 ¾ in.)  
Painted in 2003

HK\$35,000-55,000

US\$4,600-7,100

#### **PROVENANCE**

Private Collection, Asia

金亮默

竹-變奏

壓克力 韓國紙

2003年作

款識：亮(右下); 2003 (含韓文題款) (畫背)

來源

亞洲 私人收藏



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## LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

### UNTITLED

signed and dated 'LUIS CHAN 1985' (lower right)  
watercolor and acrylic on paper  
75 x 58.5 cm. (29 ½ x 23 in.)  
Painted in 1985

HK\$45,000-75,000

US\$5,900-9,700

### PROVENANCE

Hanart T Z Gallery, Hong Kong  
Acquired from the above by the present owner

## 陳福善

### 無題

水彩 壓克力 紙本  
1985年作  
款識：LUIS CHAN 1985 (右下)

來源  
香港 漢雅軒  
現藏者購自上述畫廊

Mr. Sin-ming Shaw was a connoisseur of Hong Kong avant-garde art since the early 1980s. Among the earliest collectors of Luis Chan, he was attracted by the unique painting language of the artist. In the two paintings from Mr. Shaw's collection, the artist's treatment of colour and character was uninhibited, bold and playful – his approach was intuitive and otherworldly. Luis Chan stood out as completely different from his contemporary modern painters.



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## LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

### FLOATING FISHES

left panel: signed and dated in Chinese; signed and dated 'LUIS CHAN 1980' (upper left)

mixed media on paper, triptych

each: 135 x 69 cm. (53 ½ x 27 in.) (3)

overall: 135 x 205.5 cm. (53 ½ x 80 ¾ in.)

Painted in 1980

three seals of the artist

HK\$380,000-580,000

US\$50,000-75,000

#### PROVENANCE

Hanart T Z Gallery, Hong Kong

Acquired from the above by the present owner

## 陳福善

### 浮魚圖

綜合媒材 紙本 (三聯作)

1980年作

左屏：

款識：庚辛年陳 LUIS CHAN 1980 (左上)

鈐印：福善 (左上)

右屏：

鈐印：福善之印；獻筆 (右下)

來源

香港 漢雅軒

現藏者購自上述畫廊

資深鑑賞家邵新明先生早在八十年代已關注香港的前衛藝術，作為最早陳福善藏家之一，他尤其欣賞畫家那獨具個性的藝術語言。從邵先生收藏的兩件作品可看到，陳福善在處理造型和色彩方面不受任何羈絆，大膽活潑，充分表現個人的直覺和想像力，使其成為同輩藝術家獨樹一幟的大師。





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## HSIAO CHIN

(XIAO QIN, CHINA, B.1935)

### *PIÙ È L'EQUILIBRIO (PU (HUMILITY) IS EQUILIBRIUM)*

titled in Chinese (middle left); signed and dated 'Hsiao 62';  
signed in Chinese (lower right); signed, dated and titled 'HSIAO  
CHIN 1962 Più è l'equilibrio'; signed in Chinese (on the stretcher)  
ink and acrylic on canvas  
79.5 x 145 cm. (31 ¼ x 57 in.)  
Painted in 1962

HK\$100,000-180,000

US\$13,000-23,000

#### PROVENANCE

Acquired directly from the artist by the present owner  
Private Collection, Italy

#### EXHIBITED

Milan, Italy, Spazio Oberdan, Fondazione Mudina, Galleria Giò Marconi and  
Lattuada Arte, Hsiao Chin. Opere 1958-2001, 22 January-2 March 2002

#### LITERATURE

Studio Marconi, Hsiao Chin. Opere 1958-2001 (exh.cat.), Milan, Italy, 2002  
(illustrated, p. 43)

## 蕭勤

### 樸者衡焉

水墨 壓克力 畫布  
1962年作

款識：樸者衡焉（左中）；Hsiao 勤 62'（右下）；  
HSIAO CHIN 1962 Più è l'equilibrio蕭勤（畫布框架）

#### 來源

現藏家直接購自藝術家  
義大利 私人收藏

#### 展覽

2002年1月22日 - 3月2日「蕭勤1958 - 2001作品展」  
慕狄瑪藝術基金會、吉奧馬可尼畫廊、Lattuada藝術中  
心 米蘭 義大利

#### 出版

2002年《蕭勤作品1958-2001》展覽圖錄 馬可尼工作  
室 米蘭 義大利（圖版，第43頁）



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## HSIAO CHIN

(XIAO QIN, CHINA, B.1935)

### UNTITLED (CONTINUITY)

titled in Chinese (middle left); signed and dated 'HsiAo 62'; signed in Chinese (lower right); signed and dated 'HSIAO CHIN 1962'; signed in Chinese (on the stretcher)

ink and acrylic on canvas  
48.2 x 100 cm. (19 x 39 3/8 in.)  
Painted in 1962

HK\$80,000-120,000

US\$11,000-16,000

#### PROVENANCE

Acquired directly from the artist by the present owner  
Private Collection, Italy

#### EXHIBITED

Milan, Italy, Spazio Oberdan, Fondazione Mudina, Galleria Giò Marconi and Lattuada Arte, Hsiao Chin. Opere 1958-2001, 22 January-2 March 2002

#### LITERATURE

Studio Marconi, Hsiao Chin. Opere 1958-2001 (exh.cat.), Milan, Italy, 2002 (illustrated, p. 53)

## 蕭勤

### 無題 (續)

水墨 壓克力 畫布  
1962年作  
款識：續 (左中)；HsiAo 勤 62' (右下)；HSIAO CHIN 1962 蕭勤 (畫布框架)

#### 來源

現藏家直接購自藝術家  
義大利私人收藏

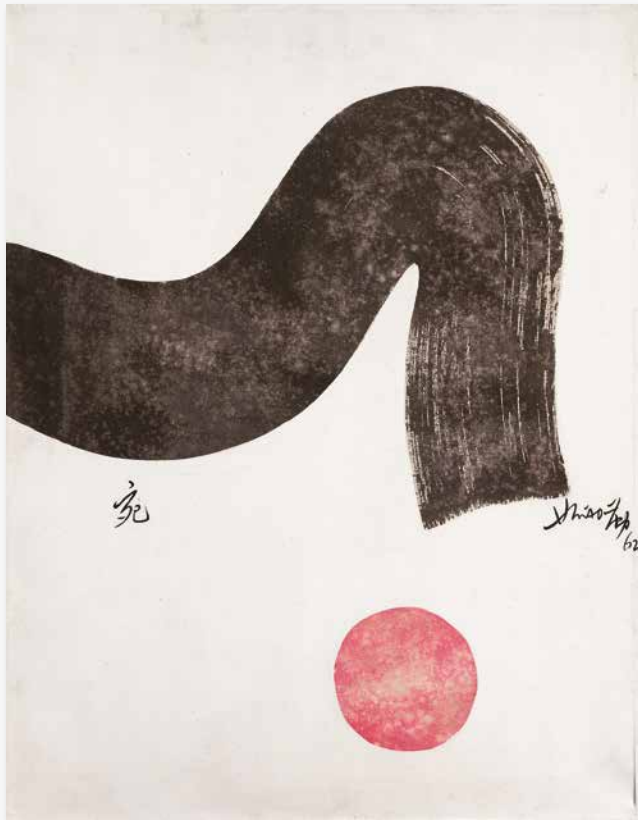
#### 展覽

2002年1月22日 - 3月2日「蕭勤1958 - 2001作品展」慕玖瑪藝術基金會、吉奧馬可尼畫廊、Lattuada 藝術中心 米蘭 義大利

#### 出版

2002年《蕭勤作品1958-2001》展覽圖錄 馬可尼工作室 米蘭 義大利 (圖版, 第53頁)





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## HSIAO CHIN

(XIAO QIN, CHINA, B.1935)

### *UEN (WINDING)*

titled in Chinese (lower left); signed and dated 'HsiAo 62'; signed in Chinese (lower right); titled, signed, inscribed and dated 'Uen HSIAO CHIN - 1962 90 x70 cm.'; signed in Chinese (on the stretcher)

ink and tempera on canvas  
89.5 x 69.8 cm. (35 ¼ x 27 ½ in.)  
Painted in 1962

HK\$80,000-120,000

US\$11,000-16,000

#### PROVENANCE

Acquired directly from the artist by the present owner  
Private Collection, Italy

#### EXHIBITED

Milan, Italy, Studio Marconi, Hsiao Chin. Il segno senza tempo (1959-1988), 17  
November 1988-15 January 1989

#### LITERATURE

Studio Marconi, Hsiao Chin. Il segno senza tempo (1959-1988) (exh.cat.), Milan, Italy, 1989 (illustrated in black and white, plate 48, p. 73)

### 蕭勤

#### 宛

水墨 蛋彩 畫布  
1962年作  
款識：宛（左下）；HsiAo 勤 62'（右下）；Uen  
HSIAO CHIN - 1962 90 x70 cm. 蕭勤（畫布框架）

#### 來源

現藏家直接購自藝術家  
義大利私人收藏

#### 展覽

1988年11月17日-1989年1月15日「蕭勤 - 永恆的符號 (1959-1988)」馬可尼工作室 米蘭 義大利

#### 出版

1989年《蕭勤 - 永恆的符號 (1959 - 1988年作品)》  
展覽圖錄 馬可尼工作室 米蘭 義大利 (黑白圖版，第  
48圖，第73頁)



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## HSIAO CHIN

(XIAO QIN, CHINA, B. 1935)

### *PENNELATE (BRUSHWORK)*

signed in Chinese; signed and dated 'HSIAO 1980'  
(lower middle)

acrylic on paper

75 x 137 cm. (29 ½ x 53 ⅞ in.)

Painted in 1980

two seals of the artist

HK\$25,000-35,000

US\$3,300-4,500

#### **PROVENANCE**

Private Collection, Italy

### 蕭勤

#### 筆法

壓克力 紙本

1980年作

款識：Hsiao勤 1980 (中下)

鈐印：蕭勤；逍遙王之璽

來源

義大利 私人收藏

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## TAN PING

(CHINA, B. 1960)

### *UNTITLED; & UNTITLED*

signed and dated 'Tan Ping 1993' (on the reverse); signed and dated 'Tan Ping 1993' (on the reverse)

two oil on canvas

44 x 52.8 cm. (17 ¾ x 20 ¾ in.); 59 x 69 cm. (23 ¼ x 27 ½ in.) (2)

Painted in 1993; & 1993

HK\$60,000-120,000

US\$7,800-16,000

#### PROVENANCE

Das Artelier, Bremen, Germany

Acquired from the above by the present owner in 1994

譚平

無題及無題

油彩 畫布 (共兩件)

1993年作; 及1993年作

款識: Tan Ping 1993 (畫背); Tan Ping 1993 (畫背) (2)

來源

德國 不來梅 Das Artelier 畫廊

現藏者於1994年購自上述畫廊



504-1



504-2

**WANG PAN-YOUN**

(WANG PANYUAN, CHINA, B. 1911)

**SNOW SCENE**

signed 'P. Y.' (lower left)

watercolor on paper

29.2 x 38.8 cm. (11 ½ x 15 ¼ in.)

Painted in 1980

HK\$40,000-90,000

US\$5,200-12,000

**PROVENANCE**

Metaphysical Art Gallery, Taipei, Taiwan  
Private Collection, Asia

**EXHIBITED**

Taipei, Taiwan, Metaphysical Art Gallery, "More Than Loneliness: Solo Exhibition of Wang Pan Yuan", 18 May - 8 June 1996.

**LITERATURE**

Metaphysical Art Gallery, God's Screenplay- The Story of Wang Pan Yuan, Taipei, Taiwan, 1996 (illustrated, p. 42).

**王攀元****雪景**

水彩 紙本

1980年作

款識：P. Y. (左下)

來源

台灣 台北 形而上畫廊

亞洲 私人收藏

展覽

1996年5月18日- 6月8日「王攀元個展 - 不只是孤獨」形而上畫廊 台北 台灣

出版

1996年《老天爺的劇本- 王攀元的故事》形而上畫廊 台北 台灣 (圖版, 第42頁)





▲ Lot 506 Detail 局部

## PANG JIUN

Pang Jiun was born in Shanghai and received a formal artist's training at the Central Academy of Fine Arts in Beijing, which provided him with a strong foundation in Chinese art philosophy and traditional styles. However, Pang's education under Xu Beihong, one of the first artists permitted to study abroad in Europe, prompted him to experiment with Western techniques and formed the basis of his innovative Sino-Western style, and accomplish his aim to "apprehend essences of the theory and philosophy of Chinese painting and reflect them back in western painting". This can be seen primarily in his Impressionistic style, and use of oil paints rather than ink.

*Old Trees, White Walls* (Lot 506) is a brilliant exhibition of Pang's unusual mixture of styles: he has used oil paint to depict a traditional Chinese wall, with intricate window frames and curving tiles. In the bottom left corner, Pang has signed the painting in the style of a traditional red Chinese seal, further adhering to tradition. However, the fact that the seal has been painted by hand and in oil paint creates an interesting juxtaposition of Chinese tradition versus new Western styles. Moreover, the painting is predominantly impressionistic in style, with bold tonal transitions and clear painterly brushstrokes confidently applied. This, along with Pang's impasto application of oil paint and thick use of line, also counteracts the Chinese subject matter with its Western provenance and contrasts with the delicacy of Chinese ink paintings. The muted palette, typical of traditional Chinese paintings as well as Pang's

landscapes, contributes to the simple nature of the scene depicted, and adds a sense of tranquility and lyricism.

龐均生於上海，在北京中央美術學院接受了正統的藝術訓練，建立他對中國藝術思想及傳統風格的穩固基礎。然而龐氏亦因師承留學歐洲的先驅徐悲鴻，促使他探索西方技法以成就其開創性的中西風格，以及達致他對理解中國繪畫的思想及理論，並表現於西洋畫上的追求。以上種種，主要見於他的印象主義風格，以及他偏好使用油彩而不是水墨的傾向。

《古樹與白牆》(拍品編號506)充份表現出龐氏超凡的混合風格：他以油彩畫出了一道傳統中國的牆，上面還有精細的窗櫺及瓦片。在畫面左下角，他以朱印樣式簽名，更見傳統韻味。然而親手用油彩畫上的朱印，營造出中國傳統與西方風格的張力。同時，畫作鮮明的色調變化和清晰有力的筆觸，都有著強烈的印象派風格。龐氏的厚塗技法和粗線條的運用，更是以西方技法入畫東方命題，與細膩的水墨線條相異。平靜的色調常見於中國水墨，亦是龐氏風景畫樂用，呈現出景物的素靜和平靜的詩意。



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## PANG JIUN

(PANG JUN, CHINA, B.1936)

### *OLD TREES, WHITE WALLS*

signed in Chinese; dated '2007' (lower right)

oil on canvas

72.5 x 60 cm. (28 ½ x 23 ¾ in.)

Painted in 2007

HK\$130,000-260,000

US\$17,000-34,000

#### PROVENANCE

Private Collection, Asia

龐均

古樹與白牆

油彩 畫布

2007年作

款識：龐均 均 2007 (右下)

來源

亞洲 私人收藏



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## CHUANG CHE

(ZHUANG ZHE, USA/CHINA, B. 1934)

### FRESH GREEN

signed in Chinese and dated '93' (lower left)

acrylic and oil on canvas

154.5 x 128.5 cm. (60 <sup>7</sup>/<sub>8</sub> x 50 <sup>5</sup>/<sub>8</sub> in.)

Painted in 1993

HK\$350,000-550,000

US\$46,000-71,000

#### PROVENANCE

Private Collection, Indonesia

#### LITERATURE

Asia Art Center Co., Ltd, Chuang Che, Taipei, Taiwan, 2005 (illustrated, p. 51)  
Asia Art Center Co., Ltd, Chuang Che Deep Ridge Remote Way: Solo Exhibition in National Art Museum of China, Beijing, China, 2007 (illustrated, p.80)

### 莊喆

### 新綠

壓克力 油彩 畫布

1993年作

款識：莊喆93 (左下)

來源

印尼私人收藏

出版

2005年《莊喆》亞洲藝術中心有限公司台北台灣(圖版, 51頁)

2007年《莊喆 嶺深道遠：2007北京中國美術館個展》

亞洲藝術中心有限公司北京中國(圖版, 第80頁)



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## CHUANG CHE

(ZHUANG ZHE, USA/CHINA, B. 1934)

### UNTITLED

signed in Chinese; dated '90' (lower left)

oil on canvas

203 x 152.4 cm. (80 x 60 in.)

Painted in 1990

HK\$260,000-360,000

US\$34,000-47,000

### PROVENANCE

Private Collection, Florida, USA

莊喆

無題

油彩 畫布

1990年作

款識：莊喆 (左下)

來源

美國 佛羅里達 私人收藏





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## HSU TUNG-LUNG

(CHINA, B. 1947)

### *THE MERCY BUDDHA*

signed in Chinese; dated '2016' (incised on the sculpture base)

white marble

78 x 30 x 35 cm. (30  $\frac{3}{4}$  x 11  $\frac{3}{4}$  x 13  $\frac{3}{4}$  in.)

Executed in 2016

HK\$120,000-200,000

US\$16,000-26,000

#### PROVENANCE

Private Collection, Asia

許東榮

觀音

漢白玉

2016年作

款識：東榮 2016 (刻於底部)

來源

亞洲私人收藏

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## LI FUHUA

(ARIES LEE, CHINA, B. 1943)

### UNTITLED

signed, dated and inscribed "Aries lee 88 Tokyo" (on the base)  
bronze sculpture  
24 x 18 x 17 cm. (9 ½ x 7 ¼ x 6 ¾ in.)  
Executed in 1988

HK\$30,000-70,000

US\$3,900-9,100

### PROVENANCE

Private Collection, United Kingdom (acquired directly from the artist circa  
in the late 1980s)  
Thence by descent to the present owner

## 李福華

### 無題

銅雕 雕塑  
1988年作  
款識：Aries lee 88 Tokyo (底部)

來源  
英國私人收藏 (約於1980年代末直接購自藝術家)  
現藏者繼承自家族收藏



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## LIU JIUTONG

(CHINA, B. 1977)

### *REMINISCENCE OF AN ALLEY*

signed and inscribed in Chinese; dated '2009' (lower right); signed and inscribed in Chinese; dated '2009' (on the reverse)

oil on canvas

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

Painted in 2009

HK\$220,000-350,000

US\$29,000-45,000

#### **PROVENANCE**

Private Collection, Asia

劉玖通

小巷隨想

油彩 畫布

2009年作

款識：劉玖通 上海 2009(右下)；劉玖通 上海  
2009 尺寸:130x130 cm.(畫背)

來源

亞洲私人收藏



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## LIU JIUTONG

(CHINA, B. 1977)

### *MOUNTAIN AND RIVER AS ONE*

signed and inscribed in Chinese; dated '2015' (lower right); signed and inscribed in Chinese (on the reverse of each)

oil on canvas, diptych

each: 120 x 100 cm. (47 ¼ x 39 ¾ in.) (2)

overall: 120 x 200 cm. (47 ¼ x 78 ¾ in.)

Painted in 2015

HK\$350,000-500,000

US\$46,000-65,000

#### PROVENANCE

Private Collection, Asia

劉玖通

山水璧合

油彩 畫布 (二聯作)

2015年作

款識: 劉玖通 上海 2015 (右下); 劉玖通 上海 組畫(一)

組畫 (二) 尺寸: 120 x 100 cm. (畫背) (2)

來源

亞洲私人收藏





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## WANG YANCHENG

(CHINA, B.1960)

### UNTITLED

signed in Chinese; signed and dated 'Wang  
Yancheng 2009' (lower right)

oil on canvas

200 x 203 cm. (78 ¾ x 79 ⅞ in.)

Painted in 2009

HK\$700,000-900,000

US\$91,000-120,000

### PROVENANCE

Private Collection, France

王衍成

無題

油彩 畫布

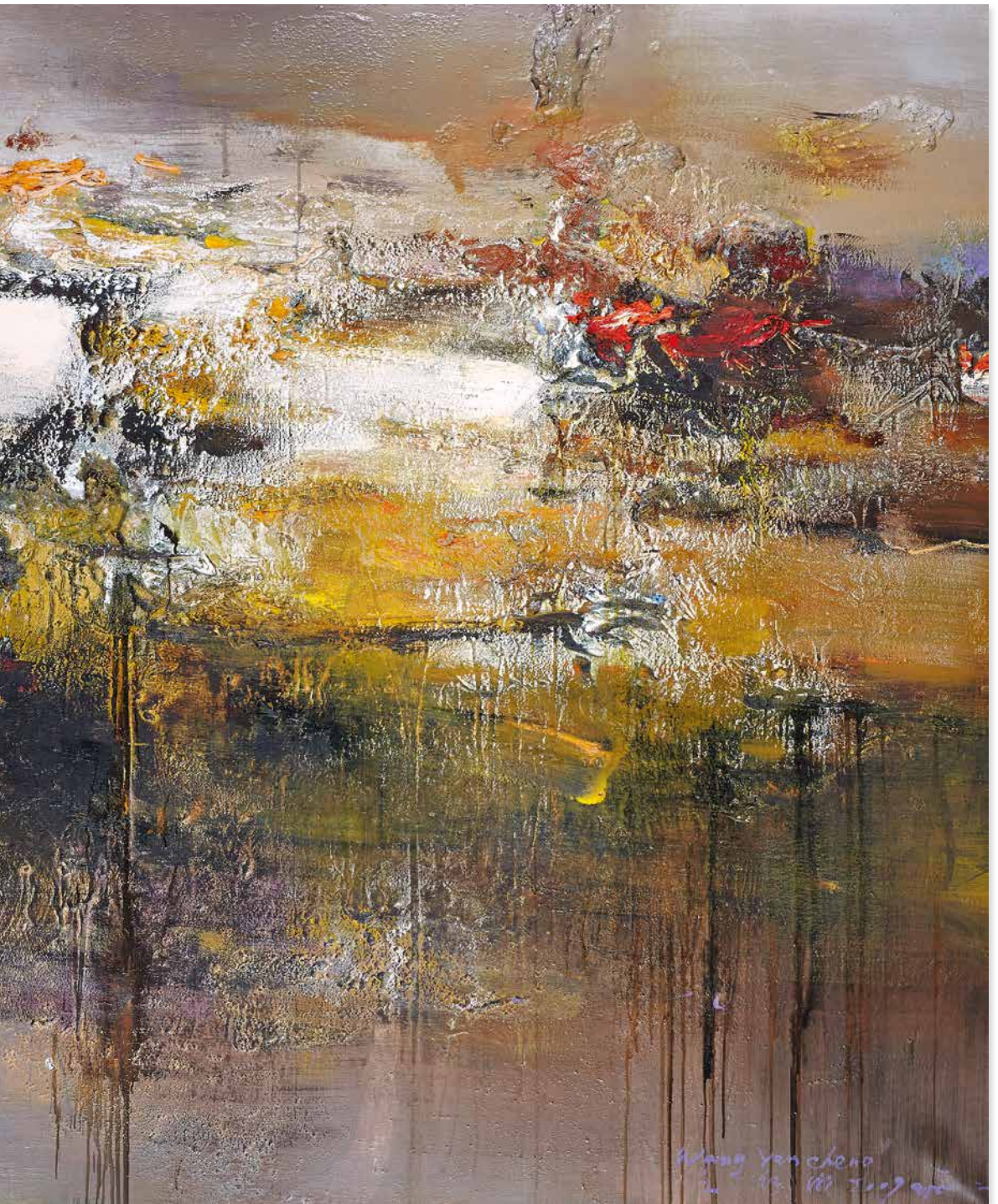
2009年作

款識：王衍成 Wang Yancheng 2009(右下)

來源

法國私人收藏





Wang Yenchao  
2009.10.20

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## YANG FEIYUN

(CHINA, B. 1954)

### *GIRL WITH GREEN APRICOTS*

signed in Chinese ; dated '1989.6.' (lower right)

oil on canvas

68.5 x 64.5 cm. (27 x 25 3/8 in.)

Painted in 1989

HK\$550,000-650,000

US\$72,000-84,000

#### PROVENANCE

Anon. sale; Christie's Hong Kong, 30 March 1992, Lot 66  
Acquired from the above sale by the present owner

## 楊飛雲

### 青杏少女

油彩 畫布

1989年作

款識：飛雲.1989.6. (右下)

來源

1992年3月30日 佳士得香港 編號66

現藏者購自上述拍賣

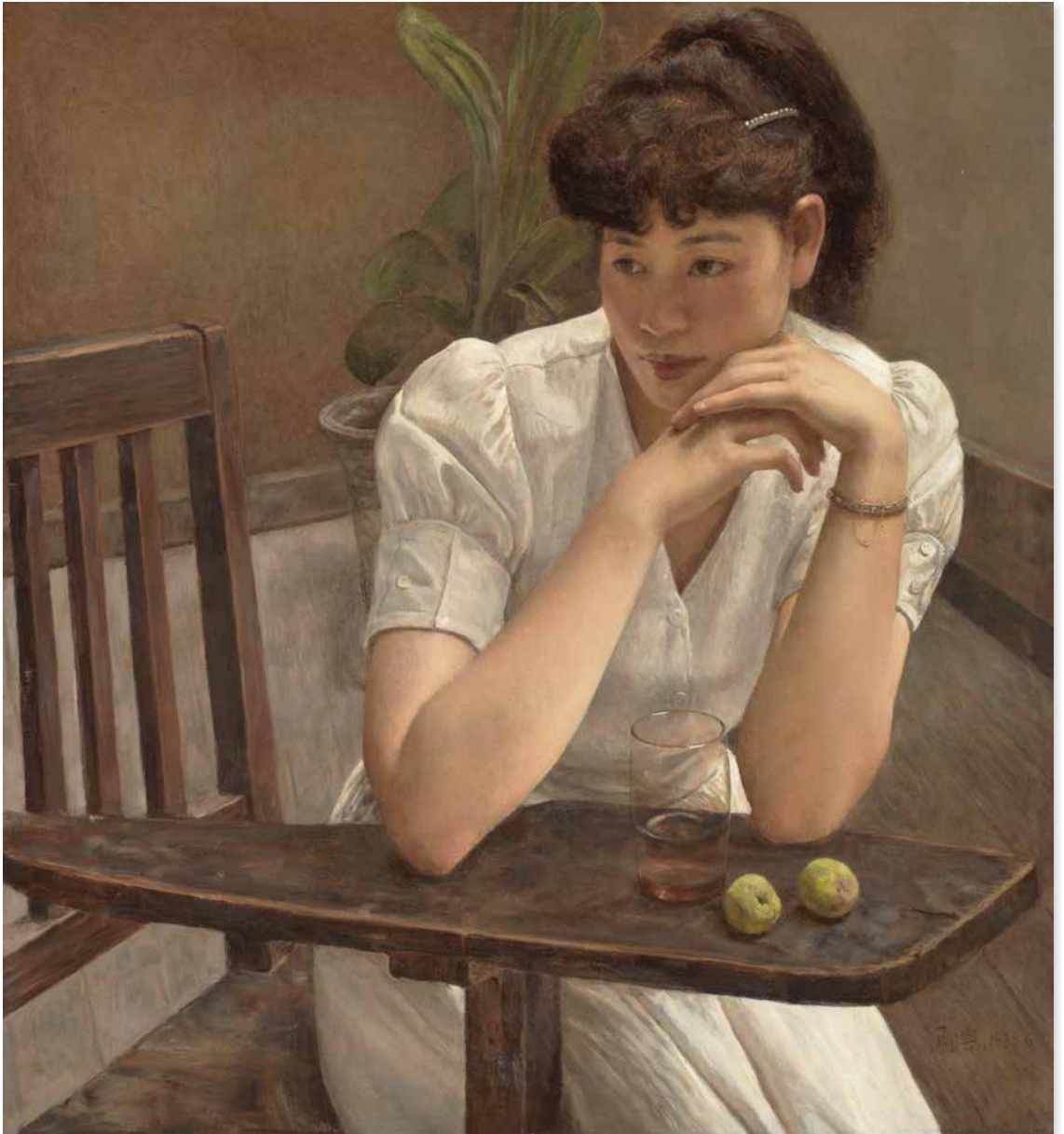
Yang Feiyun is primarily a painter of portraits and maintains a reputation as a master of Chinese Realism, adding an Oriental edge to a predominantly Western artistic movement. In 1984, he was appointed as a lecturer in the Oil painting department at the Central Academy of Fine Arts in Beijing.

Yang Feiyun's *Girl with Green Apricots* is a skilful exhibition of his characteristic delicate brushwork and meticulous attention to detail. His female model looks contemplatively, and slightly coyly, away from the viewer, with her mouth curved in a slight smile akin to that of the Mona Lisa in its impenetrability. This is fitting, as Yang has professed to being influenced by Leonardo Da Vinci, amongst other European Classical artists such as Albrecht Durer. Yang has created a careful sense of compositional harmony by balancing the rightward tilt of her body with the slatted wooden chair on the left. Yang's precise use of line also adds a sense of photorealistic sharpness characteristic of his work: the folds and creases in the girl's white dress are meticulously picked out through gentle variations in light and shade, which is facilitated by his use of oil paint. The simple background is also fairly typical of Yang's portraits, minimising distraction from the main subject and thus enabling the viewer to peruse the girl's face and appreciate the painting's detail.

楊飛雲，以肖像畫聞世，被公認為中國寫實主義的大師，他為西方導向的藝術流派增添了東方的意趣。早於1984年，他已被委任為北京中央美術學院油畫專業的講師。

楊飛雲的《青杏少女》，充分表現出他細致的筆觸及對微細處的著眼。他筆下的沉思少女青澀地避開觀者的目光，嘴角微揚，有著如蒙娜麗莎般可望不可即的微笑。這相當吻合藝術家曾經說過深受歐洲大師諸如阿爾伯特·丟勒及李安納杜·達文西等的影響。楊氏透過在左方畫上木椅來平衡少女右傾的身體，為畫面構圖增添和諧穩定。楊氏精準的線條為作品加上他標誌性的攝影寫實感：以油彩表現出光影變化下，少女白裙的纖細衣紋。簡約的背景，亦是楊氏肖像畫常見，使得觀者可以心無旁鶩地欣賞少女的臉龐，以及畫作的細膩之處。





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## CHEN YIMING

(CHINA, B. 1951)

### CHINESE OPERA FIGURE

signed 'y.m.chen' (lower right)

oil on canvas

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

HK\$200,000-400,000

US\$26,000-52,000

#### PROVENANCE

Private Collection, Asia

陳逸鳴

京劇人物

油彩 畫布

款識：y. m. chen (右下)

來源

亞洲私人收藏





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## WANG CHM

(WANG CHAOHUI, CHINA, B.1964)

### UNTITLED (TEAPOT)

signed in Chinese; signed and dated '97.9. CHM.

WANG.' (lower right)

oil on canvas

64 x 52.5 cm. (25 1/4 x 20 5/8 in.)

Painted in 1997

HK\$40,000-80,000

US\$5,200-10,000

#### PROVENANCE

Private Collection, Asia

### 王朝暉

#### 無題 (茶壺)

油彩 畫布

1997年作

款識：97.9. CHM. WANG.

王 (右下)

來源

亞洲私人收藏

1964年生於天津。作品曾參與1998年「中國書壇第四屆新人作品展」；1999年入展「全國第三屆楹聯書法大展」；1999年獲得「全國第八屆美術攝影書法優秀獎」；2000年入展全國第八屆中青年書法家作品展；2001年入展第一屆中國書法蘭亭獎 2002年入展 全國三屆正書大展。



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## WANG CHM

(WANG CHAOHUI, CHINA, B.1964)

### *UNTITLED (DEMOLITION)*

signed in Chinese; signed and dated '97.7. CHM.

WANG.' (lower left)

oil on canvas

68 x 61 cm. (26 3/4 x 24 in.)

Painted in 1997

HK\$40,000-80,000

US\$5,200-10,000

#### PROVENANCE

Private Collection, Asia

王朝暉

無題 (拆)

油彩 畫布

1997年作

款識：97.7. CHM. WANG.王 (左下)

來源

亞洲 私人收藏

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## LUO ZHONGLI

(CHINA, B.1948)

### *BLOW GREGS*

signed in Chinese; signed and dated 'Luo 1985.7' (lower left)

oil on canvas

61 x 61 cm. (24 x 24 in.)

Painted in 1985

HK\$600,000-900,000

US\$78,000-120,000

#### PROVENANCE

Acquired directly from the artist  
Private Collection, Asia

## 羅中立

### 吹渣渣

油彩 畫布

1985年作

款識：Luo 中立 1985.7 (左下)

來源

直接購自藝術家本人

亞洲 私人收藏





# LUO ZHONGLI

Luo Zhongli (B.1948), born in Chongqing, is considered one of China's foremost realist painters, and known for his portraits of the people of southwestern China. He graduated with a degree in Oil Painting from the Sichuan Fine Arts Institute in 1982, and continued on to earn an MFA in Oil Painting from the Royal Academy of Fine Arts in Antwerp, Belgium in 1986. Luo's first solo exhibitions took place in Brussels and Cambridge, MA, in 1984 and 1985, respectively. His work has been exhibited in cities worldwide since 1985, including Paris, France, Hong Kong, Taipei, Sidney, and Chicago. Luo's 1980 portrait, *Father*, his most highly acclaimed work, is considered one of the most recognizable works of contemporary Chinese art. The portrait was acquired by the National Art Museum of China in Beijing. Luo currently lives in Chongqing, where he serves as a professor at the Sichuan Fine Arts Institute.

Luo Zhongli has set peasants in Daba Mountains as the theme of his work since 1980s. Luo freed himself from the academically trained realistic approach to an impressionist cum figurative one. The traditional image of hardworking peasants wearing painful facial expressions was overturned to one extravagant, twisted and raw, with an addition of romantic and humanitarian elements. The well-built peasant familiar yet distant

becomes not only the image in the artist's mind, but also the icon of his creative process. No longer bounded by traditional ideas, the artist vividly expressed his deep sentiment towards peasants by capturing the warmth in daily life by the liberal choice of romantic colours and application of powerful, energetic strokes.

羅中立1948年生於重慶，被認為是中國重要的寫實畫家之一，他以描繪中國西南地區的農民肖像成名。1982年，羅氏畢業於四川美術學院油畫系，並在1986年獲比利時皇家藝術學院美術碩士。1984年及1985年，羅中立於比利時布魯塞爾和馬薩諸塞州劍橋舉行個展。他的作品曾在世界各地展出，包括巴黎、香港、台北、悉尼和芝加哥。1980年創作《父親》被公認為中國當代藝術最知名的作品之一，獲中國國家藝術博物館收藏。羅氏現為四川美術學院院長。

自1980年代羅中立以中國大巴山農民為母題之創作，從寫實的「具象性」，轉移至現代的「表現性」和「符號性」。羅中立走出學院訓練的寫實風格，開拓出著重表達情感經驗的半抽象、半具象風格。在人物造型上，羅氏從超級寫實風格下充滿苦澀味的農民臉孔，發展出一個刻意誇張、變型、充滿原始樸拙韻味的農民。羅中立顛覆了中國傳統視覺藝術中刻苦的農民形象，加入了浪漫、溫馨的人文元素。這個藝術家心中的農民形象，成了羅中立藝術的原創符號。符號不再是物象的真實形體，就連用色也按照藝術家主觀的情緒而選擇。在筆觸方面，深色的粗線條、厚重的著色、充滿力量 and 動勢的筆觸，表現了羅中立對大巴山農民澎湃的情感。



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## SHEN HANWU

(CHINA, B. 1950)

### *BEING LOYAL TO CHAIRMAN MAO*

signed in Chinese and signed 'H.W. Shen' (lower right)  
oil on canvas  
91.4 x 71.1 cm. (36 x 28 in.)  
Painted in 2005

HK\$80,000-160,000

US\$11,000-21,000

#### PROVENANCE

Private Collection, New Jersey, USA  
(acquired directly from the artist by the present owner)

## 沈漢武

### 忠誠於毛主席

油彩 畫布  
2005年作  
款識：沈漢武 H.W.Shen(右下)

來源

美國 新澤西 私人收藏 (現藏者直接購自藝術家)

# VIZUALISING THE SELF

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▲ Lot 520 Detail 局部

The following selection brings together self-portraits by some of Indonesia's most well-known and significant painters within art history including Affandi, Hendra Gunawan, S. Sudjojono, and the vanguards of the Bandung School such as A.D. Pirous, Srihadi Soedarsono, But Mochtar and Abas Alibasyah. Intensely intimate and uniquely distinctive, the self-portrait has always been an important subject for any artist as an exploration of the self and inner psyche, as a close observation of facial expression and emotion, and as an outward representation of the internal self. The following selection presents variations from the abstract and expressive to the classical and the composed – each a rare glimpse into the individuality of each of these modern masters.

For both Affandi and S. Sudjojono, the self-portrait was a subject of frequent depiction and meditation.

Affandi's signature gestural style was the perfect means through which to express his varying emotional states and physical appearance at different points in his life. Exhibited in the Indonesian pavilion at the Venice Biennale in 1954, Affandi's self-portrait

(Lot 520) stays true to the nature of his painting style with his energetic swirls of paint defining the contours of his face. Accented with vibrant yellow and bright blue impasto, the work exudes the vitality and confidence of a distinguished artist in his middle-age. The deeply psychological dimension of S. Sudjojono's paintings comes to the fore with his self-portrait (Lot 521). Sudjojono frames himself within the comfort of his home, flanked by a portrait of his own wife in the background as he considers himself critically. Sombre in tone and deeply introspective, this is a work that contains layers of interpretation and psychological meaning typical of Sudjojono's works.

Mentored by Affandi and S. Sudjojono during his visit to Jakarta in 1940s, Trubus was known for the portrayal of the dynamic Balinese dancers, and was a key member of the modern art movement in Indonesia. His self-portrait (Lot 526) reveals his artistic maturity at the time, showcasing his painterly skill. The composition as well as the size of the portrait extends the intimacy of the work.

In contrast to Sudjojono's self-representation as a dignified gentleman in formal Western dress, Hendra Gunawan's self-portrait (Lot 522) presents a vastly different approach. Painted during his time in captivity in Kebon Waru prison, the portrait with its characteristically vivid colours was a bold protest against his state of destitution at the time. Hendra's gaze is unwavering and defiant, and while neither realistic in style nor colour, captures a rawness and immediacy of emotion.

The Bandung school of painters embarked on explorations into forms of abstraction that favoured more ordered structures of composition. Its most well-known proponent, Srihadi Soedarsono (Lot 524), conveys the essence of the Bandung school



## THE SELF-PORTRAIT IN MODERN INDONESIAN ART

through his portrait, employing an articulate etching technique that achieves in also drawing attention to the material qualities of the painting, and as a reflection of his inner psychological terrain. Known for his distinctive cubist style, A.D. Pirous (**Lot 523**) explores figuration through his own self-portrait and relies on a moody blending of colour and tone to express emotion rather than depicting a formal likeness. Similarly, Abas Alibasyah (**Lot 525**) defines himself with quick, rough, strokes, and an intriguing layering of colour.

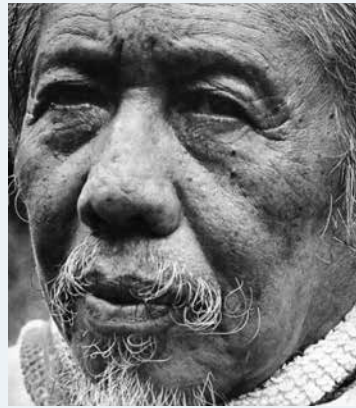
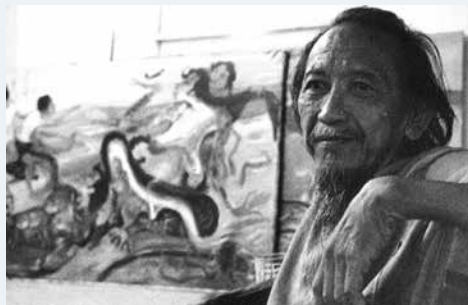
But Mochtar's self-portrait (**Lot 527**) translates his favoured use of solid colours and geometric regularity to striking effect. Mochtar colours himself a shade of lime green that while defying reality, succeeds in expressing an inner emotional state.

Painted mostly in the 1960s, these self-portraits represent for each artist a sincere

exploration of the self and the effectiveness of their chosen modes of representation, and are a reflection of themselves as individuals, but also suggest a deeper contemplation of universal themes of self and identity. They also offer an outlook to Indonesian modern art landscape in the most crucial period in the history and art in the nation.

Fig.1 A.D. Pirous  
Fig.2 Affandi  
Fig.3 Srihadi Soedarsono  
Fig.4 Hendra Gunawan  
Fig.5 S. Sudjojono

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## AFFANDI

(INDONESIA, 1907-1990)

### *SELF PORTRAIT*

signed with artist's monogram and dated '1954' (middle right)

oil on canvas

52.5 x 46 cm. (20 7/8 x 18 1/8 in.)

Painted in 1954

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

US\$110,000-130,000

#### **PROVENANCE**

Acquired directly from the artist

Thence by descent to the present owner

This artwork is accompanied by a certificate of authenticity signed by the artist

#### **EXHIBITED**

Venice, Italy, The 27th Venice Biennale, Central building, Room XLII: Indonesia, 1954.

#### **LITERATURE**

27th Venice Biennale, 1954 (illustrated, plate 62).

## 阿凡迪

### 自畫像

油彩 畫布

1954年作

款識: 藝術家花押 1954 (中右)

來源

原藏者得自藝術家本人

現由原藏家家屬收藏

本拍品附藝術家簽發之保證書

展覽

1954年「第27屆威尼斯雙年展」 威尼斯 義大利

出版

1954年《第27屆威尼斯雙年展》(圖版·第62圖)





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## S. SUDJOJONO

(INDONESIA, 1914-1986)

### SELF PORTRAIT

signed with artist monogram, inscribed and dated 'Djak 1965' (upper left)

oil on board

62 x 47 cm. (24 3/8 x 18 1/2 in.)

Painted in 1965

HK\$220,000-280,000

US\$29,000-36,000

#### PROVENANCE

Formerly in the collection of Ambassador Josias Leão  
Sotheby's Singapore, 6 October 2002, Lot 121  
Acquired from the above sale by the present owner

## 蘇佐佐諾

### 自畫像

油彩 木板

1965年作

款識：藝術家花押 Djak 1965 (左上)

來源

Josias Leão大使私人收藏

2002年10月6日 新加坡蘇富比 編號121

現藏者購自上述拍賣



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## HENDRA GUNAWAN

(INDONESIA, 1918-1983)

### *AKU (SELF PORTRAIT)*

titled, signed and dated 'Aku/ Hendra/ 1968 Kebonwaru' (lower left)

oil on canvas

55 x 47 cm. (21 5/8 x 18 1/2 in.)

Painted in 1968

HK\$250,000-350,000

US\$33,000-45,000

#### PROVENANCE

Formerly in the collection of Ambassador Josias Leão  
Sotheby's Singapore, 6 October 2002, Lot 119  
Acquired from the above sale by the present owner

### 古那彎

#### 自畫像

油彩 畫布

1968年作

款識: Aku/ Hendra/ 1968 Kebonwaru (左下)

來源

Josias Leão大使私人收藏

2002年10月6日 新加坡蘇富比 編號119

現藏者購自上述拍賣



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## A.D. PIROUS

(INDONESIA, B. 1933)

### *SELF PORTRAIT*

signed and dated 'Pirous '64' (lower left)

oil on canvas

30 x 50 cm. (11 ¾ x 19 ⅝ in.)

Painted in 1964

**HK\$50,000-70,000**

**US\$6,500-9,100**

#### **PROVENANCE**

Formerly in the collection of Ambassador Josias Leão  
Sotheby's Singapore, 6 October 2002, Lot 123  
Acquired from the above sale by the present owner

阿都·雅裡·比勞斯

自畫像

油彩 畫布

1964年作

款識: Pirous '64 (左下)

來源

Josias Leão大使私人收藏

2002年10月6日 新加坡蘇富比 編號123

現藏者購自上述拍賣



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## SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

### *SELF PORTRAIT*

signed and dated 'Srihadi '65' (lower right); titled,

signed and dated again (on the reverse)

oil on canvas

45 x 55 cm. (17 ¾ x 21 ⅝ in.)

Painted in 1965

HK\$70,000-90,000

US\$9,100-12,000

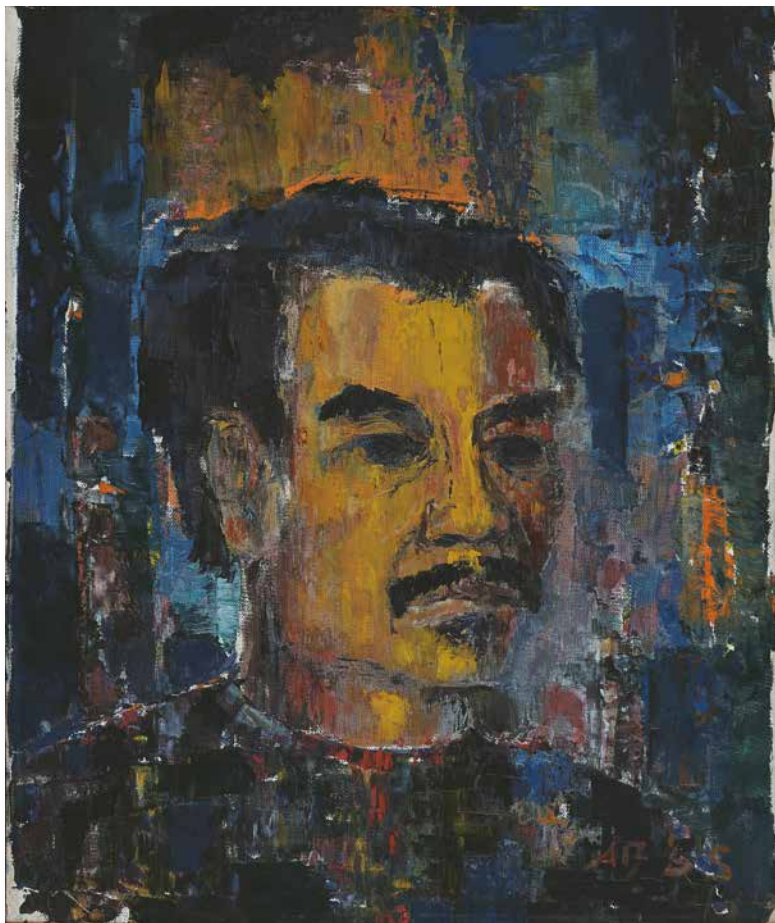
斯里哈迪·蘇達索諾

自畫像

油彩 畫布

1965年作

款識: Srihadi '65 (右下)



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## ABAS ALIBASYAH

(INDONESIA, B. 1928)

### *POTRET DIRI*

signed and dated 'AB '65' (lower right)

oil on canvas

61 x 51 cm. (24 x 20 1/8 in.)

Painted in 1965

HK\$30,000-40,000

US\$3,900-5,200

### PROVENANCE

Formerly in the collection of Ambassador Josias Leão  
Sotheby's Singapore, 6 October 2002, Lot 122  
Acquired from the above sale by the present owner

## ABAS ALIBASYAH

### 自畫像

油彩 畫布

1965年作

款識: AB '65 (右下)

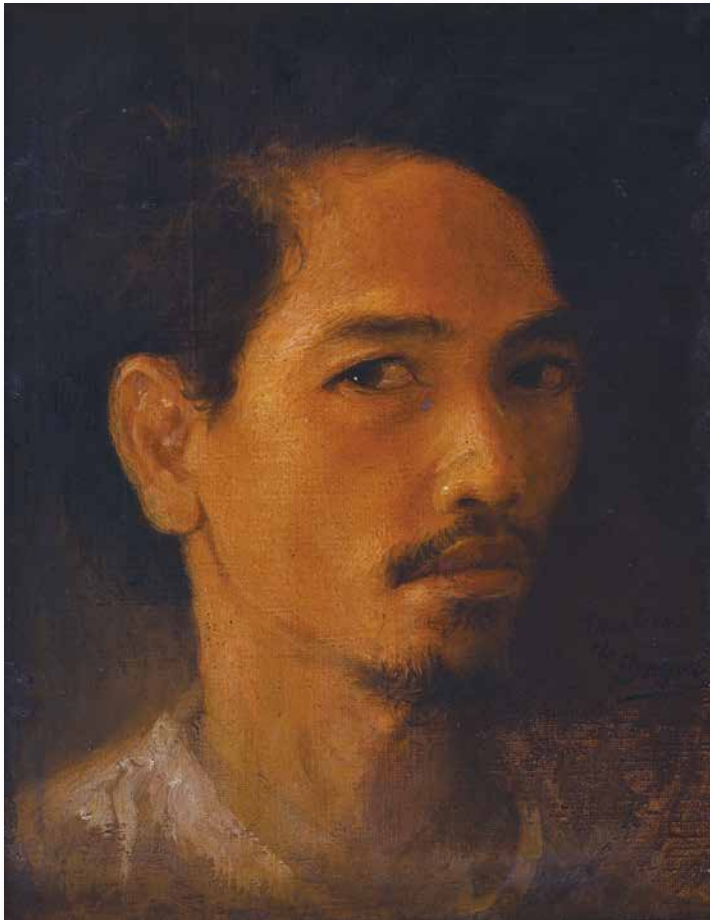
來源

Josias Leão大使私人收藏

2002年10月6日 新加坡蘇富比 編號122

現藏者購自上述拍賣





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## TRUBUS

(INDONESIA, 1926 -1966)

### *POTRET DIRI*

signed, dated, and inscribed "Trubus '61 Bandung"

(lower right)

oil on canvas

25 x 19 cm. (9 7/8 x 7 1/2 in.)

Painted in 1961

HK\$40,000-50,000

US\$5,200-6,500

## TRUBUS

### 自畫像

油彩 畫布

1961年作

款識: Trubus '61 Bandung (右下)



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7

## BUT MOCHTAR

(INDONESIA, 1930-1990)

### *SELF PORTRAIT*

signed and dated 'BUT MR 1972' (lower right);

inscribed (on the stretcher)

oil on canvas

85 x 45 cm. (33 ½ x 17 ¾ in.)

Painted in 1972

HK\$90,000-120,000

US\$12,000-16,000

### PROVENANCE

Formerly in the collection of Ambassador Josias Leão

Sotheby's Singapore, 6 October 2002, Lot 120

Acquired from the above sale by the present owner

布特 莫達

自畫像

油彩 畫布

1972年作

款識: BUT MR 1972 (右下)

來源

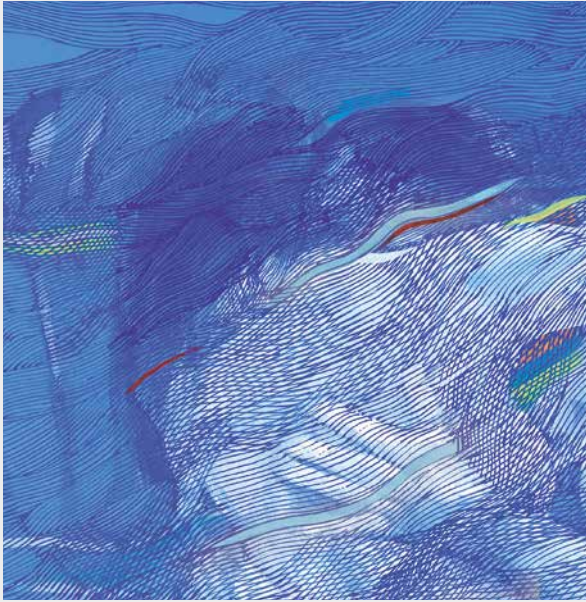
Josias Leão大使私人收藏

2002年10月6日 新加坡蘇富比 編號120

現藏者購自上述拍賣

# IBRAHIM HUSSEIN

## EMBRACING



▲ Lot 528 Detail 局部

Situating the context of Ibrahim Hussein's life in relation to his painting of figures allows us to understand the humanist eye the painter possesses. The artist grew up in poverty in a rural Malaysian village to become one of his country's best-known artists. He lost sight in his right eye at the tender age of eight, but perhaps because of that, pursued art with even greater vigour and industry.

He studied at the Nanyang Academy of Fine Arts in Singapore in 1956. In 1959, he went to London. Ever since then, the human figure has always featured centrally in Ibrahim Hussein's works, especially in the 1960s and 70s, where his training at the Byam Shaw School of Art and the Royal Academy in London gave him access to view and be inspired by the works of the great European masters and modern luminaries such as Francis Bacon. In 1970, he became the first Malaysian artist to participate in the Venice Biennale.

*Embracing* (Lot 528) is a bold iteration of Hussein's immediately recognizable *line series*. A couple embraces in the throes of passion – their union sending ripples across the surface of the canvas as finely rendered lines bend and surge around them. The result is an overall impression of movement and resonating energy that draws us into the heady sensuality of the composition. A rare break in the increasingly abstracted forms and colours typical of this period of Hussein's work, the figures in *Embracing* are distinctly rendered and lovingly sculpted. The use of lines that build the work in subtly varying layers of tone and shade serves as a veil for the lovers, their anonymity further assured as they meld into one another and their faces are obstructed from view.

The predominant hues of cool blue and green juxtapose the warm passion of the lovers, and afford the work a tone of nostalgia and wistfulness. The resultant work is hence contemplative as we are invited to gaze upon the figures unabashedly as the overlapping lines cause them to shift in and out of focus, as if they might completely dissolve into one another and the background at any moment. A solid strip of green runs across the lower background of the painting in an effective and geometric delineation of space that is characteristic of Hussein's works that explore both the rigidity and fluidity of line. In *Embracing*, Hussein eloquently expresses the beauty that can be found within the necessary transience of passion.

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## IBRAHIM HUSSEIN

(MALAYSIA, 1936-2009)

### *EMBRACING*

signed and dated 'Ibrahim Hussein 01' (lower right)

oil on canvas

126 x 126 cm. (49 5/8 x 49 1/8 in.)

Painted in 2001

HK\$400,000-600,000

US\$52,000-78,000

#### **PROVENANCE**

Acquired directly from the artist by the present owner  
Private Collection, Germany

易卜拉欣·侯賽因

擁抱

油彩 畫布

2001年作

款識: Ibrahim Hussein 01 (右下)

來源

現藏者得自藝術家本人

德國私人收藏





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## KHOO SUI HOE

(MALAYSIA, B. 1939)

### *TWO LITTLE SWIMMERS*

signed and dated 'Khoo Sui Hoe 78' (lower right); titled, dated and inscribed (on the reverse)

oil on canvas

96.5 x 81.5 cm. (38 x 32 in.)

Painted in 1978

HK\$80,000-100,000

US\$11,000-13,000

#### PROVENANCE

Newton Gallery, Australia  
Private Collection, Australia

## 丘瑞河

### 兩位小泳者

油彩 畫布

1978年作

款識: Khoo Sui Hoe 78 (右下)

來源

澳洲 Newton 畫廊

澳洲 私人收藏



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## YUSOF GHANI

(MALAYSIA, B. 1950)

### *SIRI TARI XIII*

signed, titled, and dated 'Yusof Ghani/5x4/Siri Tari XIII (13)/92'  
(on the reverse)

oil on canvas

152.5 x 122 cm. (59 7/8 x 48 in.)

Painted in 1992

HK\$120,000-150,000

US\$16,000-19,000

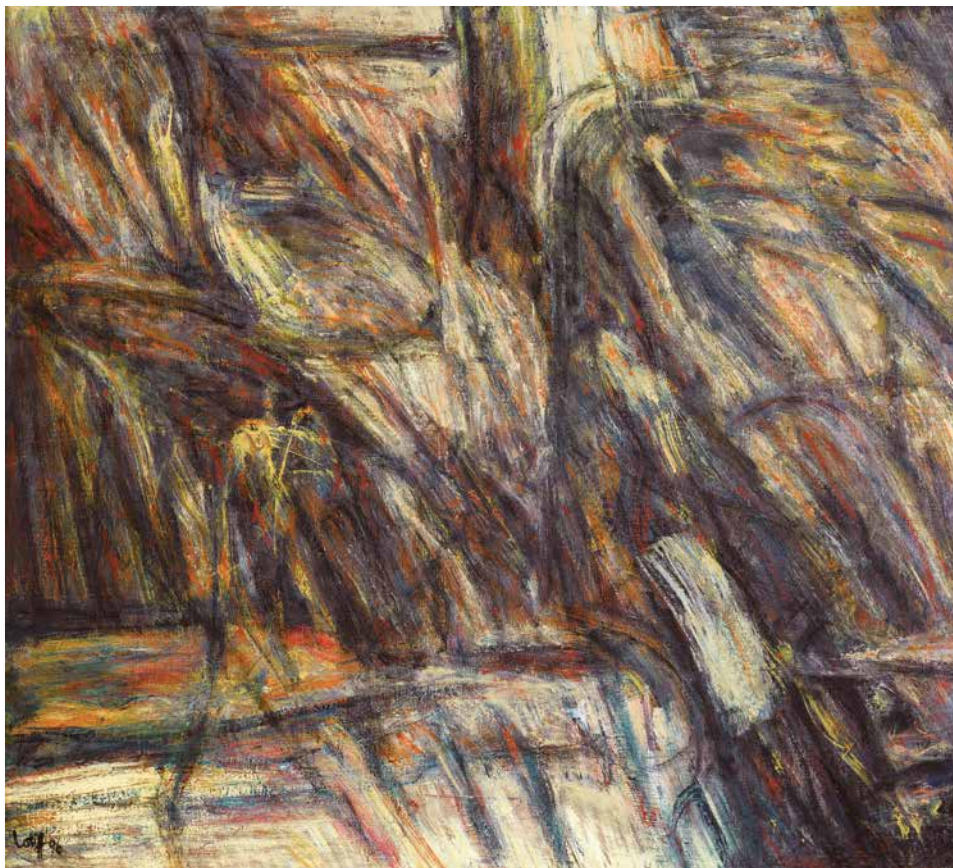
尤索夫·加尼

### 舞蹈系列 XIII

油彩 畫布

1992年作

款識：Yusof Ghani/5x4/Siri Tari XIII (13)/92  
(畫背)



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## LATIFF MOHIDIN

(MALAYSIA, B. 1938)

### *RIMBA SERIES 2*

signed and dated 'Latiff 96' (lower left)  
oil on board  
86 x 96.5 cm. (33 7/8 x 38 1/4 in.)  
Painted in 1996

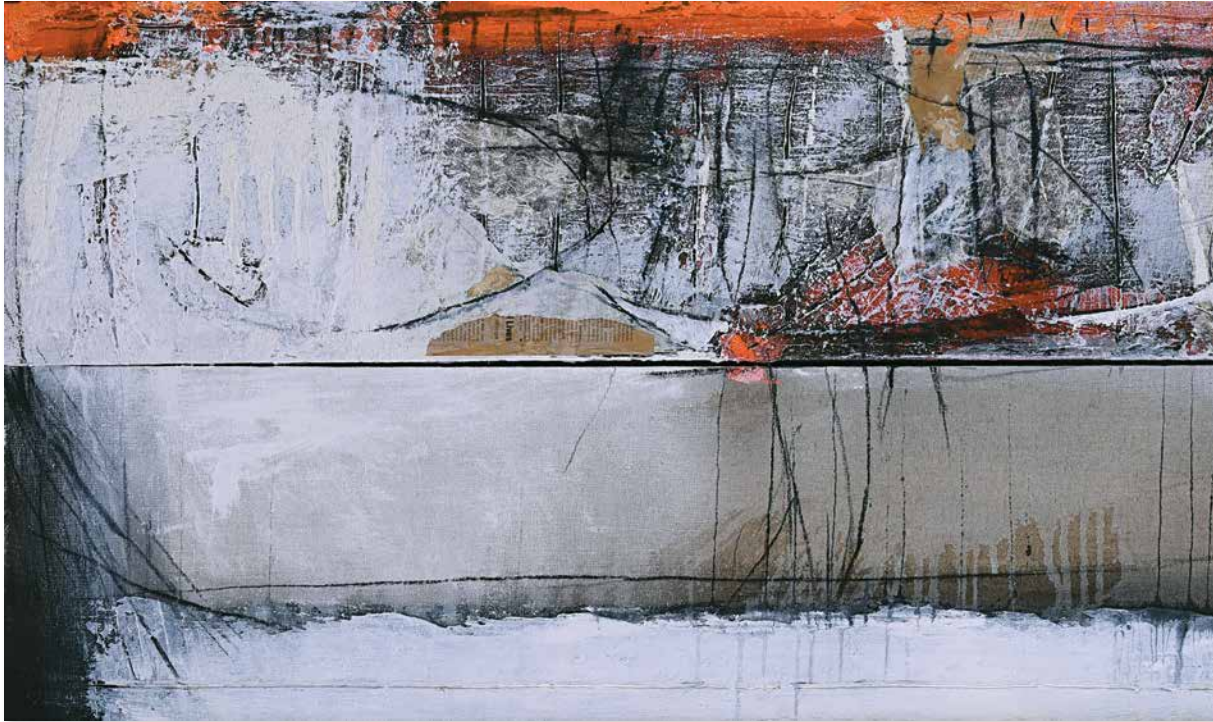
HK\$300,000-400,000

US\$39,000-52,000

拉迪夫·莫西汀

森林系列 2

油彩 木板  
1996年作  
款識：Latiff 96 (左下)



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## SUNARYO

(INDONESIA, B. 1943)

### ABSTRACT

signed and dated 'Sunaryo' 93' (lower right)  
mixed media on canvas  
60 x 200 cm. (23 5/8 x 78 3/4 in.)  
Painted in 1993

HK\$240,000-350,000

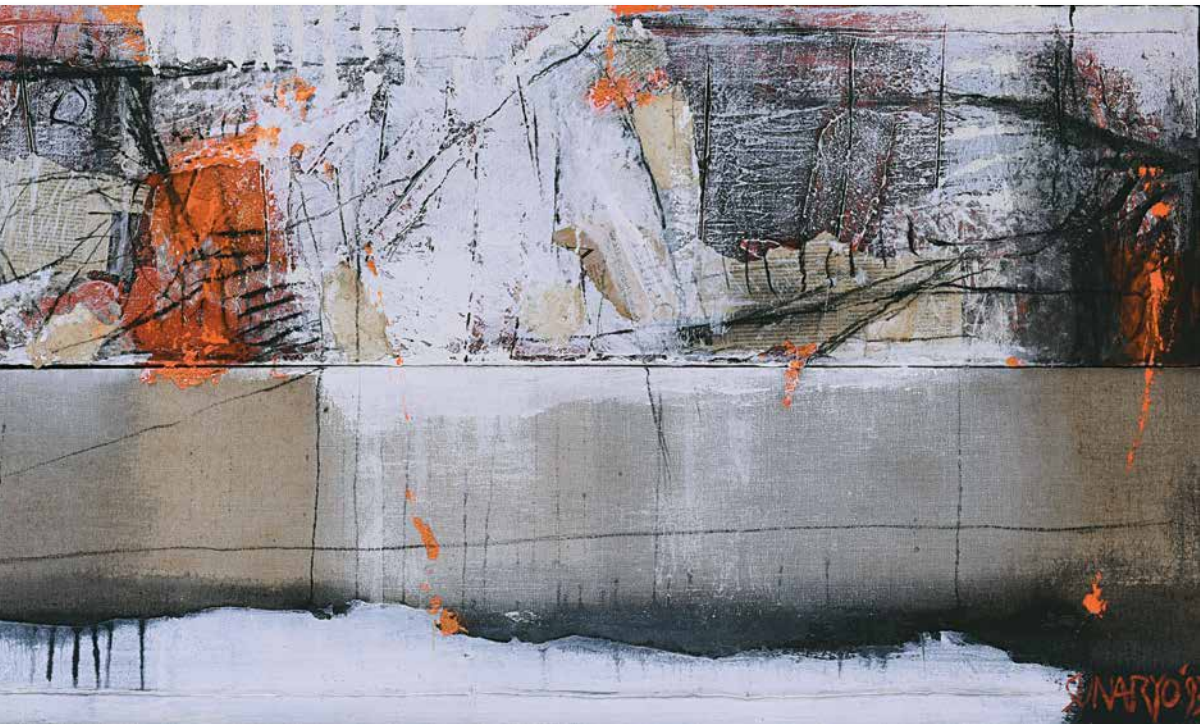
US\$32,000-45,000

蘇納爾約

抽象

綜合媒材 畫布  
1993年作  
款識：Sunaryo '93 (右下)





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## SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

### *SPIRIT OF BOROBUDUR*

signed and dated 'Srihadi S '98' (upper right);  
titled, signed and dated again (on the reverse)

oil on canvas

130 x 180 cm. (51 ½ x 70 ⅞ in.)

Painted in 1998

HK\$700,000-900,000

US\$91,000-120,000

#### **PROVENANCE**

Private Collection, Indonesia

斯里哈迪·蘇達索諾

婆羅浮屠精神

油彩 畫布

1998年作

款識: Srihadi S '98 (右上)

來源

印尼私人收藏







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## SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

### *BOAT ON THE BEACH*

signed and dated 'Srihadi S '83' (upper right); titled, signed and dated again (on the reverse); artist info label affixed (on the reverse)

oil on canvas

94.5 x 113 cm. (37 ¾ x 44 ½ in.)

Painted in 1983

HK\$400,000-600,000

US\$52,000-78,000

#### **PROVENANCE**

Private Collection, Indonesia

斯里哈迪·蘇達索諾

海灘上的漁船

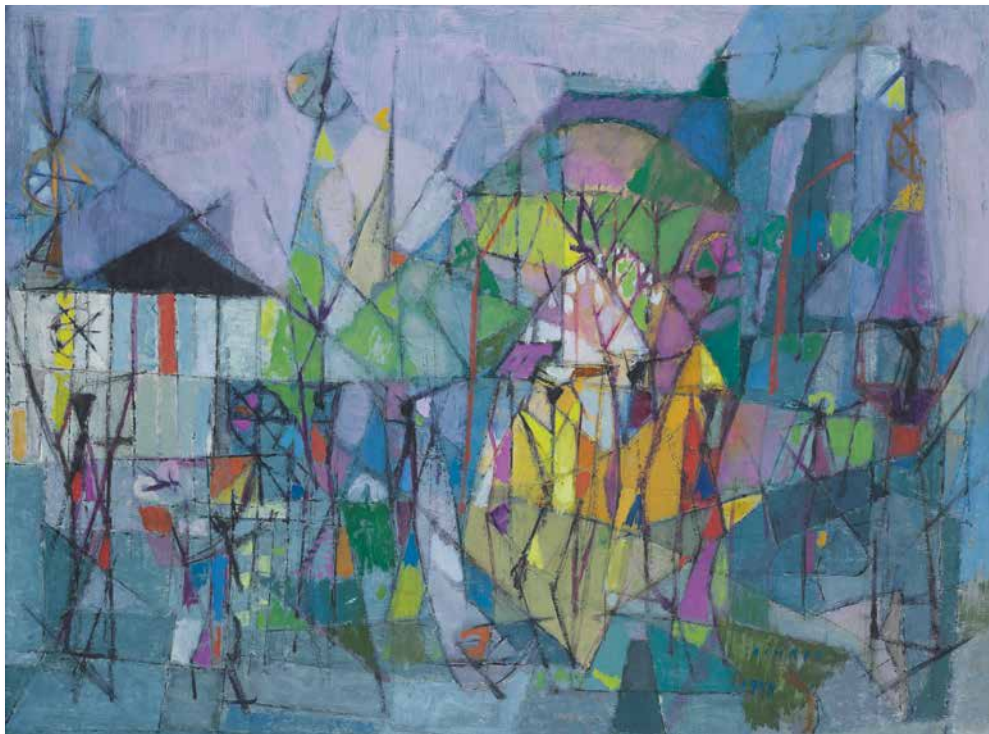
油彩 畫布

1983年作

款識: Srihadi S '83 (右上)

來源

印尼私人收藏



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## SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

### *BALINESE FIGURES WITH OFFERINGS*

signed and dated 'Srihadi 1958' (lower right)

oil on board

60 x 80 cm. (23 ½ x 31 ½ in.)

Painted in 1958

HK\$150,000-200,000

US\$20,000-26,000

#### PROVENANCE

Acquired from the below referenced exhibition  
Thence by descent to the present owner

#### EXHIBITED

Jakarta, Indonesia, Balai Budaja, 5-6 June 1960.

斯里哈迪·蘇達索諾

峇里祭典

油彩 木板

1958年作

款識：Srihadi 1958 (右下)

來源

前藏者得自以下展覽

現由原藏家家屬收藏

展覽

1960年6月5-6日 Balai Budaja 雅加達 印尼

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## BAGONG KUSSUDIARDJA

(INDONESIA, 1928-2004)

### *GUNUNG MERAPI (MOUNT MERAPI)*

signed and dated 'bagong. K 82' (lower left)

oil on canvas

74 x 74 cm. (29 1/8 x 29 1/8 in.)

Painted in 1982

HK\$50,000-80,000

US\$6,500-10,000

#### PROVENANCE

Private Collection, Indonesia

巴貢·庫蘇第阿甲

美拉比火山

油彩畫布

1982年作

款識: bagong. K 82 (左下)

來源

印尼私人收藏



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## BUT MOCHTAR

(INDONESIA, 1930-1990)

### *THE BALLOON SELLER*

signed and dated 'BUT MR 1960' (lower right)  
oil on canvas  
125 x 47.5 cm. (49 ¼ x 18 ⅝ in.)  
Painted in 1960

HK\$100,000-150,000

US\$13,000-19,000

#### PROVENANCE

Acquired from the below referenced exhibition  
Thence by descent to the present owner

#### EXHIBITED

Jakarta, Indonesia, Balai Budaja, 5-6 June 1960.

布特·莫達

氣球小攤

油彩 畫布  
1960年作  
款識：BUT MR 1960 (右下)

來源

前藏者得自以下展覽  
現由原藏家家屬收藏

展覽

1960年6月5-6日 Balai Budaja 雅加達 印尼



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## UMI DACHLAN

(INDONESIA, B. 1924)

### *SISA-SISA LEMBARAN EMAS DAN UNGU KEMERAHAN*

signed and dated 'umi 'd 95' (lower right)  
mixed media on canvas  
125 x 145 cm. (49 ¼ x 57 ½ in.)  
Executed in 1995

HK\$50,000-80,000

US\$6,500-10,000

#### PROVENANCE

Private Collection, Indonesia

烏米·達赫蘭

金紫紅色

綜合媒材 畫布  
1995年作  
款識: umi 'd 95 (右下)

來源  
印尼 私人收藏





**NASHAR**

(INDONESIA, 1928-1994)

**TENTANG TALAS**

signed with artist's monogram and dated '17.9.89' (lower right)  
 acrylic on canvas  
 64 x 94 cm. (25 ¼ x 37 in.)  
 Painted in 1989

HK\$30,000-40,000

US\$3,900-5,200

**LITERATURE**

Agus Dermawan T., *Elegi Artistik Tentang Nashar dan Lukisan-Lukisannya*, Asosiasi Pencinta Seni Indonesia, Jakarta, Indonesia, 2009 (illustrated, p. 102).

## 納沙

**TENTANG TALAS**

壓克力 畫布  
 1989年作  
 款識：藝術家花押 17.9.89 (右下)

## 出版

2009年《Elegi Artistik Tentang Nashar dan Lukisan-Lukisannya》Agus Dermawan T.著  
 Asosiasi Pencinta Seni印尼出版 雅加達印尼 (圖版·第102頁)



539

**SOEDIBIO**

(INDONESIA, 1912-1980)

**ABSTRACT WITH TWO FIGURES**

signed and dated 'Soedibio '68' (lower left)  
 oil on canvas  
 50.5 x 45 cm. (19 7/8 x 17 3/4 in.)  
 Painted in 1968

HK\$25,000-35,000

US\$3,300-4,500

## 蘇迪比奧

## 抽象人物

油彩 畫布  
 1968年作  
 款識：Soedibio 68 (左下)



540

# ARIE SMIT

A CENTENNIAL CELEBRATION AND A PRISTINE COLLECTION



▲ Lot 541 Detail 局部

The art of Arie Smit is one that tells a story of finding belonging in a foreign land, the development of a distinctive style of artistic expression, and also of a legacy in Balinese art that continues until today. Arie Smit's involvement with the Topographical Service in Indonesia in the early 1940s allowed him to gain an in-depth knowledge and appreciation for the lush and varied landscapes of Indonesia. After his service to the events of the Second World War, Smit chose to remain in Indonesia, and eventually moved to Bali in 1956. Smit's stylized representation of the Balinese

landscape that combines elements of impressionism and Gauguin-esque colour in turn inspired a generation of native Indonesian painters in the Young Artists style, as well as the contemporary painters of today, such as Paul Husner.

Christie's has brought together the following collection of works in celebration of his centennial year. Additionally, *The Rice Fields* (Lot 541), *White Temple Gate* (Lot 542), *Pura* (Lot 543) and *Temple At Mengwi* (Lot 547) come from the pristine collection of Maxae Kersten, who was a close friend



The present owners in front of  
The Rice Fields (Lot 541)

of Arie Smit during the time that she and her family resided in Indonesia from the late 1950s to the 1960s. One of her daughters even learnt painting under Smit's tutelage for a time. Painted during the 1960s, these remarkably fresh works are a reflection of Smit's artistic maturity and confidence at the time, and are executed in a more obviously impressionistic style that preceded the pointillism characteristic of his later works.

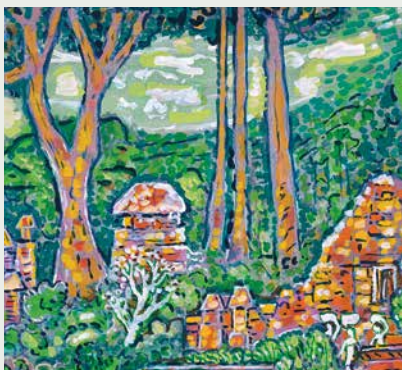
During the 1970s, Smit introduced thicker and more vertical brush strokes in his works that relayed a latent energy to his compositions, as can be seen in *Blue Landscape* (Lot 546). Two years later, Smit produced *Shrines in the Temple* (1980) where he furthered his experimentations with the blending and layering

of colour. The resultant effect captured the dappled sunshine coming through the tropical foliage, and would manifest in an ever-increasing vibrancy in his works.

*Roadside Temple* (Lot 545) and *Temple on the Hills* (Lot 544) are rendered in the artist's signature style depicting the relationship between man, nature and the distinctive architecture and landscape of Bali. Composed from bright spots of paint, the works thrive with a pulsing vitality. Representative of the style that Smit would continue for the rest of his life, the works present Smit's inimitable use of colours to evoke emotion rather than to express reality. Smit's intentions were to bring about a dream-like and poetic realism – his colours do not clash



▲ Lot 545, 544, 548 Detail 局部



but live in harmony, and his lines are not used to separate, but unite.

A master of colour and composition, Smit's works are filled with rhythm and an exuberant energy. Arie Smit's legacy will persist through his art that encapsulated his love for the landscape and people of Bali.



▲ Lot 542 Detail 局部



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## ARIE SMIT

(INDONESIA, 1916-2016)

### *THE RICE FIELDS*

signed, inscribed, and dated 'arie -Bali- '62' (lower right)

oil on canvas

93 x 95 cm. (36 ¾ x 37 ½ in.)

Painted in 1962

HK\$400,000-600,000

US\$52,000-78,000

#### PROVENANCE

Acquired from the below referenced exhibition in 1962  
Thence by descent to the present owner

#### EXHIBITED

Jakarta, Indonesia, An Exhibition of Oils and Gouaches, Residence of Italian  
Ambassador Italian Ambassador and Baronessa Muzi Falconi, 20-22  
February 1962.

艾利·斯密特

稻田

油彩 畫布

1962年作

款識：arie -Bali- '62 (右下)

來源

前藏者1962年得自以下展覽

現由原藏家家屬收藏

展覽

1962年2月20-22日「油和水粉畫展」意大利大使及  
Muzi Falconi男爵夫人住宅 雅加達 印尼



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## ARIE SMIT

(INDONESIA, 1916-2016)

### *WHITE TEMPLE GATE*

signed, inscribed, and dated 'arie Bali 1961' (lower left)

oil on canvas

82 x 59 cm. (32 x 23 in.)

Painted in 1961

HK\$350,000-500,000

US\$46,000-65,000

#### **PROVENANCE**

Acquired from Pandy's Art Gallery in the 1960s, Indonesia  
Thence by descent to the present owner

艾利·斯密特

光白寺廟大門

油彩 畫布

1961年作

款識：arie Bali 1961 (左下)

來源

前藏者1960年代得自 印尼 Pandy畫廊

現由原藏家家屬收藏



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## ARIE SMIT

(INDONESIA, 1916-2016)

### PURA

signed 'arie' (lower left); inscribed 'Bali' (lower right)  
oil on canvas  
61 x 61 cm. (24 x 24 in.)  
Painted circa 1960

HK\$250,000-350,000

US\$33,000-45,000

### PROVENANCE

Acquired from Pandy's Art Gallery in the 1960s, Indonesia  
Thence by descent to the present owner

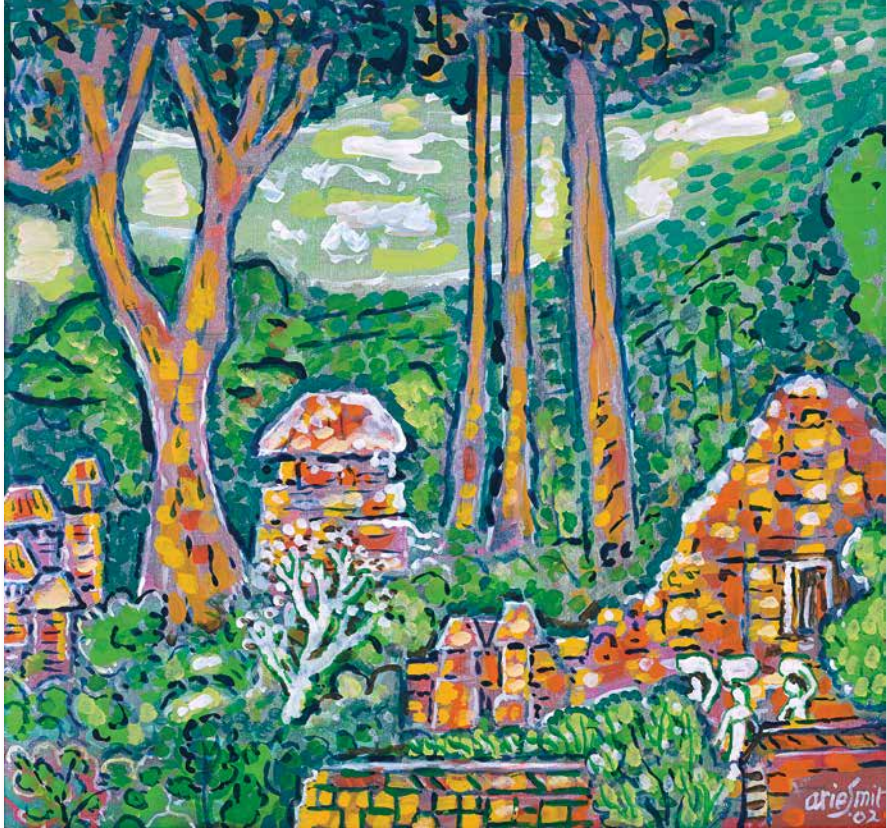
## 艾利·斯密特

### 寺廟

油彩 畫布  
約1960年作  
款識：arie (左下); bali (右下)

來源

前藏者1960年代得自 印尼 Pandy畫廊  
現由原藏家家屬收藏



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**ARIE SMIT**  
(INDONESIA, 1916-2016)

**TEMPLE IN THE HILLS**

signed and dated 'Arie Smit '02' (lower right);  
titled, signed and dated again (on the reverse)  
acrylic on canvas  
70 x 75 cm. (27 ½ x 29 ½ in.)  
Painted in 2002

HK\$220,000-320,000  
US\$29,000-41,000

艾利·斯密特

山中寺廟

壓克力 畫布  
2002年作  
款識: Arie Smit '02 (右下)

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## ARIE SMIT

(INDONESIA, 1916-2016)

### ROADSIDE TEMPLE

signed and dated 'Arie Smit 94' (lower right)  
acrylic on paper laid on board  
25.5 x 38.5 cm. (10 x 15 1/8 in.)  
Painted in 1994

HK\$80,000-120,000

US\$11,000-16,000

#### LITERATURE

Amir Sidharta, *Vibrant: Arie Smit*, Hexart Publishing, Indonesia, 2002 (illustrated, plate 4.262, p. 262).  
Agus Dermawan T., *Arie Smit: Hikayat Luar Biasa Tentara Penembak Cahaya*, Kepustakaan Populer Gramedia, Indonesia, 2016 (illustrated, p. 213).

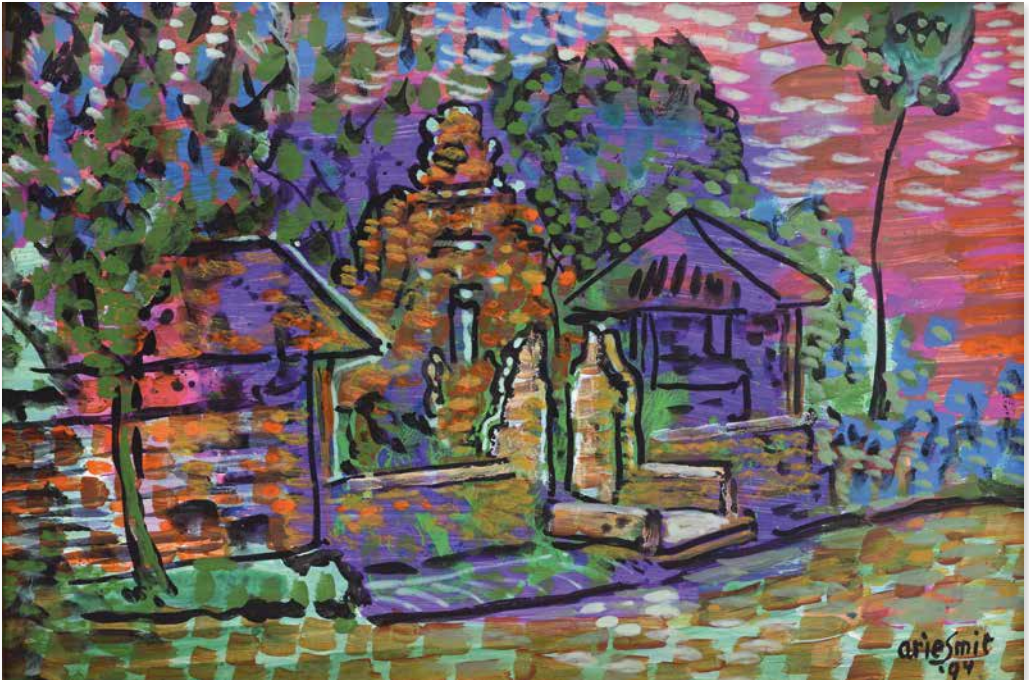
艾利·斯密特

路邊寺廟

壓克力 紙本 裱於木板  
1994年作  
款識: Arie Smit 94 (右下)

出版

2002年《躍動:艾利·斯密特》Amir Sidharta著  
Hexart出版 印尼(圖版 第4.262圖 第262頁)  
2016年《艾利·斯密特: Hikayat Luar Biasa》Agus  
Dermawan T著Kepustakaan Populer Gramedia出  
版 印尼(圖版, 第213頁)







546

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## ARIE SMIT

(INDONESIA, 1916-2016)

### *BLUE LANDSCAPE*

signed, inscribed and dated 'arie -Bali- '78' (lower right)

acrylic on canvas

40 x 44 cm. (15 7/8 x 17 3/8 in.)

Painted in 1978

HK\$120,000-180,000

US\$16,000-23,000

#### **PROVENANCE**

Private Collection, United Kingdom

艾利·斯密特

藍色景觀

壓克力 畫布

1978年作

款識: arie -Bali- '78 (右下)

來源

英國私人收藏



547

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## ARIE SMIT

(INDONESIA, 1916-2016)

### TEMPLE AT MENGWI

inscribed 'Temple at Mengwi -Bali-' (lower left); signed 'arie'  
(lower right)

gouache and mixed media on paper  
49 x 64 cm. (19 x 25 in.)

HK\$60,000-80,000

US\$7,800-10,000

#### PROVENANCE

Acquired from Pandy's Art Gallery in the 1960s, Indonesia  
Thence by descent to the present owner

艾利·斯密特

孟格威寺廟

粉彩 綜合媒材 紙本

款識：Temple at Mengwi -Bali- (左下)；arie (右下)

來源

前藏者1960年代得自 印尼 Pandy 畫廊

現由原藏家家屬收藏

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## ARIE SMIT

(INDONESIA, 1916-2016)

### *SHRINES IN THE TEMPLE*

signed, inscribed, and dated 'Arie Smit Bali 1980' (lower left)  
acrylic on canvas  
65 x 85 cm. (25 5/8 x 33 1/2 in.)  
Painted in 1980

HK\$400,000-600,000

US\$52,000-78,000

#### LITERATURE

Sutedja Neka and Drs. Sudarmaji, Arie Smit, Koes Artbooks, Bali, Indonesia, 1995 (illustrated, p. 74).

Agus Dermawan T., Arie Smit: Hikayat Luar Biasa Tentara Penembak Cahaya, Kepustakaan Populer Gramedia, Indonesia, 2016 (illustrated, p. 189).

艾利·斯密特

寺廟中的神社

壓克力 畫布

1980年作

款識: Arie Smit Bali 1980 (左下)

出版

1995年《艾利·斯密特》Sutedja Neka 和 Drs. Sudarmaji 著 Koes Artbooks 出版 峇里島 印尼(圖版, 第74頁)

2016年《艾利·斯密特: Hikayat Luar Biasa》Agus Dermawan T著Kepustakaan Populer Gramedia出版 印尼(圖版, 第189頁)





549

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9

## JU MING

(ZHU MING, TAIWAN, B. 1938)

### LIVING WORLD SERIES

signed in Chinese; dated '2002'  
(upper left)  
ink and collage on paper  
47.5 x 65 cm. (18 ¾ x 25 ½ in.)  
Painted in 2002  
one seal of the artist

HK\$40,000-60,000

US\$5,200-7,800

#### PROVENANCE

Private Collection, Asia

朱銘

人間系列

水墨 拼貼 紙本  
2002年作  
款識：朱銘 2002 (左上)  
鈐印：朱銘

來源

亞洲私人收藏



550

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## JU MING

(ZHU MING, TAIWAN, B. 1938)

### LIVING WORLD SERIES

signed and titled in Chinese; dated '94' (lower right)  
ink and colour on paper  
47.5 x 31.5 cm. (18 ¾ x 12 ¼ in.)  
Painted in 1994  
one seal of the artist

HK\$30,000-50,000

US\$3,900-6,500

#### PROVENANCE

Private Collection, Asia

朱銘

人間系列：三姑六婆

水墨 設色 紙本  
1994年作  
款識：人間系列 三姑六婆 朱銘 '94 (右下)  
鈐印：朱銘

來源

亞洲私人收藏

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## GEORGE CHANN

(CHEN YINPI, CHINA, 1913-1995)

### *ABSTRACT WITH BIRDS*

signed 'GEO.CHANN' (lower left)  
oil on canvas  
124.1 x 48.9 cm. (48 7/8 x 19 1/4 in.)

HK\$45,000-85,000

US\$5,900-11,000

#### **PROVENANCE**

Private Collection, USA  
Private Collection, Europe

陳蔭巖

抽象與鳥

油彩 畫布  
款識：GEO.CHANN (左下)

來源

美國 私人收藏  
歐洲 私人收藏



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## CHAO CHUNG-HSIANG

(ZHAO CHUNXIANG, CHINA, 1910-1991)

### *LIFE'S MAELSTROM; & ROOSTER WITH A RED COMB*

signed and dated 'Chao 68' (upper right); signed, dated, titled and inscribed 'Chung Hsiang Chao 68. LIFE'S MAELSTROM 40" x 40" (on the reverse); & signed and dated 'Chao 68' (lower right)  
ink and acrylic on paper laid on canvas; & ink and acrylic on paper  
87 cm x 93.7 cm. (34 ¼ x 36 ⅞ in.); & 49 x 45.7 cm. (19 ¼ x 18 in.) (2)  
Painted in 1968; & 1968

HK\$80,000-160,000

US\$11,000-21,000

#### PROVENANCE

Private Collection, New York, USA (acquired directly from the artist circa. 1969-1970 thence by descent to the present owner)

## 趙春翔

### 人生漩渦; 及紅冠金雞

水墨 壓克力 紙本裱於畫布; 及水墨 壓克力 紙本 (共兩件)  
1968年作; 及1968年作

款識: Chao 68 (右上) Chung Hsiang Chao 68. LIFE'S MAELSTROM 40" x 40" (畫背)

來源

美國 紐約 私人收藏 (現藏者之家屬於1969-1970年購自藝術家本人)



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## KINICHIRO ISHIKAWA

(JAPAN, 1871-1945)

### UNTITLED

signed 'ISHIKAWA-KIN'; signed in Japanese  
(lower right)

watercolour on paper  
32 x 49 cm. (12 5/8 x 19 1/4 in.)

HK\$35,000-75,000

US\$4,600-9,700

### PROVENANCE

Private Collection, Europe

石川欽一郎

無題

水彩 紙本  
款識：KIN.ISHIKAWA 欽 (右下)

來源  
歐洲私人收藏

## LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995);  
& ANONYMOUS

*APPREHENSION; MUSIC OF THE WATERFALL;  
LONG CHIN-SAN; & LONG CHIN-SAN'S PARENTS  
ON THEIR WEDDING DAY (BY ANONYMOUS)*

Music of the Waterfall: inscribed and dated 'Compliment of Chinsan Long 24.1.1972' (lower right); Long Chin-San: dated, signed and inscribed in Chinese (on the lower left and upper right); & Long Chin-San's Parents on Their Wedding Day (By Anonymous): colophon inscribed by Long Chin-San, with one seal

four gelatin silver prints

image: 21.9 x 17.3 cm. (8 5/8 x 6 3/4 in.) overall: 30.3 x 23 cm. (11 7/8 x 9 in.);

image: 25.2 x 20.2 cm. (9 7/8 x 8 in.) overall: 30.3 x 23 cm. (11 7/8 x 9 in.);

image: 19.5 x 13.7 cm. (7 5/8 x 5 3/8 in.) overall: 27.5 x 19.3 cm. (10 7/8 x 7 5/8 in.); & image: 14.8 x 22 cm. (5 7/8 x 8 5/8 in.) overall: 22.9 x 30.3 cm. (9 x 11 3/4 in.) (4)

Executed in 1938; 1933; 1958; & 1869

Long Chin-San: one seal of the artist; & Long Chin-San's Parents on Their Wedding Day: one seal of the collector (Long Chin-San)

HK\$80,000-160,000

US\$11,000-21,000

### PROVENANCE

Private Collection, Australia

### LITERATURE

Apprehension; Music of the Waterfall; & Long Chin-San's parents on Their Wedding Day: Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Long, Taipei, Taiwan, 1971 (illustrated, unpagged)

Apprehension; Music of the Waterfall; & Long Chin-San's parents on Their Wedding Day: China Photographic Publishing House, Master of Photography - Long JingShan, Beijing, China, 2003 (illustrated, p.19, p.23, p.96)

## 郎靜山

靜觀自得; 臨流獨坐; 郎靜山; 及  
郎靜山父親郎錦堂與母親李氏結  
婚時合影 (佚名)

銀鹽相紙 (共四件)

1938年作; 1933年作; 1958年作; 及1869年作  
款識: 《臨流獨坐》: Compliment of Chinsan Long 24.1.1972 (右下) 《郎靜山》: 鎮宇老弟 (右下) 四十七年春靜山持贈 (左下); 《郎靜山父親郎錦堂與母親李氏結婚時合影》(佚名): 此先君錦堂公一百二年前照相似 (右上); 鎮宇老弟惠存 郎靜山 辛亥十二月 (左方)

鈐印: 《郎靜山》; 郎靜山

收藏印: 《郎靜山父親郎錦堂與母親李氏結婚時合影》: 郎靜山

來源

澳洲私人收藏

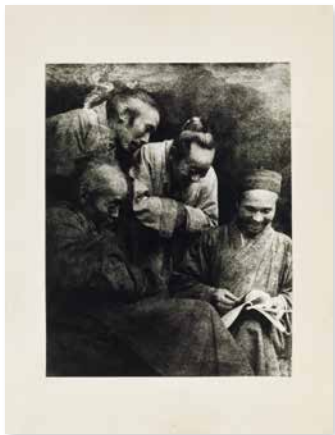
出版

靜觀自得; 臨流獨坐; 及郎靜山父親郎錦堂與母親李氏結婚時合影: 1971年《郎靜山六十年攝影選輯》台灣教育部文化局台北台灣(圖版, 無頁數)

靜觀自得; 臨流獨坐; 及郎靜山父親郎錦堂與母親李氏結婚時合影: 2003年《攝影大師郎靜山》中國攝影出版社北京中國(圖版, 第19、23及96頁)



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554-1



554-2



554-3



## LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995)

### *RIVERSIDE SPRING; & TACKLING THE RAPIDS*

inscribed 'Compliments of Chinsan Long 24.1.1972' (on the lower right); & inscribed 'To Pat, Compliments of Chinsan Long 24.1.1972' (on the lower right)

two gelatin silver prints

image: 25.2 x 20.2 cm. (9 7/8 x 8 in.) overall: 30.3 x 23 cm. (11 7/8 x 9 in.); & image 25.2 x 19.5 cm. (9 7/8 x 7 7/8 in.) overall: 30.3 x 23 cm. (11 7/8 x 9 in.) (2)

Executed in 1934; & 1938

HK\$40,000-80,000

US\$5,200-10,000

#### PROVENANCE

Private Collection, Australia

#### LITERATURE

Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Long, Taipei, Taiwan, 1971 (illustrated, unpagged)  
China Photographic Publishing House, Master of Photography - Long JingShan, Beijing, China, 2003 (illustrated, p.35)

## 郎靜山

### 曉汲清江; 及斷崖急湍

銀鹽相紙 (共兩件)

1934年作; 及1938年作

款識: Compliments of Chinsan Long 24.1.1972 (右下); 及 To Pat, Compliments of Chinsan Long 24.1.1972 (右下) (2)

來源

澳洲私人收藏

出版

1971年《郎靜山六十年攝影選輯》台灣教育部文化局台北 台灣 (圖版, 無頁數)  
2003年《攝影大師郎靜山》中國攝影出版社北京 中國 (圖版, 第35頁)



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## LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995)

### FISHING; & LAZY RIVER

Fishing: signed and titled in Chinese (middle right)

Lazy River: signed, dated and titled in Chinese  
(lower left)

two gelatin silver prints

39 x 29 cm. (15 3/4 x 11 3/8 in.); & 39 x 28.3 cm. (15 3/8 x 11 1/8 in.) (2)

Undated & Executed in 1984

one seal of the artist (each)

HK\$40,000-80,000

US\$5,200-10,000

#### PROVENANCE

Private Collection, Australia

## 郎靜山

### 江干垂釣; 及平波夕照

銀鹽相紙 (共兩件)

無年份及1984年作

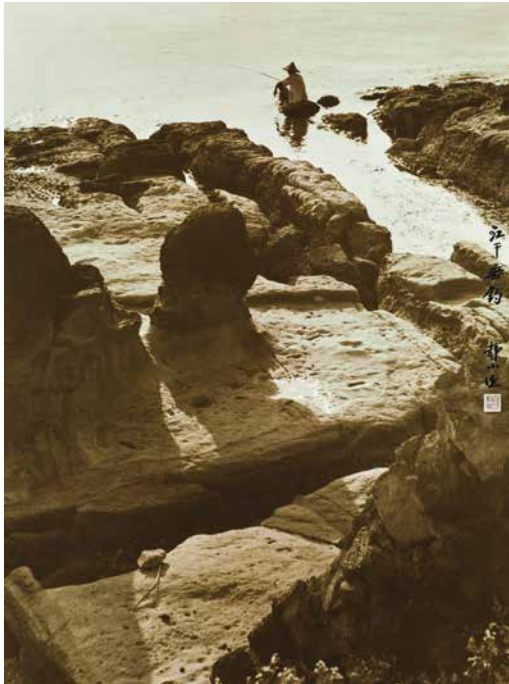
款識：江干垂釣 靜山作 (右中)及 平波夕照 九二雙

郎靜山 (左下)

鈐印：《江干垂釣》：郎靜山(右下)及《平波夕照》：郎靜山 (左下)

來源

澳洲 私人收藏



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## LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995)

### *A PAIR OF CRANES; & MAPLE TREE AUTUMNS*

inscribed 'Maple Tree Autumns, Chin San Long (Taipei), Composite'  
(on the reverse)

two gelatin silver prints

30.3 x 22.2 cm. (11 7/8 x 8 3/4 in.); & 14.4 x 24 cm. (5 3/4 x 9 1/2 in.) (2)

Executed in 1967; & Undated

HK\$40,000-80,000

US\$5,200-10,000

#### PROVENANCE

Private Collection, Australia

#### LITERATURE

*A Pair of Cranes*: Photographic Research Institute of College of Chinese Culture,  
*Selected Works of Chin-San Long*, Taipei, Taiwan, 1971 (illustrated, unpagged)

## 郎靜山

### 綠陰雙侶; 及秋之楓林

銀鹽相紙 (共兩件)

1967年作; 及無年份

款識: Maple Tree Autumns Chin San-Long  
(Taipei) Composite (相背) (2)

來源

澳洲私人收藏

出版

綠陰雙侶: 1971年《郎靜山六十年攝影選輯》台灣教  
育部文化局 台北 台灣 (圖版, 無頁數)



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## LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995)

### *VILLAGE IN THE MIST*

signed, dated and inscribed in Chinese (lower left)

gelatin silver print

29 x 39.2 cm. (34.5 x 34 in.)

Executed in 1984

one seal of the artist

HK\$20,000-40,000

US\$2,600-5,200

#### PROVENANCE

Private Collection, Australia

郎靜山

山舍炊煙

銀鹽相紙

1984年作

款識：山舍炊煙 九二叟靜山作(左下)

鈐印：郎靜山(左下)

來源

澳洲私人收藏





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## CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

### RECTANGULAR VASE F26

signed in Chinese; dated '2005' (on the reverse); titled and numbered 'F26 4/8' (on the underside)

painted ceramic

57 x 39 x 10.5 cm. (22 1/2 x 15 3/8 x 4 1/8 in.)

edition 4/8

Executed in 2005

signed in Chinese; dated '2005' (on the reverse); titled and numbered 'F26 4/8' (on the underside)

HK\$100,000-200,000

US\$13,000-26,000

#### PROVENANCE

Private Collection, Europe

朱德群

矩形花瓶 F26

手繪瓷器

版數：4/8

2005年作

款識：朱德群2005。(背面) F26 4/8 (底部)

來源

歐洲私人收藏



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## CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

### UNTITLED

signed in Chinese; signed 'CHU TEH-CHUN.' (lower right);  
inscribed 'E.A.' (lower left)  
lithograph  
54 x 76 cm. (21 ½ x 30 in.)  
edition E.A. (artist's proof)

HK\$20,000-40,000

US\$2,600-5,200

#### PROVENANCE

Private Collection, Europe

朱德群

無題

石版 版畫

版數：E.A.

款識：朱德群 CHU TEH-CHUN. (右下); E.A. (左下)

來源

歐洲 私人收藏



561

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## CHU TEH-CHUN

(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

### UNTITLED

signed in Chinese; signed 'CHU TEH-CHUN.' (lower right);  
numbered '104/120' (lower left)  
lithograph  
74.8 x 55.7 cm. (29 ¾ x 22 in.)  
Edition 104/120

HK\$18,000-36,000

US\$2,400-4,700

#### PROVENANCE

Private Collection, Europe

朱德群

無題

石版 版畫

版數：104/120

款識：朱德群 Chu Teh-Chun. (右下); 104/120 (左下)

來源

歐洲 私人收藏

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## SANYU

(CHANG YU, CHINA, 1901-1966)

### STANDING NUDE

signed in Chinese; signed 'Sanyu' (lower right)  
pencil on paper  
57 x 30.5 cm. (22 ½ x 12 in.)

HK\$60,000-100,000

US\$7,800-13,000

#### PROVENANCE

Private Collection, France

#### LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue Raisonné: Drawings and Watercolors, 2015 (Electronic version retrieved from <http://www.artofsanyu.org/> illustrated, plate D1419)

常玉

站姿裸女

鉛筆 紙本

款識：玉 Sanyu (右下)

來源

法國私人收藏

出版

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會 台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版，編號D1419)



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## HUA TIANYOU

(CHINESE, 1901-1986)

### *LYING LADY*

ink on paper

32.6 x 49.5 cm. (12 7/8 x 19 1/2 in.)

signed in Chinese (upper right)

one seal of the artist

HK\$30,000-50,000

US\$3,900-6,500

#### **PROVENANCE**

Private Collection, France

滑田友

臥姿裸女

水墨 紙本

款識：田友 (右上)

鈐印：藝術家鈐印

來源

法國私人收藏





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## HUA TIANYOU

(CHINA, 1901-1986)

### SEATED NUDE

signed in Chinese (lower right)  
ink on paper  
49.5 x 32.5 cm. (19 ½ x 12 ¾ in.)  
one seal of the artist

HK\$30,000-50,000

US\$3,900-6,500

#### PROVENANCE

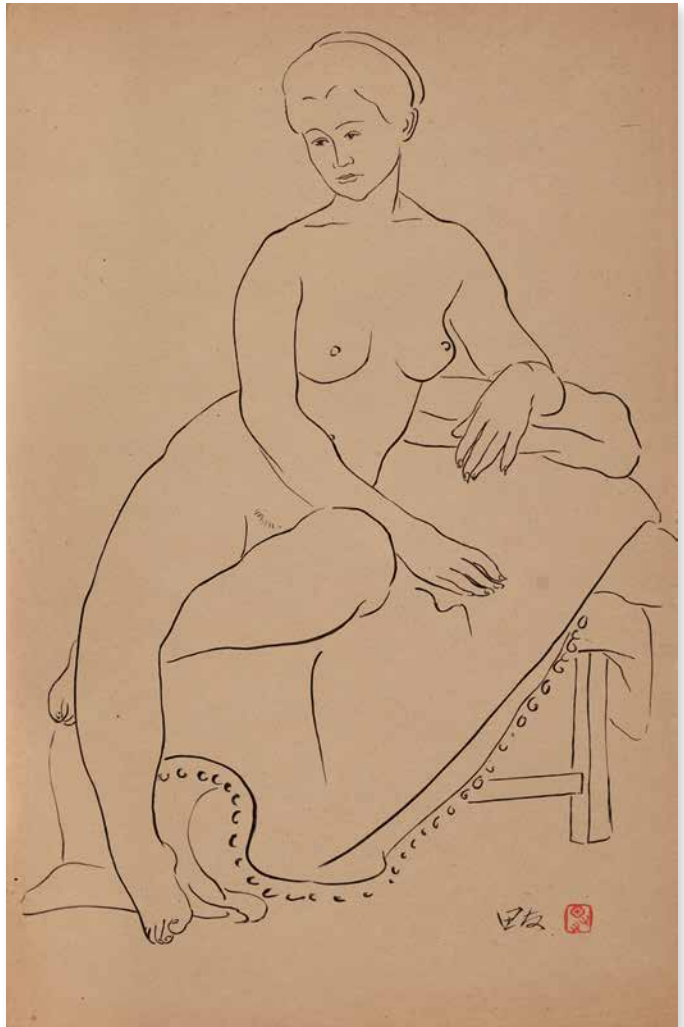
Private Collection, France

滑田友

坐姿裸女

水墨 紙本  
款識：田友 (右下)  
藝術家鈐印

來源  
法國 私人收藏



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## FOUJITA

(LÉONARD TSUGUHARU,  
FRANCE/JAPAN, 1886-1968)

### *LES DEUX AMIES* (*THE TWO FRIENDS*)

etching with aquatint, laid on cardboard  
38.5 x 54.5 cm. (15 1/8 x 21 1/2 in.)  
edition 19/100  
Executed *circa*. 1927

HK\$20,000-40,000

US\$2,600-5,200

#### PROVENANCE

Private Collection, U.S.A.  
Private Collection, Asia

#### LITERATURE

S. & D. Buisson, *La vie et l'oeuvre de Léonard-Tsuguharu Foujita*, Paris, France, 1987, (different edition illustrated in black & white, plate 27.26, p. 394).

藤田嗣治

雙裸女

凹版蝕刻版畫 裱於紙板  
版數：19/100  
約1927年作

來源

美國 私人收藏  
亞洲 私人收藏

出版

1987年《藤田嗣治畫集》S. & D. Buisson編 巴黎 法國 (黑白圖版為另一版數，第27.26圖，第394頁)





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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920 -2013)

### *PORTRAIT DE FILLETTE (PORTRAIT OF GIRL)*

signed in Chinese; signed and dated 'ZAO 49' (lower right);

numbered 5/10 (lower left)

lithograph

41 x 31 cm. (16 1/8 x 12 1/4 in.)

edition 5/10

Executed in 1949

HK\$50,000-80,000

US\$6,500-10,000

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Nesto Jacometti, Catalogue raisonné de l'oeuvre gravée et lithographiée de Zao Wou-Ki 1949-1954, Edition Gutekunst & Klipstein, Berne, Switzerland, 1955 (different edition illustrated, plate 2, p. 14).

Yves Rivière ed., Arts et Metiers Graphiques, Zao Wou-ki: Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated, plate 3, p.15)

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work--A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (different edition illustrated, plate 2, p. 18).

## 趙無極

### 少女肖像

石版 版畫

版數：5/10

1949年作

款識：無極ZAO 49 (右下)；5/10 (左下)

來源

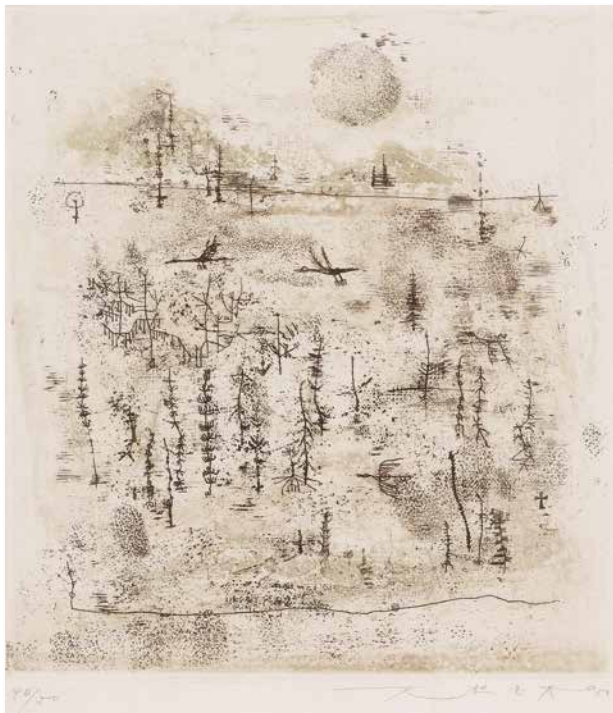
亞洲私人收藏

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti編 第一版 Gutekunst & Klipstein出版 伯爾尼 瑞士 (圖版為另一版數，第2圖，第14頁)

1975年《趙無極 版畫集 1937-1974》Yves Rivière編 Arts et Métiers Graphiques 巴黎 法國 (圖版為另一版數，第3圖，第15頁)

1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版為另一版數，第2圖，第18頁)



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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920 -2013)

### *PAYSAGE DE RÊVE (DREAM LANDSCAPE)*

signed in Chinese; signed and dated 'ZAO 51' (lower right); numbered '40/50' (lower left)

etching

26 x 23.7 cm (10 ¼ x 9 ⅜ in.)

edition 40/50

Executed in 1951

**HK\$35,000-55,000**

**US\$4,600-7,100**

#### PROVENANCE

Private Collection, Europe

#### EXHIBITED

Luxembourg, Galerie F. Hessler, Hommage à Zao Wou-Ki 1920 - 2013, 18 May - 20 July 2013

#### LITERATURE

Nesto Jacometti, Edition Gutekunst & Klipstein, Catalogue raisonné de l'oeuvre gravée et lithographiée de Zao Wou-Ki 1949-1954, Berne, Switzerland, 1955 (different edition illustrated in black & white, plate 39, p. 51).

Arts et Metiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black and white, plate 69, p.43).

Edition Heede & Moestrup, Zao Wou-ki: The Graphic Work, A Catalogue Raisonné 1937-1994, Copenhagen, Denmark, 1994 (different edition illustrated, plate 67, p. 50).

Galerie F. Hessler, Hommage à Zao Wou-Ki 1920 - 2013, Luxembourg, 2013 (illustrated, p.5).

## 趙無極

### 世外桃源

蝕刻 版畫

版數：40/50

1951年作

款識：無極 ZAO 51 (右下) 40/50 (左下)

來源

歐洲私人收藏

展覽

2013年5月18日 - 7月20日 「向趙無極致敬」 F.

Hessler 畫廊 盧森堡

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》

Nesto Jacometti編, Gutekunst & Klipstein出版 伯

爾尼 瑞士 (黑白圖版為另一版數, 第39圖, 第51頁)

1975年《趙無極 版畫集》Arts et Metiers

Graphiques 巴黎 法國 (黑白圖版為另一版數, 第69

圖, 第43頁)

1994年《趙無極版畫集1937-1995》Edition Heede

& Moestrup 哥本哈根丹麥 (圖版為另一版數, 第67

圖, 第50頁)

2013年《向趙無極致敬》F. Hessler 畫廊 盧森堡 (圖

版, 第5頁)



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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

### *MONTAGNES ET OISEAUX (MOUNTAINS AND BIRDS)*

signed in Chinese; signed 'ZAO' (lower right); numbered '48/50' (lower left)  
etching with aquatint  
42 x 34.3 cm. (16 ½ x 13 ½ in.)  
edition 48/50  
Executed in 1951

HK\$30,000-50,000

US\$3,900-6,500

#### PROVENANCE

Anon. sale; Doyle, 28 October 2009, Lot 529  
Acquired from the above by the present owner

#### LITERATURE

Nesto Jacometti, Edition Gutekunst & Klipstein, Catalogue raisonné de l'oeuvre gravée et lithographiée de Zao Wou-Ki 1949-1954, Berne, Switzerland, 1955 (different edition illustrated in black & white, plate 45, p. 57).  
Arts et Metiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black and white, plate 67, p.42).  
Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 65, p.48-49).

## 趙無極

### 山和鳥

凹版蝕刻版畫  
版數：48/50  
1951年作  
款識：無極 ZAO (右下); 48/50 (左下)

#### 來源

2009年10月28日 紐約朵伊爾 編號529  
現藏者購自上述拍賣

#### 出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti編, Gutekunst & Klipstein出版 伯爾尼 瑞士 (黑白圖版為另一版數, 第45圖, 第57頁)  
1975年《趙無極版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版為另一版數, 第67圖, 第42頁)  
1994年《趙無極版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版, 第65圖, 第48及 49頁)



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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

### *LA CATHÉDRALE (THE CATHEDRAL)*

inscribed in French; numbered '4/4' (lower left); signed in Chinese; signed 'ZAO' (lower right)

lithograph

38 x 56 cm. (15 x 22 in.)

edition 4/4

Executed in 1952

HK\$25,000-55,000

US\$3,300-7,100

#### PROVENANCE

Private Collection, Europe

#### LITERATURE

Nesto Jacometti, *Catalogue Raisonné of The Work Engraved and Lithographed by Zao Wou-ki*, Berne, 1955 (illustrated in black & white, plate 45, p. 57).  
Arts et Metiers Graphiques, *Zao Wou-Ki Les estampes 1937-1974*, Paris, France, 1975 (different edition illustrated in black and white, plate 75, p.47).  
Edition Heede & Moestrup, *Zao Wou-Ki: The Graphic Work, A catalogue Raisonné 1937-1995*, Copenhagen, Denmark, 1994 (illustrated, plate 73, p. 53).

### 趙無極

#### 教堂

石版 版畫

版數：4/4

1952年作

款識：ze état 4/4 (左下); 無極ZAO (右下)

來源

歐洲 私人收藏

出版

1955年《趙無極雕刻與石版畫全集1949-1954》

Nesto Jacometti編 Gutekunst & Klipstein出版 伯

爾尼 瑞士 (黑白圖版, 第45圖, 第57頁)

1975年《趙無極 版畫集》Arts et Metiers

Graphiques 巴黎 法國 (黑白圖版為另一版數, 第75圖, 第47頁)

1994年《趙無極 版畫集 1937-1995》Edition Heede

& Moestrup 哥本哈根 丹麥 (圖版, 第73圖, 第53頁)



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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

### UNTITLED

signed in Chinese; signed and dated 'ZAO 56' (lower right); numbered '38/60' (lower left)

lithograph

image: 40.5 x 65.4 cm. (16 x 25 5/8 in.)

paper: 60 x 83.5 cm. (23 x 32 7/8 in.)

edition 38/60

Executed in 1956

HK\$30,000-50,000

US\$3,900-6,500

### PROVENANCE

Private Collection, New York, U.S.A.

### LITERATURE

Arts et Metiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black and white, plate 100, p.62).

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 103, p.70).

## 趙無極

### 無題

石版 版畫

版數：38/60

1956年作

款識：無極ZAO 56(右下)；38/60 (左下)

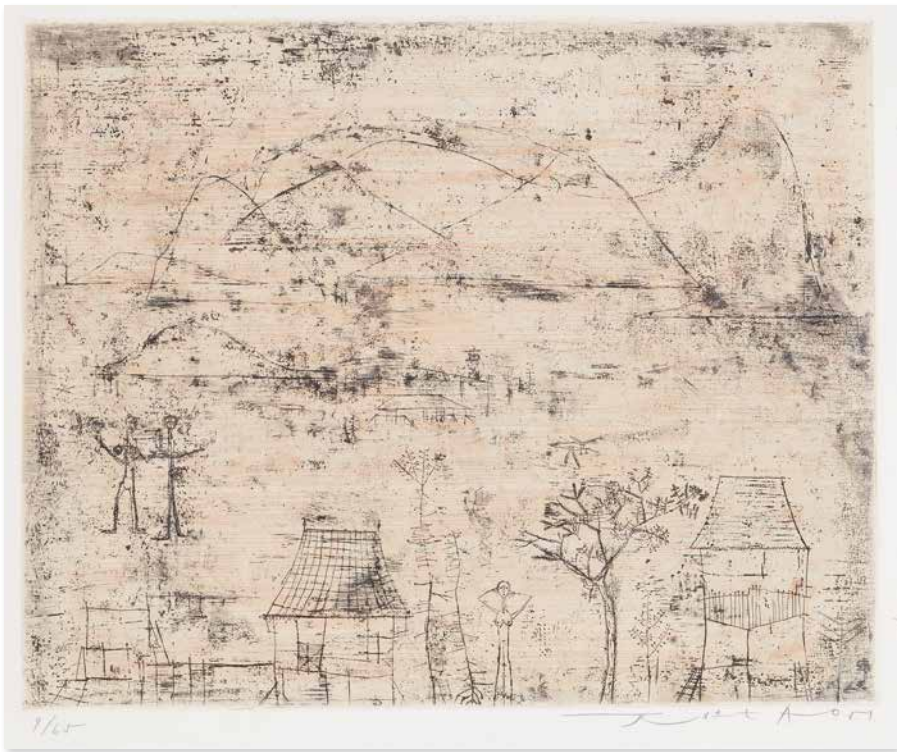
來源

美國 紐約 私人收藏

出版

1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國(黑白圖版為另一版數，第100圖，第62頁)

1994年《趙無極版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥(圖版，第103圖，第70頁)



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## ZAO WOU-KI

(ZHAO WUJI, FRANCE  
/CHINA, 1920-2013)

### LES MAISONNETTES (THE SMALL HOUSES)

signed in Chinese; signed and dated  
'ZAO 51' (lower right)  
etching  
image: 34.3 x 41 cm. (13 ½ x 16 in.)  
paper: 47 x 54 cm. (18 ½ x 21 ½ in.)  
edition 9/65  
Executed in 1951

HK\$30,000-50,000  
US\$3,900-6,500

#### PROVENANCE

Private Collection, New York, USA

#### LITERATURE

Nesto Jacometti, *Edition Gutekunst & Klipstein, Catalogue raisonné de l'oeuvre gravée et lithographiée de Zao Wou-Ki 1949-1954*, Berne, Switzerland, 1955 (different edition illustrated in black & white, plate 40, p. 52).  
Arts et Metiers Graphiques, *Zao Wou-Ki Les estampes 1937-1974*, Paris, France, 1975 (different edition illustrated in black and white, plate 70, p.44).  
Edition Heede & Moestrup, *Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995*, Copenhagen, Denmark, 1994 (illustrated, plate 68, p.50-51).

## 趙無極

### 小房子

蝕刻 版畫  
版數：9/65  
1951年作  
款識：無極 ZAO 51(右下)

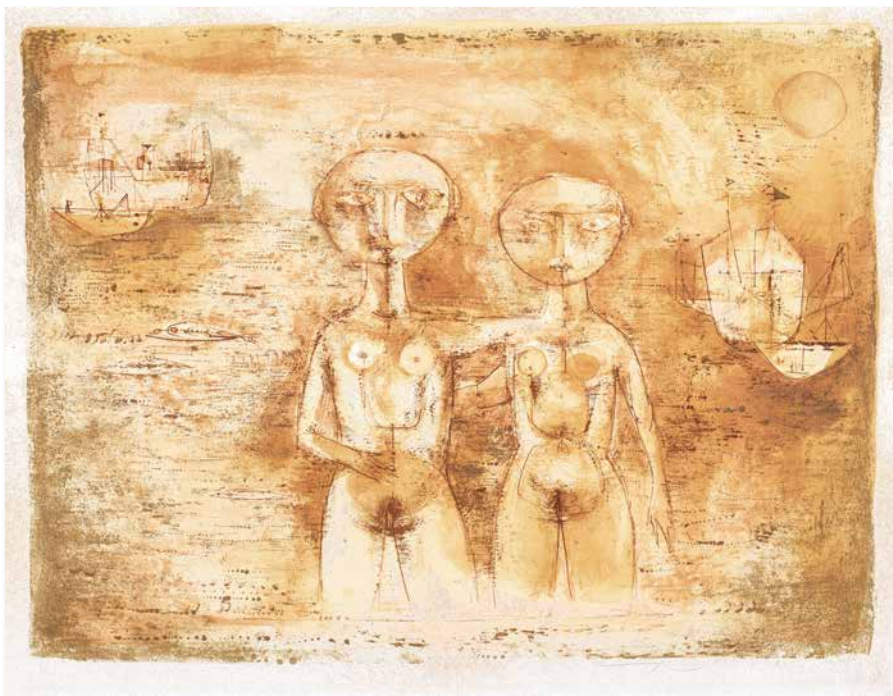
#### 來源

美國 紐約 私人收藏

#### 出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti編, Gutekunst & Klipstein出版 伯爾尼 瑞士 (黑白圖版為另一版數, 第40圖, 第52頁)  
1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版為另一版數, 第70圖, 第44頁)  
1994年《趙無極版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥(圖版, 第68圖, 第50及51頁)





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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920 -2013)

### *THE BIG BATHING WOMEN*

signed in Chinese; signed and dated 'ZAO 53' (lower right);

numbered '25/95' (lower left)

lithograph

43 x 58 cm (16 7/8 x 22 7/8 in.)

edition 25/95

Executed in 1953

**HK\$30,000-50,000**

**US\$3,900-6,500**

#### PROVENANCE

Private Collection, Europe

#### LITERATURE

Nesto Jacometti, Edition Gutekunst & Klipstein, Catalogue raisonne de l'oeuvre gravee et lithographie de Zao Wou-Ki 1949-1954, Berne, Switzerland, 1955 (different edition illustrated in black & white, plate 55, p. 67)  
Arts et Metiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black and white, plate 85, p.53)  
Edition Heede & Moestrup, Zao Wou-ki: The Graphic Work, A Catalogue Raisonne 1937-1994, Copenhagen, Denmark, 1994 (different edition illustrated, plate 83, p. 59).

## 趙無極

### 沐浴的女人

石版 版畫

版數：25/95

1953年作

款識：無極 ZAO 53 (右下); 25/95 (左下)

來源

歐洲私人收藏

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》

Nesto Jacometti編, Gutekunst & Klipstein出版 伯

爾尼 瑞士 (黑白圖版為另一版數, 第55圖, 第67頁)

1975年《趙無極 版畫集》Arts et Metiers

Graphiques 巴黎 法國 (黑白圖版為另一版數, 第85

圖, 第53頁)

1994年《趙無極版畫集1937-1995》Edition Heede

& Moestrup 哥本哈根丹麥 (圖版為另一版數, 第83

圖, 第59頁)



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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

### *CHAMPS ABANDONNÉS (ABANDONED FIELDS)*

signed in Chinese ; signed and dated 'ZAO 54' (lower right); numbered '2/95' (lower left)  
etching with aquatint  
image: 35 x 52.4 cm. (13 ¾ x 25 ½ in.)  
paper: 48 x 65.5 cm. (18 ⅞ x 25 ¾ in.)  
edition 2/95  
Executed in 1954

HK\$28,000-48,000

US\$3,700-6,200

#### PROVENANCE

Anon. sale; Doyle, 30 April 2008, Lot 478  
Acquired from the above by the present owner

#### LITERATURE

Nesto Jacometti, *Edition Gutekunst & Klipstein, Catalogue raisonné de l'oeuvre gravee et lithographiee de Zao Wou-Ki 1949-1954*, Berne, Switzerland, 1955 (different edition illustrated in black & white, plate 63, p. 75).  
Arts et Metiers Graphiques, *Zao Wou-Ki Les estampes 1937-1974*, Paris, France, 1975 (different edition illustrated in black and white, plate 93, p.57).  
Edition Heede & Moestrup, *Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995*, Copenhagen, Denmark, 1994 (illustrated, plate 90, p.62).

## 趙無極

### 荒田

凹板蝕刻版畫  
版數：2/95  
1954年作  
款識：無極ZAO 54(右下);2/95(左下)

#### 來源

2008年4月30日紐約朵伊爾編號478  
現藏者購自上述拍賣

#### 出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti編, Gutekunst & Klipstein出版 伯爾尼 瑞士 (黑白圖版為另一版數, 第63圖, 第75頁)  
1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版為另一版數, 第93圖, 第57頁)  
1994年《趙無極版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版, 第90圖, 第62頁)



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## ZAO WOU-KI

(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

### EMBRASEMENT (CONFLAGRATION)

signed in Chinese; signed and dated 'ZAO 54' (lower right);

inscribed 'épreuve d'artiste' (lower left)

etching with aquatint

45.3 x 56 cm. (17 ¾ x 22 in.)

edition EA

Executed in 1954

HK\$26,000-46,000

US\$3,400-6,000

#### PROVENANCE

Private Collection, New York, USA

#### LITERATURE

Nesto Jacometti, Edition Gutekunst & Klipstein, Catalogue raisonne de l'oeuvre gravee et lithographie de Zao Wou-Ki 1949-1954, Berne, Switzerland, 1955 (different edition illustrated in black & white, plate 64, p. 76).

Arts et Metiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black and white, plate 94, p.58).

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonne 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 191, p.63).

## 趙無極

### 野火

凹板蝕刻版畫

版數：EA

1954年作

款識：無極ZAO 54(右下); épreuve d'artiste (左下)

來源

美國 紐約 私人收藏

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti 編, Gutekunst & Klipstein 出版 伯爾尼 瑞士 (黑白圖版為另一版數, 第64圖, 第76頁)

1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版為另一版數, 第94圖, 第58頁)

1994年《趙無極版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥(圖版, 第191圖, 第63頁)

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K. NAM '50

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- 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.

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- 在登記成為佳士得競投人士後，須於拍賣日期前通過標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,000,000元或閣下擬競投全部拍賣品低估值總額之20%（以較高者為準）作為保證金。請注意佳士得恕不接受第三方支付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將

收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

### 查詢

如欲了解詳情，請致電+ 852 2760 1766 與本公司客戶服務部聯絡或瀏覽[www.christies.com/highvaluelots](http://www.christies.com/highvaluelots)。

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (▲ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.  
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.  
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any

time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes; (iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.



## (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

## (C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **no** next to the lot number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as Hong Kong dollar. Any conversion is for guidance only

and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$1,200,000, 20% on that part of the **hammer price** over HK\$1,200,000 and up to and including HK\$20,000,000, and 12% of that part of the **hammer price** above HK\$20,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
  - has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our 'authenticity warranty'). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of

one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots sold without printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the

**lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

(ii) You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. You must complete a CNP authorisation form which you can get from our Post-Sale Services Department. You must send a completed CNP authorisation form by fax to +852 2973 0111 or by post to the address set out in paragraph (d) below. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandria House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or fax on +852 2973 0111.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 7th day following the date of the auction, even if you have not collected the **lot** by this date.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country from which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licence if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

#### (b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with African elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (f) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) 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 is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any

auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

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 by the Hong Kong laws. 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 and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic** : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or

source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

**authenticity warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium** : the charge the buyer pays us along with the **hammer price**.

**catalogue description** : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group** : Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition** : the physical condition of a **lot**.

**due date** : has the meaning given to it paragraph F1(a).

**estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price** : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading** : has the meaning given to it in paragraph E2.

**lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages** : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price** : has the meaning given to it in paragraph F1(a).

**provenance** : the ownership history of a **lot**.

**qualified** : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve** : the confidential amount below which we will not sell a **lot**.

**saleroom notice** : a written notice posted next to the lot in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## 業務規定 · 買方須知

### 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以▲標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

#### 2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E 2 段的**真品保證**以及第 I 段另有約定。

#### 3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及狀況不同於對**狀況**的完整描述，圖片可能不會清晰展示**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改進，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

#### 4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

#### 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您從任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方**佣金**或任何適用的稅費。

#### 6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

#### 7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石索取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否經過處理、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知道的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎。如果沒有報告，就會認為寶石可能已經被處理或提升過。

#### 8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶帶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘齒或齒匙出售。

(b) 收藏家等級的錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的腕錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的腕錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

### B. 登記競投

#### 1. 新競投人

(a) 如果您是第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照），如果身份證明文件上沒有顯示，您當前的住址證明（如：當前的公共事業費賬單或銀行對賬單）。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，以及董事和受益股東的文件證明。

(iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

#### 2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

#### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與買方之間的買賣合約。

#### 4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理人參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就履行**購買款項**和所有其他應付款項上個人法律責任。

#### 5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

#### 6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負任何責任。

#### (A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會能在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須提早於拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對該競投錄音。您同意電話競投受業務規定管限。

## (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 [www.christies.com](http://www.christies.com) 網站。

## (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 選擇拍賣並查看拍賣品取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考底價後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有底價的拍賣品，而且沒有其他更高叫價，我們會為您以低價估值的 50% 進行競投；如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先送達其書面競投書給本公司之競投人。

## C. 拍賣之時

### 1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

### 2. 底價

除非另外列明，所有拍賣品均有底價。不帶有底價的拍賣品，在拍賣品號碼旁邊用“標記。底價不會高於拍賣品的低價估值。

### 3. 拍賣官之酌情權

- 拍賣官可以酌情選擇：
- (a) 拒絕接受任何競投；
  - (b) 以其決定方式將競投提前或推後，或改變拍賣品的順序；
  - (c) 撤回任何拍賣品；
  - (d) 將任何拍賣品分開拍賣或將兩件或多件拍賣品合併拍賣；
  - (e) 重開或繼續競投，即便已經下槌；
  - (f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消拍賣品的拍賣或將拍賣品重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

### 4. 競投

- 拍賣官接受以下競投：
- (a) 拍賣會場參與競投的競投人；
  - (b) 從電話競投人，通過 Christie's LIVE™ (如第 B6 部分所示) 透過網絡競投的競投人；
  - (c) 拍賣之前提交佳士得的書面競投 (也稱為不在場競投或委託競投)。

### 5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等或高於底價之出價。就不設底價的拍賣品，拍賣官通常會以低價估值的 50% 開始拍賣。如果在該價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，拍賣官可視該拍賣品為流拍拍賣品。

### 6. 競投價遞增幅度

競投通常從低於低價估計開始，然後逐步增加 (競投價遞增幅度)。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

## 7. 貨幣兌換

拍賣會的顯示板 (Christie's LIVE™) 可能會以港幣及其它主要貨幣來展示競投。任何兌換率僅作指引，佳士得並不受其約束。對於在提供服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

## 8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

## 9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

## D. 買方酬金及稅款

### 1. 買方酬金

成功競投人除支付成交價外，亦同意支付本公司以該拍賣品成交價計算的買方酬金。酬金費率按每件拍賣品按拍賣港幣 1,200,000 元之 25%；加逾港幣 1,200,000 元以上至港幣 20,000,000 元部分之 20%；加逾港幣 20,000,000 元以上之 12% 計算。

### 2. 稅費

成功競投者將負責所有適用拍賣品稅費，包括增值稅，銷售或備用使用稅費或者所有基於成交價和買方酬金而產生的稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。

## E. 保證

### 1. 賣方保證

對於每件拍賣品，賣方保證其：

- (a) 為拍賣品的所有人，或拍賣品的共有人之一並獲得其他共有人的許可；或者，如果賣方不是拍賣品的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其任法律上有權這麼做；
- (b) 有權利將拍賣品的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。如果以上任何保證不確實，賣方不必支付超過您已向我們支付的購買款項 (詳見以下第 F(a) 段定義) 的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品 (我們的“真品保證”)。如果在拍賣日後的五年內，您發現我們滿意您的拍賣品不是真品，在符合以下條款規定之下，我們將把您支付的購買款項退還給您。

業務規定的詞匯表裏有對“真品”一詞做出解釋。真品保證條款如下：

- (a) 我們在拍賣日後的 5 年內提供真品保證。此期限過後，我們不再提供真品保證。
- (b) 我們只會對本目錄描述第一行 (“標題”) 以大階字體註明的資料作出真品保證。除了標題中顯示的資料，我們不對任何標題以外的資料 (包括標題以外的大階字體註明) 作出任何保證。
- (c) 真品保證不適用有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題中有

“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題中對“認為是...之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。

(d) 真品保證適用於被拍賣品通告修訂後的標題。

(e) 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題符合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。

(f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未普遍被接受，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。

(g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該拍賣品才適用。保證中的利益不可以轉讓。

(h) 要申索真品保證下的權利，您必須：

- (i) 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
- (ii) 佳士得擁有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的书面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。

(i) 您在真品保證下唯一的權利就是取消該項退還及取回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。

(j) 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：

- (a) 此類外保證不適用於：
  - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑄邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
  - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
  - (iii) 沒有標題的書籍；
  - (iv) 沒有標明估價的已出售拍賣品；
  - (v) 目錄中表明出售後不可退貨的書籍；
  - (vi) 目錄報告中或拍賣時公布的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣官。

(k) 東南亞現代及當代藝術以及中國書畫。真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則歸佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關拍賣品為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該拍賣品為贗品，及須按照以上 E2(h)(ii) 規定交回拍賣品給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下購買款項：

- (i) 成交價；和
- (ii) 買方酬金；和

(iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

(i) 電匯至：

香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKH1HKKH

(ii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 500,000 元之付款。您必須填妥 CNP 授權表格，該表格可向我們索取。請將已填妥之 CNP 授權表格以傳真（+852 2973 0111）或以郵寄方式發送到以下 (d) 段的地址。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

(iii) 現金

本公司每年只接受每位買方總數不超過港幣 80,000 元現金付款（須受有關條件約束）；

(iv) 銀行匯票

抬頭請註明“佳士得香港有限公司”（須受有關條件約束）；

(v) 支票

抬頭請註明“佳士得香港有限公司”。支票必須於香港銀行承兌並以港幣支付。

(d) 支持請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號匯山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；傳真：+852 2973 0111。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起計 7 日後，即使賣方在此日期前仍未提取**拍賣品**。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- (i) **自到期付款日起**，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；

(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。

您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；

(iii) 代不履履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；

(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；

(v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；

(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；

(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；

(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為賣方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 押拍**拍賣品**

如果您欠我們或其他**佳士得集團**公司之款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其他**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵銷，您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。

(b) 有關提取**拍賣品**之詳情已列明於“提取及儲存”頁。

(c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

(d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

(iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。

(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關費用。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引起的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證遭駁，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：[postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

(b) 含有受保護動物標的**拍賣品**

由類固醇及其他受保護野生動物製造或組成（不論分比率）的**拍賣品**在本目錄中註有（~）號。

這些物品包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及巴西玫瑰木。若您有意將含有野生動物標的的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法律和規定。有些國家完全禁止含有這類標的的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如亞瑪象牙，海象象牙和犀象象牙），且您計劃將上述**拍賣品**進口到美國，請查看（c）段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，您應負責義務因此取消您的交易並退回您的**購買款項**。您應負責確保並滿足有關含有上述**拍賣品**進出口的法律和條例要求。

(c) 美國關於非洲象象牙的進口禁令  
美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如亞瑪象牙，海象象牙和犀象象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物種非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無論論或確動物非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論身在處）購

買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下特別注明。如您受到以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

#### (e) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

#### (f) 鐘錶

(i) 本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以「符號」顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得取取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

## I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或雇員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；或 (ii) 賣方、本公司、本公司之雇員或代理人均無就任何**拍賣品**的可售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

## J. 其它條款

### 1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或買方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

### 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christies LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

### 3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

### 4. 效力

如本協議的任何部份遭任何法院認為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

### 5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

### 6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

### 7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的、或與其相符的目的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。

### 8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

### 9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦擁有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

### 10. www.christies.com 的報告

售出的拍賣品的所有資料，包括目錄描述及價款都可以在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按的要求將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

## K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品**在標題被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- 拍賣品**在標題被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- 拍賣品**在標題被描述為某來源，則為該來源的作品；
- 以寶石為例，如**拍賣品**在標題被描述為是由某種材料製成，則該作品是由該材料製成。

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**：除了**成交價**，買方支付給我們的費用。

**目錄描述**：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

**佳士得集團**：Christie's International Plc、其子公司及集團的其它公司。

**狀況**：拍賣品的物理狀況。

**到期付款日**：如第 F1(a) 段所列出的意思。

**估價**：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低確估價**指該範圍的最低價；**高確估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

**成交價**：拍賣官接受的**拍賣品**最高競投價。

**標語**：如 E2 段所列出的意思。

**拍賣品**：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或多件的物件）；

**其他賠償**：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的「特殊」、「附帶」或「連帶」賠償。

**購買款項**：如第 F1(a) 段的意思。

**來源**：拍賣品的所有權歷史。

**有保留**：如 E2 段中的意思；有**保留標語**則指目錄中「重要通知和目錄編制說明」頁中的「有**保留標語**」的意思。

**底價**：**拍賣品**不會以低於此保密密底價出售。

**拍賣場通告**：張貼位於拍賣場內的**拍賣品**或 [www.christies.com](http://www.christies.com) 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

**大號字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale - Buying at Christie's'

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ **Lot** incorporates material from endangered species

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

which could result in export restrictions. See Section H2(b) of the Conditions of Sale - Buying at Christie's.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## 本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為「業務規定·買方須知」一章的最後一頁。

○ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

##### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

##### ○ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ○ next to the lot number.

##### ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fee on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid and where it does so, and is the successful bidder, it will not receive a fee. Third party guarantors are required by us to disclose

to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

##### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

##### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware



of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions

of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### Qualified Headings

In Christie's opinion a work by the artist.

"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

## 重要通知及目錄編列方法之說明

### 重要通知

#### 佳士得在受委託拍賣品中的權益

▲：部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有的拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

#### ● 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ● 號以資識別。

#### ◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方擔該風險。在這種情況下，第三方同意在拍賣之前將該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中註以符號 ◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，會收取基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，則不會收取任何酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

#### 其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方擔保險風險，但不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

#### 利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

#### 有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

#### 有保留的標題

佳士得認為屬於該藝術家之作品

\* 「傳」、「認為是...之作品」

指佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\* 「...之創作室」及「...之工作室」

指佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

\* 「...時期」

指佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

\* 「跟隨...風格」

指佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

\* 「具有...創作手法」

指佳士得有保留之意見認為，某作品具有某藝術家之風格，但較後時期完成。

\* 「...複製品」

指佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\* 「簽名...」、「日期...」、「題寫...」

指佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

\* 「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製模具之日期 [ 或大概日期 ] 而不一定是作品印刷或出版之日。

\* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

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• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office EMAIL — [info@christies.com](mailto:info@christies.com)

For a complete salerooms & offices listing go to [christies.com](http://christies.com)

01/10/16

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 30th November 2016 will, at our option, be removed to Christie's warehouse or an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [www.christies.com/storage](http://www.christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 1st December 2016.

All collections, whether from Christie's warehouse, or the offsite warehouse, will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com) .

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

### 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 Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or [postsaleasia@christies.com](mailto:postsaleasia@christies.com). 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 Services Department 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](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased <b>lots</b> at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their <b>lots</b> within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.

## 倉儲與提取

### 提取地點與條款

所有未在 2016 年 11 月 30 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到佳士得的倉庫或其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定拍賣品所在倉庫。**拍賣品**的移送和倉儲受 [www.christies.com/storage](http://www.christies.com/storage) 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2016 年 12 月 1 日下午 2 時起可以開始提取。

所有提取，無論是在佳士得的倉庫或其它倉庫，將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。

電話：+852 2760 1766 / 電郵：[postsaleasia@christies.com](mailto:postsaleasia@christies.com)

對於儲存在其它倉庫的**拍賣品**，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

### 應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放**拍賣品**。所有費用付清之後，方可提取**拍賣品**。

### 裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。為確保您的**拍賣品**的運輸安排在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

### 有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方釐金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後或您的代理人提取**拍賣品**後終止。佳士得的責任受 [www.christies.com](http://www.christies.com) 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買 <b>拍賣品</b> 的成交價的 0.5% 或全部倉儲費用收費（以較低者為準）	
如果在拍賣後 30 天內提取 <b>拍賣品</b> ，無須支付上述費用。 物品大小由佳士得酌情決定。		

長期倉儲服務方案可按客戶要求提供。





# Bidder Registration Form

Paddle No.

**We encourage new clients 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) .....

Authorisation Letter and ID (if applicable):  Attached  In System/previously provided

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Company Account:  I am (name and position) .....

Authorisation Letter and ID (if applicable):  Attached  In System/previously provided

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Account No. ....

Account Name .....

Business Registration No. ....

Invoice Address Room/Flat ..... Floor ..... Block .....

Building/Estate .....

Street Address .....

City/District ..... Post/Zip Code .....

County/Province/State ..... Country .....

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that 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, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the 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 +852 2978 6570 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 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.

### High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle?  Yes  No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; The Pioneers or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1 million or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL 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 HVL 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 HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

- HK \$ 0 - 500,000  HK \$ 500,001 - 2,000,000  HK \$ 2,000,001 - 4,000,000
- HK \$ 4,000,001 - 8,000,000  HK \$ 8,000,001 - 20,000,000  HK \$ 20,000,000 +

## C Sale Registration

Please register me for the following sessions:

- |  |   |
|--|---|
| <input type="checkbox"/> 12576 Fine and Rare Wines: A Gentleman's Collection                 | <input type="checkbox"/> 12578 Important Watches                                |
| <input type="checkbox"/> 12577 Fine and Rare Wines Featuring Exceptional Private Collections | <input type="checkbox"/> 12561 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 14617 The Pioneers  | <input type="checkbox"/> 12562 Fine Chinese Modern Paintings                    |
| <input type="checkbox"/> 12520 Asian 20th Century & Contemporary Art (Evening Sale)          | <input type="checkbox"/> 12579 Hong Kong Magnificent Jewels                     |
| <input type="checkbox"/> 12521 Asian Contemporary Art (Day Sale)                             | <input type="checkbox"/> 12675 Chinese Ceramics From The Yangdetang Collection  |
| <input type="checkbox"/> 12523 Asian 20th Century Art (Day Sale)                             | <input type="checkbox"/> 12587 Handbags & Accessories                           |
| <input type="checkbox"/> 12560 Chinese Contemporary Ink                                      | <input type="checkbox"/> 12563 Important Chinese Ceramics and Works of Art      |

## D Collection and Shipment

Please select one of the following options:

- I will collect my purchased lot(s).
- Please provide a shipping quotation to my account address/the below address:
- .....

## E Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" 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 e-mail. 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 .....

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766  
www.christies.com

# 投標者登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

## A 投標者資料

個人名義競投： 本人  代理人（姓名）.....  
授權書及身份證明文件（如適用）： 現附上  在佳士得記錄上/已提供

公司名義競投： 本人是（姓名和職位）.....  
授權書及身份證明文件（如適用）： 現附上  在佳士得記錄上/已提供

客戶編號 .....

客戶名稱 .....

商業登記編號 .....

客戶地址 室 ..... 樓層 ..... 座 .....

大廈/屋苑 .....

街道 .....

城市/區 ..... 郵區編號 .....

縣/省/州 ..... 國家 .....

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

國家及地區代碼 ..... 電話號碼 ..... 電郵地址 .....

## B 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。**個人：**政府發出附有相片的身分證明文件（如國民身份證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶：**公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司：**請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及/或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下需與我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：

閣下是否需要高標拍賣品競投牌號碼？  是  否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣，先鋒畫家之任何拍賣品；或 (ii) 其他類別拍賣品低估值為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高標拍賣品競投牌號碼。對於高標拍賣品拍賣官只會接受持有高標拍賣品競投牌號碼的競投者出價。閣下需繳付保證金以領取高標拍賣品競投牌號碼。保證金一般為 (i) 港幣 1,000,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得不接受第三方支付或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高標拍賣品按高標拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高標拍賣品登記手續。佳士得保留不時更改高標拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額：

- 港幣 0 - 500,000  港幣 500,001 - 2,000,000  港幣 2,000,001 - 4,000,000
- 港幣 4,000,001 - 8,000,000  港幣 8,000,001 - 20,000,000  港幣 20,000,000 +

## C 拍賣項目登記

本人有意競投下列拍賣項目：

- |  |  |
|--|--|
| <input type="checkbox"/> 12576 佳士得名錄             | <input type="checkbox"/> 12578 精緻名錶        |
| <input type="checkbox"/> 12577 佳士得名錄             | <input type="checkbox"/> 12561 中國古代書畫      |
| <input type="checkbox"/> 14617 先鋒畫家              | <input type="checkbox"/> 12562 中國近代代畫      |
| <input type="checkbox"/> 12520 亞洲二十世紀及當代藝術（晚間拍賣） | <input type="checkbox"/> 12579 瑰麗珠寶及翡翠首飾   |
| <input type="checkbox"/> 12521 亞洲當代藝術（日間拍賣）      | <input type="checkbox"/> 12675 養德堂珍藏中國古陶瓷  |
| <input type="checkbox"/> 12523 亞洲二十世紀藝術（日間拍賣）    | <input type="checkbox"/> 12587 典雅傳承：手袋及配飾  |
| <input type="checkbox"/> 12560 中國當代水墨            | <input type="checkbox"/> 12563 重要中國瓷器及工藝精品 |

## D 提貨及運送安排

請選擇下列提貨及運送安排：

- 本人將親自提取已繳付之拍賣品。
- 請按本人之客戶地址/以下地址提供貨運報價。

## E 聲明

- 本人已細閱載於目錄內之業務規定，買家須知、重要通告及目錄列明方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
  - 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。
  - 拍賣官僅接受已於拍賣日前繳付保證金並已完成高標拍賣品預先登記人士之高標拍賣品競投。本人知悉若本人未於拍賣前完成高標拍賣品預先登記，本人將不獲准競投高標拍賣品。
  - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。
- 如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

姓名 ..... 簽署 ..... 日期 .....

佳士得香港有限公司  
香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766  
www.christies.com





# CHRISTIE'S

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06/10/16

# HONG KONG AUCTION CALENDAR

## FINE AND RARE WINES: A GENTLEMAN'S COLLECTION

Sale number: 12576

**FRIDAY 25 NOVEMBER**  
**5.00 PM**

**SATURDAY 26 NOVEMBER**  
**10.30 AM**

## FINE AND RARE WINES FEATURING EXCEPTIONAL PRIVATE COLLECTIONS

Sale number: 12577

**SATURDAY 26 NOVEMBER**  
**1.00 PM**

## THE PIONEERS

Sale number: 14617

**SATURDAY 26 NOVEMBER**  
**6.30 PM**

Viewing: 24-26 November

## ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 12520

**SATURDAY 26 NOVEMBER**  
**7.00 PM**

Viewing: 24-26 November

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12521

**SUNDAY 27 NOVEMBER**  
**10.30 AM**

Viewing: 24-26 November

## ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12523

**SUNDAY 27 NOVEMBER**  
**1.30 PM**

Viewing: 24-26 November

## CHINESE CONTEMPORARY INK

Sale number: 12560

**MONDAY 28 NOVEMBER**  
**11.00 AM**

Viewing: 24-27 November

## IMPORTANT WATCHES

Sale number: 12578

**MONDAY 28 NOVEMBER**  
**12.00 PM**

Viewing: 24-27 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 12561

**MONDAY 28 NOVEMBER**  
**2.30 PM**

Viewing: 24-28 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 12562

**TUESDAY 29 NOVEMBER**  
**10.00 AM & 2.30 PM**

Viewing: 24-28 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 12579

**TUESDAY 29 NOVEMBER**  
**1.00 PM**

Viewing: 24-29 November

## CHINESE CERAMICS FROM THE YANGDETANG COLLECTION

Sale number: 12675

**WEDNESDAY 30 NOVEMBER**  
**10.30 AM**

Viewing: 24-29 November

## HANDBAGS & ACCESSORIES

Sale number: 12587

**WEDNESDAY 30 NOVEMBER**  
**11.00 AM**

Viewing: 24-29 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 12563

**WEDNESDAY 30 NOVEMBER**  
**11.30 AM & 2.30 PM**

Viewing: 24-29 November

All dates are subject to change, please phone +852 2760 1766 for confirmation  
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