



**ASIAN
20TH CENTURY ART
DAY SALE**

亞洲二十世紀藝術 日間拍賣

Hong Kong 28 May 2017 香港 2017年5月28日

CHRISTIE'S 佳士得



ASIAN 20TH CENTURY ART (DAY SALE)

亞洲二十世紀藝術 (日間拍賣)

SUNDAY 28 May 2017 · 2017年5月28日 (星期日)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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10.30am - 7.30pm

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(Detail) Lot 507, Lee Ufan © 2017 Lee Ufan / Artists Rights Society (ARS), New York

OPPOSITE PAGE: (Detail) Lot 552, Arie Smit, Enchanted Garden

ABOVE: Lot 485 Kumi Sugai, Festival A.P.

BACKCOVER 1 & 2:

(Detail) Lot 365 Zao Wouki © 2017 Artists Rights Society (ARS), New York / ProLitteris, Zurich

(Detail) Lot 557, Srihadi Soedarsono, Acropolis

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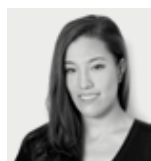
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▲ Lot 303 Detail 局部



▲ Lot 304 Detail 局部

CHEONG SOO PIENG

鍾泗賓

As part of a generation of artists painting in the "Nanyang Style", preeminent Singaporean artist Cheong Soo Pieng wished to create art that was radically Singaporean: demonstrative not only of Singapore's cultural and geographical identity, but also of its artistic and philosophical potential. Just as he strove to continuously search for the best means to portray what he felt was the essential beauty of the indigenous peoples of the country and its region, Cheong's abstract period represents a desire to convey the essence of its landscapes.

The 1950s saw the artist's increased experimentations with the concept of space on a flat plane. By the end of the decade, Cheong had begun to do away with the figurative in his portrayals of the landscape, while still maintaining a sense of depth to the scene. Painted in 1959, *Landscape* (Lot 305) is a striking example of Cheong's interest in the ideas of spatiality. The work visually resembles the cubist structures of Mondrian with their geometrical forms stacked and overlapped. Yet while Mondrian works are purely non-representational, Cheong's works remain grounded in reality. *Landscape* can be considered a particularly striking example. With a line that cuts across the horizon, the geometric stacking in the upper half of the painting resembles a row of narrow shophouses squeezed together along the riverside. A spot of yellow glows from the upper right, perhaps signifying the setting tropical sun. In the foreground, the river glistens with Cheong's less defined markings of colour, like a rippling reflection in the water. Establishing depth through his choice of colour, a bright area of blue jumps out of the picture plane, resembling the sail of a fishing boat. Cheong's fragmentation of the familiar local scene allows him to capture its essence through simplified shapes and strong colour.

The abstract works from the 1960s, more than any other period in Cheong's work, are part of the most significant stylistic break that Cheong would bravely embark upon. His trip to London

inspired an entirely new means of artistic expression completely separate from the figurative tradition that Cheong had primarily been focused on up till that point, and it is to his merit that he was able to seamlessly integrate both Western and Eastern forms of abstraction into his own distinctive style. *Buildings in Orange* (Lot 301) continues his abstraction of local landscapes, the spare background of the painting combined with the predominant use of black ink places the work in line with traditional Chinese ink painting. Though *Kelong Scene* (Lot 302) is clearly more realistic in style, it is the artist's forays into Western abstraction that allows him to return to such scenic depictions with a more expressive handling of colour and lines.

Painted in 1966, *Abstract* (Lot 303) and *Village Sunset* (Lot 304) are important pieces in the artist's oeuvre, for they are demonstrative of his interest in experimentation with abstract forms, and creative nuances. The expressive brushstrokes in the present painting, alludes to his classical training with watercolours as a young artist. By embracing vivid colours and textures as means to intensify the mood of the landscape, Cheong Soo Pieng succeeds in capturing the subtle poetic feeling of space and depth that exists within the narrative. Within these two works, he has already begun to redefine the landscape as a series of abstract shapes within the narratives. The present lots ultimately represent a period in Cheong Soo Pieng's career that signals the emergence of his favoured styles that would come to populate the later works.



▶ Lot 302 Detail 局部

3
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1

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

BUILDINGS IN ORANGE

signed in Chinese (lower right); signed and dated

'Soo Pieng 1964' (on the reverse)

oil on canvas

87.5 x 43 cm. (34½ x 16¾ in.)

Painted in 1964

HK\$320,000-400,000

US\$42,000-52,000

PROVENANCE

Private Collection, USA

鍾泗賓

(新加坡, 1917-1983)

橘色建築

油彩 畫布

1964年作

款識： 泗賓 (右下); Soo Pieng 1964 (畫背)

來源

美國 私人收藏





3
0
2

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

KELONG SCENE

signed in Chinese (lower right); signed and dated 'Soo Pieng 1965' (on the reverse)

oil on canvas

100 x 71 cm. (39 $\frac{3}{8}$ x 28 in.)

Painted in 1965

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Private Collection, USA

鍾泗賓

(新加坡, 1917-1983)

漁村

油彩 畫布

1965年作

款識：泗賓 (右下); Soo Pieng 1965 (畫背)

來源

美國 私人收藏



3
0
3

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

ABSTRACT

signed and dated 'Soo Pieng 66' (lower left); signed in Chinese (lower right)

oil on canvas

85.5 x 53.5 cm. (33 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in.)

Painted in 1966

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE

Private Collection, USA

鍾泗賓

(新加坡, 1917-1983)

抽象

油彩 畫布

1966年作

款識：Soo Pieng 66 (左下)；泗賓 (右下)

來源

美國 私人收藏



304

3
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4

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

VILLAGE SUNSET

signed in Chinese, signed again and dated 'Soo Pieng '66' (lower right)

oil on canvas

56 x 102 cm. (22 x 40½ in.)

Painted in 1966

HK\$380,000-480,000

US\$50,000-62,000

PROVENANCE

Private Collection, USA

鍾泗賓

(新加坡, 1917-1983)

鄉間日落

油彩 畫布

1966年作

款識：泗賓 Soo Pieng '66 (右下)

來源

美國私人收藏

3
0
5

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

LANDSCAPE

signed and dated 'Soo Pieng 59.' (lower right)

oil on board

50 x 60 cm. (19 5/8 x 23 5/8 in.)

Painted in 1959

HK\$280,000-350,000

US\$37,000-45,000

PROVENANCE

Private Collection, USA

鍾泗賓

(新加坡, 1917-1983)

景觀

油彩 木板

1959年作

款識：Soo Pieng 59. (右下)

來源

美國 私人收藏



3
0
6

CHEN WEN HSI

(SINGAPORE, 1906-1991)

ABSTRACT LANDSCAPE

signed in Chinese (middle right)
ink and colour on paper
90 x 90 cm. (35 3/8 x 35 3/8 in.)
Painted in 1961
two seals of the artist

HK\$300,000-400,000

US\$39,000-52,000

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

The present lot *Abstract Landscape* celebrates Chen's acute sensitivity to colour and his unique ability to coax through a mastery of his brush and the essence of his subjects. *Abstract Landscape* is a visually complex and expressive ink work, which is possibly linked with a strong Western abstract influence. It calls to mind Jackson Pollock's 'action painting' style, that while the work at first glance looks seemingly chaotic, but in actuality is done with great precision, finesse and technique.

Chen Wen Hsi has always upheld a strong structural tradition in his ink paper works, and this is foremost seen in the overall composition and pictorial structure. The painting still upholds traditional Chinese ink styles, with the expansiveness of the

陳文希

(新加坡, 1906-1991)

抽象景觀

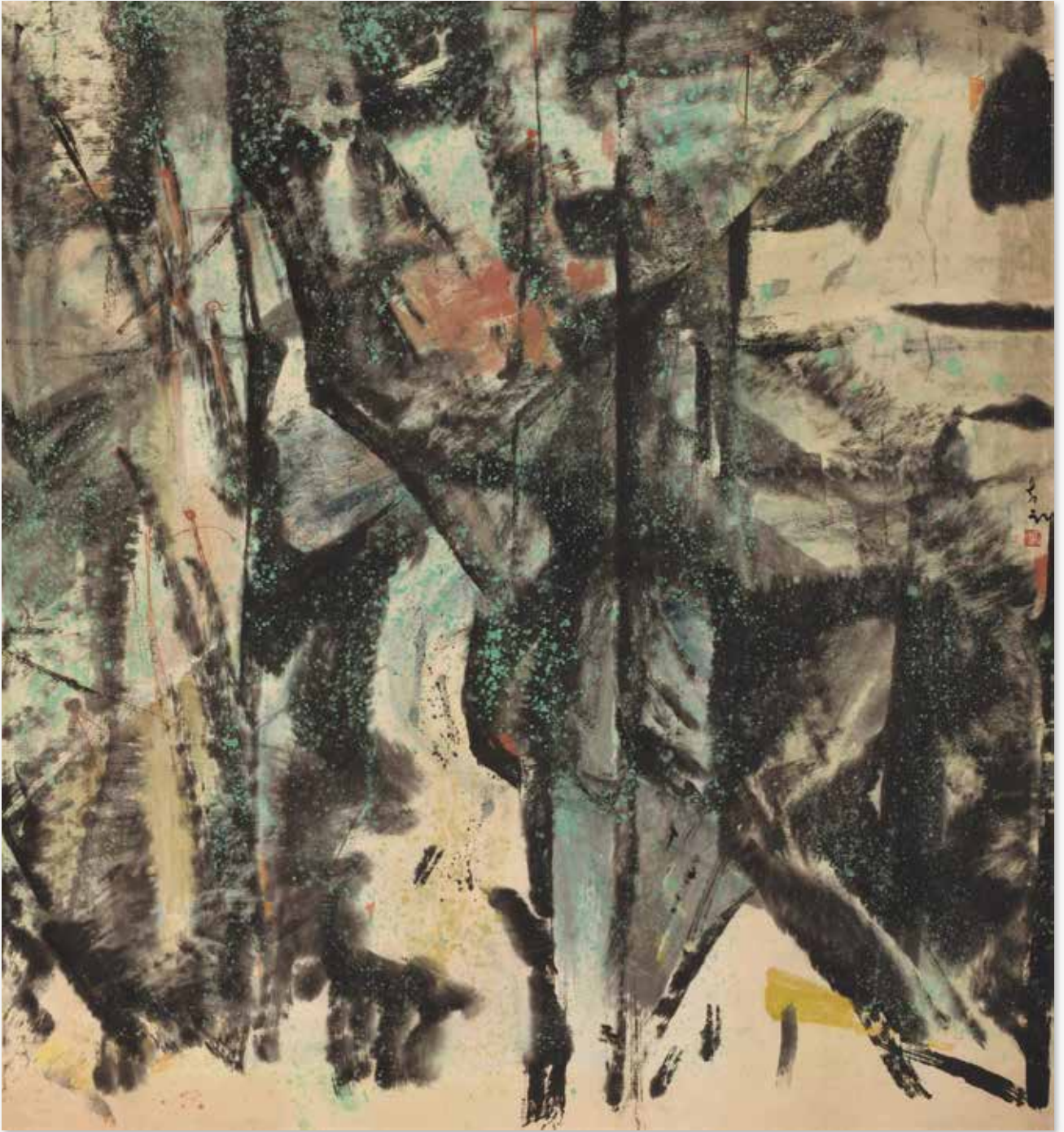
水墨 設色 紙本
1961年作
款識：文希 (中右)
藝術家鈐印兩枚

landscape swept amongst the bold and firm brushstrokes, giving forth a sense of dynamism in the work. The usage of bold colours such as the bold green dots splattered liberally with great detail across the plane, amidst the broad gestural calligraphic *xieyi* strokes combines in an intricate weaving of elements to form a superbly balanced composition.

陳文希為新加坡備受尊崇的藝術家之一，早年於上海學習及奠定其深厚的中國傳統書畫底蘊。他深入傳統的同時，又勇於超脫當中的規範。陳文希善於透過其對線條、空間的認識，並用筆力度調控墨韻層次的掌握，創出融合西方現代美學構圖特質的作品。定居新加坡後，陳文希探索更廣的創作主題，嘗試運用不同的材質、藝術形式、技法。然而，文希先生所鍾愛且恆常使用的，始終是新鮮研磨的墨汁及毛筆。

作品《抽象景觀》滿滿呈現出陳文希對設色的精準敏銳、用筆的自如，及其表達題材精要的造詣。此彩墨畫作豐沛有力，帶著強烈的西方抽象派表現主義味道，讓人聯想到傑克遜·波洛克的「行動繪畫」技法——乍眼看來似是紛亂，實際上是亂中有序，深思加上精練技巧的成果。

從陳文希的水墨紙本作品，總可看到中國書畫的佈局形制。《抽象景觀》也蘊含此傳統元素，以自信俐落的筆觸，注入山水氣韻，營造出作品的張力和動感。運用強烈鮮明的色彩，譬如將亮綠色的顏料，即興地濺滴在畫面上，與寫意的水墨主線條相互交錯，拼湊出不凡而諧和相輔的畫面構圖。



CHEN WEN HSI

(SINGAPORE, 1906-1991)

LANDSCAPE

signed and inscribed in Chinese (upper right)

ink and colour on paper

67 x 67 cm. (26 $\frac{3}{8}$ x 26 $\frac{3}{8}$ in.)

one seal of the artist

HK\$200,000-300,000**US\$26,000-39,000**

PROVENANCE

Formerly in the collection of Seah Kim Joo
Thence by descent to the present owner

陳文希

(新加坡, 1906-1991)

山水

水墨 設色 紙本
款識：文希 (右上)
藝術家鈐印一枚

來源

前Seah Kim Joo 私人舊藏
現由原藏家家屬收藏



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CHEN WEN HSI

(SINGAPORE, 1906-1991)

ROOSTER AND HENS

signed and inscribed in Chinese (upper left)
ink and colour on paper
54 x 56.5 cm. (21¼ x 22¼ in.)
painted in the 1970s
two seals of the artist

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Acquired directly from the artist

陳文希

(新加坡, 1906-1991)

公雞與母雞

水墨 設色 紙本
約1970年代作
款識：文希 (左上)
藝術家鈐印兩枚

來源

原藏者得自藝術家本人



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CHEN WEN HSI

(SINGAPORE, 1906-1991)

A PAIR OF GIBBONS

signed and inscribed in Chinese (upper right)
ink and colour on paper
69 x 47 cm. (27 $\frac{1}{8}$ x 18 $\frac{1}{2}$ in.)
painted in the 1980s
one seal of the artist

HK\$260,000-360,000
US\$34,000-47,000

PROVENANCE

Acquired directly from the artist

陳文希

(新加坡, 1906-1991)

一對長臂猿

水墨 設色 紙本
約1980年代作
款識：文希 (右下)
藝術家鈐印一枚

來源

原藏者得自藝術家本人



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CHEN WEN HSI

(SINGAPORE, 1906-1991)

SQUIRRELS

signed and inscribed in Chinese (upper left)

ink and colour on paper

64 x 58 cm. (25¼ x 22¾ in.)

painted in the 1980s

two seals of the artist

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Acquired directly from the artist

陳文希

(新加坡, 1906-1991)

松鼠

水墨 設色 紙本

約1980年代作

款識：文希 (左上)

藝術家鈐印兩枚

來源

原藏者得自藝術家本人

CHEN WEN HSI

(SINGAPORE, 1906 – 1991)

STILL LIFE

oil on board
40 x 61 cm. (15¾ x 24 in.)
Painted *circa* 1950s-1960s

HK\$500,000-650,000**US\$65,000-84,000****EXHIBITED**

Singapore, Singapore Art Museum, Newly Discovered Paintings by Chen Wen Hsi, 24 October-26 November 2000.

陳文希

(新加坡, 1906-1991)

靜物

油彩 木板
約1950-1960年代作

展覽

2000年10月24日-11月26日「陳文希新發現的繪畫」新加坡美術館 新加坡

Born in Guangdong Province, in China, Chen Wen Hsi graduated from the Xinhua Academy of Art in 1932, with the knowledge of both the Chinese ink tradition and Western oil painting concepts and techniques. Moving to Singapore in 1948, Chen's role as an educator motivated him to consider more integrative approaches to art, to adapt the skills from each school of thought in its application with the other. *Still Life* (Lot 311) is exemplary of the artist's fluency in the medium of oil paint and his desire to engage with Western art's formal qualities.

"Beauty in art is not solely dependent on feelings and sentiments. It has to be regulated by reason and structure. In this sense Abstract Art is one of the more pure and absolute forms of painting."

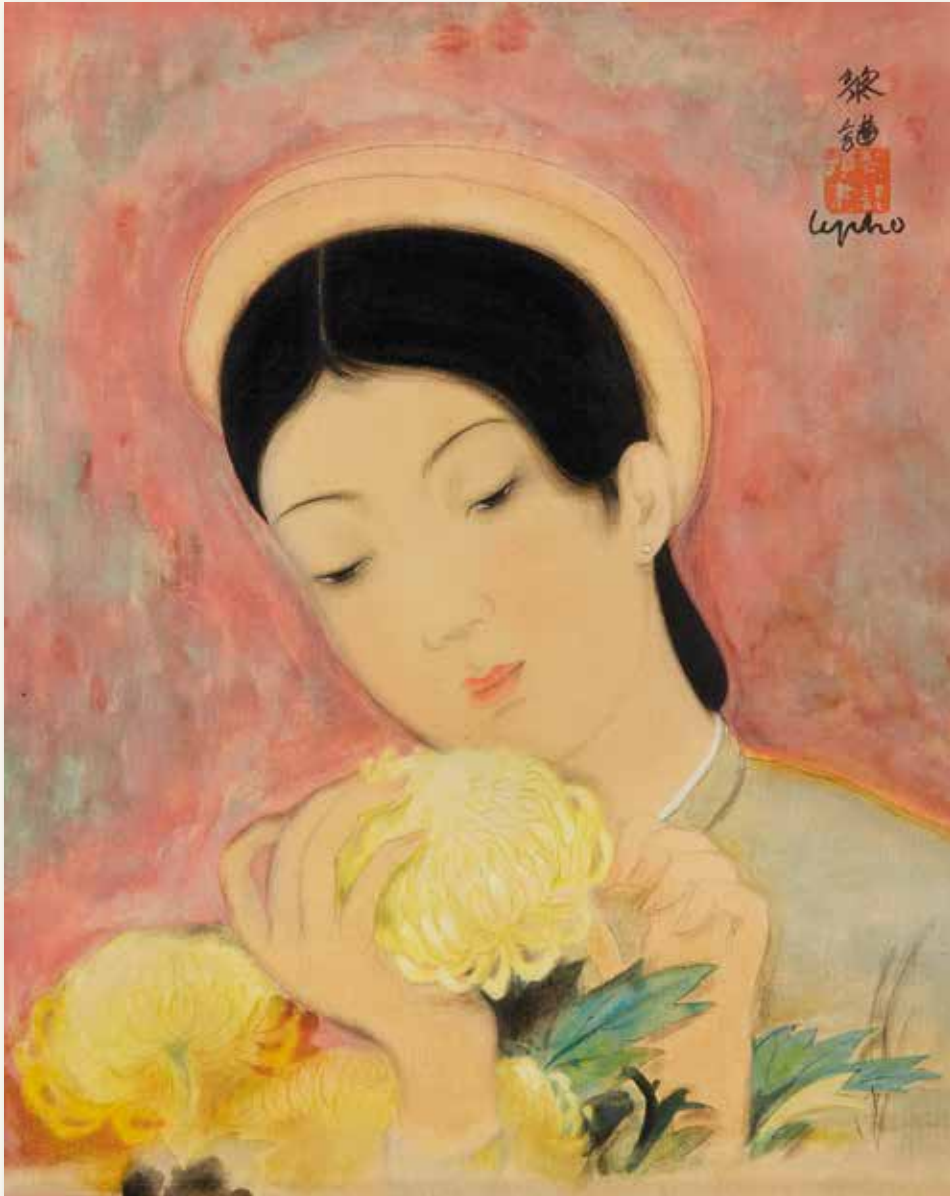
- Chen Wen Hsi

The present lot articulates Chen's fascination with an image's compositional potential. The scene in *Still Life* is deconstructed into pure lines and shapes, mere suggestions of form. Black dominates the work, marking out the boundaries

of the table, while the typical still life subjects appear to float off the surface through his deliberate employment of simple colours over the highly textured areas of the board. A fresh fish, a ripe fruit, a smattering of vegetables in disarray – Chen's composition focuses not on the rendering of the subjects of the painting, but on their precise placement. Tilting the table at an angle, the visual plane is fragmented to destabilise the viewer's perspective and challenge one's assumption of any optical realities.

Exhibited in the Singapore Art Museum in 2000, the present lot serves as a compelling example of Chen Wen Hsi's intellectual rigor and favoured analytic approach. It embodies the essence of Chen's artistic predisposition, where beauty lies in the ultimate simplicity of its forms.





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LE PHO

(VIETNAM, 1907-2001)

LA JEUNE FILLE AUX PIVOINES

signed 'Le pho', signed again in Chinese (upper right)
ink and gouache on silk
30.5 x 22.5 cm. (12 x 8 7/8 in.)
Painted in the 1940s
one seal of the artist

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Acquired directly from the artist in the 1960s
Collection of Doctor Charles Brisset, Paris, France
Thence by descent to the present owner
Private Collection, France

黎譜

(越南, 1907-2001)

蓮花女士

水墨 水粉 絹布
約1940年代作
款識：黎譜 Le pho (右上)
藝術家鈐印一枚

來源

原藏者于1960年代得自藝術家本人
前Charles Brisset醫生 私人收藏 法國 巴黎
現由原藏家家屬收藏
法國 巴黎 私人收藏



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LE PHO

(VIETNAM, 1907-2001)

FEMME À SA COIFFURE

signed 'Le pho' (lower left)
ink and gouache on silk
33 x 24.8 cm. (13 x 9 in.)
Painted in the 1940s

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Private Collection, USA

黎譜

(越南, 1907-2001)

淑女梳髮

水墨 水粉 絹布
約1940年代作
款識：Le pho (左下)

來源

美國 私人收藏



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LE PHO

(VIETNAM, 1907-2001)

MÈRE ET ENFANT

signed 'Le pho', signed again in Chinese (lower right)
mixed media on silk
61 x 40.5 cm. (24 x 16 in.)
Painted in the 1960s

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, USA
This lot is accompanied by a certificate of authenticity from The Findlay Institute dated 11 January 2017

黎譜

(越南, 1907-2001)

母與子

綜合媒材 絹布
約1960年代作
款識：黎譜 Le pho (右下)

來源

美國 私人收藏
本拍品附芬德利研究所於2017年1月11日簽署發之保證書

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LE PHO

(VIETNAM, 1907-2001)

LA PROMENADE

signed 'Le pho', signed again in Chinese
(lower left)

oil on silk laid on board
46 x 27.5 cm. (18 1/8 x 10 7/8 in.)
Painted in the 1950s

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Galerie Romanet, Paris, France
Private Collection, France

黎譜

(越南, 1907-2001)

踏青

油彩 絹布 裱於木板
約1950年代作
款識：黎譜 Le pho (左下)

來源

法國 巴黎 Romanet 畫廊
法國 巴黎 私人收藏



VU CAO DAM

武高談

As a literary man, French was a language Vu Cao Dam mastered perfectly with great ease. It is evident that he chose the title *Composition* deliberately and carefully for this work.

We then realise it could have four different meanings depending if we evoke a montage, a typography, a conception or a trial and according to what aspect of the concept one chooses to emphasis on: constructive, typographic, musical or academic.

In this major work, the painter achieves what only art can successfully create: a synthesis by operating a talented syncretism in a wide format, rather rare in its composition. *Composition*, is a true ode celebrating the pursuit of knowledge by its ambitious pictorial construction, by its sophisticated writing, and by the evocation of a concert.

This major work, completed in the painter's Findlay's period, was exhibited in 1985 at the Wally Findlay Gallery in Chicago and was a defining exhibition and a perfect illustration of the master's talent at the highest level.

We can see six main characters: a man and a woman, seated playing the abstract strategy game Go; three musicians playing musical instruments - one seated playing the đàn tranh (zither), the two others standing one playing the đàn ty bà (pipa), the other one the sáo (woodwind flute), all traditional Vietnamese musical instruments and one singer, illustrating the cầm, kỳ, thi, họa, which literally means the four abilities one must possess to be considered a cultured person of stature and education. According to traditional Vietnamese social standards this is defined by the ability to play musical instruments, to play Go, to compose poems, and finally to be able to paint.

A lacquer folding screen to the left of the background represents a lasting memory from his years spent in the School of Fine Arts of Hanoi and from which Vu Cao Dam graduated in 1931, only serves to magnify the entire pictorial scene. Another allusion, as we recognise one of the painter's Divinities painting in the kakemono on the wall behind a large vase, containing an arrangement of *hoà dào* (peach flower) which blossoms during Tết (Vietnamese new year).

Everything is filled with a highly sophisticated, educated and soft genteel atmosphere, reinforced by the clothing (áo dài and hat) worn by the characters. Vu Cao Dam captures a mythical Vietnam, celebrated by the great painter fifty three years after he left his native country which he would never see again. A Vietnam of elegance and distinction perceived by a great humanist.

A reminder of Cao Ba Nha (died in 1862), a poet and his verses:

"The nostalgic soul wanders far from the homeland Thrown around from the crests to the hollows of life."

身為文人的越南畫家武高談輕鬆地完全掌握法語，這從他特意命名本作為《Composition》可見一斑。

視乎希望強調的概念是建築、印刷、音樂還是學術，我們可以從本作一詞多義的名稱中理解到四個不同的意思——蒙太奇的、版面設計的、概念的或是試驗性的。

武高談在本幅作品中以其天賦將各個藝術表現方式融合為一個合成體，成為一個極罕的構圖。完成唯有藝術可完整的創作。《Composition》以極具野心的構圖、高水平的文字、及對演奏會的回憶，合成為一幅對知識追求的頌讚。

此幅武高談受託於芬利畫廊其間完成的作品，完美呈現藝術家的精湛天賦和技藝。

它於1985年在芝加哥華利·芬利藝廊一個別具意義的展覽展出，並廣受注目。

畫中六位主角：一男一女對坐參與戰略棋盤遊戲Go；三位演奏傳統越南樂器：一位安坐彈奏齊特琴、另外兩位分別站著演奏琵琶和簫，還有一位在演唱。幾位共同說明了有識之士的必要技能：「琴、棋、書、畫」，而依據傳統越南社會標準，這代表能演奏樂器、能玩棋盤遊戲Go、能寫詩、能畫畫。

畫作背景左邊的畫漆屏風代表著武高談負笈河內藝術學院期間的難忘回憶。縱然武高談早於1931年畢業，這以屏風象徵的深刻的記憶仍深化了整幅畫作的場面。另外，一瓶於越南新年間盛放的桃花後面一幅以神靈為主題的掛軸，亦是本作的一個典故。眾主角在畫作中身穿罩袍，頭戴圓帽，加強了整幅畫作文質彬彬、豐富修養的氛圍。

武高談作為一個偉大畫家及人文主義者，透過畫作捕捉虛構的越南——一個他離開五十三年而不及再見的故鄉；一個優雅而特別的越南。

著名越南詩人高三芽的詩作總結本幅佳作：「念舊的靈魂遠離家鄉，自頂峰回望生命中的遺憾。」

Jean-François Hubert
Senior-Consultant, Vietnamese Art

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VU CAO DAM

(VIETNAM, 1908-2000)

COMPOSITION

signed and dated 'Vu Cao Dam 84' (lower right); signed, titled and number 'No. 1 1128/Composition/Vu cao dam' (on the reverse)

oil on canvas

113 x 145 cm. (44½ x 58 in.)

Painted in 1984

HK\$750,000-850,000

US\$97,000-110,000

EXHIBITED

Chicago, USA, Vu Cao Dam Solo Exhibition, Wally Findlay Gallery, 1984.

LITERATURE

Wally Findlay Gallery, Vu Cao Dam Solo Exhibition, Chicago, USA, 1984 (illustrated, unpagued).

武高談

(越南, 1908-2000)

構圖

油彩 畫布

1984年作

款識：Vu Cao Dam 84 (右下); No. 1 1128/
Composition/Vu cao dam (畫背)

展覽

1984年「武高談個展」沃利芬德利畫廊 美國 芝加哥

出版

1984年《武高談個展》沃利芬德利畫廊 美國 芝加哥
(圖版, 無頁數)





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VU CAO DAM

(VIETNAM, 1908-2000)

MATERNITE

signed and dated 'Vu cao dam 68' (lower right); signed in Chinese, signed again, dated, titled, and number 'Vu cao dam 1968/Maternité/No. 2/395' (on the reverse)

oil on canvas

73 x 60 cm. (28 ¾ x 23 ⅝ in.)

Painted in 1968

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Wally Findlay Gallery, New York, USA

Acquired from the above, thence by descent to the present owner
Private Collection, USA

武高談

(越南, 1908-2000)

母愛

油彩 畫布

1968年作

款識：Vu cao dam 68 (右下)；高談武 Vu cao dam 1968/Maternité/No.2/395 (畫背)

來源

美國 紐約 沃利芬德利畫廊

購自上述畫廊 由原藏者家屬收藏

美國 私人收藏



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LE PHO

(VIETNAM, 1907-2001)

FLEURS DANS UN VASE

signed 'Le pho', signed again in Chinese (lower left)
oil on silk laid on board
99 x 64.5 cm. (39 x 25 3/8 in.)
Painted in 1955

HK\$250,000-300,000

US\$33,000-39,000

PROVENANCE

Formerly in the collection of Adrienne Barbanson

黎譜

(越南, 1907-2001)

瓶花

油彩 絹布 裱於木板
1955年作
款識：黎譜 Le pho (左下)

來源

前Adrienne Barbanson私人收藏



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LE PHO

(VIETNAM, B. 1907-2001)

TULIPES DANS UN VASE

signed 'Le pho', signed again in Chinese (lower right)
mixed media on silk
92 x 65 cm. (36¼ x 25⅝ in.)
Painted *circa* 1958

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 29 November 2010, Lot 1586
Acquired from the above sale by the present owner

黎譜

(越南, 1907-2001)

鬱金香

綜合媒材 絹布
約1958年作
款識：黎譜 Le pho (右下)

來源

2010年11月29日 佳士得 香港 編號1586
現藏者購自上述拍賣



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LE PHO

(VIETNAM, 1907-2001)

FLEURS

signed 'Le pho', signed again in Chinese (lower right)
mixed media on silk
60 x 37 cm. (23 7/8 x 14 5/8 in.)
Painted *circa* 1955

HK\$120,000-180,000

US\$16,000-23,000

黎譜

(越南, 1907-2001)

花

綜合媒材 絹布
約1955年作
款識：黎譜 Le Pho (右下)



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LE PHO

(VIETNAM, 1907-2001)

FLEURS

signed 'Le pho', signed again in Chinese (lower left); inscribed and titled 'Fleurs' (on the reverse)

oil on canvas

81.5 x 60 cm. (31½ x 23¾ in.)

Painted *circa* 1970

HK\$220,000-300,000

US\$29,000-39,000

PROVENANCE

Private Collection, Asia

黎譜

(越南, 1907-2001)

花

油彩 畫布

約1970年作

款識：黎譜 Le pho (左下)；Fleurs (畫背)

來源

亞洲 私人收藏



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LE PHO

(VIETNAM, 1907-2001)

LE REPOS (RESTING)

signed 'Le pho', signed again in Chinese (lower right)
oil on canvas
82 x 112 cm. (32¼ x 44⅞ in.)
Painted *circa* 1970

HK\$260,000-360,000

US\$34,000-47,000

PROVENANCE

Anon. Sale, Christie's Singapore, 2 April 2000, Lot 149
Acquired from the above sale by the previous owner
Anon. Sale, Christie's Hong Kong, 29 November 2010, Lot 1582
Acquired from the above sale by the present owner

黎譜

(越南, 1907-2001)

休息

油彩 畫布
約1970年作
款識：黎譜 Le pho (右下)

來源

2000年4月2日 佳士得 新加坡 編號149
前藏者購自上述拍賣
2010年11月29日 佳士得 香港 編號1582
現藏者購自上述拍賣

NGUYEN GIA TRI

阮嘉治

The two lacquers presented here, *Woman* and *Two Ladies* by the ultimate master Nguyen Gia Tri, express an art form so unique to Vietnam. The artist takes us on a journey not only as a great artist in this field, but also as a theorist who, through hard work, epitomized the artistic and political Vietnamese history of the 20th Century, to share the elegance and beauty of his country and its inspiring history.

In 1924, Victor Tardieu founded the Indochinese College of Fine Arts, where he gathered closely a generation of the finest painters recognised all over the world today. In 1928, when Gia Tri entered the school, he mingled with artists such as Lê Phổ, Mai Trung Thứ, Nguyễn Phan Chánh in their fourth year, and Tô Ngọc Vân and V ù Cao Đàm in their third. And Nguyen Gia Tri graduated in the same year as Nguyễn Tuong Lân and Nguyễn Cát Tường (the famous inventor of the Vietnamese national costume, the *áo dài*).

The best person to choose the right words to talk about Nguyen Gia Tri was the renowned art critic, Claude Mahoudeau, who was not only a friend but also a keen collector of the painter. In 1943, he wrote in the magazine *L'Indochine* which was published and distributed in Hanoi the following lasting words:

"He has redefined grace..., this grace is the little something that clothes a woman of charm, of coquetry, of a beauty beyond physical beauty. This grace is a subtlety that resembles the smile of a line, the soul of a form, the spirituality of an object. All the seductions of the female at ease, the languor, the idleness, the strut, the lengthening, the nonchalance, the cadence of the poses, the suppleness of the feminine body and the play of the slender fingers on the grip of the fans.

(...). The artist's works dazzled everyone."

The process of creating a lacquer is very laborious and technical. The application of multiple layers of coloured and clear lacquer, and having to let one layer dry before being able to apply the next one. After each layer is applied, the artist then uses fine sandpaper, along with charcoal powder and

human hair, to carefully rub different parts of the painting in order to obtain the desired colour in each.

The two lots presented here show clearly the artist's mastery and great skill in his wide usage of egg shell and the particularly varied and rich shades in lacquer.

To truly appreciate the immense talent of this master artist, one need only to look closely at the details. The intense care he depicted the portrait on the wall; the grace shown in the lines of the lady combing herself or the lady languorously listening to music. The overall composition of both is replete in its creation of a lyrical poetic scene, which demonstrates the intense emotion of the artist. It could only be expressed by the use of an exceptional technique by an exceptional painter.

Jean-François Hubert
Senior Consultant - Vietnamese Art



▲ Lot 323 Detail 局部



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NGUYEN GIA TRI

(VIETNAM, 1908-1993)

WOMAN

signed 'ng Tri' (lower right)
lacquer on board
60 x 80 cm. (23 3/8 x 31 1/2 in.)

HK\$450,000-650,000

US\$59,000-84,000

PROVENANCE

Collection of the Artist's Family

阮嘉治

(越南, 1908-1993)

女士

漆 木板
款識：ng Tri (右下)

來源

藝術家家族收藏

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NGUYEN GIA TRI

(VIETNAM, 1908-1993)

TWO LADIES

signed 'ng Tri' (lower right)

lacquer on board

37 x 45 cm. (14 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in.)

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Collection of the Artist's Family

阮嘉治

(越南, 1908-1993)

兩個女士

漆 木板

款識：ng Tri (右下)

來源

藝術家家族收藏



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325

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HOANG TICH CHU & NGUYEN TIEN CHUNG

(VIETNAM, 1912-2003 & 1914-1978)

LA MOYENNE RÉGION

signed and dated 'HOANG. TICH. CHU NG. TIEN. CHUNG 1942' (lower right)
lacquer on panel
100 x 150 cm. (39 3/8 x 59 in.)
Executed in 1942

HK\$280,000-360,000

US\$37,000-47,000

PROVENANCE

Acquired in Hanoi, 1943
Thence by descent to the present owner
Private Collection, France

HOANG TICH CHU & NGUYEN TIEN CHUNG

(越南, 1912-2003 & 1914-1978)

中區

漆木板
1942年作
款識：HOANG. TICH. CHU NG. TIEN. CHUNG
1942 (右下)

來源

原藏者于1943年在河內購本拍品
現由原藏家家屬收藏
法國私人收藏



▲ Lot 325 Detail 局部

HOANG TICH CHU & NGUYEN TIEN CHUNG

La moyenne région

It is indeed rare to encounter such a work in 20th century Vietnamese painting. Both great painters graduated from the School of Fine Arts of Hanoi in the 11th class (1936-1941) and collaborated on another previous lacquer work - *The Bay of Along* executed the same year (1942) as the present lot.

The execution of a joint work, might not be unique, but it certainly remains exceptional. In 1942, these two artists were in the full force and peak of their talent. In this work, they both related the same way to this majestic and mysterious mountainous Tonkin, which Victor Tardieu and Joseph Inguimberty always encouraged students of the Beaux-Arts to go admire.



▲ Lot 325 Detail 局部

The *sugar loaf* mountains, such as those found in this region are magnified, as well as the vegetation, by an abundant use of gold lacquer in contrast to the rather dark atmosphere of the rice fields.

The double signature in Romanised letters was different to other luminary artists such as Tran Van Can (1910-1994), Nguyen Khang (1911-1989) and Pham Hau (1903-1995) in that the signatures usually were in Sino-Vietnamese. The egalitarian format found in the signatures of the two painters shows that they brought the same amount of work to both the conception and the realization of the work.

This poetic and lyrical scene is executed with precision. The perfect technique acquired by both masters will be pursued throughout their lives celebrating beauty and inspiring serenity.

The work reminds of the poetic words of the *Lady Thanh Quan* :

*I stop and gaze at the sky, the mounts and the waters:
My intimate thoughts remain alone with myself.*

Jean-François Hubert
Senior Consultant Vietnamese Art



3
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6

AFFANDI

(INDONESIA, 1907-1990)

STORM OVER WATER

signed with artist's monogram and dated '1966' (lower middle)

oil on canvas

96 x 129 cm. (37 ¾ x 50 ¾ in.)

Painted in 1966

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

US\$120,000-160,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 May 2007, Lot 85

Acquired from the above sale by the previous owner

Anon. Sale, Christie's Hong Kong, 27 November 2011, Lot 1272

Acquired from the above sale by the present owner

阿凡迪

(印尼, 1907-1990)

海上風暴

油彩 畫布

1966年作

款識：藝術家花押 1966 (中下)

來源

2007年5月27日 佳士得 香港 編號85

前藏者購自上述拍賣

2011年11月27日 佳士得 香港 編號1272

現藏者購自上述拍賣



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7

AFFANDI

(INDONESIA, 1907-1990)

THE PRAW II

signed with artist's monogram and dated '1963' (lower left)

oil on canvas

100.5 x 130.5 cm. (39 $\frac{3}{8}$ x 51 $\frac{3}{8}$ in.)

Painted in 1963

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

US\$130,000-190,000

PROVENANCE

Anon. Sale, Christie's Singapore, 4 October 1998, Lot 250

Acquired from the above by the previous owner

Anon. Sale, Christie's Hong Kong, 24 November 2013, Lot 120

Acquired from the above by the present owner

阿凡迪

(印尼, 1907-1990)

船之二

油彩 畫布

1963年作

款識：藝術家花押 1963 (左下)

來源

1998年10月4日 佳士得 新加坡 編號250

前藏者購自上述拍賣

2013年11月24日 佳士得 香港 編號120

現藏者購自上述拍賣



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8

AFFANDI

(INDONESIA, 1907-1990)

SAWAH

signed with artist monogram and dated '1986' (lower left)

oil on canvas

96.5 x 126.5 cm. (38 x 49¾ in.)

Painted in 1986

HK\$700,000-900,000

US\$91,000-120,000

阿凡迪

(印尼, 1907-1990)

場

油彩 畫布

1986年作

款識：藝術家花押 1986 (左下)



329

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9

AFFANDI

(INDONESIA, 1907-1990)

KUSAMBA BOATS

signed with artist's monogram and dated '1968' (lower right); inscribed
(on the reverse)

oil on canvas
49 x 68 cm. (19¼ x 26¾ in.)

Painted in 1968

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, Asia

阿凡迪

(印尼, 1907-1990)

KUSAMBA BOATS

油彩 畫布
1968年作
款識：藝術家花押1968 (右下)；(畫背)

來源

亞洲 私人收藏

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AFFANDI

(INDONESIA, 1907-1990)

FIGHTING DOGS

signed with the artist's monogram, inscribed and dated '1958
BALI' (lower right)
oil on canvas
89 x 109 cm. (35 x 42 $\frac{7}{8}$ in.)
Painted in 1958

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Private Collection, Asia

阿凡迪

(印尼, 1907-1990)

鬥犬

油彩 畫布
1958年作
款識：藝術家花押 1958 BALI (右下)

來源

亞洲 私人收藏





331

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1

LEE MAN FONG

(INDONESIA, 1913-1988)

PEACE DOVES

signed 'M. F. Lee' (lower right)
oil on board
70 x 100 cm. (27½ x 39¾ in.)

HK\$800,000-1,000,000
US\$110,000-130,000

PROVENANCE

Private Collection, Asia

LITERATURE

Siont Teja (ed.), *Lee Man Fong Oil Paintings Volume I*,
Art Retreat, Singapore, 2005 (illustrated, p. 250).

李曼峰

(印尼, 1913-1988)

和平鴿

油彩 木板
款識：M. F. Lee (右下)

來源

亞洲 私人收藏

出版

2005年《李曼峰油畫 第1冊》Siont Teja編
Art Retreat 新加坡 (圖版, 第250頁)



332

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3
2

LEE MAN FONG

(INDONESIA, 1913-1988)

GOLDFISHES

signed in Chinese (lower right)
oil on masonite board
69 x 156.5 cm. (27 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in.)
two seals of the artist

HK\$600,000-750,000

US\$78,000-97,000

PROVENANCE

Private Collection, Singapore

李曼峰

(印尼, 1913-1988)

金玉滿堂

油彩 纖維板
款識：李曼峰 (右下)
藝術家鈐印兩枚

來源

新加坡 私人收藏



LEE MAN FONG

(INDONESIA, 1913-1988)

AFTER RAIN

signed, dated and inscribed 'M. F. Lee 56 China' (lower right)
oil on canvas
123 x 200 cm. (48½ x 78¾ in.)
Painted in 1956

HK\$750,000-950,000**US\$97,000-120,000****PROVENANCE**

Anon. Sale, Christie's Hong Kong, 24 November 2013, Lot 248
Acquired from the above sale by the present owner
Private Collection, Singapore

李曼峰

(印尼, 1913-1988)

雨後

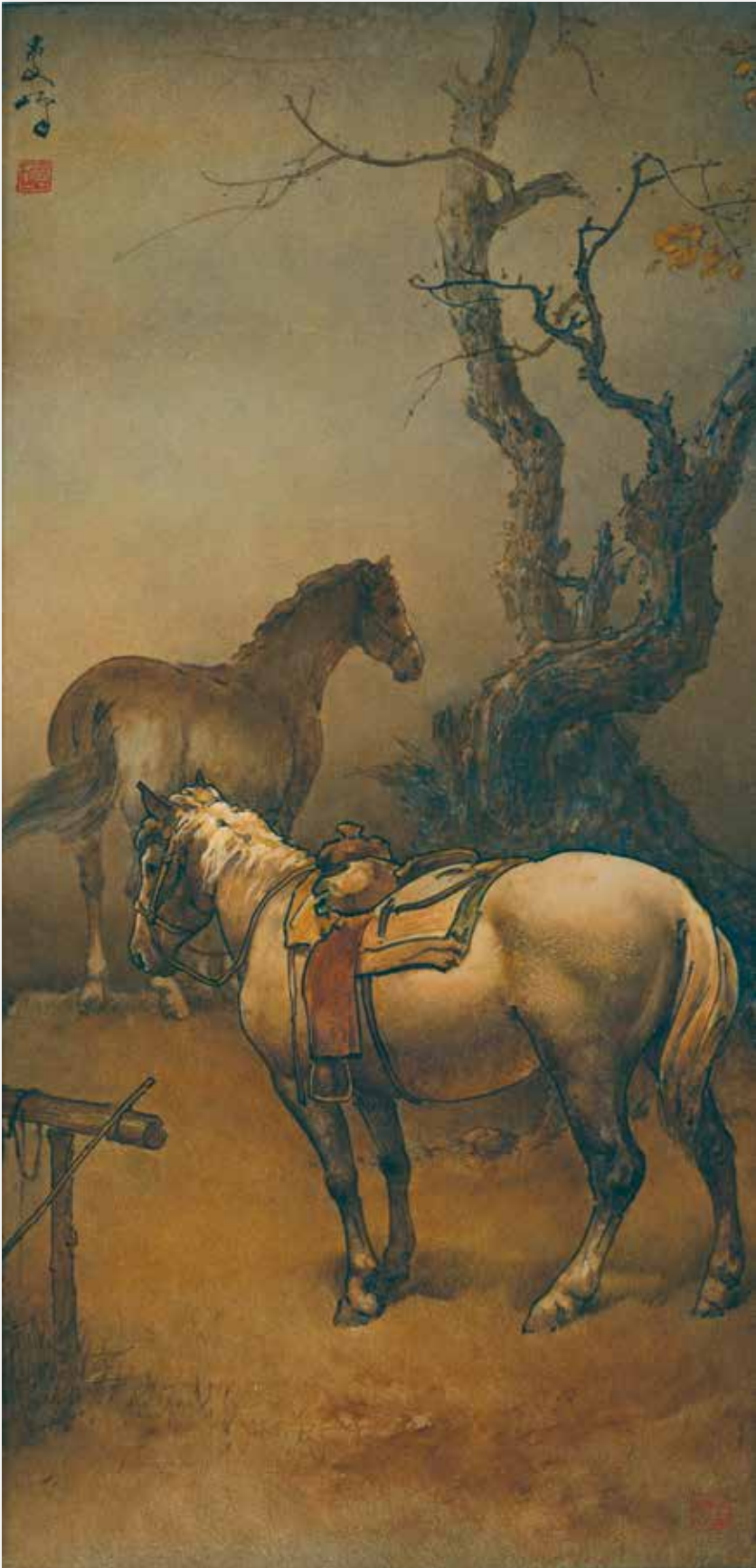
油彩 畫布
1956年作
款識：M. F. Lee 56 China (右下)

來源

2013年11月24日 佳士得 香港 編號248
現藏者購自上述拍賣
新加坡 私人收藏







3
3
4

LEE MAN FONG

(INDONESIA, 1913-1988)

TWIN HORSES

signed in Chinese (upper left)

oil on masonite board

122 x 61 cm. (48 x 24 in.)

two seals of the artist

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

US\$110,000-130,000

PROVENANCE

Anon. Sale, Christie's Singapore, 27 November 2005, Lot 92

Acquired from the above sale by the present owner

LITERATURE

K. C. Low and Ho Kung Shang, *The Oil Paintings of Lee Man Fong*, Taiwan, Artbook Co. Ptd, 1984 (illustrated, plate no. E27).

李曼峰

(印尼, 1913-1988)

雙馬

油彩 纖維板

款識：李曼峰 (左上)

藝術家鈐印兩枚

來源

2007年11月27日 佳士得 新加坡 編號92

現藏者購自上述拍賣

出版

1984年《李曼峰油畫》K.C. Low及恭上著 藝術圖書公司 台北 台灣 (圖版：第E27圖)

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5

LEE MAN FONG

(INDONESIA, 1913-1988)

CARPS

signed, dated and inscribed
in Chinese (upper left)
oil on board
92 x 43 cm. (36¼ x 16⅞ in.)
one seal of the artist

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, New York, USA

李曼峰

(印尼, 1913-1988)

鯉魚

油彩 木板
款識：(左上)
藝術家鈐印一枚

來源

美國 紐約 私人收藏





▲ Lot 336 Detail 局部

WIDAYAT

維達雅

Widayat was born in Central Java and was among the pioneer batch of students at the Indonesian Academy of Fine Arts (ASRI), Yogyakarta. He excelled there, and later became a teacher at the academy upon graduation. He was an early advocate of a uniquely Indonesian decorative style of art, and his works often evoked a feeling of enchantment and magic. He was greatly influenced by his mother, a well-respected batik maker. Before joining the academy, Widayat was the apprentice of an amateur landscape painter in Bandung, exploring the *mooi indie* style. Although he later abandoned this particular style, it remained influential in some of his earlier works.

The local floral and fauna of the lush Sumatran jungles have been a constant source of inspiration for Widayat. His early career as a surveyor and map-maker for a railway company provided him with a wealth of opportunities to explore the exotic verdure of local forests, which he later re-presented in his works. Although painted in his later years, *Pohon Flamboyan* (Lot 337) is an exquisite example of Widayat's vision of the richly diverse ecosystem within the Indonesian forests. Done in his uniquely ornamental style, Widayat depicts two flamboyant trees with widely spread crowns awash in a stunning

vermillion. Interspersed within the highly stylised roots of the trees is a hive of activity with workers busily collecting rubber seeds and carrying them out of the jungle via a narrow and unruly path, capturing the strong relationship between the local people and nature. The emphasis in colour through the contrast of warm and cool tones brings to mind the Fauvist style of Henri Matisse, and expresses Widayat's deep-rooted relationship with the jungle.

In comparison with *Pohon Flamboyan*, Widayat's later work *Adam and Eve* (Lot 336) appears highly stylised and almost simplified to a rhythm of constantly repeating motifs in a traditional or primitive style. This is a prime example of Widayat's unique artistic vernacular, interspersing his subjects with exotic birds and wild animals, rendered in a largely monochromatic palette. His works of this style often display a flatness similar to that of the art of Indonesian batik, but unlike traditional patterns, this piece contains figurative elements instead. The composition in *Adam and Eve* is one that is richly textured and full of deep symbolism; the way in which the main figures are surrounded by a web of foliage and creatures emphasises the all-encompassing notion of Mother Nature.

▼ Lot 337 Detail 局部



WIDAYAT

(INDONESIA, 1923-2002)

ADAM DAN HAWA: ADAM AND EVE

signed and dated 'H. Widayat '97' (lower left); titled, inscribed, signed and dated again (on the reverse)

oil on canvas

145 x 145 cm. (57½ x 57½ in.)

Painted in 1997

HK\$350,000-500,000

US\$46,000-65,000

PROVENANCE

Anon. Sale, Christie's Singapore, 18 May 1998, Lot 135
Acquired from the above sale by the present owner
Private Collection, Indonesia

維達雅

(印尼, 1919-2002)

亞當和夏娃

油彩 畫布

1997年作

款識：H. Widayat '97 (左下)

來源

1998年5月18日 佳士得 新加坡 編號135

現藏者購自上述拍賣

印尼 私人收藏





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WIDAYAT

(INDONESIAN, 1919-2002)

POHON FLAMBOYAN

signed and dated 'h. Widayat 94' (lower left);

signed, titled and dated (on the reverse)

oil on canvas

94.5 x 140 cm. (37¼ x 55½ in.)

Painted in 1994

HK\$300,000-400,000

US\$39,000-52,000

維達雅

(印尼, 1919-2002)

華麗的大樹

油彩 畫布

1994年作

款識: h. Widayat 94 (左下)

FERNANDO CUETO AMORSOLO

阿莫索羅

Proclaimed as the 'Grand Old Man of Philippine Art', Fernando Cueto Amoroso was the first artist to be conferred the title of the First National Artist of the Philippines. This award recognised Amoroso's prolific legacy of beautifully romanticised landscapes of the archipelago's countrysides, awash in the light of the heavens. It is often suggested that no Filipino artist has ever cemented himself so successfully into the popular consciousness as Fernando Amoroso. His works adorn the walls of national museums and distinguished private collections, they are reproduced in calendar designs, posters, and postcards, and they have even inspired a host of aspirational copyists – a testimony to the prevalence of his works in his homeland.



▲ Lot 342 Detail 局部

Born in 1892, Amoroso spent his childhood days in Daet, Camerines Sur, playing amidst the rice fields and abaca plantations of the countryside which would eventually inspire his most famous works. Acclaimed for his unsurpassed realist technique, he was strongly influenced by the Spanish masters of the preceding generation, including own uncle and mentor, the illustrious Fabian de la Rosa. Under de la Rosa's tutelage, Amoroso acquired the rudiments of painting in the Spanish style, developing a mastery of portraying light and shade within a composition. In 1919, Amosolo was sponsored by art connoisseur and patron Don Enrique Zobel to take on a period of study in Madrid. It was during this trip that Amosolo immersed himself in the works of the *crème de la crème* of the Spanish School, interacting with the works of Velasquez, Goya, El

Greco and Sorolla, to further refine his already formidable artistic technique.

The present selection of Amoroso's works spans his entire career and showcases the development of his technique over time. *Antipolo Market Scene* (Lot 342) showcases the variety of life in the Philippines through a corner of the market. The soft colours of his palette reflect the cool, calm morning as the pale orange light of the rising sun streams in from behind the attap house. People of the community interact with a warmth and familiarity, highlight the importance the artist places on family as the bedrock of society. It is the calm before the storm, as the quiet morning will soon break into a bustling scene as the rest of the village awakes. The architectural details of the chapel in the background signifies the country's ties with colonial Spain, and almost transports the scene to the West if not for Amoroso's insistence on painting individual faces with distinctly Filipino features.

Bathing by the Stream (Lot 341) displays Amoroso's mastery of depicting the female form, rejecting Western ideals of beauty in favour of portrayals of the Filipino women with their full, round faces, bright and lively eyes, strong, blunt noses, and warm, tanned skin. Painting from live models that posed in his studio, and later filling in the background of the scenes with resplendent views of the natural Philippine landscape, Amoroso sought to express the symbolic fertility of the country's rich landscape. This connection between man and nature is brought to fore in *Planting Rice* (Lot 338) and *Harvesting Rice* (Lot 340) that highlights the physical nature of planting rice. Amoroso presents a people sustained by their land in a symbiotic relationship, emphasising the importance of communal cohesion and man's place within the cycle of life.

Landscape (Lot 339) was painted in 1931, and is one of the fewer works by Amoroso that do not feature the Filipino people. Here, the focus is put on the tranquil oasis, hidden gem in the Filipino landscape. A provincial vista of lush foliage, a rippling pond under rich tropical sunlight, Amoroso captures an intimate scene of the Philippines that existed within the heart and soul of his countrymen, unsullied by any realities of the human condition. The artist was fundamentally an idealist, genuinely desiring to portray the most beautiful aspects of his beloved country to immortalize these moments upon his canvas for generations to come.

▼ Lot 339 Detail 局部



FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

PLANTING RICE

signed and dated 'F Amorsolo 1932' (lower right)

oil on canvas

53.5 x 81.5 cm. (21½ x 32½ in.)

Painted in 1932

HK\$280,000-350,000

US\$37,000-45,000

PROVENANCE

Private Collection, Japan

阿莫索羅

(菲律賓, 1892-1972)

種植水稻

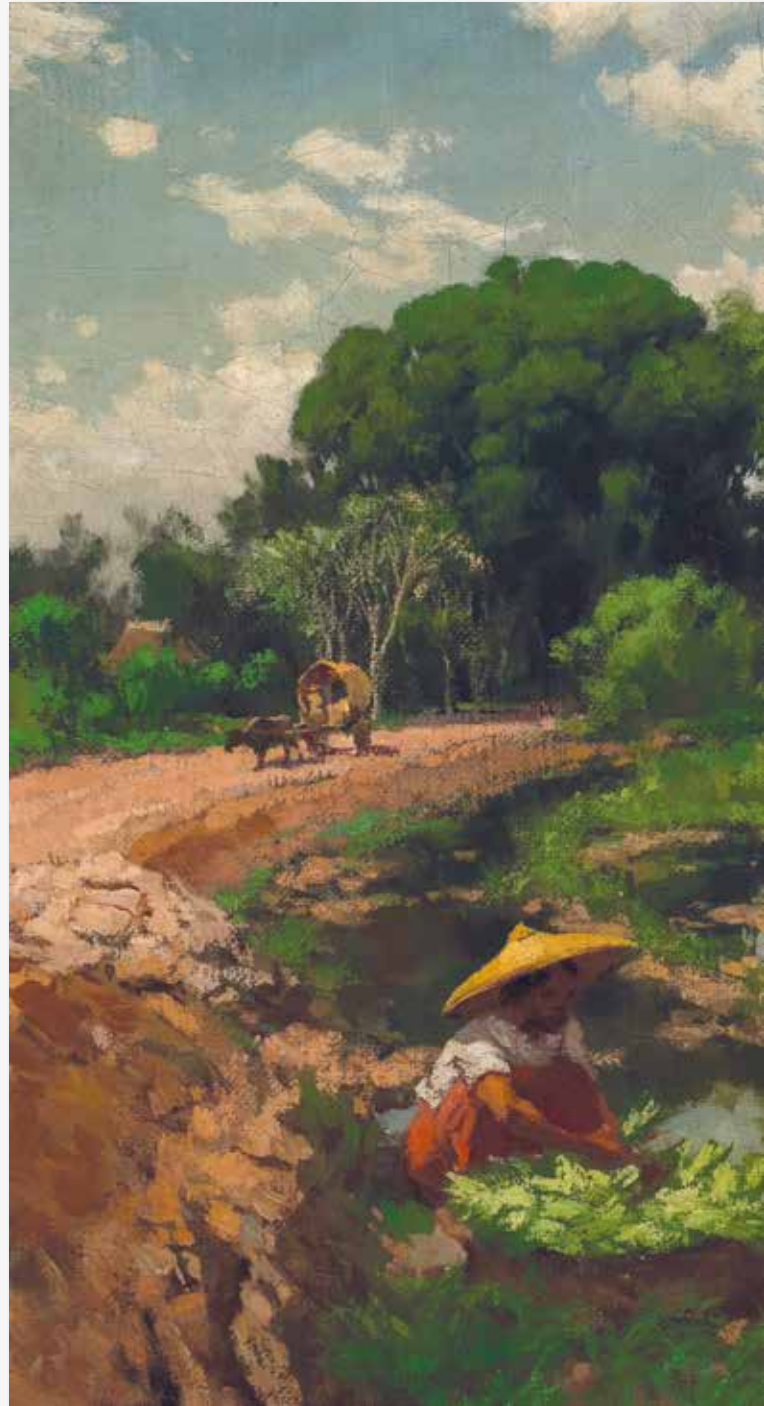
油彩 畫布

1932年作

款識：F Amorsolo 1932 (右下)

來源

日本私人收藏







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9

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

LANDSCAPE

oil on canvas
64 x 96.5 cm. (25¼ x 38 in.)
Painted in 1931

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Acquired from the Philippines by the previous owner who was President of Del Monte Corporation in the 1960s and 1970s
Thence by descent to the present owner
Private Collection, USA

阿莫索羅

(菲律賓, 1892-1972)

景觀

油彩 畫布
1931年作

來源

前蒙特公司總裁舊藏 (於1960至1970年代購於菲律賓)

現由原藏家家屬收藏

美國 私人收藏



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FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

HARVESTING RICE

signed and dated 'F Amorsolo 1955' (lower right)

oil on canvas

39 x 51.5 cm. (15 $\frac{5}{8}$ x 20 $\frac{1}{4}$ in.)

Painted in 1955

HK\$220,000-320,000

US\$29,000-41,000

PROVENANCE

Acquired directly from the artist
Thence by descent to the present owner
Private Collection, California, USA

阿莫索羅

(菲律賓, 1892-1972)

收割水稻

油彩 畫布

1955年作

款識：F Amorsolo 1955 (右下)

來源

原藏者得自藝術家本人
現由原藏者家屬收藏
美國 加州 私人收藏

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FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

BATHING BY THE STREAM

signed and dated 'F Amorsolo 1960' (lower right)

oil on canvas

86 x 60 cm. (34 x 23 in.)

Painted in 1960

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, USA

阿莫索羅

(菲律賓, 1892-1972)

溪流邊沐浴

油彩 畫布

1960年作

款識 F Amorsolo 1960 (右下)

來源

美國 私人收藏





342

3
4
2 | **FERNANDO CUETO AMORSOLO**
(PHILIPPINES, 1892-1972)

ANTIPOLO MARKET SCENE

signed and dated 'F Amorsolo 1960' (lower right)
oil on canvas
60.5 x 86 cm. (23¼ x 33¾ in.)
Painted in 1960

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

PROVENANCE
Private Collection, USA

阿莫索羅

(菲律賓, 1892-1972)

安蒂波洛市場

油彩 畫布
1960年作
款識 F Amorsolo 1960 (右下)

來源

美國 私人收藏

FEDERICO AGUILAR ALCUAZ

(PHILIPPINES, 1932-2011)

NEW YORK

signed, titled and dated 'Aguilar Alcuaz/New York 67' (lower left)

oil on canvas

48.5 x 76 cm. (19 $\frac{1}{8}$ x 29 $\frac{7}{8}$ in.)

Painted in 1967

HK\$160,000-260,000**US\$21,000-34,000****PROVENANCE**

Private Collection, Spain

費德列可·阿奎拉·艾庫阿茲

(菲律賓, 1932-2011)

紐約

油彩 畫布

1967年作

款識：Aguilar Alcuaz/New York 67 (左下)

來源

西班牙 私人收藏



Federico Aguilar Alcuaz was conferred the Order of National Artist for the Visual Arts in 2009, two years before his death. From 1949-1950 he took up painting at the University of the Philippines School of Fine Arts. At the same time he studied law, finishing the latter 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. Among its alumni were 19th century Filipino master painters such as Juan

Luna and Felix Hidalgo and 20th century Spanish modernists such as Picasso and Dalí.

Rodolfo Paras-Perez notes that "Alcuaz mastered not only the traditional idiom of painting but also - what can be called the tradition of the avant-garde. The use of both linear and suggestive colour planes evocative of some undefined, almost dream-like reality easily alludes to the abstract yet surreal oeuvres of Joan Miró". Using Barcelona as a career base, Alcuaz exhibited extensively and regularly throughout Spain, as well as in Lisbon, London and Paris, garnering recognition and honours. His quest for painting and his art took him around



the world, where he found New York as well to his be his other favourite location. The cultural influences he saw and experienced, as well as the bustling art scene there gave him great enjoyment, and he loved painting the scenes of everyday New York.

The present lot, painting the interior of a bar or restaurant in New York captures the vibrancy and dynamism of the city, with the bold colours and expressionist strokes used fully exemplifying the expressive and impassioned way the artist approaches the world. Known for his flamboyant personality,

Alcuaz's works often exudes a sense of eccentricity even for mundane subjects such as a still life or an interior scene as with the present lot. As an expressionist, the lightness of joy and a spirited sense of exuberance that characterises his personality are readily presented on the canvas as well.

ANITA MAGSAYSAY-HO

(PHILIPPINES, 1914-2012)

CAROLING

signed and dated 'Anita Magsaysay-Ho 1967' (lower middle)
oil on board
34 x 27 cm. (13 3/8 x 10 5/8 in.)
Painted in 1967

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

Acquired directly from the artist by the previous owner
who worked at the Irving Trust Company
Thence by descent to the present owner
Private Collection, USAA

安妮塔·馬賽賽·何

(菲律賓, 1914-2012)

頌歌

油彩 木板
1967年作
款識: Anita Magsaysay-Ho 1967 (中下)

來源

前歐文信託公司員工舊藏 (直接購自藝術家)
現由原藏家家屬收藏
美國 私人收藏

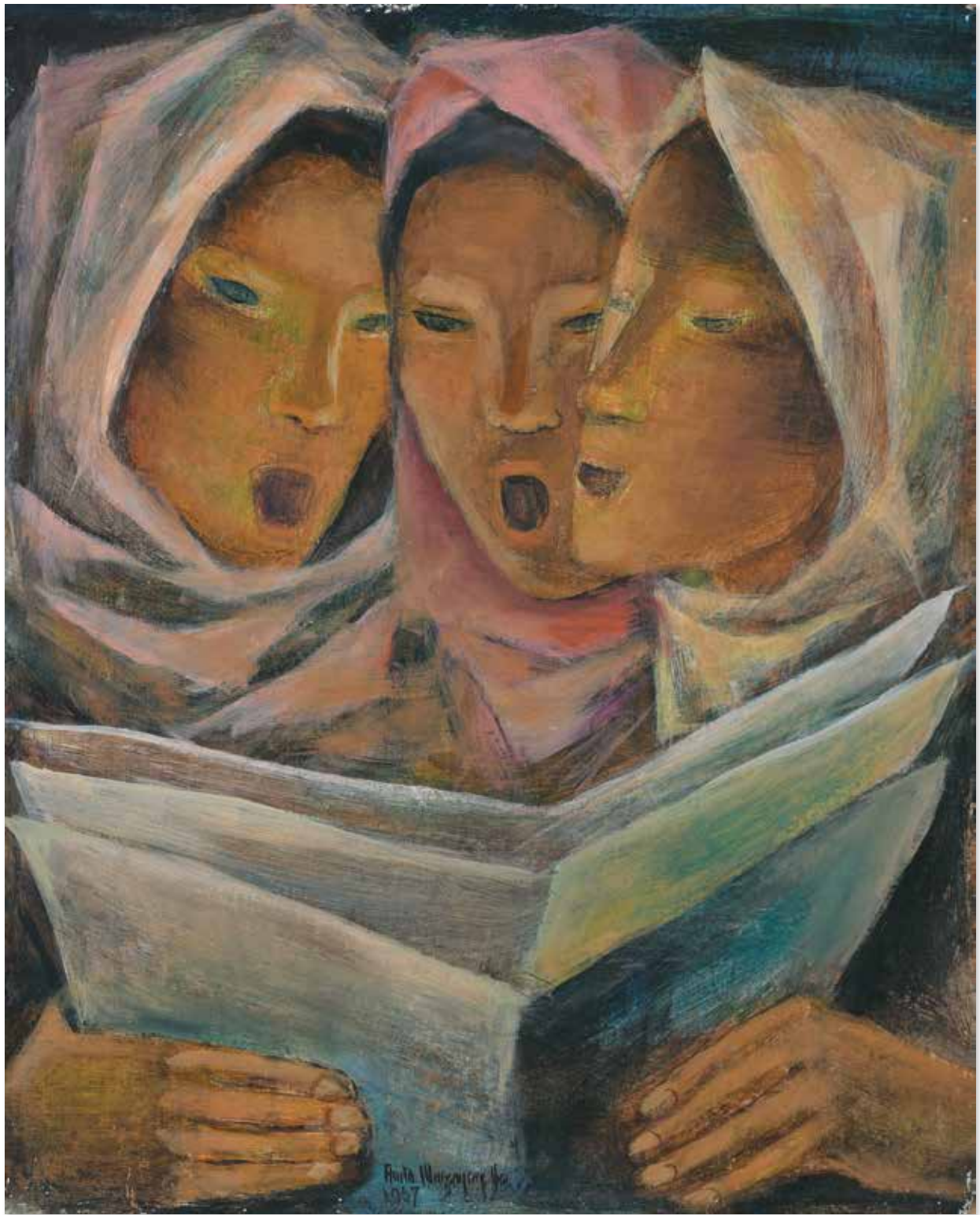
For a brief period, Anita was labelled the 'Female Amorsolo' as both shared the same dedication for women and genre subjects. The affiliation however, is not more than this sharing of the common subjects. Anita essentially works in a different epoch and her works are influenced by the modernist movements which was at its most fervent in the 1950s. It was during the 1950s when various Western 'isms' were introduced to the Filipino artists in quick succession. It was an exciting period in the Philippines when young artists were burning with the desire to revolutionise and turned their back on accepted aesthetics.

Anita bravely re-defined the images of women in her works. It was observed that "...*subjects included women harvesting fruit, gathering shaves of grain, or selling fish in the market, the artist emphasized movement and bustling interaction by means of bold, vigorous brushstrokes and strong tonal contrasts of light and dark. Brisk decisive lines become a marked tendency to simplify forms into basic geometric shapes; triangles for the bananas and rectangle for the skirts, thereby creating a lively counterpoint of sharp, angular forms. ...here, the women briefly exchanging words and glances shifts positions and carry out the stages of a process within a closed space that is entirely occupied by their figures, with some cropping along the four sides.*"¹

Magsaysay-Ho reveals a distinct preference for depicting her beloved compatriots, the Philippine women who are portrayed variously in scenes of harvesting fruit, catching fish, or interacting within the marketplace. Rather than the romanticised, beautiful maidens of Amorsolo's ilk, Magsaysay-Ho's females are sturdy village peasants, strong of limb and spirit. Magsaysay-Ho reinforces this through the use of bold, decisive lines and simplification of forms: triangular kerchiefs tied around angular faces, swiftly formed arms and legs, yet all with a strong gestural quality.

The present lot, painted in 1967 is infused with a concentrated energy which reinforces the spirit of the women embodied. Compositionally, Caroling is similar to other works from this period, showing stylized figures and strongly coloured interlocking background hues to draw the central image into a tightly concentrated whole. It depicts a closer view of three women singing together, a show of warm solidarity and camaraderie within the communal nature of Filipino society, particularly amongst the women. The present lot is also unique as the subject of a trio of women singing in a chorus is relatively rare in comparison to her subjects of warm pastoralism.

⁽¹⁾ Alice G. Guillermo, 'A Woman's Journey to Selfhood in Art', Anita Magsaysay-Ho: A Retrospective, Manila, 1989, p. 18





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NENA SAGUIL

(PHILIPPINES, 1924-1994)

PORTRAIT OF A FILIPINO FRIEND AS A YOUNG MAN IN A LAMB'S WOOL COAT

signed and dated 'nena saguil 74' (middle right)
oil on canvas
diameter: 80 cm. (31½ in.)
Painted in 1974

HK\$60,000-80,000
US\$7,800-10,000

EXHIBITION

Manila, Philippines, Ateneo Art Gallery, Ateneo de Manila University, Nena Saguil: Landscapes and Inscapes, From the Material World to the Spiritual, 19 September - 10 December 2003.

LITERATURE

Emmanuel Torres, Nena Saguil: Landscapes and Inscapes, From the Material World to the Spiritual, Ateneo Art Gallery, Manila, Philippines, 2003 (illustrated, p. 131).

NENA SAGUIL

(菲律賓, 1924-1994)

穿著羊毛外套的菲律賓男子肖像

油彩 畫布
1974年作
款識：nena saguil 74 (中右)

展覽

2003年9月19日-12月10日「Nena Saguil: Landscapes and Inscapes, From the Material World to the Spiritual」Ateneo 馬尼拉大學 Ateneo 藝術畫廊 菲律賓 馬尼拉

出版

2003年《Nena Saguil: Landscapes and Inscapes, From the Material World to the Spiritual》Emmanuel Torres 著 Ateneo 藝術畫廊 馬尼拉 菲律賓 (圖版, 第131頁)

3
4
6

PACITA ABAD

(PHILIPPINES, 1946-2004)

BIENNALE IN VENICE

acrylic and painted cloth on canvas
249 x 150 cm. (98 x 59 in.)
Painted in 2003

HK\$120,000-160,000

US\$16,000-21,000

PACITA ABAD

(菲律賓, 1946-2004)

威尼斯雙年展

壓克力 畫布
2003年作





3
4
7

JOSÉ JOYA

(PHILIPPINES, 1931-1995)

GREENBELT

signed and dated 'Joya 1982' (lower right); signed again, titled, inscribed and dated 'Joya/"GREEN BELT"/"ACRYLIC-COLLAGE"/53" x 36"/AUGUST 25, 1982' (on the reverse)

acrylic and collage on canvas
134.5 x 91.5 cm. (53 x 36 in.)
Painted in 1982

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Formerly in the collection of Ambassador J.V. Cruz
Private Collection, United Kingdom

荷西·荷雅

(菲律賓, 1931-1995)

綠色地帶

壓克力 剪貼 畫布
1982年作

款識：Joya 1982 (右下)；Joya/"GREEN BELT"/"ACRYLIC-COLLAGE"/53" x 36"/AUGUST 25, 1982 (畫背)

來源

前J.V. Cruz 大使 私人收藏
英國 私人收藏



3
4
8

JOSÉ JOYA

(PHILIPPINES, 1931-1995)

PAPER MOON

signed and dated 'Joya 1983' (lower right); signed, titled, inscribed, and dated 'Joya/"PAPER MOON"/ACRYLIC-COLLAGE/14"x22½"/APRIL 10, 1983' (on the reverse)

acrylic and collage on canvas
46 x 57 cm. (18½ X 22½ in.)
Painted in 1983

HK\$60,000-80,000
US\$7,800-10,000

PROVENANCE

Formerly in the collection of John Hoskin

荷西·荷雅

(菲律賓, 1931-1995)

紙月亮

壓克力 剪貼 畫布
1983年作

款識：Joya 1983 (右下)；Joya/"PAPER MOON"/ACRYLIC-COLLAGE/14"x22 1/2"/APRIL 10, 1983 (畫背)

來源

前John Hoskin 私人收藏



350

3
5
0

ROMEO TABUENA

(PHILIPPINES, 1921-2015)

BLUE VILLAGE

signed and dated 'TABUENA 1960' (lower right)

oil on board

49 x 61 cm. (19¼ x 24 in.)

Painted in 1960

HK\$60,000-70,000

US\$7,800-9,000

PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

(菲律賓, 1921-2015)

藍村

油彩 木板

1960年作

款識：TABUENA 1960 (右下)

來源

墨西哥 私人收藏

3
5
1

ROMEO TABUENA

(PHILIPPINES, 1921-2015)

CACTUS (CACTUS SERIES)

signed and dated 'TABUENA 1956'
(lower left)
oil on paper
50 x 67.5 cm. (19% x 26% in.)
Painted in 1956

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

(菲律賓, 1921-2015)

仙人掌 (仙人掌系列)

油彩 紙本
1956年作
款識: TABUENA 1956 (左下)

來源

墨西哥 私人收藏



351

3
5
2

ROMEO TABUENA

(PHILIPPINES, 1921-2015)

STILL LIFE WITH BANANAS

signed, inscribed and dated 'TABUENA
MEXICO 1956' (lower right)
oil on paper
50 x 65 cm. (19% x 25% in.)
Painted in 1956

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

(菲律賓, 1921-2015)

靜物與香蕉

油彩 紙本
1956年作
款識: TABUENA MEXICO 1956 (右下)

來源

墨西哥 私人收藏



352

CHU TEH-CHUN

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

LE 4 AVRIL 1975 (ON 4 APRIL 1975)

signed in Chinese, signed 'CHU TEH-CHUN' (lower right); titled 'le 4. avril 1975' (on the reverse)

oil on canvas

91.7 x 65.2 cm. (36 1/8 x 25 3/8 in.)

Painted in 1975

HK\$2,000,000-2,600,000**US\$260,000-340,000****PROVENANCE**

Private Collection, France (acquired directly from the artist by the present owner)
This work has been submitted to Chu Ching-Chao for authentication.

朱德群

(法國/中國, 1920-2014)

1975年4月4日

油彩 畫布

1975年作

款識：朱德群 CHU TEH-CHUN (右下)；le 4. avril 1975 (畫背)

來源

法國 私人收藏 (現藏家直接購自藝術家)

此作品已經過董景昭女士鑑定



Wu Guanzhong, *Pine Trees on Mount E'mei*, painted in 1988,
Christie's Hong Kong, 31 May, 2011, Lot 2772
Sold for HKD 7,820,000
吳冠中《峨嵋勁松》1988年作 佳士得香港 2011年5月31日
成交價：7,820,000港元





▲ Lot 353 Detail 局部

*'This is why ever since the 1970s, I have focused all my energy on imparting depth to every painting I create, because without depth, a painting is without life. If an artist produces works with no profound meanings, then these works will only be short-lived and will not survive the test of time. I've spent the past so many years working on it.'*¹

- Chu Teh-Chun

'The most authentic painting comes from memory,' said Pierre Cabanne, art critic and long-time friend of Chu Teh-chun. The story of a painting is inseparably connected to the artist's personal experience—upbringing, family background, education, or even a minute detail in life, can each have an enormous impact on the artist's creation. This auction presents a total of six Chu's oil paintings and works on paper, spanning his creative period from the 70s up to the 90s. Some draw inspirations from the artist's life and travel experiences, others are creations influenced by his upbringing. The eclectic selection gives viewers a chronological glimpse of Chu's works in evolution.

CHU TEH-CHUN

朱德群

The Use Of Light – An Eye Opening Visit At The Retrospective Exhibition Commemorating The 300-Year Anniversary Of Rembrandt's Death

In 1970, Chu Teh-chun hopped on a train to Amsterdam and visited a retrospective exhibition commemorating the 300-year anniversary of the death of the Dutch master painter Rembrandt. The trip was an eye opening experience for Chu, especially in seeing the maestro's use of light. In the same year, he created a gouache painting *Untitled* (Lot 355), drawing on the powdery and opaque properties to achieve the effects of a soft and matte look. Contrasting colours—blue, yellow, orange—breeze in the light grey backdrop, reminiscent of rays of light penetrating the entropic chaosmos. Also painted in the seventies, *Le 4 Avril 1975 (On 4 April 1975)* (Lot 353) is a rare piece created by Chu, bursting with rhythm and transmittance, unique in the colour schemes and the pulsing brush strokes. At a closer scrutiny, beside the relatively larger patches of sepia, orange and yellow, colours of bright green, silvery white and dark purple make their presence in dots, smears and brush-like streaks in the centre, akin to light sources shaping a three-dimensional space. The yin and yang, the light and shadow, erupt onto the canvas, each playing a beat in a concerted symphony.

Chu's "Red Complex" Inspired By Chinese Poet Wang Anshi's Ode Of Pomegranate

Chu began inserting symbolic light sources in his abstract paintings after the 1970s—colour themes morphed into light sources through the bending of light, empowering light to pervade the painting to simultaneously form the spatial composition. This exploration of colour and light source reached a new height in his 1979 creation *Red Composition* (Lot 356).





Chu's consummate control of the fluidity of oil paint and the intensity of brush strokes allowed him to make large sweeps in producing different gradients and shades of red, with dark red and crimson in the outer rim slowly advancing toward the centre to join bright garnet red and flaming red. Chu openly noted that his "red complex" is influenced by traditional Chinese culture, saying: 'The so-called red rain in Chinese refers to falling blossoms. There's a line in a Chinese poem that goes "a single red in a sea of green". Instead of

over his paint brush.⁽³⁾ This improvisation and randomness bring to mind the drip-style paintings of Jackson Pollock and the action painting of French abstract artist Georges Mathieu (Fig. 4).

"We can 'read' his gestures with the brush as mountains or clouds, as waves, as the cosmic swirl of Chaos at the beginning of the world,- visionary forms, forever appearing and dissolving before our eyes. Like the dragons in a Chan painting by the Song Dynasty master Chen Rong, Chu's images occupy some mysterious realm between form and the formless, the temporal and the eternal"

- Michael Sullivan

1 using a single red, I opted for a profusion of red.²

A Very Rare Large-Scale Work On Paper—Creative Improvisation Of Chinese Tradition

Untitled (Lot 354) is a very unique and rare work created by Chu in his artistic career. In 1988, Chu was invited alongside other prominent cultural figures, including Ladislav Kijno, Gilles Plazy, and Claude Bertrand, to grace the piano recital of Alain Kremski (Fig. 3) and the elocution of a text about China by Victor Segalen. Chu created six improvised works on the spot during three performances of the show, one was destroyed by the artist, three remain in the artist's collection and two in private hands, including **Untitled** featured in this auction. Since it was considered a "performance", the artist needed to have the translucent tracing paper mounted vertically to face the onlooking audience, who could observe the entire creation process. The colourful ink drops slowly drip downward, forming stave-like patterns as if echoing the piano tunes. This large vertical painting stretches some 2.7 meters long, thus requiring the artist to exert himself with full-range body movements and emotions, and make use of the fluidity of the inks to move in sync with him, letting the colours trickle down to form dots, lines, and planes. The paint brush is controlled by the artist's emotions at that particular moment, much like Wang Xia, a Chinese painter active in the eighth century, who would get inebriated every time before working on a painting and let his body and mind take

Landscape Outside Abstraction—Nourished By Chinese Cultural Background

Eminent art critic Michael Sullivan once asked Chu Teh-chun an interesting question in the 80s: 'Are your works considered Chinese paintings?' Chu replied that Chinese ethos has always been 'unintentionally and naturally present' in my creation process. Wu Guanzhong, one of the greatest contemporary Chinese painters, once visited Chu in 1982 and wrote that he could really feel the dynamic



Wu Guanzhong, *Pine Soul*, Christie's Hong Kong, 2 June 2015, Lot 1388, sold for 23,640,000 HKD
吳冠中 松魂 香港佳士得 2015年6月2日 編號1388 成交價：23,640,000港幣

1. Tang Dynasty, Huai Su, *Calligraphy in cursive script*, Shanghai Museum, China 唐 懷素《苦筍帖》上海博物館 中國
2. Rembrandt van Rijn, *Descent from the Cross*, painted in 1634, The State Hermitage Museum, Saint Petersburg, Russia 林布蘭《基督落架圖》1634年作 艾米塔吉博物館，聖彼得堡，俄羅斯

CHU TEH-CHUN

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

UNTITLED

gouache on tracing paper
262 x 148 cm. (103 1/8 x 58 1/4 in.)
Executed in 1988

HK\$1,600,000-2,000,000**US\$210,000-260,000**

PROVENANCE

Acquired directly from the artist in 1988
Private Collection, France
This work has been submitted to Chu Ching-Chao for authentication.

朱德群

(法國/中國, 1920-2014)

無題

水粉 描圖紙
1988年作

來源

直接於1988年購自藝術家
法國私人收藏
此作品已經過董景昭女士鑑定



Program of the concert by Alain Kremski and Jean-Loup Philippe. Besides Chu Teh-Chun, Ladislav Kijno, Gilles Plazy, Claude Bertrand, Yves Trochel and Bruno De Panfieu were also invited to perform on the stage.

阿萊恩·克里姆斯基與讓·菲利普·盧普音樂會的流程表。除了朱德群，拉迪斯拉斯基恩、吉爾斯·普拉紀、克勞德·貝特朗、Yves Trochel、Bruno De Panfieu都被受邀在台上表演







4. Georges Mathieu painting large canvas, 1957, photo taken by Dmitri Kessel
喬治·馬蒂厄正在畫布上創作大型作品，照片由德米特里·凱塞爾攝於1957年



3. Alain Kremski and Jean Loup Philippe
阿萊恩·克裡姆斯基與讓·菲利普·盧普

flow of Chinese landscape painting in Chu's oeuvre. *Untitled* (Lot 357) created in the 1990s is an apt presentation of the artist's abstract exploration of the magnificent landscapes in China. Laying a dark-screen-like background with deep heavy tonality, Chu wields the brush with gusto to create dense yet flowing lines, accompanied by the diffusing of inkin motion. Though characterized as an abstract aesthetic, the composition associated with Chinese landscape painting—towering, layered mountains in an interlocking space of voids and solids—is secretly hidden in Chu's work. The bravado with which he commands the oil paint brush open up the possibility of an interplay between Chinese ink wash and Western creative mediums.

Brushing Up On Calligraphy Using Meat Wrapping Paper In France

In 1966, Chu discovered that the wrapping paper used in butcher shops in France was thin and quite absorbent, which could serve

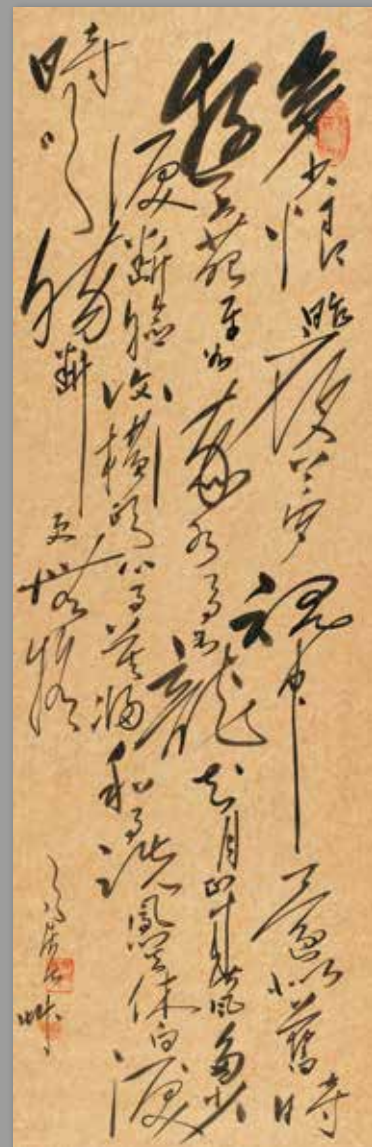
as an alternative to xuan paper that was difficult to come by in France. He instantly picked up his calligraphy practice; he would work on his oil paintings in the daytime, and when the lighting became different after sunset, he would then write calligraphy. The artist began learning calligraphy at a young age and had accumulated years of solid practice, starting with the strict and precise regular script before moving on to cursive script charged with subjective undertones. *Gazing to the South* (Lot 358) is created with wild, dexterous lines, in which the strokes of the characters 中 (in), 吹 (blow), and 斷 (break) are deliberately elongated to enhance the visual rhythm and tempo. This wild cursive calligraphy articulates the artist's inner feelings. As viewers read between the lines, they are engulfed by the grieving hatred of the lyric poet Li Yu, the last ruler of the Southern Tang, after being captured and imprisoned by the succeeding Song Dynasty.

¹ 2009: Wu Gang, *Complete Works of Famous Painter Chu Teh-Chun*, Hebei Education Press, Shijiazhuang, Hebei (p. 133)

² Same as above p. 121-122

³ "Whenever he [Wang Xia] wanted to paint a picture, he would first drink wine, and when he was sufficiently drunk, he spattered the ink onto the painting surface. Then, laughing and singing all the while, he would stamp on it with his feet and smear it with his hands, besides swashing and sweeping it with the brush... Responding to the movements of his hand and following his whims, he would bring forth clouds and mists, wash in wind and rain—all with the suddenness of creation."
—Tang dynasty scholar Zhu Jingxuan on the paintings of Wang Xia (active eighth century)

Alexandra Munroe, "With the Suddenness of Creation: Trends of Abstract Painting in Japan and China, 1945-1970", *Asian Traditions/Modern Expressions: Asian American Artists and Abstraction, 1945-1970*, Harry N. Abrams, New York, 1997, p. 30.



「所以我從1970年以後，我對自己的畫最為注重就是，一定要向深刻的地方走，不然的話你的作品就沒有生命力，你這個藝術家的作品中如果沒有深刻的內涵，只能曇花一現，絕對不會永遠存在下去，所以這麼多年去我用功就在這上面。」¹

— 朱德群



Hans Hartung, *T1963-R6*, painted in 1963, Tate Gallery, London, UK
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris
漢斯·哈同《T1963-R6》1963年作 英國 倫敦 泰特現代藝術館



▲ Lot 357 Detail 局部

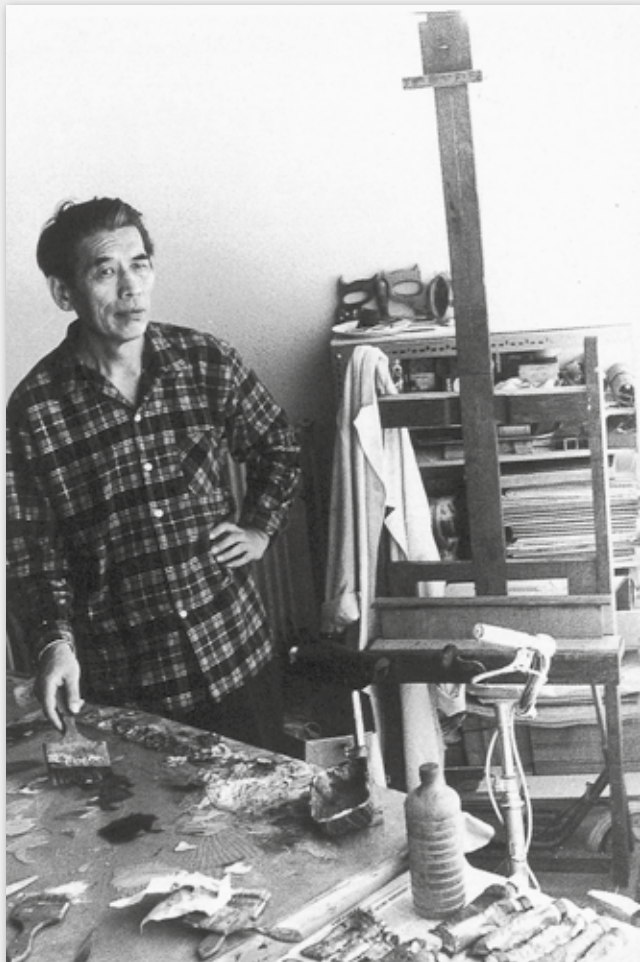
藝評家兼朱德群好友皮耶·卡班（Pierre Cabanne）曾說過：「最真實的繪畫來自回憶」，由是可知畫畫與藝術家個人經歷密不可分，其家庭、出生背景、教育，甚至是生活上的一個微小的細節，均有可能影響畫家的創作。是次拍賣共六幅朱德群的油畫及紙上作品，創作時期由七十年代橫跨至九十年代，畫作或啟發自其遊歷經驗，或受其成長背景等因素所影響，讓觀者一窺朱氏不同年代風格的作品演變。

光線的運用 — 參觀林布蘭逝世300年回顧展帶來的震撼

1970年，朱德群坐上去阿姆斯特丹的火車，參觀荷蘭繪畫大師「林布蘭逝世300年回顧展」，帶給他極大的震撼，特別是在光線的運用上。同年，他以水粉顏料創作了《無題》（拍品編號355），利用它帶粉質且不透明的特性使畫作產生柔和及啞光的效果，再配以藍、黃、橙的對比色在一片淺灰的背景帶來衝擊，令人聯想起在一片混沌的空間裡所透出一縷縷光線。而同樣繪於七十年代的《1975年4月4日》（拍品編號353），是朱德群作品中少有的一件作品，具極高韻律及穿透性，作品的設色及筆觸律動皆見獨特。細看之下，除了較為大片的墨褐、橙、黃之外，集中在畫面中間的還有以點、抹、刷出鮮亮的碧綠、銀白及黛紫等色彩，營造出光源與立體空間，使陰與陽、明與暗的對立關係在畫布上展現及迸發，就像是一首節奏強烈的交響曲。

紅色的情意結 — 受王安石《石榴》詩句的啟法

朱德群於1970年後在其抽象畫作中置入象徵性光源，色塊經由光線的轉折及蛻變而形成了光源，使光線散發自其中，同時構成了畫面的空間和結構，而這份對色彩和光源的探索在創作於1979年的《紅色構圖》(拍品編號356)中達到了高度的表現力。藝術家把握油彩的流動性與運筆力度的輕重，利用大筆掃畫出不同層次的紅色，從外圍的暗紅、赤紅，慢慢向中間推進，演變成鮮豔的石榴紅和炎紅。朱德群不諱言對「紅」的情意結乃受到傳統中華文化所影響：「品紅雨就是散落的花瓣，我們稱作為紅雨，中國有萬綠叢中一點紅的詩句。我沒有用一點點來表現，乾脆用大片的紅顏色來代替。」²



© Courtesy of Chu Teh-chun estate
Chu Teh Chun in Bagnolet Studio in 1974
朱德群1974年攝於巴黎工作室



▲ Lot 355 Detail 局部



▲ Lot 356 Detail 局部

罕見的大尺幅紙上作品 — 中國傳統的即興性創作

《無題》(拍品編號354)在朱德群的藝術生涯裡是非常獨特罕見的作品。1988年，朱德群受邀與拉迪斯拉斯基恩(Ladislav Kijno)、吉爾斯·普拉紀(Gilles Plazy)、克勞德·貝特朗(Claude Bertrand)等文化工作者出席音樂家阿萊恩·克里姆斯基(Alain Kremski)的鋼琴演奏會(圖3)以及維克多·塞格朗(Victor Segalen)發表有關中國的文本欣賞，並即席繪畫。朱德群在三場演奏會上一共創作出六幅作品：其中一幅毀於藝術家之手、三幅仍保存在藝術家收藏、兩幅成為私人收藏。而首次出現於拍賣市場的《無題》就是兩幅私人收藏中之其中一幅。由於是表演性質，畫家需要把畫紙豎立面向觀眾，描圖紙具有透明特性，除

了令觀眾能夠欣賞整個繪畫過程，亦令水墨顏料徐徐向下流動，形成五線譜般的形態，與鋼琴演奏互相呼應。此直幅作品尺幅巨大，長約2.7米，藝術家需要結合全身的身體動作和情緒，利用顏料的流動性隨著自己的走動，任其在畫布上滴流成點、線、畫面，畫筆隨畫家當下情緒所主導，就像活躍於八世紀的中國畫家王洽，每逢在作畫前都會灌醉自己，然後跟隨自己的情緒起伏畫畫。³ 而這種講求即興性與隨意性的繪畫亦令人聯想起的傑克遜·波洛克(Jackson Pollock)的「滴流畫法」和法國抽象藝術家喬治·馬蒂厄(Georges Mathieu)的行動繪畫表現(圖4)。

「我們可以從他那栩栩如生的筆路中『默讀』到如雲、如浪潮、如開天闢地的混亂的宇宙的旋律，這些幻想的形狀在我們眼前時而出現時而消散兒去。像宋朝陳容大師筆下禪畫中的一些龍，而在朱德群畫面上棲息著神秘的王國在形與無形和短暫及永恆之間。」

—麥可·蘇利文

抽象以外的風景—中國文化背景的滋潤

權威藝評家蘇利文(Michael Sullivan)於八十年代曾問過朱德群一個有趣的問題：「你的作品是不是中國畫？」朱氏回答，中國文化一直在他作畫的時候是「一種無意中自然的流露」，而吳冠中在1982年探訪朱德群後撰文，坦言從朱氏的作品中感受到中國山水畫中的氣韻生動的美感，而此幅九十年代之作品《無題》(拍品編號357)，正反映了藝術家以抽象手法呈現中國壯麗山水的探索。他以深沈的色

調鋪陳出屏幕般的背景，再以大筆力道十足地刷寫出濃重而流動的線條，時而佐以墨韻般的渲染，在抽象美學的形式表徵中，朱德群的構圖蘊藏了中國山水中千層岩嶂的空間闊度，展現藝術家在粗獷的油彩揮寫中，竭力開拓中國筆韻墨趣在西方創作媒材上的可能性。

重拾書法練習—偶然發現法國肉店裡的包裝紙

1966年，朱德群發現當時法國肉店裡包肉的紙既薄且吸水力強，可以代替難以購買到的宣紙，於是又重拾了書法的寫作。他白天創作油畫，當晚上燈照光線於白天不同，他就會書寫毛筆字。藝術家自幼年開始便學習書法，在累積多年的紮實功底中，由法度森嚴的楷書入行草，於書寫間傾注了主觀情感，《望江南·多少恨》(拍品編號358)用筆狂放，線條犀利，其「中」、「吹」、「斷」字之筆劃被刻意拉長，增強視覺上的律動和節奏，狂草的書法抒發了藝術家的內心情感，觀者彷彿能從字裡行間感受到作詞人南唐後主李煜亡國入宋被囚後的那份悲恨之情。

1 2009年：吳鋼《世界名畫家全集朱德群》河北教育出版社 石家莊 河北(第133頁)

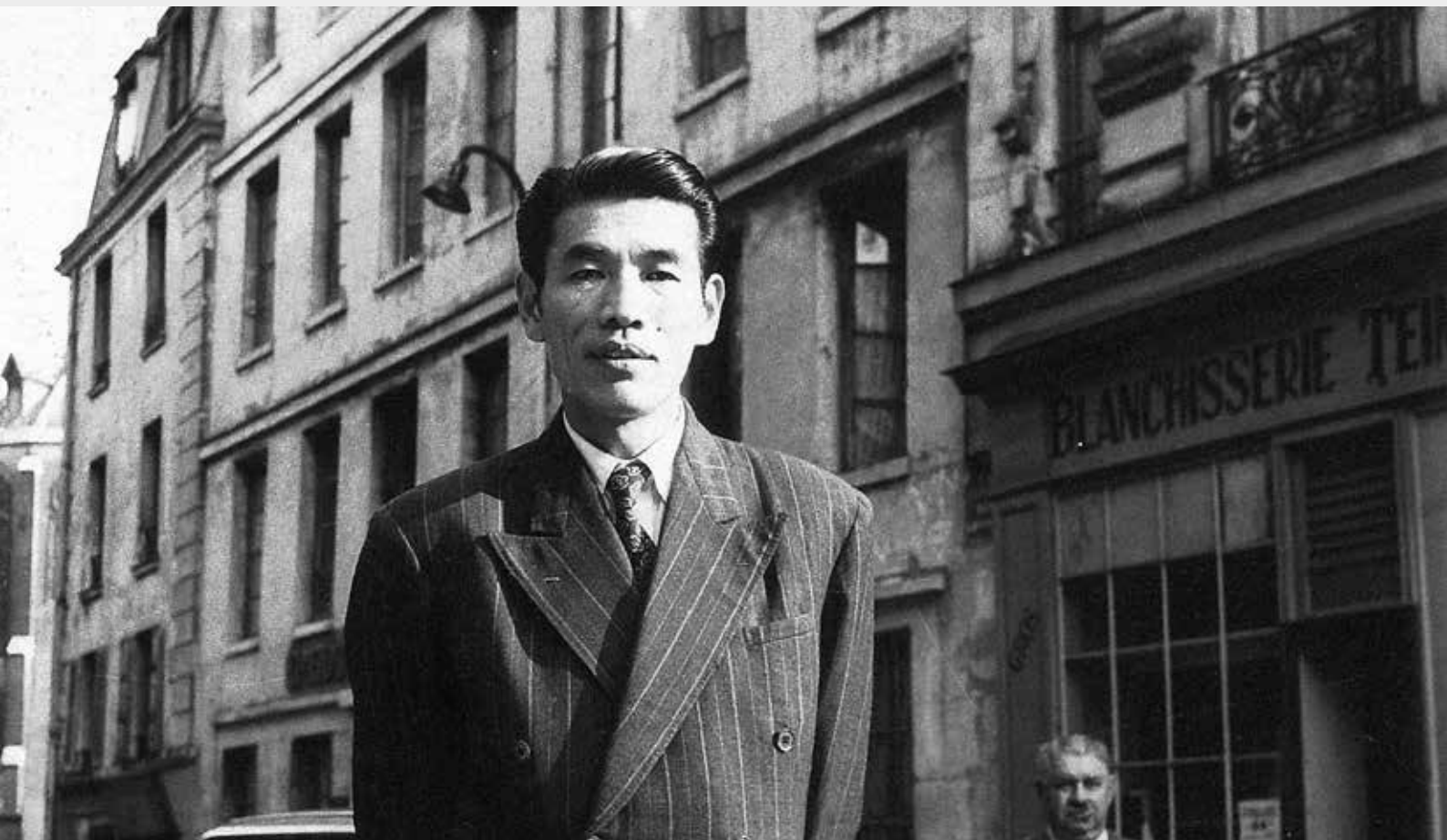
2 同上，第121-122頁

3 「好酒，凡欲畫圖障，先飲醺酣之後，即以墨潑。或笑或吟，腳蹙手抹，或掃或揮，或淡或濃，隨其形狀為山石，為雲，為水，應乎隨意，倏若造化，圖出雲霞，染成風雨，宛若神巧，俯觀不見其墨污之迹，皆謂之奇異也。」

—唐代文人朱景玄論王洽畫作(活躍於八世紀)

1997年「藝術創作中的偶發性：1945-1970年日本及中國抽象」Alexandra Munroe
《從亞洲傳統至現代表達：1945-1970年美籍華裔抽象藝術》Harry N. Abrams 編 紐約(第30頁)

© Courtesy of Chu Teh-chun estate





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CHU TEH-CHUN

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

NO. 347

signed in Chinese, signed 'CHU TEH-CHUN', dated '70' (lower right);
signed in Chinese, signed 'CHU TEH-CHUN', dated '1970', titled 'No.
347', inscribed '5 février option Reçu en accompte la somme de 500
francs cinq cent 1 biseau. A étudier au mieux ref alu Mme Saddier
Boège' (on the reverse)
gouache on paper
49.5 x 64.5 cm. (19½ x 25½ in.)
Painted in 1970

HK\$220,000-330,000

US\$29,000-43,000

PROVENANCE

Private Collection, Europe
This work has been submitted to Chu Ching-Chao for authentication.

朱德群

(法國/中國, 1920-2014)

第三百四十七號

水粉 紙本
1970年作

款識：朱德群 CHU TEH-CHUN 70 (右下)；朱德群
CHU TEH-CHUN 1970 No, 347 5 février option
Reçu en accompte la somme de 500 francs cinq
cent 1 biseau. A étudier au mieux ref alu Mme
Saddier Boège (畫背)

來源

歐洲 私人收藏
此作品已經過董景昭女士鑑定

CHU TEH-CHUN

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

LE 30 MARS 1979 (ON 30 MARCH 1979)

signed 'CHU TEH-CHUN', signed in Chinese; dated '79'
(lower right); signed 'CHU TEH-CHUN', signed in Chinese,
dated 'le 30. Mars 1979' (on the reverse)

oil on canvas

64.5 x 80.5 cm. (25 $\frac{3}{8}$ x 31 $\frac{3}{4}$ in.)

Painted in 1979

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

US\$260,000-390,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 30 May 2010, Lot 1323

Acquired from the above sale by the present owner

This work has been submitted to Chu Ching-Chao for
authentication.

朱德群

(法國/中國, 1920-2014)

1979年3月30日

油彩 畫布

1979年作

款識：朱德群 CHU TEH-CHUN 79 (右下)；CHU TEH-CHUN

朱德群 le 30 Mars 1979 (畫背)

來源

2010年5月30日 香港佳士得 編號1323

現藏者購自上述拍賣

此作品已經過董景昭女士鑑定







CHU TEH-CHUN

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

UNTITLED

signed in Chinese, signed and dated 'CHU TEH-CHUN 91.' (lower right)
oil on canvas
64.7 x 53.6 cm. (25 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in.)
Painted in 1991

HK\$800,000-1,200,000**US\$110,000-160,000**

PROVENANCE

Private Collection, Andorra (acquired directly from the artist in 1992)
Private Collection, France
This work has been submitted to Chu Ching-Chao for authentication.

朱德群

(法國/中國, 1920-2014)

無題

油彩 畫布
1991年作
款識：朱德群 CHU TEH-CHUN 91. (右下)

來源

安道爾 私人收藏 (於1992年直接得自藝術家)
法國 私人收藏
此作品已經過董景昭女士鑑定

CHU TEH-CHUN

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

GAZING TO THE SOUTH

signed in Chinese (lower left)
ink on paper
100 x 33 cm. (39 $\frac{3}{8}$ x 13 in.)
three seals of the artist

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

PROVENANCE

Private Collection, Asia
This work has been submitted to Chu Ching-Chao for authentication.

朱德群

(法國/中國, 1920-2014)

望江南·多少恨

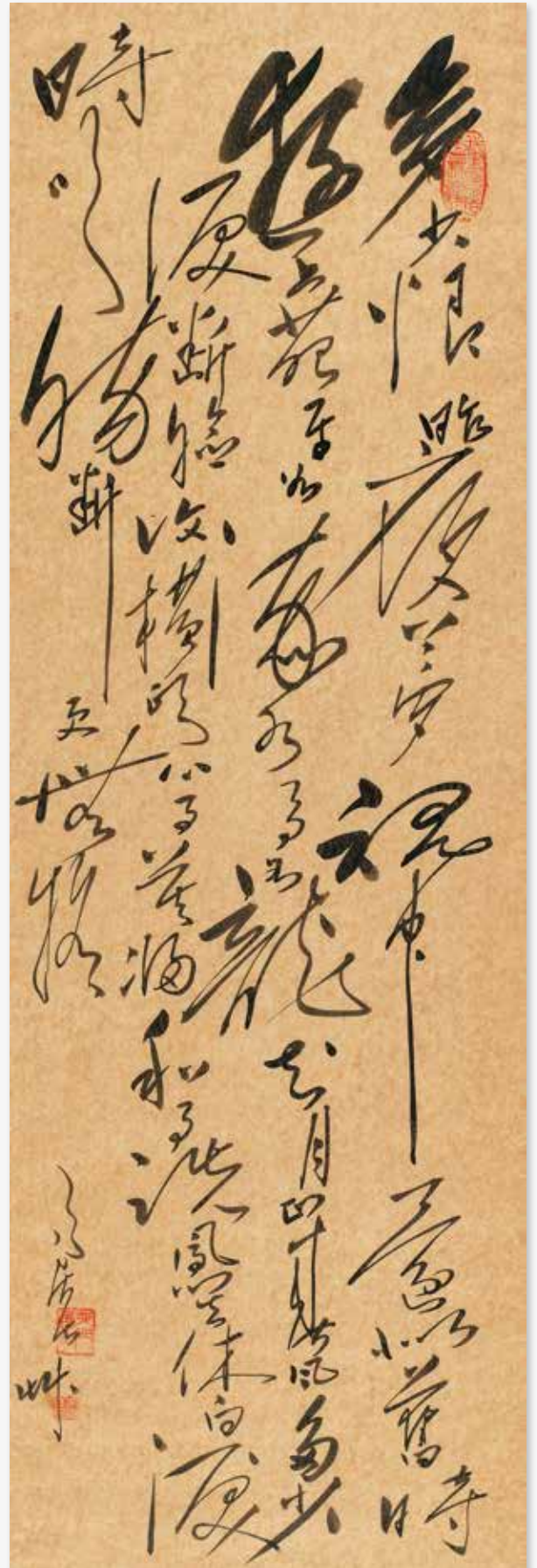
水墨 紙本
款識：天門居士草 (左下)
鈐印：我書意造本無法；天門居士；及朱德群印

來源

亞洲 私人收藏
此作品已經過董景昭女士鑑定

〈望江南〉李煜

多少恨，昨夜夢魂中。還似舊時游上苑，
車如流水馬如龍；花月正春風！
多少淚，斷臉復橫頤。心事莫將和淚說，
鳳笙休向淚時吹；腸斷更無疑。



The development of modern Chinese ink painting in the 20th century is broadly divided into three periods. The first period is the early years of the Republic, with the first generation of Chinese artists studying abroad, which includes artists such as Lin Fengmian and Liu Haisu. Although they learned Western painting, their works were focused on Chinese themes with Western elements employed to enhance the modernity of Chinese paintings. The second period began from the 1950s, and this second batch of artists studying overseas includes Wu Guanzhong. They were particularly influenced by Western abstract expressionism and fused elements from Chinese and Western painting. In the 1970s, these artists returned to ink painting, and attempted to incorporate the unique features of oil painting into ink painting. The third phase began in the 1950s, ushering in a new era of ink painting in Hong Kong and Taiwan. While the artists still employed Chinese painting with brush and rice paper. Western expressionist elements were apparent in their works, resulting a new style of expression which was different from both the traditional Chinese paintings and the Western abstract art works.

In the 1960s, ink painting developed in colonial Hong Kong. As proposed by Li Junyi, this was closely related to the special culture and the borderline and intermediary characteristics of Hong Kong. As a small island adjacent to the mother country, Hong Kong is where fierce conflicts between Western colonialism and Chinese nationalism occurred. The society emphasized the core values, which are freedom of thought and speech. It never blindly agreed with the West or China. It nurtured a "contentious mind" under the two extreme ideologies and values. Modern ink painting in Hong Kong shows such "contentious mindful ways of thought" – how the society of Hong Kong had risen above the conflicts between traditional Chinese and Western modern values, so to construct its cultural identity.

Hong Kong is a city of immigrants and home to many artists from the Mainland who had fled their home country due to the unstable political situation. Examples include early oil painter Yee Bon, Wucius Wong and Irene Chou in the 1940s and 50s. Since the 1950s, Wucius Wong, with background in literature studied with one of the funders of modern ink painting Lu Shoukun. Wong then created works connecting arts and literature. His paintings were poetic while having a strong sense of criticism. In 1961, Wong studied in the USA, where he was influenced by the art of modern design and abstract expressionism. *Vancouver* (Lot 360) and *Landscape* (Lot 361) are produced in this period while in search of abstract art. In 1965, Wong finished her studies and returned to Hong Kong. Gradually, he becomes one of the most important artists in Hong Kong.

Painted in 2004, *City Dream #12* (Lot 359) indicates Wong's strong sense of design. The artist deconstructs the skyscrapers which constitute the cityscape of Hong Kong, "city of glass", and constructs it by traditional ink medium. The large diptych work consisting two hanging scrolls are with artist's long inscription in 2008, expressing his very personal view towards the artwork and Hong Kong.

The background of the work includes the 1967 nationalist riot and the "Chinese Campaign" launched by the anti-colonial academia in Hong Kong. The painting resembles the bird view map of Hong Kong. While irregular colour blocks represent the urban development of Hong Kong, curved lines are similar to roads or railways connecting different districts in the city. The painting aims at presenting the economic maximization in the territory. The tableau in blending colours weakens the contrast for better balance and harmony, and the contrast between small blue and orange blocks is difficult to conceal. The painting is like a metaphor of Hong Kong searching for her origin, and the conflicts faced during the process of establishing her cultural identity.

二十世紀中國現代水墨畫的發展大概可劃分為三個時期，第一個時期是民國初年的開展期，中國第一代留學海外的藝術家如林風眠、劉海粟、徐悲鴻、潘玉良，雖然他們在海外學習西方油畫，但在創作路上也回歸至中國媒材，企圖以西方的元素增強國畫的現代感。第二時期，則從50年代開始，中國第二代留學海外的藝術家，如趙無極、朱德群、吳冠中，他們特別受西方抽象表現派影響，開始把國畫的元素與西洋畫結合，及後至70年代，他們也曾回歸水墨畫的創作，企圖把獨特的油畫風格延伸至水墨創作。第三期的現代水墨畫發展，也是在50年代開展，特別在香港、台灣的華人社會同步踏入一個新的水墨藝術境地。他們的創作仍用國畫的毛筆和宣紙，但在構思用筆上，卻採用了不少西方抽象畫的元素，結果創造出一種新的表現作風，既與傳統國畫不同，又與西方的抽象畫有別。

60年代水墨畫在香港這片英國殖民地上發展起來，誠如李君毅所提出絕對與香港的特殊文化空間，及其「邊緣性」、「中間性」的存在特徵有密切的關係。香港這塊與祖國比鄰接壤的小島，一直存在著西方殖民主義和中國民族主義的強烈衝突，而香港重視思想、言論自由的核心價值，並不曾默然接受西方或盲目認同中國，反而在兩種極端的意識形態與價值觀念夾縫中，呈現一種獨有的「抗衡意識」。香港現代水墨畫正是具有這種「抗衡意識」，在中國、西方；傳統、現代價值觀念差異之間的夾縫中尋求超越對立觀念，從而建構自我文化身份。v

在香港這個移民城市中，匯集了逃避內地不穩政局的內地藝術家，如早年的油畫家余本，以及40、50年代的王無邪、周綠雲。自50年代，文學出生的王無邪隨現代水墨畫開創者之一呂壽琨學畫，開展了跨美術與文學的創作，充滿詩意的作品同時蘊含批判的力量。王無邪於1961年赴美留學，受現代設計藝術、抽象表現主義所影響。《溫哥華》(拍品編號 360)及《風景》(拍品編號 361)便是此一時期探索抽象藝術之創作。1965年，王氏自美學成回港，逐漸成為香港重要的藝術家。

作於2004年的《城夢十二》(拍品編號 359) 呈現出強烈的設計意識，把香港這個由高樓大廈堆砌而成的「玻璃之城」以傳統水墨再現。王氏把物象加以解構，然後重組，形成極具香港城市風景的抽象作品。《城夢十二》以二幅立軸的形式組成，尺幅巨大，更由藝術家於2008年重新題款，包含了藝術家對此作品，以至對香港感想。



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WUCIUS WONG

(WANG WUXIE, CHINA, B. 1936)

CITY DREAM #12

signed, titled and dated in Chinese (on the two scroll labels); signed, titled, dated and inscribed in Chinese (lower left of the left hanging scroll); signed, dated and re-inscribed in Chinese (upper right of the right hanging scroll)

ink on paper, diptych

each: 179 x 96 cm. (70½ x 37¾ in.) (2)

overall: 179 x 192 cm. (70½ x 75% in.)

Painted in 2004

three seals of the artist

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Hanart TZ Gallery, Hong Kong

Acquired from the above by the present owner

王無邪

(中國, 1936年生)

城夢十二

水墨 紙本 (二聯作)

2004年作

款識：王無邪城夢十二 (左幅)二〇〇四年; 王無邪城夢十二 (右幅)二〇〇四年 (包首題簽); 城夢十二 王無邪 二〇〇四年 香港 (左幅左下)

黎明始終要來 睡夢會結束
城中人面臨另一繁忙的日子
從高廈出來進入另一幢高廈
在擠逼環境中 污濁空氣中
受到噪音與電波不斷侵擾
難再見綠草如茵 碧水長流
藍天白雲早成為稀有景象
大自然有生生不息的韻律
不在眼中 也許在心中夢中

王無邪 二〇〇八年 重題 (右幅右上)

藝術家鈐印三枚

來源

香港 漢雅軒

現藏者購自上述畫廊



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WUCIUS WONG

(WANG WUXIE, CHINA, B. 1936)

VANCOUVER

signed and dated 'WANG 61', signed, titled and inscribed in Chinese (on the right edge)

ink and colour on paper

29.8 x 51.5 cm. (11¾ x 20¼ in.)

Painted in 1961

two seals of the artist

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

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

王無邪

(中國, 1936年生)

溫哥華

水墨 設色 紙本

1961年作

款識：溫哥華市 無邪 wang 61年作于哥倫布市客次 (右邊)
藝術家鈐印二枚

來源

美國 紐約 私人收藏 (現藏者直接購自藝術家)



3
6
1

WUCIUS WONG

(WANG WUXIE, CHINA, B. 1936)

LANDSCAPE

signed and dated 'Wang 63', signed and inscribed in Chinese (lower right)

ink and colour on paper

29.5 x 56 cm. (11 $\frac{5}{8}$ x 22 in.)

Painted in 1963

HK\$60,000-100,000

US\$7,800-13,000

PROVENANCE

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

王無邪

(中國, 1936年生)

風景

水墨 設色 紙本

1963年作

款識：WANG 無邪 63 巴城 (右下)

來源

美國 紐約 私人收藏 (現藏者直接購自藝術家)



3
6
2

T'ANG HAYWEN

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

UNTITLED

signed in Chinese, signed 'T'ang' (lower right)
gouache and oil on Kyro card, diptych
each: 69.7 x 49.7 cm. (27 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in.)(2)
overall: 69.7 x 99.4 cm. (27 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 1974-1975

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

PROVENANCE

Private Collection, France
This work will be included in the forthcoming catalogue raisonne now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: LDC-KY-25

曾海文

(中國, 1927-1991)

無題

水粉 油彩 Kyro紙板 (二聯作)
1974-1975年作
款識：T'ang海文 (右下)

來源

法國 私人收藏
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》(LDC-KY-25)



3
6
3

T'ANG HAYWEN

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

UNTITLED (LES SABLES)

signed in Chinese; signed, dated and inscribed 'T'ang 72. Les Sables' (on the reverse)

watercolour on Kyro card

69.7 x 50 cm. (27 $\frac{1}{8}$ x 19 $\frac{5}{8}$ in.)

Painted in 1972

HK\$80,000-160,000

US\$11,000-21,000

PROVENANCE

Private Collection, France (acquired directly from the artist)
This work will be included in the forthcoming catalogue raisonné now in preparation by Tang Haywen Archives and Mr. Philippe Koutouzis under the number: LMC-KW-6.

曾海文

(中國, 1927-1991)

無題 (沙灘)

水彩 Kyro紙板

1972年作

款識：T'ang海文 72. Les Sables (畫背)

來源

法國私人收藏 (現藏者直接得自藝術家)
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》(LMC-KW-6)

ZAO WOU-KI

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

VILLAGE

signed in Chinese; signed, dated and inscribed 'ZAO 1949 Paris' (lower left); signed, titled, dated and inscribed 'Zao Wou-Ki Village 1949 38-46' (on the reverse)

oil on masonite
38 x 46 cm. (15 x 18½ in.)
Painted in 1949

HK\$2,200,000-2,800,000**US\$290,000-360,000****PROVENANCE**

Private Collection, Europe (acquired directly from 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).

EXHIBITED

Kaohsiung, Taiwan, Kaohsiung Museum of Fine Arts, Zao Wou-Ki, 1996.
Hong Kong, Hong Kong Museum of Art, Infinite Image and Space - A Retrospective of Zao Wou-Ki, 1996.
Shanghai, China, Shanghai Museum; Beijing, China, National Art Museum of China; & Guangdong, China, Guangdong Museum of Art, Zao Wou-Ki: 60 ans de peinture: 1935-1998, 1998-1999.

LITERATURE

Jean Leymarie, Zao Wou-Ki, documentation by Françoise Marquet, Editions Cercle d'Art, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1978 (illustrated, plate 13, p. 57).
Daniel Abadie & Martine Contensou, Zao Wou-Ki, Edition Ars Mundi, Spain, 1988 (illustrated, plate 2).
Hong Kong Museum of Art, Infinite Image and Space - A Retrospective of Zao Wou-Ki, Hong Kong, 1996 (illustrated, p. 69).
Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, Kaohsiung, Taiwan, 1996 (illustrated, plate 17, p. 94).
Shanghai Museum; National Art Museum of China; & Guangdong Museum of Art, Zao Wou-Ki: 60 ans de peinture: 1935-1998, Shanghai, China, Beijing, China; & Guangdong, China, 1998-1999 (illustrated, plate 14, p. 79).



Lin Fengmian, *Autumn Dwelling by the Sea*, ink and colour on paper
Christie's Hong Kong, 29 November 2016, Lot 1438
Sold for HK\$1,860,000
林風眠《秋天海邊房屋》水墨設色紙本
2016年11月29日佳士得香港 編號 1438
成交價1,860,000 港元

趙無極

(法國/中國, 1920-2013)

村落

油彩 纖維板
1949年作
款識：無極 ZAO 1949 Paris (左下)；Zao Wou-Ki Village 1949 38-46 (畫背)

來源

歐洲私人收藏 (現藏者直接購自藝術家)
此作品已登記在趙無極基金會之文獻庫, 並將收錄於弗朗索瓦·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

1996年「趙無極回顧展」高雄市立美術館 高雄 臺灣
1996年「無極意象 - 趙無極回顧展」香港藝術館 香港
1998-1999年「趙無極繪畫六十年回顧展：1935-1998」上海博物館 上海 中國 中國美術館 北京 中國 廣東美術館 廣州 中國

出版

1978年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克 文獻研究 Editions Cercle d'Art 巴黎 法國 及 Ediciones Polígrafa 巴塞隆納 西班牙 (圖版, 第13圖, 第57頁)
1988年《趙無極》Daniel Abadie及Martine Contensou 著 Edition Ars Mundi 西班牙 (圖版, 第2圖)
1996年《無極意象 - 趙無極回顧展》香港藝術館 香港 (圖版, 第69頁)
1996年《趙無極回顧展》高雄市立美術館 高雄 臺灣 (圖版, 第17圖, 第94頁)
1998-1999年《趙無極繪畫六十年回顧：1935-1998》上海博物館 中國美術館 廣東美術館 上海 中國 北京 中國 廣州 中國 (圖版, 第14圖, 第79頁)



一九四九年十月六日

ZAO WOU-KI

趙無極

With the end of the Second World War, Paris' trendsetting art scene quickly revived and resumed attracting young artists from around the globe. Young Americans, Soviets, Portuguese and Chinese were among those who arrived to contribute their talents to the artistic



melting pot. Young artists began moving away from geometric abstraction as they discovered 'Abstraction Lyrique' and later 'Art Informel' as ways to express sentiments free from the restrictions of form. This revolutionary trend was a key driving force for Zao Wou-Ki.

Zao arrived in Paris in 1948. Initially he dedicated most of his time to the study of relationships within the pictorial space, which resulted in a breakthrough in his artistic style in 1949. In May of that year Zao held his first solo exhibition in Paris, showing works whose subjects included mountain villages, forests, seashores, and still lifes. *Village* (Lot 364) is a representative work from this period. In it he takes the first steps toward abstraction and simplification of the various scenic objects, which he expresses through a profusion of pure lines and blocks of color. Against a background of brown and black, lines in white or pale colours outline the shapes of tree trunks and branches. Zao also customarily introduced human figures into his landscapes, which here appear in the upper left, while ducks in the upper and lower portions of the canvas give the painting an extra flavour of life. Zao continued along this path of visual simplification, which in the 1950s would lead to his semi-abstract works based primarily on linear motifs.

A Space Connecting with Viewers

French-Chinese artist Zao Wou-Ki was active for over sixty years in the international art scene. His abstract works successfully turned blank canvases into richly meaningful spaces – spaces in which we can remember, or imagine, or linger for a time. These ultimately became a kind of individual space capable of connecting with the lives of viewers.

16.02.64 (Lot 365) dates from 1964, a time when Zao Wou-ki 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 **16.02.64**, to a harmonious and successful melding of Eastern and Western elements.

In Zao's work from the '60s, spatial presentation takes precedence even over color. Zao inherited the legacy of the Chinese painting masters who came before, borrowing the 'scattered' or multiple-

1. Yan Wengui, *Pavilions Among Streams and Mountains*, first half of 12th century, Collection of National Palace Museum, Taipei, Taiwan
燕文貴《溪山樓觀》12世紀前半 台灣 台北 國立故宮博物院藏



◀ Lot 364 Detail 局部

16.02.64 brings together the close-up, the foreground, the middle and the faraway into the same pictorial plane. Alternating ruddy brown and beige white horizontal masses divide the canvas into four parts. 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 once said, 'In Chinese painting, solid forms and empty spaces have a rhythm, constantly in motion as each pushes at the other, giving the pictorial space a wonderful balance between lightness and weight. If you say my painting is different from most Western painters, it probably has to do with my concepts of handling space.'

point perspective from traditional Chinese painting. In order to depict grand vistas in their paintings, Chinese landscape painters divided the vertical axes of their works into four sections, allowing the tableau to accommodate several focal points (Fig. 1). To present three-dimensional objects, the Western fixed-position perspective uses one point of focus in the tableau to concentrate the scope of landscape. A landscape painting by Lin Fengmian, who was Zao's teacher in Hangzhou, abandons the hanging scroll format in favor of a square format, which is divided into horizontal bands that form the four sections of composition, which include the sky, the faraway mountains, the gentle slopes, and the rivers.



▶ Lot 365 Detail 局部

Visiting the Yellow Mountains in the 1980s

A year and a half before the completion of **28.11.84** (Lot 366), Zao Wou-ki returned to his homeland. In November of 1982 he first traveled to Beijing, taking part in the opening ceremony for the Fragrant Hill Hotel. He then visited Taiwan, and in the fall of 1983, at the invitation of the Chinese Ministry of Culture, he returned to hold several exhibitions. The National Art Museum of China and his alma mater, the China Academy of Art (previously known as the Zhejiang Academy of Fine Arts) both exhibited his work. During his free time he toured the Yellow Mountains, as the kind of scenic vistas they offer, unique to China, always provided inspiration for his painting. Zao's **28.11.84**, dating from 1984, does indeed evoke the clouds and mists of the Yellow Mountains. Their soaring peaks rise up into the clouds, dense rolling cloud banks that float and drift with the wind like a vast sea that stretches sometimes as far as the eye can see, in a majestic and otherworldly scene. On his blank canvas Zao Wou-ki creates a richly meaningful space – a space in which we can remember, or imagine, or linger for a time, a place which ultimately becomes an individual space capable of connecting with the lives of viewers.

Zao Wou-ki's **28.11.84** marks 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.

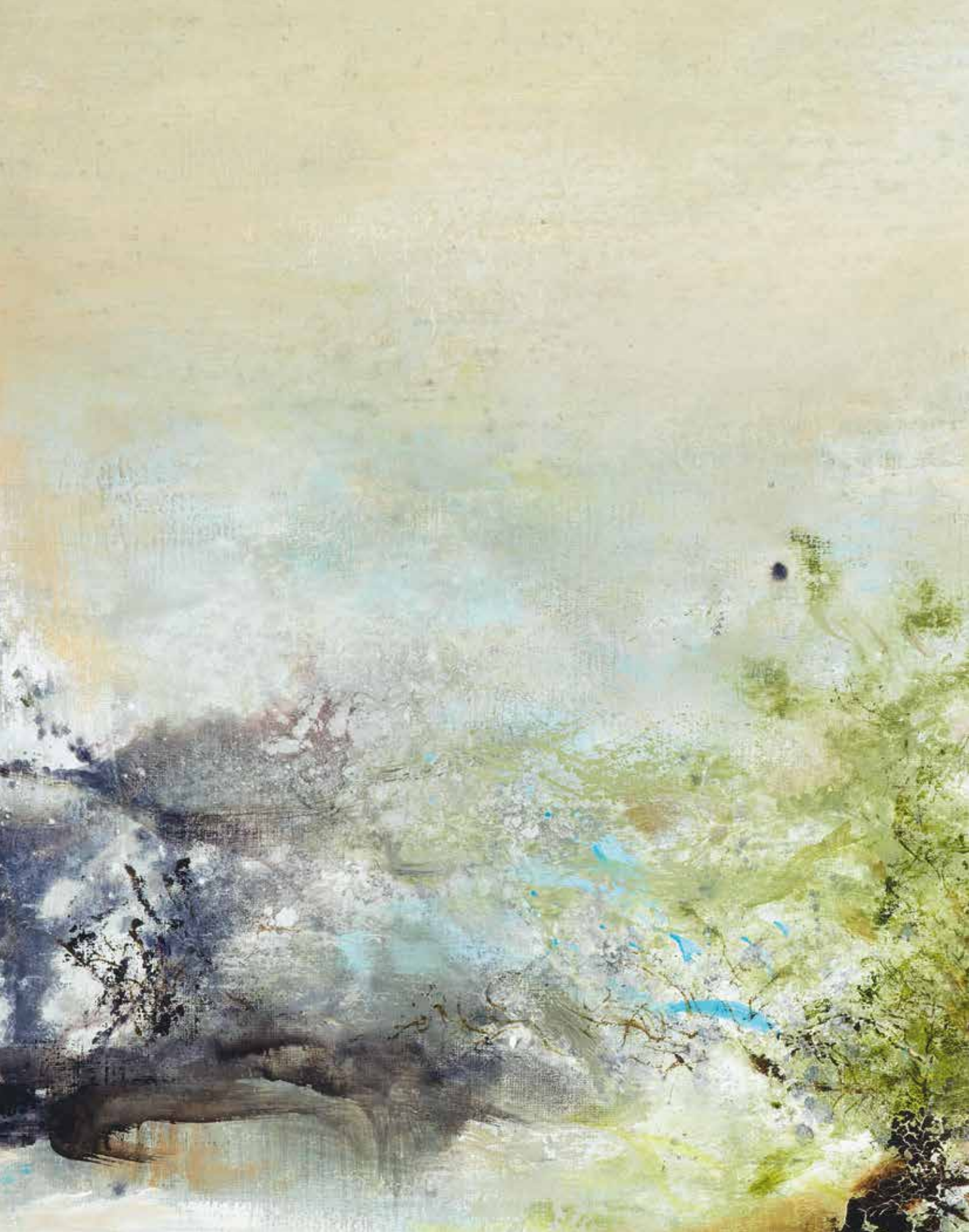
A Collision of Hues, the Birth of Color

28.11.84 is nothing if not a field of colors being born—new colors created from collisions of others. Zao's colors in the '80s became lighter, more graceful, and gentler. In ink painting, new colors are coincidentally created by the mixing of colors the moment colored ink contacts the absorbent, unsized Xuan paper. Zao's focus, however, was not just on new colors but on blending them together, making natural transitions between them of utmost importance. He deliberately increased the proportion of solvent when mixing pigments, and when applying them, he tried to spread them as evenly as possible to leave no brush marks, creating continuous colors that flowed, permeated, and spread. Like drops of color falling into clear water, they mix gradually to form new hues. The pastel violet at the lower right of **28.11.84**, along with the left blue-violet, silver-blue, and pastel blue, creates distinct layers. In the lower right, light green and orange-yellow flow across the canvas. Zao further adds touches of black and white, strongly opposing colors, with Chinese ink painting applications, further enhancing spatial depth.



2. Xia Gui, *Conversation Under Pine Cliff*, Collection of National Palace Museum, Taipei, Taiwan
南宋 夏圭《松崖客話圖》台灣台北 國立故宮博物院藏

► Lot 366 Detail 局部



ZAO WOU-KI

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

16.02.64

signed in Chinese, signed 'ZAO' (lower right); signed 'ZAO WOU-KI' and titled '16.2.64' (on the reverse)

oil on canvas

64.8 x 80.2 cm. (25½ x 31⅝ in.)

Painted in 1964

HK\$4,500,000-5,500,000**US\$590,000-710,000****PROVENANCE**

Samuel Kootz Gallery, New York, USA

Private Collection, USA

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).

LITERATURE

Jean Leymarie, Zao Wou-Ki, documentation by Françoise Marquet, Hier et Demain Editions, Paris, France and Ediciones Poligrafa, Barcelona, Spain, 1978 (illustrated, plate 112, p. 162).

Claude Roy, Cercle d'Art Edition, Zao Wou-Ki, France, 1992 (illustrated, plate 14, p. 107).

Yves Bonnefoy & Gérard de Cortanze, Zao Wou-Ki, La Difference/ Enrico Navarra, Paris, France, 1998 (illustrated, p. 128).

趙無極

(法國/中國, 1920-2013)

16.02.64

油彩 畫布

1964年作

款識：無極ZAO (右下)；ZAO WOU-KI 16.2.64 (畫背)

來源

美國 紐約 塞繆爾·庫茲畫廊

美國 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)

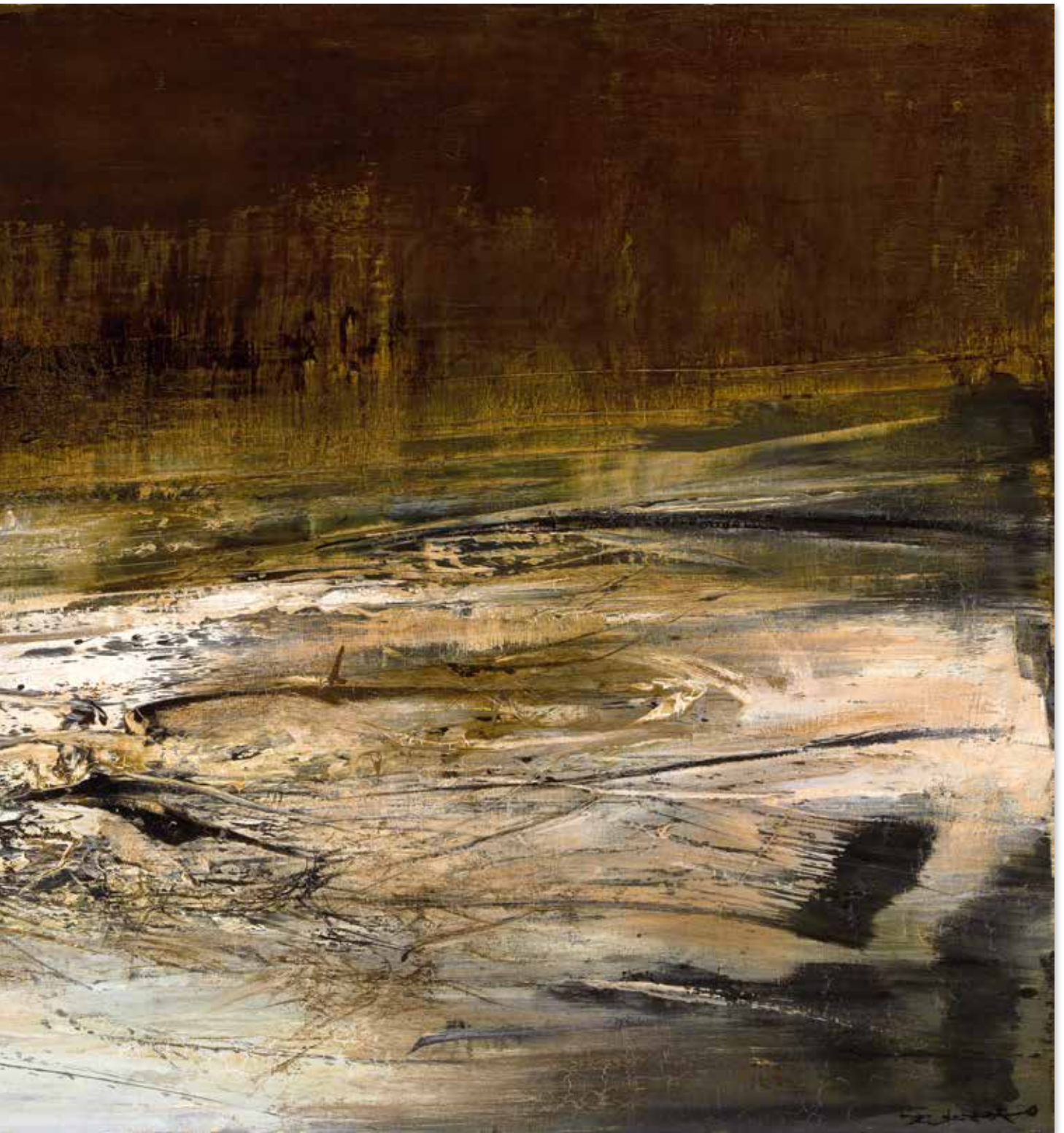
出版

1978年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克 文獻研究 Hier et Demain Editions 巴黎 法國 及 Ediciones Poligrafa 巴塞隆納 西班牙 (圖版, 第112圖, 第162頁)

1992年《趙無極》克勞德·羅伊著 Cercle d'Art Edition 巴黎 法國 (圖版, 第14圖, 第107頁)

1998年《趙無極》Yves Bonnefoy & Gerard de Cortanze著 La Difference/Enrico Navarra 巴黎 法國 (圖版, 第128頁)





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6

ZAO WOU-KI

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

28.11.84

signed 'ZAO', signed in Chinese (lower right); signed and titled
'ZAO WOU-KI 28.11.84' (on the reverse)
oil on canvas
60.9 x 73.2 cm. (24 x 28⁷/₈ in.)
Painted in 1984

HK\$3,500,000-4,500,000

US\$460,000-580,000

PROVENANCE

Galerie Protee, Paris, France
Private Collection, New York, USA (acquired from the above by the
present owner)
This work is accompanied by a certificate of authenticity issued by
the Foundation Zao Wou-Ki.
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

(法國/中國, 1920-2013)

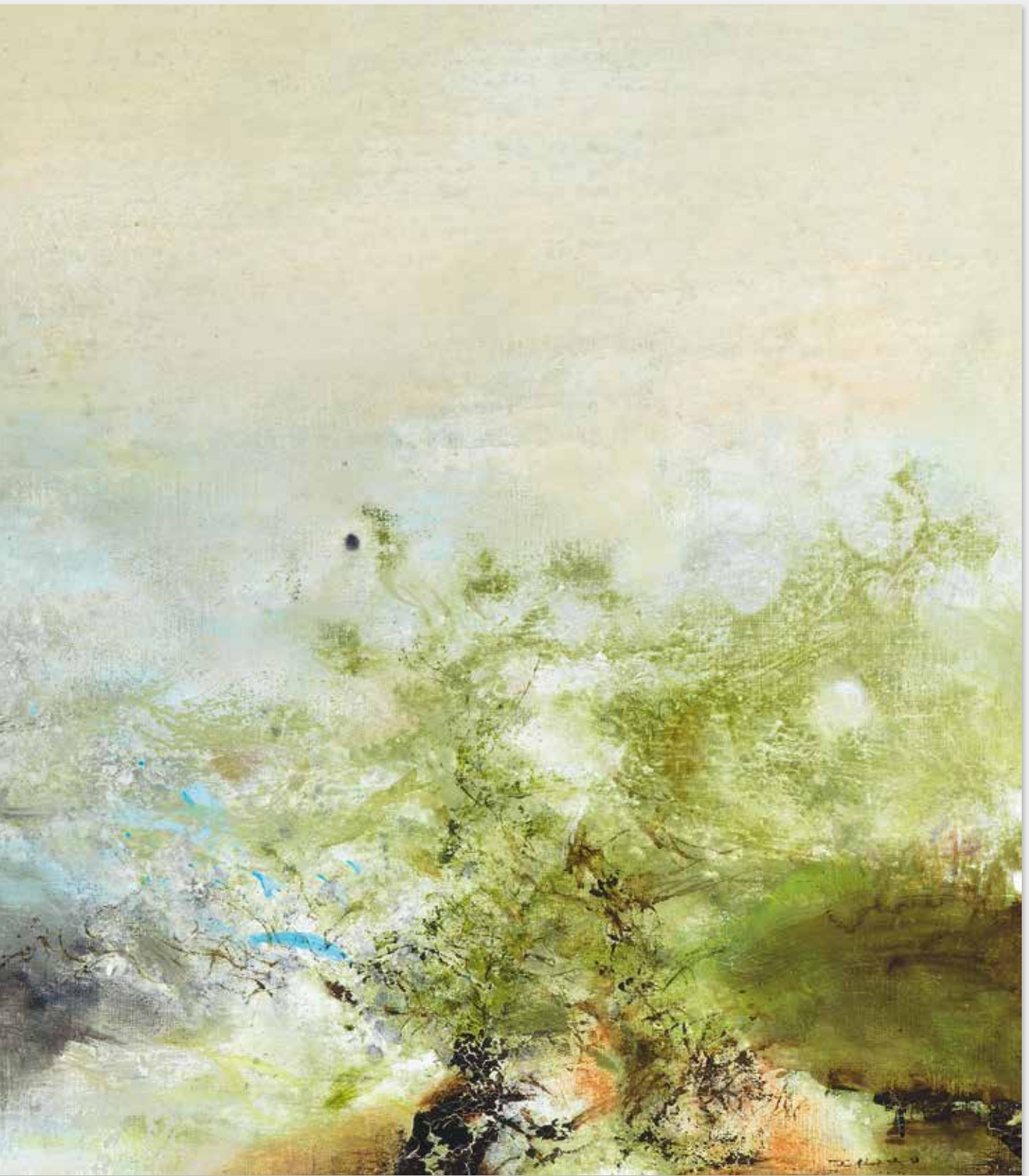
28.11.84

油彩 畫布
1984年作
款識：無極ZAO (右下)； ZAO WOU-KI 28.11.84 (畫背)

來源

法國 巴黎 普洛特畫廊
美國 紐約 私人收藏 (現藏者購自上述畫廊)
此作品附趙無極基金會所簽發之保證書
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)





儘管經歷了第二次世界大戰的洗禮，巴黎前衛的藝術氛圍依舊叫世界各地的年輕藝術家趨之若鶩。1945年戰後的巴黎藝術圈容納多元的民族，來自蘇聯、葡萄牙、美國、中國等藝術家豐富了戰後的巴黎畫壇。當時巴黎畫派的年輕藝術家重新發現莫基於一種新的自由與情感的形式而反對幾何抽象，開始發展一種著重投射情感的抒情抽象藝術(Abstraction Lyrique)，以至後來的不定形藝術(Art Informel)。而這個藝術風潮更成了趙無極發展抽象藝術的關鍵。

中國藝術家趙無極於1948年抵達巴黎。趙無極曾憶述初抵巴黎時投入大量時間鑽研繪畫中物與物之間的空間關係 (pictorial space)。到了1949年更出現繪畫形式上突破。1949年5月，趙無極舉辦了在巴黎首個個展。此一時期的主題包括山村風景、森林、海灘、靜物。《村落》(拍品編號 364) 便是此一時期的代表作。趙氏對物像的描寫出現了第一步的抽象簡化，以大量的純線條和色塊表現物象。在褐色、黑色的背景上，他以白色和淡色的線條勾勒樹幹和樹枝。除了描繪風景，趙無極也習慣把人物帶進畫中，左上方出現人物，加上畫面上、下方的鴨子，為畫面添上生動之氣。趙無極從這簡化的路向，繼續前行，一直發展出五十年代以線性為主的半抽象繪畫。

與觀者生命溝通的個人空間

華裔法籍藝術家趙無極活躍國際藝壇六十載，他的抽象繪畫成功在空白的畫面上創造充滿內涵的空間，一個讓人能夠回憶、想像、停留，然後演變成能與觀者生命溝通的個人空間。

《16.02.64》(拍品編號365)創作於1964年，此時的趙無極已居法國二十載，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思索，更讓他在此作中得以圓融地展現出中西合璧之美。

在趙無極六十年代的作品中，空間布局總是凌駕於色彩之上。在構圖上，趙氏傳承了中國畫家留給後世的精神性，以中國山水畫的多重的視點作畫，觀者難以分辨畫面的軸心，形成包羅萬象之勢。中國山水畫為了把無限遠大的視域收納畫中，因此以散點透視法，把立軸分成四段，使一個畫面容納多個焦點(圖1)。而西方定點透視法在表現三維景物的立體感，為了集中風景的範圍，因而在畫面設立單一焦點。趙氏在杭州藝專老師林風眠獨創的方形風景水墨畫，放棄立軸形式，以橫向分割的方式，把天空、遠山、緩坡、河面四段壓縮在畫面中。

《16.02.64》以紅褐色、白色相間的色塊把近、前、中、遠景收納在的畫面，再以澎湃激盪、豪邁不羈的筆觸，形成動態，開拓出流轉不息的空間。誠如趙無極所言：「中國畫裡虛實造成的節奏，一個推一個的不斷移動，使畫面輕重有致，若說我的畫和一般西方畫家不同，原因大概就在處理空間的觀點上了。」



J.M.W Turner, *Shades and Darkness - The Evening of the Deluge*, exhibited 1843, oil on canvas. Collection of Tate Modern, London.
透納《陰霾與黑暗—洪水滅世之夜》1843年展覽
油彩畫布 倫敦泰特美術館藏



Zao Wou-Ki © 2017 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極

八十年代遊歷黃山

作品《28.11.84》(拍品編號366)完成前一年半，趙氏重返祖國。1982年10月，他先到北京，參加香山飯店開幕典禮。1983年遊覽台灣，秋天時分應中國文化部邀請回中國舉辦展覽，北京中國美術館和趙無極的母校中國美術學院(舊稱浙江美術學院)分別展出趙氏重要作品。逗留期間，趙氏遊歷黃山。中國獨特自然景觀一直是趙無極抽象藝術的營養。1984年的《28.11.84》讓人聯想黃山的雲海，在高聳入雲的黃山上，一團一團的雲密麻麻的在空中隨風飄浮，彷如汪洋大海，形成一望無際的雲海，莊觀的景象儼如妙絕的仙境。趙無極成功在空白的畫面上創造充滿內涵的空間，一個讓人能夠回憶、想像、停留，然後演變成能與觀者生命溝通的個人空間。

八十年代的創作標誌了趙無極的藝術發展，從六十年代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。

色彩的碰撞、顏色的誕生

《28.11.84》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。八十年代色彩演變為輕盈，柔和。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。畫面左下方粉紫色、淡紫藍色、銀藍色、粉藍色分層堆疊；右下方草綠、橘黃在畫面上渲染。畫面下方出現了複雜的色彩的交流和碰撞。趙無極加入顛覆性強的黑色和白色，以皴擦點染的方式展現，加強了空間的景深。



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ZAO WOU-KI

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

UNTITLED

signed in Chinese, signed and dated 'ZAO 67' (lower right)
watercolour on paper
37.8 x 28.3 cm. (14 7/8 x 11 1/8 in.)
Painted in 1967

HK\$450,000-650,000

US\$59,000-84,000

PROVENANCE

Galerie Kutter, Luxembourg
Private Collection, Switzerland
Private Collection, Europe
This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki, dated 16 September 2010.
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

(法國/中國, 1920-2013)

無題

水彩 紙本
1967年作
款識：無極 ZAO 67 (右下)

來源

盧森堡 Kutter畫廊
瑞士 私人收藏
歐洲 私人收藏
此作品附趙無極基金會於2010年9月16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)

ZAO WOU-KI

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

UNTITLED

signed in Chinese, signed 'ZAO', dated '64' (lower right); inscribed 'pour Diane et Philippe Baude' (lower left)

watercolour and gouache on paper
40.6 x 32.7 cm. (16 x 12 $\frac{7}{8}$ in.)
Painted in 1964

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

PROVENANCE

Private Collection, France (gifted by the artist to the present owner)
This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki, dated 25 November 2014.
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

(法國/中國, 1920-2013)

無題

水彩 水粉 紙本
1964年作
款識：無極 ZAO 64 (右下)；pour Diane et Philippe Baude (左下)

來源

法國 私人收藏(藝術家贈予現藏家)
此作品附趙無極基金會於2014年11月25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)



368

Painted in 1964, this delicate watercolour work *Untitled (Lot 368)* was dedicated to Diane et Philippe Baude, nephew of Raoul Baude and close friend of the artist. Raoul Baude (1912-2005) settled in China at the beginning of the 20th century. Besides his activity as a General Inspector of the Chinese salt tax from 1934, he would be a faithful defender of the then-young Zao Wou-Ki. Admirer of Lin Fengmian, Raoul Baude earned his reputation as a fine talent-scout as he would be the first one to organize an exhibition with works of Zao Wou-Ki in 1947 at the Alliance Française of Shanghai. One year later, Zao Wou-Ki settled in Paris and strengthened his relationship with the Baude family based in France at that time. This watercolour, painted at a turning point in the life and work of the artist, is also a testimony of the artist's circle of friends in his adopted country.

這幅作品《無題》(拍品編號368)成於1964年，筆觸細膩的水彩畫是趙無極為友人雷歐·博德的外甥黛安和菲臘·博德而作的。雷歐·博德(1951-2005)在二十世紀初來華，由1934年起為中國鹽稅總監，同時亦是當時還年輕的趙無極的忠實支持者。十分欣賞林風眠的他，在1947年於上海的法國文化協會為趙無極舉辦首次個展，奠定了博德氏藝壇伯樂之譽。一年後，趙無極遷居巴黎，與當時留寓法國的博德家族更加親密。這由成畫於趙無極人生與藝術轉捩點的水彩畫，見證了趙氏在去國之後的交誼。

ZAO WOU-KI

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

UNTITLED

signed in Chinese, signed 'ZAO', dated '60' (lower right); signed, dated and inscribed in Chinese (on the reverse)

ink and gouache on paper

23.5 x 16.7 cm. (9¼ x 6⅝ in.)

Painted in 1960

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

Gifted by the artist in 1960

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

(法國/中國, 1920-2013)

無題

水墨 水粉 紙本

1960年作

款識：無極 ZAO (右下)；媽咪留念 婿無極敬贈
一九六〇年十二月廿八日 巴黎 (畫背)

來源

藝術家於1960年贈予現藏者家屬

現藏者繼承自家族收藏

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)

Painted in 1960 Paris, this exquisite work on paper by Zao Wou-Ki was a gift to express his personal gratitude and respect to his mother-in-law. The work has been kept in the family's collection since then for 57 years.

這件精巧的紙上作品作於1960年巴黎，是趙無極敬贈予岳母為紀念的個人創作，其後一直由家屬收藏至今共57年。

"Sometimes when I stare at a completed work, I am surprised to know how the work has expressed my anger, my mind at peace, or even the changes in my emotion, from excitement to clarity."

- Zao Wou-Ki

「有時在凝視一幅已完成的作品時，我會吃驚地發現，它表現了我的憤怒、我的平靜、或是激動之後，再趨平靜。」

- 趙無極



Zao Wou-Ki and his mother-in-law
© 2017 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極先生及其岳母



東方畫會



五月畫會

台灣自1957年獲邀參加前衛藝術國際交流平台「聖保羅雙年展」，為當時一股反對學院派的抽象畫的暗流帶來契機。雙年展的主題與當代社會文化息息相關，在同一舞台上比對的是極端新派、帶有時代感的藝術，這與當時畫壇的主流相違背。在參展雙年展前，台灣年輕畫家已開始出現對傾向傳統的藝壇的質疑，渴望嘗試新穎的表達方式，包括抽象風格。由青年藝術家蕭勤、李元佳、霍剛、吳昊、夏陽等由李仲生指導的學生組成「東方畫會」。劉國松與台灣師範大學美術系校友於1957創立的「五月畫會」，其後加入的成員包括莊喆、陳庭詩、楊英風及顧福生等畫家。兩個畫會的宗旨相似，無論油畫、水墨、雕塑、版畫，皆從傳統中各自解放，既認定了中國傳統繪畫概念的重要性，但同時嚮往現代藝術的風格。在亞洲現代藝術風潮尚未形成氣候之前，五月與東方畫會都有成員先後代表台灣在五、六十年代參與聖保羅雙年展。縱然「東方畫會」及「五月畫會」探討在直捲歐美的抽象藝術，可是他們對西方現代主義並非盲目崇拜，他們以華夏文化底蘊來鑽研抽象藝術在當代亞洲藝術的意義。對中國傳統山水畫、自然觀、宇宙觀的回溯便成了創作的切入點。

台灣現代藝術多元發展



Lot 370

劉國松 LIU KUO-SUNG

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，如《無題》(Lot 370) 具狂草抽象的性格，透過用筆的節奏、韻律及氣勢，使筆意完全融入水墨的表現中。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。

馮鍾睿 FONG CHUNG RAY



Lot 372

馮鍾睿出身書香世家，自小耳濡目染接觸藝術。1949年隨著軍隊遷居台灣，之後在政工幹校藝術系學習，1954年獲頒藝術學士，任職海軍上尉。1961年應劉國松之邀加入「五月畫會」。1970年自海軍退役後，馮鍾睿獲得東西中心獎學金，前往夏威夷大學研讀。同年以優異的藝術創作獲頒中華民國傑出獎學金，前往歐洲及美國旅遊，參觀學習西方藝術的作品。1975年移居美國舊金山。馮氏乃台灣近代藝術發展的先鋒分子，大概在1966年，已經掌握了一系列新媒體創作技巧，混合水墨和壓克力創作。1975年他到美國後，發展出一系列拼貼作品，同時有感水墨「粗澀厚重感」不足，改用水溶性的壓克力顏料，既能夠像油畫般使用，也可以調稀像水墨。馮氏深受書法筆畫的影響，畫作結合山水與書法的特色。此時期他開始鑽研佛學。創作於1984年的《繪畫一九八四年·之廿六》(拍品編號 372)彷彿捕捉了橘紅色顏料在水中飄盪的動態，又如接近日落時分，太陽在落山前發出最叫人心醉的光輝，構圖簡約，但卻生動有力。作品體會了「五月畫會」提出「縱向繼承，橫向移植」的主張，在中國文化的基礎上，尋求當代的抽象變奏，把抽象畫風融入水墨創作，把繪畫重心由臨摹外物，改為呈現內心對宇宙、生命的探索，開當代藝術發展先河。

李元佳 LI YUAN-CHIA

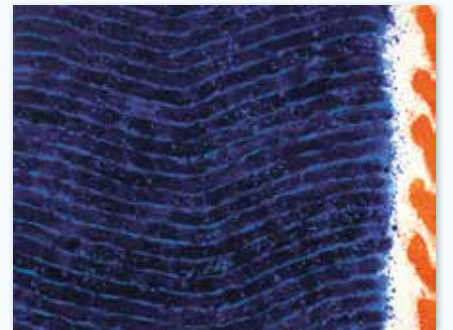
1929年生於中國廣西省，1949年，李元佳抵達台灣，1951年，進入台北師範學校藝術師範科，認識了蕭勤、霍剛等從大陸來台的同學。其後不滿保守的美術教育，他進入李仲生(1912-84)畫室學畫，成為「東方畫會」的創始成員。1962年，李氏前往義大利，1965年定居英國，直至1994年逝世。博洛尼亞時期(1962-1965)對李元佳的藝術有關鍵的影響，演變出以單色區塊中繪製單一或多個小點的繪畫形式。他限制自己的調色板上只能出現五種顏色：黑、紅、白、金、銀，每一種顏色都賦有特定的意義，以極簡主義的風格接近。畫作大面積的留白處隱喻了浩瀚無疆的宇宙，再加上小小的圓點，或是輕輕的筆觸，代表萬物的起始、終結，富有東方哲學內涵。



Lot 496

蕭勤 HSIAO CHIN

蕭勤於1956年獲西班牙政府獎學金赴歐留學，先後旅居於巴塞隆納、米蘭、紐約、巴黎、倫敦與德國等地進行創作。六十年代的作品(拍品編號 487及488)中，他把浩瀚無疆的宇宙以簡約色彩、基本幾何圖形表現，隱伏了禪學、易經卦象的隱喻，參透萬象皆可化繁為簡的道理。這種尋找核心的藝術精神與馬勒維奇的至上主義在本質上產生共鳴。馬勒維奇把繪畫化約為基本圖形的「純粹語言」，畫作既沒有敘事，也不作社會評論，更不受風景畫或靜物畫等任何傳統繪畫的侷限，直截地傳遞出精神內涵。1993年創作《大限外之一》(拍品編號 486)更是藝術家對人生深刻感悟之作，以白色筆刷繪畫儼如海岸邊緣的地域，再以波浪曲線連接，暗示人生如何經歷種種，方能渡過彼岸，而畫作並未交代彼岸到底在那兒，波浪曲線卻是無止境的，隱喻了未知與無限。



Lot 486

霍剛 HO KAN

「東方畫會」的創始成員霍剛，1932年生於中國南京。1950年進入台北師範學校藝術科就讀，隨李仲生習畫。求學期間創設了「東方畫會」，從西方汲取最新、最現代的觀念與技法，影響了台灣藝術的發展。書法、金石印刻對霍剛創作的風格有著極深刻的影響，從形、音、義中抽離，成為創作靈感的元素。立足於中國傳統藝術的基礎上，他借用西方的觀念與媒材創造出獨特的藝術形式；還原最初基本的造型，由書法的結構與氣勢研究空間的構成性，並結合繪畫的理念，表現出特有的空間敏感性(拍品編號 493及494)。



Lot 493

吳昊 WU HAO

1932年吳昊出生於中國南京，1948年就讀蘇州省立工專預備科，1951年進入李仲生畫室習畫。吳昊乃「東方畫會」創始成員，他既是畫家，也是版畫家。60年代，吳昊在傳統中尋找現代；到了70年代，創作反映鄉土民間樸趣韻緻的版畫。作於1975年的《玫瑰花》(拍品編號 389)，藝術家以鐵絲般的細線條勾勒花卉，一朵一朵的紅、白玫瑰花描繪得充滿生機，彷彿向四方八面而生，出奇華茲。在背景處理上體現版畫對吳氏著色的影響，出現彷彿如木板畫的斑駁效果，這是吳昊研發的半透明而繽紛的琉璃底色。用以暗示桌面的黑色長方形穩定畫面，將主題壓扁在同一空間的同時，又至令畫面變得呆板，營造出多角度的視覺效果。



Lot 389

3
7
0

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

UNTITLED

signed and dated in Chinese (lower left)

ink and color on paper

55.6 x 85.8 cm. (21 $\frac{7}{8}$ x 33 $\frac{3}{4}$ in.)

Painted in 1965

one seal of the artist

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

Private Collection, USA

劉國松

(台灣, 1932年生)

無題

彩墨 紙本

1965年作

款識：劉國松一九六五(左下)

藝術家鈐印一枚

來源

美國 私人收藏



Qian Xuan, Dwelling in Fuyou Mountains Scroll (detail), Yuan Dynasty, Shanghai Museum, Shanghai, China
錢選《浮玉山居圖卷》(局部)元代 中國 上海 上海博物館





JOHN WAY

(WEI LE TANG, CHINA, 1921-2012)

LANDSCAPE

signed 'John Way', dated '75' (lower middle)
oil on canvas
61.5 x 92 cm. (24¼ x 36¼ in.)
Painted in 1975

HK\$450,000-600,000
US\$59,000-78,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 28 May 2006, Lot 289
Acquired from the above sale by the present owner

EXHIBITED

Shanghai, China, Shanghai Art Museum, John Way
Retrospective-80 Years, 2001.
Hong Kong, China, Alison Fine Art, Painterly Calligraphy,
John Way, 16 March - 8 April 2006.

LITERATURE

Shanghai Art Museum, John Way, Shanghai, China, 2001
(illustrated, pp.106-107).

魏樂唐

(中國, 1921-2012)

山水

油彩 畫布
1975年作
款識：John Way 75 (中下)

來源

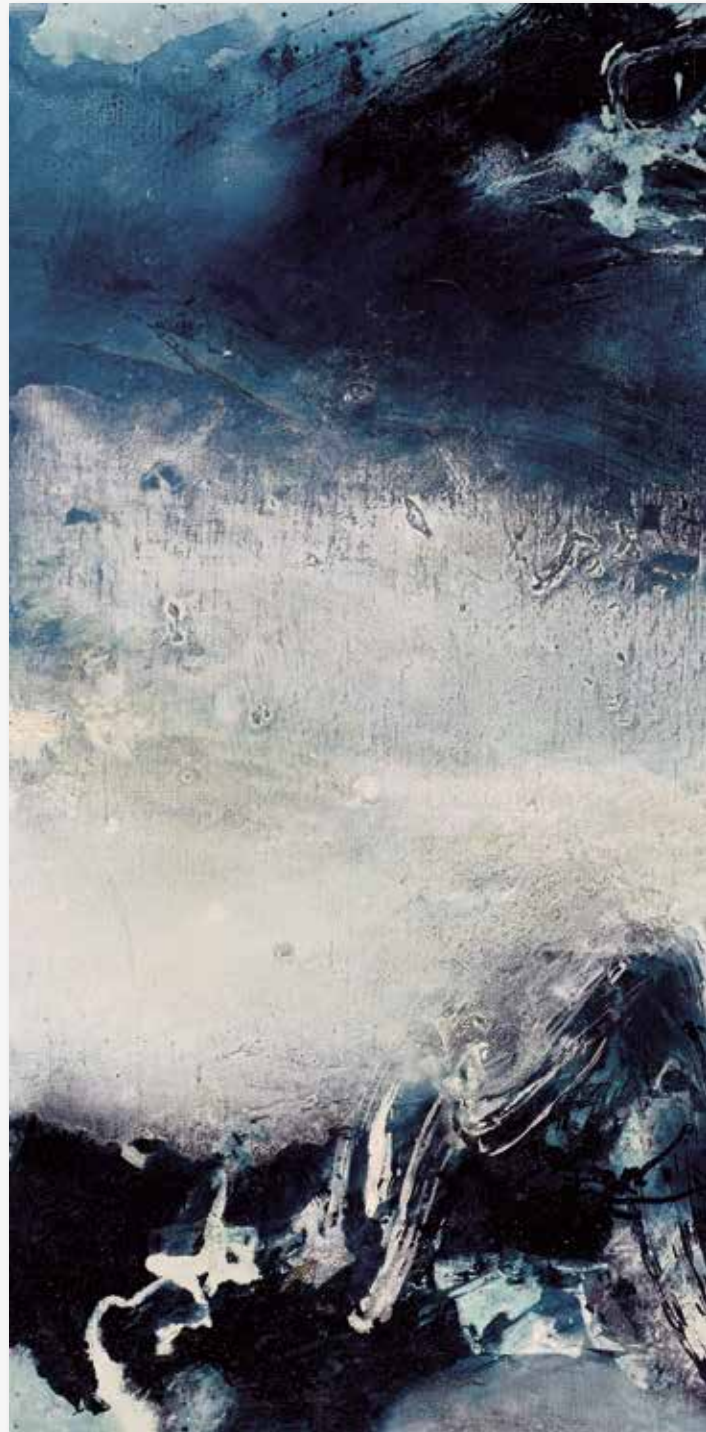
2006年5月28日 香港佳士得 編號289
現藏者購自上述拍賣

展覽

2001年「魏樂唐八十回顧展」上海美術館 上海 中國
2006年3月16日—4月8日「魏樂唐：彩繪書法」藝倡畫廊
香港 中國

出版

2001年《魏樂唐》上海美術館 上海 中國
(圖版，第106-107頁)







1

JOHN WAY

Across Time And Space, Between East With West

John Way was one of the pioneers of Chinese abstract art, active on the American art scene since the 1960s. Way was born in Shanghai in 1921, his father a well-known collector who inculcated in him an appreciation for art. In 1931 Way studied calligraphy with Li Zhongqian; his early cultivation in Chinese art and culture would provide much sustenance for his later creative work. In 1949, during the war years in China, he moved first to Guangzhou and then Hong Kong, and finally in 1956 moved to the US. Taking up residence in Houston was an important milestone and turning point in his career.

American Abstract Expressionism was reaching its zenith in the 1950s when John Way began actively working in that style and studying its aesthetics. By the 1960s he was creating his own Chinese style of abstraction in the midst of the dual influences of Western Abstract Expressionism and the inspiration of the Chinese written language and its calligraphy. As early as 1965 he was chosen to show works in the exhibition 'Painting without a Brush,' held by the Institute of Contemporary Art in Boston, an acknowledgement by the mainstream American art world of the novel ideas and superlative technical skill of his painting. Borrowing as he did from elements of traditional Asian art was not limited to artists of Asian descent such as Way, however, but 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.

John Way's abstract work from the '60s brims with the flavor of calligraphy, linking it to his earlier strong foundation in that discipline, while his brushwork in the oil medium also communicated the energy of his wrist and his bodily movements. Way's work evolved and achieved greater depth in the '70s, a period during which he seems to have completely digested and distilled the essence of the Chinese culture that had accompanied him for so many years. The result was the derivation of a new kind of art by this artist.

Way's 1975 *Landscape* (Lot 371) is an excellent work from this period. That year Way was living in Paris, France, systematically absorbing European painting technique and theory. Even though while there he continually deepened his knowledge of Western oil techniques, this *Landscape* still possesses all the appeal of traditional Chinese landscapes, and exudes at the same time a strong feeling of history. Way inherited the spirit and the aesthetic wisdom of the Chinese painters of the past, using minimal

amounts of blue, white, and black tones to produce a landscape that seems half real and half imagined, a vista where we find ourselves among the great mountains and rivers of China. From one lofty peak in the clouds we gaze at the distant peaks opposite us, a majestic view that unites as one all of its mountains, clouds, and blue sky. Way's superior technique allows him to capture the fleeting existence of cloud and mist by varying the thickness of his white pigments, and he achieves a sense of transparency similar to the spreading washes of color employed in the ink medium. He has here clearly mastered the mixing of pigments to achieve any desired effect, while also discovering the flexibility and reach of the oil medium. He produces complex blue tones, capturing shades of pure sky blue, cerulean, and slate blue. Surging calligraphic lines in black cap the painting off with their movement, communicating to the full Way's inner vision of this landscape among the clouds and mists.

John Way expressed the abstract quality of traditional Chinese landscapes through the oil medium, and successfully transformed his blank canvases into deeply meaningful spaces. In these spaces contemporary viewers can return to traditional times, city dwellers can find nature, and our minds and spirits receive the spark of new energy. Way's art successfully reaches across time and space, and links East with West.



2

穿梭時空，接軌中西

魏樂唐是中國抽象藝術的先鋒之一，自六十年代活躍於美國藝壇。魏氏於1921年生於上海，父親為知名收藏家，自小受藝術的薰陶，1931年，師從李仲乾，學習書法。中國藝術文化的修養，成了他日後創作的營養。1949年，因戰亂移居廣州、香港。1956年，遠赴美國，定居波士頓，是他創作生涯中重要轉折的里程碑。

一九五十年代，美國抽象表現主義進入了全盛期，此時魏樂唐也開始積極投入抽象表現主義繪畫及其美學的研究，並在西方抽象表現主義風潮與中國文字與書法的靈感啟迪中，在六十年代創造出屬於個人的中國式抽象風格。早於1965年，他已入選波士頓美術館舉辦「不用畫筆的畫作」展覽，以新穎構思和高超畫技獲得美國主流美術界承認。事實上，回歸傳統亞洲藝術元素這一點，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。

魏樂唐六十年代的抽象創作結合其深厚的書法根柢，作品出現充滿書法味道，傳遞藝術家手腕力度、動姿的油畫筆觸。到了七十年代，魏樂唐的畫作演化成更具深度，這個時期，他彷彿把陪伴多年的中國文化完全咀嚼、消化，蒸餾出能配合其抽象創作的精髓，繼而演繹出新的藝術。

創作於1975年的《山水》(拍品編號371)便是此一時期的佳作。同年，即1975年，魏樂唐寓居法國巴黎，並系統學習歐洲畫技和理論。雖然他身在歐洲一直深化對西方油畫技巧，可是《山水》作品卻充滿中國傳統山水之韻味，同時蘊含的濃厚歷史感。魏樂唐傳承了中國畫家留給後世的精神和美學智慧，以低限度的用色，即藍、白、黑組成如夢似幻的山水景觀，把觀者帶進中國名山大川，從高聳入雲的山上，遙望對峙的山峰，感受山峰與雲霧、藍天融為一體的仙境。魏樂唐以高超的油畫技巧以白色描繪時虛時實的雲霧，白色油彩出現厚薄相



3

間，又帶有如水墨渲染的透明感，可見他對油彩顏料的調配，達到得心應手的境界，進一步開創了油彩的可塑性。此外，又透過複雜的藍色，包括天空藍、蔚藍色、灰藍色，加上澎湃洶湧的黑色書法線條產生動態，把腦海中騰雲駕霧的山川景象表現得極致。魏樂唐不僅把中國山水中的抽象性發揮在油畫中，同時成功在空白的畫面上創造充滿內涵的空間，一個讓當代人們回歸傳統，讓城市人們走進自然，啟動心靈的空間，絕對是穿梭時空，接軌中西。

1. John Wayne studied under Li Chun Shan. 魏樂唐在李仲乾先生畫室上課
2. Sung Dynasty, Pu An, *Misty River*, Collection of Shanghai Museum of Art. 中國畫對雲霧空間的表達 宋 樸庵《烟江欲雨圖頁》 上海博物館
3. J.M.W Turner, *Shades and Darkness – The Evening of the Deluge*, exhibited 1843, oil on canvas. Collection of Tate Modern, London. 透納《陰霾與黑暗—洪水滅世之夜》1843年展覽 油彩畫布 倫敦泰特美術館藏



▲ Lot 371 Detail 局部



3
7
2

FONG CHUNG RAY

(CHINA, B. 1934)

PAINTING 1984 - 26

signed, dated and titled in Chinese (lower left); titled, dated and signed
'Painting 1984-26 by Chung-ray Fong' (on the reverse)
122 x 153 cm. (48 x 60 $\frac{1}{8}$ in.)
mixed media on canvas
Painted in 1984

HK\$80,000-120,000
US\$11,000-16,000

PROVENANCE

Private Collection, USA

馮鍾睿

(中國, 1934年生)

繪畫1984-26

綜合媒材 畫布
1984年作
款識：馮鍾睿 一九八四年·之廿六 (左下)；
Painting 1984-26 by Chung-ray Fong (畫背)

來源

美國 私人收藏

SHIY DE-JINN 席德進

「好的肖像畫家能透徹你的心靈，抓住你的性格，表現你的習性，畫你隱藏著的不自覺神情。一個有經驗的肖像畫家，像一位看相專家，或算命者，他會用彩筆，道出你在人生中的經歷與遭遇。」

— 席德進

肖像畫必須具備良好的素描基礎，具有敏銳的觀察力以及短時間對畫作的創作耐力與感受力，例如對人的皮膚色彩即需有深刻的研究才能表現出繪畫相對於相機的生動紀錄。《凝望》(拍品編號375)是早期席德進受人委託製作的肖像油畫。作品創作於1961年，畫中主角是一位短髮大眼的外籍婦女肖像，席德進在當時憑藉著速寫有力的線條以及深刻刻畫中人物內在精神與性格的特性而在肖像畫圈中頗負盛名。他在人物畫的創作中開拓出新格局，在描繪人物輪廓外形相似的基礎下，加諸個人主觀意識而道出人物的神情、純真的美以及歲月所刻畫出的光彩與個人的遭遇與經歷。他對色彩的高度運用表現在畫中人物的臉部描繪，紅色與綠色交相展現畫中主角的白皙皮膚，而閒適隨意的姿態則是席德進試圖以迥異於過去傳統的肖像畫構圖開創出具有高度藝術性價值的肖像畫作品。

席德進的肖像油畫創作反映出他過人的速寫能力，蒼勁有力的線條來自於他深厚的中國水墨功力，中國水墨強調線條在描繪主題上的細微變化，因此拖、拉以及逸筆等皆考驗中國畫家在下筆瞬間的功力。《吉他手畫像》(拍品編號 379) 即清楚地展現席德進僅以線條描繪吉他手練習演奏的瞬間。



▲ Lot 373 Detail 局部

晚年的席德進則全心全意把個人的創作與生活投入於山水自然間。他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，跟隨天光水色的變化而隨時隨地取材作畫，專注於在水彩紙上捕捉瞬息萬變的光影與自身當下的心境。山水是席德進反覆描繪的題材之一，



▲ Lot 375 Detail 局部



▲ Lot 379 Detail 局部

雖然題材重複，但取景的角度與作畫時的光線之明暗次不同，因而每一次的寫生皆是獨一無二的創作過程。《日月潭風光》(拍品編號 373) 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，寧靜致遠。《淡江泛舟》(拍品編號374)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。畫面近景中的樹叢加以書法運筆般的線條描繪，充滿結構與韻律的美感，而遠處的一葉扁舟增添畫面生動活潑之感。

《台灣街景》(拍品編號 376) 作品則揭示了席德進對台灣古屋的著迷。古屋建築、廟宇以及明朗的街景皆是他早期喜歡描繪的水彩畫主題。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。」畫中線條條筆直落，河面中的游鴨以及岸邊的洗衣婦女描寫農村的閒適風光，而隨著河流開頁的明朗構圖展現席德進的寫生功力，山光水色的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。《鳳凰花開》(拍品編號 377)以及《不染塵處見清姿》(拍品編號 378) 中鳳凰花錯落有致，用筆明快，枝桠轉折蒼勁，生氣盎然。水仙花清姿卓然，墨綠長葉層次分明，昂然挺立，生機勃勃中不失文人畫的溫潤俊雅。此次佳士得呈獻多樣媒材、不同主題的席德進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，更展現其長年對台灣人文自然的深厚感情。



373

3
7
3

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

THE SCENERY OF SUN MOON LAKE

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

watercolour on paper

57 x 76.5 cm. (22 $\frac{3}{8}$ x 30 $\frac{1}{8}$ in.)

Painted in 1980

HK\$240,000-350,000

US\$32,000-45,000

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

(中國, 1923-1981)

日月潭風光

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盧聲華收藏

3
7
4

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

SHIP IN THE LAKE

signed in Chinese, dated '1979' (lower right)

watercolour on paper

57 x 76.5 cm. (22 3/8 x 30 1/8 in.)

Painted in 1979

HK\$220,000-350,000

US\$29,000-45,000

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

(中國, 1923-1981)

淡江泛舟

水彩 紙本

1979年作

款識：席德進 1979 (右下)

來源

現藏者購自藝術家本人

席德進基金會創會董事盧聲華收藏







3
7
5

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

PORTRAIT

signed in Chinese, dated '1961' (lower right)

oil on canvas

72.5 x 100 cm. (28 ½ x 39 ¾ in.)

Painted in 1961

HK\$1,680,000-3,000,000

US\$220,000-390,000

PROVENANCE

Anon. Sale, Sotheby's Taipei, 19 October 1997, Lot 181
Private Collection, Asia

席德進

(中國, 1923-1981)

凝望

油彩 畫布

1961年作

款識：席德進 1961 (右下)

來源

1997年10月19日 台北蘇富比 編號181
亞洲 私人收藏



3
7
6

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

TAIWAN STREET SCENE

signed and dated 'Shiy De Jinn 1961'; signed in Chinese (lower right)

ink and colour on paper

68.3 x 95.8 cm. (26 $\frac{7}{8}$ x 37 $\frac{3}{4}$ in.)

Painted 1961

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Acquired directly from the artist
Thence by descent to the present owner
Private Collection, USA

席德進

(中國, 1923-1981)

台灣街景

水墨 設色 紙本

1961年作

款識：Shiy De Jinn 1961 席德進 (右下)

來源

直接購自藝術家
現藏者繼承自家族收藏
美國 私人收藏



3
7
7

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

FLAME FLOWER

signed in Chinese; dated '1981' (lower left)

ink and colour on paper

33.5 x 68 cm. (13 ¼ x 26 ¾ in.)

Painted in 1981

two seals of the artist

HK\$80,000-120,000

US\$11,000-16,000

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

(中國, 1923-1981)

鳳凰花開

彩墨 紙本

1981年作

款識: 生如夏花之艷麗 席德進 1981 (左下)

鈐印: 席德進印 席氏書畫

來源

現藏者購自藝術家本人

席德進基金會創會董事盧聲華收藏



3
7
8

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

DAFFODIL

signed and dated in Chinese (lower left)

ink and colour on paper

137 x 69 cm. (53 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in.)

Painted in 1980

two seals of the artist

HK\$240,000-500,000

US\$32,000-65,000

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

(中國, 1923-1981)

不染塵處見清姿

彩墨 紙本

1980年作

款識: 不染塵處見清姿 四川南部縣人席德進
一九八〇年(左下)

鈐印: 席德進印 席氏書畫

來源

現藏者購自藝術家本人

席德進基金會創會董事盧聲華收藏



379

3
7
9

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

PORTRAIT OF GUITAR PLAYER

signed in Chinese, dated '1970' (lower left)

charcoal on paper

35 x 25 cm. (13 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in.)

Painted in 1970

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, Hong Kong

席德進

(中國, 1923-1981)

吉他手畫像

炭筆 紙本

1970年作

款識：席德進 1970 (左下)

來源

香港 私人收藏

GUAN LIANG

(CHINA, 1900-1986)

PARK IN SOUTH CHINA

signed in Chinese (lower left)

oil on canvas

38 x 47 cm. (14¾ x 18½ in.)

Painted circa 1959-1960

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

US\$210,000-340,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 November 2005, Lot 263
Acquired from the above sale by the present owner

EXHIBITED

Taipei, Taiwan, Lin & Keng Gallery, Guan Liang - 100 Years Retrospective, 19
April - 14 May 2000.

LITERATURE

Lin & Keng Gallery Inc., Guan Liang - 100 Years Retrospective, Taipei, Taiwan,
April 2000 (illustrated, p. 41).

"Chinese artist Guan Liang effortlessly delivers the tranquility, freeness, elegance, and lyrical grace inherent in Chinese paintings with Western techniques as the body and Chinese artistic spirit as soul, pioneering an epochal yet visionary art form that exalts the spirit of traditional Chinese paintings. Guan Liang lives and breathes artistic creations."

- Guo Moruo

This heartfelt statement came from one of the most renowned authors in the early 20th Century China, Guo Moruo, and it accurately captured the artistic essence of *Park in South China* (Lot 380) by Guan Liang. Guan Liang graduated from Tokyo Pacific University of the Arts in 1922, majoring in oil paintings. This was where he received solid, academic artistic training. Guan immersed himself in Western art in its whole stylistic periods, from Renaissance, Impressionism, to modern art, and built his creative language based on Western artistic theories.

His 1959-1960 painting *Park in South China* captures an outdoor panorama in a moment of eternity with soft yet rich layers



Fig. 1 Paul Cézanne, *The Sea at L'Estaque*, 1879, collection of Musée Picasso, Paris, France.

圖1 保羅·塞尚《愛斯塔克之海》1879年作 法國 巴黎 畢加索博物館藏

關良

(中國, 1900-1986)

園林

油彩 畫布

約1959-1960年作

款識：關良 (左下)

來源

2005年11月27日 香港佳士得 編號263

現藏者購自上述拍賣

展覽

2000年4月19日-5月14日 「關良百年紀念展」

大未來畫廊 台北 台灣

出版

2000年4月《關良百年紀念展》大未來藝術有限公司

台北 台灣 (圖版, 第41頁)

of colours. In this piece, Guan depicts the classical Chinese architecture with tile ceiling and structural stability. His execution also exhibits a post-Impressionistic focus on the figurativeness of his subject matters. By using the method of perspective composition, Guan flanks the scenery with trees on both sides and invites the viewers into the painting. Such composition alludes to *The Sea at L'Estaque* (Fig. 1) by the great master Paul Cézanne. The artist even turns his still-lives into geometric forms in exploring the compositional style of Le Nabis - semi-realistic, symbolic, and structured with neutral tones. He asserts that the manifestation of Chinese sensibility in Western mediums is more than merely using Chinese painting techniques and motifs - it has to embody Chinese stylistic forms and spirit. He takes on the essences from both the West and East to form his own signature style in this incredible journey.

「關良以西畫作軀殼，國畫作靈魂，以西畫單純明快堅實濃郁的技巧，來表達國畫恬靜、灑脫、淡雅、超逸的神韻，企圖創作一種時代的、前進的、發揚中國傳統藝術精神的繪畫，他的目的在創作。」 - 郭沫若

這席話，出自一位二十世紀初中國最著名的文人郭沫若，卻也精準捕捉關良油畫《園林》(拍品編號380)的藝術精髓。關良於1922年自東京太平洋美術學校畢業，主修西洋繪畫，接受紮實的學院派訓練。也是在這一時期，他開始接觸完整的西方藝術，自文藝復興、印象派到現代藝術，使他在這段期間以西方理論為藝術基底，風景畫帶有些微印象派語彙。

作於1959-1960年的《園林》以柔和卻層次豐富的色調將戶外風景化為一瞬，作品描繪中國瓦頂天花古典建築，內在結構穩定嚴謹，同時展現後印象派重視物質具體性的傳統。畫面沿用透視法構圖，用兩旁的樹木包圍畫面，從而引領觀者進入畫面，令人聯起大師保羅·塞尚《愛斯塔克之海》(圖1)的構圖方式。關良甚至也曾用幾何形狀構成切割靜物畫，探索納比派那不甚真實、帶有象徵意味且以中間色調狀為主軸的畫面風格。他認為要在西洋畫材上展現中國意味，不僅僅只是採用中國技法與題材，更必須追求造型與精神性，從而在油畫創作中創立屬於自己的鮮明風格。



381

LUO ZHONGLI

(CHINA, B. 1948)

YEARS

signed in Chinese and dated '1984.8' (lower right)
oil on canvas
147.7 x 96.5 cm. (58 1/8 x 38 in.)
Painted in 1984

HK\$3,500,000-5,500,000**US\$460,000-710,000**

PROVENANCE

Acquired directly from the artist in the 1980s
Private Collection, USA

羅中立

(中國, 1948年生)

歲月

油彩 畫布
1984年作
款識：中立 1984.8 (右下)

來源

於1980年代直接得自藝術家本人
美國私人收藏

「藝術創作，最重要的元素就是『感情』。要感動自己，也要感動別人。」— 羅中立

中國當代藝術家自八十年代對人的觀察

中國當代藝術發展的歷史中，羅中立是二十世紀八十年代重要的一位藝術家。他於1977年進入四川美院，時逢中國經濟社會改革，民風漸開，隔年盧新華在《文匯報》所發表的《傷痕》小說，直視揭露文革苦難的紀實文學，點醒了人們重新審視文革狂潮中被湮沒的人性、理性與真相。在這樣的時代背景下，當時藝術學院的校園內瀰漫著獨立精神的思潮，敢於正視過去歷史的不幸與扭曲，並反映在他們的創作中。1980年羅中立以照相寫實的手法，創作了《父親》(圖1)這幅撼動人心的鉅作，揭開了中國藝術史上「傷痕美術」的扉頁，也引領出一股反思真相、追尋濃厚鄉土風情的寫實主義風潮。

多元化的肖像畫可謂是中國八十年代藝術的特徵。八十年代初期，社會處於變革時代，人們的價值觀念發生了極大的變化，主體意識開始覺醒，藝術的表現意識深化，這就形成了一個較客觀的環境。反映在藝術創作上，藝術家開始對周圍身邊的瑣事及普通人民產生濃厚的興趣，對人的描述有了新的觀點，不再單一描繪革命領袖英雄。羅中立、曾梵志、岳敏君、方力鈞、劉煒等藝術家均透過肖像，描繪在這個特殊社會中，人物內心複雜的性格和思想，絕對是一個時代的寫照。其中，羅中立《父親》不論是在題材內容上，還是在形式語言上，都有革新的意義，作品顛覆了過去農民單純樸實的一面，《父親》開闢了刻畫普通農民的複雜性格和表現內心思想的新領域，給八十年代的藝壇以巨大的震動，使人們開始思考過去、當下、未來。而曾梵志「醫院系列」以至「面具系列」中的人物描繪在經濟發展下，社會上人與人之間的疏離；「諷世現實主義」代表人物岳敏君用自己的樣貌為題材，描繪僵硬、誇張得令人覺得虛偽的笑臉，諷刺人們為了生存而偽裝自己；劉煒在「游泳系列」同時以重要的政治人物肖像入畫，大膽地把加入色情元素，顛覆圖像既有的意義，成了強而有力的反諷標語。

《父親》一作，為羅中立贏得了空前的迴響，在創作次年榮獲了當時中國美術界最高榮譽的國家級金獎，納為中國美術館永久典藏。1980年代，羅中立深化以中國大巴山農民為母題之創作。1984年《歲月》(拍品編號 381)以樸實的農舍為背景，傍晚時分的光線投射，加添畫面的戲劇性。老婦人悠然自得地坐在屋前，小貓靜靜地在她的膝蓋上睡著，畫面中靜穆、嫻定的氣息，可與薩金特筆下《織毛線的婦人》比擬。藝術家以細如銀針的筆觸，耐心細膩地描繪著每根銀髮，她的根根銀髮，似乎在這一片漆黑的空氣之中浮懸著，時間和空間在瞬間的凝結中，化作了永恆。羅中立不避諱地把老婦人粗糙、黝黑、乾燥的皮膚，臉上一道一道交錯的皺紋毫無保留地表現。這些歲月和勞動的痕跡與炯炯有神的雙目成強烈對比。羅氏筆下的農民雖是樸實、粗獷，卻散發出永不放棄的堅毅精神。歲月雖改變了外在的身軀，卻磨滅不了心靈的力量。羅中立對人性的關懷，及其深刻的描寫也見於1980年代的《雪原靜悄悄》(拍品編號 382)。作品以寒冷的西藏高原為題材，和大巴山一樣遠離城市，是藝術家探索人性最純粹的一面的途徑。在白茫茫的雪地下，穿上厚棉衣的人物低頭不語，而雙馬目光柔軟，充滿人性地相互依傍，默默陪伴孤獨的人。

1985年，正在比利時安特衛普皇家美術學院研修的羅中立受邀前往美國訪問，並先後於紐約的瓦利芬尼畫廊及哈佛大學美術館舉辦個人展覽，並廣受好評。在旅美期間，他得到一位華人藏家朋友的多方關照及幫助，臨別前，羅中立將此幅《歲月》贈與友人，並由友人家屬保存至今。

羅中立在1980年早期即創下的突破，不僅前衛且深具勇者捍衛真實的精神，劃記了他在中國美術史上的重要地位。他無疑推開了一扇門，讓同輩以及後進的藝術家真正開始思索個人與集體間複雜的關係，透過創作各自表述每個人眼中所見的歷史與真實。





Lot 381 Detail 局部

LUO ZHONGLI

The most crucial element in artistic creation lies in "sentiment". The creation should touch not only the artist himself, but also others.

- Luo Zhongli

From the Artist's Eyes – China in the 1980s

Luo Zhongli is one of the important artists in the development of contemporary Chinese art in the 1980s. In 1977, Luo Zhongli was enrolled in the Sichuan Fine Arts Institute, a time when China was undergoing economic and social reforms, transitioning into a more open-minded society. Trauma, a short story by Lu Xinhua published in a Shanghai newspaper *Wenhui*, exposed the miseries and disasters of the Cultural Revolution. His literature encouraged people to revisit the values of humanism, rationality and truth that had largely been forsaken during the frenzy of the Cultural Revolution. In 1980, Luo Zhongli created his seminal painting, *Father* (Fig. 1). This photo-realistic painting instigated the "Scar Art" movement, and also aroused a wave of realistic portrayals seeking to reveal the truth and the nation's forgotten folk life.

The Chinese art world in the 1980s was characterised by portraits of varied styles. The social reform in early 1980s brought dramatic changes to the established values. The awakening self-consciousness and heightened expressionism created a more objective environment. When it came to artistic creation, artists were increasingly interested in the trivialities in life and ordinary people, and developed new perspectives on the narrative of people. The subjects were no longer restricted to revolutionary leaders or heroes. Artists like Luo Zhongli, Zeng Fanzhi, Yue Minjun, Fang Lijun and Liu Wei explored the complex personalities and thoughts of the subjects against this special social background through portraits, which definitely serve as a reflection of the period. *Father* by Luo is revolutionary in terms of its subject and formal language. Instead of depicting the simple and down-to-earth peasants, the painting shook the art world in the 1980s as it presented a new perspective into the complexity and inner thoughts of the peasants, encouraging the viewers to reflect on the past, present and future.

From the Hospital Series to the Mask Series, Zeng Fanzhi's works depicted the distance between people amid the economic boom. As a leading figure of the Cynical Realism, Yue Minjun painted the grotesquely exaggerated laughing faces of himself to highlight pretentious hypocrites trying to survive in the modern world. On the other hand, *Swimming Series* by Liu Wei comprises portraits of prominent political figures. Bold eroticism is added to challenge the concept of image and turns it into a powerful and ironic slogan.

Father was awarded the National Golden Award, the highest honour in the art scene in China at that time. His work was selected as a permanent collection of the Chinese Art Museum. In the 1980s, Luo dived deeper into the subject of peasants living in Daba Mountain. Executed in 1984, **Years** (Lot 381) exuded a sense of drama with the rustic cottage and the light in the dusk. There was an old lady relaxingly sitting in front of the house, with a cat sleeping calmly on her lap. The tranquil atmosphere of the piece resembled that in *Woman Knitting* by John Singer Sargent. Luo applied detailed, delicate brushstrokes to depict every string of the old lady's needle-like hair, in contrast with the bright red camellia on her chest. Her silver hair suspending in the air induced a sense of eternity in which time and space froze. These traces of life created a sharp contrast with her bright eyes. The humble peasants portrayed by Luo revealed a sense of perseverance. While time changed their appearances, their spirit remains strong. The artist's focus on humanity and its expression is also evident in **Silent Snowfield** (Lot 382) executed in the 1980s. The bleak landscape of Tibet Highland, which is as remote as Daba Mountain, allows Luo to explore the purest side of humanity. Amid the snow, the heavily clad figure kept his head down, while the two horses with gentle gaze stood by each other, quietly accompanying the silent person.

• 1980

• 1993

• 1994



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In 1985, Luo Zhongli was invited to visit the United States while he was studying in the Royal Academy of Fine Arts, Antwerp in Belgium. He held his solo exhibition in Wally Findlay Gallery in New York and Harvard Art Museums, which was widely acclaimed by many people. During his stay in the US, he had received great help and care from his Chinese collector friend. Before he left, Luo gave this painting *Years* to his friend and it was kept by the family since then.

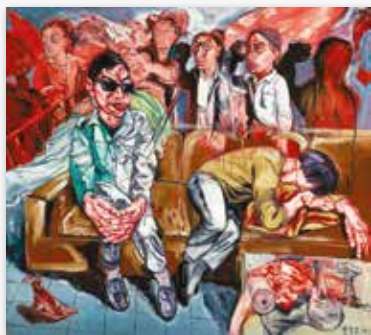
The breakthroughs Luo underwent in early 1980s not only demonstrated his avant-garde and brave spirit, but also established himself at a key position in Chinese art history. Luo opened up a new path in Chinese art history, inspiring his peers and successors to think critically about the complicated relationship between the individual and society, and to express their independent interpretations of history and truth through art.

1. Luo Zhongli, *Father*, painted in 1980, National Art Museum of China, Beijing, China
2. Luo Zhongli, *Spring Silkworms*, oil on canvas, Painted in 1980 Christie's Hong Kong, 23 November 2013, Lot 25 Sold for HK\$ 49,400,000
3. Fang Lijun, 1993.3, 1993 © Fan Lijun Studio
4. Yue Minjun, *Colourful Rain*, 1994 © YUEMINJUN Studio. All Rights Reserved.
5. Zeng Fanzhi, *Untitled (Hospital Series)*, 1994, Christie's Hong Kong, 29 November 2009, Lot 1031, sold for HK\$19,140,000 © Zeng Fanzhi Studio
6. Liu Wei, *Untitled*, 1991, Christie's Hong Kong, 22 November 2014, Lot 30, sold for HK\$15,040,000
7. Zhang Xiaogang, *Bloodline: The Big Family*, 1997, Christie's Hong Kong, 27 May 2017, Lot 9 © Beijing Zhangxiaogang Art Studio
8. Zeng Fanzhi, *Mask Series*, 1998, Christie's Hong Kong, 22 November 2014, Lot 3357, sold for HK\$25,880,000 © Zeng Fanzhi Studio
1. 羅中立《父親》1980年作 中國 北京 中國美術館藏
2. 羅中立《春蠶》油彩 畫布 1980年作 2013年11月23日佳士得香港 編號25 成交價：49,400,000港元
3. 方力鈞《1993.3》1993年作
4. 岳敏君《彩色雨》1994年作
5. 曾梵志《無題（醫院系列）》1994年作 佳士得香港 2009年11月29日 編號1031 成交價：19,140,000港元
6. 劉偉《無題》1991年作 佳士得香港 2014年11月22日 編號30 成交價：15,040,000港元
7. 張曉剛《血緣：大家庭》1997年作 佳士得香港 2017年5月27日 編號9
8. 曾梵志《面具系列》1998年作 佳士得香港 2014年11月22日 編號3357 成交價：25,880,000港元

• 1994

• 1997

• 1998



5



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LUO ZHONGLI

(CHINA, B. 1948)

SILENT SNOWFIELD

signed 'luo zhong li', signed in Chinese (lower right)

oil on canvas

75.5 x 101 cm. (29 3/4 x 39 3/4 in.)

Painted in the 1980s

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

US\$130,000-190,000

PROVENANCE

Private Collection, USA

羅中立

(中國, 1948年生)

雪原靜悄悄

油彩 畫布

1980年代作

款識：luo zhong li 羅 (右下)

來源

美國 私人收藏





XU BEIHONG

(CHINA, 1895-1953)

PORTRAIT OF MR. LIM YOURUI

signed and dated in Chinese (lower left)
oil on masonite
66.5 x 50.5 cm. (26 1/8 x 19 7/8 in.)
Painted in 1941 (Chinese Lunar calendar of Xin-Si)

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

US\$200,000-320,000

PROVENANCE

Acquired directly from the artist by the family of Mr. Lim Yourui
Private Collection, Asia (acquired from the above by the present owner)

徐悲鴻

(中國, 1895 - 1953)

林猷瑞先生畫像

油彩 纖維板
1941年作
款識：辛巳 悲鴻 (左下)

來源

林猷瑞先生家屬直接得自藝術家
亞洲 私人收藏 (現藏家購自上述收藏)



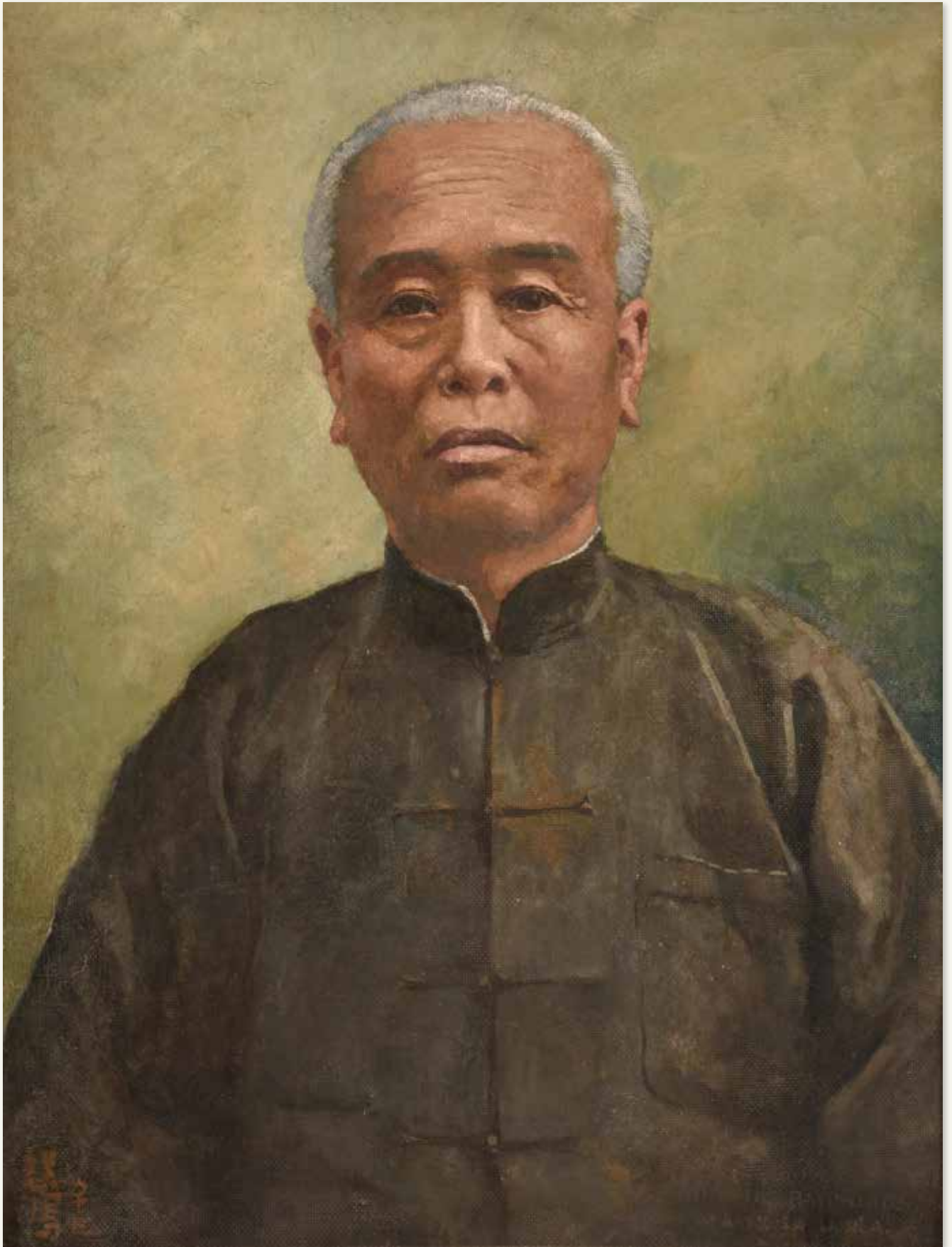
Xu Beihong, *Portrait of Tagore*, painted in 1940
徐悲鴻《泰戈爾像》1940年



Xu Beihong, *Portrait Of Lim Loh*, painted in 1927,
National Gallery Singapore
徐悲鴻《林路畫像》1927年作 新加坡國家畫廊



Xu Beihong, *Portrait of Ren Bonian*
徐悲鴻《任伯年像》



XU BEIHONG

徐悲鴻

Early twentieth century saw New China's society amidst anti-feudal revolts and reforms. This was when Xu Beihong met luminaries like Lu Xun and Cai Yuanpei in Beijing, and was deeply influenced by the New Culture Movement, convinced that holding high the banners of democracy and science would bring about social reforms to create a new China. In 1919, Xu went on to study in France, during which he applied himself assiduously in the learning of painting techniques, especially realist skills that championed the depiction of the natural and human world in a 'realistic' manner. After being admitted into the prestigious French National School of Fine Art, he spent extra hours at the Académie Julian to hone his skills in sketching and gradually perfected the techniques of perspective and chiaroscuro. At that time, the non-figurative and abstract trends driven by Kandinsky and Picasso in the 1920s were taking Paris by storm, and the Parisian art scene began to hear divergent voices—ones supporting the traditional French realistic style and others endorsing the non-figurative movement headed by foreign artists residing in Paris. Lin Fengmian, a contemporary compatriot of Xu, also studied in Paris around the same period; he mindfully chose to study cubism and fauvism, and later facilitated the development of Chinese abstract painting. Unwavering under the changing tides, Xu Beihong insisted on his commitment to realistic painting, for he believed that the objective spirit of realism would be able to touch the people in China who were not knowledgeable in arts, and in turn lead to a reform of the traditional techniques that had been passed down unvaried



Xu Beihong, *Portrait of Chen San Yuan*, painted in 1929
徐悲鴻《詩人陳散原》1928年

over generations, ultimately popularizing this mindset in art education.

Hailing from Wenchang, Hainan Province in China, Lim You-Rui (1866-1939) (Fig. 1) was a successful businessman in southeast Asia, where he operated banks, plantations and farms. As a charitable man, he donated money to found a school to actualize his support for education. He also pushed forward the establishment of the present-day Singapore Hainan Lim Clan Association (Fig. 2) in view of bolstering the bonds of his fellow Hainanese expats. According to a news report (Fig. 3) in the *Nanyang Siang Pau* (*Nanyang Business Daily*) on July 1, 1939, descendants of Lim followed his will to arrange a simple funeral and set aside the saved money as relief funds for refugees and wounded soldiers during the Second Sino-Japanese War.

When Xu Beihong was still studying in Europe in 1925, his government stipend was cut off. After Huang Mun-Se pulled some strings, Xu was able to raise money from local businessmen, and to an enthusiastic response. Huang Mun-Se once quipped that 'For those with wealth and status who wish to be remembered after a century later, the only way is to have a famous artist paint your portrait, so that when future generations are studying the painting itself, they will also research about the figure in the painting. That way, your name will live on with the painting.' During the war, Xu visited southeast Asia on several occasions to



3. News about the pass away of Mr Lim You-Rui by Nanyang Siang Pau, dated on 1 July 1939
Source: Nanyang Siang Pau © Singapore Press Holdings Limited. Permission required for reproduction
圖3 1939年7月1日南洋商報報導林猷瑞逝世之消息



Xu Beihong, *Portrait of Zhang Jin*, painted in 1928, The National Art Museum of China Lot 383
徐悲鴻《張璠像》1928年 中國美術館



Xu Beihong, *Portrait of Madame Chang*, painted in 1941
徐悲鴻《張太夫人像》1941年

organize fund-raising exhibitions, which were warmly received by prominent figures in Singapore and Malaysia. In 1939, Xu was invited by Tagore to organize exhibitions in India, and he returned to Singapore at the end of the following year. *Portrait of Mr. Lim You-Rui* (Lot 383) was specially painted to thank Mr. Lim for his generous philanthropy after his passing; the painting was presented to Lim's family in 1941 as a gesture of respect and remembrance.

Created with simple composition, a light green tone permeates the background, in contrast to the figure's facial features and his sturdy attire. The face is rigorously realistic, emanating an air of grace and serenity. Wearing a dark-green Chinese tunic suit, he looks straight ahead with profound eyes, keeping the composure of a sophisticated and honest gentleman. Xu's respect and admiration for Mr. Lim are genuinely revealed under his paint brush. The realistic expression of the portrait also illustrates Xu Beihong's committed practice of Western classical realism.

二十世紀初的新中國社會正身處反封建、倡改革的思潮之中，而徐悲鴻亦因為於這期間在北京認識了魯迅、蔡元培等各界名人，深受新文化運動的影響，深信民主與科學的思想方針可以改革社會，建立一個新中國。因此，在1919年赴法留學及遊歷期間，他刻苦鑽研繪畫技術，特別對「師法自然」的學院派藝術的寫實技巧下苦工，在考進法國國立美術學院之先，在朱利安畫院補習素描，逐步掌握透視法(perspective)、光暗法規(chiaroscuro)等基本繪畫技巧。事實上，於上世紀二十年代，由康丁斯基和畢加索等藝術家主導的非具像、抽象風潮正在巴黎強勢展開，當時巴黎的藝術界更開始對法國傳統寫實風格和由聚居在巴黎的外籍藝術家所發起傾向非具象風格的巴黎畫派產生了廣泛討論。而於同年前往巴黎的林風眠亦選擇學習立體派、野獸派等繪畫風格，其後孕育了中國抽象繪畫的搖籃。在這種風潮之下，徐悲鴻堅定選擇寫實繪畫，因為他相信寫實主義中的客觀精神能讓當時沒有藝術知識和背景的中國大眾去明白，從而變革當時因循傳統、延續古法的畫風，達至普及美術教育的目的。

林猷瑞 (1866-1939) (圖1)，中國海南省文昌人，南洋瓊僑股商。林氏早年經營信銀局、種植、田地等實業，為人熱心公

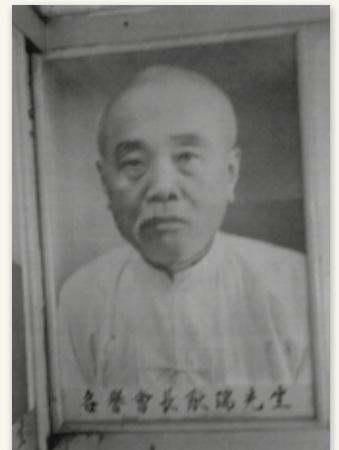
益，除了有份捐資創辦化蒙學校，作育英才，亦倡組瓊崖林氏公會(新加坡海南林氏公會)(圖2)，促進族人之互助活動。據1939年7月1日南洋商報報導(圖3)，林氏後人遵其遺囑，節省喪費撥為贈濟抗日戰爭時期的難民及傷兵。

1925年，徐悲鴻在歐洲留學期間，從國內寄去的官費遭斷絕，經黃曼士介紹，為當地的富商籌借款項，反映熱烈，黃曼士就曾經打趣地說：「有錢有地位之人物，百年之後能知之者，唯有生前請名家畫像，供後代研究名畫時，同時考據畫中人物，豈不是與名畫同千古。」。而於抗戰期間，徐悲鴻亦曾數次到訪南洋舉辦畫展賣畫募捐，得到新馬名流的大力支持。1939年徐悲鴻應泰戈爾邀請前往印度舉辦畫展，於翌年年尾返回新加坡，此幅《林猷瑞先生畫像》(拍品編號383)正是徐悲鴻為了感謝林猷瑞生前大力支持捐款，於1941年特畫此肖像畫送其家人，以示尊敬和懷念。

作品構圖簡潔，背景以淺綠色調作渲染，與人物的皮膚和沉實的上衣形成對比。人物面部造型嚴謹逼真，神態表情雍容安詳，深邃的眼神和中山綠袍表現人物的穩重大度、敦厚忠實的性格特徵，流露了畫家會林先生的尊崇與敬佩，而畫中之寫實技巧亦表現了徐悲鴻對西方古典寫實主義繪畫的實錢。



2. Singapore Hainan Lim Clan Association
圖2 新加坡海南林氏公會



1. Photo of Mr Lim You-Rui, currently in the Hainan Lim Clan Association in Singapore
圖1 掛於新加坡海南林氏公會之林猷瑞照片

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CHEN YANNING

(CHINA, B. 1945)

SHANGHAI

signed and dated 'Chen Yanning 1987' (lower right)
oil on canvas
74.5 x 100.5 cm. (29 3/8 x 39 3/8 in.)
Painted in 1987

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Hefner Gallery, New York, USA
Acquired from the above by the present owner

陳衍寧

(中國, 1945年生)

上海

油彩 畫布
1987年作
款識：Chen Yanning 1987 (右下)

來源

美國 紐約 赫夫納畫廊
現藏者購自上述畫廊



In 1999, Chen Yanning was invited to paint portrait for Queen Elizabeth II at the Buckingham Palace
1999年，陳衍寧應邀在英國白金漢宮為英國女皇畫肖像





Chen Yanqing 1987



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ZENZABURO KOJIMA

(JAPAN, 1893-1962)

CAMELIAS

signed 'Zenz. Kojima' (lower right) ; signed, dated and inscribed in Japanese (on the reverse)

oil on canvas

53 x 45.3 cm. (20 $\frac{3}{4}$ x 17 $\frac{7}{8}$ in.)

Painted in 1955

HK\$280,000-380,000

US\$37,000-49,000

PROVENANCE

Private Collection, Japan

This work is accompanied by a certificate of authenticity issued by Toshio Kojima, under the number 21509.

児島善三郎

(日本, 1893-1962)

椿 (山茶花)

油彩 畫布

1955年作

款識：Zenz. Kojima (右下)；児島善三郎 六十二才作
椿 (畫背)

來源

日本私人收藏

此作品附児嶋俊郎簽發之保證書 (編號 21509)



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ZENZABURO KOJIMA

(JAPAN, 1893-1962)

ROSES

signed 'Zenz. Kojima' (lower left); signed, titled and dated in Japanese (on the reverse)

oil on canvas

46 x 38 cm. (18 $\frac{1}{8}$ x 15 in.)

Painted in 1950-1952

HK\$220,000-400,000

US\$29,000-52,000

PROVENANCE

Private Collection, Japan

This work is accompanied by a certificate of authenticity issued by Toshio Kojima, under the number 21211.

児島善三郎

(日本, 1893-1962)

薔薇

油彩 畫布

1950-1952年作

款識：Zenz. Kojima (左下)；薔薇 児島善三郎
五十七才 九才 作 (畫背)

來源

日本 私人收藏

此作品附児嶋俊郎簽發之保證書 (編號 21211)

CHANG SHUHONG & LI CHENGXIAN

(CHINA, 1904-1994) & (CHINA, 1924-2003)

FLOWERS AND VASE

signed, dated and inscribed in Chinese (lower right)

oil on canvas

60 x 50 cm. (23 5/8 x 19 5/8 in.)

Painted in 1989

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

US\$110,000-130,000

PROVENANCE

Private Collection, Hong Kong

常書鴻 及 李承仙

(中國, 1904-1994) 及 (中國, 1924-2003)

瓶花

油彩 畫布

1989年作

款識：良蕙世妹清賞 常書鴻 李承仙繪贈

一九八九十月于北京 (右下)

來源

香港 私人收藏

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.



Chang Shuhong, *Portrait of Shana*, 1935
Collection of Centre Pompidou, Paris, France

常書鴻《沙娜畫像》油彩畫布 1935年 法國 巴黎 龐畢度中心藏

Yet Chang had never creased 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, *Flowers and Vase* (Lot 387) was formerly collected by famous Taiwanese female writer, Kuo Liang-hui (1926-2013). The painting was gifted by the artists.

Li Chengxian, wife of Chang, is also a painter and Dunhuang art researcher. The couple regularly worked together for paintings including painted titled Dedicated to the Scientists, religious frescoes for the Natsume Temple in Tokyo and Horyuji Temple in Nara.

The paintings by Chang and Li cover a range of subjects, from figure, landscape, still life to religious. Began with classical realism, they were 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, *Flowers And Vase* also features delicate brushstrokes, precise execution, comprehensive composition, and colour sensibility. Bright and colourful roses, gladiolus, peonies are placed in an earth-tone ceramic vase against white and light green background, conveying a sense of harmony, gorgeousness and refinement.



庚子年七月廿一日
京兆王鴻章水仙作
于北京



Chang Shuhong and Li Chengxian were supervising the maintenance of plank road in Mogao Caves cliff
1954年，常書鴻、李承仙在莫高窟峭壁上指導維修棧道

CHANG SHUHONG

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《瓶花》(拍品編號 387)乃台灣著名女作家郭良蕙(1926-2013)舊藏，是常書鴻及妻子李承仙繪贈予郭良蕙女士。

常書鴻妻子李承仙同樣是畫家和敦煌藝術研究者，致力於敦煌藝術的研究和保護等工作。常書鴻與李承仙多次合作，包括：《獻給勇於攀登科學高峰的人們》、日本《棗寺玄中寺組畫》(7幅)、日本法隆寺《來自絲綢之路的飛天》(組畫16幅)、《敦煌舞樂飛天》四條屏等。

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

《瓶花》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、構圖嚴謹、色感觸覺高超，燦爛奪目的玫瑰花、劍蘭、牡丹花與自然大地色彩的陶瓷花瓶、白色及淡綠色的背景成和諧的搭配，在別出心裁的鋪排下，顯出華麗而脫俗的美。



Chang Shuhong and Li Chengxian at Dunhuang Art Exhibition in Japan, 1985
1985年，常書鴻、李承仙在日本參加敦煌美術展

Public Collections

- *Grapes* (Centre Georges Pompidou, Paris)
- *Shana's Portrait* (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)

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(日本棗寺藏)
- 《絲綢之路飛天》障壁畫(日本法隆寺藏)



▲ Lot 388 Detail 局部

PANG JIUN

龐均－周莊雙橋

「由表及裡，去偽存真，取其精華，去其糟粕。最重要的是認識自己，發現自己所長，徹底回歸自我與真心，創造靈感自然浮現。」

—龐均 摘錄自《龐均的藝術》

龐均出生於藝術世家，接受過系統、完整的繪畫訓練。在超過七十年的藝術創作生涯中，他堅持以西方文化的油畫語言體系，納入有著深厚傳統的中國文化體系中，加以融合改造並創新，形成其獨特的繪畫語言及藝術風格。

拍品《周莊雙橋》(拍品編號388) 描繪「中國第一水鄉」江蘇省周莊鎮的世德和永安兩橋，兩橋相連，像古代的鑰匙般緊扣。龐均以多點透視的形式，再現了雙橋交錯的優雅景色及黑瓦白牆的水鄉自然之景。龐均所站橋頭之處，眺望周莊中心的河流分叉口。畫面左邊的世德橋與河水倒影相連成圓形，而右邊的永安橋則成長方形，從建築上表現「天圓地方」的理念，藝術家細心選取的角度，正好將這個概念反映到畫面當中。

在龐均的藝術創作生涯中，其風景創作皆源於親身到實地寫生，再融入心中所見、所感、所想而成題材，畫中筆觸更為即席，也就更為生動、自然。他的作品過程正正體現出中國文人畫的「取自然」，而非「模仿自然」，也就是寄情天地與人世的觀念。龐均把繪畫最基本的點、線、面，經過中國文人的審美模式重新表現，從而成為別具詩意而又生動有趣的意境。

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PANG JIUN

(PANG JUN, CHINA, B.1936)

SCENERY OF ZHOZHUANG DOUBLE BRIDGE

signed in Chinese; dated '2017' (lower right)

oil on canvas

200 x 250 cm. (78¾ x 98¾ in.)

Painted in 2017

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

US\$160,000-280,000

PROVENANCE

Private Collection, Asia

龐均

(中國, 1936年生)

周莊雙橋

油彩 畫布

2017年作

款識：龐均 均 2017年 (右下)

來源

亞洲 私人收藏





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WU HAO

(TAIWAN, B. 1931)

ROSES

signed in Chinese; dated '1975' (lower right)

oil on canvas

74.5 x 92.5 cm. (29% x 36% in.)

Painted in 1975

HK\$80,000-160,000

US\$11,000-21,000

PROVENANCE

Private Collection, Hong Kong

吳昊

(台灣, 1931年生)

玫瑰花

油彩 畫布

1975年作

款識：吳昊 1975 (右下)

來源

香港 私人收藏

LIN FENGMIAN

林風眠

Raymond Grimaud was born in Aix-en-Provence, a South of France city, in 1909. After successive missions in Morocco he was sent in 1953 to Hong Kong as a sales attaché at the French Embassy. He was in charge of developing commercial ties between France and the former British colony. He then met Lin Fengmian through his colleagues at the Embassy who appreciated Lin's paintings, well-known in the expatriate circle of the time. In the 1950s, Mr Grimaud acquired the two works *Willow Scenery* (Lot 390) and *Egret Walking Through a Field of Reeds* (Lot 391) directly from the artist during his visit to Hong Kong. He developed a deep friendship with the artist and decided to naturally name his first born son Lin Grimaud, the current owner of the paintings, as a touching homage to the artist. As his wife was travelling back to Marseille in France to give birth, the anecdote says that Raymond Grimaud sent a telegram stating only 'Lin obligatory', thus giving their son the unusual first name Lin on October 11, 1953.



Raymond Grimaud, previous owner of the paintings in China in 1957-1958.
前藏家雷蒙·格利茂特 1958-1958年攝於中國



雷蒙·格利茂特1909年生於南法普羅旺斯的亞克斯。在歷任於摩洛哥之後，他於1953年被派駐到香港法國大使館出任商務專員，主理法國與這個英國殖民地間的商貿聯繫。格利茂特於當時在大使館同事引介下，認識了聞名於法國僑民圈子的林風眠。在五十年代，格利茂特在林風眠客寓香港時直接向他買了《柳景》(拍品編號390)及《蘆葦白鷺》(拍品編號391)兩幅畫作。他後來與林風眠建立了深厚情誼，並把他的兒子，現在這兩幅作品的藏家，命名為「林·格利茂特」，以向林風眠致敬。當時格利茂特特妻子返歸馬賽待產，據稱格利茂特只發了一道說「向林氏致敬」的電報，是以給了他們生於1953年10月11日的兒子這個獨特的名字。



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LIN FENGMIAN

(CHINA, 1900-1991)

WILLOW SCENERY

signed in Chinese (lower left)
ink and colour on paper
66.8 x 67.2 cm. (26 $\frac{3}{8}$ x 26 $\frac{4}{8}$ in.)
Painted in the 1950s
one seal of the artist

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Acquired directly from the artist by Raymond Grimaud
in the 1950s in Hong Kong
Thence by descent to the present owner Lin Grimaud

林風眠

(中國, 1900-1991)

柳樹景色

水墨 設色 紙本
1950年代作
款識：林風眠(左下)
鈐印：林風暝印

來源

1950年代, 前藏家Raymond Grimaud先生於香港直接
購自藝術家本人
原藏家家屬Lin Grimaud先生承繼作品



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LIN FENGMIAN

(CHINA, 1900-1991)

EGRET WALKING THROUGH A FIELD OF REEDS

signed in Chinese (lower right)
ink and colour on paper
65.7 x 66.2 cm. (25 $\frac{7}{8}$ x 26 $\frac{1}{8}$ in.)
Painted in the 1950s
one seal of the artist

HK\$320,000-520,000

US\$42,000-67,000

PROVENANCE

Acquired directly from the artist by Raymond Grimaud in the 1950s in Hong Kong
Thence by descent to the present owner Lin Grimaud

林風眠

(中國, 1900-1991)

蘆葦鷺鷥

水墨 設色 紙本
1950年代作
款識：林風眠(右下)
鈐印：林風暝印

來源

1950年代, 前藏家Raymond Grimaud先生於香港直接
購自藝術家本人
原藏家家屬Lin Grimaud先生承繼作品



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2

SANYU

(CHANG YU, FRANCE/ CHINA, 1901-1966)

RECLINING NUDE

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

ink and charcoal on paper

31 x 28 cm. (12¼ x 11 in.)

HK\$80,000-160,000

US\$11,000-21,000

PROVENANCE

Private Collection, Europe

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu: Index of Drawings, Taipei, Taiwan, 2015 (illustrated, plate D0063, p. 13).

常玉

(法國/中國, 1901-1966)

斜躺裸女

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D0063, 第13頁)

SANYU

(CHANG YU, FRANCE/ CHINA, 1901-1966)

STANDING NUDE

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

ink and charcoal on paper

44 x 19 cm. (17 $\frac{3}{8}$ x 7 $\frac{1}{2}$ in.)**HK\$80,000-160,000****US\$11,000-21,000****PROVENANCE**

Private Collection, Europe

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu: Index of Drawings, Taipei, Taiwan, 2015 (illustrated, plate D0186, p. 21).

常玉

(法國/中國, 1901-1966)

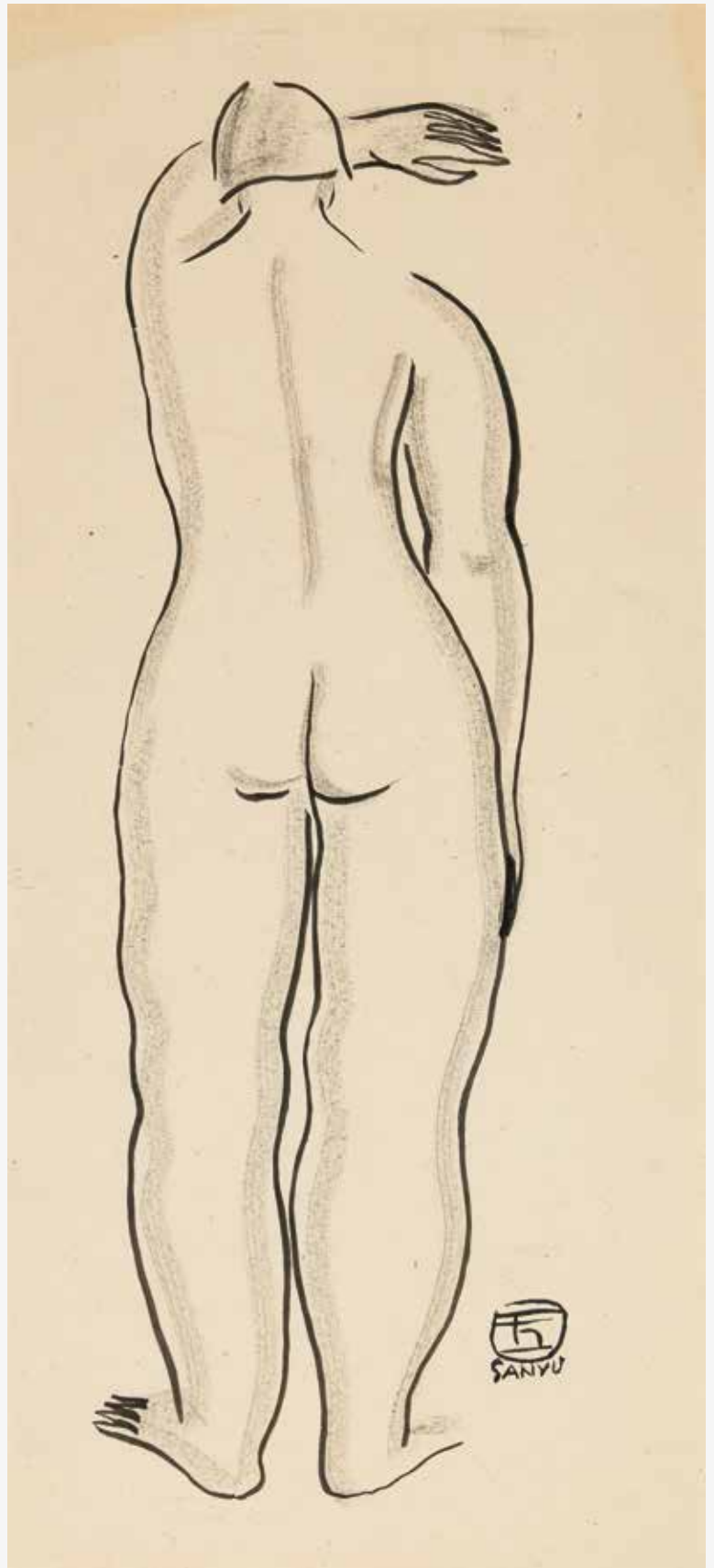
站姿裸女

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D0186, 第21頁)



394



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SANYU

(CHANG YU, FRANCE/ CHINA, 1901-1966)

NUDE

signed in Chinese, signed 'SANYU' (lower left)
ink on paper
44 x 20 cm. (17 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in.)

HK\$120,000-180,000**US\$16,000-23,000****PROVENANCE**

Private Collection, Europe
This work is accompanied by a certificate of authenticity issued by the Li-Ching Cultural & Educational Foundation.

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 D0495).

常玉

(法國/中國, 1901-1966)

裸女

水墨 紙本
款識：玉 SANYU (左下)

來源

歐洲 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

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D0495)

SANYU

(CHANG YU, FRANCE/ CHINA, 1901-1966)

NUDE

signed in Chinese, signed 'SANYU' (lower right)
pencil and charcoal on paper
46.2 x 26.8 cm. (18 $\frac{1}{8}$ x 10 $\frac{1}{2}$ in.)

HK\$60,000-120,000**US\$7,800-16,000****PROVENANCE**

Private Collection, Paris, 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 D1156).

常玉

(法國/中國, 1901-1966)

裸女

鉛筆 炭筆 紙本
款識：玉 SANYU (右下)

來源

法國 巴黎 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D1156)

SANYU

(CHANG YU, FRANCE/ CHINA, 1901-1966)

UNTITLED

signed in Chinese, signed 'SANYU' (lower left)
ink on paper
26.8 x 20.7 cm. (10 $\frac{4}{8}$ x 8 $\frac{1}{8}$ in.)

HK\$60,000-100,000**US\$7,800-13,000****PROVENANCE**

Collection of Mr. Rolf Alfred Stein (acquired directly from the artist)
Thence by descent to the present owner
Private Collection, France

常玉

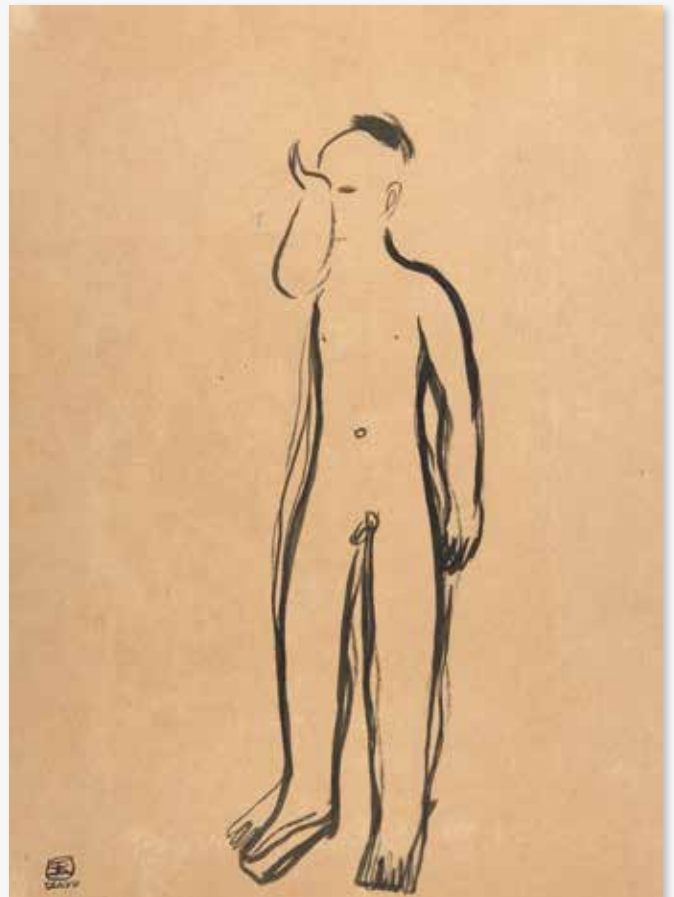
(法國/中國, 1901-1966)

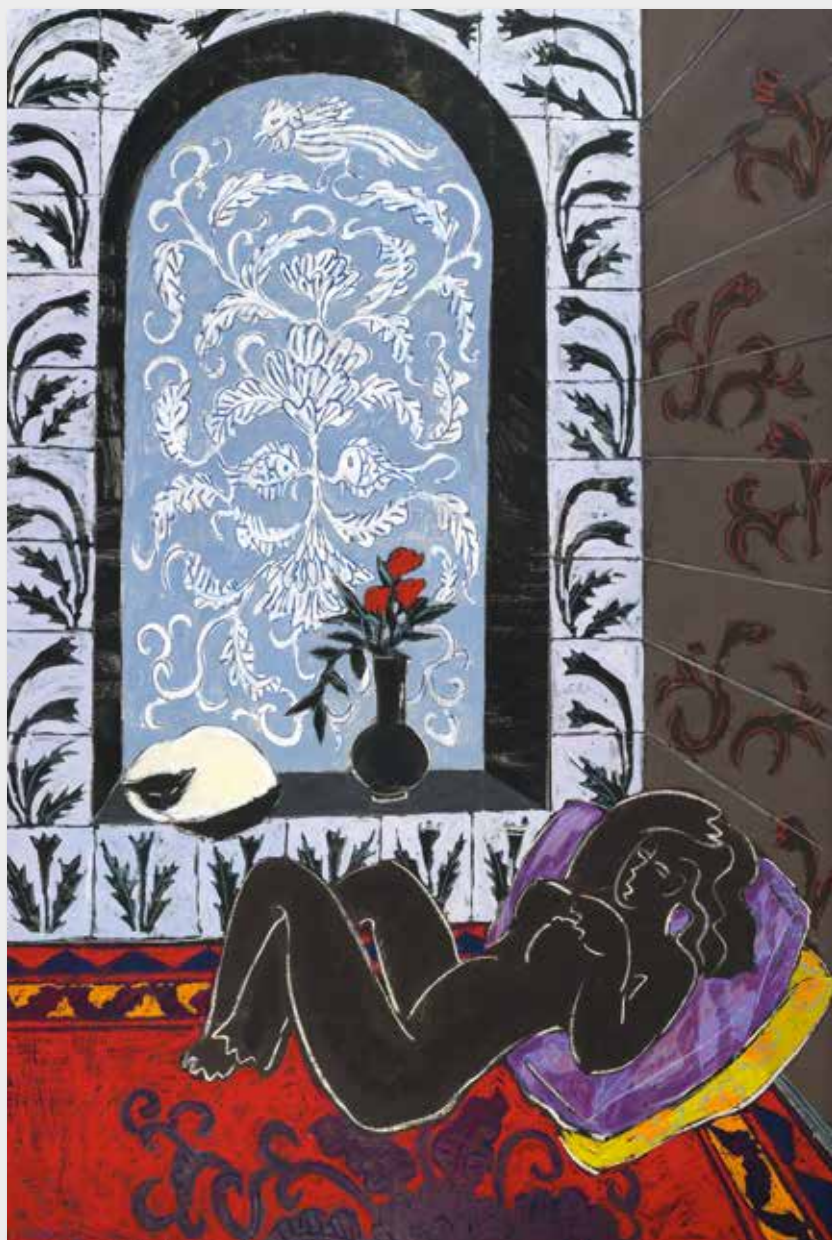
無題

水墨 紙本
款識：玉 SANYU (左下)

來源

Rolf Alfred Stein先生舊藏 (直接得自藝術家)
現由原藏家家屬收藏
法國 私人收藏





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7

LIANG YIFEN

(CHINA, B. 1937)

NUDE AND CAT

signed and dated 'LIANG '91' (lower left)
oil on paper mounted on canvas
260 x 173 cm. (102 $\frac{3}{8}$ x 68 $\frac{1}{8}$ in.)
Painted in 1991

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 November 2007, Lot 323
Acquired from the above sale by the present owner

梁奕焚

(中國, 1937年生)

裸女與貓

油彩 紙本 裱於畫布
1991年作
款識：LIANG '91 (左下)

來源

2007年11月25日 佳士得香港 編號 323
現藏者購自上述拍賣



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FOUJITA

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

LE RÊVE (THE DREAM)

signed 'Foujita' (lower right), numbered 'E.A.' (lower left)

lithograph

54 x 70 cm. (21¼ x 27½ in.)

edition EA (total edition of 78)

Executed in 1947

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity signed by Sylvie Buisson.

LITERATURE

S. & D. Buisson, *La vie et l'oeuvre de Leonard-Tsuguharu Foujita*, Paris, France, 1987, (different edition illustrated in black & white, plate 47.19, p. 454).

藤田嗣治

(法國/日本, 1886-1968)

夢

石版 版畫

1947年作

版數：EA (總版數：78)

款識：Foujita (右下)；E.A. (左下)

來源

亞洲私人收藏

此作品附Sylvie Buisson簽發之保證書

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47.19圖, 第454頁)



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FOUJITA

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

PORTRAIT OF WOMAN

signed in Japanese, signed 'Foujita', inscripted 'Péru' and dated '1932'
(lower right)

charcoal, ink and watercolour on paper

35 x 24.5 cm (13¾ x 9⅝ in.)

Painted in 1932

one seal of the artist

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Private Collection, Asia

藤田嗣治

(法國/日本, 1886-1968)

女子肖像

炭筆 水墨 水彩 紙本

1932年作

款識：Péru 1932 嗣治 Foujita (右下)

鈐印：藤田

來源

亞洲 私人收藏



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NG PO WAN

(CHINA, 1905-2001)

SWIMMING SEASON

signed in Chinese; dated '59' (lower right)

oil on canvas

39 x 49 cm. (15 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in.)

Painted in 1959

HK\$50,000-100,000

US\$6,500-13,000

PROVENANCE

Anon. Sale, Christie's Taipei, 1 October 1994, Lot 7
Acquired from the above sale by the present owner

LITERATURE

Gen Ya Tang Art Gallery, Wu Buyun Hua Ji (Oil Paintings by Wu Buyun), Taipei, Taiwan, 1994 (illustrated, p. 21).

伍步雲

(中國, 1912-2002)

游泳季節

油彩 畫布

1959年作

款識：伍步雲 59 (右下)

來源

1994年10月1日 佳士得 台北 編號7
現藏者購自上述拍賣

出版

1994年《伍步雲畫集》甄雅堂藝術有限公司 台北
台灣 (圖版, 第21頁)

Taichi Series

太極系列

Ju Ming, who works in diverse range of mediums, including wood, bronze, stainless steel and Styrofoam, is an exemplary sculptural artist of the 20th century. He seamlessly incorporates the essence of his artistic and cultural heritage into his works. His profound 'Taichi' series is intrinsically linked to his physical and mental practice of Taichi, which he took up in the mid-1970s on the advice of mentor and fellow sculptor Yuyu Yang. The sculptures in the series capture the duality of Taichi exercises - their movements and their spirit - as well as their creative, energizing aspects.

朱銘的「太極系列」作品與他日常生活中的身心修練密不可分。朱銘在1970年代開始專研太極拳。太極拳的練習與對太極精神的領悟，漸漸轉為他雕塑的新主題；作品不單呈現太極拳有形的運動，也表現了陰陽、虛實相互轉的傳統道家思想，陰陽調和、兩儀平衡的能量運作。朱銘堪稱20世紀最傑出的雕塑家，他用木材、青銅、不鏽鋼、保利龍等多元的素材，傳達出他的藝術觀與文化概念。





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JU MING

(ZHU MING, TAIWAN, B. 1938)

TAICHI SERIES - SINGLE WHIP

signed in Chinese, numbered '14/20' (incised on the lower back)
bronze sculpture
47.2 x 71.3 x 39.2 cm. (18 $\frac{3}{8}$ x 15 $\frac{7}{8}$ x 28 in.)
edition 14/20

HK\$450,000-650,000

US\$59,000-84,000

PROVENANCE

Private Collection, UK
The work is accompanied by a certificate of authenticity issued by NPO
JUMING Culture & Education Foundation

朱銘

(台灣, 1938年生)

太極系列 - 單鞭下勢

銅雕 雕塑

版數：14/20

款識：朱銘 14/20 (刻於背面下方)

來源

英國 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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JU MING

(ZHU MING, TAIWAN, B. 1938)

TAICHI SERIES - SPARRING

signed in Chinese; dated '81'; & signed in Chinese; dated '81' (incised on the bottom)

a pair of wood sculptures

20 x 28 x 32 cm. (7 7/8 x 11 x 12 1/2 in.); & 13 x 26 x 19 cm. (5 1/8 x 10 1/4 x 7 1/2 in.)

Executed in 1981; & 1981

HK\$1,900,000-3,000,000

US\$250,000-390,000

PROVENANCE

Private Collection, Asia

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

朱銘

(台灣, 1938年生)

太極系列 - 對招

木雕 雕塑 (一組共兩件)

1981年作; 及1981年作

款識: 朱銘 '81 (刻於下方); 及朱銘 '81 (刻於下方)

來源

亞洲 私人收藏

此作品附台灣真善美畫廊開立之作品保證書



Alternate view / 另一角度





JU MING

(ZHU MING, TAIWAN, B. 1938)

**TAICHI SERIES - JADED GIRL SHUTTling
BACK & FORTH**

signed in Chinese; dated '88' (incised on the bottom)
wood sculpture
42 x 32 x 24 cm. (16 ½ x 12 ½ x 9 ½ in.)
Executed in 1988

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

US\$130,000-190,000

PROVENANCE

Private Collection, Asia
This work is accompanied by a certificate of authenticity issued by Jun-Yeong
Art Gallery

朱銘

(台灣, 1938年生)

太極系列 - 玉女穿梭

木雕 雕塑
1988年作
款識: 朱銘 '88 (刻於下方)

來源

亞洲 私人收藏
此作品附台灣雋永藝術所開立之作品保證書





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JU MING

(ZHU MING, TAIWAN, B. 1938)

TAICHI SERIES - PREPARATION FOR UNDERARM STRIKE

signed in Chinese, dated '81' (incised on the bottom)

wood sculpture

25.5 x 20.5 x 12 cm. (10 x 8 x 4¾ in.)

Executed in 1981

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Private Collection, Asia

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

朱銘

(台灣, 1938年生)

太極系列 - 十字手

木雕 雕塑

1981年作

款識: 朱銘 '81 (刻於下方)

來源

亞洲 私人收藏

此作品附台灣真善美畫廊開立之作品保證書



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JU MING

(ZHU MING, TAIWAN, B. 1938)

TAICHI SERIES

signed in Chinese; dated '95; numbered '7/10' (incised on the bottom)
bronze sculpture
22 x 36 x 26 cm. (8 $\frac{5}{8}$ x 11 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in.)
edition AP 7/10
Executed in 1995

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

PROVENANCE

Alisan Fine Arts, Hong Kong
Acquired from the above by the present owner

朱銘

(台灣, 1938年生)

太極系列

銅雕 雕塑
1995年作
版數：藝術家試版 7/10
款識：自7/10 '95 朱銘 (刻於底部)

來源

香港 藝倡畫廊
現藏者購自上述畫廊

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HSU TUNG-LUNG

(CHINA, B. 1947)

OVERLORD

signed in Chinese; dated '2014' (incised on the sculpture base)

white marble

90 x 40 x 50 cm. (35 3/8 x 15 3/4 x 19 5/8 in.)

edition 6/6

Executed in 2014

HK\$120,000-260,000

US\$16,000-34,000

許東榮

(中國, 1947年生)

大士

漢白玉

2014年作

版數：6/6

款識：東榮 2014 (刻於底部)



YANG CHI-HUNG

(USA/TAIWAN, B. 1947)

VARIATION

signed, titled and dated 'Chihung Yang Variation 2015' (on the reverse)
acrylic on canvas
96.3 x 128.2 cm. (37 7/8 x 50 1/2 in.)
Painted in 2015

HK\$240,000-380,000

US\$32,000-49,000

PROVENANCE

Private Collection, Asia

楊識宏

(美國/台灣, 1947年生)

變奏

壓克力 畫布
2015年作
款識：Chihung Yang Variation 2015 (畫背)

來源

亞洲私人收藏

Yang Chi-Hung is the first artist of Chinese descent to have his works exhibited at New York's P.S.1 (now MOMA P.S.1) and a proud recipient of the "Outstanding Asian-American Artist" award. Born in 1947 in Taiwan, Yang possesses the inborn qualities of the Orient. Lines—the fundamental element in Chinese art—are given a new breath of life through his animated gestures. Yang has lived in New York since 1979, allowing him to soak up the bountiful, broad spectrum of Western contemporary art over the course of 40 years. It is no wonder that Yang has undergone six stylistic transformations in his creative career spanning half a century.

Western abstract expressionism is reflected in the works of Yang Chi-Hung, and this practice can be traced back to Jackson Pollock in the 1950s. A hollowed sense of void after World War II prompted the emergence of abstract expressionism. Artists were no longer eager to capture the volatility of the external environment; instead, they turned their minds to contemplating and reflecting on their own inner experience. One such example is *Variation* (Lot 407), where abstract expressionism takes centre stage as the core of presentation, splashed with the varying perceptions of existence, hybridly concocted to orchestrate the melodious variations of life. The magnificent movement is sometimes

played in allegro, and at times expressed in simple notes—a reminiscence of the intertwined rhythm of the artist's life beating to different tempos. After the sounds reverberate in the mind, only symphonic harmony can be heard.

楊識宏，作為第一位進入紐約P.S.1展出的華人藝術家，也是「傑出亞裔藝術家獎」得主，1947年生於台灣，原本即具有深厚的東方傳統，中國美術最基本的元素「線條」在他的手勢變化中顯得氣象萬千。1979年起旅居美國紐約至今逾40年，充分吸收西方當代藝術思潮的豐富養份，在橫跨半世紀的創作生涯中已經出現六個不同的風格變化。

楊識宏的創作繼承了抽象表現主義的精神，此一繼承可上溯至1950年代的波洛克(Jackson Pollock)。二次世界大戰後的虛無感促生了抽象表現主義，藝術家不再急於捕捉風雲詭譎的外部環境，轉而觀照自身的內在經驗。如同《變奏》(拍品編號407)，以抽象表現主義為表現的主線，輔以人生感知的變化，多方協調與編排即組成悠揚的生命變奏曲，樂章斑斕絢麗，時而快版時而洗鍊，如同藝術家生命的節奏交織錯響，震撼內心之後聽見的將是和諧的圓融。



HONG LING

(CHINA, B.1955)

COUNTRY HOME

signed in Chinese (on the reverse)

oil on canvas

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

Painted in 1986

HK\$160,000-260,000**US\$21,000-34,000****PROVENANCE**

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

EXHIBITED

Costa Mesa, USA, Orange Coast College, Chinese Realism-Contemporary Paintings from China, 2000.

Brea, USA, Brea City Gallery, Chinese Realism, 2001.

洪凌

(中國, 1955年生)

山裡人家

油彩 畫布

1986年作

款識：洪凌 (畫背)

來源

美國 加州 私人收藏 (現藏者購自藝術家本人)

展覽

2000年「中國寫實主義：中國現代畫作」

橘郡海岸學院 科斯塔梅薩 美國

2001年「中國寫實主義」布雷亞市展覽館布雷亞 美國

In the years following 1949, great strides were made by China's Realist artists. However, all this changed with the advent of the Cultural Revolution. The course of art and literature was altered to accord with the national policy and art became a tool for propagating political ideology. The pictorial style of this era, taking its cue from Russian Socialist Realism, was peopled with realistic and handsome heroic figures with ruddy-faced good health; a façade of peace and prosperity that in no way reflected social reality. Political fetters were gradually eased in the late 1970s, hinting at a possible resurrection of Chinese art. Artists such as Luo Zhongli, Hong Ling, and Xu Jiang began to devote attention to their land and those who made a living from it. Regardless of theme or art idiom, the import was one of innovation.

As avant-garde art surged in China in 1985, Hong Ling was admitted to the Central Academy of Fine Arts as a student in their advanced class. During this period, he created a significant number of oil paintings with an air of modernism, including a series of landscapes shrouded with mystical atmosphere, executed in neutral and grey color tones. *Country Home* (Lot 408), created in 1986, represents an attempt by the artist to incorporate both the abstract and figurative painting idioms. The narrative of the painting is completed in flat colours, together with a texture created by repeated brushstrokes. Under Hong Ling's paint brush, time comes to a standstill; the green tiles of the mottled house compliment the high mountains and gloomy sky in the background, while a distant moon watches intently from above, taking it all in. The sense of serenity, peace and leisure needs no saying.



Important Paintings from Dr. Andrew Chew, Founder of the Hong-Gah Museum

鳳甲美術館創辦人邱再興水墨油畫珍藏

The Hong-Gah Museum, a well-known private art museum in northern Taiwan, enjoys similar stature as the stunning Chimei Museum in southern Taiwan. Museum founder Mr. Andrew Chew is the co-founder of the first local semiconductor company in Taiwan, UNITRON, which unquestionably laid a strong foundation for Taiwan's semiconductor industry, befitting his name as the spearheading pioneer in Taiwan's electronics sector. Chew began to turn to arts in the 1980s as a way to escape from his hectic business life in East Europe. At the beginning he mainly collected Chinese paintings and calligraphy. It was until the 1990s he gained interest in Taiwanese contemporary art through a friend in the business. Chew then started his own art gallery as well as a system for managing artists and acquiring their best works. Chew's Culture Foundation was founded in 1990, committed to promoting Taiwanese arts and deepening cultural roots. Later on, it gave birth to the Hong-Gah Museum, named after Chew's father. The museum regularly holds exhibitions and forums, continuously spreading the seeds of art.

The lots from Andrew Chew's collection features a wonderful selection of works bearing witness to the early development of art in Taiwan and artists' pursuit of new forms. Chen Cheng-po's *Nude* (Lot 414), a figure drawing of his early period, captures the dynamic movement with expressive lines and colour blocks. Chen Yin-hui's *Rhythm* (Lot 409) employs overlapping rhythmic lines and passionate, flowing colours to portray dancers' moves in abstract style. These two works reveal different rendering of vitality and ways of expression across two generations. Wang Pan-

yan's *Nostalgia* (Lot 413) appears to be veiled by a hazy shower of lines, where the forms reduced to their simplest elements at the two ends of the expansive space gaze at each other in endless melancholy. Max Liu also uses simple lines to transform his themes into pure manifestations of forms—*Whisper* (Lot 410) and *Wizard* (Lot 412) exemplify his life-long passion for nature and anthropology. Having lived in the United States for years, Huang Chih Chao combines vibrant wild colours and ebullient abstract lines to create *Blossom* (Lot 411) blooming in full glory.

鳳甲美術館在台灣私人美術館中十分知名，有「北鳳甲、南奇美」之稱。創辦人邱再興先生於1969年創立環宇電子，奠定了台灣半導體產業地位，被譽為台灣電子業的先驅。由於1980年在東歐生意忙碌，偶有休閒，親近藝術藉以抒懷。其收藏初期以中國書畫為主，90年代初則在畫廊友人引薦下開始研究台灣當代藝術，投資畫廊並創立藝術家經紀制度，直接向藝術家收購精品。1990年成立「財團法人邱再興文教基金會」，致力推動台灣藝術活動，為文化紮根；深耕多年後，邱先生以紀念父親鳳甲之名的「鳳甲美術館」誕生，定期舉辦展覽、座談活動，繼續散播藝術種子。

此次拍品精彩呈現出台灣美術早期演變與形式追求。陳澄波早期人體習作《裸女》(拍品編號414)以明快線條與色面捕捉瞬間動態，陳銀輝《韻律》(拍品編號409)則以重疊律動線條與熾熱色彩抽象化舞者姿態，透露出兩代藝術家對生命力與表現性不同詮釋。王攀元《長相思》(拍品編號413)春雨般的朦朧線條，單純化如符號的形體在廣漠空間中對望，彷彿道不盡惆悵。劉其偉亦以簡潔線條將主題轉化為形態的純粹表現，《私語》(拍品編號410)、《巫師》(拍品編號412)蘊含他對自然及人類學的熱愛。旅美多年的藝術家黃志超則結合豔亮狂放的色彩與跳躍靈動的抽象線條創造出《花》(拍品編號41)生動的綻放意象。



Dr. Andrew Chew, Founder of the Hong-Gah Museum
鳳甲美術館創辦人邱再興

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CHEN YINHUI

(CH'EN YIN-HUEL, TAIWAN, B. 1931)

RHYTHM

signed 'Chen', dated '88', signed in Chinese (lower left)
oil on canvas
80.5 x 100 cm. (31 ¾ x 39 ¾ in.)
Painted in 1988

HK\$50,000-100,000

US\$6,500-13,000

LITERATURE

Chew's Culture Foundation, Art Thinks - Selections of
Modern and
Contemporary Art from the Hong-Gah Museum Collection,
Taipei,
Taiwan, 2009 (illustrated, p. 85).

陳銀輝

(台灣, 1931年生)

韻律

油彩 畫布
1988年作
款識：銀CHEN '88 (左下)

出版

2009年《藝有所思—鳳甲美術館當代藝術藏品選集》邱再興
文教基金會 台北 台灣 (圖版, 第85頁)



409



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MAX LIU

(LIU QIWEI, TAIWAN, 1912-2002)

WHISPER

signed in phonics and dated '1989' (upper left)
mixed media on paper
34.7 x 48.7 cm. (13 ½ x 19 ¼ in.)
Painted in 1989

HK\$25,000-55,000

US\$3,300-7,100

劉其偉

(台灣, 1912-2002)

私語

綜合媒材 紙本
1989年作
款識：カーヌ'くー'メ'89 (左上)



411

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HUANG CHIH CHAO

(DENNIS HWANG, TAIWAN, B. 1941)

BLOSSOM

signed 'Hwang', dated '93', signed in Chinese (lower left)

mixed media on canvas

56 x 71 cm. (22 x 28 in.)

Painted in 1993

HK\$30,000-50,000

US\$3,900-6,500

黃志超

(台灣, 1941年生)

花

綜合媒材 畫布

1993年作

款識：Hwang 志超 93 (左下)



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MAX LIU

(LIU QIWEI, TAIWAN, 1912-2002)

WIZARD

signed in phonics, dated '90' (lower right)

mixed media on canvas laid on paper

50.5 x 37.5 cm. (19 7/8 x 14 3/4 in.)

Painted in 1990

HK\$20,000-50,000

US\$2,600-6,500

劉其偉

(台灣, 1912-2002)

巫師

綜合媒材 棉布 紙本

1990年作

款識：カーヌ'くー'メ'90 (右下)



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WANG PAN-YOUN

(WANG PAN YUAN, CHINA, B.1911)

NOSTALGIA

signed 'WANG P. Y.' (lower right)
oil on canvas
60.2 x 50 cm. (23 7/8 x 19 3/4 in.)

HK\$120,000-200,000
US\$16,000-26,000

LITERATURE

Chew's Culture Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 49).

王攀元

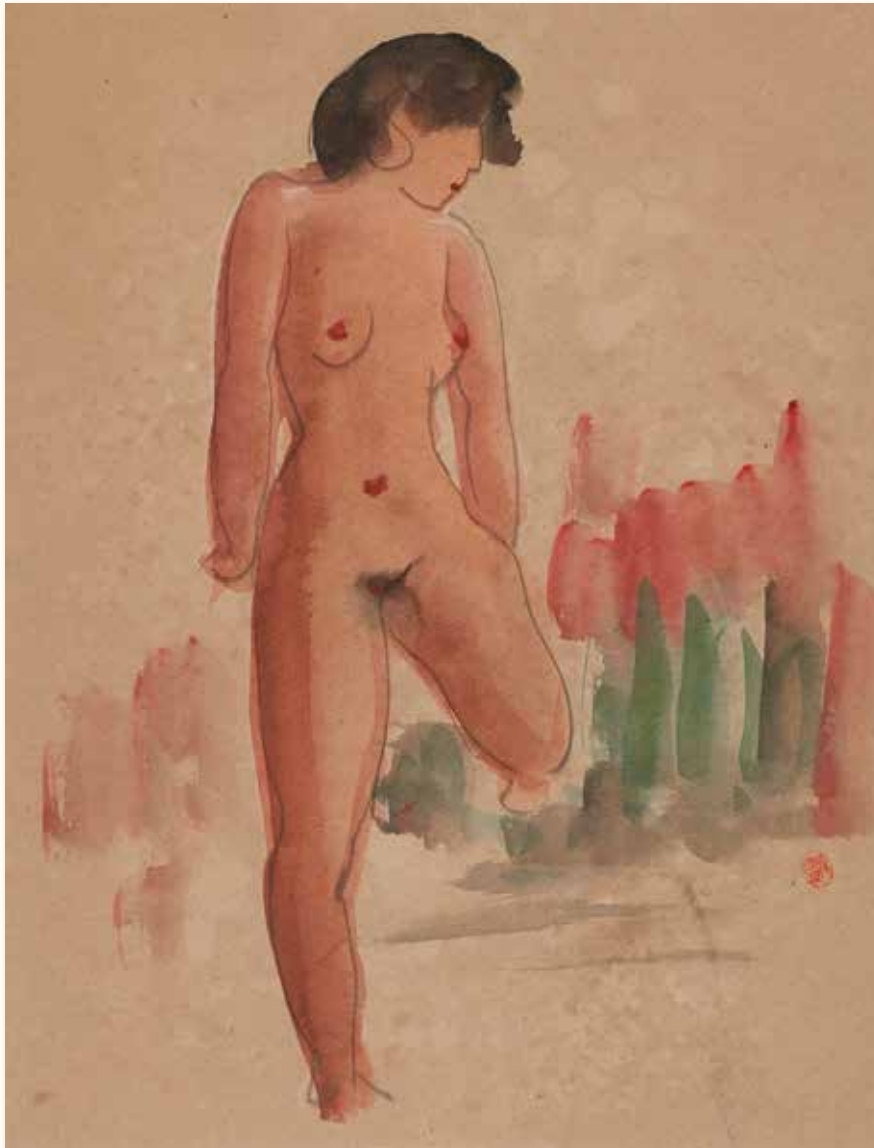
(台灣, 1911年生)

長相思

油彩 畫布
款識：WANG P. Y. (右下)

出版

2009年《藝有所思—鳳甲美術館線當代藝術藏品選集》
邱再興文教基金會 台北 台灣 (圖版, 第49頁)



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CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

NUDE

watercolour on paper
36.5 x 28 cm. (14 $\frac{3}{8}$ x 11 in.)
one seal of the artist

HK\$40,000-80,000

US\$5,200-10,000

LITERATURE

Chew's Culture Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 27).

陳澄波

(台灣, 1895-1947)

裸女

水彩 紙本
鈐印：陳澄波

出版

2009年《藝有所思－鳳甲美術館線當代藝術藏品選集》
邱再興文教基金會 台北 台灣 (圖版, 第27頁)



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LIU JIUTONG

(CHINA, B. 1977)

WATERS OF HOME

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

oil on canvas

100 x 120 cm. (39 3/8 x 47 1/4 in.)

Painted in 2011

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

劉玖通

(中國, 1977年生)

仍憐故鄉水

油彩 畫布

2011年作

款識：劉玖通 上海2011 (右下)

來源

亞洲 私人收藏

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LIU JIUTONG

(CHINA, B. 1977)

MISTY FIELD IN THE GREEN RAIN

signed and inscribed in Chinese, dated '2008' (lower left)

oil on canvas

160 x 130 cm. (63 x 51½ in.)

Painted in 2008

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

劉玖通

(中國, 1977年生)

野色濛籠翠雨蓋

油彩 畫布

2008年作

款識：劉玖通上海2008 (左下)

來源

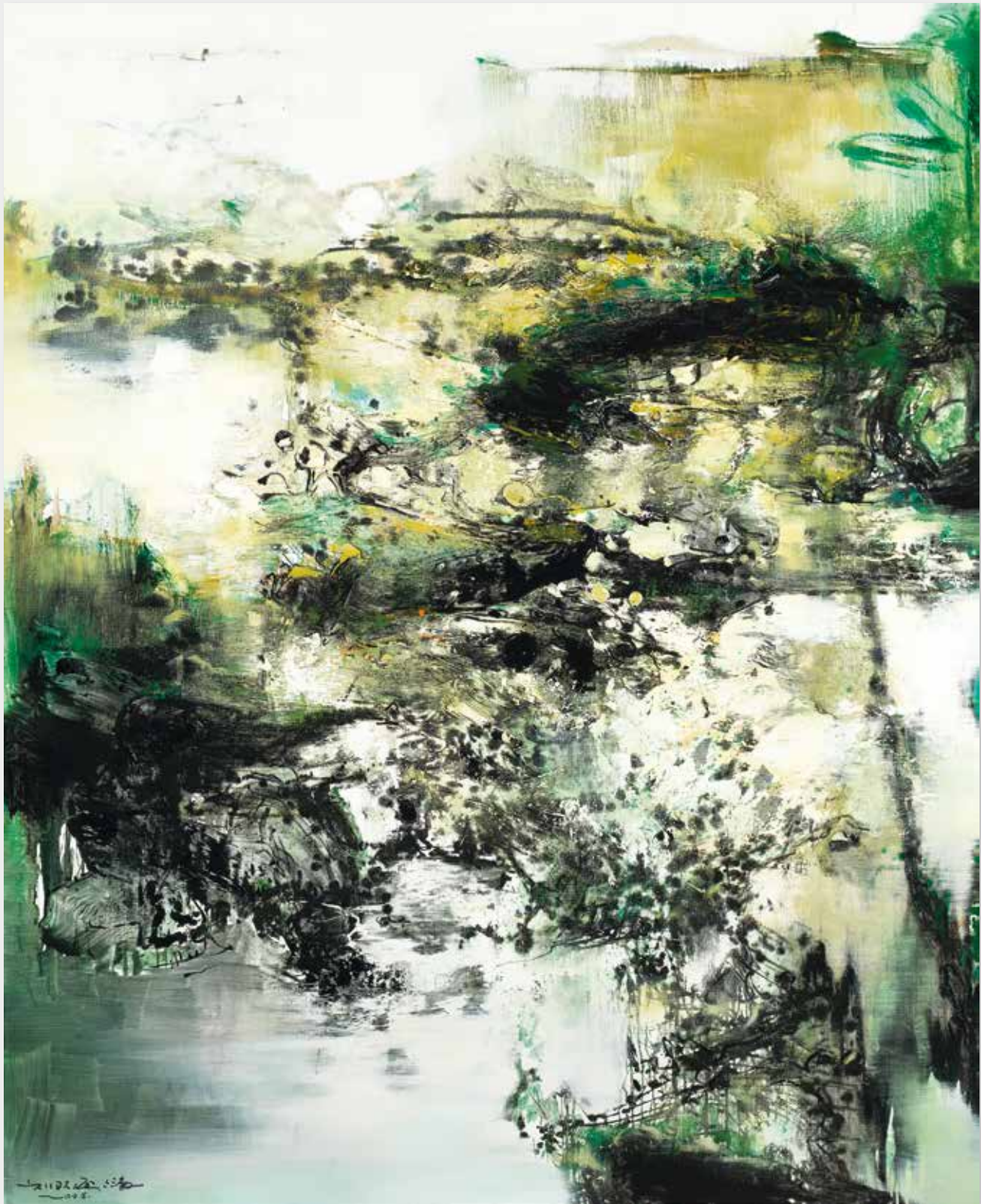
亞洲私人收藏

"Before one can paint the landscape, one must become a part that landscape and make it a part of your inner being before releasing it all through the tip of the brush. Stylistic landscape paintings in particular must go beyond the form of the landscape in order to capture and convey its spirit. Only then does it become true art."

-Liu Jiutong

「要畫出山水先要讓自己融入山水，使山水內化於心，然後才能一體從筆端釋放。尤其是寫意風格的山水畫，需要遺物以觀物，超越實體江山之形，才能得其意，傳其神，真正進入藝術境界。」

- 劉玖通





MAI TRUNG THU

(VIETNAM, 1906-1980)

CHAMP DE FLEURS

signed 'MAI THU' and dated in Chinese '1979' (lower right); titled 'Champ de Fleurs' (on the reverse)
ink and gouache on silk in hand-carved frame by the artist
60 x 46 cm. (23 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in.)
Painted in 1979
one seal of the artist

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

Private Collection, Belgium

EXHIBITED

Paris, France, L'univers Poétique de Mai Thu, Galerie Vendôme, December 1979 - January 1980.

A lot is known about the painter Mai Thu (1906-1980): his birth in a Mandarin's family in North Vietnam, his brilliant studies in the Indochina Fine-Arts School (Hanoi) from 1925 to 1930 and from which he graduated in the top class. He moved to France in 1937 for a new life after leaving the Lycée of Hué where he was working as an art teacher. Origin, education, the quest to travel out west are many similar points he shares with his lifetime friends and contemporaries, the painters Le Pho, Vu Cao Dam and Le Thi Luu.

Mai Thu, became renowned quickly for his works on silk. The main defining difference for him from his friends was that he remained the most 'Vietnamese' of all, despite his genuine love for his adopted country France. He was a connoisseur in all things artistic and also explored other cultural art forms such as music and cinema which he was greatly talented in.

He composed his art pieces to offer the vision of a nostalgic but also a proud Vietnam where (mainly) women and child remain the true messengers of happiness, elegance and immanence.

Even though it was his choice to leave his home country, the painter, throughout his life never ceased to worry about its destiny. He saluted the end of the war in 1975, and carried hope in the reunification of his country. Our painting, dated 1979, shows however some disillusion: the flowers are universal and the two young ladies holding hands, symbols of the North (red) and the South (blue), do not translate the power of unification but more a sense of a journey happening. The faraway mountains in the background illustrate more than they testify. This scene set outdoors is rare in his body of work compared to the mostly interior scenes he painted and is striking by its discreet symbolism.

The masterwork mentioned here is a perfect illustration of the painter's talent at his best with its original hand-carved frame by the artist.

梅忠恕

(越南, 1906-1980)

花園

水墨 水粉 絹布 (原裝框架)
1979年作
款識: MAI THU 七十九年 (右下); Champ de Fleurs (畫背)
藝術家鈐印一枚

來源

比利時 私人收藏

展覽

1979年12月 - 1980年1月 「L'univers Poétique de Mai Thu」
Vendôme 畫廊 法國 巴黎

梅忠恕(1906-1980)生於北越一個政要家庭。他於1925-1930年間入讀中南半島藝術學院(河內)並以一級榮譽畢業。在Lycée of Hué擔任教職一段時間後，梅氏於1937年移居法國開展新生。他不論出身、教育和往西方國家探索的經歷等各方面，都跟畢生摯友及同輩如黎譜、武高談和黎氏秋等相近。

梅忠恕迅速以絲絹畫作享負盛名。他對法國簡然有著深厚的感情，但同時亦是在同儕中最能保持越南本土特色的一位。他涉獵各種藝術方式，並對音樂、電影等他擁有天賦的文化藝術深入探索。

他的作品提供懷舊但自豪的視角，呈現一個主要以女性和兒童為載體，充滿歡樂、優雅及內在美的越南。

縱然離開故鄉是個人選擇，梅忠恕終其一生都擔憂著越南的命運。他對兩越戰爭終於在1975年結束表示敬意，同時衷心寄望國家重新統一。但於1979年完成的本作卻展現出一點點醒悟：分別象徵南、北越的藍衣及紅衣女孩手牽手在花間前行，像是描畫進行中的旅程多於國家統一的想望。遠方的山景也帶描繪意味多於辨証。本幅以戶外為背景蘊涵含蓄而謹慎的象徵意義，相較梅忠恕眾多室內場景的作品更為罕有。

本幅傑作連同由梅忠恕親手雕製的畫框，完美展現他的獨特天賦。

Jean-François Hubert
Senior Consultant, Vietnamese Art

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MAI TRUNG THU

(VIETNAM, 1906-1980)

L'OISEAU SUR UNE BRANCHE

signed 'MAI THU' and dated in Chinese '1967' (lower right)
ink and gouache on silk in the original frame by the artist
20 x 15 cm. (7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.)

Painted in 1967
one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

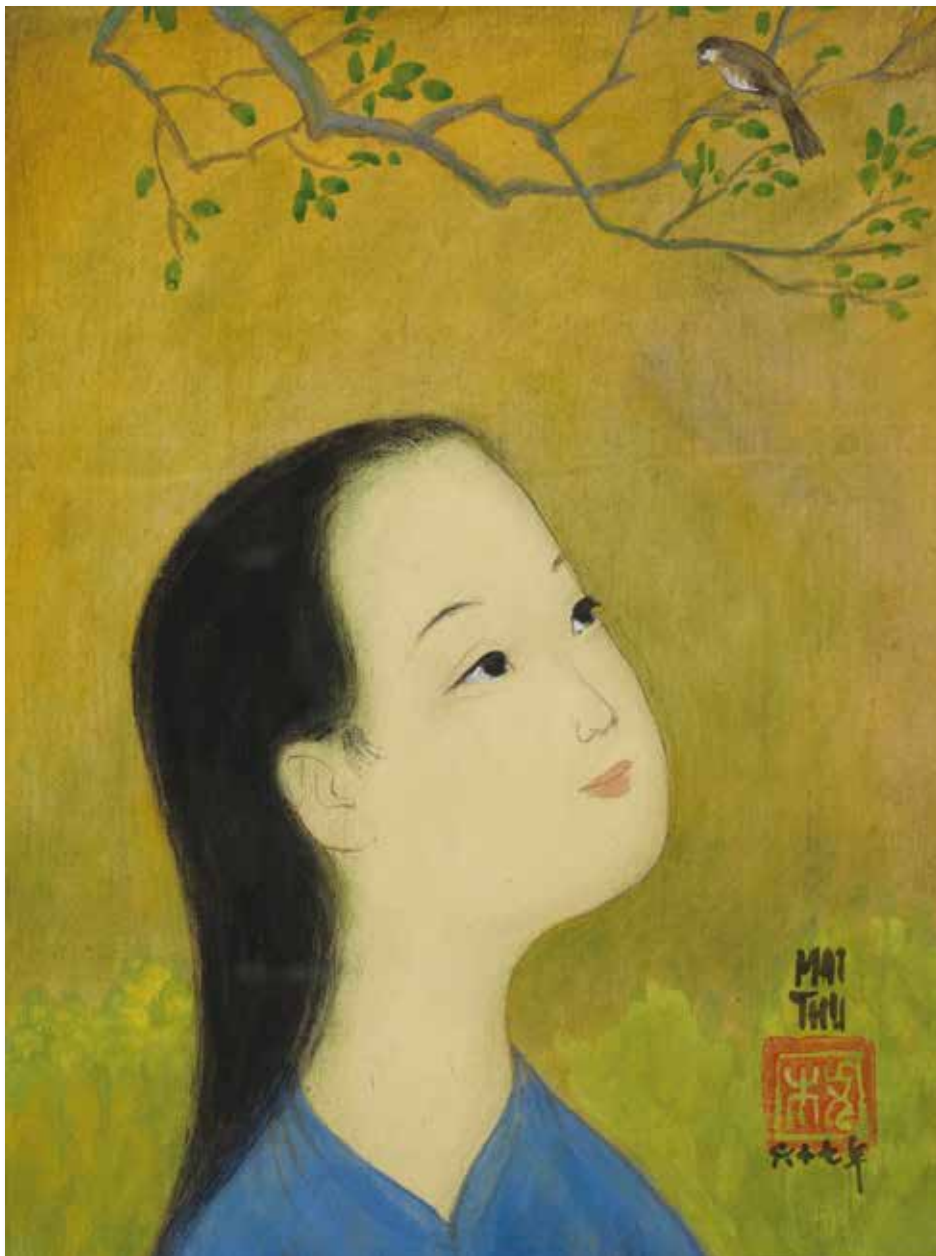
梅忠恕

(越南, 1906-1980)

樹枝上的小鳥

水墨 水粉 絹布 (原裝框架)
1967年作

款識：MAI THU 六十七年 (右下)
藝術家鈐印一枚





419

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9

MAI TRUNG THU

(VIETNAM, 1906-1980)

GRAND-MÈRE ET PETITS ENFANTS

signed 'MAI THU' and dated in Chinese '1954' (lower right)
ink and gouache on silk in the original frame by the artist
16 x 11.5 cm. (6¼ x 4½ in.)

Painted in 1954
one seal of the artist

HK\$120,000-180,000

US\$16,000-23,000

EXHIBITED

Paris, France, J-F ApesteGuy: Exposition, 1961.

梅忠恕

(越南, 1906-1980)

祖母和幼兒

水墨 水粉 絹布
1954年作
款識：MAI THU 五十四年(右下)
藝術家鈐印一枚

展覽

1961年「J-F ApesteGuy: 展覽會」法國 巴黎



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LE PHO

(VIETNAM, 1907-2001)

LA JEUNE FILLE AUX LOTUS

signed 'Le pho', signed again in Chinese (upper right)
ink and gouache on silk
26 x 21 cm. (10 x 8 in.)
Painted in the 1940s
one seal of the artist

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Acquired directly from the artist in the 1960s
Collection of Doctor Charles Brisset, Paris, France
Thence by descent to the present owner
Private Collection, France

黎譜

(越南, 1907-2001)

女孩與蓮花

水墨 水粉 絹布
約1940年代作
款識：黎譜 Le pho (右上)
藝術家鈐印一枚

來源

原藏者於1960年代得自藝術家本人
前Charles Brisset醫生 私人收藏 法國 巴黎
現由原藏家家屬收藏
法國 巴黎 私人收藏

VU CAO DAM

武高談

Throughout his life, Vu Cao Dam repeated that his work was essentially drawn from the Kim Van Kieu, a poetic saga (written by Nguyễn Du, 1765-1820) that for many represents the very emblem of the deepest Vietnamese soul. A dramatic epic love story - from which Vu Cao Dam chose to illustrate moments of happiness, love and serenity found in the tale.

Vu Cao Dam came from a lineage of learned men, in which each male was given a name whose meaning was linked to eloquence. It was a tradition that in certain distinguished families, men were given names that were related to a virtue particular to that family. Thus, Vu Cao Dam literally means 'High Words'. His father's name, Vu Dinh Thi, means 'the Erudite Poet', which suited him perfectly as he was a remarkable linguist who founded a school of translators in Hanoi and whom also represented the Vietnamese Empire at the World Fair in Paris in 1889. This is why Vu Cao Dam very naturally considered as a reference, the grand learned Vietnamese tradition which he, by nature, both bore and acted upon.

With regards to the Kim Van Kieu, Vu Cao Dam did not content himself with a simple illustration of the highly popular book; he added his personal touch, he breathed his truth into it, and derived inspiration and created master paintings from it. In some rare paintings, we can identify precise scenes of the tale. For example in *Le Poete*, (Lot 421), there is a probable allusion to the two sisters Kieu and Vân overhanging from the top of a tree. While in *Le Poète*, 1979 (Lot 423) and *La Famille* (Lot 422), the two other works symbolize more than they describe Kieu's story.

Executed in 1964, 1970 and 1979 our three masterworks (Lots 423, 422 and 421 respectively) show works from the Findlay period at its best. They are works of maturity, with a studied composition, but which symbolises the very essence of the greatest Far Eastern poetry. The result is an extraordinary mixture of mastery and the most intense sensitivity. Here, more

than ever, the tenderness that is one of Vu Cao Dam's greatest virtues bathes the works in a quiet, graceful and elegant harmony.

Christie's would like to thank Yannick Vu-Jakober and Michel Vu for their valuable insights into their father's works.

武高談曾經多次表示，他的創作靈感源於阮攸(1765-1820)撰寫的長篇故事《金雲翹》——一部被視為深刻象徵越南民族精神的作品。武高談以他的創作，詮釋這個史詩式愛情故事中快樂、浪漫和安寧的瞬間。

傳統以來，各個名門望族都會將其長處、特質加入男丁的名字中。武高談生於書香世家，家族內每位男丁的名字都與辯才有關。武元談父親的名字武庭士有「博學詩人」的意思，這亦天衣無縫地配合他的事業：身為一位著名語言學家，武庭士不單於河內創立了翻譯學校，亦曾於代表其時越國皇室出席1889年於巴黎舉行的世界博覽會。而武高談的名字則解作「美言」，這正解釋了他為何會自然而然的繼承並時刻謹守學養豐富的越南傳統。

武高談不甘於對《金雲翹》這廣受歡迎的作品作簡單描繪；他以故事為創作藍本之餘，加入自己個人見解，滲入真實情況，再創作一幅又一幅傑作。我們可以從少數畫作中明確辨認出《金雲翹》故事的某些場景，例如《詩人》(拍品 421)便帶有故事裡兩姐妹翹和雲懸掛於樹頂的暗喻。而在《詩人，1979》(拍品 423)及《家庭》(拍品 422)中，對於翹的故事則賦予象徵性多於實際描寫。

拍品423, 422及421是分別於1964, 1970及1979年完成的三幅傑作，完美展示他在芬利畫廊其間的高超藝術水平。三作的藝術鑑賞度高而且構圖精細，不單象徵遠東地區詩歌創作的精髓，亦展示武高談如何非凡地結合完美技法及敏銳觸覺。觀者可清楚感受到武高談的美德之一——和善——如何史無前例地融入作品，帶來安寧、優雅而高貴的和諧。

Yannick Vu-Jakober 及 Michel Vu 對其父親的創作提供真實見解，佳士得謹在此向兩位致謝。

Jean-François Hubert
Senior Consultant, Vietnamese Art



▲ Lot 421 Detail 局部



▲ Lot 422 Detail 局部



▲ Lot 423 Detail 局部



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VU CAO DAM

(VIETNAM, 1908-2000)

LE POÈTE

signed and dated 'Vu cao dam 1979' (lower left); signed, dated and inscribed '956 No. 8/Le poete/Vu cao dam/1979', and signed again in Chinese (on the reverse)

oil on canvas

146 x 97 cm. (57½ x 38¼ in.)

Painted in 1979

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Collection of the Artist's Family

武高談

(越南, 1908-2000)

詩人

油彩 畫布

1979年作

款識：Vu cao dam 1979 (左下)；武高談 956
No. 8/Le poete/Vu cao dam/1979 (畫背)

來源

藝術家家族收藏



4
2
2

VU CAO DAM

(VIETNAM, 1908-2000)

LA FAMILLE

signed and dated 'Vu cao dam 1970' (lower right); signed, titled, and dated 'La famille/Vu cao dam/1970', signed again in Chinese (on the reverse)

oil on canvas

48.5 x 40.5 cm. (19 x 16 in.)

Painted in 1970

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Wally Findlay Gallery, New York, USA
Private Collection, USA

This lot is accompanied by a certificate of authenticity from The Findlay Institute dated 31 December 2016

武高談

(越南, 1908-2000)

家庭

油彩 畫布

1970年作

款識：vu cao dam 1970 (右下)；武高談 La famille/Vu cao dam/1970 (畫背)

來源

美國 紐約 沃利芬德利畫廊

美國 私人收藏

本拍品附芬德利研究所於2016年12月31日簽署發之保證書

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3

VU CAO DAM

(VIETNAM, 1908-2000)

LE POÈTE (THE POET)

signed and dated 'Vu cao dam 64' (lower left); signed in Chinese, signed, titled, numbered and dated 'Vu cao dam/Le Poète/No. 2/1964' (on the reverse)

oil on canvas

81 x 100 cm. (31 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in.)

Painted in 1964

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 7 October 2012, Lot 265
Acquired from the above sale by the present owner
Private Collection, Asia

武高談

(越南, 1908-2000)

詩人

油彩 畫布

1964年作

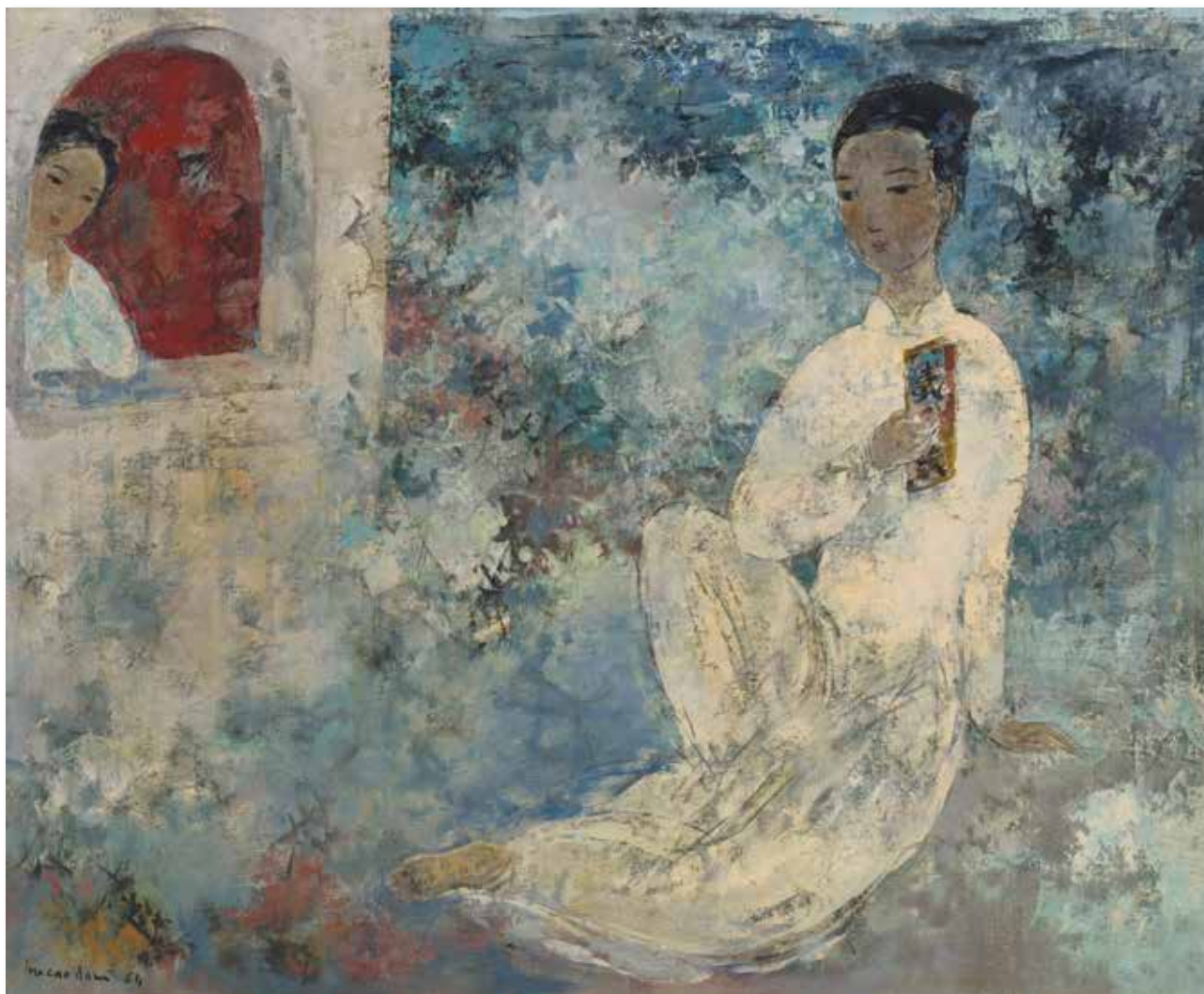
款識：Vu cao dam 64 (左下)；武高談 Vu cao dam/Le Poète/No. 2/1964 (畫背)

來源

2012年10月7日 蘇富比 香港 編號265

現藏者購自上述拍賣

亞洲 私人收藏





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2
4

VU CAO DAM

(VIETNAM, 1908-2000)

PORTRAIT OF A MAN

signed and dated 'Vu cao dam 40', signed again in Chinese (lower right)
ink and gouache on silk
42 x 34 cm. (16½ x 20⅞ in.)
Painted in 1940
one seal of the artist

HK\$140,000-180,000

US\$19,000-23,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 24 November 2013, Lot 298
Acquired from the above sale by the present owner

武高談

(越南, 1908-2000)

男人的畫像

水墨 水粉 絹布
1940年作
款識：武高談 Vu cao dam 40 (右下)
藝術家鈐印一枚

來源

2013年11月24日 佳士得 香港 編號298
現藏者購自上述拍賣

NGUYEN TRUNG 阮忠

GRACE AGAINST DOGMATISM

Certainly, the history of 20th century Vietnamese painting must be clearly described - in artistic terms - by referring to the influence of the Hanoi School of Fine Arts which started in 1924.

Two main groups of painters marked their time with their talent and choices as artists. It is necessary to differentiate those who have set out to conquer the West, that is to say namely France and Paris and those who have remained in the country, privileging the place of their birth. Le Pho, Vu Cao Dam and Mai Thu, for example, were in the quest of the first group. Nguyen Phan Chan and Nguyen Gia Tri are the two leading figures in the second group.

Nothing can be understood in Vietnamese painting if these two visions of beauty, one dynamic, the other static, are not evoked. Everything flows from this double movement which dawned the evolution of important artists that are today recognized around the world as artists of pure and exceptional talent.

However, this theoretical vision tend to underestimate the Southern school of artists – overlooked in some ways was an important school with defining characteristics.



Nguyen Trung was born in 1940, in Soc Trang, near the Mekong delta, and was a member of this Southern School of thought whose members were often first trained at the Gia Dinh's High School - which was founded even earlier in 1913, and from where Nguyen Trung graduated in 1962.

To understand the context in which these artists painted, we must first differentiate the period before and after 1975. After the Vietnam War and the reunification of the country, the bases of the official art of socialist-realism took over in the South. In this doctrine, art must come closer to the people, must testify everyday realities, must valorise its courage during the war and must praise every achievement in the reconstruction.

Even artists must serve the socialist cause, the obligatory themes were men as heroes, as soldiers, as peasants and workers, all striving towards the same socialist goals for the country. Ho Chi Minh would be upheld as the mythical figure par excellence.

However Nguyen Trung sought expression in different forms and became well known for his figurative realist expressionist paintings. The immense talent of the artist appears in the beautiful, distant Vietnamese woman almost vanishing in an environment surrounded by flowers and fruits in their freshness; distinguished women, elegant and conveying a sense of evocativeness and dream-like quality to the works. The two graceful lots presented here, *Hue Ladies* (Lot 425) and *Lady with Pomelos* (Lot 426) presented here reflects life back to us with simplicity and truth, and which subtly illustrates the answer to the dogmatic mentioned above.

The painter can master both oil on canvas and work on lacquer but more rarely used the latter, a more demanding and complex process needing a high level of diligence.

Jean-François Hubert
Senior Consultant, Vietnamese Art



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NGUYEN TRUNG

(VIETNAM, B. 1940)

HUE LADIES

signed 'NG. Trung' (lower right)
oil on canvas
131 x 180 cm. (51% x 70% in.)

HK\$90,000-120,000
US\$12,000-16,000

PROVENANCE

Min Chau Gallery, Hanoi, Vietnam
Accompanied by a certificate of authenticity signed by the artist

阮忠

(越南, 1940年生)

順化女士們

油彩 畫布
款識：NG. Trung (右下)

來源

越南 河內 周敏畫廊
本拍品附藝術家簽發之保證書



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6

NGUYEN TRUNG

(VIETNAM, B. 1940)

LADY WITH POMELOS

signed and dated 'ng. Trung 1995' (lower left)

lacquer on panel

119.5 x 79.5 cm. (47 x 31¼ in.)

Painted in 1995

HK\$70,000-90,000

US\$9,100-12,000

阮忠

(越南, 1940年生)

女士和柚子

漆 木板

1995年作

款識：ng. Trung 1995 (左下)



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7

NGUYEN DO CUNG

(VIETNAM, 1912-1977)

THE TIGER'S HOLE

signed 'nd Cung', titled 'hang ông cọp' (Tiger's Hole), dated '8/III' (lower right); inscribed 'MẶT TRẬN AN KHÊ' (AN KHÊ FRONT) (lower left)

gouache on paper
38.5 x 51 cm. (15 1/8 x 20 1/8 in.)
Painted in 1947

HK\$50,000-70,000

US\$6,500-9,000

NGUYEN DO CUNG

(越南, 1912-1977)

老虎洞

水粉 紙本
1947年作

款識：nd Cung/ hang ông cọp/ 8/III (右下)；
MẶT TRẬN AN KHÊ (左下)

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8

TO NGOC VAN

(VIETNAM, 1906-1954)

LE SONGE DU LENDEMAIN (DREAM OF THE FOLLOWING DAY)

signed 'To Ngoc Van' (lower right)
oil on canvas
47.5 x 40 cm. (18 ¾ x 15 ¾ in.)
Painted *circa* 1940

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Acquired directly from the artist by Claude Mahoudeau, Hanoi, 1943
Private Collection, Paris, France

蘇玉雲

(越南, 1906-1954)

早晨之夢後

油彩 畫布
約1940年作
款識：To Ngoc Van (右下)

來源

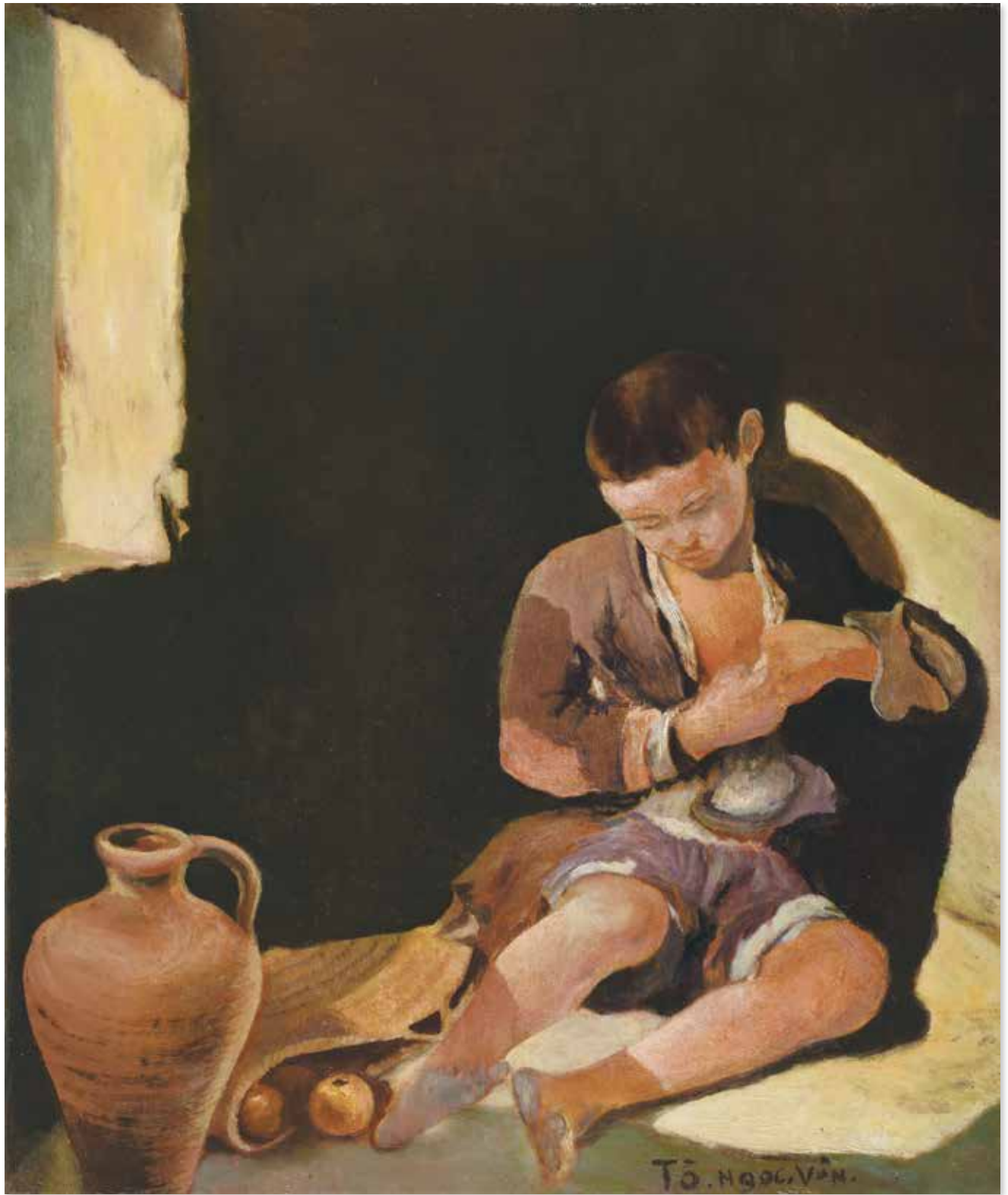
原藏者Claude Mahoudeau於1943年在越南河內得
自藝術家本人
法國 巴黎 私人收藏

Tô Ngoc Vân was an immense artist who unfortunately died far too young. He was born in Hanoi and he studied from 1924 to 1927, at the College of the Protectorate before getting admitted into the Fine Arts School of Indochina in Hanoi from which he graduated in 1931. From very early on, he attracted the attention of local but also international collectors through exhibiting his work in numerous international events in Indochina as well as in France and Japan. He was Joseph Inguimberty's favourite student and was awarded a prize by the French Salon des Artistes in Paris in 1932. In 1940, he was appointed as a full-time teacher by the Fine Arts School in Hanoi before moving to Cambodia to take on a position as the director of the Fine Arts School in Phnom Penh. Beyond his visible talent as an artist, Tô Ngoc Vân was an astute art critic who questioned not only his art but also Vietnamese art in general. He was a contributor to the well-known magazines *Phong-Hoa*, *Ngay Nay* and *Thanh Nghi*.

The present lot is an accomplished painting by him. In a play of subtle light, he portrays the young boy with a disillusioned demeanour and simple clothes, as if he was overburdened by life, a symbol perhaps of the harshness of the world. The terracotta pitcher, the wicker basket open showing fruit that seem abandoned, the boy's body posture, contrast with this strong, quasi-messianic light, which floods the room.

With strong realism and symbolism, *Le Songe du Lendemain (Dream of the Following Day)*, is like a summary of Tô Ngoc Vân's thoughts: change and hope will always rise. The renowned French art critic, Claude Mahoudeau, recognised early the quality of Tô Ngoc Vân's works and acquired this touching and inspiring painting directly from the artist.

Jean-François Hubert
Senior Consultant, Vietnamese Art





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9

HOANG TICH CHU

(VIETNAM, 1912-2003)

RED DAO

signed and dated 'Tich Chu 70' (lower right)

lacquer on panel

25 x 25 cm. (9 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in.)

Executed in 1970

HK\$30,000-40,000

US\$3,900-5,200

HOANG TICH CHU

(越南, 1912-2003)

紅陶

漆 木板

1970年作

款識：Tich Chu 70 (右下)



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NGUYEN SANG

(VIETNAM, 1923-1988)

CATS

signed, dated and inscribed 'hn NG SANG 1984' (lower left)
lacquer on panel
40 x 60 cm. (15 ¾ x 13 in.)
Executed in 1984

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Acquired directly from the artist by the previous owner
Thence by descent to the present owner
Private Collection, France

阮生

(越南, 1923-1988)

貓

漆 木板
1984年作
款識：hn NG SANG 1984 (左下)

來源

原藏者得自藝術家本人
現由原藏家家屬收藏
法國 私人收藏



4
3
1

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

IN ORANGE

signed in Chinese (centre right); signed, titled, and dated 'Soo Pieng/
In Orange, 1968' (on the reverse)

oil on canvas

82 x 100 cm. (32¼ x 39¾ in.)

Painted in 1968

HK\$500,000-700,000

US\$65,000-90,000

鍾泗賓

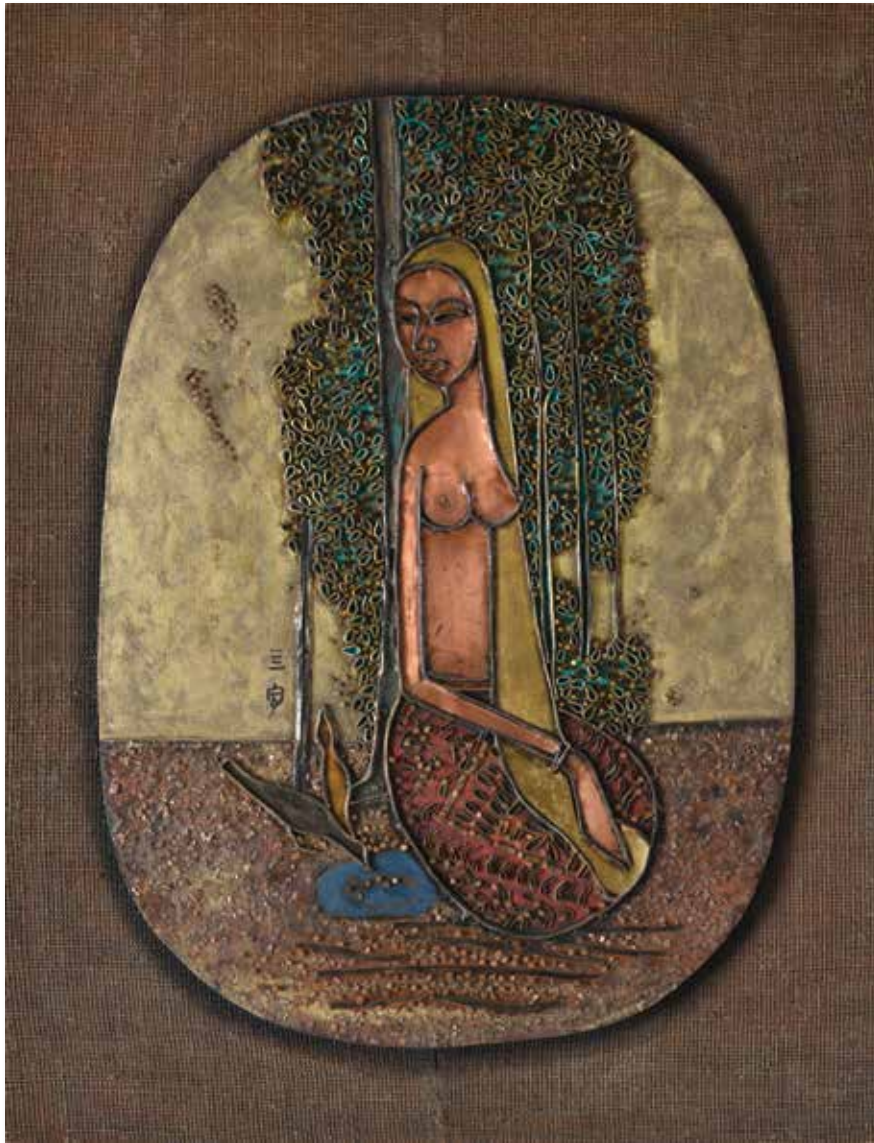
(新加坡, 1917-1983)

橙色

油彩 畫布

1968年作

款識：泗賓 (中右); Soo Pieng/In Orange, 1968 (畫背)



4
3
2

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

WOMAN

signed in Chinese (lower left); signed and dated 'Soo Pieng 1972' (on the reverse)

mixed media on canvas
95 x 71.5 cm. (37³/₈ x 27¹/₈ in.)
Executed in 1972

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

Private Collection, Australia

鍾泗賓

(新加坡, 1917-1983)

女子

綜合媒材 畫布
1972年作
款識：泗賓(左下); Soo Pieng 1972(畫背)

來源

澳洲私人收藏



4
3
3

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

SCENERY

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

ink and colour on paper

94 x 40.5 cm. (37 x 16 in.)

Painted in 1961

two seals of the artist

HK\$220,000-280,000

US\$29,000-36,000

EXHIBITED

Singapore, National Museum Art Gallery, Cheong Soo Pieng, 11 - 22 September 1991.

LITERATURE

Cheong Soo Pieng, National Museum of Singapore, 1991 (illustrated, exhibition catalogue, p.9).

Reminiscence of Singapore's Pioneer Art Masters, The Singapore Mint, Toppan Printing, Singapore, 1994 (illustrated, colour plate).

鍾泗賓

(新加坡, 1917-1983)

景觀

水墨 設色 紙本

1961年作

款識：泗賓 Soo Pieng 61 (左下)

藝術家鈐印兩枚

展覽

1991年9月11日22日「鍾泗賓」國家博物館美術館 新加坡

出版

1991年《鍾泗賓》國家博物館美術館 新加坡 (圖版, 展覽圖錄, 第9頁)

1994年《回顧新加坡先鋒藝術大師》新加坡造幣廠凸版利豐雅高印刷集團出版 新加坡 (圖版)



4
3
4

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

AFTERNOON REST

signed and dated 'Soo Pieng 65' (lower right); signed again in Chinese (upper right)

ink and gouache on paper
69 x 45 cm. (21 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in.)
Painted in 1965

HK\$160,000-220,000

US\$21,000-28,000

PROVENANCE

Private Collection, New Zealand

鍾泗賓

(新加坡, 1917-1983)

午休

水墨 水粉 紙本
1965年作

款識：Soo Pieng 65 (右下)；泗賓 (右上)

來源

新西蘭 私人收藏



4
3
5

TAY BAK KOI

(SINGAPORE, 1939-2005)

VILLAGE IN SWAMPS

signed and dated 'Tay Bak Koi 67' (lower left)

ink and gouache on paper

94 x 43.5 cm. (37 ¾ x 17 ¾ in.)

Painted in 1967

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, United Kingdom

鄧木奎

(新加坡, 1939-2005)

村沼澤

水墨 水粉 紙本

1967年作

款識：Tay Bak Koi 67 (左下)

來源

英國 私人收藏



436

4
3
6

LIM TZE PENG

(SINGAPORE, B. 1923)

SINGAPORE RIVER

signed in Chinese (centre right)
ink and colour on paper
145 x 185 cm. (57½ x 72¾ in.)
one seal of the artist

HK\$200,000-300,000
US\$26,000-39,000

林子平

(新加坡, 1923年生)

新加坡河

水墨 設色 紙本
款識：林子平 (右中)
藝術家鈐印一枚



437

4
3
7

TAY BAK KOI

(SINGAPORE, 1939-2005)

BOY ON BUFFALO

signed and dated 'Bak Koi 64' (lower right)

oil on canvas

49 x 66 cm. (19¼ x 26 in.)

Painted in 1964

HK\$90,000-120,000

US\$12,000-16,000

鄧木奎

(新加坡, 1939-2005)

騎著水牛

油彩 畫布

1964年作

款識：Bak Koi 64 (右下)

4
3
8

TAY BAK KOI

(SINGAPORE, 1939-2005)

CHINATOWN

signed 'Bak Koi' (lower right)
oil on canvas
88 x 101 cm. (34 5/8 x 39 3/4 in.)
Painted in the 1970s

HK\$140,000-220,000

US\$19,000-28,000

PROVENANCE

Collection of the Artist's Family

鄧木奎

(新加坡, 1939-2005)

牛車水

油彩 畫布
1970年代作
款識：Bak Koi (右下)

來源

藝術家家族收藏





439

4
3
9

SEAH KIM JOO

(SINGAPORE, B. 1939)

FISHING VILLAGE

signed 'Seah Kim Joo' (lower right)
batik dye on cloth
55 x 85 cm. (21 $\frac{5}{8}$ x 33 $\frac{1}{2}$ in.)

HK\$50,000-60,000

US\$6,500-7,800

佘金裕

(新加坡, 1939年生)

漁村

蠟染布

款識: Seah Kim Joo (右下)

4
4
0

KOEH SIA YONG

(SINGAPORE, B. 1938)

CHINATOWN

signed and dated 'Koeh Sia Yong 83' (lower left)
oil on canvas
75 x 90.5 cm. (29½ x 35¾ in.)
Painted in 1983

HK\$50,000-70,000

US\$6,500-9,000

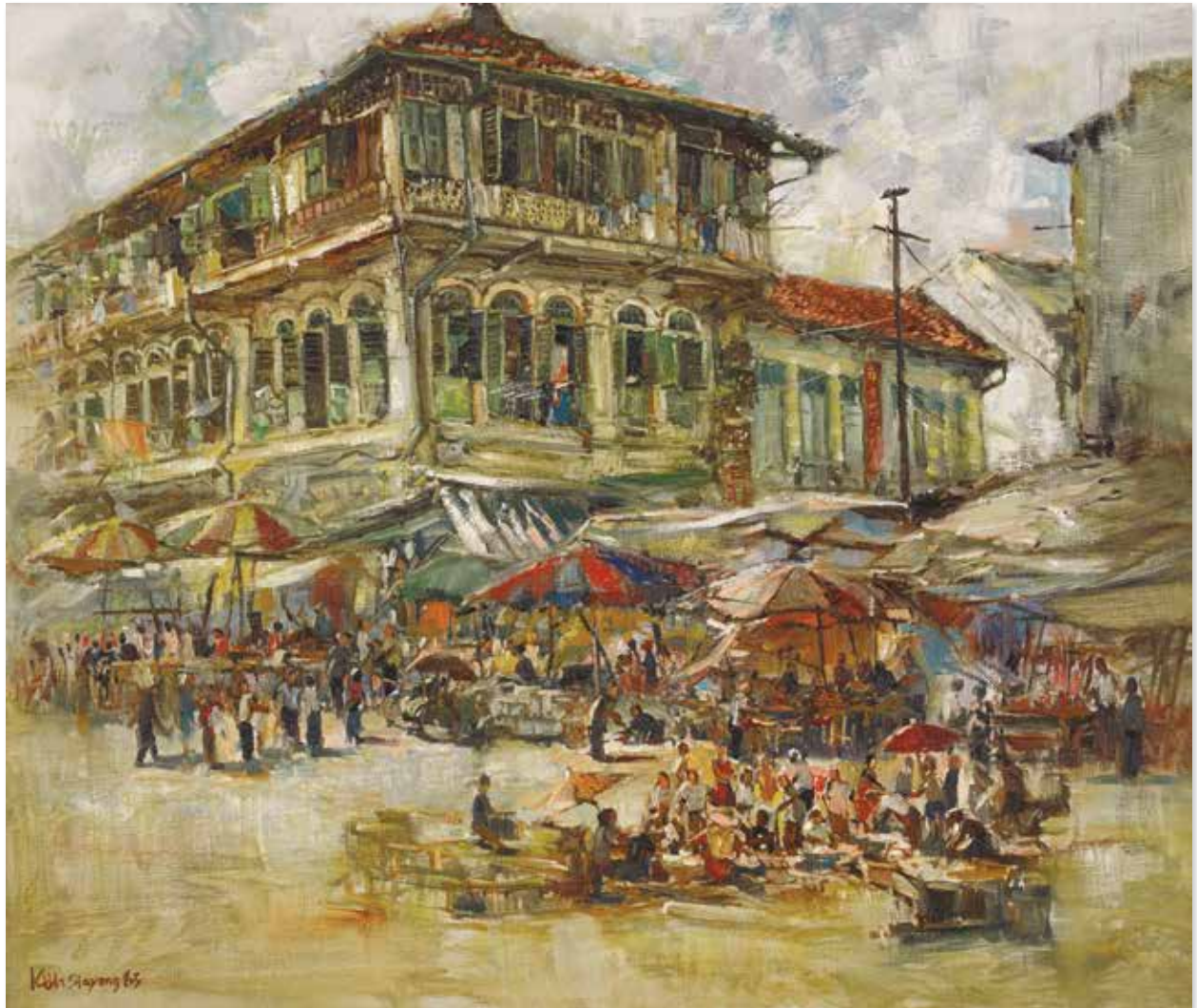
許錫勇

(新加坡, 1938年生)

牛車水

油彩 畫布
1983年作

款識：Koeh Sia Yong 83 (左下)





▲ Lot 441 Detail 局部

Beyond Tradition: Ink Painting in Singapore

突破傳統：新加坡水墨畫

Initially conceived as a means for self-reflection and expression through which the Confucian nobility would refine his ethical personality, the Chinese art of literati painting lay in the expression of brushstrokes as a reflection of inner character and spirituality. In the thirteenth century in China, the literati painting tradition evolved into a major art form after decades of drastic political changes that saw the exile of many elite members of society, who incidentally found solace through artistic refinement in the countryside.

Many of the second generation Singaporean artists were taught by the pioneers of the Nanyang style, which sought to harmonise the painting traditions and ideologies from the East and West. With time, the local art scene began to slip into separate groups, each exploring different mediums and concepts. Some would choose to develop their practice in the Chinese ink tradition, rooted in the literati history, but maintaining their unique qualities in their techniques and style by refusing to be limited by the structures and rules of the bygone eras.

Chua Ek Kay's *Chrysanthemum Tea and Teapot* (Lot 443) and *Untitled* (Lot 444) are some of the artist's earlier work. Painting in the expressive xieyi style, the artist sweeps ink and colour across the paper, favouring emotive expression over verisimilitude. The painting of the pomegranate plant or the chrysanthemum tea pot only occupies a fraction of the space on the page, leaving areas of negative space to maintain balance in the compositions. *Lotus Pond - The Summer Happenings*

(Lot 441) is in the artist's signature style, developed at the peak of his artistic practice. Painted in 2004, *Lotus Pond* displays the development of the artist's preferred xieyi techniques in a more abstract manner, freeing the artist from the constraints of representation. Short, truncated strokes of ink make sharp marks on the paper, suggesting the forms of the dancing lotus flowers over the rippling surface of a pond. The abruptness of each stroke, beginning with a thick black point and stretching into thin hairs of lines, appears like the visual manifestation of a staccato chorus, an unregulated rhythm to the scene.

The works of both Wong Keen and Zhuang Shengtao are founded on their artistic fundamentals in the literati tradition. Despite being one of the few Singaporean artists to journey West-ward for an education in art, Wong Keen's pictorial engagements with Western Colour theory does not hinder his links to the ink traditions, but strengthens the visual language of his works. *Untitled* (Lot 446) exemplifies Wong Keen's experimental spirit, the forms bursting forth in a riot of colours within the lines of black that try to contain it. Likewise, Zhuang's adherence to the Chinese literati value remains striking in his ink expression even as he increasingly focuses on rhythmic, abstracted forms of monochromatic colour elements in *Blue* (Lot 445).

Tending towards realism in their ink practice, Lim Tze Peng and Lee Hock Moh found their means of expression in images of reality. Lim painted scenes of Singapore, as in *Singapore River*

(Lot 436) recording the changing urban environment with ink and colour, rendering the vignettes expressively to capture the bustling energy of the Singapore river. By no means less expressive than his contemporaries who favoured abstract representation in their works, Lee on the other hand championed the fine gongbi style of painting, employed in *Untitled (Floral Garden)* (Lot 442), delicately tracing every branch and thorn, every petal and feather.

No technique singularly dominated the ink painting scene amongst the second-generation Singaporean artists, who opted instead for a wide ranging investigation of this traditional practice, each distinguishing their practice from the other despite their shared roots.

中國文人畫自始即為士大夫用以自省及表述的工具，筆觸的表達方式就反映出內在的人格與靈性。在十三世紀的中國，文人畫傳統演變成主要的藝術形式，因為經過數十年劇烈的政治變遷，許多社會精英遭到放逐，在田野鄉間以藝術創作陶冶性情，不意從中獲得慰藉。

許多第二代的新加坡畫家師承南洋畫派的先驅藝術家，此畫派旨在追求融合東西方的繪畫傳統及意識型態。隨著時間過去，新加坡本地藝術圈逐漸分群，各自探索不同的媒材與概念。有些人選擇鑽研中國傳統水墨畫——雖然水墨畫根源於文人畫歷史，但這些畫家仍沿用自身在技巧與風格上的特殊才能，拒絕受到古早年代的結構與規則所限制。

蔡逸溪的《菊花茶壺圖》(Lot 443)及《無題》(Lot 444)是他早期的作品。以意味深長的「寫意」風格作畫，蔡逸溪將水墨與色彩揮灑在紙頁上，講求情感的表達多過於追求逼真寫實。石榴樹或菊花茶壺只佔畫面的一部分，其餘空間留白以平衡構圖。《荷花池—夏季盛事》(Lot 441)呈現出蔡逸溪的招牌風格，是他藝術生涯的巔峰之作。《荷花池》繪製於2004年，展現出蔡逸溪的寫意技巧提升至更為抽象的形式，將畫家從圖像的限制中徹底解放。彷彿被截斷般的短促筆觸在畫紙上留下鮮明的墨跡，使人聯想到在漣漪湖面上舞動的荷花身影。每一個不相連貫的筆畫都從濃重的黑點起始，延伸成髮絲般細緻的線條，畫紙上像是

浮現了斷音合唱團，在此場景搬演毫無章法的節奏韻律。

王瑾與莊聲濤的作品皆源自於兩人在文人畫傳統所奠定下的藝術基礎。雖然王瑾身為少數遠赴西方進修藝術的新加坡畫家之一，但運用西方色彩理論並不會妨礙他與傳統水墨畫的聯結，反而更加強化畫作中的視覺語言。《無題》(Lot 446)具體表現出王瑾的實驗精神：畫面上喧鬧的色彩往前爆出，周圍則有黑色的線條試著將之團團圍住。同樣地，在莊聲濤的水墨畫中依舊可清晰看見他恪遵中國文人畫的價值觀，即使他在《藍色》(Lot 445)一畫中漸層聚焦在單色元素富有律動感的抽象形式上。



▲ Lot 436Detail 局部

林子平與李福茂的水墨畫作品則越趨走向寫實主義，在現實的影像中找到表達的方式。林子平繪出新加坡的各種景色，如同在《新加坡河》(Lot 436)中用水墨及色彩記錄了城市環境的變化，小小的圖片中生動地捕捉了新加坡河活躍奔放的能量。另一方面，雖然同時期的畫家都喜歡在作品中做抽象表述，李福茂則擁護工筆畫，在藝術表達上也毫不遜色。在《無題》(花園) (442)中，李福茂以工筆畫法精細地描繪每段樹枝、每根細刺、每朵花瓣和每支羽毛。



Lot 443



Lot 445



Lot 446

在新加坡第二代的畫家中，沒有哪一種技法能夠獨占水墨畫壇。相反地，畫家們選擇多方面研究這種傳統技法，從共同的根源裡，發展出各具特色的獨到作品。

4
4
1

CHUA EK KAY

(SINGAPORE, 1947-2008)

LOTUS POND - THE SUMMER HAPPENINGS

signed and dated 'Chua Ek Kay 04' (lower middle)

Chinese ink and pigments on paper
91 x 177 cm. (35 $\frac{7}{8}$ x 69 $\frac{5}{8}$ in.)
Painted in 2004

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

PROVENANCE:

Acquired directly from the artist

LITERATURE

Yi Xi: Recent Paintings of Chua Ek Kay, Singapore Art Museum, 2005 (illustrated, colour plate 27).

蔡逸溪

(新加坡, 1947-2008)

夏日

中國水墨 粉彩 紙本
2004年作
款識：Chua Ek Kay 04 (中下)

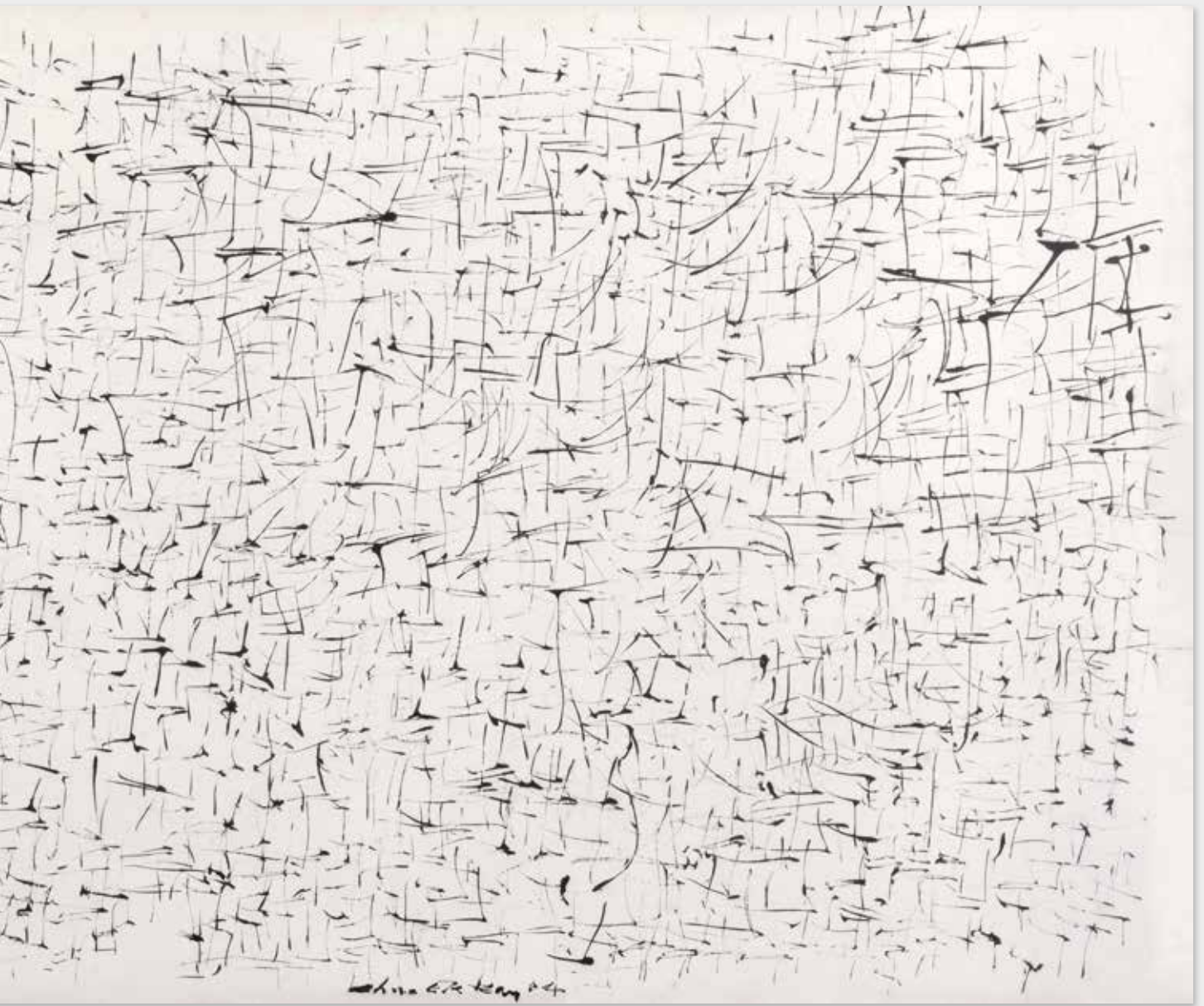
來源

原藏者得自藝術家本人

出版

2005年《逸溪：蔡逸溪最近的作品》新加坡美術館
新加坡(圖版，第27圖)







4
4
2

LEE HOCK MOH

(SINGAPORE, B. 1947)

UNTITLED (FLORAL GARDEN)

signed in Chinese (upper right)

ink and colour on paper

172.5 x 92 cm. (68 $\frac{7}{8}$ x 36 $\frac{1}{4}$ in.)

two seals of the artist

HK\$80,000-120,000

US\$11,000-16,000

李福茂

(新加坡, 1947年生)

無題 (花園)

水墨 設色 紙本

款識：李福茂 (右上)

藝術家鈐印兩枚

4
4
3

CHUA EK KAY

(SINGAPORE, 1947-2008)

CHRYSANTHEMUM TEA AND TEAPOT

signed and titled in Chinese (upper left)

ink on paper

66 x 48 cm. (26 x 18 $\frac{7}{8}$ in.)

one seal of the artist

HK\$50,000-70,000

US\$6,500-9,000

蔡逸溪

(新加坡, 1947-2008)

菊花茶壺圖

水墨 紙本

款識：菊花茶壺圖 逸溪 (左上)

藝術家鈐印一枚

442



443

4
4
4

CHUA EK KAY

(SINGAPORE, 1947-2008)

UNTITLED

signed in Chinese (upper right)
ink and colour on paper
104 x 34 cm. (41 x 13 3/8 in.)
one seal of the artist

HK\$45,000-65,000

US\$5,900-8,400

蔡逸溪

(新加坡, 1947-2008)

無題

水墨 設色 紙本
款識：逸溪 (右上)
藝術家鈐印一枚



444



4
4
5

ZHUANG SHENGTAO

(SINGAPORE, B. 1944)

BLUE

Chinese ink and colour on rice paper

138 x 69 cm. (54 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in.)

Painted in 2005

one seal of the artist

HK\$45,000-70,000

US\$5,800-9,000

莊聲濤

(新加坡, 1944年生)

藍

中國水墨 粉彩 宣紙

2005年作

藝術家鈐印一枚

4
4
6

WONG KEEN

(SINGAPORE, B. 1942)

UNTITLED

signed and dated 'Wong Keen 2013'

(lower right)

ink and colour on paper

178 x 96 cm. (70 1/8 x 27 1/8 in.)

Painted in 2013

one seal of the artist

HK\$45,000-70,000

US\$5,800-9,000

王瑾

(新加坡, 1942年生)

無題

水墨 粉彩 紙本

2013年作

款識：Wong Keen 2013 (右下)

藝術家鈐印一枚





447

4
4
7

TAY CHEE TOH

(MALAYSIA, B. 1914)

KELONG SCENE

signed in Chinese (lower left)
ink and gouache on paper
45 x 94.5 cm. (17¾ x 37¼ in.)
one seal of the artist

HK\$55,000-75,000

US\$7,200-9,700

PROVENANCE

Private Collection, Singapore

鄭志道

(馬來西亞, 1914年生)

漁村

水墨 水粉 紙本
款識：鄭志道 (左下)
藝術家鈐印一枚

來源

新加坡 私人收藏

4
4
8

TAY CHEE TOH

(MALAYSIA, B. 1914)

ABSTRACT LANDSCAPE

signed and dated 'Chee Toh 63'
(lower right)
oil on canvas
84 x 41 cm. (33 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.)
Painted in 1963

HK\$55,000-75,000

US\$7,200-9,700

鄭志道

(馬來西亞, 1914年生)

抽象風景

油彩 畫布
1963年作
款識：Chee Toh 63 (右下)





4
4
9

SUN YEE

(SINGAPORE, 1919-2009)

PUSS PUSSY

signed 'Sun Yee' (lower left)
oil on canvas
73.5 x 53.5 cm. (28⁷/₈ x 21¹/₈ in.)
Painted *circa* 1956

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Acquired directly from the artist's family
Private Collection, Singapore

LITERATURE

Johnny Yu, H.K. Ho, *The Art of Sun Yee*, Ad Graphic Pte Ltd, Singapore, 1997,
(illustrated. p.31).

沈雁

(新加坡, 1919-2009)

裸女與白貓

油彩 畫布
約1956年作
款識：Sun Yee (左下)

來源

現藏者直接購自藝術家 家族
新加坡 私人收藏

展覽

1997年《沈雁的藝術》Johnny Yu及H. K. Ho著Ad
Graphic Pte Ltd 出版 新加坡 (圖版, 第31圖)

Despite Singaporean artist Sun Yee's relative obscurity, she is widely considered as a significant figure in the developments happening within Singapore's early art history and the few female artists involved in the local modern art scene. Well versed in both the mediums of Chinese brush and Western oils, Sun Yee's works are highly influenced by the French impressionists, which she no doubt encountered during her time overseas. Sun Yee was born in Zhejiang, China and received formal artistic training in China and Japan, after which she left for France to study under the tutelage of accomplished French modernist Fernand Léger. In 1954, the year after Sun Yee exhibited her works at the Salon des Beaux Arts, she settled in Singapore and set up the Singapore Academy of the Arts.

Puss Pussy (Lot 449) presents a woman in the nude sitting in a chair, casually fanning herself as a cat lays quietly asleep by her feet. It brings to mind French artist Édouard Manet's *Olympia*, a progressive and important in which

the artist depicted the female nude not as an allegory or symbol, but in a realistic manner much like *Puss Pussy*. However, unlike Manet's *Olympia*, Sun Yee's work is a whimsical depiction of the female nude, capturing the essence of her sitter's femininity both in the elegant lines of her work and the symbolic playful presence of the white cat. Furthermore, the palette employed in this work is a relatively muted selection of umber, ochre, and malachite, emphasising the naturalism and realism of the figure. *Puss Pussy* is an excellent example of Sun Yee's own localised visual vernacular that arises from her ability to translate Western notions into representations of distinctively Southeast Asian subjects, which was something which the artist had sought to advocate throughout her artistic career.



4
5
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CHUAH THEAN TENG

(MALAYSIA, 1914-2008)

MOONLIGHT

signed 'Teng' (lower left)
batik dye on cloth
89 x 57 cm. (35 x 22½ in.)
Painted *circa* 1977

HK\$80,000-100,000
US\$11,000-13,000

PROVENANCE

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

蔡天定

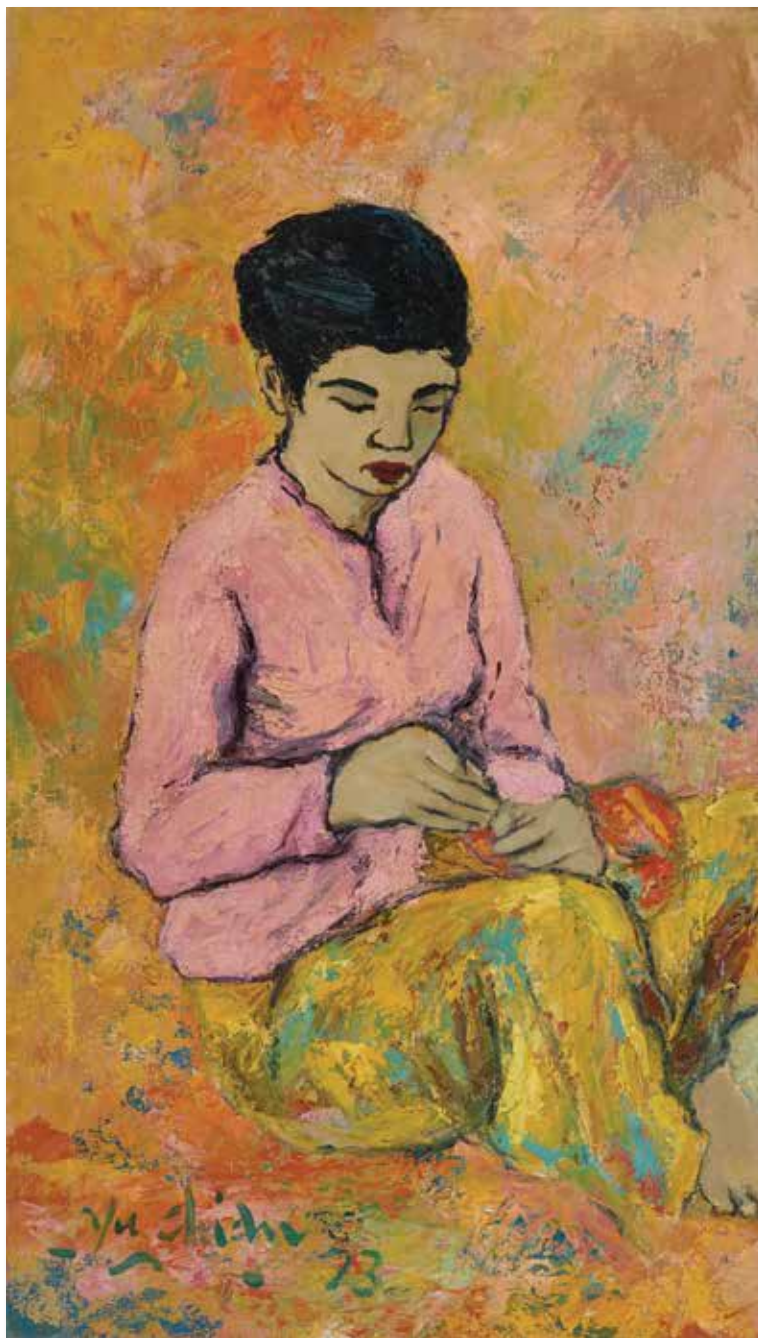
(馬來西亞, 1914-2008)

月光

蠟染布
約1977年作
款識：Teng (左下)

來源

馬來西亞Yahong畫廊
澳大利亞 P. Hazel Victoria夫婦舊藏



4
5
1

CHIA YU CHIAN

(MALAYSIA, 1936-1991)

TO STITCH UP

signed and dated 'Yu Chian 73' (lower right); inscribed '75 'To Stitch up' 1973', and again in Chinese (on the reverse)

oil on canvas

52 x 30 cm. (20½ x 11¾ in.)

Painted in 1973

HK\$40,000-60,000

US\$5,200-7,800

謝玉謙

(馬來西亞, 1936-1991)

縫紉

油彩 畫布

1973年作

款識：Yu Chian 73 (右下); 75 'To Stitch up' 1973 (畫背)



4
5
2

IBRAHIM HUSSEIN

(MALAYSIA, 1936-2009)

UNTITLED

signed and dated 'Ibrahim Hussein 97' (lower right)

oil on stone

30 x 30 cm. (11¾ x 11¾ in.)

Painted in 1997

HK\$40,000-60,000

US\$5,200-7,800

易卜拉欣·侯賽因

(馬來西亞, 1936-2009)

無題

油彩石

1997年作

款識：Ibrahim Hussein 97 (右下)



4
5
3

JOLLY KOH

(MALAYSIA, B. 1941)

REFLECTION VI

signed and dated 'Jolly Koh 96' (lower right)

oil on canvas

91 x 121.5 cm. (35 $\frac{7}{8}$ x 47 $\frac{7}{8}$ in.)

Painted in 1996

HK\$90,000-120,000

US\$12,000-16,000

許清發

(馬來西亞, 1941年生)

潭影 六號

油彩 畫布

1996年作

款識：Jolly Koh 96 (右下)

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DAMRONG WONG-UPARAJ

(THAILAND, 1936-2002)

BOATS AND HOUSES ON STILTS

signed and dated 'Damrong . W 1962' (lower right)

oil on masonite board

61 x 91 cm. (24 x 35 $\frac{7}{8}$ in.)

Painted in 1962

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, USA

丹龍黃

(泰國, 1936-2002)

小船和漁村

油彩 木板

1962年作

款識：Damrong . W 1962 (右下)

來源

美國 私人收藏

Damrong Wong-Uparaj is one of Thailand's most prolific painters to emerge out of the later half of the 1950s. Having studied at the renowned Silpakorn University in Bangkok, he went on to study at the Slade School of Fine Art and the University of Pennsylvania. Damrong's works are a combination of both Thai tradition and Western techniques, giving them their unique style and characteristics. *Boats and Houses on Stilts* (Lot 454) typifies Damrong's modern style that pays homage to the traditional everyday life of the Thai people, through his idealised vision rendered in modern lines and tones.

The Chao Phraya River that defines much of the central region of Thailand and as such, is considered the life-blood of the local people. Damrong captures this sense of the symbiotic relationship between the Thai people and the river in *Boats and Houses on Stilts*, depicting the traditional homes and mode of transport for a significant portion of the nation's population. A heavy cluster of traditional wooden houses built on stilts, foregrounded by a few fishing boats, dominates the pictorial landscape that appears to be deserted. With no apparent narrative, the viewer is forced to focus on the beauty and architectural wonder of the traditional rural lifestyle of Thailand; the lattice of lines that run through the canvas create a rhythm that mimics the buzz of daily life. The present lot highlights Damrong's masterful ability to create harmony by juxtaposing accents of bright reds and greens against the otherwise neutral tones, as well as by contrasting the strong horizontal lines of the boats with poles that stick up from the water.

An excellent example of Damrong's more representational works, *Boats and Houses on Stilts* evokes an aesthetic of minimalism and cubism, simplifying complex objects into elegant lines and shapes and breathing a fresh breath of modernity into the traditional. Damrong's work has been showcased at notable international exhibitions in London, France, Florence, New York, Philippines, India, and Singapore.







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U LUN GYWE

(BURMA, B. 1930)

THE FLOWER VENDOR

signed and dated 'Lun Gywe 2004' (lower right)

oil on canvas

69 x 69 cm. (27½ x 27½ in.)

Painted in 2004

HK\$90,000-120,000

US\$12,000-16,000

PROVENANCE

Acquired directly from the artist

LITERATURE

Shireen Naziree and Jørn Middleborg, *U Lun Gywe - Feasting the Female Form*, Thavibu Gallery, Thailand, 2011 (illustrated, p. 85).

U LUN GYWE

(緬甸, 1930年生)

花賣家

油彩 畫布

2004年作

款識：Lun Gywe 2004 (右下)

來源

現藏者直接購自藝術家

出版

2011年《U Lun Gywe :享受女形》Shireen Naziree 及 Jørn Middleborg 著 泰國 (圖版, 第85頁)



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U LUN GYWE

(BURMA, B. 1930)

MYANMAR DANCER

signed and dated 'Lun Gywe 2005' (lower right)

oil on canvas

92 x 69 cm. (36¼ x 27½ in.)

Painted in 2005

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

The work is accompanied by a certificate of authenticity signed by the artist

U LUN GYWE

(緬甸, 1930年生)

緬甸舞者

油彩 畫布

2005年作

款識：Lun Gywe 2005 (右下)

來源

本拍品附藝術家簽發之保證書



Fig. 3 Walasse Ting painting on the roof of his studio, New York, late 1950s.
© 2017 Estate of Walasse Ting / Artists Rights Society (ARS), New York
圖3 丁雄泉於1950年代末期在他紐約的工作室天台進行創作 © 丁雄泉家族遺產

WALASSE TING

"My heart is a flower that is blooming on the canvas. A brilliant work of art should arouse such power to give vivacity to those who are lifeless."

-Excerpt from Walasse Ting's letter to his family on 30 May 1971,
New York City.

「我的心就是花，一開就開到畫上，一張好畫就有這樣力量，能把一切無生的人，變成有生氣。」

—摘錄自丁雄泉家信 寫於一九七一年五月三十日紐約城

Colour Deconstruction and Reconstruction

At once a painter, sculptor and poet, Walasse Ting had travelled every corner of the world in search of aspirations. Born in Jiangsu in 1929, Ting was raised in Shanghai during its glamorous 30s. He was a drifter, having lived variously in Hong Kong, Paris, New York and Holland. His journeys were transformed into the multifarious colours on his paintings, enriched by infinite possibilities. The retrospective exhibition "Walasse Ting: The Flower Thief", held at the Cernuschi Museum in October last year, evidenced the notable international appeal of the late artist.

The postwar period saw a multitude of art movements rising across the world. At the time, artistic sensibilities evolved with social unrest, as artists offered authentic works responding to various cultural contexts. Meanwhile, they all strove to move away from accepted artistic norms, seeking an unbridled artistic freedom beyond the convention. In the 1970s, Walasse Ting, Sam Francis and Joan Mitchell held a joint exhibition at the Carnegie Institute's Carnegie Museum of Art in Pittsburgh, named by Walasse Ting 'The Fresh Air School' (Fig. 1). Drawing from their appreciation of the opulence in nature, the three broke away from pictorial constraints to increase room for experiment and to explore spontaneous compositions. As a practitioner of a movement which entails individualized expressivity, Walasse Ting kept in pace with the avant-garde movements of the same period, namely, 'The Gutai Group' in Japan and 'Art Informel' in France.

Experiment of Abstract Art

Under the influence of the CoBrA group and the Abstract Expressionist, Walasse Ting's early works were enhanced with action-painting-style splatters and drips. Ting adapted the involuntary actions of automatic painting, creating on his canvases an amalgamation of strokes in such boldness and density. Rather idiosyncratic in his own artistic trajectory, Ting began primarily as an abstract painter, yet his later work gravitated towards figuratism, which extracted the essence of an object. Executed in 1959, *Untitled* (Lot 461) evokes a strong Oriental ambience by using Chinese ink. The painting alternates between the codified traditions of calligraphic painting and the Western pictorial theory, combining the powerful spontaneity of calligraphy with Western colours and composition.

Another of his earlier works, painted in 1964, *Untitled* (Lot 460) has witnessed a change in his application of colours. Planes of glaring acrylic paint dabbled with a Chinese brush, brought about intense visual vibrations; the spontaneity of action, at once evokes the immediacy and emotions of Joan Mitchell's paintings (Fig. 2). Ting's frenzy drips and splattering of paint showcased his unbridled passion and vitality, as they confront the viewer with a daring brilliance (Fig. 3).

The Vivid Colours of Life

Known for his singular use of striking colours, Walasse Ting had created a stylistically diverse body of work in New York, which was dominated by improvisation and experimentation. Both completed in the 70s, *Small Flowers* (Lot 459) and *Rainbow Passing Shower* (Lot 459) share a desire to depict nature in all its serenity with wild, dynamic brushworks and freely dancing colours. The works of the famous Symbolist painter Gustav Klimt are also interpreted with the attempt to reconcile with the natural world. The Sunflower is unusual in Klimt's paintings of nature as it contains a certain anthropomorphic element - the contours of a woman's body disguised in floral shapes. Whereas, Ting reverted to lush colours and outlines to express his emotions, his paintings devoid of mere observation of the scenes in nature. His allusive works are justified with the formalist interaction of support structure, to express the human psyche on an instinctual level.

One could see art itself as the means to transcend objectivity and achieve spiritual elevation in a pure aesthetic sense. In *Butterflies, Bees, Quick Come Take My Honey* (Lot 457) and *Woman with Fruits* (Lot 458), Walasse Ting had dissolved his utmost emotions into pure colours and fluid lines. The bodies of women were deliberately laid to display facets of the feminine allure, often seem to be lost in the artist's reverie. Ting was for a time one of Roy Lichtenstein's neighbors, and became well-acquainted with celebrated artists such as Andy Warhol and Tom Wesselmann (Fig. 5). Under the influence of the New York art circle, he has cultivated a distinctive style that traversed the movements of the East and West. The artist once said, "I want to use different colours to express my inner feelings and emotions in my paintings."

Walasse Ting's paintings resonated with boundless energy; while his fascination with colour, has made his work the most authentic expression of his inner world.



Lot 457



Fig. 5 Tom Wesselmann, *Great American Nude #1*, 1961 © Estate of Tom Wesselmann / Licensed by VAGA, New York, NY
圖5 湯姆·韋斯爾曼 《偉大的美國裸女 #1》1961年作 © 美國 紐約 湯姆·韋斯爾曼家族收藏



Lot 459



Fig. 4 Gustav Klimt, *Sunflower*, 1907, collection of Belvedere, Vienna, Austria
圖4 古斯塔夫·克林姆《向日葵》1907年作 奧地利 維也納 美景宮藏



Fig. 1

色彩的破壞與重建

作為畫家、雕塑家和詩人，丁雄泉一生走遍世界各地追尋創作靈感。他於1929年生於江蘇，在三十年代繁華的上海成長，其後到過香港、巴黎、紐約和荷蘭等城市居住，旅歷之多，更豐富了其作品畫面的可能性。去年十月，法國巴黎賽努奇博物館更為他舉辦名為「採花大盜」丁雄泉大型回顧展，可見其國際藝術地位的重要性。

戰後時期，各個藝術運動在世界各地紛紛冒起，藝術家回應著時代的改變，在各自的文化藝術背景下創立新的表現主題，而當中共通之處，則是將藝術由形式化轉為更自由的表達，衝破畫面的限制。七十年代，丁雄泉、山姆·法蘭西斯 (Sam Francis) 及瓊·米丘 (Joan Mitchell) 三人於美國匹茲堡的卡內基學院美術館內舉行了一場由丁雄泉命題為「新鮮空氣群」的繪畫聯展 (圖1)，他們以自然界的美作為創作靈感的泉源，減低對作品畫面的控制，增強畫面的實驗性及隨機性。丁雄泉帶領著這項前衛的藝動，與同一時期日本的「具體派」(Gutai)、法國的「不定型畫派」(Art Informel) 等並駕齊驅。

個性的抽象實驗

在眼鏡蛇畫、抽象表現主義的影響下，丁雄泉的早期作品運用了滴畫法及行動繪畫的抽象畫概念，他任由顏料滴濺在畫布上，並以反覆的無意識的動作畫成複雜難辨、線條錯亂的畫面。有別於大多數畫家，丁雄泉早期畫作多為抽象，後來才慢慢勾勒出物象的本體。創作於約1959年的《無題》(拍品編號461) 運用了代表東方精神水墨為媒介，一方面保留書法的流暢自然，展現剛而有力的氣魄，構圖和繪畫形式則揉合了西方色彩，整個畫面自然豪放，不拘章法。

另一張同屬早期的作品《無題》(拍品編號460) 創作於1964年，見證了丁雄泉對顏色運用的展進過程，作品配合明麗的壓克力彩，大面積的鮮艷色塊帶來強烈的視覺衝擊，令人聯想到傑瓊·米丘 (圖2) 創作中的即興元素和複雜情緒。丁雄泉加上滴彩及潑墨的技法處理，濺潑顏料的表現力令作品充斥著生命力及有機性，成功以由心而發的大膽表現形式感染觀眾 (圖3)。

生命絢爛的色彩

色彩就是丁雄泉獨有的繪畫符號，其自發性及實驗性創作理念更突顯於他紐約時期的作品。創作於七十年代，《小花》(拍品編號459) 及《雨後彩虹》(拍品編號459) 以鮮花及自然景物為題材，作品畫面上線條奔放自如，作品色彩變幻無常，奔放自如。著名象徵主義畫家古斯塔夫·克林姆 (Gustav Klimt) 亦多描繪花園風景的面貌，其作品《向日葵》(圖4) 用鮮艷的顏色及別出心裁的構圖營造出如女人形態的鮮花造型，反之丁雄泉則透過線形和色彩來表達主觀情感，而非直接描繪自然世界的物象，以強調個人心理情緒而發展出形式主義的特徵。



Lot 460



Fig. 2 Joan Mitchell, *Untitled*, circa 1958, Christie's New York, 15 November 2016, Lot 48A, sold for USD\$5,399,500 © Estate of Joan Mitchell
圖2 瓊·米丘《無題》約1958年作 佳士得紐約 2016年11月15日 編號48A成交價：5,399,500美元



Lot 461

創作的終極目標，應能超越視覺世界的客觀狀態，展現獨創的美感及創造令人愉悅的精神力量。在作品《蝴蝶，蜜蜂，快來採我的蜂蜜》(拍品編號457) 和《女子與水果》(拍品編號458) 中，丁雄泉將內在的情感轉化成流暢豐富、色彩鮮明的筆觸，勾勒誘人的女性胴體，解放夢境中的慾望享受。身在紐約的他當時就住在羅伊·利希滕斯坦 (Roy Lichtenstein) 的隔壁，亦與安迪·沃荷 (Andy Warhol) 及湯姆·韋斯爾曼 (Tom Wesselmann) (圖5) 成為親密好友，在圈內互相影響下也發展出他獨有融貫中西的藝術特色。他指：「我想在畫作中用不同的顏色來表達我內心的感受和情緒。」顏色便成為丁雄泉重要的繪畫語言，令他的作品都感情澎湃又精神煥發、惹人注目又瀟灑自如的個人風格。

Fig. 1 Sam Francis, Joan Mitchell and Walasse Ting, *Fresh Air Exhibition*, 1972
圖1 1972年「新鮮空氣群聯展：山姆·法蘭西斯、瓊·米丘、丁雄泉 1972/73」
© 2017 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.
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© 2017 Estate of Walasse Ting / Artists Rights Society (ARS), New York



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7

WALASSE TING

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

BUTTERFLIES, BEES, QUICK COME TAKE MY HONEY

signed, titled, and dated 'Butterflies, Bees, Quick come take my honey ting 76' (on the reverse)

acrylic on canvas

101 x 152.4 cm. (40 x 60 in.)

Painted in 1976

HK\$650,000-850,000

US\$84,000-110,000

PROVENANCE

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

丁雄泉

(美國／中國, 1929-2010)

蝴蝶，蜜蜂，快來採我的蜂蜜

壓克力 畫布

1976年作

款識：Butterflies, Bees, Quick come take my honey ting 76 (畫背)

來源

美國 紐約 私人收藏 (現藏者直接購自藝術家)



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WALASSE TING

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

WOMAN WITH FRUITS

acrylic on rice paper laid on canvas
91.5 x 95 cm. (36 x 37 3/8 in.)
Painted *circa* 1980s
one seal of the artist

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Private Collection, California, USA
Anon Sale, Christie's Hong Kong, 24 November 2013, Lot 7062
Acquired from the above sale by the present owner

丁雄泉

(美國／中國, 1929-2010)

女子與水果

壓克力 宣紙 裱於畫布
約1980年代作
鈐印：採花大盜

來源

美國 加州 私人收藏
2013年11月24日 佳士得香港 編號7062
現藏者購自上述拍賣



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9

WALASSE TING

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

SMALL FLOWERS

signed, titled, and dated 'small flowers ting 73' (on the reverse)
acrylic on canvas
99 x 147.3 cm. (39 x 58 in.)
Painted in 1973

HK\$350,000-450,000

US\$46,000-58,000

PROVENANCE

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

丁雄泉

(美國／中國, 1929-2010)

小花

壓克力 畫布
1973年作
款識：small flowers ting 73 (畫背)

來源

美國 紐約 私人收藏 (現藏者直接購自藝術家)



verso of Lot 459 (背面)



460

WALASSE TING

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

UNTITLED

inscribed, signed and dated 'for Joan ting 64' (lower left, recto);
signed and dated 'ting 64' (upper left, verso)
ink and acrylic on paper; ink on paper, double-sided
71 x 96 cm. (28 x 37 ¾ in.)
Painted in 1964

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

Formerly in the collection of Joan Mitchell (1926-1992) until mid-1980s
Gifted to Carl Plansky
Acquired from the above in 1999
Private Collection, New York, USA

EXHIBITED

Pittsburgh, USA, Museum of Art, Carnegie Institute, Fresh Air School,
Exhibition of Paintings: Sam Francis, Joan Mitchell, Walasse Ting, 1972/73,
1972.

LITERATURE

Museum of Art, Carnegie Institute, Fresh Air School, Exhibition of Paintings:
Sam Francis, Joan Mitchell, Walasse Ting, 1972/73, Pittsburgh, USA, 1972.

丁雄泉

(美國／中國, 1929-2010)

無題

水墨 壓克力 紙本；水墨 紙本 (雙面畫)
1964年作
款識：for Joan ting 64 (正面左下)；ting 64 (背面左上)

來源

Joan Mitchell女士 (1926-1992) 舊藏至1980年代中期
前藏家贈予Carl Plansky先生
現藏家於1999年購自上述藏家
美國 紐約 私人收藏

展覽

1972年「新鮮空氣群聯展：山姆·法蘭西斯、瓊·米丘、丁雄泉
1972/73」卡內基學院美術館 匹茲堡 美國

出版

1972年《新鮮空氣群聯展：山姆·法蘭西斯、瓊·米丘、丁雄泉
1972/73》卡內基學院美術館匹茲堡 美國



verso of Lot 460 (背面)



4
6
1

WALASSE TING

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

UNTITLED

ink on rice paper
191.9 x 63 cm. (75¼ x 24¾ in.)
Painted circa 1959
five seals of the artist

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Gifted by the artist to Nela Arias in 1960
Acquired from the above by the present owner

丁雄泉

(美國/中國, 1929-2010)

無題

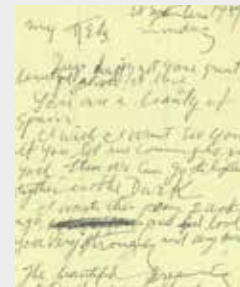
水墨 紙本
約1959年作
鈐印：丁雄泉印；無錫之寶；知者其樂；畫家印章二枚

來源

藝術家於1960年贈予Nela Arias
現藏者直接購自上述藏家



1



2



3

1. Poems dedicated to Nela Arias titled Four Great Vacuums and Cry on the Rock by Walasse Ting

藝術家丁雄泉為Nela Arias女士撰寫的詩句「四大皆空」及「岩石上流淚」

2. Letter from Walasse Ting to Nela Arias, 25 September 1959

藝術家丁雄泉於1959年9月25日親筆撰寫給Nela Arias女士的信函

3. Letter from Walasse Ting to Nela Arias, 25 September 1959

藝術家丁雄泉於1959年9月25日親筆撰寫給Nela Arias女士的信函

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4
6
2

WALASSE TING

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

RAINBOW PASSING SHOWER

signed 'ting', dated 'Autumn 1970', titled 'Rainbow Passing Shower' (on the reverse)

acrylic on canvas

73 x 101 cm. (28¾ x 39¾ in.)

Painted in 1970

HK\$150,000-350,000

US\$20,000-45,000

PROVENANCE

Acquired directly from the artist in New York in 1970
Private Collection, USA

丁雄泉

(美國／中國, 1929-2010)

雨後彩虹

壓克力 畫布

1970年作

款識：ting Autumn 1970 Rainbow Passing Shower (畫背)

來源

前藏者於1970年於紐約直接購自藝術家本人
美國 私人收藏

SHOZO SHIMAMOTO 嶋本昭三

VISUALIZATION OF ENERGY

'Avant-garde art thus revolutionizes the perspective of what beauty means, and at the same time shows what human existence is like'.¹ - Shozo Shimamoto

Active in Japan and international art scene since the 1950s, Shozo Shimamoto is one of the founding members of avant-garde art group, Gutai Art Association. His and unique working method on Whirlpool (fig. 1) and Bottle Crash performance (fig. 2) demonstrated his pioneer position in contemporary art. His art philosophy is closely related to the existence of human and material. Going beyond visual experience, Shimamoto overthrows traditional creating method. His artwork is recognized and housed by Tate Modern Museum in the UK. Besides the Gutai Art Association in Japan, groups of artists in other parts of the world were trying to bring new vitality to painting in the 1960s, including Art Informel, CoBrA and Arte Povera in Europe, and Abstract Expressionism in the USA.

Shimamoto's art philosophy derives from his complete focus on humanity's heaven-sent senses, feelings and energy. Graduating from the Philosophy Department of Kansai Gakuin University, in 1954, Shimamoto, together with Jiro Yoshihara and 18 other artists, established an avant-garde group called the "Gutai Art Association". Shimamoto named this association "Gutai." "Gutai is the name made up from two ideograms, the first of which means 'implement', and the second, tai, means 'body/form'. The link between matter and the body is the energy that passes through it: life."²

From the end of the 1950s, Shimamoto developed the art performance "Bottle Crash" which combined human energy with avant-garde art, but which was also pioneering post-war "action art", and proposed a constant expansion of the "artistic experience."

Visualization And Manifestation Of Energy

The natural world has a life, and energy is the reason Earth has life and growth. What is energy? The nature of light, heat, wind, hydro- and kinetic energy, and gravity: whether visible or invisible, these are all energy performing. However, what causes people to feel energy the most is a person's breath, and feelings such as touch, exhalation, sweat, tears, sound, smell, taste, pain and exhaustion - these are all proofs of human existence.

The art performance "Bottle Crash" is a manifestation of energy, including Shimamoto's own kinetic energy, acoustic energy, and free will (Fig. 3). Shimamoto's kinetic energy, via his arms, uses glass bottles or plastic cups filled with liquid pigment and thrown in the air, and this liquid pigment combines with Shimamoto's energy. In this empty space (Fig. 4), the liquid pigment has a "time" (the interval between when the bottle is thrown and when it lands), and "space" (the distance between the point from which the bottle is thrown and the canvas, which opens up another independent life. When Shimamoto finishes a performance he is tired, and this attests to the transfer and depletion of energy.



Shozo Shimamoto, *Black Whirlpool* (detail), 1965, enamel paint on canvas fixed on board Lot 16, Christie's Hong Kong, Contemporaries: Voices from East and West, 27 May 2017.

© Shozo Shimamoto Association

嶋本昭三《黑色渦流》(局部) 瓷漆 畫布 裱於木板 1965年作

2017年5月27日 佳士得香港「融藝」編號 16

Lot 464 detail 局部



Shozo Shimamoto during a Performance of Bottle Crash in Japan, 1956. Courtesy: Fondazione Morra © Shozo Shimamoto Association
1956年，嶋本昭三在日本舉行「撞擊玻璃瓶藝術表現」

Effects that a brush cannot express

'I believe that the first thing to do is free colour from the paintbrush,' he wrote. 'If in the process of creating the paintbrush isn't cast aside, there is no hope of emancipating the tones.'³

'I think the throwing of bottles as a method of painting is a form of study of the unknown,' Shimamoto once said. 'More than anything else, I find stimulation in the materialization of an unpredictable expression.'⁴

Canvas spread out on the ground records energy, including the artist's spiritual energy, kinetic energy, and gravity. In *Untitled* (Lot 463) and *Untitled* (Lot 464) the bloom of vitality and energy splays out in all directions, with splashes of red, white, dark green, mud yellow, blue and pink-coloured paint. The canvas captures the speed of the paint's flow, its direction and strength. The texture that appears on the canvas, with such details as elongated drip effects, spots that spray out, and the heavy accumulation of pigments, is formed by Shimamoto throwing the paint in different ways. The two

works challenge traditional pictorial space, composition, colour and lighting. Impressions from rubbing, drips, scratches, broken glass bonding to paint, etc. the semi-automatically entangled vortex colour, these incidental visual effects are rendered in ways a brush cannot express.

It reflects the philosophy that emphasizes "truth to material" and "the creative process" that, according to Clement Greenberg, typifies all modern art: "the inherent aesthetic qualities of painting grew directly out of the materials and processes of painting itself."⁵

Since the 1950s, Art is in transition from a focus on developing image esthetics to expressing the subconscious and emotions that the naked eye cannot see. Shimamoto thereby enters into investigations of the energy reflected in and recorded by his artistic method to subvert convention, and show the meaning of human existence. Art thus expresses the image of the invisible and emotional. And Shimamoto, by embodying energy and its recording, has reversed the conventional method of artistic creation by performing the meaning of human existence. public to take part in art by breaking the high-end image of art.



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SHOZO SHIMAMOTO

(JAPAN, 1928-2013)

UNTITLED

signed 'S. Shimamoto' (lower left)
oil on canvas (bottle crash)
88 x 78.2 cm. (34 5/8 x 30 3/4 in.)
Executed in the early 1960s

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Private Collection, Japan
This work is accompanied with a certificate of authenticity issued by
Associazione Shozo Shimamoto (Archive ID 1628).

嶋本昭三

(日本, 1928-2013)

無題

油彩 畫布 (撞擊玻璃瓶)
1960年代初作
款識：S. Shimamoto (左下)

來源

日本 私人收藏
此作品附嶋本昭三協會所發之保證書 (登錄號碼
1628)



4
6
4

SHOZO SHIMAMOTO

(JAPAN, 1928-2013)

UNTITLED

signed 'S. Shimamoto' (lower middle)
oil on canvas (bottle crash)
80 x 72 cm. (31½ x 28¾ in.)
Executed in the early 1960s

HK\$500,000-700,000
US\$65,000-90,000

PROVENANCE

Private Collection, Japan
This work is accompanied with a certificate of authenticity issued by
Associazione Shozo Shimamoto (Archive ID 1627).

嶋本昭三

(日本, 1928-2013)

無題

油彩 畫布 (撞擊玻璃瓶)
1960年代初作
款識：S. Shimamoto (中下)

來源

日本私人收藏
此作品附嶋本昭三協會所發之保證書 (登錄號碼
1627)

嶋本昭三：能量的體現

「前衛藝術為美感帶來革命性的新觀點，同時表現了人類存在的意義。」¹

— 嶋本昭三

嶋本昭三乃日本前衛藝術團體「具體美術協會」的創始成員，自五十年代活躍於日本以至國際藝壇。他在六十年代獨創的「撞擊玻璃瓶」藝術表演，以及「渦流」作品的創作手法（圖1），絕對是開創先河。嶋本的藝術理念與人和物料的存在息息相關，他提出藝術是一種超越視覺的體驗，顛覆約定俗成的藝術創作方法，他的創作成了人類能量的體現和記錄，為六十年代世界藝術帶來啟發思考的新觀點。嶋本昭三作品獲英國泰特現代美術館及其他重要美術館收藏。「具體」藝術與世界各地的藝術家在此一時期，為繪畫注入新活力，例如：歐洲的「不定形藝術」、「眼鏡蛇畫派」以及義大利「貧窮藝術」，美國的「抽象表現主義」等藝術運動。

嶋本昭三的藝術哲學來自於他重視人類天生所賦予的感官、感受和能量。畢業於關西 Gakuin 大學哲學系的嶋本昭三在1954年和吉源治良等18位藝術家一同成立名為「具體藝術協會」的前衛藝術團體。嶋本昭三把團體命名為「具體」—「具體這個名字由兩個表意文字組成，『具』是實行，『體』是『身體/形』。而聯繫物質和身體就是運行身體的能量，即是生命」²。

嶋本昭三從五〇年代末展開的「撞擊玻璃瓶」藝術表演就是把藝術結合人體能量的前衛藝術，也是戰後「行動藝術」的先鋒，提出不斷在擴大的「藝術體驗」。

能量的體現

自然萬物都擁有生命，能量是讓地球生生不息的原因。什麼是能量？大自然中的光能、熱能、風能、水能、動能、地心吸力，不論是肉眼可見的或是不可見的都是能量的表現。但是，最能讓人體會到能量的就是人的氣息、感受，例如觸感、呵氣、汗水、眼淚、聲音、嗅覺、味道、痛楚、彼倦，這一切都是人類存在的證明。

「撞擊玻璃瓶」藝術表演是能量的體現，包括了嶋本昭三本人的動能、聲能、自由意志。嶋本以身體的能量，通過雙臂，把用玻璃瓶或膠杯盛載的液體顏料送在半空，液體顏料從這一刻結合了嶋本的能量。在這個無人干預的時空，液體顏料擁有一段屬於它的「時間」（投擲玻璃瓶和玻璃瓶接觸地面相隔的時間）、「空間」（投擲玻璃瓶和畫布的距離），使之開展另一個獨立的生命之旅。嶋本完成藝術表演所體會的彼倦，便見證了能量的轉移、耗損。

畫筆不能表現的效果

「我認為首要的是把顏色從畫筆中釋放，如果在繪畫時沒打算拋開畫筆，那麼便無法解放顏色。離開了畫筆，顏色便得到自由的生命。」³

「我認為以投擲注滿了液體顏料玻璃瓶的方式作畫，是對未知的探究。我發現不能預測的繪畫結果所誘發出的啟發比別的繪畫更強烈、更深遠。」⁴

鋪在地面上的畫布記錄了能量，包括了藝術家的精神能量、身體動能、地心吸力。《無題》（拍品編號 463）及《無題》（拍品編號464）綻放的活力和能量展現在向四方八面濺開的紅、白、深綠、泥黃、彩藍、粉紅色等等的顏料。畫布捕捉了顏料流動的速度、方向和力量。畫面上出現的紋理，如細長的滴漏效果、厚重積聚的顏料等等

細節，都是嶋本昭三通過不同的拋擲的方法而形成。玻璃碎片記載了顏料在著地一刻承受的力。二幅作品挑戰了傳統畫面空間、構圖、顏色、光線的編排。滴漏、糾纏的色彩渦流等等半自動、偶發而得的效果都是畫筆不能表達、呈現的視覺效果。

嶋本的作品展現了物料本身最自然的美感，不追逐華麗修飾，與格林伯格(Clement Greenberg)總結現代藝術「忠於物料」及「創作過程」的哲學，「作品的美感來自物料本身及創作的過程」⁵。藝術從關注圖像的美發展至抒發肉眼不能見的潛意識和情感。而嶋本昭三進入探討能量的體現和記錄，他顛覆約定俗成的藝術創作方法，表現了人類存在的意義。



Shozo Shimamoto, Black Whirlpool, 1965, enamel paint on canvas laid on board
Lot 16, Christie's Hong Kong, Contemporaries: Voices from East and West, 27 May 2017.
Estimate: HK\$13,000,000-18,000,000 © Shozo Shimamoto Association
嶋本昭三《黑色渦流》瓷漆 畫布 裱於木板 1965年作
2017年5月27日 佳士得香港「融藝」編號 16 估價 13,000,000-18,000,000 港元

¹ Gabriella Dalesio, '5th Chaos, Ugly is beautiful', *Shozo Shimamoto, Between East and West-Life, the Substance of Art*, editioni Morra, Napel, Italy, 2014, p. 115.

² Gabriella Dalesio, 'Introduction', *Shozo Shimamoto, Between East and West-Life, the Substance of Art*, editioni Morra, Napel, Italy, 2014, pp. 10-11.

³ Shozo Shimamoto, *The Execution of Paintbrushes*, Gutai Osaka, 1 April 1957.

⁴ Bonito Oliva, Achille, *Shimamoto Shōzō, Samurai, acrobata dello sguardo 1950-2008* (exh. cat.), Genova: Museo d'Arte Contemporanea di Villa Croce, organized by ABC-ARTE, Milan: Skira, 2008, P.26.

⁵ Jeffrey Wechsler, 'From Asian Traditions to Modern Expressions: Asian American Artists and Abstraction, 1945-1970', *Asian Traditions/Modern Expressions: Asian American Artists and Abstraction, 1945-1970*, Harry N. Abrams, New York, 1997, p. 78.

¹ 2014年「第五混沌」《嶋本昭三 東西之間 生命 藝術的內涵》Gabriella Dalesio編作品 editioni Morra Napel 義大利 (第115頁)。

² 2014年「引言」《嶋本昭三 東西之間 生命 藝術的內涵》Gabriella Dalesio編作品 editioni Morra Napel 義大利 (第10-11頁)。

³ 「處罰畫筆」嶋本昭三著，《具體大阪》(4月1日)，1957年。

⁴ 「嶋本昭三訪談錄」《嶋本昭三，武士，雜技演員的目光1950-2008》(熱那亞克羅齊別墅當代藝術博物館展覽圖錄，ABC-ARTE統籌)，Achille Bonito Oliva著，米蘭：Skira，2008年

⁵ 1997年「從亞洲傳統至現代表達：1945-1970年美籍華裔抽象藝術」Jeffrey Wechsler《從亞洲傳統至現代表達：1945-1970年美籍華裔抽象藝術》Harry N. Abrams編 紐約(第78頁)





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MASAMI TERAOKA

(JAPAN/USA, B. 1936)

LA BREA TAR PITS DISASTER

watercolor on paper

55.9 x 194.3 cm. (22 x 76½ in.)

Painted in 1977

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

US\$110,000-130,000

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, USA

LITERATURE

Chronicle Books, *Ascending Chaos: The Art of Masami Teraoka 1966-2006*,
San Francisco, USA, 2006 (illustrated, p. 76-77).

寺岡政美

(日本／美國, 1936年生)

拉布雷亞瀝青坑的災難

水彩 紙本

1977年作

來源

現藏家直接購自畫家本人
美國 私人收藏

出版

2006年《混亂攀升：寺岡政美的藝術》Chronicle Books 三藩市 美國
(圖版，第76-77頁)



In Masami Teraoka's dramatic works of startling beauty, the artist has relentlessly skewered cultural pluralism and political currents, creating in satirical art that exemplifies diversity and eccentricity. Born in Japan in 1936, the artist had completed a degree in Aesthetics at the Kwansai Gakuin University in Kobe, and later furthered his studies in Los Angeles, where he has resided until today. Teraoka skillfully needled contemporary issues into a state of inspiration for his paintings, which initially appear to be ukiyo-e prints are in fact critical comments of global crises, that had yet to be identified as such in the murky currents of public attention. Since becoming part of the artistic milieu of America in the 60s, Teraoka has had over 80 exhibitions around the world. His works were collected by major museums - Whitney Museum of American Art, Los Angeles County Museum of Art, Tate Modern, Singapore Art Museum and National Gallery of Australia. With international appeal as such, the art of Teraoka is at once widely celebrated and critically acclaimed.

La Brea Tar Pits Disaster (Lot 465) is rendered in even washes of color reminiscent of a traditional ukiyo-e print, in which Teraoka ingeniously depicts the phenomena of environmental pollution in Los Angeles of the time. As in a traditional scroll, the narrative reads horizontally, illuminating a scene on The La Brea Tar Pits formed in urban Los Angeles. Where the asphalt is often covered with layers of dust and leaves, over centuries, the remains of animals that were trapped in the pits were preserved and fossilized. In the illustration, various species are getting mired in the oil slick; the wooden bridges perched on tar waters are beckoned by flames. This image of ecological travesty also includes the omnipresent Teraoka as a Zen priest, boldly sweeping the edge of the pits with a broom.

In the conscious manner of ukiyo-e artists, Masami Teraoka blends a degree of wisdom with much absurdity, to indicate a syncretic

criticism on social turbulences and religious attitudes. His art has meticulously honed a distinctive sensibility on Japanese-Western culture. As one may notice, his pictures are often completed with calligraphic inscriptions and decorative cartouches. Teraoka has adapted his own roots and a peripheral vision for inspiration; keen wit and nuances of hidden meaning pervade his theatrical narratives, are put into universal terms anyone can immediately grasp.

寺岡政美的作品充滿視覺張力，繪畫主題囊括多元文化及政經時事，作品表達形式大膽並具諷刺意味。他於1936年生於日本，在日本神戶完成大學課程後赴美國進修藝術並從此定居下來。他善於從客觀事物汲取靈感，轉化為他的創作主題，並將日本傳統浮世繪注入創作當中，在作品中開展他與世界和觀者的對話，希望以藝術為媒引起各界對社會問題的關注。自六十年代，他便活躍於美國藝壇，至今參加超過80場展覽，部分作品更為美國惠特尼藝術博物館、洛杉磯藝術博物館、倫敦泰特現代藝術館、新加坡藝術博物館及澳洲國立美術館等公共收藏，在國際上享有廣泛深遠的藝術魅力。

是次呈獻的作品《拉布雷亞瀝青坑的災難》(拍品編號465)中，寺岡政美運用水彩顏料再現日本浮世繪的美學效果，希望引起各界對當時洛杉磯的空氣污染問題的關注。拍品採用橫向式構圖，背景以拉布雷亞瀝青坑為主體。因為瀝青坑上常常覆蓋樹葉或灰塵等遮蔽物，動物等很容易失足陷入其中，數個世紀以來積累了大量的動物骨骸、化石。作品描述兩旁的長毛象及海洋生物失足陷入瀝青坑的情景，易燃的瀝青更引發起火災，破壞沿岸的木橋建築。右邊一身禪修裝扮的長袍男子則是畫家本人，毫無懼色的用手上的掃帚控制災情。

寺岡政美作品模仿浮世繪戲劇性和幽默的風格，批判社會、政治及宗教。他能在作品中融會多種文化傳統，當中將日本文化帶進西方貢獻尤其重要。他亦喜用入字入畫，在作品各處提字，有出他個人對社會狀態的詮釋，將現實的生活問題轉化為藝術意象，塑造有象徵意義的圖像，成功吸引不同文化的觀眾。

ANTAGONISTIC STAND: 'Sixties Art' in Japan

對立：1960年代日本藝術

Gutai Art Association, Neo-Dadaism Organizer
and Mono-ha

具體美術協會, 新達達主義者, 日本物派

The Japanese art world in the 1960s can be described as a "two-layered structure composed of artists affiliated with organizations and un-affiliated artists". The rise of artists outside this organizational structure formed the avant-garde art scene with unconventional means of creating art. In opposition to organization-affiliated artists whom were generally accepted as the cultural norm within Japan, avant-garde artists strove to engage with a broader platform in the art world abroad. The increasing interest in the vision of avant-garde Japanese artists is manifested by their participation overseas exhibitions in the 1960s, including Biennales of Venice, Sao Paulo, and Paris.

This represents a complete departure from the period prior to the Second World War when the direction of art was dominated by the Open Participation Organization (Kobo Dantai). Beginning after the war in the 1950s, the new presence of "unattached artists" who exhibited their art in independent exhibitions provided a counterpoint to the Open Participation Organization. In Osaka, various art groups formed by young artists burning with enthusiasm, including the Genbi (Contemporary Art Panel) launched



Gutai artists, Jiro Yoshihara, Sadamasa Motonaga, Tekasada Matsutani, Shozo Shimamoto, Atsuko Tanaka in front of Performance Dress created by Atsuko Tanaka, 1956. 1956年, 「具體」藝術家(吉源治良、元永定正、松谷武判、嶋本昭三、田中敦子)及田中敦子之《舞台服》



Artist gathering at the 2nd Genbi Exhibition, December 1954, including artists who were already part of Gutai artists and those joined Gutai is later time. 第二屆「現美」展覽藝術家聚餐, 當中包括已加入及後來加入的「具體」藝術家, 攝於1954年12月

in 1952, Zero Society, and Gutai Art Association active from 1954 to 1972 in the Osaka and Kansai region. Examples in Tokyo including Neo-Dadaism Organizers who overturned institutional art in the 1960s, and later the Mono-ha formed by young artists active from the late 1960s to 1970s who proposed new ideas but with a less antagonistic and political attitude.

Besides the Gutai Art Association, Neo-Dadaism Organizer and Mono-ha in Japan, groups of artists in other parts of the world were trying to bring new vitality to painting in the 1960s, including Art Informel, CoBrA and Arte Povera in Europe, and Abstract Expressionism in the USA.

The Gutai Art Association contributed greatly in fresh form of 'Sixties Art'. Though was not widely recognized by the mainstream opinion leaders of Japan at that time, its direct engagement with the art world overseas brought global exposure to Japanese avant-garde art. By abandoning consciousness, artists from Gutai Art Association—Shozo Shimamoto, Sadamasa Motonaga, Kazuo Shiraga, Tadasaki Matsutani— attempted to examine the unconscious depths, previously invisible to the rational eye, through their unconventional and physical creative processes. This unprecedented exploration questioned and denied the traditional art forms of painting and sculpture, opening up possibilities for new media in art.

From these Gutai artists mushroomed a diversity of new art forms which expressed the group's core values of freedom, unpredictability and the force of life. Just as Jiro Yoshihara proclaimed in the first issue of the "Gutai" publication, "It is our desire to embody the fact that our spirit is free."² Named by Shozo Shimamoto, "Gutai" is made up from two ideograms, 'gu' meaning 'implement' and 'tai' meaning body or form. The link between matter and the body is the energy that passes through it: life. ³ The absence of paint brush and easel in the two-dimensional works featured in Lot 463, 464, 468, 470, 471 and 512 represent the common practice found in the early career of Shimamoto, Shiraga and Motonaga who deviated from conventional painting practices.

1960年代的日本藝壇可說是「由建制藝術家及非建制藝術家組成的雙層結構」¹。非建制藝術家的崛起，造就了前衛藝術，帶來突破常規的藝術形式。建制藝術家普遍遵循日本的文化規範，但前衛藝術家則恰恰相反，致力於海外藝壇開拓更廣闊的藝術平台。於1960年代，日本前衛藝術家於威尼斯雙年展、聖保羅及巴黎等地舉辦海外展覽，印證國際藝壇對其創作視野的濃厚興趣。

二次世界大戰前的日本藝壇卻是另一番景象，當時的藝術風格由工場團體(Kobo Dantai)主導。1950年代大戰結束後，一群獨立藝術家冒起，並於獨立展覽展出其作品，公然與工場團體對立。在大阪，不少充滿熱血的年輕藝術家組成各個藝術團體，包括1952年創立的「現美」、「零社團」及1954年至1972年活躍於大阪和關西地區的「具體美術協會」。在東京，則有1960年代顛覆建制藝術的「新達達主義者」及後期興起的「物派」。物派由一群活躍於1960年代末至1970年代的年輕藝術家創立，他們提出新的意念，但挑戰傳統及政治的意味較輕。

除了具體美術協會、新達達主義者及日本物派，世界各地的藝術家亦於1960年代嘗試為繪畫注入新活力，例如歐洲的不定形藝術、眼鏡蛇畫派及觀念派，以及美國的抽象表現主義等藝術運動。

具體美術協會對1960年代新興的藝術浪潮貢獻良多，但當時卻不獲日本主流的輿論領袖認可。協會直接接觸海外藝壇，將日本前衛藝術帶到國際舞台。嶋本昭三、元永定正、白髮一雄及松谷武判等具體美術協會的成員主張摒棄意識，致力透過身體動作等打破傳統的創意過程，探索肉眼無法察覺的無意識深度。這種對未知的探索衍生出對繪畫與雕塑等傳統藝術形式的質疑與否定，並開創新藝術媒介的各種可能性。

具體派藝術家創出各式各樣的新穎藝術形式，表達自由、無常及生命力等核心價值。一如吉原治良在協會第一期刊物中所言：「我們希望體現自由精神的事實。」² 具體派由嶋本昭三命名，「具」解作實行，「體」指形態。物質與形態之間的聯繫是貫穿兩者的能量，即生命。³ 在拍品編號463、464、468、469、470及512的平面作品中，藝術家摒棄畫筆及畫架，體現嶋本昭三、白髮一雄、元永定正及松谷武判藝術生涯早期慣常的模式，與傳統繪畫過程背道而馳。

¹ The Japan Foundation, *Art in Japan Today 1970-1983*, Tokyo, 1984, p. 11.

² Jiro Yoshihara, "On the Occasion of Publication," *Gutai No. 1*, January 1955.

³ Gabriella Dalesio, 'Introduction', Shozo Shimamoto, *Between East and West-Life, the Substance of Art*, edition Morra, Napels, Italy, 2014, pp. 10-11.

¹ 1984年《今日日本藝術 II 1970-1983》日本協會 東京 (第11頁)

² 1955年1月「在出版之際」吉原治良《具體 1》

³ 2014年「介紹」 Gabriella Dalesio著《嶋本昭三 東方與西方—生命、藝術的本質》那不勒斯 義大利 (第10-11頁)



Ushio Shinohara at work, Japan, 1960s 篠原有司男在創作，攝於1960年代



Gutai artists manifested their creativity freely at the Ashiya Park, during Gutai Outdoor Exhibition in 1956. 1956年，「具體」藝術家於野外美術展中芦屋公園無自拘無束地創作

USHIO SHINOHARA

Oiran Series and Motorcycle

篠原有司男：《花魁》系列與電單車

Ushio Shinohara was born in Tokyo in 1932. He started his artistic career by participating in the Yomiuri Independent exhibition in 1955 while studying at Tokyo National University of Fine Arts and Music. In the 1960s, during a period of post-war social turmoil, he was among a group of artists that formed the "Neo-Dadaism Organizers" overturning conventions with strikingly provocative performances and works of art. His artwork is in the permanent collections of the Museum of Modern Art in New York and Tokyo Metropolitan Art Museum in Japan.

Pioneering Japanese Pop Art, Shinohara enthusiastically produced works of Imitation Art including "Coca-Cola Plan"(1966), modelled directly after a work of the same title by Robert Rauschenberg, and "Drink More"(1964) borrowing from a piece by Jasper Johns. Shinohara is also known for the much-discussed works of his "Oiran Series" established in 1965, which featured faceless Japanese high-class courtesans painted vibrantly to express his distinctive view of Japanese tradition and inspiration from American Pop Art. Painted in 1966, Shinohara explored the interfaces between traditional and contemporary art in *Untitled (Oiran Series)* (Lot 466), in which the iconic courtesan head from ukiyo-e is extracted

leaving behind only the silhouette; this is playfully merged using brilliant florescent paints with the cock outline, revealing the hidden meaning of the subject in the original ukiyo-e and subverting its conventional appreciation. Same series was exhibited in "The World Goes Pop" exhibition at Tate Modern, London in September 2015 to January 2016.

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 paintings with violent brushstrokes to create grotesque images of scenery and crowds of insane dancers. Lot 467 is an iconic example indicating Shinohara's preoccupation with popular culture in the United States and Japan, and his courageous subversion of conventional art since the 1960s.

篠原有司男1932年生於東京，就讀東京藝術大學期間參與1955年「讀賣獨立展」，從此展開藝術生涯。1960年代，戰後社會動盪，他與其他藝術家組成「新達達主義者」，以具爭議性的行為及藝術作品顛覆固有藝術規條。他的作品現藏於紐約現代藝術博物館及日本東京大都會美術館。

這位日本普普藝術先驅熱衷創作摹仿藝術作品，包括《可口可樂計劃》(1966)及《多喝一點》(1964)，前者直接模仿羅伯特·勞森伯格的同名作品，後者則借用賈斯培·瓊斯的作品。篠原有司男於1965年創作的著名《花魁》系列亦廣為人識，他以鮮豔色彩描繪的高級花魁臉上沒有五官，將他對日本傳統的獨特觀點與源自美國普普藝術的表達手法共冶一爐。篠原有司男於1966年創作《無題(花魁系列)》(拍品編號466)，探索傳統與現代之間的界線，源自《浮世繪》的花魁頭像只餘下輪廓，與七彩繽紛的公雞輪廓巧妙融合，別具趣味，帶出《浮世繪》所隱藏的涵義，同時顛覆傳統藝術鑑賞概念。系列作品於2015年9月至2016年1月在倫敦泰特現代美術館「The World Goes Pop」展覽中展出。

篠原有司男於1969年移居美國後，開始創作不同作品，包括以木和瓦楞紙板製成電單車，還有以狂野筆觸繪畫的巨型畫作，繪畫怪異的景象與一群瘋狂的舞者。這件代表作(拍品編號467)既反映篠原有司男對美國及日本大眾文化的興趣，亦體現他自1960年代起勇於推翻傳統藝術的態度。



Ushio Shinohara with a new Oiran work in 1966
篠原有司男及其「花魁系列」作品，攝於1966年



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USHIO SHINOHARA

(JAPAN, B. 1932)

UNTITLED (OIRAN SERIES)

signed in Japanese, dated '1966' (on the reverse)

acrylic and plastic on canvas

40.3 x 50.7 cm. (15 $\frac{7}{8}$ x 20 in.)

Executed in 1966

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

篠原有司男

(日本, 1932年生)

無題 (花魁系列)

壓克力 塑膠 畫布

1966年作

款識：篠原有司男筆 1966春 (畫背)

來源

亞洲 私人收藏

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USHIO SHINOHARA

(JAPAN, B. 1932)

MOTORCYCLE

cardboard, wire and acrylic

59 x 33 x 55.5 cm. (23¼ x 13 x 21⅞ in.)

Executed in the late 1970s to early 1980s

HK\$60,000-120,000

US\$7,800-16,000

PROVENANCE

Private Collection, Asia

篠原有司男

(日本, 1932年生)

電單車

紙板 線 壓克力

1970年代末至1980年代初作

來源

亞洲 私人收藏





468

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SADAMASA MOTONAGA

(JAPAN, 1922-2011)

WORK

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

enamel paint of oil based synthetic resin on canvas
23.4 x 28.7 cm. (9¼ x 11¼ in.)
Painted in 1966

HK\$260,000-360,000

US\$34,000-47,000

PROVENANCE

Private Collection, Japan
The work is accompanied by a certificate of authenticity issued by Motonaga Archive Research Institution Ltd., dated 10 June 2015.

元永定正

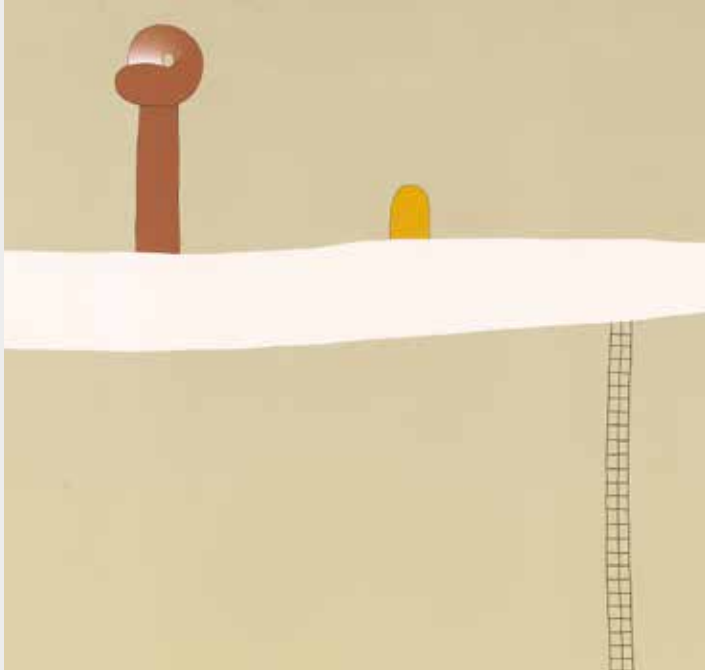
(日本, 1922-2011)

作品

油性合成瓷漆 畫布
1966年作
款識：S. Motonaga 66 (右下)；元永定正
Sadamasa Motonaga 1966 作品(畫背)

來源

日本私人收藏
此作品附元永定正資料研究室於2015年6月10日簽發之作品保證書



▲ Lot 469 Detail 局部

As one of the key members of the Gutai Art Group, Motonaga's work was dedicated to explorations of materiality and creative method. Motonaga (1922-2011) explored the pouring technique from the late-1950s to mid-1960s; his method involved carefully layering diluted enamel paint and tilting canvas slightly. Though the forms were abstract, Motonaga carefully planned out each of his works: "I draw forms first. When I pour paint, I don't know where it will go...I drew many forms in notebooks. Where to pour paint and such."¹ By strategically applying paint to different parts of the canvas before letting gravity and time do its work, Motonaga achieved a balance between the conflicting elements of randomness and control. Such effect is similar to tarashikomi, a traditional technique utilized in Japanese nihonga painting in which darker ink is dripped into a lighter ink wash, resulting in a blurred, pooling, and spreading effect, thus introducing a subtle naturalism to paintings. In *Work*, 1966 (Lot 468), the spreading and mixing of enamel paint appears frozen in time, caught in a state halfway between order and entropy. The bright, contrasting colours of orange, yellow, deep blue, and fuchsia have begun to blend, provoking a sense of lightness and movement. In opposition to that, the heavy use of black paint particularly emphasizes sense of weight and pause.

Motonaga's stay in the United States in 1966-1967 inspired his stylistic departure to a much simpler form. The process of simplification further extended to the reduction of paint texture into refined smooth surface through airbrushing. The proportion of form, colour combination, colour gradation, colour contrast on the flat surface in *Dew (Drop) Is Three* (Lot 469) constructed an impactful and positive graphic statement.

► Lot 468 Detail 局部

SADAMASA MOTONAGA

Work ; Dew (Drop) Is Three

元永定正：作品；水滴為三

作為具體美術協會的核心成員，元永定正(1922-2011)的作品致力探討物質性及創作手法。1950年代後期至1960年代中，他鑽研潑灑式繪畫技巧，方法是將稀釋的瓷漆仔細地層層堆疊，並略微傾側畫布。雖然形成抽象的形狀，但他會預先構思每幅作品。「我會首先繪畫好形態，然後將顏料倒在畫布上，但我不能掌握顏料的流淌方向……我在筆記本內繪畫不同形狀，記下在何處傾倒顏料等等。」¹ 在任由重力和時間發揮作用前，元永定正會策略性地將顏料倒在畫布各處，平衡偶然與控制這兩個互相矛盾的元素。作品的效果與傳統日本畫技巧「滴落式」(tarashikomi)風格類似，亦即以深色水墨滴落在淺色水墨上，形成暈染的模糊效果，將細膩的自然主義風格融入作品。在《作品》(1966年作，拍品編號468)中，延展交融的瓷漆猶如被定格，處於有序與混亂之間。鮮彩奪目、對比鮮明的橙色、黃色、深藍色及桃紅色開始互相交融，展現輕盈與動感，但另一邊廂，厚實的黑色彩料則突顯重量與停頓的感覺。

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。《水滴為三》(拍品編號469)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。

¹ Museum of Modern Art, "Interview with Motonaga Sadamasa," post, 2014. http://post.at.moma.org/content_items/377-interview-with-motonaga-sadamasa

¹ 2014年1月「訪問元永定正」《post》現代藝術博物館 紐約http://post.at.moma.org/content_items/377-interview-with-motonaga-sadamasa





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SADAMASA MOTONAGA

(JAPAN, 1922-2011)

DEW (DROP) IS THREE

signed 'S. Motonaga', dated '87' (lower right); signed, dated and titled in Japanese (on the stretcher)
acrylic on canvas
130 x 194 cm. (51½ x 76¾ in.)
Painted in 1987

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

PROVENANCE

Shokyo-do Museum, Toyota, Japan
Acquired from the above museum by the previous owner *circa* 2007
Acquired from the above by the present owner in 2016
The work is accompanied by a certificate of authenticity issued by Motonaga Archive Research Institution Ltd., dated 30 April 2017.

元永定正

(日本, 1922-2011)

水滴為三

壓克力 畫布
1987年作
款識：S. Motonaga 87 (右下)；元永定正
一九八七年 しずくはみつつ (畫布框架)

來源

日本 豐田市 松櫻堂美術館
前藏家於約2007年購自上述美術館
現藏家於2016年購自上述收藏
此作品附元永定正資料研究室於2017年4月30日
簽發之作品保證書

KAZUO SHIRAGA

(JAPAN, 1924-2008)

UNTITLED

signed in Japanese (lower left); signed and dated 'Kazuo Shiraga 1962'
(on the reverse)

oil on canvas

45.5 x 52.8 cm. (17 $\frac{7}{8}$ x 20 $\frac{5}{8}$ in.)

Painted in 1962

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

US\$130,000-260,000

PROVENANCE

Private Collection, Hyogo, Japan

Anon. Sale, Christie's Paris, 10 December 2008, Lot 138

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

Defying conventions of painting with a brush and easel, Kazuo Shiraga was in the habit of laying his canvases on the ground, squeezing out pigments by the tubeful, and then stepping onto the painting itself to mix and spread the thick oil paint with his feet. By physically engaging with the materials in such a way, Shiraga demonstrated the exploration of physical action, recasting the canvas as an arena and performance space while the painting became documentation of action. "I want to paint as though rushing through a battlefield, exerting myself to collapse from exhaustion," Shiraga said in 1955.¹

Dominated by dramatic splashes of crimson and vermillion paint, *Untitled*, 1962 (Lot 470), with its rich calligraphic swash of



Kazuo Shiraga at work, Challenge the Mid-Summer Burning Sun, Ashiya Park, July 1955.

© The Estate of Kazuo Shiraga

1955年7月芦屋公園「真夏の太陽具體野外實驗展」，白髮一雄在創作

白髮一雄

(日本, 1924-2008)

無題

油彩 畫布

1962年作

款識：白髮一雄 (左下)；Kazuo Shiraga 1962 (畫背)

來源

日本 兵庫 私人收藏

2008年12月10日 巴黎佳士得 編號138

比利時 私人收藏 (現藏者購自上述拍賣)

black paint blending into vibrant tones of red, powerfully evokes both the violence and the grace of Shiraga's unique style. In the flying spatters, one can almost visualize the way Shiraga's heel must have swept and stamped across the surface, consciously blending the colours in a way that wouldn't muddy the bright hues, while also creating a balanced composition. Though process was paramount to Shiraga, it in no way diminishes the importance of the final work, which remains a powerful testament to the career of Shiraga, one of the pioneer action painters of the 20th century.

白髮一雄捨棄畫筆及畫架等傳統繪畫工具，選擇將畫布鋪在地上，然後將顏料擠在畫布上，再以腳代筆，用雙腳混合和塗抹顏料。他透過這種方式親身接觸所用的物料，探索身體的活動，也將畫布變成競技場及表演空間，而繪畫則成為相關動作的紀錄。白髮一雄在1955年曾說：「我想以縱橫戰場的方式繪畫，直到精疲力竭。」¹

在《無題》(1962年作，拍品編號470)中，畫面滿布深紅色及朱紅色顏料，濃潤的黑色顏料像書法般潑灑在畫布上，與紅色重疊交融，力量澎湃，展現畫家狂放而優雅的獨特風格。從四濺的顏料中，我們幾乎能看見白髮一雄以腳掃抹及踐踏畫布的動作，有意識地將顏料融合，但不會令亮麗色彩變得渾濁，同時能形成和諧平衡的構圖。作為二十世紀動作派畫家的先鋒，白髮一雄雖然極為重視創作過程，但也同樣看重最後成品，成為其藝術生涯的見證。

¹ McCaffrey Fine Art, Kazuo Shiraga, New York, 2009, p. 15

¹ 2009年《白髮一雄》McCaffrey Fine Art 紐約 (第15頁)





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KAZUO SHIRAGA

(JAPAN, 1924-2008)

KAN (VIEW)

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

oil on canvas laid on board
44.5 x 33.5 cm. (17½ x 13¼ in.)
Painted in 1977

HK\$300,000-500,000
US\$39,000-65,000

PROVENANCE

Private Collection, Japan

白髮一雄

(日本, 1924-2008)

観

油彩 畫布 裱於木板
1977年作

款識：白髮(右下)；白髮一雄 観 昭和五十二年六月(畫背)

來源

日本 私人收藏

KOREAN MODERN ART 韓國現代藝術

金煥基 Kim Whan-Ki LOT 472,473

A pioneer in the field of Korean modernism, Kim Whanki was one of the first 20th century Korean artists to combine traditional motifs with Western modes of abstraction. While living and working abroad in Tokyo, Paris and New York, Kim grappled with the question of how to imbue his creations with a distinctive Korean spirit, while incorporating the principles shared by his modernist contemporaries. His bright paintings thus schematize images and motifs found in the ceramics, woodwork, and ink paintings native to his homeland, rendering objects and landscapes in symbolic forms that echo shapes painted by Klee and Miro. Above all, Kim sought to achieve a closeness to nature in his work, saying, "Art is not an aesthetic, philosophic or literary theory. It just exists like sky, mountain and stone."

作為韓國二十世紀現代主義藝術領軍人物之一，金煥基率先將民族傳統圖案與西方抽象表達相結合。在其輾轉東京、巴黎及紐約期間，金煥基一直反復執著於如何將自己獨具韓國民族精神的藝術創作與當代藝術同儕所秉持的現代主義理念相融合。其作品色彩明快，借鑒且抽象化了一系列本土民族陶瓷，木製品與水墨畫中的圖案與花紋，其風格與保羅·克利、胡安·米羅遙相呼應，運用象徵性的符號喻示具體的物體與風景。金煥基一直在探索於藝術創作中無限接近至臻之自然境界。如他所言「藝術並不是一個美學、哲學抑或文學概念。它就像天空、山川和岩石，自然而然。」



Lot 473



Lot 474

李聖子 Rhee Seundja LOT 474

Born in 1918, Rhee Seundja is one of the pioneers of Korean modern abstract painting. Rhee studied painting in Paris in the 1950s where she explored the diverse abstract art movements taking place in Europe at that time, and began to create pure abstract art in 1956. Rhee Seundja's art is magnificently beautiful and exquisite, with traditional Korean images often incorporated and reinterpreted. Simple composition arranged with several geometric shapes, unique colour application, and repeated brushstrokes consisting of dots and lines of multiple layers have come to form Rhee's distinctive style. The repeated gesture was considered by the artist as an alternative form of implanting and cultivating. Combining Eastern philosophy with Western medium, the influence that Rhee Seundja had in Dansaekhwa and Korean abstract painting was immensely profound.

出生於1918年的李聖子是韓國現代抽象繪畫的開拓者之一，她於1950年代前往巴黎學習繪畫，受當時歐洲抽象藝術運動的影響，創作語彙於1956年開始往純抽象之路發展。李聖子的作品華美精緻，常常利用對多種韓國傳統圖案並將其重新解讀，簡單的構圖由數個幾何形狀組合而成，獨到的用色，以及點與線條的反復描繪成為了她鮮明的個人風格。對藝術家而言，這種反覆描繪事實上正是另一種形式的播種、耕耘。李聖子將東方思維與西方媒材相結合，對單色畫運動以及韓國抽象繪畫的發展影響頗深。

金昌烈 Kim Tschang-Yeul LOT 475

Each of Kim Tschang-Yeul's simple canvases is adorned with a small constellation of glistening water droplets, magical in their dimensionality and realism. Executed with immaculate precision and care against a neutral backdrop, each painted drop perfectly imitates the shadows and transparency of real water, spangling the canvas in different arrangements and compositions. Trained in Korea, Kim then studied art in New York and Europe, participating as a key member in the Korean Art Informel movement. It was only in the mid-1970s that he began painting water droplets, fascinated by their symbolic implications. "The reason for drawing drops of water," says Kim, "is to dissolve everything into drops of water and return it transparently into nothingness. When we have turned anger, unease, and fear into emptiness, we can experience peace and harmony."

金昌烈每幅簡練的畫作上都飾有閃爍的水滴，在畫作層次及寫實之上平添夢幻。在空蕩的背景上以精準周慮的手法下筆，每一滴水滴都完美摹寫了真正水滴的光影明亮，在畫面上以不同方式或聚或散。金氏早年於韓國學藝，後來深造於紐約及歐洲，為韓國無形式藝術運動的重要旗手之一。他在七十年代後期，因對水滴的象徵意義著迷，而開始繪畫水滴。金氏表示：「我之所以繪畫水滴，是要把萬物消融，化為水滴，讓它們澄明地回歸虛無。當我們把憤怒、不安及恐懼回歸虛無，我們才能感受到平安與和諧。」



Lot 475

KIM WHAN-KI

(KOREA, 1913-1974)

SUN AND CLOUDS

signed 'whanki' (lower right)
oil and sand on canvas
91.4 x 61.2 cm. (36 x 24 $\frac{1}{8}$ in.)
Painted in the 1960s

HK\$600,000-800,000**US\$78,000-100,000****PROVENANCE**

Private Collection, New York, USA (acquired directly from the artist in New York in the 1960s and thence by descent to the present owner)

金煥基

(韓國, 1913-1974)

太陽和雲彩

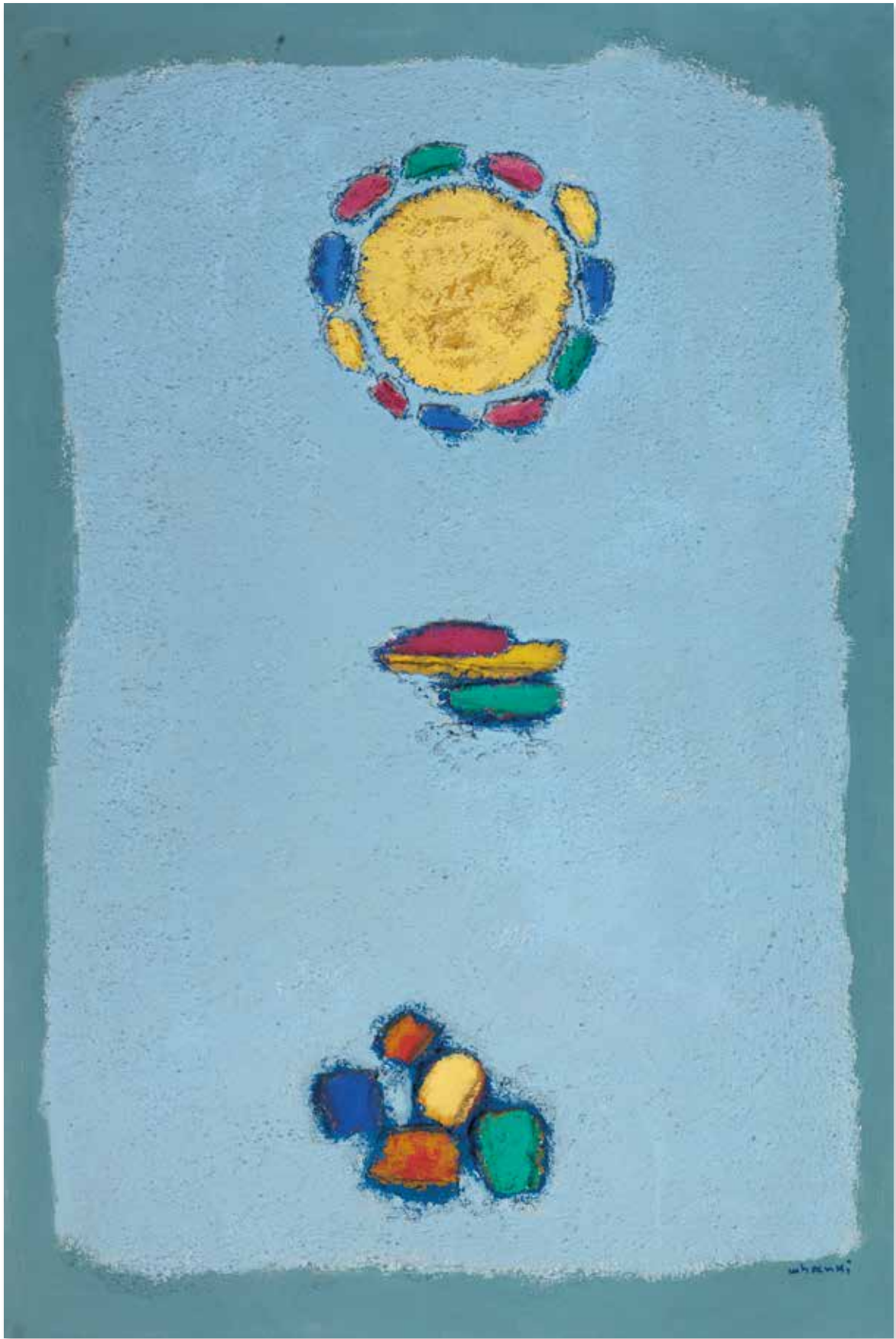
油彩 砂 畫布
1960年代作
款識：whanki (右下)

來源

美國 紐約 私人收藏 (原藏者於1960年代於紐約得自藝術家，現由原藏者家屬收藏)

A pioneer in the field of Korean modernism, Kim Whanki was one of the first 20th century Korean artists to combine traditional motifs with Western modes of abstraction. While living and working abroad in Tokyo, Paris and New York, Kim grappled with the question of how to imbue his creations with a distinctive Korean spirit, while incorporating the principles shared by his modernist contemporaries. His bright paintings thus schematize images and motifs found in the ceramics, woodwork, and ink paintings native to his homeland, rendering objects and landscapes in symbolic forms that echo shapes painted by Klee and Miro. Many of Kim's works also contain imagery derived from the Korean countryside in which Kim spent his childhood, a landscape he deeply missed while working in foreign cities. Above all, Kim sought to achieve a closeness to nature in his work, saying, *"Art is not an aesthetic, philosophic or literary theory. It just exists like sky, mountain and stone."*

In the 1960s and 70s, when Kim was living in New York City, he moved away from a semi-figurative style, towards a purer style of abstraction inspired by natural forms. His painting *Sun and Clouds* (Lot 472) provides a simplified visualization of the sun, the sky and the earth, using simple primary colours to convey the fundamental unity of the disparate elements. Sand mixed into the oil paint gives the work additional texture and dimension, while the soft blue ground recalls the colour of a clear sea or sky. *Mountains and Moon* (Lot 473) also features heavenly themes, utilizing an abstract system of lines, dots, and seal-like roundels to create a diagrammatic composition of orbs floating over a landscape. The dots and lines that appear in this painting are a common motif in Kim's later works, inviting comparisons to islands and stars, topographical boundaries and water. Quietly meditative, yet vibrant in colour and composition, these works not only showcase Kim's unique ability to capture the basic essence of natural forms, but also convey the artist's longing for the mountains, sun and sky of his native Korean homeland.



KIM WHAN-KI

(KOREA, 1913-1974)

MOUNTAINS AND MOON

signed 'Kim' (lower right)
oil on canvas
51 x 41 cm. (20 1/8 x 16 1/8 in.)
Painted in the 1960s

HK\$1,600,000-2,400,000**US\$210,000-310,000****PROVENANCE**

The work is accompanied by a certificate of authenticity by Korean Art Appraisal Co., Ltd, dated 16 October 2009.

LITERATURE

Maroniebooks, *The Most Beloved Painter in Korea: Kim Whan Ki*, Seoul, Korea, 2011 (illustrated, p. 38).

金煥基

(韓國, 1913-1974)

山和月亮

油彩 畫布
1960年代作
款識：Kim (右下)

來源

此作品附韓國藝術鑑定有限公司於2009年10月16日所發之作品保證書

出版

2011年《The Most Beloved Painter in Korea: Kim Whan Ki》
Maroniebooks 首爾 韓國 (圖版, 第38頁)

作為韓國二十世紀現代主義藝術領軍人物之一，金煥基率先將民族傳統圖案與西方抽象表達相結合。在其輾轉東京、巴黎及紐約期間，金煥基一直反復執著於如何將自己獨具韓國民族精神的藝術創作與當代藝術同儕所秉持的現代主義理念相融合。其作品色彩明快，借鑒且抽象化了一系列本土民族陶瓷、木製品與水墨畫中的圖案與花紋，其風格與保羅·克利、胡安·米羅遙相呼應，運用象徵性的符號喻示具體的物體與風景。其大多數作品均以個人童年時期所居住生活的韓國鄉村的意象為主題，寄託了一位元久居海外的遊子對故鄉的思念與熱愛。簡言之，金煥基一直在探索於藝術創作中無限接近至臻之自然境界。如他所言「藝術並不是一個美學、哲學抑或文學概念。它就像天空、山川和岩石，自然而然。」

二十世紀六十至七十年代，在其旅居紐約期間，受到自然形態的啟發，金煥基逐漸從半具象風格轉向愈發純粹的抽象風格。他這個時期的代表作《太陽和雲彩》(拍品編號472) 依次將太陽、天空和大地抽象為獨特的視覺符號，運用簡單的原色突出這些迥然不同的元素之間本質的聯繫。他將沙子與油畫顏料摻和，給作品增添了獨特的質感與豐富的維度；而柔和的淺藍色背景正象徵著純淨的大海與天空。作品《山和月亮》(拍品編號473) 同樣以天空意象為主題，運用點、線、圓形圖案等抽象符號將山與月亮簡化為球形物漂浮於大地山川之上的圖景。其中的點與線條在藝術家隨後的作品中屢次出現，引發觀者對島嶼、星辰、及山川湖泊的聯想。意象簡潔沉靜並採用明亮活潑的色彩與構圖，他的作品不僅展現了金煥基所獨有的捕捉自然形態之基本精髓的洞察力，同時又向觀者傳達了藝術家對其家鄉山川、太陽、天空的無限盼望。





4
7
4

RHEE SEUNDJA

(KOREA, 1918-2009)

UNTITLED

signed and dated 'SEUND JA RHEE 63' (lower right)

oil on canvas

60.4 x 38.1 cm. (23¾ x 15 in.)

Painted in 1963

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Anon. Sale, Christie's New York, 19 September 2000, Lot 399
Private Collection, New York (Acquired from the above sale by the present owner)

李聖子

(韓國, 1918-2009)

無題

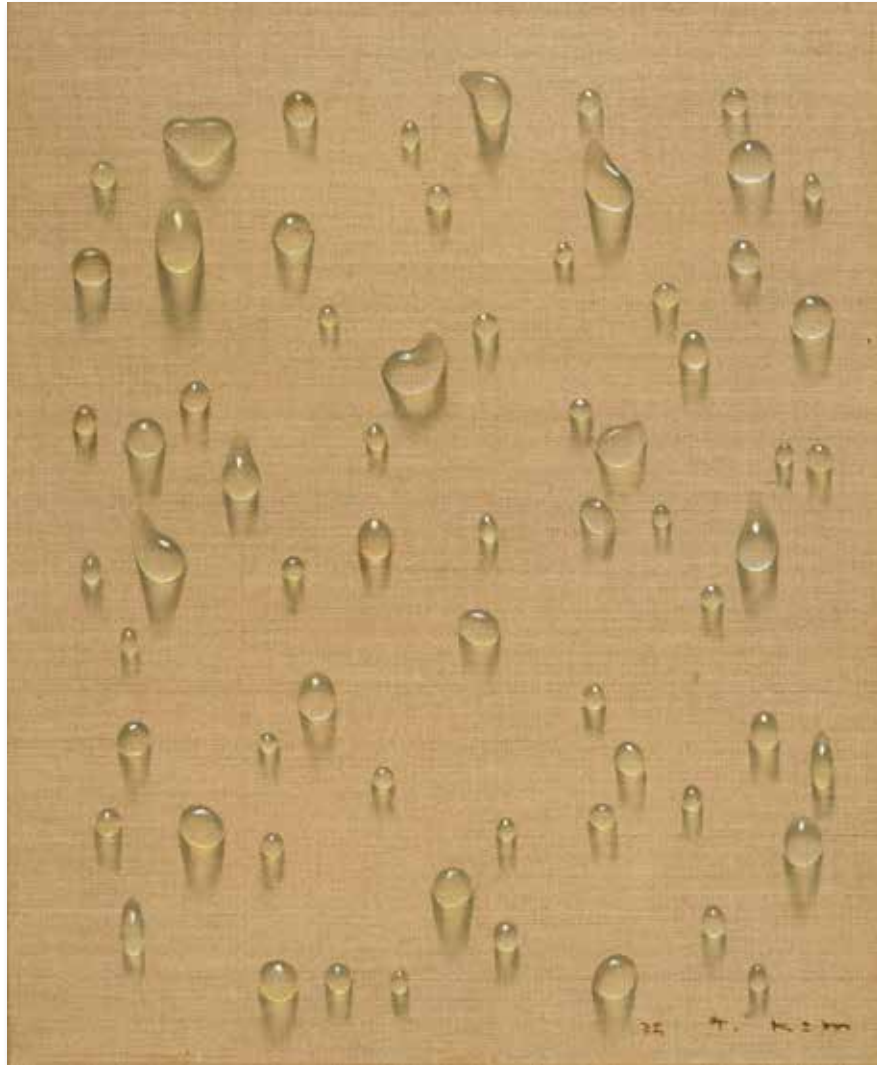
油彩 畫布

1963年作

款識：SEUND JA RHEE 63 (右下)

來源

2000年9月19日 紐約佳士得 編號399
紐約 私人收藏 (現藏者購自上述拍賣)



4
7
5

KIM TSCHANG-YEUL

(KOREA, B. 1929)

WATERDROPS

signed 'T. Kim', dated '75' (lower right)

oil on canvas

45 x 38 cm. (17¾ x 15 in.)

Painted in 1975

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 November 2011, Lot 1583
Acquired from the above sale by the present owner

金昌烈

(韓國, 1929年生)

水滴

油彩 畫布

1975年作

款識：T. Kim 75 (右下)

來源

2011年11月27日 香港佳士得 編號1583
現藏者購自上述拍賣

4
7
6

KUMI SUGAI

(JAPAN, 1919-1996)

LA PLAGÉ (THE BEACH)

signed in Japanese; signed 'SUGAI' (lower right); signed and inscribed 'SUGAI No.46.' (on the reverse)

oil on canvas

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

Painted in 1956

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, Europe (acquired directly from the artist)
Anon. Sale, Christie's Paris, 26 May 2004, Lot 73
Acquired from the above sale by the present owner

菅井汲

(日本, 1919-1996)

沙灘

油彩 畫布

1956年作

款識：SUGAI (右下)；SUGAI No.46. (畫背)

來源

歐洲私人收藏 (直接購自藝術家)
2004年5月26日 巴黎佳士得 編號 73
現藏者購自上述拍賣



Serge Poliakoff, *Composition Grise Et Rouge*,
oil on canvas, 160 x 130 cm., Painted in 1964
塞爾·波利亞科夫《灰色與紅色構圖》油彩畫布 1964年作



K U M I
S U G A I
菅 井 汲



Lot 482



Kumi Sugai, *Chambre du Diable (Devil's Room)*, 1963. Christie's London, 11 October 2016, Lot 4
Sold For 209,000 GBP
菅井汲《魔鬼的房间》1963年作
2016年10月11日 佳士得倫敦 編號4
成交價：209,000 英鎊



Kumi Sugai, *Shiro*, 1957. Collection of Solomon R. Guggenheim Museum, New York
菅井汲《Shiro》1957年作 紐約 古根漢美館藏

Painting and Porsche

"The only thing I aim for in painting is strength." – Kumi Sugai¹

Considered part of the younger generation of the École de Paris (School of Paris), Japanese artist Kumi Sugai (1919-1996) was active in European art world since the 1950s. Born in Kobe, Japan in a musician family, Sugai received formal training in Western art and nihonga (Japanese traditional-style painting) in the 1930s and 1940s. Without satisfying the single-opinion dominated art scene in Japan in the 40s and 50s, Sugai has boldly moved to Paris in 1952 in search for creative freedom. His first ten years in Paris was critical stage to his career. During this period of time, Sugai took his stand as a solitary individual and progressively created a new definition of Japanese style, breaking through from Japanism constructed by the West.² Sugai's international recognition is demonstrated by his exhibition at Documenta, Kassel, in 1959 and 1964; Sao Paulo Biennale in 1959 and 1965; and Venice Biennale in 1962.

From a European collection, the following Kumi Sugai works from the 1940s to 1970s (Lot 476 to 484) showcase a remarkable artistic evolution, representing a complete spectrum of the artist. Particularly rare to locate in the market, the five important early works (1940s-1950s) in this collection document the original concept and its contribution to

the construction of Sugai's style. Other part of this collection on Japanese art includes Kohei Nawa's *Pixcell-deer #10* (Lot 24) in Evening Sale; Yoshitomo Nara, Atsushi Suwa and Kamatani Tetsutaro in Asian Contemporary Art Day Sale (Lot 172 to 176).

Encoding through Simplification

Similar to other non-French artists who worked in Paris, Sugai on one hand absorbed new art trends surrounding him, on the other hand applied, consciously and unconsciously, his personal artistic sensibility which is closely related to his cultural root.

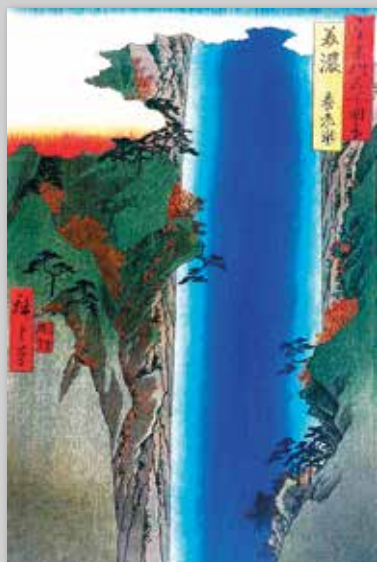
Shifting away from the straight depiction of subject matter rich in Japanese tradition symbolic and visual reference in the 1940s (Lot 479), Sugai's painting became semi-representational and semi-abstract in the period of 1952-1956 which marks his first artistic phrase in Paris. *Japanese House* (Lot 479) is very rare early piece of work by Sugai painted in Japan. Painted respectively in 1952, 1954 and 1956, *Femme et Oiseau (Woman and Bird)* (Lot 477), *L'Oiseau au Soleil Rouge (The Bird to the Red Sun)* (Lot 480) and *La Plage (The Beach)* (Lot 476) show subjects derived from the nature which convey a sense of instinctiveness and primitiveness. *Femme et Oiseau (Woman and Bird)* is painted in the year, 1952, when Sugai arrived in Paris, in which a female torso and a bird are simplified into silhouette and pure form on a

greyish ground. The two connected and distorted figures show the child-like intuitiveness. Sugai's primitive approach to art making, with its simple, childlike figures shows an influence from Paul Klee, a Swiss-German artist, whose works express a surreal and poetic world (fig. 1). The soft and indulgent colour tones on heavily painted ground in Sugai's works suggested his tranquil state of mind articulated by placing human and nature in harmony. The distortion and simplification of subject matter in *L'Oiseau au Soleil Rouge (The Bird to the Red Sun)*, 1954, became more extreme to serve the composition.

Sugai's increasing interest in non-representational style is reflected in *La Plage (The Beach)*. The representation of beach is purely by colour, form and motif – an irregular U-shape in cerulean blue is associated to sea or sky, together with other sessions with different colours, patterns, engraved motif, as if a fabric collage, making up a poetic imagery corresponding to lyrical nature in the work by Serge Poliakoff (fig. 2). *La Plage (The Beach)* is a critical painting prior to Sugai's Oni series (1956-1962) beginning from the same



Lot 484

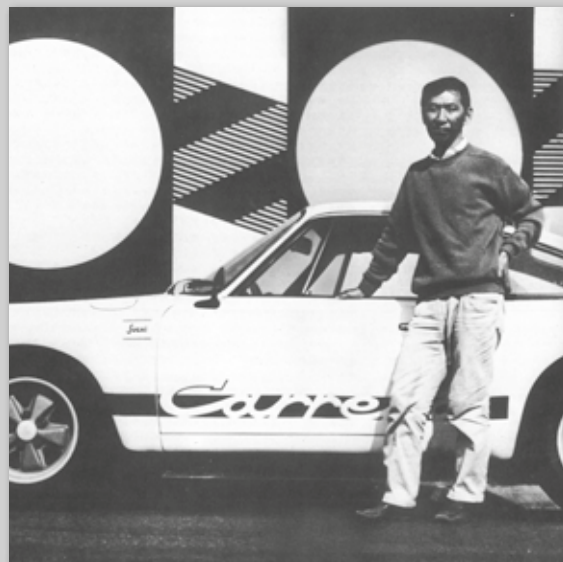


Utagawa Hiroshige, *Famous Views of the 60 Provinces – No. 23, Yoro Waterfall in Mino Province*, circa 1856

歌川広重《六十余州名所圖會 – 第二十三, 美濃 養老ノ瀧》約1856年作

year in 1956 with subject matter reduced to simple sign-like form. In fact, the red radiated lines on upper left and the rectangular U-shape are derived as the motif commonly found in Sugai's abstract work until the early 1960s.

Oni (demons in Japanese folklore) series shows one characteristic of Sugai's work in 1956-1960 – re-examination of Japanese ancient culture and symbolic meaning. In *Ko-Oni* (Lot 478), the circular milky-white motif on the upper part which is similar to the Mon (emblem) identifying family in *Maison Japonaise (Japanese House)*. The arrangement of white circle, red horizontal line and black ladder-shape form a code-like archaic form as if a transformed Asian pictograph. It is not Sugai's intention to indicate kanji, he once said, "I have no special interest in kanji. But I am very symmetrical in my compositions. With respect to symmetry, there may be a connection with pictographs."³ By running a brush quickly



Kumi Sugai in front of his work and Porsche Carrera car, 1975
菅井汲站在畫作及保時捷跑車前，攝於1975年

as if exercising calligraphy, the bold, coded shapes though simple, it is rich in mindful spirit and soul. The painting *Kabuki* (1958), *Shiro* (1957)(fig. 3) and *Kaminari* (1960), of the same period as *Ko-Oni* and executed in the same style, are housed at the Museum of Modern Art, the Guggenheim and the Metropolitan Museum of Art respectively. Japanese poet contemporary with Sugai, Takashi Tsujii (Seiji Tsutsumi), who admired Sugai's art, wrote a poem entitled *Variations sur les demons* which might be described as very much in the style of Sugai. Oni, solitary joker, puffing through his nose, dances in the red gloom. His horns do not come off ... A fantastic waltz is heard far away. Rooster, bear, tiger, spider.⁴

Painting and Porsche

Later, a trip to Germany in 1960 and the acquisition of a sport car, Porsche Carrera, in 1964 contributed to Sugai's stylistic transformation 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 visual statement with strength. The reduction of self-indulgent is demonstrated in the minimal form as well as colour in the painting. The preservation of essential element outline a powerful graphic statement as seen in *Composition (Encre Bleu)*, 1963 (Lot 481) which shows three simple monochromatic geometric form – triangle, circle, rectangle – overlapping with an upward expanding tendency.

Apart from the pursuit of objectivity, whole entity is also Sugai's artistic direction, as he said, "wanted to make a body of work which could be considered as a whole, not just as a group of separate units."⁴

From 1963, the body of Sugai's work is then constructed with



Kumi Sugai with his works in Paris, 1957 (photo by Hella Hammid)
菅井汲及其創作，1957年攝於巴黎

¹ SUGAI Catalogue Raisonné de l'œuvre Grave 1955-96, 'Refusing Japonaiserie', Keiji Usami, Abe Publishing Ltd., Tokyo, 1996 (p. 310).

² Same as above, p. 312.

³ SUGAI Catalogue Raisonné de l'œuvre Grave 1955-96, 'The Graphic Work by Kumi Sugai', Jean-Clarence Lambert, Abe Publishing Ltd., Tokyo, 1996 (p. 9).

⁴ Same as above, p. 17.

⁵ Same as above, p. 9.

severe straight lines and curves, characterized by complete objectivity. As a big fan of Porsche, Sugai, who never stopped driving even after serious car accident, is fascinated with speed and elements related to driving. He compressed highway and traffic signs into basic form of his visual system, like *Automobile* (Lot 482) and *Automobile (Rouge Bleu)* (Lot 483). In *Festival (Rouge)* (Lot 484) and *Festival A.P.* (Lot 485), the pattern of squares containing circles, trapezoid placed on both sides and joined by a band with diagonal stripes recalls traffic signs. Painting considered as a system constitutes part of Sugai's vision of viewing the painting as a whole than as individual units. The approach of systematic combinations of basic forms, reminiscent of machine production, proposes a new view of painting which shares similarity in the spirit of American minimalism or hard edge (fig. 4).

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."⁵ The body of Sugai's work reflects his artistic sensibility which is cultivated by Japanese tradition, including the use of strong contrasting colours and flat surface be referenced to the printing effect and graphic design on ukiyo-e (Japanese woodblock print) (fig. 4) in Edo period. However, his way of expression of these Japanese qualities is never superficial. The creative and imaginative power of Sugai is demonstrated in vast diversity created with basic form and pure colour.

菅井汲：繪畫及保時捷

「我繪畫的唯一目的是追求力量。」——菅井汲¹

日本藝術家菅井汲(1919-1996)為巴黎畫派的年輕一代，自1950年代起活躍於歐洲藝壇。菅井汲生於神戶的音樂世家，曾於1930至1940年代接受正規西方藝術及日本畫訓練。然而，他並不喜歡1940至1950年代由單一觀點主導的日本藝壇，於是在1952年毅然移居巴黎，追尋創作自由。他在巴黎定居的頭十年成為其創作生涯的關鍵時期，期間他確立了獨立藝術家的身份，並積極塑造日本風格的新定義，打破西方建構的日本主義。² 菅井汲的作品曾於1959和1964年卡塞爾文獻展、1959和1965年聖保羅雙年展及1962年威尼斯雙年展展出，彰顯他在國際藝壇的地位。



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)，攝於歌伯威畫廊

來自歐洲藏家的菅井汲作品 (拍品編號476至484)乃於1940至1970年代創作，展現重大的藝術演變，代表他於各個時期的創作。其中五幅重要的早期作品(1940至1950年代)在市場上極為罕見，記錄菅井汲的原創概念。這個歐洲收藏亦涵蓋其他日本藝術品，包括晚間拍賣的名和晃平作品《PixCell：鹿第十號》(拍品編號24)，以及亞洲當代藝術日間拍賣推出的奈良美智、諏訪敦及鎌谷徹太郎作品 (拍品編號172至176)。

簡化而成的符號

菅井汲與其他於巴黎從事創作的外國藝術家一樣，一方面積極吸收當地的藝術新趨勢，另一方面則自覺及不自覺地運用涉及其個人文化底蘊的藝術觸覺。

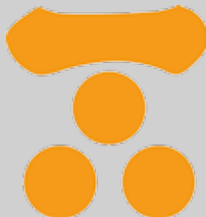
他於1940年代直接描繪饒富日本傳統符號及視覺元素的題材，但於1952至1956年改變風格，畫作介乎於具象與抽象之間，標誌著他在巴黎的首個藝術階段。《日本房子》(拍品編號479)是菅井汲在日本創作的早期作品，非常罕有，而於1952年創作的《女人與鳥》(拍品編號477)、1954年的《飛往紅太陽的鳥》(拍品編號480)及1956年的《沙灘》(拍品編號476)，則取材自大自然，展現本能和原始的感覺。



Lot 479 Detail 局部



1



2



Lot 478 Detail 局部

《女人與鳥》於1952年創作，正是菅井汲初抵巴黎的時期，畫中的女性軀體和雀鳥簡化成剪影，成為灰色背景上的簡約形態，這兩個連接而扭曲的形體展現一種孩童般的直覺。他採用原始的藝術創作方式，簡單而帶有童趣的人物受德裔瑞士藝術家保羅·克利(Paul Klee)啟發，後者的作品展現超現實和充滿詩意的世界(圖1)。在菅井汲的畫作中，厚塗背景配以柔和而迷人的色調，將人類和大自然和諧並存，反映他的平靜心境。於《飛往紅太陽的鳥》(1954年)中，他極致扭曲和簡化主題以配合構圖。

《沙灘》反映出菅井汲對非具象風格日漸濃厚的興趣，他只運用色彩、形態及圖案代表沙灘，不規則的蔚藍色U形令人聯想到大海或天空，加上不同的色彩、圖案及雕刻細節，猶如一塊拼布，拼湊成充滿詩意的景象，呼應塞爾·波利亞科夫(Serge Poliakoff)畫作中的怡人自然景色(圖2)。《沙灘》是菅井汲創作《神怪》系列(1956至1962年作)前的重要作品，同樣於1956年開始創作，主題亦簡化至近似符號的形態。事實上，左上角的紅色散射線條及長方U形也是他於1960年代初之前抽象作品中常見的元素。

《鬼》(日本民間傳說中的惡魔)系列體現菅井汲於1956至1960年期間的其中一個作品特色——重新探究日本古代文化及其象徵意義。在《Ko-Oni》(拍品編號478)中，上方的乳白色圓形圖紋與《日本房屋》中象徵家族的家紋相似。白色圓形、紅色橫線及黑色階梯形圖案組成近似代碼的古老形狀，猶如一種亞洲象形文字。菅井汲曾表示他無意描繪漢字：「我對漢字並不感興趣，但我的構圖非常注重對稱，因而可能與象形文字產生關連。」²他以寫書法的速度迅速揮動畫筆，暗藏意義的鮮明形狀雖然簡單，但擁有刻意塑造的精神和靈魂。《歌舞伎》(1958年作)、《白》(1957年作，圖3)及《Kaminari》(1960年作)與《Ko-Oni》屬於同期作品，風格相同，並分別獲紐約現代美術館、古根漢美術館及紐約大都會美術館收藏。

與菅井汲同代的日本詩人辻井喬(堤清二)非常欣賞菅井汲的作品，並以詩作《Variations sur les demons》描述他的藝術風格：「鬼，孤獨的小丑，從鼻中噴氣，於幽暗的紅色中起舞。他的角不會脫落……遠處傳來美妙的華爾茲舞曲。公雞，熊，老虎，蜘蛛。」³

¹ 1996年「拒絕日本化」宇佐美圭司著《菅井汲版畫全集1955-96》阿部出版 東京(第310頁)

² 同上(第312頁)

³ 1996年「菅井汲圖畫」Jean-Clarence Lambert著《菅井汲版畫全集1955-96》阿部出版 東京(第9頁)

⁴ 同上(第17頁)

⁵ 同上(第9頁)

1. The kamon of the Maruni Chigai Takanoha - the crossing pair of hawk feathers in circle. The hawk was a symbol of a samurai in old days.

丸に連鷹羽の家紋。鷹曾是代表武士的符號

2. Triple Star Emblem of Mitsuboshi, of Watanabe clan and Mori clan.

毛利家的一文字三星紋

Brief Chronology of KUMI SUGAI (1919-1996)

菅井汲 生平簡介

1919

Born in Kobe. His parents were of Malay origin, belonging to a family of excellent musicians.

生於日本神戶
馬來西亞裔父母為音樂家



Kumi Sugai, *Shiro*, 1957 Collection of Solomon R. Guggenheim Museum, New York
菅井汲《Shiro》1957年作 紐約古根漢美術館藏

1952

Moved to Paris
移居巴黎

1954

First one-man exhibition in Paris at Galerie Craven
Craven畫廊舉辦首個個展

1959

Participated 5th Sao Paulo Biennale
參與第5屆聖保羅雙年展

Exhibition at Kootz Gallery, New York (also in 1960, 1961, 1962 and 1964)
紐約庫茲畫廊 (另展覽於1960、1961、1962及1964年)

Zao Wou-Ki, exhibition at Kootz Gallery (also in 1960, 1961, 1962, 1964 and 1965)
趙無極於紐約庫茲畫廊展覽 (另展覽於1960、1961、1962、1964及1965年)

Participated 2nd Documenta, Kassel
參與第2屆卡塞爾文獻展

1933
|
1952

日本時期
JAPAN PERIOD

1952
|
1956

巴黎時期，半抽象風格
SEMI-ABSTRACTION
STYLE IN PARIS

1956
|
1963

回塑日本傳統神話。創作「神怪」系列
REVISITED JAPANESE FOLKLORE AND
PICTOGRAPH. CREATED ONI SERIES

1933 - 1937

Studied oil painting at Osaka School of Fine Arts
就讀大阪美術學校油畫班



Kumi Sugai at studio in Paris, 1960s
菅井汲，1960年代攝於巴黎工作室

1947

Studied *nihonga* (traditional Japanese-style painting) under Tei Nakamura (1900-1982)
跟隨中村貞以學習傳統日本畫

1955

Zao Wou-Ki, participated 3rd Sao Paulo Biennale
趙無極參與第5屆聖保羅雙年展

1958

Exhibition at Galerie Creuzevault, Paris (also in 1963)
巴黎Creuzevault畫廊展覽 (另展覽於1963年)

1960

Solo Exhibition at Städtisches Museum, Leverkusen, Germany
德國萊沃庫森市立萊沃庫森美術館舉辦個展

1962

Participated 11th Venice Biennale
參與第11屆威尼斯雙年展



Kumi Sugai, *Chambre du Diable (Devil's Room)*, 1963. Christie's London, 11 October 2016, Lot 4
Sold For 209,000 GBP
菅井汲《魔鬼的房間》1963年作
2016年10月11日 佳士得倫敦 編號4
成交價：209,000 英鎊

1964

- Participated 3rd Documenta, Kassel
參與第3屆卡塞爾文獻展
- Acquired first Porsche Carrera car
購買首輛保時捷跑車

1965

8th Sao Paulo Biennale, won Best Foreign Artist Prize
參與第8屆「聖保羅雙年展」，獲最佳海外藝術家獎



Lot 484 Festival (Rouge), 1974
節慶 (紅)

1967

- Exhibition at Kunstnernes Hus, Oslo
瑞典 奧斯陸 Kunstnernes Hus 展覽
- Major car accident and recovered in Paris
巴黎車禍後痊癒



Kumi Sugai with Porsche Carrera car, 1967
菅井汲和保時捷跑車，攝於1967年

1971

Awarded Chevalier de la Légion d'honneur
獲法國榮譽軍團勳章的騎士勳章

1986

Participated Japon Des Avant Gardes 1910-1970, Centre Pompidou, Paris
參與「日本前衛藝術1910-1970」巴黎 蓬皮杜藝術中心



Kumi Sugai, MARS, 1988
Christie's Hong Kong, 27 November 2016, Lot 467, Sold for HK\$ 875,000
菅井汲《三月》1988年作
2016年11月27日 香港佳士得 編號 467
成交價 875,000港元

1964
|
1996

展開硬邊抽象風格。創作「賽道」、「停車」系列
HARD EDGE ABSTRACTION STYLE BEGAN

1966

Received the 55th Award from the Ministry of Education in the Art Encouragement Prizes
獲文部大臣賞



Kumi Sugai, Parking dans Forêt au Soleil
(Parking in the Forest in the Sunshine), 1966
菅井汲《森林中泊車》1966年作

1972

Completed mural in the sport center in Hannover, West Germany, for Olympic Game
完成德國漢諾威奧林匹克運動會運動中心大型壁畫



Kumi Sugai in front of his work and Porsche Carrera car, 1975
菅井汲站在畫作及保時捷跑車前，攝於1975年

1973

Participated Development of Postwar Japanese Art: Abstract and Non-figurative, The National Museum of Modern Art, Tokyo
東京國立美術館「戰後日本藝術的發展：抽象及非具像」



Kumi Sugai at the studio, 1982
菅井汲，1982年攝於巴黎工作室

1996

Returned and passed away in Kobe, Japan, in March
Awarded Medal with Purple Ribbon in July
回歸及逝世於日本神戶 (三月)
追賞紫綬褒獎章

2000

Exhibitions at Hyogo Prefectural Museum of Art and The Museum of Contemporary Art Tokyo
東京都現代美術館及兵庫縣立美術館展覽

4
7
7

KUMI SUGAI

(JAPAN, 1919-1996)

FEMME ET OISEAU (WOMAN AND BIRD)

signed 'Sugai' (lower right); signed and dated 'Sugai 1952'; signed in Japanese (on the reverse); label of Casa del Negromante, Locarno, catalogue. No. 1, affixed on the reverse; gallery label of Kestnergesellschaft (Kestner society), Hanover, Germany, catalogue. No. 1, affixed on the reverse

oil on canvas

81 x 60 cm. (31 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in.)

Painted in 1952

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Collection of Mr. Hecker-Jensen, Basel, Switzerland
Private Collection, Europe

菅井汲

(日本, 1919-1996)

女人與鳥

油彩 畫布

1952年作

款識：Sugai (右下)；K. Sugai 1952 菅井汲 (畫背)；
洛迦諾Casa del Negromante 記錄標籤貼於畫背；德
國漢諾威Kestnergesellschaft (Kestner society)畫廊
記錄標籤貼於畫背

來源

瑞士 巴塞爾 Hecker-Jensen先生舊藏
歐洲 私人收藏



Paul Klee, *Girl Mourning*, Executed in 1937
Collection of The Metropolitan Museum of Art, New York
保羅·克利《哭泣的女孩》1937年作
紐約 大都會美術館藏



4
7
8 | **KUMI SUGAI**
(JAPAN, 1919-1996)

KO-ONI

signed in Japanese; signed 'SUGAI' (on lower right); signed, dated and inscribed 'K. SUGAI 1956 No. 175' (on the reverse)

oil on canvas

123.9 x 97.2 cm. (48¾ x 38¼ in.)

Painted in 1956

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

US\$110,000-140,000

PROVENANCE

Collection of Mr. Ragnar Moltzau, Oslo, Norway

Acquired from the above

Anon. Sale, Christie's New York, 16 November 2000, Lot 120

Acquired from the above by the present owner

EXHIBITED

Zurich, Switzerland, Kunsthaus Zurich, Sammlung Ragnar Moltzau, Oslo,
9 February -31 March 1957.

菅井汲

(日本, 1919-1996)

KO-ONI

油彩 畫布

1956年作

款識：汲SUGAI (右下)；SUGAI 1956 No. 175 (畫背)

來源

挪威 奧斯陸 Ragnar Moltzau先生舊藏

購自上述收藏

2000年11月16日 紐約佳士得 編號120

現藏者購自上述拍賣

展覽

1957年2月9日-3月31日 「Sammlung Ragnar Moltzau, Oslo」 蘇黎世美術館

蘇黎世 瑞士





479

4
7
9

KUMI SUGAI

(JAPAN, 1919-1996)

MAISON JAPONAISE (JAPANESE HOUSE)

signed 'Sugai' (lower right)
watercolour on paper
42 x 56.5 cm. (16½ x 22¼ in.)
Painted *circa* 1940

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, Europe

菅井汲

(日本, 1919-1996)

日式房子

水彩 紙本
約1940年作
款識：Sugai (右下)

來源

歐洲 私人收藏

4
8
0

KUMI SUGAI

(JAPAN, 1919-1996)

L'OISEAU AU SOLEIL ROUGE (THE BIRD TO THE RED SUN)

signed in Japanese; signed 'SUGAI' (on lower right);
signed and dated 'K. SUGAI 54'; signed in Japanese (on the
reverse)

oil on canvas

92 x 26 cm. (36¼ x 10¼ in.)

Painted in 1954

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, Europe

EXHIBITION

Leverkusen, Germany, Städtisches Museum Leverkusen Schloss
Morsbroich, Kumi Sugai, 21 October – 11 December 1960.

LITERATURE

Städtisches Museum Leverkusen Schloss Morsbroich, Kumi
Sugai, Paris, France, 1960 (illustrated, p. 10).

菅井汲

(日本, 1919-1996)

飛往紅太陽的鳥

油彩 畫布

1954年作

款識：汲SUGAI (右下)；K. SUGAI 54 菅井汲 (畫背)

來源

歐洲 私人收藏

展覽

1960年10月21日-12月11日「菅井汲」萊沃庫森市立萊沃庫森美術館
德國

出版

1960年《菅井汲》萊沃庫森市立萊沃庫森美術館 巴黎 法國
(圖版·第10頁)





4
8
1

KUMI SUGAI

(JAPAN, 1919-1996)

COMPOSITION (ENCRE BLEU)

signed in Japanese; signed and dated 'SUGAI 1963' (lower right)

gouache on paper

64 x 48.5 cm. (25 ¼ x 19 ½ in.)

Painted in 1963

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Private Collection, Europe

菅井汲

(日本, 1919-1996)

構圖 (藍色)

水粉 紙本

1963年作

款識：汲SUGAI 1963 (右下)

來源

歐洲 私人收藏



4
8
2

KUMI SUGAI

(JAPAN, 1919-1996)

AUTOMOBILE (ROUGE BLEU)

signed 'SUGAI'; dated '1977' (lower right)
gouache on paper
36 x 98 cm. (14 1/8 x 38 5/8 in.)
Painted in 1977

HK\$30,000-60,000
US\$3,900-7,800

PROVENANCE

Private Collection, Europe

菅井汲

(日本, 1919-1996)

汽車 (紅與藍)

水粉 紙本
1977年作
款識：SUGAI 1977 (右下)

來源

歐洲私人收藏



4
8
3

KUMI SUGAI

(JAPAN, 1919-1996)

AUTOMOBILE

signed 'SUGAI'; dated '1977' (lower left)
gouache on paper
42.5 x 107.5 cm. (16¾ x 42¾ in.)
Painted in 1977

HK\$30,000-60,000

US\$3,900-7,800

PROVENANCE

Private Collection, Europe

菅井汲

(日本, 1919-1996)

汽車

水粉 紙本
1977年作
款識：SUGAI 1977 (左下)

來源

歐洲私人收藏



4
8
4

KUMI SUGAI

(JAPAN, 1919-1996)

FESTIVAL (ROUGE)

signed 'SUGAI' (lower right); titled, signed and dated 'FESTIVAL (ROUGE) SUGAI 1974' (on the reverse)

oil on canvas

55 x 47 cm. (21 $\frac{1}{8}$ x 18 $\frac{1}{2}$ in.)

Painted in 1974

HK\$70,000-140,000

US\$9,100-18,000

PROVENANCE

Private Collection, Europe

菅井汲

(日本, 1919-1996)

節慶 (紅)

油彩 畫布

1974年作

款識：SUGAI (右下)；FESTIVAL (ROUGE)
SUGAI 1974 (畫背)

來源

歐洲私人收藏

KUMI SUGAI

(JAPAN, 1919-1996)

FESTIVAL A.P.

signed 'SUGAI' (lower right); signed 'SUGAI', dated '1974', titled 'FESTIVAL. A.P.' (on the reverse)
acrylic on canvas
160 x 160 cm. (63 x 63 in.)
Painted in 1974

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

Acquired directly from the artist family by the present owner in 2016

EXHIBITED

Tokyo, Japan, The Seibu Museum of Art, Kumi Sugai, 26 November - 25 December 1983.

LITERATURE

The Seibu Museum of Art, Kumi Sugai, Tokyo, Japan, 1983 (illustrated, plate 55, p. 44; & illustrated in black & white, plate 55, p. 113).
Jean Luc Chalumeau, Fall Édition, Kumi Sugai, Paris, France, 1995 (illustrated, p. 19).
Museum of Contemporary Art Tokyo, Kumi Sugai, Tokyo, Japan, 2000 (illustrated, p. 108).

菅井汲

(日本, 1919-1996)

節慶 A.P.

壓克力 畫布
1974年作
款識：SUGAI (右下)；SUGAI 1974 FESTIVAL. A.P.
(畫背)

來源

現藏家於2016年直接購自藝術家家人

展覽

1983年11月26日-12月25日「菅井汲展」西武美術館
東京 日本

出版

1983年《菅井汲展》西武美術館 東京 日本 (圖版, 第55圖, 第44頁; 及黑白圖版, 第55圖, 第113頁)
1995年《菅井汲》Jean Luc Chalumeau著 Fall Édition
巴黎 法國 (圖版, 第19頁)
2000年《菅井汲展》東京都現代美術館 東京 日本
(圖版, 第108頁)

繪畫和保時捷

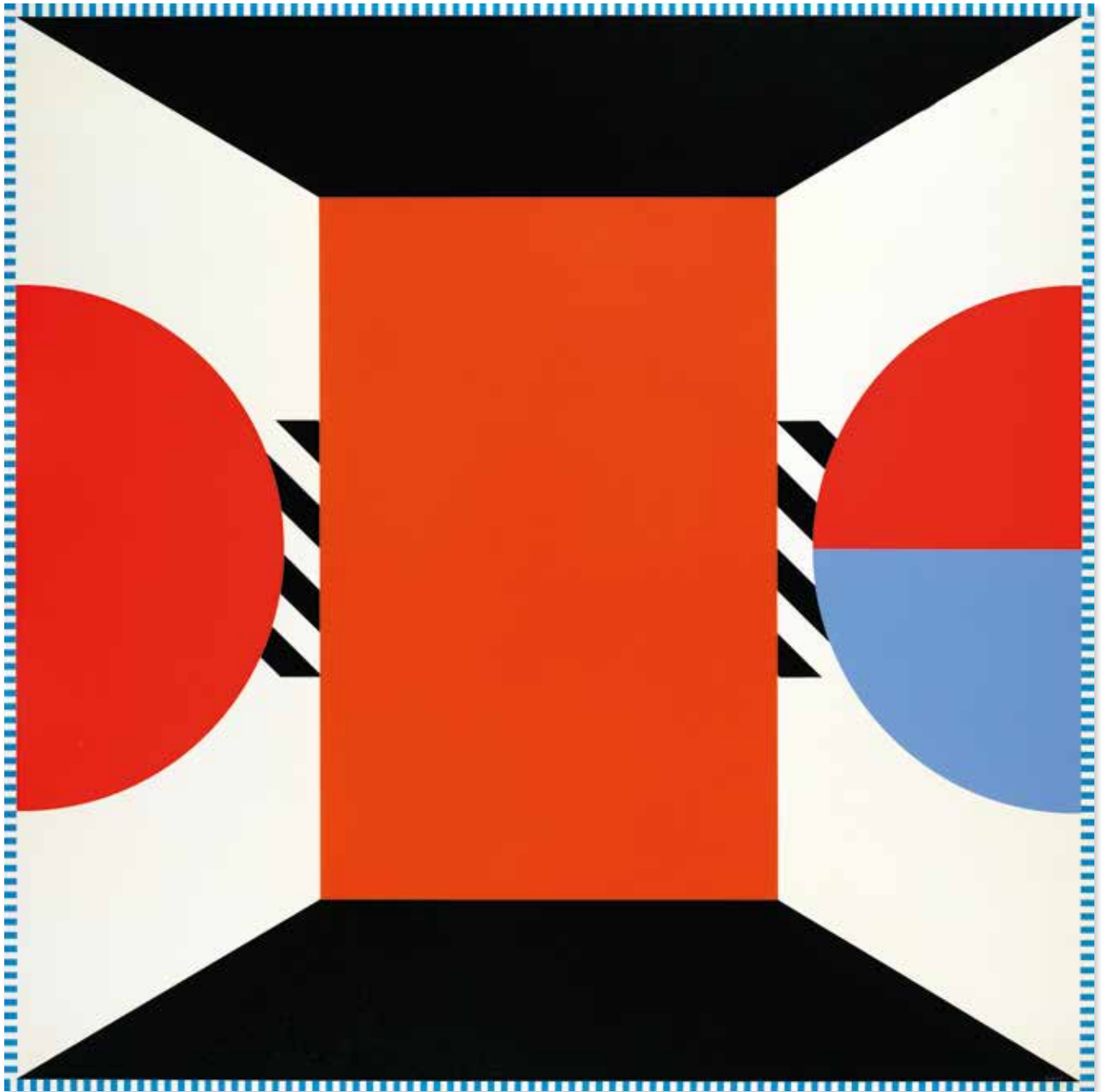
菅井汲於1960年的德國之旅，以及於1964年購買一輛保時捷Carrera跑車，皆促使他改變創作風格，放棄以強調質感的書法筆觸創作具象作品，轉而創作類似符號的平面幾何形態。1960年遊歷德國的經歷，成為這個轉變的誘因。菅井汲曾表示了解德國習俗和當地人的理性思維後，他的思想深受影響。他體驗到的「冷靜理性主義」改變了他對藝術原則的看法，由視藝術為個人情感的延伸，變成視之為充滿力量的視覺陳述。畫作中的簡約形態及色彩均反映他在創作中減少自我放縱，只保留必要的元素，勾勒出有力的簡潔圖像，例如《構圖(藍色)》(1963年作，拍品編號481)便繪畫三角形、圓形及長方形三個簡單的單色幾何形態，它們互相重疊，並有向上擴展的傾向。

除了追求客觀性，菅井汲亦以整體為藝術方向。他說：「我想創作出能被視為一個整體的作品，而並非只是一堆個別的作品。」⁴菅井汲自1963年開始以簡單的直線和曲線構成作品的主體，並體現客觀的角度。菅井汲是保時捷車迷，即使在發生嚴重車禍後，也未有放棄駕駛，繼續對速度感及與駕駛相關的東西深感著迷。他將高速公路及路牌簡化成簡單的視覺語言，例如《汽車》(拍品編號482)及《汽車(紅藍色)》(拍品編號483)。在《慶典(紅色)》(拍品編號484)及《慶典A.P.》(拍品編號485)中，方形內有圓形，兩旁的梯形以條紋連繫，帶上有交通標誌常用的斜紋。自成一體的畫作，反映菅井汲視畫作為一個整體，而非個體。他有系統地組合基本的形狀，如同製作機械的過程，展現繪畫的新角度，與美國簡約主義或硬邊藝術的精神類似(圖4)。

如藝評家蒙蒂格斯(Mandiargues)所言：「令菅井汲和我們欣喜的是，他將日本藝術變成極其簡約的狀態，接近超現實主義，亦與摒棄傳統規條的青騎士相似。」⁵菅井汲的作品反映他源自日本傳統的敏銳藝術觸覺，其運用強烈對比色彩及平面的手法也帶有江戶時期浮世繪(日本木刻版畫)的印刷效果及平面設計的影子(圖4)，但他表達這些日本藝術特質的手法卻從不流於表面。菅井汲以簡約形態與純粹的色彩塑造廣闊多元的藝術國度，展現其創意與想像的澎湃力量。



Kenneth Noland, *Straight Flush*, 1961
Christie's New York, 14 May 2015, Lot 611
Sold for 269,000 USD
© Estate of Kenneth Noland/Licensed by
VAGA, New York, NY.
肯尼斯·諾蘭德《直衝》1961年作
2015年5月14日佳士得紐約 編號 611
成交價269,000美元



HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

**OLTRE LA GRAND SOGLIA - 1
(BEYOND THE GREAT THRESHOLD - 1)**

signed 'Hsiao', titled 'Oltre la grand soglia - 1', signed
and dated in Chinese (on the reverse)

acrylic on canvas

100 x 130 cm. (39 3/8 x 51 1/8 in.)

Painted in 1993

HK\$320,000-520,000

US\$42,000-67,000

PROVENANCE

Dimensions Art Center, Taiwan

Private Collection, Asia

LITERATURE

Dimensions Art Center, Hsiao Chin, Taipei, Taiwan, 1996
(illustrated, plate 200, pp. 268-269).

蕭勤

(台灣, 1935年生)

大限外之一

壓克力 畫布

1993年作

款識：Hsiao勤 九三 Oltre la grand soglia - 1 (畫背)

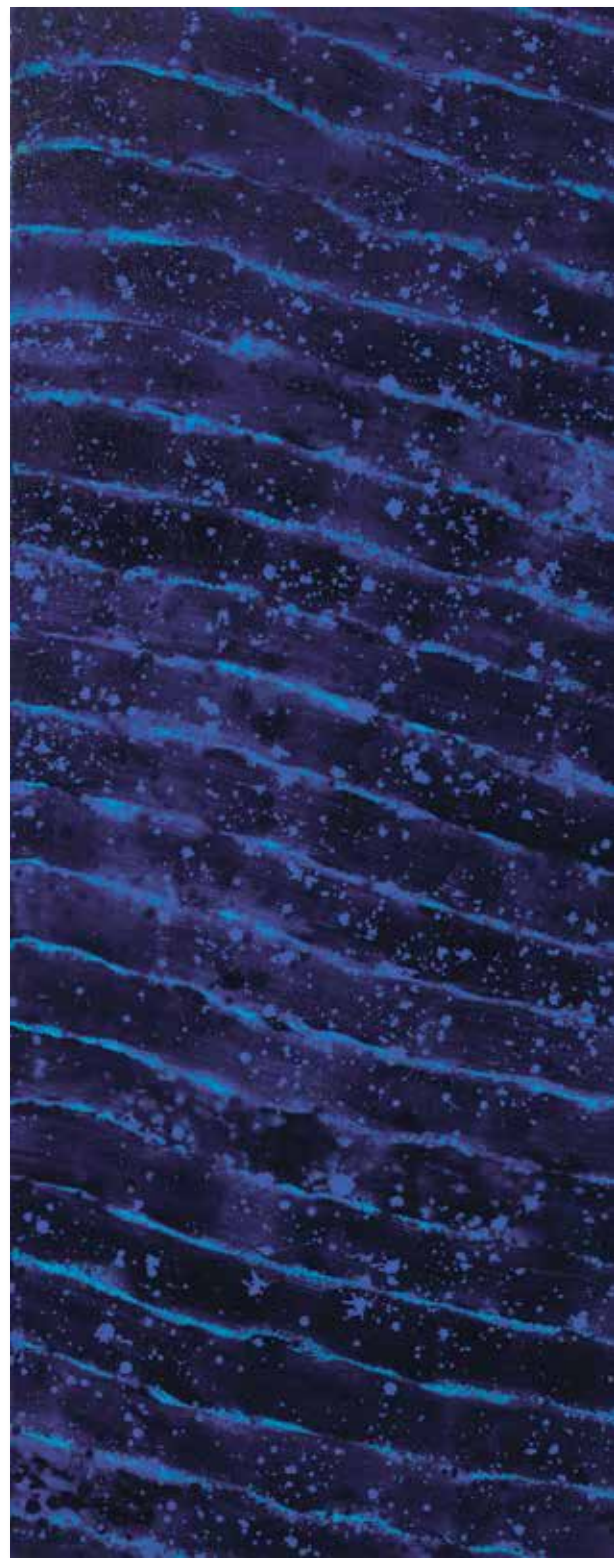
來源

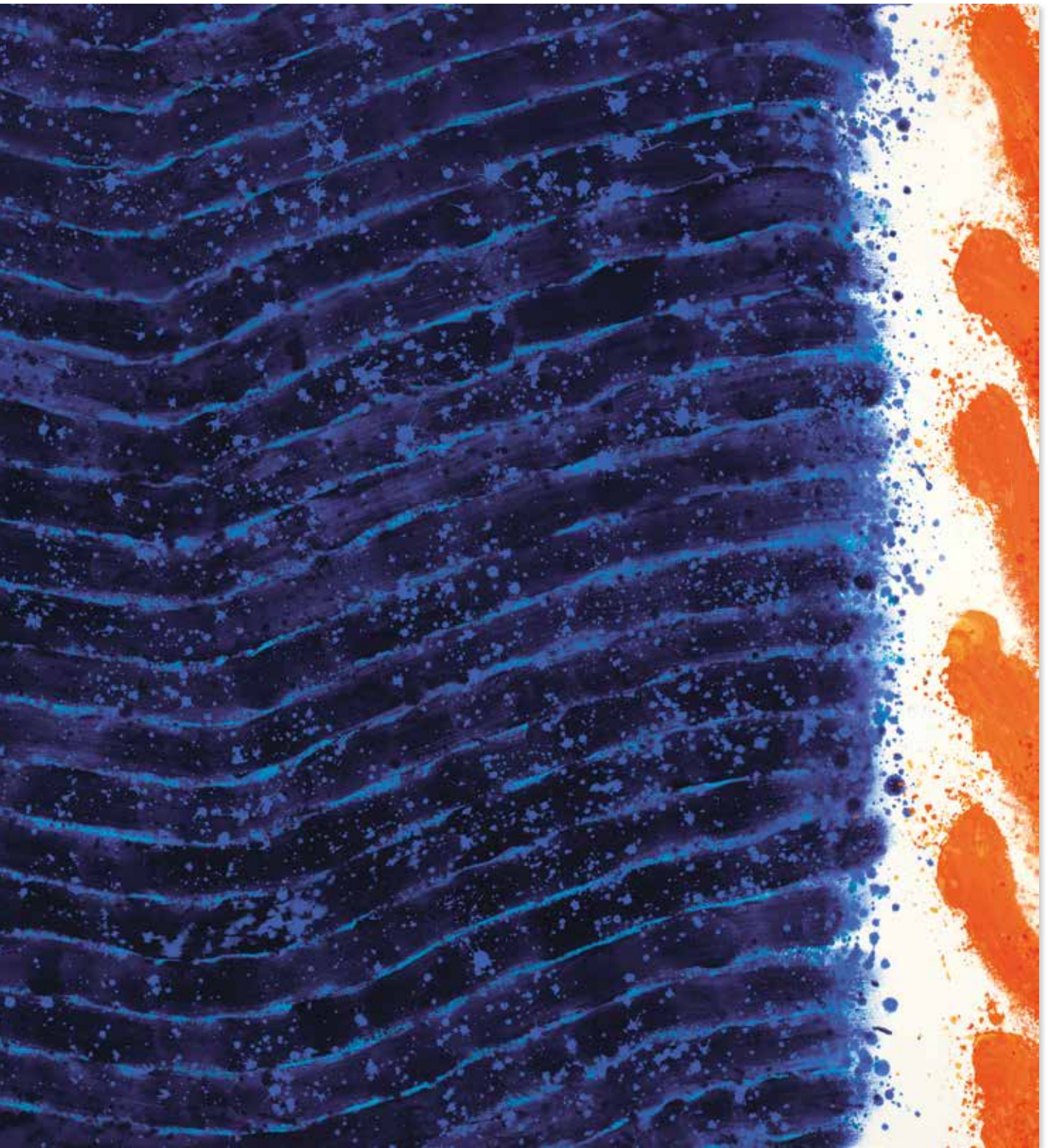
台灣 帝門藝術中心

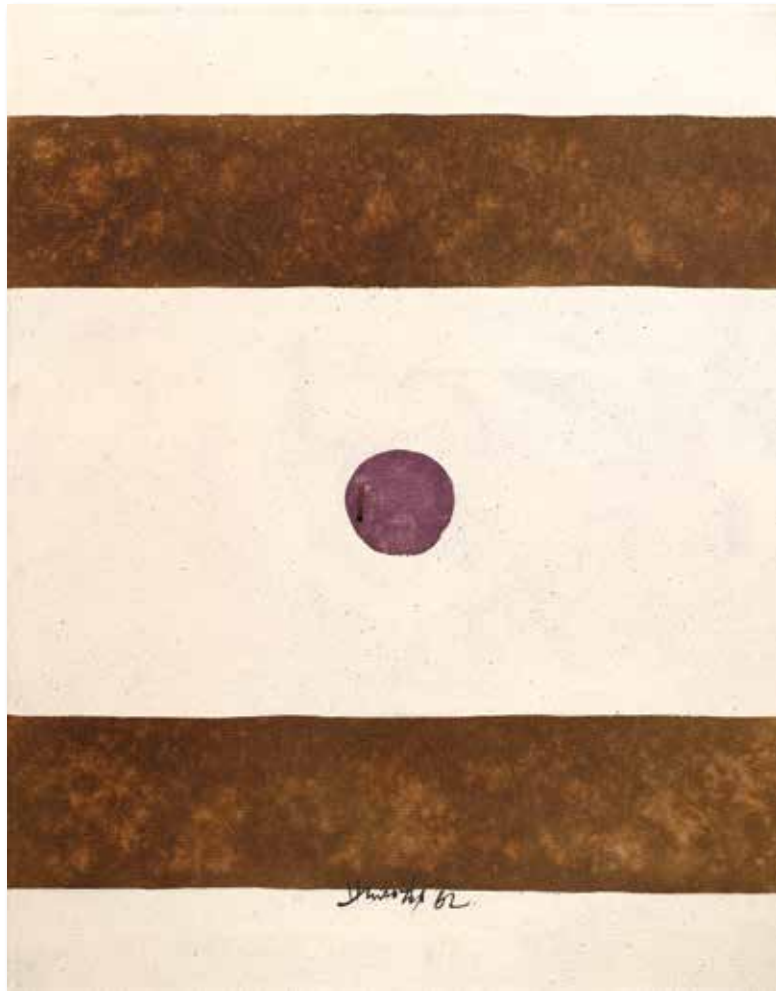
亞洲私人收藏

出版

1996年《蕭勤》帝門藝術中心 台北 台灣 (圖版, 第200圖, 第
268-269頁)







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HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

ORIZZONTI (HORIZONS)

signed in Chinese, signed and dated 'Hsiao 62' (lower middle); signed in Chinese, dated and titled '62 "Orizzonti"' (on the reverse)
acrylic on canvas
88 x 69 cm. (34 $\frac{5}{8}$ x 27 $\frac{1}{8}$ in.)
Painted in 1962

HK\$70,000-120,000

US\$9,100-16,000

PROVENANCE

Private Collection, Italy (acquired directly from the artist by the present owner)

EXHIBITED

Milan, Italy, Spazio Oberdan, Fondazione Mudina, Galleria Gio 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. 51).

蕭勤

(台灣, 1935年生)

地平線

壓克力 畫布
1962年作
款識：Hsiao 勤 62 (中下)；蕭勤 '62 "Orizzonti" (畫背)

來源

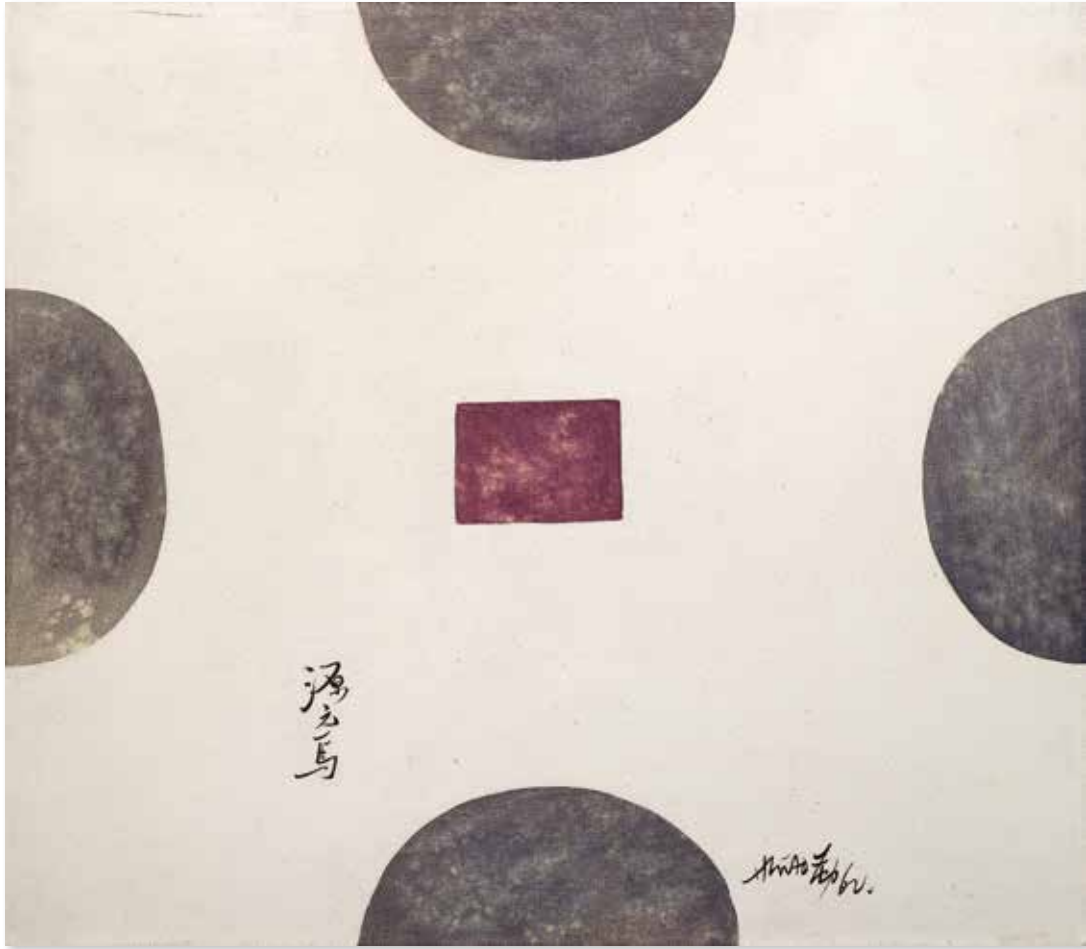
意大利 私人收藏 (現藏者直接購自藝術家)

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51頁)



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HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

UNTITLED

signed in Chinese, signed and dated 'Hsiao 62' (lower right); inscribed in Chinese (lower left); signed in Chinese, signed and dated 'HSIAO CHIN - 1962' (on the stretcher)
ink and acrylic on canvas
70.2 x 80 cm. (27 $\frac{1}{2}$ x 31 $\frac{1}{8}$ in.)
Painted in 1962

HK\$60,000-120,000
US\$7,800-16,000

PROVENANCE

Private Collection, Italy (acquired directly from the artist by the present owner)

EXHIBITED

Milan, Italy, Spazio Oberdan, Fondazione Mudina, Galleria Gio 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

(台灣, 1935年生)

無題

水墨 壓克力 畫布
1962年作
款識：Hsiao 勤 62 (右下)；源元焉 (左下)；
蕭勤 HSIAO CHIN - 1962 (畫背)

來源

意大利 私人收藏 (現藏者直接購自藝術家)

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53頁)

TARO OKAMOTO

(JAPAN, 1911-1996)

WORK

signed 'TARO' (lower right)
oil on canvas
128.5 x 95 cm. (50 5/8 x 37 3/8 in.)
Painted in 1963

HK\$1,000,000-2,000,000**US\$130,000-260,000**

PROVENANCE

Private Collection, Japan

岡本太郎

(日本, 1911-1996)

作品

油彩 畫布
1963年作
款識：TARO (右下)

來源

日本私人收藏

岡本太郎(1911-1996)是日本戰後藝術的革命者。他挑戰當時僵化的日本藝壇，提出前衛的理念，為後來的藝術家開啟了一扇門。岡本是少數的日本藝術家獲得當時西方藝壇的肯定。他最為人認識的作品《太陽塔》(圖1)，直到今天依然屹立在世博紀念公園的中心，是1970年大阪世博會的象徵。他的早期創作《Foraine》(1938年作，圖2)獲紐約古根漢美術館收藏。

1929年岡本首次前往巴黎，他結識了1930年代活躍巴黎的超現實主義和抽象藝術家。他是當時少數逗留在西方的日本藝術家，更是為數不多全身參與西方主流藝術運動的日本藝術家。1931年岡本加入了「抽象創作」團體，是當時最年輕的成員，隨後在1936年參加「國際超現實主義展覽」。由於戰爭爆發，岡本被逼返回日本，因而中斷了他在歐洲的藝術發展。

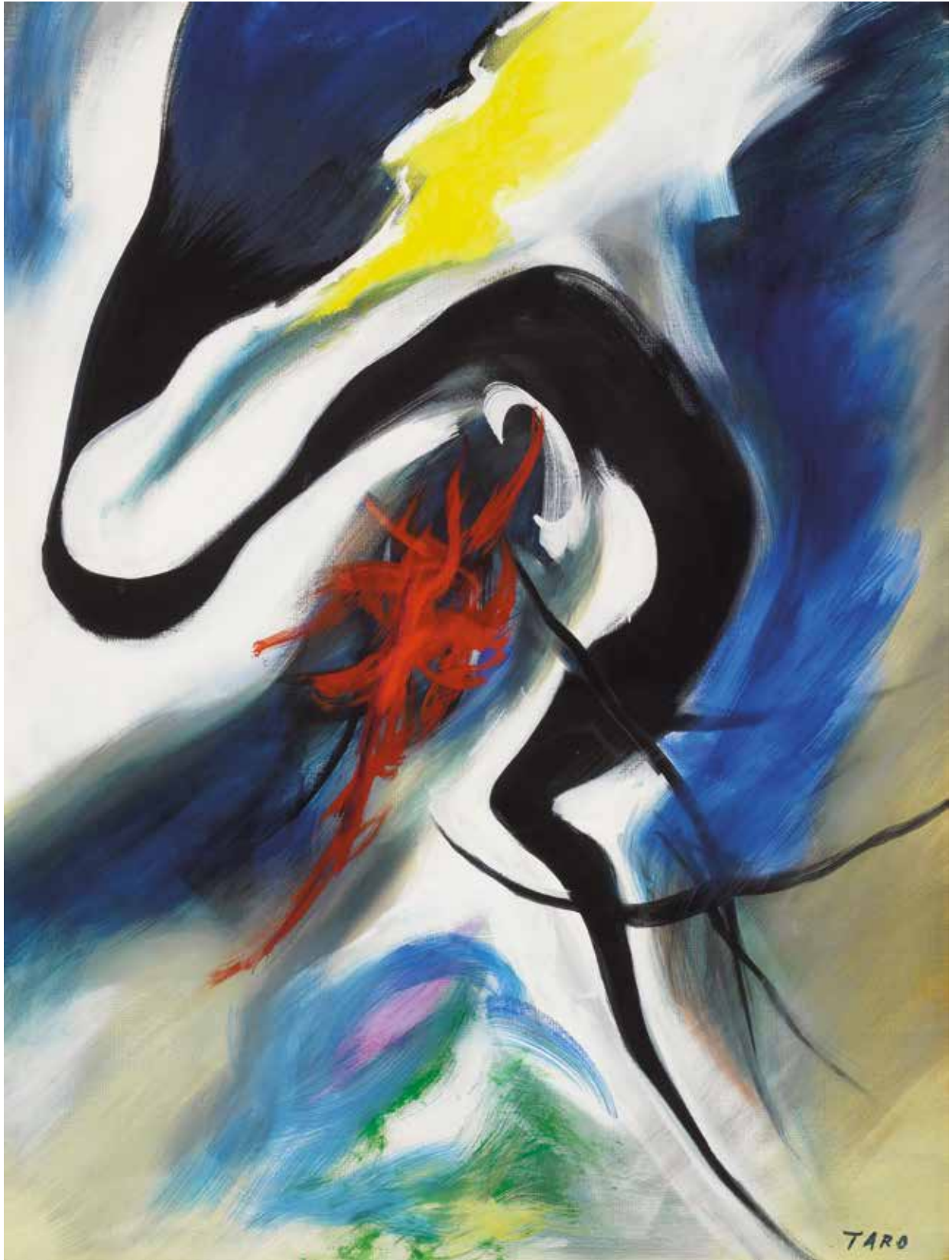
岡本對日本戰後藝術的影響在於他勇於提出破舊立新的理念。他堅定地顛覆「悅人」的藝術。岡本的學生飯田善國回憶1948年，岡本在一節教授畢加索的課堂上宣稱：「我們需要有如惡魔般的能量，摧毀不合時宜的一切，然後像畢加索般重建日本的藝術世界。」岡本認為，藝術不應該美化，不應該是熟練的技巧，不應該「悅人」。藝術必須是「具爭議的」。他的觀念不但影響60年代的日本藝術，並激發年輕藝術家，包括篠原有司男。

岡本太郎的名作《叢林定律》(圖3)以富有卡通味道的怪物來批評法西斯主義。那頭身上出現大拉鍊的怪物是岡本隱喻法西斯主義的象徵。看來凶狠的怪物，一旦拉鍊被打開，便揭破他內裡是空無一物。岡本的父親是一名漫畫家和作家，父親的漫畫作品啟發了岡本那些富有卡通味道的怪物。岡本油畫中誇張的角色，一方面回溯萬物有靈的日本宗教中的神靈造型(圖4)，另一方面把日本這極富想像的視覺傳統(圖5)，接軌西方超現實主義和立體主義(圖6)。

作於1963年的《作品》(拍品編號489)中，那些充滿活力的怪物已解構成純粹的形式、顏色和筆觸，但強烈的表現力有增無減。中央部份一團如紅色火焰般的圖案被白色、海軍藍色的漩渦包圍，畫面彷彿有一道如地心吸力的力量，把那大膽而有力的黑線轉進去。畫面充滿無窮的張力，是岡本太郎關注戰後時期人類生存狀況的體現。1996年岡本太郎去世後，藝術家自1954年開始使用的工作室改建成岡本太郎美術館。



5. Utagawa Kuniyoshi, *Miyamoto Musashi Plunging His Sword Into A Giant Whale*
歌川國芳《宮本武藏刺巨鯨》



TARO OKAMOTO

ANIMISTIC SURREALISM

岡本太郎：萬物有靈的超現實

Taro Okamoto (1911-1996) is revolutionary in post-war Japanese art. His role in the development of the Japanese avant-garde art to that of post-war Japan but also managed to establish a sense of the persona of the artist as it is understood in the Western avant-garde; the notion of the artist as both seer and leader of revolutionary consciousness grew apace under his influence. One of his most famous work, *Tower of the Sun* (fig. 1), became the symbol of Osaka Expo in 1970, which still stands in the center of the Expo Memorial Park. His early work titled *Boutique Foraine* (1938, fig. 2) is housed under The Guggenheim Museum collection.

Okamoto first went to Paris in 1929 where he was associated with both the Surrealists and abstract painters during the 1930s. He was one of the few Japanese artists who had visited the west and who had managed to become a fully participating member of a major European art movement. He was the youngest member of the Abstraction-Création group which he joined in 1931 and he subsequently exhibited in the International Surrealist Exhibition of 1936. His career in Europe was interrupted by the necessity return to Japan when the War started.

Okamoto's post-war influence in the avant-garde was based on his belief in the destruction of the old values and on his political stance. In respect of the first point it is beyond dispute that



1. Taro Okamoto, *Tower of the Sun*, Osaka Expo, 1970, which still stands in the center of the Expo Memorial Park
岡本太郎為1970年大阪世博會創作的《太陽塔》，直到今天依然屹立在世博紀念公園的中心



2. Taro Okamoto, *Boutique Foraine*, 1938
Collection of the Guggenheim Museum, New York
岡本太郎《商店》1938年作
紐約 古根漢美術館藏



3. Taro Okamoto, *The Law of the Jungle*, 1950
岡本太郎《叢林定律》1950年作



4. Inari Ō kami
稲荷大神

Okamoto had the loudest and most determined voice in denouncing established 'comfortable' art. Yoshikuni Iida recalled, when he was a student in 1948, Okamoto came to give a lecture on Picasso's *Guernica* at his art school, he declared, "we need to destroy everything with monstrous energy like Picasso's in order to reconstruct the Japanese art World." Okamoto frequently stated that art must not be beautiful, technically skillful or 'comfortable'. Art must be 'disagreeable'. This aspect of his influence extended through to the art of the 1960s, and inspired young artists including Ushio Shinohara.

His famous painting, *The Law of the Jungle* (fig. 3), criticizes Fascism with its cartoon-like creatures and child-like visual jokes. The humorous monster with a large zip is a symbol of Fascism. What looks vicious may, once the zip is opened, be empty inside, yet. His adaptation of cartoon-like creatures is inspired by his father who is a cartoonist and writer. The exaggerated character in Okamoto's oil painting, on one hand, partially derived from the Japanese rich panoply of spirits and demons in Japan's animistic religion (fig. 4), on the other hand, bridges such imaginative visual tradition (fig. 5) with Surrealism and distortion in Cubism (fig. 6) from the West. Here in the painting, *Work* (1963, Lot 489), the vigor creatures are dissolved into pure form, colour and brushstroke, but the expressiveness remains. The red flame-like motif in the center is surrounded by a whirlpool of white and navy blue colour, transmitting a sense of swirling movement as powerful as gravity attracting a bold and powerful black line inside. The strength expressed through the painting is the embodiment of Okamoto's attentiveness to human condition in the post-war period. The home and studio in Tokyo where the artist lived since 1954 is turned into Taro Okamoto Museum after his death in 1996.



6. Yves Tanguy, *La lumière, la solitude*, 1940 Christie's London, 28 February 2017, Lot 111 Sold For 1,565,000 GBP © 2017 Estate of Yves Tanguy / Artists Rights Society (ARS), New York
伊夫·唐基《盧米埃爾·孤獨》1940年作 2017年2月28日佳士得倫敦編號 111 成交價1,565,000英鎊



▲ Lot 489



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CHAO CHUNG-HSIANG

(ZHAO CHUNXIANG, CHINA, 1910-1991)

ETHIC

signed in Chinese and 'Chao' (upper left)
ink, colour and acrylic on paper
69.5 x 49.5 cm. (27 3/8 x 19 1/2 in.)

HK\$260,000-400,000

US\$34,000-52,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Taichung, Taiwan, National Taiwan Museum of Arts,
Relics Exhibition of Chao Chun Hsiang, 4 June - 24
July 1994.

LITERATURE

National Taiwan Museum of Arts, Relics Exhibition of
Chao Chun Hsiang, Taichung, Taiwan, 1994
(illustrated p.73).

趙春翔

(中國, 1910-1991)

威德

彩墨 壓克力 紙本
款識: 春翔 Chao 紐約 (左上)

來源

亞洲 私人收藏

展覽

1994年6月4日-7月24日「趙春翔遺作展」
台灣省立美術館 台中 台灣

出版

1994年《趙春翔遺作展》台灣省立美術館 台中
台灣 (圖版, 第73頁)

Chao Chung-Hsiang was studied in the Hangzhou National College of Art under the tutelage of Lin Fengmian and Pan Tianshou. He was living in Europe and the United States for more than thirty years and refined the vocabularies of Western abstract art and injected them into his Chinese ink paintings to create his unique fusion style.

Birds are a recurring theme in Chao Chung-Hsiang's works. The artist uses birds to express his innermost feelings and his take on family. *Masculine-Feminine* (Lot 492) consists of simple lines to depict the long-beaked birds. Unlike his mentors Lin Fengmian or Pan Tianshou who would place the birds by the water or in the mountains, Chao uses an almost abstract approach with a rainbow of curves to embrace the bird couple, while in sharp contrast are the birds in pasty, light colours. Even without lighting to indicate time or depth to convey a sense of space, the painting entrances viewers by guiding them to break through the superficial exterior appearances to savour and muse over the motivation behind this creation.

In *Ethic* (Lot 490), the lines shaping the birds are not constrained by forms. Meanwhile, the diffusion of ink wash vividly presents the plump, fluffy feathers. The artist paints the bamboo branches using seemingly random thick ink wash lines, and illustrates the bamboo leaves with audacious and energetic brushwork. Wild and fine strokes alternately intermixed in the foreground and the background, in contrast to a dynamic range of light and heavy tonalities. At the top, Chao fashions a concentric circle in red and green. The circle is an imagery appearing in many of his works, both as a symbol of the sun, and also interpreted as a representation of warmth—it embodies Chao's emotional attachment and love for all things between heaven and earth, revealing the artist's cultivated cultural finesse.

After the 80s, geometrical forms in vivacious colours that seem unrelated to the painting often emerge in Chao Chung-Hsiang's creations. Shapes of diamonds, squares or dots sometimes occupy the entire space, occasionally clouding over even the main subject without care, which may appear conflicting or baffling at a cursory glance, *Devine Freedom* (Lot 491) is one such example. Three swimming fish are painted in great freehand style in ink wash, whereas the backdrop and dotted patterns are laid down with acrylic paint. The bright colours and tonal variation of ink interact with one another to give rise to a visual impression weaved together by juxtaposition, contrast, and clashes. In the words of art critic Liu Tong, these 'out of place' geometrical forms are, 'a kind of visual effect that raises an isolation filter on the canvas, so as to avoid the stereotyping of the theme shaped by the viewer's preconceived visual or ideological cues toward the main subject or figurative objects.....thanks to its existence, viewers can be transported into the spiritual realm of the creator veiled behind the images of the painting.....'¹

As early as 1962, Chao Chung-Hsiang's oeuvres had been included in the permanent exhibition of the Solomon R. Guggenheim Museum in New York, making him the first contemporary Chinese artist to have his works chosen as a part of the museum's collection. This is a fitting testament to Chao's incredible achievement and significance in contemporary art.

趙春翔入讀國立杭州藝專，師從林風眠和潘天壽，繼承了大師們「傳統出新」的藝術理念。他之後旅居歐美三十餘年，融合中西繪畫藝術，創造出獨樹一幟的畫風。

趙春翔愛鳥，他在紐約寓所養了很多鳥，鳥是他常用的題材之一，畫家借物抒情，藉鳥表達對個人或家庭的感情。《陰陽》(拍品編號492)以極為簡單的線條勾勒了一雌一雄的長嘴鳥，有別於林風眠與潘天壽將鳥置於湖畔與山石中，趙以近乎抽象手法，利用色彩繽紛的圓拱圖形將鳥作半包圍，與用色淺淡的鳥形成強烈的對比。畫面沒有光照的時間感和縱深的空間感，然而卻能引領觀者衝破畫面表面的物像，去感受和思考他創作的動機。

作品《威德》(拍品編號490)的禽鳥線條不受形體描寫所羈絆，以濃墨點出處於畫面下方兩隻鳥的面部造型，而水墨的渲染亦呈現鳥豐盈和蓬鬆的羽毛。畫家以看似隨意的水墨線條大筆刷出竹枝，再以蒼勁有力的筆法描繪竹葉，使前景與後景中產生狂與細的筆法相間和濃與淡的墨色對照。趙以紅綠二色在畫面上方建構了一個同心圓，這個意象出現在他很多的作品上，既能象徵太陽，亦可以解讀為溫暖的代表，象徵著趙春翔對於天地萬物所寄託的情感與關愛，流露了藝術家濃厚的人文氣息。

八十年代以後，趙春翔的作品經常出現一些看似與畫面沒有關係而且顏色強烈的幾何圖形，這些以菱形、方塊或圓點所形成的彩塊有時會畫滿整張畫作，甚至會毫不避諱地在遮蓋畫面的主題，乍看之下，產生一種突兀和不可思議的氛圍，《神妙自在》(拍品編號491)即為一例。畫家以水墨用大寫意的筆法繪畫了三尾游魚，橫條的背景與有序的點狀圖形則以壓克力顏料鋪陳，其鮮豔的色彩與水墨的濃淡變化互相配合，在畫面呈現一種交錯、並置、映襯、與衝突的視覺印象。這些「格格不入」的幾何圖形，根據劉潼所言：「其動機是要在畫面上作出一種隔離性的視覺效果，這是為了避免因畫面的主題或物像的具象性，而使觀賞者的視覺和思想，被畫面的主題性所定型……因為它的存在，才能有效的把觀賞者帶入那隱藏在圖形背後創作者的心靈世界……」。¹

早在1962年，趙春翔的畫作就被紐約古根漢姆美術館永久收藏，成為古根漢姆美術館首次收藏的當代華人藝術作品，印證藝術家對當代藝術的成就與重要性。

¹ Locus Publishing Company, Chao Chung-Hsiang's Art World, Taipei, Taiwan, 1997 (p. 14-15)
劉潼：〈畫中有畫——為「人本藝術家」趙春翔說幾句話〉《絕對的藝術家——趙春翔的藝術世界》(台灣台北：大塊文化股份有限公司，1997年，第14-15頁)



Kenneth Noland, *Circle*, 1958, Christie's New York, May 15, 2013 (Lot 26), sold for 2,139,750 USD © Estate of Kenneth Noland/Licensed by VAGA, New York, NY.
肯尼斯·諾蘭《圓圈》1958年作 佳士得紐約 2013年5月15日 成交價：2,139,750美金



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CHAO CHUNG-HSIANG

(ZHAO CHUNXIANG, CHINA, 1910-1991)

DEVINE FREEDOM

signed in Chinese, signed 'Chao' (lower left); signed in Chinese; signed 'Chao', dated '89' (upper left)
ink and acrylic on paper
47.5 x 44 cm. (18¾ x 17¼ in.)
Painted in the 1980s

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Taichung, Taiwan, Taiwan Museum of Art, The Posthumous Works of Chao Chung-Hsiang, 4 June - 24 July 1994.

LITERATURE

Taiwan Museum of Art, The Posthumous Works of Chao Chung-Hsiang, Taichung, Taiwan, 1994 (illustrated, p. 41).

趙春翔

(中國, 1910-1991)

神妙自在

水墨 壓克力 紙本
1980年代作
款識: 春翔 Chao (左下); 春翔 Chao 89 (左上)

來源

亞洲 私人收藏

展覽

1994年6月4日-7月24日「趙春翔遺作展」台灣省立美術館 台中 台灣

出版

1994年《趙春翔遺作展》台灣省立美術館 台中 台灣 (圖版, 第41頁)



4
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2

CHAO CHUNG-HSIANG

(ZHAO CHUNXIANG, CHINA, 1910-1991)

MASCULINE-FEMININE

signed and dated 'Chao 68' (upper right); signed, titled, inscribed and dated 'Chung-Hsiang Chao 1968 New York Masculine-Feminine, signed again 'Chao' (on the reverse)

ink and acrylic on canvas
108.4 x 106.5 cm. (42 $\frac{3}{8}$ x 41 $\frac{1}{8}$ in.)
Painted in 1968

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Acquired from the artist
Private Collection, USA (acquired from the previous owner in 1968-1969)

趙春翔

(中國, 1910-1991)

陰陽

水墨 壓克力 畫布
1968年作

款識：Chao 68 (右上)；Chung-Hsiang Chao
1968 New York Masculine-Feminine, Chao
(畫背)

來源

直接購自藝術家
美國私人收藏 (於1968至1969年間得自前藏者)



493

4
9
3

HO KAN

(HUO GANG, TAIWAN, B. 1932)

UNTITLED

signed 'HO-KAN', signed in Chinese (on the reverse)
oil on canvas
40 x 50 cm. (15¾ x 19¾ in.)
Painted in 1997-1998

HK\$20,000-60,000

US\$2,600-7,800

PROVENANCE

Galleria Spriano, Omegna, Italy
Private Collection, Europe (acquired from the above by the present owner)
This work is accompanied by a photograph of authenticity signed by the artist.

EXHIBITED

Omegna, Italy, Solo Exhibition of Ho-Kan, Galleria Spriano, 24 May – 25 June, 2003.

霍剛

(台灣, 1932年生)

無題

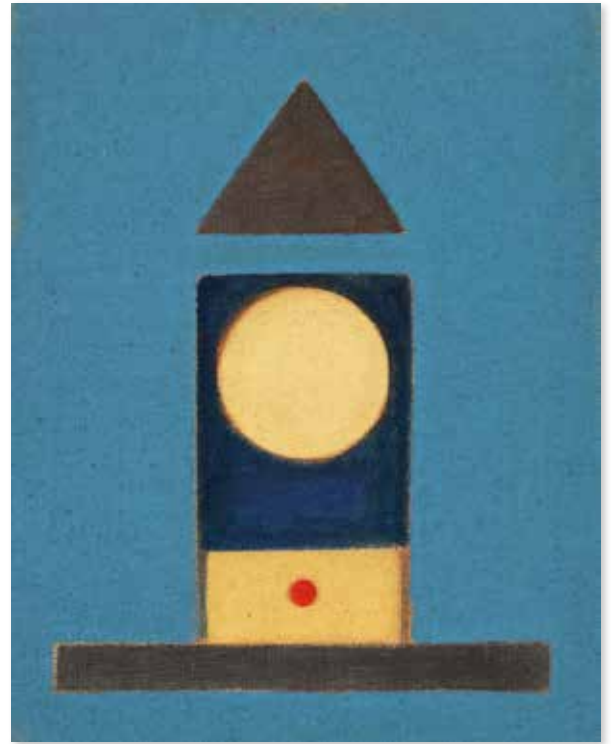
油彩 畫布
1997-1998年作
款識：HO-KAN 霍剛 (畫背)

來源

意大利 奧梅尼亞 Spriano畫廊
歐洲 私人收藏 (現藏者購自上述畫廊)
此作品附藝術家簽發之相片

展覽

2003年5月24日-6月25日 「霍剛個人展覽」 Spriano畫廊 意大利 奧梅尼亞



494

4
9
4

HO KAN

(HUO GANG, TAIWAN, B. 1932)

UNTITLED

signed 'HO-KAN', signed in Chinese (on the reverse)
oil on canvas
50 x 40 cm. (19¾ x 15¾ in.)
Painted in 1997

HK\$20,000-60,000

US\$2,600-7,800

PROVENANCE

Galleria Spriano, Omegna, Italy
Private Collection, Europe (acquired from the above by the present owner)
This work is accompanied by a photograph of authenticity signed by the artist.

EXHIBITED

Omegna, Italy, Solo Exhibition of Ho-Kan, Galleria Spriano, 24 May – 25 June, 2003.

霍剛

(台灣, 1932年生)

無題

油彩 畫布
1997年作
款識：HO-KAN 霍剛 (畫背)

來源

意大利 奧梅尼亞 Spriano畫廊
歐洲 私人收藏 (現藏者購自上述畫廊)
此作品附藝術家簽發之相片

展覽

2003年5月24日-6月25日 「霍剛個人展覽」 Spriano畫廊 意大利 奧梅尼亞

4
9
5

LI YUAN-CHIA

(TAIWAN, 1929-1994)

UNTITLED

signed 'LE'; signed and dated in Chinese'
(upper right); signed and dated 'LI YUEN-CHIA
1959'; signed in Chinese (on the reverse)
oil on canvas
98 x 41.5 cm. (38 5/8 x 16 1/2 in.)
Painted in 1960 (The 49th year of the Republic Era)

HK\$160,000-360,000

US\$21,000-47,000

PROVENANCE

Collection of Italian furniture designer, Dino Gavina
(1922-2007); acquired directly from the artist in Bologna
Private Collection, Italy

李元佳

(台灣, 1929-1994)

無題

油彩 畫布
1960年作 (民國四十九年)
款識：LE 元佳 四九. 八. 廿二 (右上)；LI YUEN-CHIA
1959 李元佳 (畫背)

來源

義大利傢俱設計師Dino Gavina (1922-2007)收藏；
直接在博洛尼亞得自藝術家本人
義大利 私人收藏



LI YUAN-CHIA

李元佳



Li Yuan-Chia with Carlo Scarpa and Dino Cavina at "Colomba's" in Venice, 1965
李元佳與義大利建築師Carlo Scarpa及傢俱設計師Dino Cavina，攝於1965年威尼斯
Colomba's餐廳

Born in Guangxi, China in 1929, Li Yuan-Chia moved to Taiwan in 1949. Later in 1951, he entered the Taipei Normal School and began to study art, where he met Hsiao Chin, Ho Kan and other students from the mainland. The dissatisfaction towards conservative art education prompted Li to study under Li Zhongsheng (1912-84), and founded Tou Fon Group with other artists. In 1962, Li moved to Italy and settled in England in 1965 until his death in 1994. Li is not only a painter, but also a poet, photographer, multimedia artist, curator, and research archivist.

In 1962, Li received patronage from famous Italian furniture designer, Dino Gavina (1922-2007), who invited him to Bologna for artistic creation. Gavina even assisted Li to obtain residency document in Italy. Lot 495 to Lot 502 are formerly collected by Dino Gavina from the 1960s. Apart from two works painted in 1959-1960 which belong to Taiwan period, the rest of the works are created in Bologna.

In a publication entitled "Dino Gavina Ultrazionale Ultramobile", Li works and his life in Italy are documented, together with Gavina's friendship with Lucio Fontana, Alberto Giacometti and Marcel Duchamp. Dino Gavina's furniture company was active in the 1950s-60s which has collaborated with famous designers including Mario Bellini and Castiglioni brothers.

Two abstract works (Lot 495 and 498) from Taiwan periods are expression of calligraphic strokes and lines, marking Li's rediscovery of traditional Chinese culture. The stay in Bologna from 1962 to 1965 is critical to Li's artistic development. A type of monochromatic and minimal artwork was evolved at that time. Li limited his palette to only five colors: black, red, white, gold, silver, each color is given a specific meaning.

Lot 496, Lot 499 and Lot 504 are the representative works of this period. The large blank ground becomes metaphor of the vastness of the universe, plus a small dot, or a gentle brushstrokes, representing the beginning as well as the end of all things, as Li believes everything starts at one point, from dot into line, from lines to face, therefore from one point to the entire world. Point becomes a symbol of Li art which is rich in Eastern philosophy connotation. This symbol continues to evolve in Li's later paintings and installation works. Li dare to simplify, to touch the essence of the heart. Li Yuan-chia's abstract art drew upon western modernism as well as Zen Buddhist and Daoist thinking. His works were collected by the Tate Modern in the UK.

1929年生於中國廣西省，1949年，李元佳抵達台灣，1951年，進入台北師範學校藝術師範科，認識了蕭勤、霍剛等從大陸來台的同學。其後不滿保守的美術教育，他進入李仲生(1912-84)畫室學畫，成為「東方畫會」的創始成員。1962年，李氏前往義大利，1965年定居英國，直至1994年逝世。李元佳的藝術生涯豐富，他不單是畫家，也是詩人、攝影藝術家、多媒體藝術家、策展人、檔案人員。

1962年，李元佳的作品獲得著名義大利傢俱設計師迪諾·葛維納(Dino Gavina, 1922-2007)的垂青，資助他前往博洛尼亞居住，為他提供工作室，讓他得到穩定的生活，專注創作。葛維納先生更為李元佳取得了居留義大利的文件。

拍品編號495至502的李元佳作品原為傢俱設計師迪諾·葛維納之舊藏，作品均是1960年代的創作，大部份作品創作於義大利博洛尼亞，其中二幅作於1959-1960年的作品乃屬於台灣時期的創作。在一本名為《Dino Gavina Ultrazionale Ultramobile》的刊物中，李元佳的生平及其創作均記錄在內，刊物同時刊登Dino Gavina先生與李元佳及Lucio Fontana、Alberto Giacometti及Marcel Duchamp等藝術家的交情。Dino Gavina先生以其家族名稱命名的公司活躍於五、六十年代的義大利，曾與多名著名設計師合作生產設計獨特的傢俱，包括Mario Bellini、Castiglioni兄弟。

二幅台灣時期創作的抽象作品(拍品編號 495及498)，儼如狂草的充滿勁道的筆觸，以至筆觸與空間的關係滲透出李元佳回溯中國傳統文化的痕跡。博洛尼亞時期(1962-1965)對李元佳的藝術有關鍵的影響，演變出以單色區塊中繪製單一或多個小點的繪畫形式。他限制自己的調色板上只能出現五種顏色：黑、紅、白、金、銀，每一種顏色都賦有特定的意義，以極簡主義的風格接近。

拍品編號 496及499-504便是這一時期的代表作。畫作大面積的留白處隱喻了浩瀚無疆的宇宙，再加上小小的圓點，或是輕輕的筆觸，代表萬物的起始、終結。萬物始於一點，點成線，線成面，以點成就世界。點成了李元佳藝術的符號，富有東方哲學內涵。這圓點一直演化成70、80年代繪畫和裝置藝術中，如懸掛的圓盤。李元佳藝術敢於簡化，以精髓觸動人心。他的抽象藝術體現了西方現代主義、禪宗和道教思想，其作品獲英國泰特美術館收藏。



4
9
6

LI YUAN-CHIA

(TAIWAN, 1929-1994)

UNTITLED

signed 'Li'; signed in Chinese; dated '63' (lower right)

oil on canvas

98 x 98 cm. (38 $\frac{5}{8}$ x 38 $\frac{5}{8}$ in.)

Painted in 1963

HK\$260,000-460,000

US\$34,000-59,000

PROVENANCE

Collection of Italian furniture designer, Dino Gavina (1922-2007); acquired directly from the artist in Bologna
Private Collection, Italy

李元佳

(台灣, 1929-1994)

無題

油彩 畫布

1963年作

款識：Li 元佳 63 (右下)

來源

義大利傢俱設計師Dino Gavina (1922-2007)收藏；
直接在博洛尼亞得自藝術家本人
義大利 私人收藏



4
9
7

LI YUAN-CHIA

(TAIWAN, 1929-1994)

UNTITLED

signed in Chinese; dated '65 5' (lower left)

ink and watercolour on paper

38 x 26.5 cm (15 x 10³/₈ in.)

Executed in 1965

HK\$45,000-85,000

US\$5,900-11,000

PROVENANCE

Collection of Italian furniture designer, Dino Gavina (1922-2007); acquired directly from the artist in Bologna Private Collection, Italy

李元佳

(台灣, 1929-1994)

無題

水墨 水彩 紙本

1965年作

款識：元佳 65 5 (左下)

來源

義大利傢俱設計師Dino Gavina (1922-2007)收藏；

直接在博洛尼亞得自藝術家本人

義大利 私人收藏



4
9
8

LI YUAN-CHIA

(TAIWAN, 1929-1994)

UNTITLED

signed 'Li'; signed in Chinese (lower right); inscribed, signed and dated
'olio on carta Li yuen Chia 1956 TAIPEI' (lower margin of mounting)
watercolour and crayon on paper
39.7 x 55 cm. (15% x 21% in.)
Executed in 1956

HK\$55,000-95,000

US\$7,200-12,000

PROVENANCE

Collection of Italian furniture designer, Dino Gavina (1922-2007); acquired
directly from the artist in Bologna
Private Collection, Italy

李元佳

(台灣, 1929-1994)

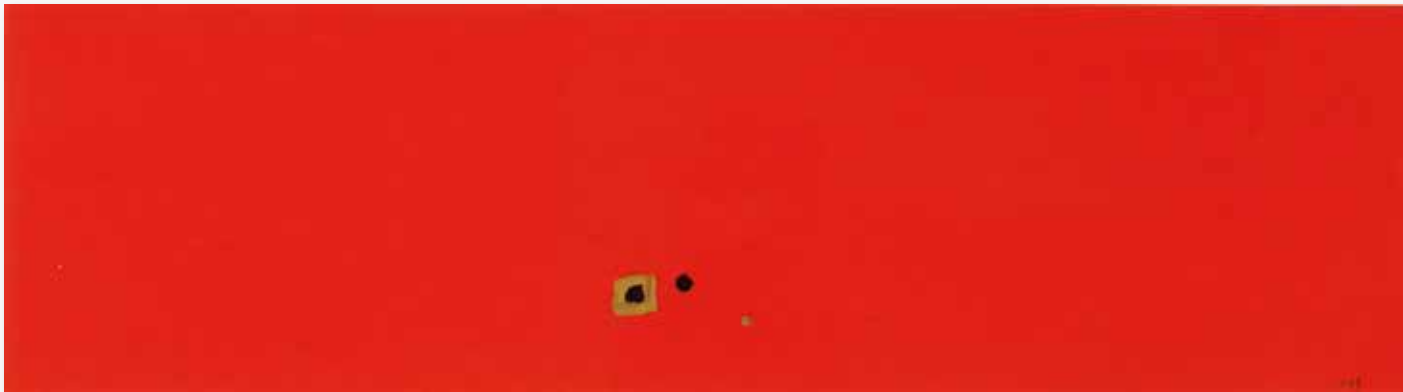
無題

水彩 蠟筆 紙本
1956年作

款識：Li 元佳 (右下)；olio on carta Li yuen Chia
1956 TAIPEI (裱褙下方)

來源

義大利傢俱設計師Dino Gavina (1922-2007)收藏；
直接在博洛尼亞得自藝術家本人
義大利 私人收藏



499

4
9
9

LI YUAN-CHIA

(TAIWAN, 1929-1994)

UNTITLED

signed 'Li'; signed in Chinese (lower right)
ink and metallic pigment on paper
19 x 69.5 cm. (7½ x 27¾ in.)
Painted *circa* 1960s

HK\$45,000-75,000

US\$5,900-9,700

PROVENANCE

Collection of Italian furniture designer, Dino Gavina (1922-2007); acquired directly from the artist in Bologna
Private Collection, Italy

李元佳

(台灣, 1929-1994)

無題

水墨 金屬顏料 紙本
約1960年代作
款識：Li 元佳 (右下)

來源

義大利傢俱設計師Dino Gavina (1922-2007)收藏；
直接在博洛尼亞得自藝術家本人
義大利 私人收藏

5
0
0

LI YUAN-CHIA

(TAIWAN, 1929-1994)

UNTITLED; UNTITLED; & UNTITLED

each signed 'Li'; signed in Chinese (lower right / upper right)
one ink and oil on panel
two ink and color on paper, laid on panel
Each 60 x 9.4 cm. (23¾ x 3¾ in.)(3)
Painted *circa* 1960s

HK\$60,000-120,000

US\$7,800-16,000

PROVENANCE

Collection of Italian furniture designer, Dino Gavina (1922-2007); acquired directly from the artist in Bologna
Private Collection, Italy

李元佳

(台灣, 1929-1994)

無題；無題；及無題

水墨 油彩 木板 (一件)
水墨 水彩 紙本 裱於木板 (兩件)
約1960年代作
款識：Li 元佳 (每幅作品)

來源

義大利傢俱設計師Dino Gavina (1922-2007)收藏；
直接在博洛尼亞得自藝術家本人
義大利 私人收藏





501

LI YUAN-CHIA

(TAIWAN, 1929-1994)

UNTITLED; UNTITLED; UNTITLED; & UNTITLED

three signed 'Li', signed in Chinese (lower right); signed 'Li Yuan Chia' (on the reverse); & one signed 'Li', signed in Chinese (lower left)
 three ink and colour on paper laid on panel; &
 one ink on paper laid on panel
 each: 24 x 24 cm. (9½ x 9½ in.) (4)
 Painted *circa* 1960s

HK\$100,000-200,000
US\$13,000-26,000

PROVENANCE

Collection of Italian furniture designer, Dino Gavina (1922-2007) (acquired directly from the artist in Bologna)
 Private Collection, Italy

501-1

501-2

501-3

501-4

李元佳

(台灣, 1929-1994)

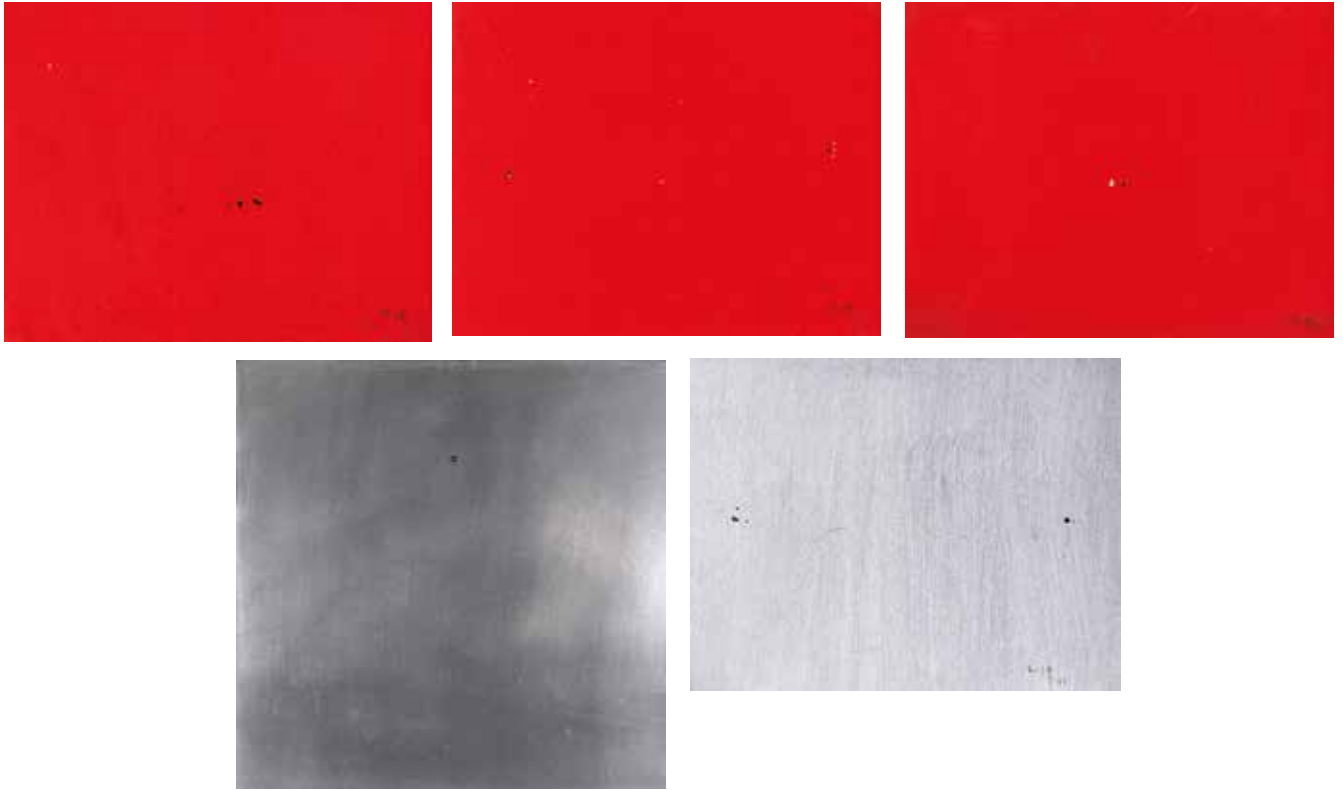
無題；無題；無題；及無題

水墨 設色 紙本 裱於木板 (共三件)；及
 水墨 紙本 裱於木板 (共一件)
 約1960年代作

款識：Li 元佳 (其中三幅作品之右下方)；Li Yuan Chia (其中三幅作品之畫背)；及Li 元佳 (其中一幅作品之左下方)

來源

義大利傢俱設計師Dino Gavina (1922-2007)收藏；
 直接在博洛尼亞得自藝術家本人
 義大利 私人收藏



502-1	502-2	502-3
502-4	502-5	

5
0
2

LI YUAN-CHIA

(TAIWAN, 1929-1994)

UNTITLED; UNTITLED; UNTITLED; UNTITLED; & UNTITLED

four signed 'Li', signed in Chinese; dated '63' (lower right); signed in Chinese; & one signed 'Li YUEN CHIA' (on the reverse)
four oil on wooden panel; & one mixed media on aluminium
18 x 23 cm. (7 1/8 x 9 in.) (4); & 24 x 24 cm. (9 1/2 x 9 1/2 in.) (1)
Painted in 1963

HK\$40,000-80,000

US\$5,200-10,000

PROVENANCE

Collection of Italian furniture designer, Dino Gavina (1922-2007); acquired directly from the artist in Bologna Private Collection, Italy

李元佳

(台灣, 1929-1994)

無題；無題；無題；無題；及無題

油彩 木板 (共四件)；及綜合媒材 鋁板 (共一件)
1963年作
款識：Li 元佳 63 (其中四幅作品之右下方)；
及Li YUEN CHIA (其中一幅作品之畫背)

來源

義大利傢俱設計師Dino Gavina (1922-2007)收藏；
直接在博洛尼亞得自藝術家本人
義大利 私人收藏

Hwang Yong-Yop

LOT 503,504

黃用燁 Hwang Yong-Yop

Many of Hwang Yong-Yop's expressive, semi-abstract paintings deal with his early memories of growing up within the confines of a dictatorial regime. Born in Pyongyang, Hwang Yong-Yop spent his early years living in North Korea. After the Korean War, Hwang and his family defected to the South, where Hwang transferred to Hong Ik University in Seoul and graduated with his BA in 1957. Much of Hwang's work is characterized by a haze of fine intersecting lines that resemble crosshatching, blurring the geometric forms and figures that populate the frames of his canvases. Unlike other Korean artists who aligned themselves with various art movements and trends, Hwang's work bears little resemblance to that produced

by Korean Informel and dansaekhwa artists. Instead, his work is distinct in its focus on humans, and the depiction of humanity's eternal struggle against tragedy and the forces representing oppression.

黃氏大部分富表現張力、半抽象的畫作表現了他在極權國家牢籠長大的回憶。生於平壤的他幼年在北韓成長，韓戰之後黃氏舉家避秦到韓國，並在漢城弘益大學繼續學業，在1957年完成文學士課程。黃氏作品的主要特色是由縱橫交錯的幼線組成，如編織的的網陣使得畫面邊緣的幾何形狀和人物顯得朦朧。與其他藝術家不同，黃氏並未投身當時的蓬勃的各樣藝術運動和風尚，他的作品與韓國無形式主義及單色畫派的藝術家的作品十分不同。他的作品著眼於人之為物，以及對人類與悲劇及象徵壓迫的黑手的永恆鬥爭描繪。



Choi Myung-Young



LOT 505

崔明永 Choi Myung-Young

"The stroll that allows one to return to oneself is perhaps the fundamental mentality of my work. Since the mid-to-late 1970s, my work—with the propositional title "Conditional Planes"—may also be described in short as a succession of monochrome and insipidness. This is because along with the possession, medium, and acts that become a key factor of my work, there is no falsifying drama or noteworthy gesture to make my works a well-developed structure of work. It is merely the display of everyday life, with all the memories and thoughts smeared onto it, to open a new prospect according to the development of that process. To me, "Conditional Planes" in short, is in figuring out how to pictorialize the plane that is fateful to painting from its ultimate state and in keeping several things in mind for an approach to the plane that is even more basic."

-Choi Myung-Young

LOT 507,511

李禹煥 Lee Ufan

Lee Ufan, one of the important pioneers in Japan's anti-formalism, Mono-ha, as a principal theorist and artist while he studied in Japan, is a leading figure from the Dansaekhwa movement. Since the early 1970s, after exploring Western Modernism, Lee Ufan started to create his most significant series <From Point> and <From Line> in which he managed to adopt simple elements to explore a bond connecting an individual with others or an exterior world, depicting the endless cycle of time.

In the 1990s, Lee Ufan obtained a new interpretation of the concept "limitlessness." **Correspondance** (Lot 507) and **Correspondance** (Lot 511), painted in 1993 and 1994, exemplify Lee's matured style of probing the space and empty space between the paint. The subtle gradation carefully arranged across the still canvas reveals an intrinsic rhythm of the artist's breath. An overlapping curiosity on the subject of infinity is apparent

throughout his entire work. The bare canvas is the infinite space where Lee faces the world as it is. Lee seeks an encounter with the world in relationship with others, rather than just limited to a sphere within himself. In an understated yet poetic gesture, Lee consistently seeks to relate himself to the world through minimal interaction with his work.

李禹煥是韓國單色畫運動中極具影響力的人物，曾在日本留學的他同時也是日本前衛反形式主義「物派」的主要理論家與藝術家。1970年代時期，李禹煥受現代西方藝術的激勵，開始創作其最具代表性的繪畫系列作品《從點開始》與《從線開始》，以簡約元素探討一種個體與他人或是外界所建立的關係，描繪了時間的無限循環。

到1990年代，藝術家對「無限」這個概念有了新的體會。《對應》(拍品編號507)及《對應》(拍品編號511)分別創作於1993和1994年，畫面結構更為簡潔自由，漸變的筆觸在靜止的畫布上形成了律動，



Lee Ufan

筆觸與筆觸之間有著無法逾越的留白，毫無參照物的畫面使觀者無從想像這些筆觸之間的實際距離，突顯了留白空間的重要性，共同建構了新的「無限」，希望在這無限的空間裡，讓觀者得以通過與作品的對話找到共鳴與寧靜。

Instead of using a brush, Choi Myung-Young directly applies paint to canvas with his fingers. His canvases are filled with soft overlapping strokes of paint that pulse with expressionistic energy, yet are orderly in their careful arrangement. As a graduate of the painting department at Hongik University, Choi was one of the three original members of Korea's Origin School, founded in 1962. The group was created to promote a controlled, systematic approach to painting, developed in response to the impulsive energy of Korean abstract expressionists at the time. Choi's tactile paintings suggest the influence of his action painter peers, but the calm regularity his paintings reveal a deep interest in the meditative effects of repetition and structure, presenting a gentle yet expressive approach to the act of creation.

「讓人回歸自我的漫步，或許就是我的作品的基本思想。由七十年代中後開始，我的作品，姑且叫作《平面條件》，也可說成是一連串的单色和淡然。這是由於我的作品在其連貫性、媒材及行為等標誌性特點外，再沒有虛構的故事或顯眼的標誌去為它們賦與一個更清晰的架構。這不過是日常生活的呈現，充斥了一切的回憶與想法，在過程的推展下開啟新的將來。對我來說，《平面條件》，簡單而言，是理解如何由其絕對形式去表現繪畫根本所在的平面，更重要的是，記著如何理解平面的二三事。」

- 崔明永

崔明永不以畫筆，而直接在畫布上以手指施上油彩作畫。他的畫作充滿著富表現動感，細膩重疊的賦色。畢業於弘益大學繪畫系的崔明永是創於1962年的韓國「Origin」畫派的三位開山人物之一。畫派創立目標在於為繪畫提倡一個內斂規範的方向，以回應當時韓國抽象表現畫派的激情澎湃。崔氏富觸感的畫作呈現出他動態繪畫同儕的影響，但作品的平穩寬和表現出更深一重對重覆和結構的思考的興趣，以一個溫婉而充沛的方向表現出創造過程。

Cho Yong-Ik

LOT 506

趙容翊 Cho Yong-Ik

The rows of systematic marks that populate Cho Yong-Ik's paintings are identical yet individual, their creation motivated by the artist's deep interest in acts of meditation and repetition. Beginning in the 1940s, Cho began to create a series of paintings that involved applying a thin layer of paint onto canvas, and marking it with a scraper or finger to create marks in the wet pigment. Arranged in an orderly grid that conforms to the dimensions of the canvas, each mark is evidence of a single motion, forming a visual declaration of the artist's repeated movements.

趙容翊畫作中一行行的井然有序的標記既一致又獨特，由藝術家本身對冥想和重覆的興趣而來。早於四十年代，趙容翊已開始創作一系列薄施油彩，再以刮刀或手指在未乾的油彩之上造出刻痕的畫作。排列在畫面大小局限下的平正方格之內，每一個刻痕都是一個動作的留痕，組成藝術家重覆動作的視覺表現。



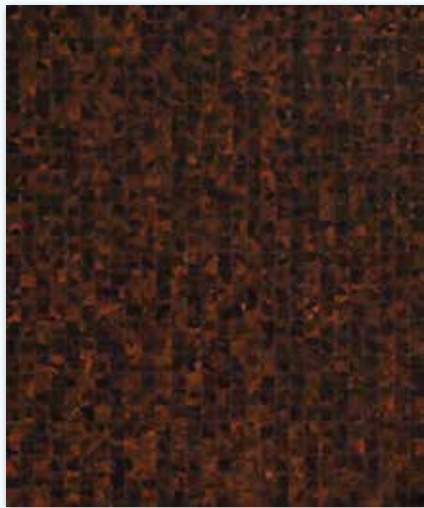
Chung Sang-Hwa

LOT 508

鄭相和 Chung Sang-Hwa

As one of the key members of the dansaekhwa movement that emerged in Korea during the mid-1970s, Chung Sang-Hwa's spare, monochromatic paintings are created using a complex and labour-intensive process that belies their apparent simplicity. The artist first prepares his canvas by applying a thick layer of kaolin clay, which is allowed to dry before being scored with a fine grid of lines. Then, squares of clay are ripped off one by one, and replaced with layers of acrylic paint. Throughout the process, the work is not only imbued with the meditative gestures performed by the artist, but also gains a complex dimensionality that heightens the viewer's sensitivity to colour, texture, and materiality. According to Chung, "The final result is not the target of my work, but to present the process of how it is done." His paintings thus exist as a physical record of time and labour, each work captivating in its minimalist simplicity.

作為1970年中興起於韓國單色畫運動的領軍人物，鄭相和疏淡單色的作品，實際用上繁複工序而成，與其外觀大異其趣。鄭氏首先在畫布上施上一層厚的高嶺土，待風乾後再配上線網，之後把一方方的陶土逐一剝下，取而代之的是一層又一層的膠彩。透過這個創作過程，作品不但增添了藝術家的玄思足跡，亦多了一重複雜的層次，增強了觀者對顏色、材質及物料的感應。鄭氏曾說：「我創作的目標不是最終成品，而是呈現出創作的過程。」他的作品亦因而是時間與工序的有形紀錄，每一幅作品都有叫人讚嘆的簡約美感。



LOT 509

河鐘賢 Ha Chong-Hyun

Materiality is a primary concern of prominent Dansaekhwa artist Ha Chong-Hyun, whose work explores and exploits the physical attributes of oil paint and rough-woven hemp cloth. To create the paintings in his Conjunction Series, begun in the 1970s, Ha starts by smearing a thick layer of oil paint onto the back of a mounted hemp cloth canvas. Using a palette knife, the artist then forces the paint through the coarse fabric and out the other side, in a technique that Ha terms *bae-ap-bub*, or 'back pressure method'. The extruded paint is then smeared into expressive compositions, emphasizing the actions of the artist and the textures of the paint and hemp. The resulting work is powerful in its stark simplicity, exemplifying the qualities that define Korean Minimalism.

單色畫巨匠河鐘賢創作的根本考量是作品的材質性，他的作品探討並表現出油彩及粗麻布的外在特色。在創作他於七十年代開始的《交匯》系列作品時，他先於粗麻畫布背後塗抹厚厚的油彩。之後再以畫調色刀用力把油彩透過纖維押過另一邊，他稱之為「背押法」。穿透的油彩再被塗抹成富表現性的構圖，強調了畫家的動作及油彩與麻布的材質。成畫簡潔有力，彰顯出韓國極簡主義的特色。



Ha Chong-Hyun

LOT 510

尹亨根 Yun Hyong-Keun

Yun Hyong-Keun is one of the most important artists of Dansaekhwa. His work appears to be a part of nature, or even unified with nature, without any hint of artifice. His process of art displays a state of making and unmaking; the results bridge a character between made and unmade. Yun's ultimate philosophy of nature and art is the most significant element that differentiates his art from Western abstract painting which emphasizes the artificial process by the artist rather than affirming a harmony with nature. Yun finds most insight in the moments of being his most 'natural' self, unlike Western artists who pursue inspiration from unusual moment and energy. Yun aims to exclude anything artificial or compulsory from his art, which can risk appearing to be apart from nature. Yun uses great reserve when making his art, and tries not to force his own

intentions onto the works. Lee Ufan recognised this quality from Yun's art, stating "Neither the brush nor the umber paint is a slave or tool used for expression."

是單色畫運動的代表藝術家。作品看起來就像是大自然組成的一部分，有時甚至已經與自然合而為一，完全沒有顯露出一絲人為的軌跡或因素。他的藝術創作同時包含創造與毀滅之進程，而連結兩種對立狀態則是其主要標的。當西方抽象藝術家著重人工創作的過程遠勝於保持畫面與自然間之和諧狀態，尹亨根對於藝術與自然的最終定義與哲思，不僅讓他具有高度區別性，更給予其藝術一種跟西方抽象截然不同的內涵。有別於大多數西方畫家習慣從生活片段與能量釋放中找尋創作題材，尹亨根的靈感來自於他最「自然」的狀態。他希望剔除創作中人為或刻意的成分，以免作品過於做作不自然。他作畫時總是用相當保留的態度將人為因素降至最低，盡量不將個人意識反應在畫面上。李禹煥自尹亨根的藝術中發現此特點，曾這麼評論：「在他的畫布上，畫筆與那棕色油彩兩者都不是情感表述的工具或奴隸。」



Yun Hyong-Keun



5
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3

HWANG YONG-YOP

(KOREA, B. 1931)

HUMAN

signed in Korean; dated '74' (lower right); signed, titled and inscribed in Korean; signed and dated 'y. Hwang '74' (on the reverse)

oil on canvas

79 x 63.5 cm. (31 $\frac{1}{8}$ x 25 in.)

Painted in 1974

HK\$50,000-100,000

US\$6,500-13,000

PROVENANCE

Private Collection, Asia

黃用燁

(韓國, 1931年生)

人間

油彩 畫布

1974年作

款識：74. (含韓文簽名) (右下); '74, 25號
(人間) 黃用燁 y. Hwang (畫背)

來源

亞洲 私人收藏



5
0
4

HWANG YONG-YOP

(KOREA, B. 1931)

HUMAN

signed in Korean; dated '75' (lower right); signed, titled and inscribed in Korean, signed and dated 'y. Hwang '75' (on the reverse)

oil on canvas

130.5 x 96.5 cm. (51 $\frac{3}{8}$ x 38 in.)

Painted in 1975

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Asia

黃用燁

(韓國, 1931年生)

人間

油彩 畫布

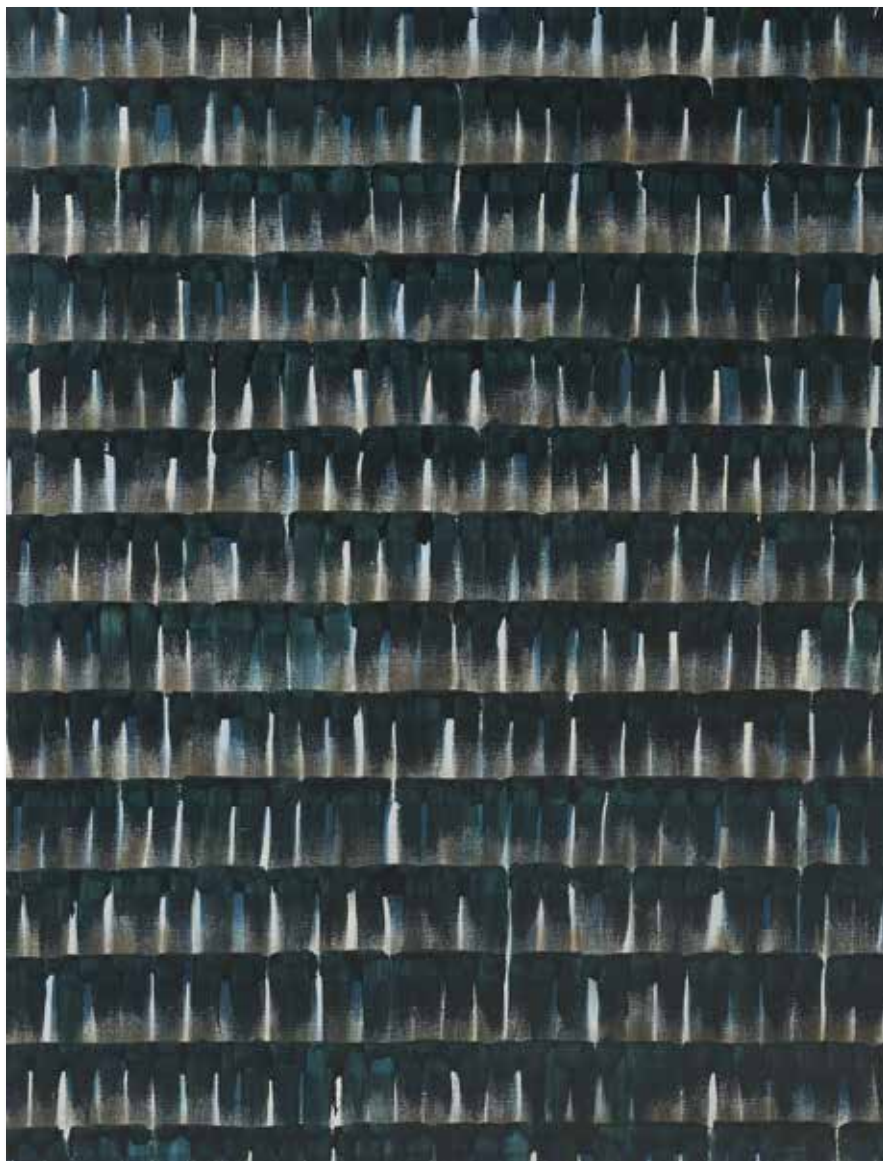
1975年作

款識：75 (含韓文簽名) (右下)；74 60號〈人間〉

黃用燁 y. Hwang (畫背)

來源

亞洲 私人收藏



5
0
5

CHOI MYOUNG-YOUNG

(KOREA, B. 1941)

SIGN OF EQUALITY 75-05

signed and titled in Korean; signed, dated, titled and inscribed 'CHOI MYOUNG YOUNG 1795 oil on canvas 117 x 91 cm (Sign of Equality 75-05)' (on the reverse)

oil on canvas

117 x 91 cm. (46 $\frac{1}{8}$ x 35 $\frac{7}{8}$ in.)

Painted in 1975

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, Asia

崔明永

(韓國, 1941年生)

等式75-05

油彩 畫布

1975年作

款識：崔明永 (CHOI MYOUNG YOUNG) 1975 Oil on canvas 117 x 91 cm. 等式75-05 (Sign of Equality 75-05) (畫背)

來源

亞洲 私人收藏



5
0
6

CHO YONG-IK

(KOREA, B. 1934)

WORK 78-513

signed and titled in Korean; signed 'CHO, YONG-IK' (on the reverse)

oil on canvas

91 x 72.5 cm. (35 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in.)

Painted in 1978

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, Asia

趙容翊

(韓國, 1934年生)

作品 78-513

油彩 畫布

1978年作

款識：趙容翊 CHO, YONG-IK作品 78-513 (畫背)

來源

亞洲 私人收藏



5
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7

LEE UFAN

(KOREA, B. 1936)

CORRESPONDANCE

signed 'L. Ufan', dated '93' (lower right); signed 'Leeufan', titled 'Correspondance', dated '1993' (on the reverse)
oil and mineral pigment on canvas
160 x 130 cm. (63 x 51½ in.)
Painted in 1993

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

US\$110,000-130,000

PROVENANCE

Private Collection, France

李禹煥

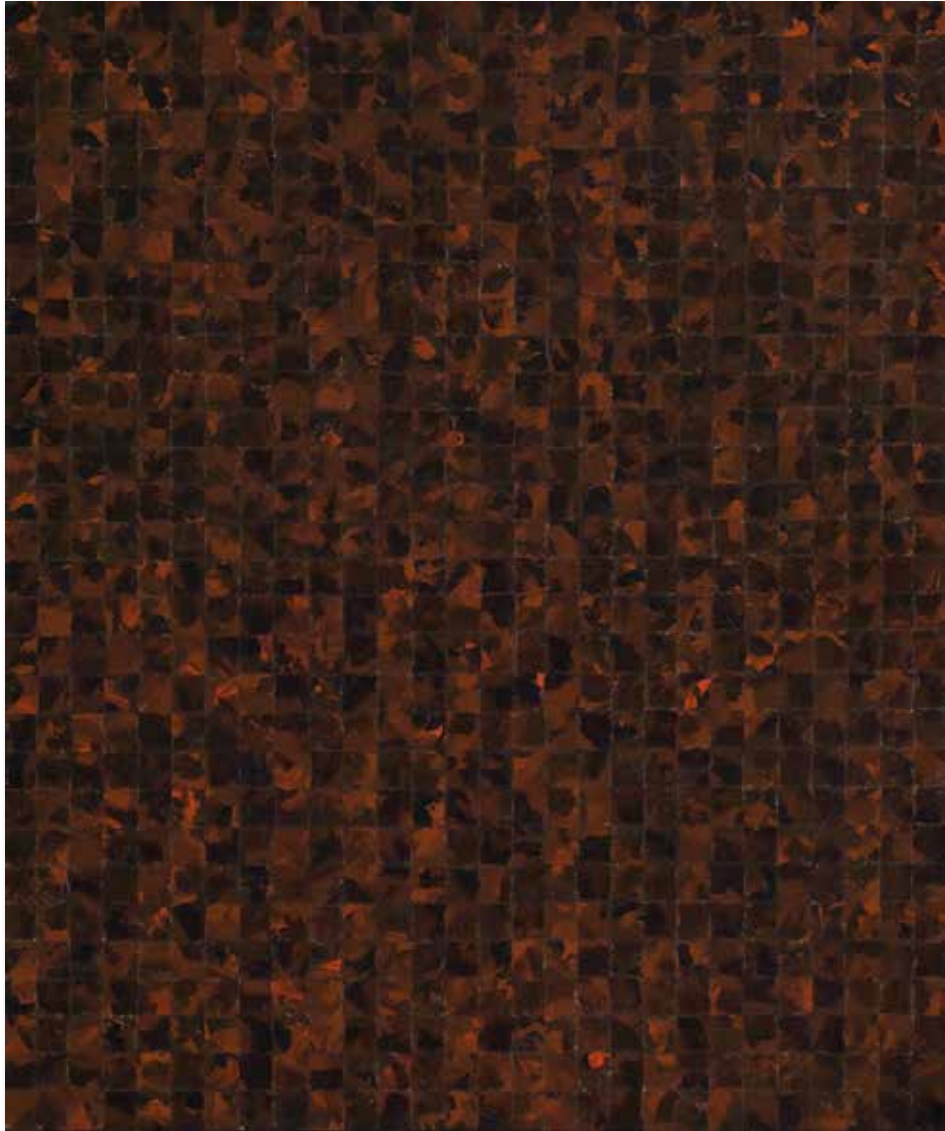
(韓國, 1936年生)

對應

油彩 顏料 畫布
1993年作
款識：L. Ufan 93 (右下)；Leeufan Correspondance
1993 (畫背)

來源

法國 私人收藏



5
0
8

CHUNG SANG-HWA

(KOREA, B. 1932)

UNTITLED 89-10-5

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

oil on canvas

73 x 60.7 cm. (28 $\frac{3}{4}$ x 23 $\frac{7}{8}$ in.)

Painted in 1989

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Private Collection, Asia

鄭相和

(韓國，1932年生)

無題 89-10-5

油彩 畫布

1989年作

款識：1989年 無題 89-10-5 鄭相和 CHUNG
SANG-HWA. (畫背)

來源

亞洲私人收藏

HA CHONG-HYUN

(KOREA, B.1935)

CONJUNCTION 99-13

signed in Korean, titled 'Conjunction 99-13', dated '1999'
(on the reverse)

oil on canvas

120 x 180 cm. (47 $\frac{7}{8}$ x 70 $\frac{7}{8}$ in.)

Painted in 1999

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

US\$130,000-260,000

PROVENANCE

Pyo Gallery, Seoul, Korea
Private Collection, Korea
Private Collection, France

河鐘賢

(韓國, 1935年生)

接合 99-13

油彩 畫布

1999年作

款識：河鐘賢 Conjunction 99-13 1999 (畫背)

來源

韓國 首爾 Pyo畫廊

韓國 私人收藏

法國 私人收藏







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YUN HYONG-KEUN

(KOREA, 1928 - 2007)

BURNT UMBER & ULTRAMARINE BLUE

signed in Korean; dated '1993' (on the reverse); inscribed '30F'
(on the stretcher)

oil on linen

90.5 x 72.5 cm. (35 5/8 x 28 1/2 in.)

Painted in 1993

HK\$350,000 - 550,000

US\$26,000-39,000

PROVENANCE

Private Collection, Asia

尹亨根

(韓國, 1928-2007)

焦赭和深藍

油彩 麻布

1993年作

款識：1993尹亨根 (畫背); 30F (畫布框架)

來源

亞洲 私人收藏



5
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1

LEE UFAN

(KOREA, B. 1936)

CORRESPONDANCE

signed 'L. Ufan', dated '94' (on the lower right side); signed 'Leeufan',
titled 'Correspondance', dated '1994' (on the reverse)

oil and mineral pigment on canvas

73 x 92 cm. (28⁵/₈ x 36²/₈ in.)

Painted in 1994

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, France

李禹煥

(韓國, 1936年生)

對應

油彩 顏料 畫布

1994年作

款識：L. Ufan '94 (右下畫側)；

Correspondance 1994 Leeufan (畫背)

來源

法國 私人收藏

5
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2

TAKESADA MATSUTANI

(JAPAN, B. 1937)

OBJECT

titled, dated, signed and inscribed 'OBJECT - '78 Matsutani 7/15 PARiS'; signed in Japanese (on the reverse)
polyvinyl acetate adhesive, rope on canvas
33.3 x 24 cm. (13 1/8 x 9 1/2 in.)
Executed in 1978

HK\$70,000-140,000
US\$9,100-18,000

PROVENANCE

Private Collection, Europe

松谷武判

(日本, 1937年生)

物件

聚醋酸乙烯膠黏劑 繩 畫布
1978年作
款識：OBJECT - '78 Matsutani 7/15 PARiS
松谷 (畫背)

來源

歐洲 私人收藏



Tekasada Matsutani at works, 2014 (photo by Michel Lunardelli)
松谷武判在作畫，攝於2014年

Since the 1960s, Matsutani has continually challenged the art form and medium. The organic form and sensuality in his art is inspired by images of blood enlarged under the microscope. He then invented a unique method in responding to his personal sense of 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 can

feel the supple toughness of the membrane-like structures formed in the same way viewers experience soft sculpture.

By the 1970s, the soft membrane-like elements had evolved to hard minimal structure with the application of industrial materials—polyvinyl acetate adhesive. *Object*, 1978 (Lot 512) is a pure and smooth structure in white colour interrupted by a raw linen robe. Although two materials with distinct characteristics are placed together – smooth and raw, the piece attains an unexpected balance and subtle elegance.

松谷武判自1960年代起不斷挑戰固有的藝術形式與媒介，從顯微鏡下經放大的血液影像尋找靈感，創作出形態自然的迷人作品。他更研創出一種獨特的方法，表達他對物料的感受。他用吸管朝著厚厚的半凝固顏料大力呼氣，形成大大小小的氣泡，再任由氣泡膨脹或破裂，從而將顏料的物理性質與他的內在本質直接連繫起來，觀賞者能感受這些膜狀結構的柔韌性，如同軟體雕塑一樣。

於1970年代，松谷武判利用工業物料聚醋酸乙烯酯膠，將柔軟的膜狀結構變成簡單的硬結構。於1978年創作的《物件》(拍品編號512)由純白色的光滑結構與天然亞麻繩子組成，光滑與粗糙的物料性質迥異，效果卻異常地平衡、含蓄與優雅。



MASAAKI YAMADA

Between System And Spontaneity

山田正亮：系統性和偶發性

Born in 1929, Yamada entered the Draftsman Training School at the Army Weaponry Administrative Headquarters in Tokyo in 1943. Later in 1944, he began study mechanical engineering at the Tokyo Metropolitan Mechanical Technical School in Koganei-cho. During the war in 1945, his home is destroyed by fire in an air raid. After the war, he stopped working at the Army Weaponry Administrative Headquarters started to participate in Japan Independent exhibition and prefaced his career as an artist. Active in Japanese art scene from 1950s to 1990s, Yamada's career began from still life painting and transited into abstract painting from 1956, and named by the artist as "**Work B**" (paintings from 1956-1959).

Work B began at the point where subjects in his still life painting are completely dismantled. In **Work B. 180** (Lot 514), from the arabesque patterns resembling a whirlpool, a rectangle gradually emerges, and eventually, paintings featuring only a simple rectangular shape appear. Different from former Bauhaus School teacher Josef Albers's concentric squares with different values of orange laid down with near-mechanical exactitude which encourages reflection on the illustration of depth and space created merely by light against dark (fig. 1), **Work B. 180** presents the existence of colour between red, blue, orange and

green in concentric rectangles outlined by deep blue stripes. Colour is perceived by Yamada as an underlying force in his painting, as he once said, 'For a painter, colour is like a first memory.'¹

Planar Composition

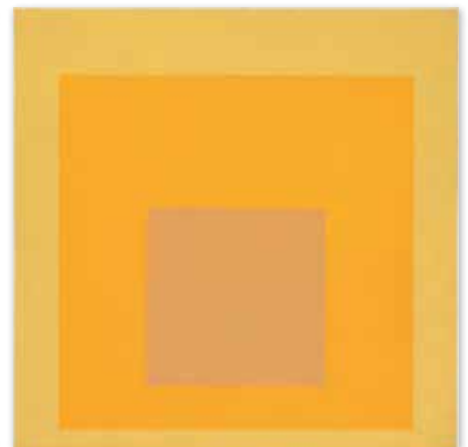
From 1960, the concentric rectangles are reduced to linear form in "**Work C**" (paintings from 1960-1969). From this point, Yamada is often called painter of stripes. "One thing we can say is that Yamada's stripes were not just series of bands of colour lined up on a single plane, but were overlaid atop one another, the many layers creating a sense of depth."² With painterly brushstrokes, drips, unevenness and irregularities are in evidence, **Work C. 0** (Lot 513), the superimposed paint layers give rise to a complex and subtle visual experience. Yamada's 'stripe painting' combines both systematic (repetitive horizontal composition) and spontaneity (colouring) which is an alternative approach between Abstract Expressionism and Hard-edge.



Lot 514



Lot 513



Josef Albers, *Homage to the Square: Orange Tone*, 1963. Christie's New York, 4 March 2016, Lot 28 Sold for USD 785,000. Josef Albers © 2017 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York
約瑟夫·亞伯斯《向方形致敬：橘色》1963年作
2016年3月4日 佳士得紐約 編號 28
成交價：785,000美元

山田正亮生於1929年，1943年入讀東京軍備總部的繪圖員訓練學校，其後於1944年入讀東京小金井的機械技術學校修讀機械工程。1945年二次大戰期間，他的家園在一次空襲中被戰火摧毀。戰後，他辭去軍備總部的工作，開始以藝術家的身份參加日本獨立展覽，展開藝術生涯。1950至1990年代，山田正亮活躍於日本藝壇，1956年起開始創作靜物畫，其後轉至抽象畫，並將作品系列命名為「作品B」（作於1956至1959年）。

當山田正亮全面拆解其靜物畫中的主題時，便開始創作《作品B》系列。在《作品B. 180》(拍品編號514)中，蔓藤花紋猶如一個漩渦，一個長方形逐漸浮現其中，而最後的作品只有一個簡單的長方形。德國包浩斯學校前導師約瑟夫·亞伯斯(Josef Albers)的同心方形作品，極準確地繪畫各種深淺的橘色方形，讓觀賞者反思單靠光與暗所營造的深度及空間(圖1)。《作品B. 180》中四個同心長方形，均以深藍色線條包圍，呈現紅色、藍色、橙色與綠色的存在。色彩對山田正亮而言是潛伏於其畫作中的一股力量，他曾說：「對畫家而言，色彩就像最初的記憶。」¹

平面構圖

由1960年起，同心長方形簡化成《作品C》(作於1960至1969年)的線性形態。從這時起，山田正亮獲得「條紋畫家」的稱號。

「可以肯定的是，山田正亮的條紋並非純粹將色條排在單一的平面上，而是層層堆疊，形成各種層次和深度。」²《作品C. 0》(拍品編號513)展現精緻的筆觸、滴落的顏料、凹凸不平的表面，以及不規則的線條，層層重疊的顏料形成複雜而細膩的視覺效果，結合系統性(重複的橫條構圖)和偶發性(著色效果)，可謂是硬邊抽象主義及抽象表現主義的中間風格。

¹ Visitor's guide, endless: The paintings of Yamada Masaaki, The National Museum of Modern Art, Kyoto, 2017.

² Same as above.

¹ 2017年京都國立近代美術館「endless: The paintings of Yamada Masaaki」展覽訪客指南。

² 同上。

Rediscovery of Japanese Graphic Tradition

重新發掘日本平面藝術傳統

Within the history of art, Japan's tradition of graphic art is unrivalled. This visual language is rooted in Ukiyo-e, Japanese woodblock printing; its distinctive aesthetic is evidenced by its great impact on European Modern Art and the popularity of Japonisme in the 19th century. The skill and production of woodblock printing during that period plays important role in shaping the visual characteristics of Ukiyo-e—graphics, colour and flat printed surfaces (fig. 1)—which represent a complete departure from the qualities of oil painting at that time.

The meaning of graphics and colour is never fixed, allowing artists from different eras to interpret both according to their own need of expression. From the mid-1960s to 1970s in Japan, a new artistic expression was provoked, providing a new path that diverged from abstract expressionism which was popular at the time. Artists like Moriyuki Kuwabara (B. 1942), Shu Takahashi (B. 1930) and Masaaki Yamada (B. 1930) rediscovered Japanese graphic tradition from a contemporary perspectives.

日本視覺藝術中的平面藝術傳統，在藝術史上可謂獨樹一幟。這種影響深遠的視覺語言源於日本木刻版畫浮世繪，浮世繪不但影響現代歐洲藝術史，亦觸發十九世紀日本主義運動，其獨特地位不言而喻。當時製作木刻版畫的技巧與方法亦發揮重要的作用，塑造了浮世繪的圖像、顏色和平面印刷表面(圖1)，與油畫的質感和筆觸截然不同。

平面藝術與顏色並無統一的定義，不同時代的藝術家能按照各自的表達需要詮釋。從1960年代至1970年代，新藝術表達形式在日本冒起，桑原盛行(1942年生)、高橋秀(1930年生)及山田正亮(1930年生)等藝術家在傾向理性的硬邊抽象、歐普藝術風潮下，以當代角度重新探索日本平面藝術傳統，為六、七十年代的抽象藝術帶來新觀點。



Utagawa Hiroshige, *Famous Views of the 60 Provinces - No. 23, Yoro Waterfall in Mino Province*, circa 1856

歌川広重《六十余州名所圖會 - 第二十三，美濃 養老ノ瀧》



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MASAAKI YAMADA

(JAPAN, 1930-2010)

WORK C. 0

signed and dated in Japanese, dated '1961' (on the reverse)

oil on canvas

27.3 x 22 cm. (10 $\frac{3}{4}$ x 8 $\frac{5}{8}$ in.)

Painted in 1961

HK\$70,000-140,000

US\$9,100-18,000

PROVENANCE

Private Collection, Japan

山田正亮

(日本, 1930-2010)

作品 C. 0

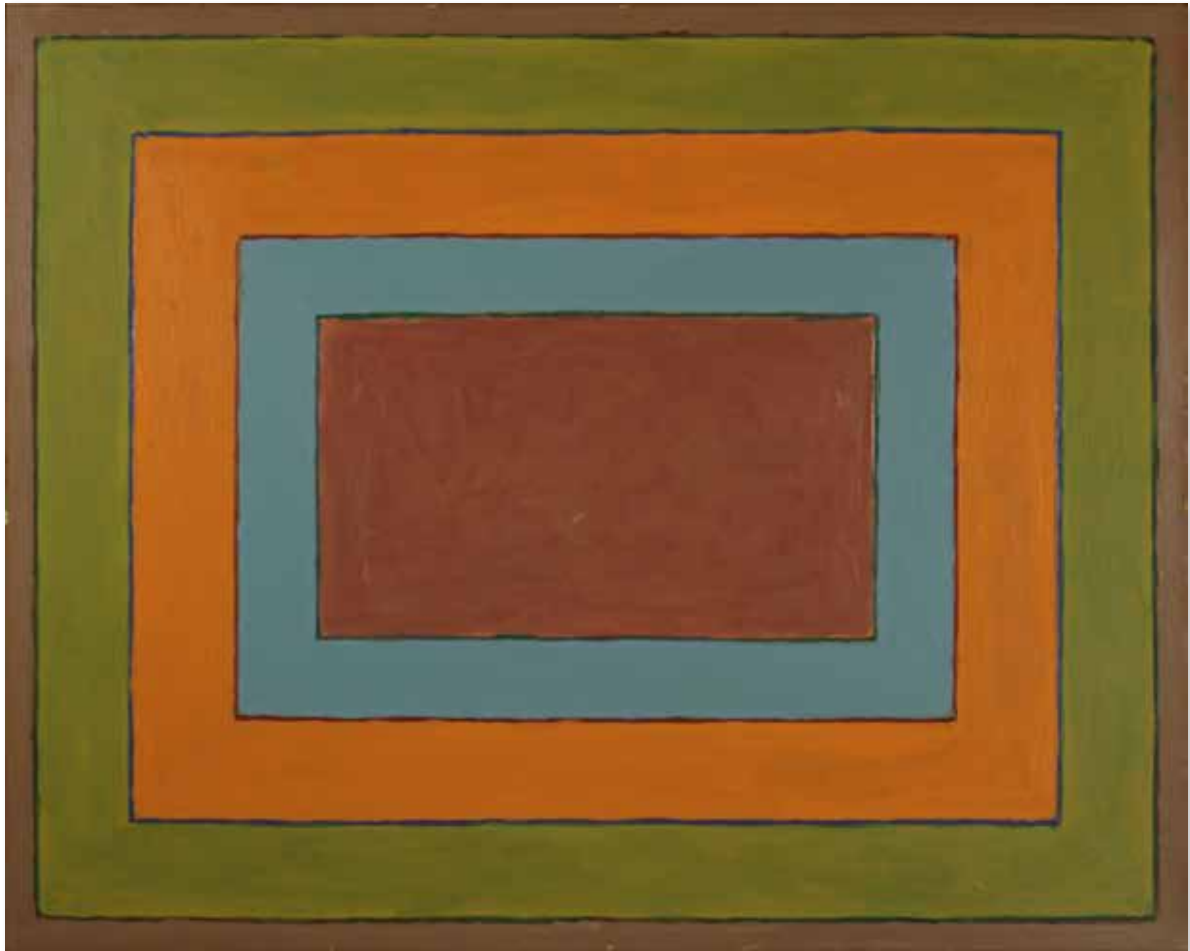
油彩 畫布

1961年作

款識：山田正亮 一九六一年 1961 (畫背)

來源

日本 私人收藏



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MASAAKI YAMADA

(JAPAN, 1930-2010)

WORK B. 180

signed and dated in Japanese (on the reverse)

oil on canvas

73 x 91 cm. (28¾ x 35⅞ in.)

Painted in 1958

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Japan

山田正亮

(日本, 1930-2010)

作品 B. 180

油彩 畫布

1958年作

款識：山田正亮 一九五八年 (畫背)

來源

日本 私人收藏



Moriyuki Kuwabara at work 桑原盛行在作畫

Moriyuki Kuwabara:

Logical Point, Line And Surface Under A Compass

Moriyuki Kuwabara was born in Hiroshima Prefecture in 1942 and went on to graduate from Nihon University having majored in Fine Arts. Kuwabara uses a compass to create extraordinarily complex works of repeating circular forms, of which there can be at least 1500 shapes which form the framework of the entire piece. **Concurrence Scene** (Lot 515) is an iconic piece from the 1970s that represents the concept which extends the Japanese graphic and motif tradition. A similar work was presented at Art Basel fair in Switzerland in 1977.

The meticulous preparation and precise execution of Kuwabara work is a perfect manifestation of concentration and consciousness of human mind. It presents a new possibility for abstract art, demonstrating logical composition and conscious manipulation as an alternate aesthetic to the trend of automatism, spontaneity, and unconsciousness exhibited by Art Informel in Europe, Abstract Expressionism in the USA, and Gutai in Japan.

With accurate mathematic order, Kuwabara applies a singular element to the surface—a perfect and predicable circle that differs from Jiro Yoshihara's circle in that it is actually an impression of a circular form (fig. 1). Although Kuwabara's art is obsessed with orderliness, there is high variability when the composing formula is slightly adjusted, demonstrating the power hidden in minimal graphics and logical composition.

Kuwabara's art evolved from black and white to colour lines in 1980s; her application of thin acrylic paint marks a new direction

桑原盛行：圓規下的理性點、線、面

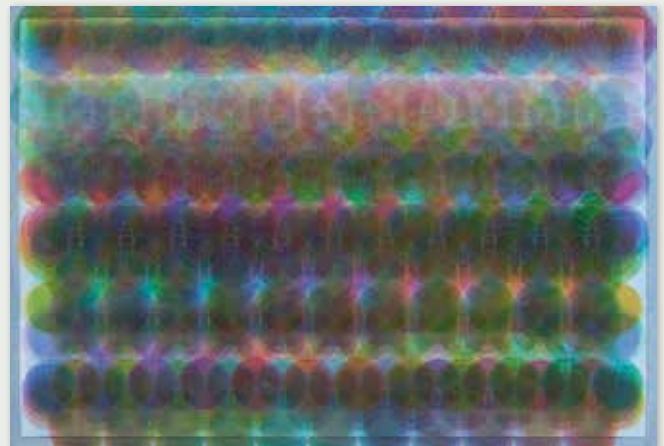
桑原盛行1942年生於廣島，畢業於日本大學，主修美術。他利用圓規創作出這些構圖複雜的非同作品，重複地畫出最少1,500個圓圈，並以每個圓圈的中心點組成作品的框架。《群的光景》(拍品編號515)是桑原盛行的代表作，呈現他自1970年代起開始探索的概念。這類作品亦延續日本平面藝術及圖案藝術的傳統。同系列作品曾於1977年瑞士巴塞爾藝術展中展出。

桑原盛行的作品準備周詳、手法精準，完美體現人類的專注力與意識，因而被視為全新的抽象藝術。作品展示出邏輯的構圖與刻意的手法，有別於歐洲不定形藝術、美國抽象表現主義及日本具體美術運動主張的自動、隨性與無意識風格。

Manipulation VS Spontaneity

控制與隨機

in the 1990s. In **Construction of Sea** (Lot 516), the colouring is another meticulous process – each circle is coloured when it is produced, therefore, the number of coloured layers is the same as the quantity of circles. The systematic overlapping of colour creates an optical illusion full of complexity, as if the surface is floating, moving and waving, sharing similar visual experience as Japanese Rinpa art (fig. 3) and Op Art, like Bridget Riley (fig. 4) and Hisao Domoto art historical contemporaries of Kuwabara within the 1970s.



Lot 516

桑原盛行準確排列圓圈，並以圓圈這種單一的元素創作，完美而可以預測，與吉原治良模仿圓渾形態的圓圈大相逕庭(圖2)。雖然桑原盛行的作品極具條理，但只要輕微調整構圖方式，便能呈現千變萬化的效果，彰顯簡單平面元素與邏輯構圖隱藏的力量。

桑原盛行的作品最初以黑白色為主，至1980年代採用彩色線條，並於1990年代開始採用稀薄的壓克力顏料，標誌全新的藝術方向。在《海之構造》(拍品編號516)中，上色的步驟亦非常仔細，畫家一邊繪畫圓圈，一邊上色，因此圓圈與色彩層次的數目相同。他有系統地重疊色彩，形成錯綜複雜的錯視效果，令畫面猶如在半空中飄移擺動，如江戶時期琳派波紋的視覺律動(圖3)，與1970年代維克多·瓦沙雷(圖4)及堂本尚郎創作的作品所呈現的視覺效果類近。

Shiregu Onishi 大西茂

Born in Takahashi, Japan in 1928, Shiregu Onishi studied in Hokkaido University where he obtained a PhD in Mathematics. Closely introduced to the artistic field, he paints at the same time and would nourish both practices - science and art. His works are exhibited for the first time in a solo exhibition in 1955.

Having discovered Onishi's work in 1957, Michel Tapié instantly added him into his artists' constellation in the "Art Autre" ("The Other Art") and exhibited his works in the international festival Art Nuova held in Turin in 1959, and subsequently in the galleries that he would advise in Paris, New York, Turin and New York.

It was only until 1960 that the two men finally met in the Sky Festival in Osaka. Both testified that they discussed all night in the café of Osaka Hotel, exchanging about their respective visions on art and science and their inspirations. Michel Tapié recalled that night as an "enlightenment", impressed by the knowledge of this passionate artist-scientist.

Onishi practices Zen Buddhism and paints with the sumi method, which is inspired by the Japanese ink used by the traditional painters consisting of soot and animal glue. Painting directly on the ground, he would trace intermingled lines with large gestures, making use of the fluidity of the ink. Moreover,



Lot 520

the discrete hanko, the traditional seal stamped on the delicate paper, harmonizes the overall composition. At times tempestuous and yet sometimes totally unobstructed, *Research of Conjugate Topological Space* (Lot 520), testifies to the Japanese tradition where man and nature are regarded as one, inspiring each other in an infinite movement.



Lot 519

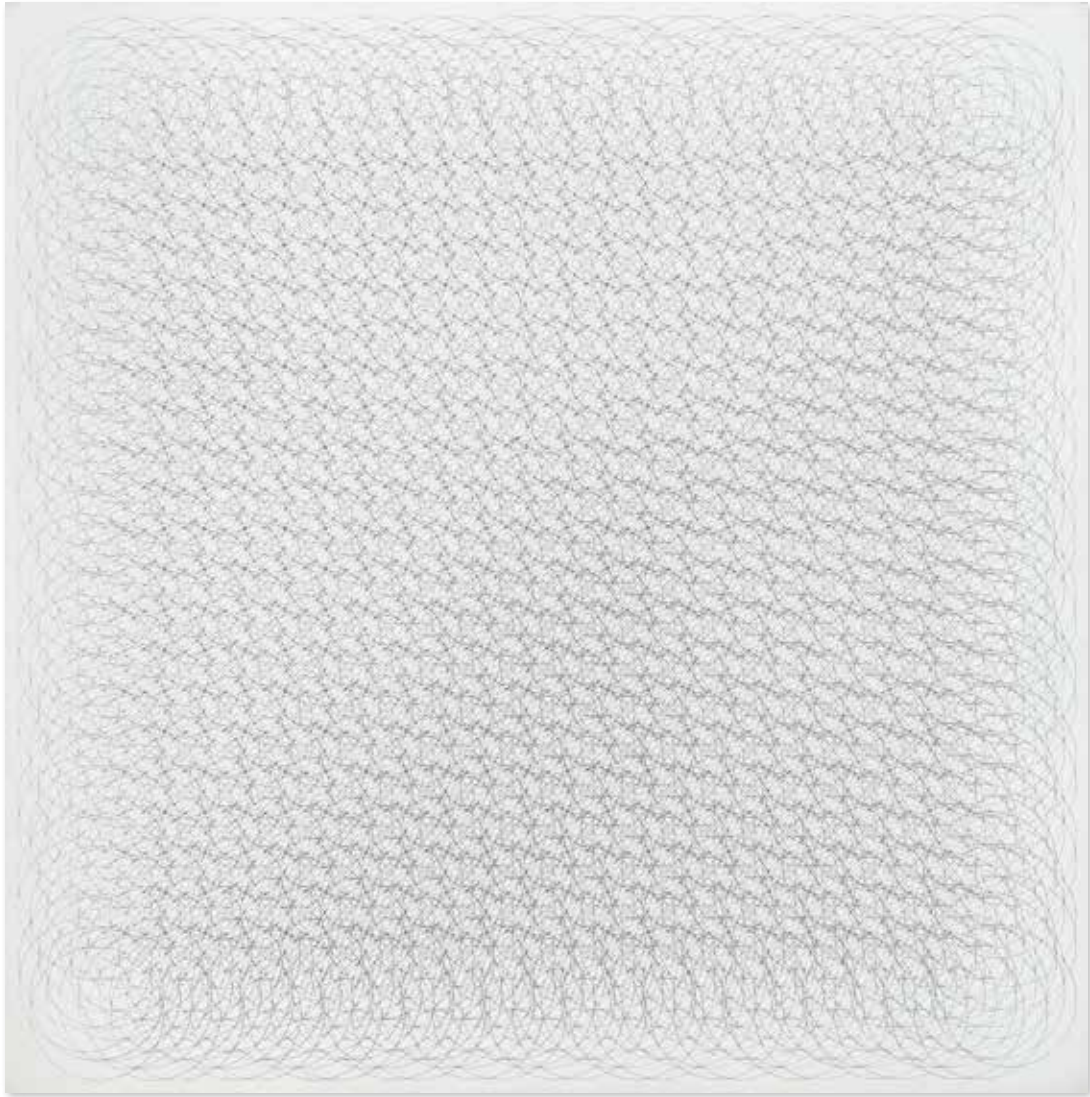
Katsuro Yoshida 吉田克朗

生於1943年，吉田克朗是日本70年代「物派」成員之一。他以未經處理的日常材料創作，目的是顯示物料的存在。他一直深化這個概念，企圖改變大眾看事物既有的想法。到了1980年末，吉田探索通過手指，手掌和手臂在屏風上繪畫的創作方

Born in 1943, Katsuro Yoshida, as one of the member of Mono-ha group in Japan, began his artistic practice by applying unprocessed everyday material to present existence of thing in the early 1970s, and the concept is further deepen throughout the 1970s by showing the meaning of "things" can be different from everyday perspective. Since the late 1980s, Yoshida explored creation method by using fingers, palms, and arms to 'paint' on paper in panel screen format, *Work of Two Songs* (Lot 519).

式，如《二曲一雙之作品》(拍品編號 519)。自由和直接的手部姿勢由礦物顏料記錄。柔軟、半透明、看似浮動質感與通過其他行動藝術家使用厚重的油彩完全不同，如白髮一雄。這種抽象藝術降低了可控性，釋放無意識。

The free and direct hand action and gesture are journaled by mineral pigments. The soft, floating and semi-transparent texture is very different from that is done through heavy oil paint by other painters who use their body to paint like Kazuo Shiraga. This type of abstract art with less manipulation deliberates unconsciousness to certain extent.



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MORIYUKI KUWABARA

(JAPAN, B. 1942)

CONCURRENCE SCENE

signed and dated 'Kuwahara 1979; signed in Japanese (on the side)
signed and titled in Japanese, dated '1979-3', signed, titled and dated
'Kuwahara Concurrence Scene 1979-3' (on the stretcher)
acrylic on canvas
130 x 130 cm. (51½ x 51½ in.)
Painted in 1979

HK\$100,000-180,000
US\$13,000-23,000

PROVENANCE

Private Collection, Japan

桑原盛行

(日本, 1942年生)

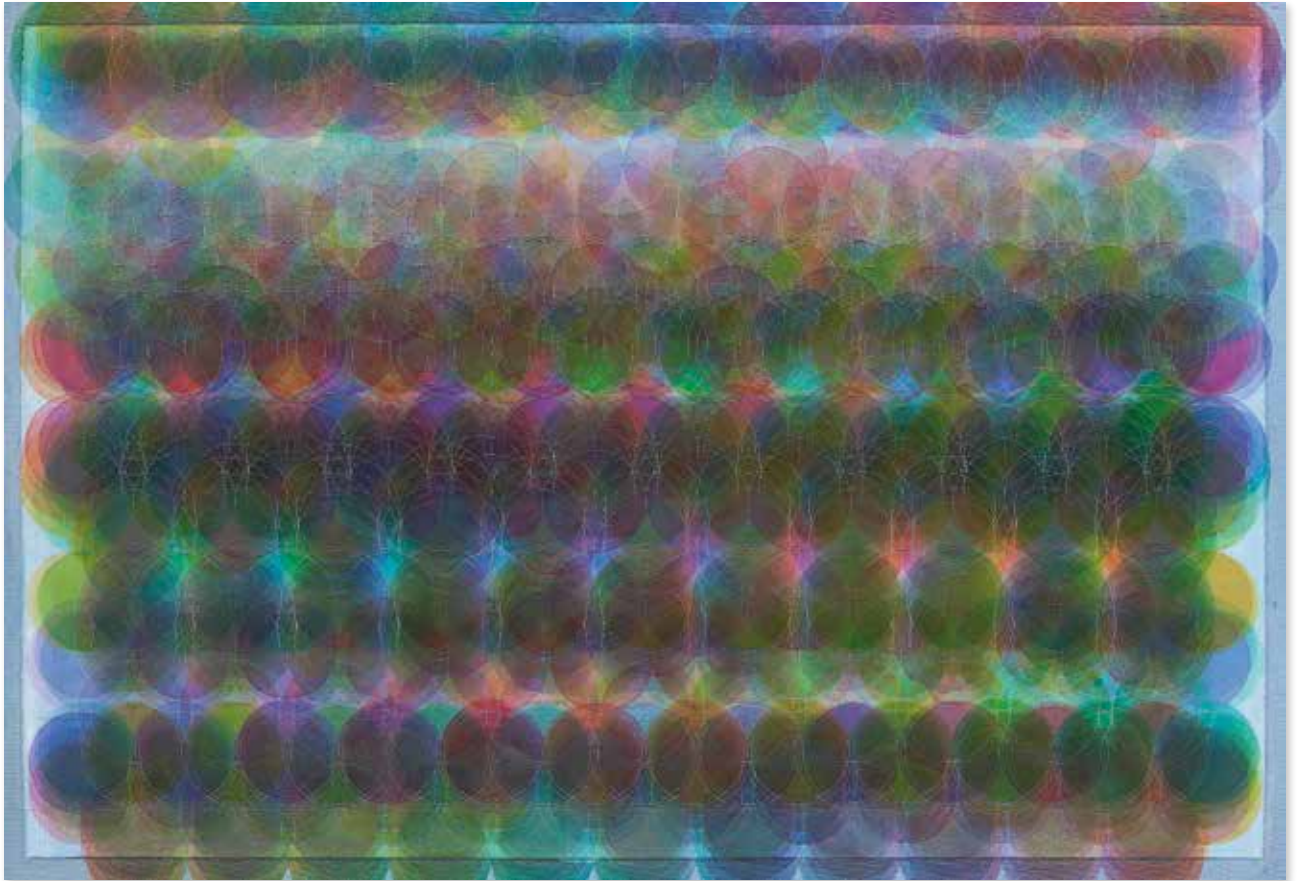
群的光景

壓克力 畫布
1979年作

款識：Kuwahara1979 群の光景 桑原盛行
(畫側)；桑原盛行 群の光景1979-3 Kuwahara
Concurrence Scene 1979-3 (畫布框架)

來源

日本 私人收藏



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MORIYUKI KUWABARA

(JAPAN, B. 1942)

CONSTRUCTION OF SEA

signed 'Kuwahara', titled, dated and inscribed in Japanese (on the side)
acrylic on canvas

88.4 x 130.5 cm. (34¾ x 51½ in.)

Painted in 2006

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Japan

桑原盛行

(日本, 1942年生)

海之構造

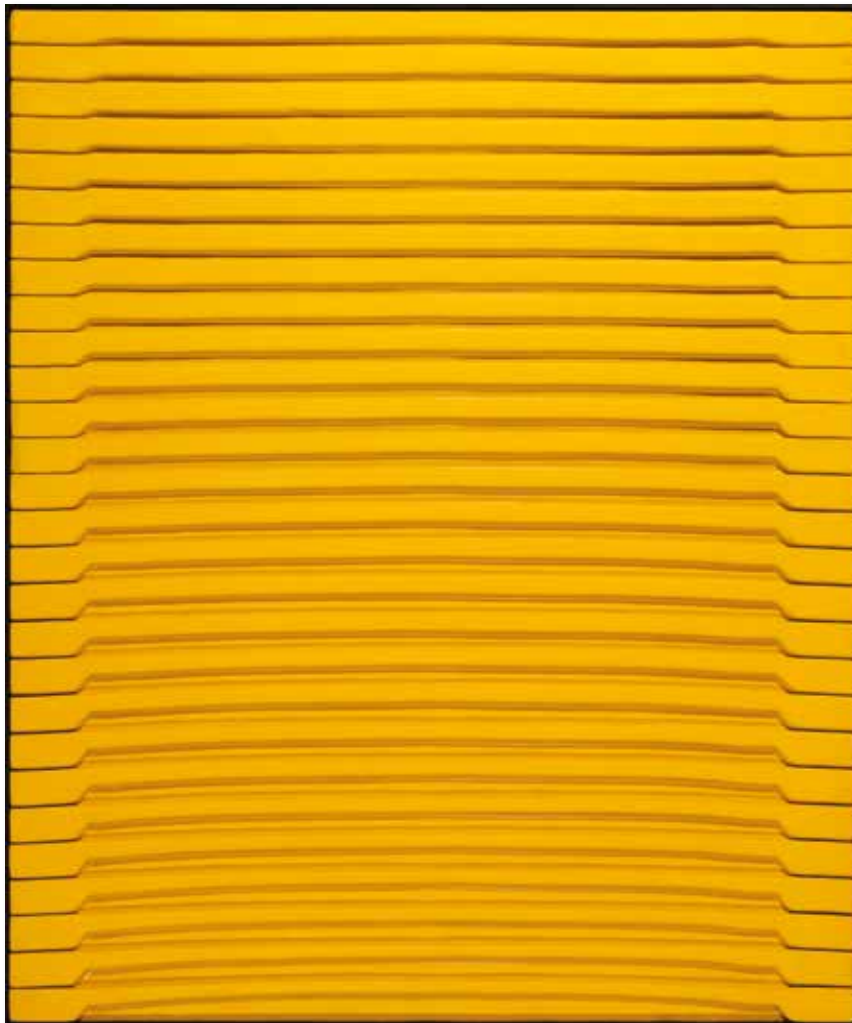
壓克力 畫布

2006年作

款識：Kuwahara 海の構造 2006年 頌春 (畫側)

來源

日本 私人收藏



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7

SHU TAKAHASHI

(JAPAN, B. 1930)

SUPERFICI R647 (SURFACE R647)

label of Galleria del Cavallino affixed on the reverse
mixed media on canvas
116 x 96.5 cm. (45% x 38 in.)
Executed in 1965

HK\$180,000-260,000

US\$24,000-34,000

PROVENANCE

Galleria del Cavallino, Venice
Private Collection, Europe
The work is registered in the archive of Galleria d'arte del Cavallino, Venice
(registration No. 0792).

EXHIBITED

Galleria d'arte del Cavallino, Venice, Italy, Shu Takahashi (Gallery Exhibition
640), 1966.

LITERATURE

Shu Takahashi, Exh. Cat., Galleria d'arte del Cavallino, Venice, Italy, 1966.

高橋秀

(日本, 1930年生)

表面R647

綜合媒材 畫布
1965年作
款識：Galleria del Cavallino畫廊記錄標籤貼於畫背

來源

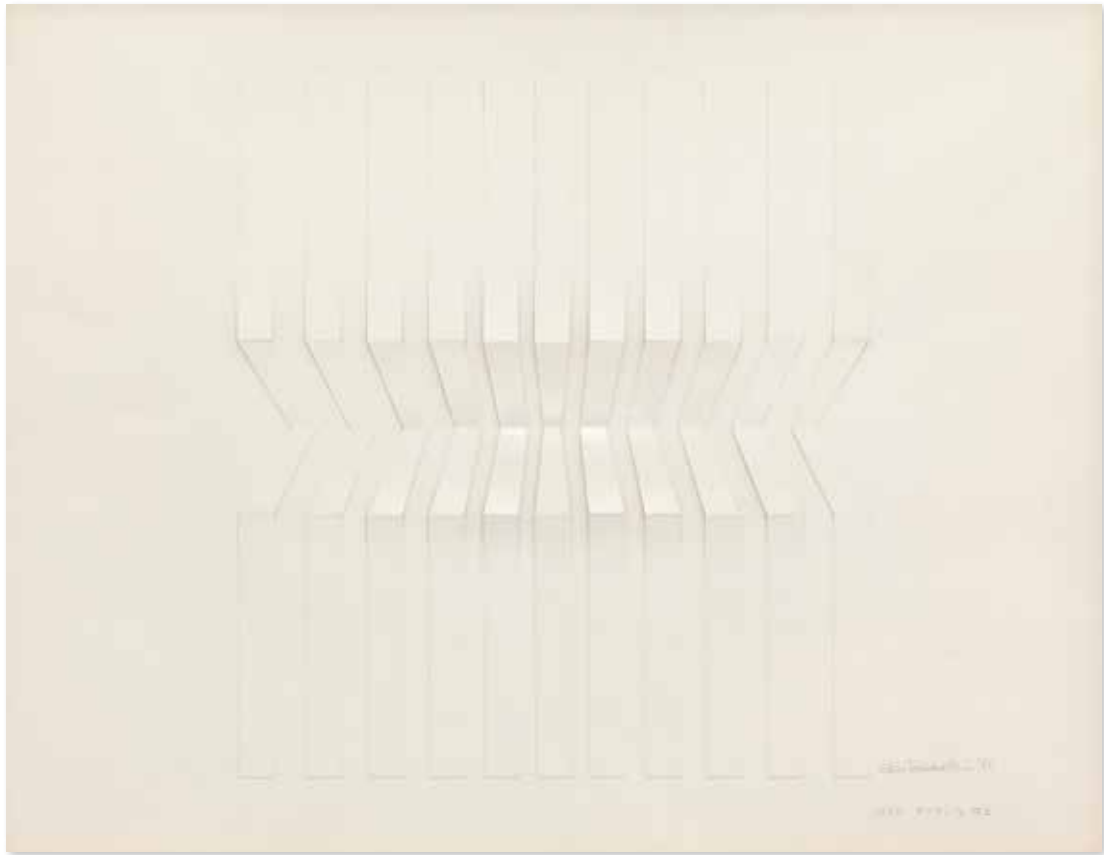
威尼斯 Galleria del Cavallino畫廊
歐洲 私人收藏
此作品已登記於威尼斯Galleria del Cavallino畫廊文獻庫
(登錄號碼：0792)

展覽

1966年「高橋秀」(展覽編號640) Galleria del Cavallino
畫廊 威尼斯 義大利

出版

1966年《高橋秀》(展覽圖錄) Galleria del Cavallino
畫廊 威尼斯 義大利



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SHU TAKAHASHI

(JAPAN, B. 1930)

UNTITLED

signed and dated 'Shu Takahashi 66'; inscribed in Japanese (lower right)

mixed media on paper

48.3 x 62.3 cm. (19 x 24½ in.)

Executed in 1966

HK\$18,000-48,000

US\$2,400-6,200

PROVENANCE

Private Collection, Europe

高橋秀

(日本, 1930年生)

無題

綜合媒材 紙本

1966年作

款識：Shu Takahashi 66 (右下)

來源

歐洲 私人收藏

Shu Takahashi moved to Tokyo to pursue his artistic dream, he entered Musashino Academy of Fine Art. He soon dropped out from the school but became acquainted with the painter Kotaro Midorikawa, a member of Independent Artist's Association. A major stylistic change was experienced in 1957 when the line in his work became sharper and the form became simpler. He also became more concerned about texture. Takahashi's move to Italy in 1963 was a major turning point to his career. In Rome, he developed his own artistic language by painting simple form in primary colours. *Superfici R647 (Surface R647)* (Lot 517) is an iconic work of this period. On a monochrome orange-yellow ground, Takahashi created visual depth by building repetitive structure and intervening the space systematically. Apart from gallery shows in Italy, he participated in the Venice Biennale in 1976. A retrospective show was held by Galleria Nazionale d'Arte Moderna, Rome and the Museo di Castello Romano, Rome in 1993.

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9

KATSURO YOSHIDA

(JAPAN, 1943-1999)

WORK OF TWO SONGS

left panel: signed in Japanese (lower left)

right panel: signed in Japanese (lower right)

chalk, gold paint and ink on paper, mounted on panel screen
(two-panel screen)

each: 160.3 x 177 cm. (63 $\frac{1}{8}$ x 69 $\frac{5}{8}$ in.) (2)

overall: 160.3 x 354 cm. (63 $\frac{1}{8}$ x 139 $\frac{3}{8}$ in.)

Executed in 1990

HK\$260,000-460,000

US\$34,000-59,000

PROVENANCE

Private Collection, Japan

吉田克朗

(日本, 1943-1999)

二曲一雙之作品

粉筆 金漆 石墨 紙本 裱於版面 (二聯屏風)

1990年作

款識 (左屏) : 克 (左下)

款識 (右屏) : 克 (右下)

來源

日本 私人收藏







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SHIGERU ONISHI

(JAPAN, B. 1928)

RESEARCH OF CONJUGALE TOPOLOGICAL SPACE

ink on paper
202.5 x 261 cm. (102¾ x 79¾ in.)
Painted *circa* 1965
one seal of the artist

HK\$80,000-160,000
US\$11,000-21,000

PROVENANCE

Formerly the collection of Michel Tapié
Private Collection, Europe

LITERATURE

International Center of Aesthetic Research, Shigeru Onishi:
Logic of Continuum (1) A Study of Meta-Infinite, Introduction
of Michel Tapié, Turin, Italy, 1969 (illustrated, plate 7, p. 15).

大西茂

(日本, 1928年生)

共軛位相幾何學的研究

水墨 紙本
約1965年作
藝術家鈐印一枚

來源

米歇爾·塔培耶(Michel Tapié)舊藏
歐洲 私人收藏

出版

1969年《大西茂：連續邏輯(1)元無限的研究》
附米歇爾·塔培耶簡介 國際美學研究中心 都靈
意大利(圖版, 第7圖, 第15頁)



Toshimitsu Imai at work

TOSHIMITSU IMAI

From Figurative Representation To Abstraction

Toshimitsu Imai was an important figure within the history of post-war Japanese art, becoming one of the first Japanese members of the Art Informel movement in Paris and playing a key role in the globalization of Japanese modern art. Born in Kyoto, Imai trained at the Tokyo State Art Academy before emigrating to Paris in 1952 in pursuit of further education in the arts. There he encountered the American artist Sam Francis, who in turn introduced him to Michel Tapié, a prominent artist, critic and art collector who immediately recognized the importance and potential of Imai's early fauvist works.

It was Tapié who influenced Imai to switch from representational painting to a more abstract style that emphasized color and texture. The rich blue of this painting *Untitled* (Lot 521), executed in 1965, immediately draws the attention of the viewer's gaze, and helps it to focus on the tactility of the work's surface. Beneath the thick drips and piles of oil paint, bright splashes of color add layers of depth, surfacing here and there with visceral sensitivity. In 1956 – the same year that this work was created – Imai curated an exhibition of Art Informel works in Japan, and also helped arrange for Tapié, Sam Francis and George Matthieu to travel to his native homeland. Via this connection, an important link was established between Tapié and the Gutai Group led by Jiro Yoshihara, which in turn allowed for the widespread dissemination of Gutai art across Europe.

Though Imai remains relatively unknown in comparison to many of his contemporaries, his importance as a pioneer within Art Informel and his role in the globalization of modern Japanese art has gained recognition in recent years, cementing his status as a key figure in the history of Asian modernism.



▲ Lot 521 Detail 局部



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TOSHIMITSU IMAI

(JAPAN, 1928-2002)

UNTITLED

signed in Japanese, signed 'IMAI', inscribed 'PARIS'; dated 'NOV. 56'
(on the reverse)

oil on canvas

89 x 130 cm (35 x 51½ in.)

Painted in 1956

HK\$300,000-500,000

US\$38,500-64,100

PROVENANCE

Leo Castelli Gallery, New York
Arthur Lenars & Co., Paris
Private Collection, USA

今井俊満

(日本, 1928-2002)

無題

油彩 畫布

1956年作

款識：今井俊満 IMAI PARIS NOV. 56 (畫背)

來源

紐約 Leo Castelli畫廊
巴黎 Arthur Lenars & Co
美國 私人收藏



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2

SHU TANAKA

(JAPAN, B. 1908)

UNTITLED

signed 'Shu Tanaka' (lower right)
oil and pigment on canvas
48 x 32 cm. (18 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in.)
Executed in 1958

HK\$45,000-65,000

US\$5,900-8,400

PROVENANCE

Private Collection, Europe

LITERATURE

Mascelloni, Enrico. 1950-1970: cinquanta opere dalla collezione Lanfranchi e dall'archivio Conz, University of Michigan, Skira, Milan, Italy, 1998 (illustrated, p. 96).

田中秀

(日本, 1908年生)

無題

油彩 顏料 畫布
1958年作
款識：Shu Tanaka (右下)

來源

歐洲 私人收藏

出版

1998年《1950-1970：Lanfranchi 收藏及存檔之五十件作品》 Enrico Mascelloni 著 密西根大學 Skira 米蘭 義大利 (圖版, 第96頁)



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3

JIRO YOSHIHARA

(JAPAN, 1905-1972)

UNTITLED

signed 'Yoshihara' (lower left)
watercolour on paper
27.1 x 24.1 cm. (10 5/8 x 9 1/2 in.)

HK\$40,000-80,000

US\$5,200-10,000

PROVENANCE

Private Collection, Japan
The work is accompanied by a certificate of authenticity by Japan Art Dealers Association, dated 15 February 2017.

吉原治良

(日本, 1905-1972)

無題

水彩 紙本
款識：Yoshihara (左下)

來源

日本 私人收藏
此作品附日本洋畫商協同組合於2017年2月15日所發之作品保證書



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NOBUO SEKINE

(JAPAN, B. 1942)

A CERTAIN LIFE

mixed media and gold leaf on paper
91 x 73 cm. (35 $\frac{7}{8}$ x 28 $\frac{3}{4}$ in.)
Executed in 2009

HK\$80,000-150,000
US\$11,000-19,000

PROVENANCE

Private Collection, Asia
The work is accompanied by a certificate of authenticity by Art Copyright Center, Ltd Japan.

EXHIBITED

Shanghai, China, Shanghai Sculpture Center, Monogatari - Nobuo Sekine Sculpture Exhibition, 11 - 30 November 2011.
Shanghai, China, HWA'S Gallery, Nobuo Sekine Monogatari, 8 November - 31 December 2016.

LITERATURE

Shanghai People's Fine Arts Publishing House, Monogatari - Nobuo Sekine Arts Exhibition, 2011 (illustrated, p. 78).

關根伸夫

(日本, 1942年生)

存在生命體

混合媒材 金箔 和紙
2009年作

來源

亞洲 私人收藏
此作品附日本藝術版權中心有限公司所發之作品保證書

展覽

2011年11月11 - 30日 「物語 - 關根伸夫雕塑展」 上海城市雕塑中心上海 中國
2016年11月8日 - 12月31日 「關根伸夫 物語」 華氏畫廊上海 中國

出版

2011年 上海人民美術出版社《物語 - 關根伸夫藝術展》(圖版, 第78頁)



Nobuo Sekine, *Phase of Nothingness*, 1969 / 2012.
 Villa Schroeder - Da Porto, 2014-, Vicenza. Photo: ORCH orsenigo.
 關根伸夫《空相》1969年/2012年

THE THING ITSELF

The diversified development of new art form in the 1960s triggered Mono-ha [School of Things] movement in Japan. The movement although had a short duration from 1968 through the early 1970s, had a pivotal effect on Japanese contemporary art. Challenging pre-existing concept about material and space, Mono-ha artists utilised raw, unworked materials such as bare wood, stone, clay, or water, and sought to draw out an artistic expression by arranging them, often temporarily and with minimal manipulation, within an environment. Central to Mono-ha thought was a desire to create a contemporary Asian art free from what the artists considered to be Japan's unquestioning absorption of International Modernism. In addition they also rejected the use of Asian motifs (such as those derived from Buddhism or Zen) which could be considered derivative.

At the centre of the group was artist-philosopher Lee Ufan (B. 1936) and graduates of Tama Art University – Nobuo Sekine, Kishio Suga, Katsuro Yoshida, Susumu Koshimizu, and Katsuhiko Narita. Mono-ha officially emerged in October 1968 with Nobuo Sekine's outdoor site-specific work "*Phrase – Mother Earth*", a large cylinder of packed soil saturated beside a cylindrical hole in the ground the same shape and size, from where it came. In doing so he rendered earth as earth with minimal intervention. Lee Ufan's commentaries on the work, which were subsequently published in art magazines, developed the concept further. As a result artists came together, meeting regularly at a cafe in Tokyo to discuss and debate the thinking central to Mono-ha.

Further works followed, such as Nobuo Sekine's "*Phrase of Nothingness*", a series of works which began in 1969

(fig. 1). Exhibited in the "35th Venice Biennale" in 1970, the monumental sculpture titled *Phase of Nothingness* brought Sekine first international recognition. It resembles a rock garden suspended in air, inducing a tension between the natural and the surreal.

Sekine's interests in environment and his exploration between nature and super-nature found in the unique sculpture of *Phase of Nothingness — From Pyramid to Pyramid* (1976) (Lot 525) which consists of two pyramid-shape bronze sculptures – the small one looks as if derived from the bigger one, on one hand suggesting the fundamental formation of form, on the other hand suggestion the nurturing power of nature from which all thing comes.

The artist's attempt to present the natural state through a filter of artificiality is demonstrated in the *A Certain Life*, 2009 (Lot 524) where strong contradiction is created between the supposedly refined and grand material of gold leaf and the spontaneous creases, holes and scratches on the surface. The intentional interference of surface reveals the materiality and vulnerability of the gold leaf itself. The blue, turquoise and black organic forms further present a contrast between the fineness and the blemish on the same material. 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". The increasing concern on colour and form can also be found in the attention-grabbing red rectangular shape on the drawing titled *Red Window*, 1999 (Lot 526) and the most recent works by the artist.



▲ Lot 524 Detail 局部

物的本質

1960年代，新藝術形式邁向多元發展，觸發「物派」運動於日本冒起。雖然於1968年興起的物派運動於1970年代初便結束，但對日本當代藝術的影響卻非常深遠。物派藝術家挑戰有關材料及空間的固有觀念，並利用原木、石頭、黏土或水等未經加工的天然材料，在某個空間內將材料短暫組合，過程中盡量避免人為操控，從而表達自己的藝術理念。物派主張擺脫日本藝術對西方現代主義的盲目崇拜，銳意改寫當代亞洲藝術。他們亦反對採用東方的圖案，例如源自佛教或禪宗的圖案，並視此為複製。

物派的核心成員包括藝術家兼哲學家李禹煥(1936年生)，以及多摩美術大學畢業生關根伸夫(Nobuo Sekine)、菅木志雄(Kishio Suga)、吉田克朗(Katsuro Yoshida)、小清水漸(Susumu Koshimizu)及成田克彥(Katsuhiko Narita)。1968年10月，隨著關根伸夫於戶外展出特定場域藝術作品《位相—大地》，物派正式創立。他於地面挖出一個圓柱形坑洞，旁邊放置一個以挖出的泥土製成的大型圓柱體，大小和形狀均與坑洞相同。透過這種手法，他以最原始的方式演繹大地，並將人為干預減至最低。李禹煥隨後於藝術雜誌中發表對作品的評論，進一步闡述物派的概念，因而凝聚了一群藝術家。他們定期於東京的咖啡室聚會，探討及辯論物派的中心思想。

其後物派藝術家陸續發表更多作品，包括關根伸夫於1969年開始創作的《空相》系列(圖1)。碩大的《空相》雕塑於1970年「第35屆威尼斯雙年展」中展出，讓關根伸夫首次獲得國際認同。作品彷彿一個空中岩石庭園，帶出自然與超現實之間的張力。

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

藝術家生平簡介

關根伸夫1942年生於埼玉，1968年於多摩美術大學取得油畫碩士學位，1970年移居意大利，1973年創立環境藝術研究所。

主要展覽

1969 京都國立近代美術館「Trends in Contemporary Japanese Art」展覽

1970 第35屆威尼斯雙年展

1970 大阪美術館「EXPO '70 Art Exhibition」展覽

1974 杜塞爾多夫市立美術館「Japan, Tradition and Gegenwart」展覽

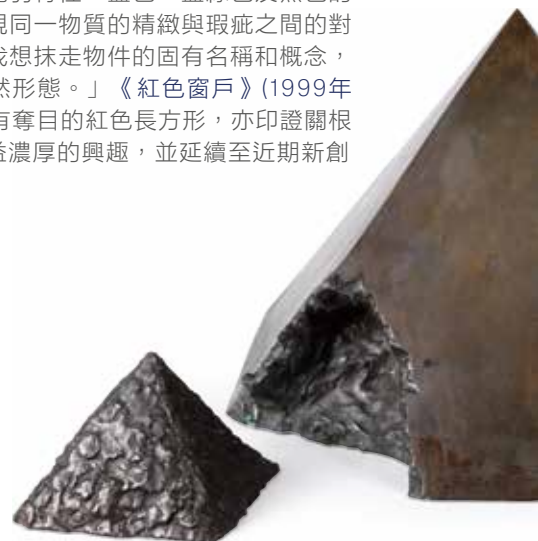
1978 丹麥路易斯安納現代美術館個人展覽

1978 巴黎龐畢度中心個人展覽

從獨一無二的《空相 — 從金字塔到金字塔》(1976年作，拍品編號525)中，可見關根伸夫對環境的濃厚興趣，以及對自然與超自然之間的探索。作品由兩個金字塔形狀的青銅雕塑組成，小金字塔看似由大金字塔分割出來，除了反映形狀的基本組成，亦顯示大自然孕育萬物的力量。

藝術家試圖透過人為加工，展現大自然的本質，《存在生命體》(2009年作，拍品編號524)便充份彰顯這個理念，經過精雕細琢的華貴金箔與表面隨意的摺痕、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。藍色、藍綠色及黑色的有機形態，進一步呈現同一物質的精緻與瑕疵之間的對比。關根伸夫說：「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。」《紅色窗戶》(1999年作，拍品編號526)繪有奪目的紅色長方形，亦印證關根伸夫對色彩及形狀日益濃厚的興趣，並延續至近期新創作中。

► Lot 525 Detail 局部



NOBUO SEKINE

(JAPAN, B. 1942)

PHASE OF NOTHINGNESS —FROM PYRAMID TO PYRAMID

signed and dated 'n Sekine '76' (incised on the lower left of the left side)
bronze sculpture
56 x 56 x 55 cm. (22 x 22 x 21½ in.); & 12.5 x 17.5 x 17 cm. (4¾ x 6¾ x 6¾ in.)
unique edition
Executed in 1976

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

EXHIBITION

Tokyo, Japan, Tokyo Gallery, Nobuo Sekine Solo Exhibition, 1980.
Tokyo, Japan, Kumakura Gallery, Mono-Ha, 1986.
Tokyo, Japan, Seibu Museum of Art, Art in Japan since 1969: Mono-ha and Post Mono-ha, 1987.
Shanghai, China, Shanghai Sculpture Center, "Monogatari"—Nobuo Sekine Sculpture Exhibition, 11 - 30 November 2011.
Shanghai, China, HWA'S Gallery, Nobuo Sekine <Monogatari >, 8 November - 31 December 2016.

LITERATURE

Shanghai People's Fine Arts Publishing House, 'Monogatari'—Nobuo Sekine Arts Exhibition, 2011 (illustrated, p. 37).

關根伸夫

(日本, 1942年生)

空相 — 從金字塔到金字塔

銅雕 雕塑
1976年作
單件 無複製版數
款識：n Sekine '76 (刻於左側左下)

來源

亞洲私人收藏

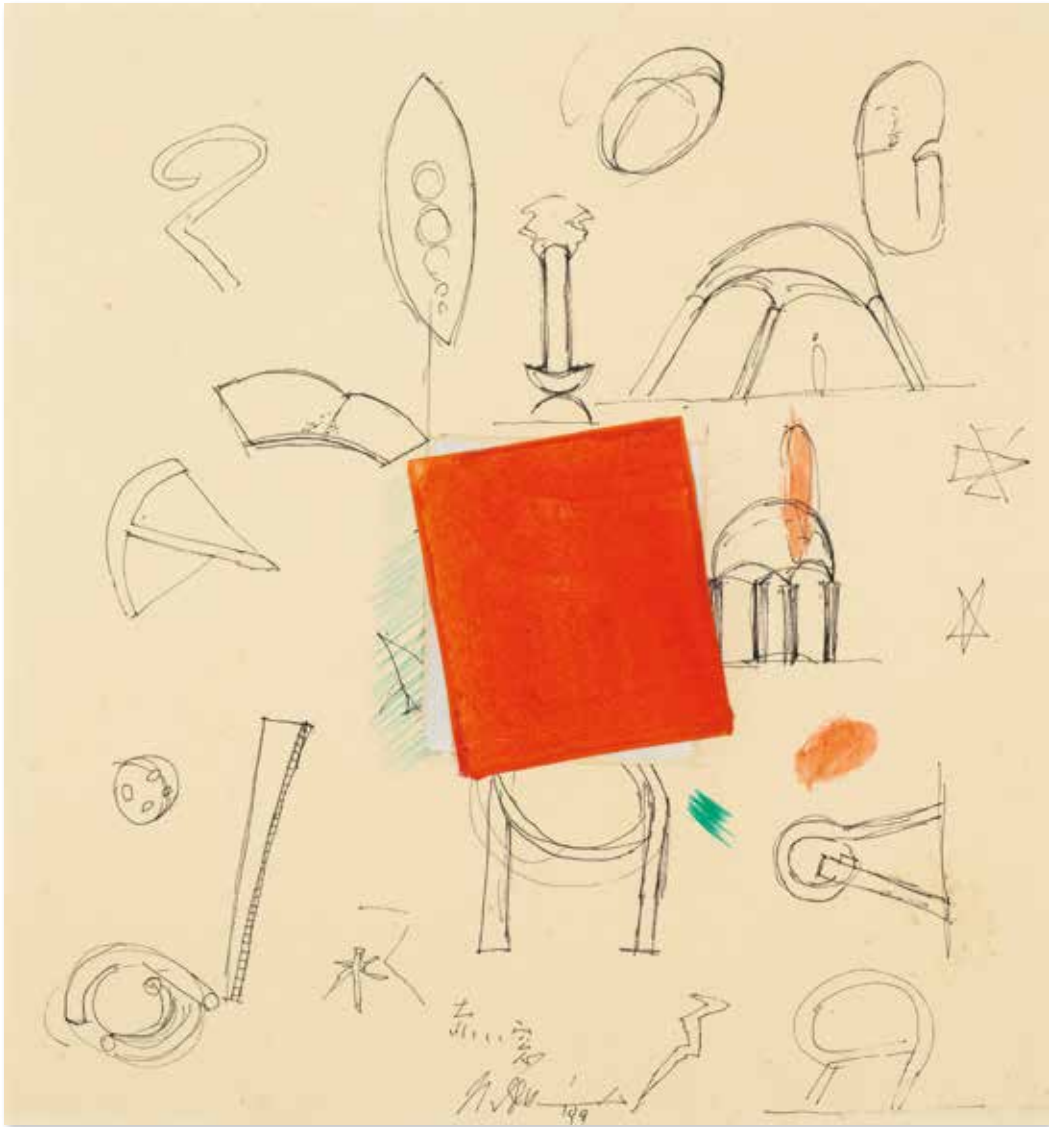
展覽

1980年 關根伸夫個展 東京畫廊 東京 日本
1986年 Mono-Ha, Kumakura畫廊 東京 日本
1987年 Art in Japan since 1969: Mono-ha and Post Mono-ha, 西武美術館 東京 日本
2011年11月11 - 30日 上海城市雕塑中心"物語"——關根伸夫雕塑展 上海 中國
2016年11月8日 - 12月31日 華氏畫廊 關根伸夫《物語》 上海 中國

出版

2011年 上海人民美術出版社《「物語」——關根伸夫藝術展》(圖版, 第37頁)





526

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2
6

NOBUO SEKINE

(JAPAN, B. 1942)

RED WINDOW

titled in Japanese; signed and dated 'n. Sekine '99' (lower middle); label of Saint Paul Gallery, Maebashi affixed (on the reverse)

mixed media on paper

26 x 24.5 cm. (10 ¼ x 9 ⅝ in.)

Painted in 1999

HK\$10,000-30,000

US\$1,300-3,900

PROVENANCE

Private Collection, Asia

關根伸夫

(日本, 1942年生)

紅色之窗

綜合媒材 紙本

1999年作

款識：赤い窓 n. Sekine '99 (中下) 日本前橋市
Saint Paul畫廊之記錄標籤貼於畫背

來源

亞洲 私人收藏



Lot 525 recto 正面



Lot 525 verso 背面

5
2
7

GENPEI AKASEGAWA

(JAPAN, 1937-2014)

THE GREAT JAPANESE ZERO YEN NOTE

offset lithograph, double-sided

14 x 29.5 cm. (5 ½ x 11 ¾ in.)

Executed in 1967

HK\$12,000-32,000

US\$1,600-4,100

PROVENANCE

Private Collection, Japan

LITERATURE

The Adventures of Akasegawa Genpei, exh. cat., Nagoya City Art Museum, Japan, 1995 (different edition illustrated, p. 113).

赤瀨川原平

(日本, 1937-2014)

大日本零円紙幣

膠印石版 版畫 (雙面)

1967年作

來源

日本 私人收藏

出版

1995年《赤瀨川原平的冒險》(展覽圖錄) 名古屋市美術館 日本 (圖版為另一版數, 第113頁)

「甚麼是或甚麼不是藝術？」

赤瀨川原平是上世紀六十年代日本「反藝術」運動的主要人物，也是「新達達主義」的成員和「高赤中心」的始創人之一。他最著名的事蹟就是於1963年印製一組單面的千円紙幣複製品，作為自己於新宿第一畫廊舉行的個展的請柬。赤瀨川透過紙幣複製品將藝術帶離展覽空間的桎梏，融入日常生活之中。這些千円紙幣的擬像導致赤瀨川於1967年因偽造貨幣而被定罪，但他並沒有因此而受挫，更惡作劇地印製《大日本零円紙幣》(拍品編號527)，以三百円出售。由於零円紙幣並不包含任何價值，因此並沒有抵觸任何法例，是赤瀨川以機智公然抗命的標記。

自千円紙幣事件之後，赤瀨川從版畫製作，轉而成為小說家，繼續他的創作熱忱。根據新達達主義所提倡的理念，藝術並不意味永久的收藏；相反，它必須在創作出來之後便立即被毀滅。這個概念致使赤瀨川的作品變得極為罕有，只有少數流傳至今。《梱包盆景》(拍品編號528) 是佐野畫廊為了保存和記錄赤瀨川的創作而於1996年委約藝術家重造的作品，原作於1963年創作不久之後已被毀滅。《梱包盆景》就像許多其他作品一樣，是來自日常生活的物件，藝術家以白色的繃帶和紗布將盆景完全包裹起來。赤瀨川以獨特的手法探索藝術的本質，他利用平常的日用品包裹作品，將日常生活滲入創作之中，從而挑戰藝術的定義和認知。

GENPEI AKASEGAWA

(JAPAN, 1937-2014)

WRAPPED BONSAI

bonsai, bandage and gauze

66.5 x 76.5 x 68 cm. (26 $\frac{1}{8}$ x 30 $\frac{1}{8}$ x 26 $\frac{3}{4}$ in.)

Executed in 1963; reproduced in 1996 by the artist

HK\$42,000-65,000**US\$5,500-8,400****PROVENANCE**

Private Collection, Japan

LITERATURESano Gallery, Kagawa Prefecture,
Destruction / Rebirth, Japan,
1996 (illustrated, p. 41).

赤瀬川原平

(日本, 1937-2014)

梱包盆景

盆景 繃帶 紗布

1963年作；1996年藝術家翻製

來源

日本 私人收藏

出版

1996年《破壞／再生》佐野畫廊 香川縣 日本 (圖版, 第41頁)



528

"What Is, Or Is Not, Art?"

A key member of the 1960s Japanese Anti-Art movement, Genpei Akasegawa was part of the Neo-Dada and co-founded the Hi-Red Center. Most notably, in 1963, Akasegawa printed a series of one-sided thousand-yen bill replicas to be used as gallery invitations to his solo exhibition in Shinjuku Daiichi Gallery. Through his replica notes, Akasegawa displaced art from the usual confine of the exhibition space and integrated it into the everyday life. As a result of his simulacrum of the thousand-yen bill, Akasegawa was convicted for currency imitation in 1967. Undeterred by his verdict, Akasegawa impishly went on and produced *The Greatest Japanese Zero Yen Note* (Lot 527), which he sold for three hundred yen. Since the Zero-Yen notes did not contain any value, it was completely legal and thus marked the ingenuity of Akasegawa's act of defiance.

After the Thousand-Yen Bill Incident, although Akasegawa stopped print production, he continued his artistic enthusiasm as a novelist. As suggested by Neo-dada's philosophy, arts are not meant to be a permanent possession. Instead, they ought to be destroyed immediately after creation. This concept renders Akasegawa's works rare - only a few remain today. To preserve and document Akasegawa's work, the Sano Gallery had commissioned the artist to reproduce his *Wrapped Bonsai* (Lot 528) in 1996, which had been destroyed after its creation earlier in 1963. Like many of his artworks, Akasegawa's *Wrapped Bonsai* is surrounded with an everyday object - in this case, white bandages and gauzes that cover the bonsai. By packaging his artwork with the quotidian, Akasegawa infiltrated the everyday life with his unique approach on the nature of art and challenged the meaning of art.



▲ Lot 533 Detail 局部

The Female Figure in Indonesian Modern Art

The female figure is an iconic visual trope in Western art, with the female nude figure being a tradition in Western art that goes back to prehistoric Venus figurines – statuettes that portrayed a woman from the Upper Paleolithic periods onwards. Since then, women have been a constant subject of artistic interest, such as the exotic Tahitian women of Paul Gauguin's canvases and Sandro Botticelli's *The Birth of Venus*. Therefore, it is unsurprising that the female figure plays a similarly important role in Southeast Asian modern art, influencing and inspiring many of the great painters that have emerged from the region: from Hendra Gunawan's sinewy cool-hued women along the beaches and cliffs, to the glowing sepia-toned weavers of Lee Man Fong's oils.

The female figure in Indonesian modern art is one that holds significant cultural and historical meaning. Women held important roles in many traditional Southeast Asian communities, often given prominent roles in indigenous rituals, as well as providing a major source of labour both in the agricultural and domestic markets. This is evident in the various classical compositions that artists have portrayed them in. Indo-European painter Adrien-Jean Le Mayeur de Merprès often depicts women at a loom, weaving traditional Indonesian fabrics that are sold in markets, while one of the most popular subject matter of modern Southeast Asian art – Balinese dancers – visually re-interpreted by the likes of Sunaryo and Lee Man Fong, is part of a very real tradition of ritual and ceremony that play a major part in the lives of the local people even today.



This is not to say that these depictions of the female figure are completely realistic, often being idealised and exoticised as part of the *Mooi Indie* genre of painting that was especially influential during the Dutch colonial period in Indonesia. Paintings of this period captured a romanticised depiction of the Dutch Indies, landscape and daily life aglow in a shimmering sunlight. This was extended to the female figure, often shown as svelte beautiful young women within domestic scenarios. However, such works are representative of the powerful attraction and aura that drew these artists to paint them. In fact, a number of these artists went on to marry the women that they painted. Most notably of these, was Le Mayeur who soon after arriving in Bali met the young Balinese *Legong* dancer, Ni Pollok, who became his muse and model. Eventually, she would become his wife, continuing to sit for him and provide references for his studies much like in *Woman Cowering by a Pond* (Lot 538).

With the decolonisation of many of the Southeast Asian countries during the 50s and 60s, a formal education of Indonesian art developed. Fuelled by a gravity to restore the indigenous culture, there was a widespread search to explore and rediscover traditional art. Even then, the female figure still remained central to many of the artists practicing during the revolutionary era. In Sudjana Kerton's *Nude* (Lot 540), he depicts a woman, reclining in an apartment that overlooks a modern city, her sinuous limbs dangling languidly off a chair. The lush foliage of the Balinese landscapes may have since transformed into a vibrant and dynamic skyline, but one thing remains the same – a testament to the long-standing fascination and reverence for the female form.

◀ Lot 540 Detail 局部

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

TWO BALINESE WOMEN AT A LOOM

signed 'J. Le Mayeur' (lower right)

oil on canvas

53.5 x 64 cm. (21 1/8 x 25 1/4 in.)

HK\$1,000,000-1,500,000**US\$128,600-192,900****PROVENANCE**

Anon. Sale, Sotheby's Singapore, 29 April 2007, Lot 20

Acquired from the above sale by present owner

Private Collection, Indonesia

勒邁耶·德·莫赫普赫斯

(比利時, 1880-1958)

織布女子

油彩 畫布

款識: J. Le Mayeur (右下)

來源

2007年4月29日 蘇富比 新加坡 編號20

現藏者購自上述拍賣

印尼 私人收藏





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ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

BALINESE WOMEN AT THE MARKET

signed 'J. Le Mayeur' (lower right); dated and inscribed '57 Market' (on the reverse)

oil on canvas

45.5 x 55.5 cm. (18 1/8 x 22 in.)

Painted in 1957

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Anon. Sale, Christie's Amsterdam, 4 October 2005, Lot 204

Acquired from the above sale by the present owner

The authenticity of this lot has been kindly confirmed by Cathinka Huizing after firsthand examination

勒邁耶·德·莫赫普赫斯

(比利時, 1880-1958)

峇里島婦女在市場

油彩 畫布

1957年作

款識: J. Le Mayeur (右下); 57 Market (畫背)

來源

2005年10月4日 佳士得 阿姆斯特丹 編號204

現藏者購自上述拍賣

本拍品已經Cathinka Huizing鑑定

SUNARYO

(INDONESIA, B. 1943)

SEBELUM PENTAS

titled, signed and dated 'Sebelum Pentas/Sunaryo/Bandung 17/8 04' (lower left)

mixed media on canvas

150 x 120 cm. (59 x 47¼ in.)

Painted in 2004

HK\$250,000-350,000**US\$33,000-45,000****蘇納爾約**

(印尼, 1943年生)

演出前

綜合媒材 畫布

2004年作

款識：Sebelum Pentas/Sunaryo/Bandung
17/8 04 (左下)

AUKE SONNEGA

(THE NETHERLANDS, 1910-1963)

BALINESE DANCER

signed and dated 'Sonnega '53' (lower left)

oil on canvas

65 x 45 cm. (25 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in.)

Painted in 1953

HK\$180,000-240,000

US\$24,000-31,000

奧庫·蘇恩赫

(荷蘭, 1910-1963)

峇里島的舞者

油彩 畫布

1953年作

款識：Sonnega '53 (左下)





533

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HENDRA GUNAWAN

(INDONESIA, 1918-1983)

WOMAN BY THE BEACH

signed 'Hendra' (lower right)
oil on canvas
89 x 131.5 cm. (35 x 51¾ in.)
Painted in the 1960s

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

US\$160,000-230,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 3 October 2011, Lot 655
Acquired from the above sale by the present owner
Private Collection, Indonesia

古那彎

(印尼, 1918-1983)

望海

油彩 畫布
約1960年代作
款識：Hendra (右下)

來源

2011年10月3日 蘇富比 香港 編號655
現藏者購自上述拍賣
印尼 私人收藏



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4

HENDRA GUNAWAN

(INDONESIA, 1918-1983)

PENJUAL PETAI (PETAI SELLER)

signed, incised and dated 'Hendra KW 74' (lower right)

oil on canvas

150 x 95 cm. (59 x 37 1/2 in.)

Painted in 1974

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

US\$130,000-210,000

古那彎

(印尼, 1918-1983)

豌豆小販

油彩 畫布

1974年作

款識：Hendra KW 74 (右下)



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5

HENDRA GUNAWAN

(INDONESIA, 1918-1983)

BALINESE WOMAN BY THE BEACH

signed, inscribed and dated 'Hendra/Bali 78' (lower left)

oil on canvas

75 x 75 cm. (29½ x 29½ in.)

Painted in 1978

HK\$500,000-700,000

US\$65,000-90,000

古那彎

(印尼, 1918-1983)

峇里島婦女在沙灘上

油彩 畫布

1978年作

款識：Hendra/Bali 78 (左下)



5
3
6

LEE MAN FONG

(INDONESIA, 1913-1988)

BALINESE WOMAN WITH OFFERING

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

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Acquired from the artist by the previous owner
Thence by descent to the present owner

李曼峰

(印尼, 1913-1988)

峇里島婦女與供品

油彩 纖維板
款識：李曼峰 (右下)
藝術家鈐印兩枚

來源

原藏者得自藝術家本人
現由原藏家家屬收藏



5
3
7

THEO MEIER

(SWITZERLAND, 1908-1982)

PORTRAIT OF A BALINESE GIRL

signed and dated 'Theo Meier '58' (upper left)
oil on canvas
51 x 42 cm. (20 $\frac{1}{8}$ x 16 $\frac{1}{2}$ in.)
Painted in 1958

HK\$100,000-150,000
US\$13,000-19,000

PROVENANCE

Private Collection, Asia

西奧·梅耶

(瑞士, 1908-1982)

峇里島女士的畫像

油彩 畫布
1958年作
款識： Theo Meier '58 (左上)

來源

亞洲 私人收藏



538

5
3
8

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

WOMAN COWERING BY A POND

signed 'J. Le Mayeur' (lower left)
pastel on paper
48 x 59 cm. (18 $\frac{7}{8}$ x 23 $\frac{1}{4}$ in.)

HK\$100,000-120,000
US\$13,000-16,000

PROVENANCE

Private Collection, Asia

LITERATURE

Jop Ubbens and Cathinka Huizing, *Adrien-Jean Le Mayeur de Merprès: Painter-Traveller, Wijk en Aalburg, 1995* (illustrated, p. 171, plate no. 269)

勒邁耶·德·莫赫普赫斯

(比利時, 1880-1958)

峇里島女士

粉臘 紙本
款識：J. Le Mayeur (左下)

來源

亞洲 私人收藏

出版

1995年《勒邁耶·德·莫赫普赫斯：羈藝術家》
Jop Ubbens 及 Cathinka Huizing 著 荷蘭 (圖版, 第171頁, 第269圖)

HAN SNEL

(DUTCH, 1925-1998)

PORTRAIT OF NI SITI (WIFE OF HAN SNEL)

signed 'Han Snel' (lower right); inscribed and dated 'Bali 66' (lower left)
oil on canvas
78 x 51.5 cm. (30¾ x 20¼ in.)
Painted in 1966

HK\$90,000-120,000**US\$12,000-16,000****PROVENANCE**

Acquired directly from the artist in 1966
Thence by descent to the present owner
Private Collection, USA

韓斯·耐爾

(荷蘭, 1925-1998)

NI SITI 的畫像 (韓斯·耐爾的太太)

油彩 畫布
1966年作
款識：Han Snel (右下)；Bali 66 (左下)

來源

原藏者1966年得自藝術家本人
現由原藏家家屬收藏
美國 私人收藏



5
4
0

SUDJANA KERTON

(INDONESIA, 1922-1994)

NUDE

signed and dated 'S. Kerton '87' (lower right)
oil on canvas
78 x 102 cm. (30¾ x 40⅞ in.)
Painted in 1987

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Private Collection, Asia

克爾頓

(印尼, 1922-1994)

裸體

油彩 畫布
1987年作
款識：S. Kerton '87 (右下)
本拍品已經Cathinka Huizing鑑定

來源

亞洲 私人收藏



540

5
4
1

LEE MAN FONG

(INDONESIA, 1913-1988)

TWO DOVES

signed in Chinese (lower right)
oil on masonite board
121.5 x 60 cm. (47 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in.)
two seals of the artist

HK\$240,000-320,000
US\$32,000-41,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 29
April 2007, Lot 118
Acquired from the above sale by the
present owner

李曼峰

(印尼, 1913-1988)

雙鴿

油彩 纖維板
款識：李曼峰 (右下)
藝術家鈐印兩枚

來源

2007年4月29日 蘇富比 新加坡 編號118
現藏者購自上述拍賣





5
4
2

LEE MAN FONG

(INDONESIA, 1913-1988)

RABBITS

signed in Chinese (upper right)
oil on masonite board
122 x 60 cm. (48 x 23 $\frac{3}{8}$ in.)
two seals of the artist

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, Asia

李曼峰

(印尼, 1913-1988)

兔子

油彩 纖維板
款識：李曼峰 (右上)
藝術家鈐印兩枚

來源

亞洲 私人收藏

5
4
3

LEE MAN FONG

(INDONESIA, 1913-1988)

TIGERS

signed and inscribed in Chinese (upper left)

oil on masonite board

121.5 x 59.5 cm. (47 $\frac{7}{8}$ x 23 $\frac{3}{8}$ in.)

two seals of the artist

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, Asia

李曼峰

(印尼, 1913-1988)

老虎

油彩 纖維板

款識：李曼峰 (左上)

藝術家鈐印兩枚

來源

亞洲 私人收藏





5
4
4

HENDRA GUNAWAN

(INDONESIA, 1918-1983)

SANG GERILYA (THE GUERILLA)

titled and signed 'Sang Gerilya/Hendra' (lower right)
oil on canvas laid on board
102 x 78 cm. (40 $\frac{1}{8}$ x 30 $\frac{3}{4}$ in.)

HK\$700,000-900,000
US\$91,000-120,000

古那彎

(印尼, 1918-1983)

游擊隊

油彩 畫布 裱於木板
款識：Sang Gerilya/Hendra (右下)



5
4
5

S. SUDJOJONO

(INDONESIA, 1914-1986)

ORKES MUTIARA: KRONCHONG (THE ENSEMBLE)

titled 'Orkes Mutiara' (upper right); signed with artist's monogram and dated 'Djak 1970' (lower right); signed 'S. Sudjojono' (lower left)

oil on canvas

59.5 x 67.5 cm. (23½ x 26¾ in.)

Painted in 1970

HK\$450,000-650,000

US\$59,000-84,000

PROVENANCE

Anon. Sale, Christie's Singapore, 18 May 1998, Lot 184
 Acquired from the above by the previous owner
 Anon. Sale, Christie's Hong Kong, 27 Nov 2011, Lot 1158
 Acquired from the above by the present owner
 Private Collection, Indonesia

蘇佐佐諾

(印尼, 1914-1986)

ORKES MUTIARA: KRONCHONG

(合奏)

油彩 畫布

1970年作

款識：Orkes Mutiara (右上)；Djak 1970 (下)；
 S. Sudjojono (左下)

來源

1998年5月18日 佳士得 新加坡 編號184
 前藏者購自上述拍賣
 2011年11月27日 佳士得 香港 編號1158
 現藏者購自上述拍賣
 印尼 私人收藏



▲ Lot 547 Detail 局部

ARIE SMIT

艾利·斯密特

"Those can imagine things in reality and draw them accurately are illustrators. Those who see the hidden forms and see colours as shapes are painters."

- Arie Smit

The tropical island of Bali has always been a paradise to travelers from far and wide. The island inspired the many Indo-European painters, such as Rudolf Bonner, Walter Spies, and Han Snel, who had come before Arie Smit. Through this exposure, Smit decided to move to Bali in 1956, 18 years after his service as a topographical illustrator during World War II, where his job was to make maps of the Indonesian archipelago. Differing greatly from the rigidity of his topographical drawing background, Arie Smit's works are filled with rhythm and exuberant energy. When creating his paintings, Smit did not perceive his objects as they were, but created sketches based on his ideal compositional artistry, and later imbued them with the vibrant colours of his palette, invoking the rich mysticisms of the island while adding a very personal touch to the paintings.

The Balinese landscape and architecture were of his immense interest to Arie Smit, as well as its colourful culture and welcoming people. These motifs were the central to his artistic *oeuvre*. The he revisited subjects and motifs in the thousands of works he created, Smit often experimented with his style, medium and technique, offering refreshing and novel perspectives of familiar scenes of the island.

The lush vistas of Bali were the ones that capture his soul. *Padi Field* (Lot 546) and *Village of Blega* (Lot 547) are representative of the foundations of Smit's artistic endeavour. With these two paintings, Smit was using a very distinct techniques that resulting in a contrasting details. In *Padi Field*, Smit offers a serene and

quiet moment of a rural landscape of Bali with simple lines and strong blue colour to create a scene that resembles the falling of dusk. Whereas in *Village of Blega*, Smit zooms out from the scene, offering a painting of a traditional Balinese village completed with the lush surroundings of towering tropical trees. Similarly, in *Landscape with Village Temple* (Lot 549), Smit depicts the great landscape of Balinese hills complete with the people and traditional temple complex along their way. In this regard, these paintings share Smit's outlook and fascination with Mother Nature. In other paintings like *House Gate* (Lot 550) and *Resting on the Bale (Pura Ungu)* (Lot 548), the artist captures the intimate scene of daily life in a rural village, set in the dense foliage of the tropics.

In many of his painting, Smit often emphasized the details of the surroundings with his miniature figures as plain white marks in his artistic arrangement. *Kecak Dance* (Lot 551) and *Enchanted Garden* (Lot 552) are rare vignettes of the lives of the Balinese people, with magical colours and vertical lines that are of Smit's typical 1970s aesthetic. Kecak Dance focuses on the activity of the Kecak dance group. The celebratory scene achieved with the use of tight composition and lively colours demonstrate Smit's maturity and versatility in his artistry. His techniques were further developed in the 1980s – the pinnacle of his creative journey. *Enchanted Garden* is an exemplary work of the maturity of his technique and choice of colours. Picturing a hidden Eden of Bali, *Enchanted Garden* offers a glance at a charming garden of the island's tropical greenery and flowers. The artist's use of pointillism in this work is reminiscent of the 19th century Impressionist and Post-Impressionist paintings, while the artist's choice of colours favour the raw quality of Fauvist movement, capturing the different colours in the tropical sunlight.

A master of colour and composition, Arie Smit tells a story of finding himself in a foreign land. The art of Arie Smit is an odyssey of a distinctive style of artistic expression, and a legacy in Balinese art that continues on till today.



◀ Lot 547 Detail 局部

5
4
6

ARIE SMIT

(INDONESIA, 1916-2016)

PADI FIELDS

signed and inscribed 'arie/BALI' (lower left)

oil on canvas

60 x 50 cm. (23 5/8 x 19 3/8 in.)

Painted in the 1960s

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, The Netherlands

艾利·斯密特

(印尼, 1916-2016)

水稻

油彩 畫布

約1960年代作

款識：arie/BALI (左下)

來源

荷蘭 私人收藏





5
4
7

ARIE SMIT

(INDONESIA, 1916-2016)

VILLAGE OF BLEGA, BALI

signed 'arie' (lower left); signed and dated 'ARIE SMIT _ BALI-APRIL /1966 . .' (on the stretcher bar)

oil on canvas

40 x 60 cm. (15 ¾ x 23 ⅝ in.)

Painted in 1966

HK\$250,000-300,000

US\$33,000-39,000

PROVENANCE

Private Collection, Asia

LITERATURE

Sutedja Neka and Drs. Sudarmaji, Arie Smit, Koes Artbooks, Bali, Indonesia, 1995 (illustrated, p. 44)

艾利·斯密特

(印尼, 1916-2016)

峇里島巴勒加村

油彩 畫布

1966年作

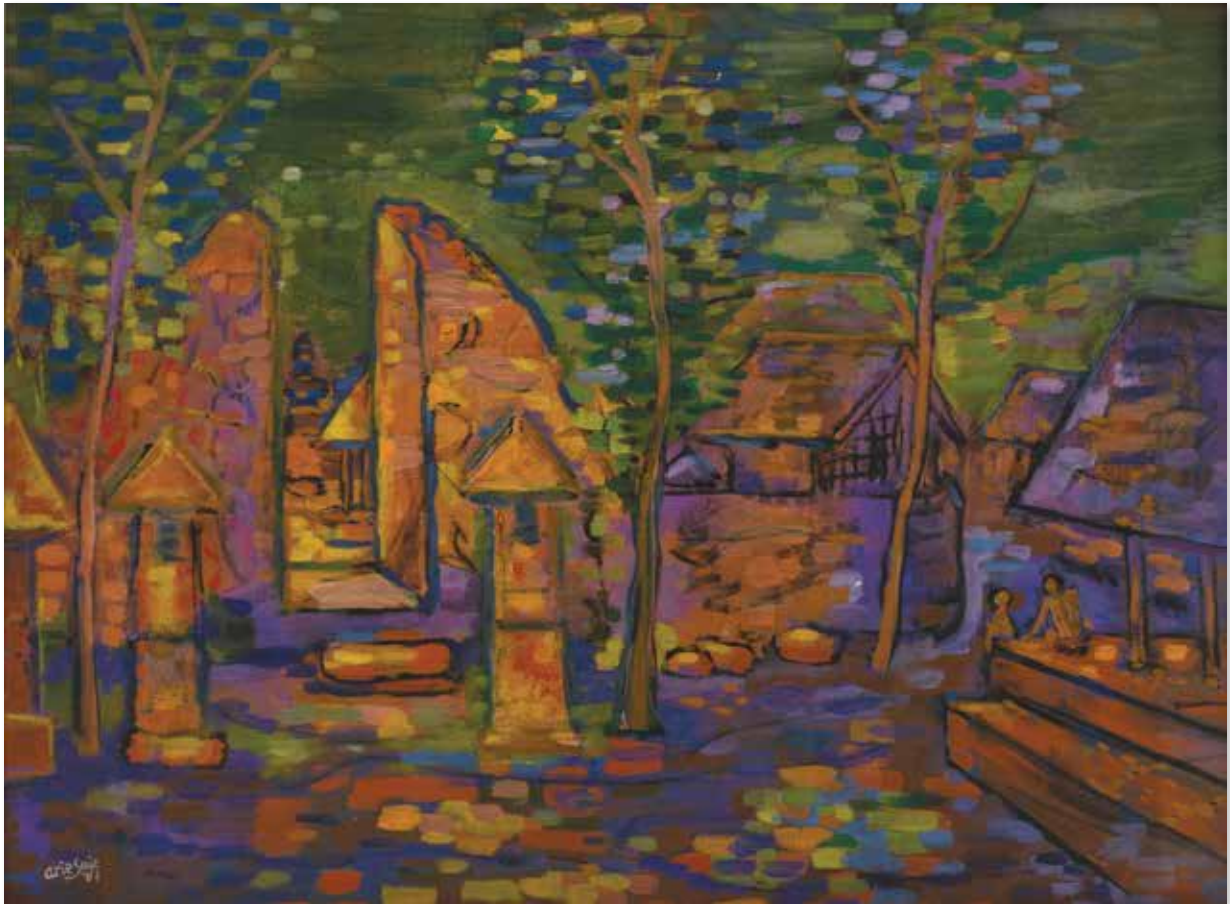
款識：arie (左下)；ARIE SMIT _ BALI-APRIL /1966 _ (框架)

來源

亞洲 私人收藏

出版

1995年《艾利·斯密特》Sutedja Neka 及 Drs. Sudarmaji Koes 著 藝術書籍出版 印尼 峇里島 (圖版, 第44頁)



5
4
8

ARIE SMIT

(INDONESIA, 1916-2016)

RESTING ON THE BALE (PURA UNGU)

signed and dated 'Arie Smit '87' (lower left)
acrylic on canvas
52 x 70 cm. (20½ x 27½ in.)
Painted in 1987

HK\$350,000-450,000

US\$46,000-58,000

LITERATURE

Amir Sidharta, *Vibrant: Arie Smit*, Hexart Publishing, Indonesia, 2002
(illustrated, plate 6.39).

艾利·斯密特

(印尼, 1916-2016)

擱在包上

壓克力 畫布
1987年作
款識：Arie Smit '87 (左下)

出版

2002年《躍動：艾利·斯密特》Amir Sidharta著
Hexart出版 印尼
(圖版，第6.39圖)



5
4
9

ARIE SMIT

(INDONESIA, 1916-2016)

LANDSCAPE WITH VILLAGE TEMPLE

signed and dated 'Arie Smit 1996' (lower right); titled 'Landscape with Village Temple', signed and dated again (on the reverse)

acrylic on canvas

50.5 x 70.5 cm. (19 $\frac{7}{8}$ x 27 $\frac{3}{4}$ in.)

Painted in 1996

HK\$180,000-250,000

US\$24,000-32,000

艾利·斯密特

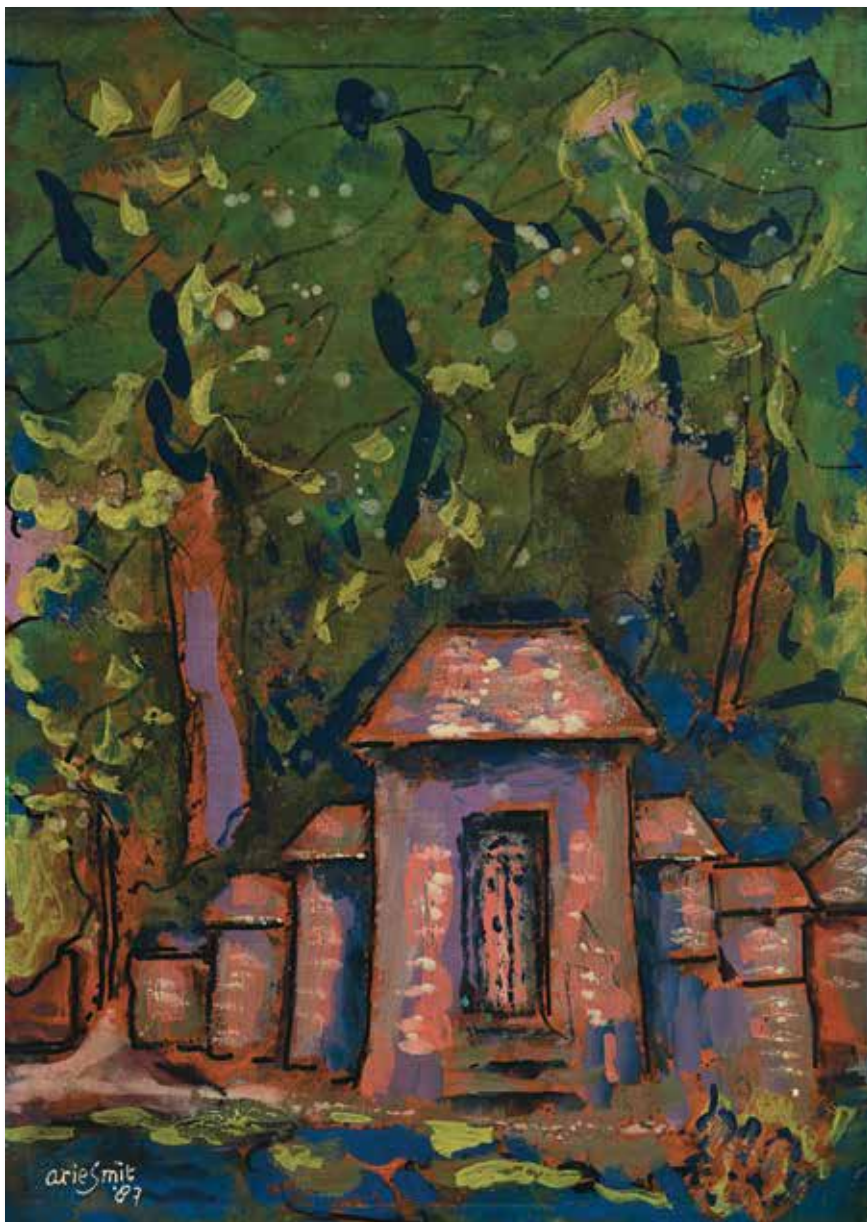
(印尼, 1916-2016)

景觀與村廟

壓克力 畫布

1996年作

款識：Arie Smit 1996 (右下)；Landscape with Village Temple (畫背)



5
5
0

ARIE SMIT

(INDONESIA, 1916-2016)

HOUSE GATE

signed and dated 'arie smit 87' (lower left)

acrylic on board

45 x 33 cm. (17 ¾ x 13 in.)

Painted in 1987

HK\$100,000-150,000

US\$20,000-32,000

LITERATURE

Amir Sidharta, *Vibrant: Arie Smit*, Hexart Publishing, Indonesia, 2002 (illustrated, plate 6.28).

艾利·斯密特

(印尼, 1916-2016)

大門

壓克力 木板

1987年作

款識：arie smit '87 (左下)

出版

2002年《躍動:艾利·斯密特》Amir Sidharta著
Hexart出版 印尼 (圖版 第6.28圖)



5
5
1

ARIE SMIT

(INDONESIA, 1916-2016)

KECAK DANCE

signed, inscribed and dated 'Arie Smit/Bali/72' (lower left)
watercolour on paper
56 x 43 cm. (22 x 16 $\frac{7}{8}$ in.)
Executed in 1972

HK\$150,000-200,000
US\$20,000-26,000

艾利·斯密特

(印尼, 1916-2016)

KECAK DANCE

水彩 紙本
1972年作
款識：Arie Smit/Bali/72 (左下)



5
5
2

ARIE SMIT

(INDONESIA, 1916-2016)

ENCHANTED GARDEN

signed, inscribed and dated 'Arie Smit/Bali/86' (lower left); inscribed
'80.5 x 75.5 cm' (on the stretcher)
acrylic on canvas
80.5 x 75.5 cm. (31¾ x 29¾ in.)
Painted in 1986

HK\$450,000-550,000

US\$59,000-71,000

艾利·斯密特

(印尼, 1916-2016)

迷人花園

壓克力 畫布

1986年作

款識：Arie Smit/Bali/86 (左下)；80.5 x 75.5
cm (框架)

HAN SNEL

(THE NETHERLANDS, 1925-1998)

GOING HOME

signed, dated and inscribed 'Snel '81/Bali' (lower right)
oil on canvas
50 x 35 cm. (19 5/8 x 13 3/4 in.)
Painted in 1981

HK\$60,000-80,000

US\$7,800-10,000

韓斯·耐爾

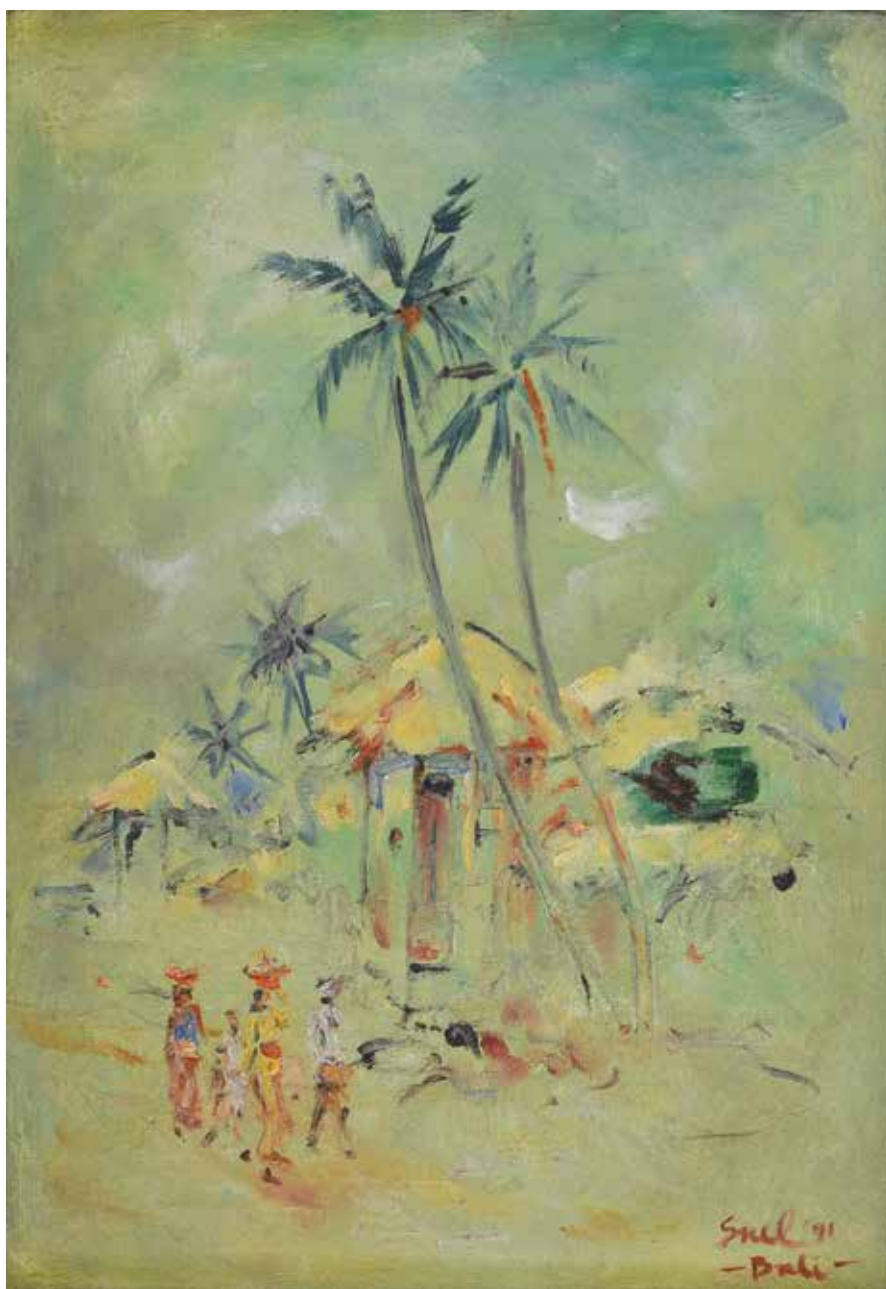
(荷蘭, 1925-1998)

回家

油彩 畫布

1981年作

款識：Snel '81/Bali (右下)



5
5
4

THEO MEIER

(SWITZERLAND, 1908-1982)

THAI TEMPLE

signed and dated '76 Theo Meier' (lower left); signed and dated again (upper right)

oil on canvas

75 x 55 cm. (29½ x 21¾ in.)

Painted in 1976

HK\$100,000-150,000

US\$13,000-19,000

西奧·梅耶

(瑞士, 1908-1982)

泰國寺廟

油彩 畫布

1976年作

款識：76 Theo Meier (左下)；

Theo Meier 76 (畫背)



RUSLI

(INDONESIA, 1916-2006)

CELEBRATION

signed with artist's monogram and dated '1965' (lower right)

oil on canvas

90 x 117 cm. (35½ x 46¼ in.)

Painted in 1965

HK\$140,000-180,000**US\$19,000-23,000****PROVENANCE**

Private Collection, Indonesia

路斯裡

(印尼, 1916-2006)

慶祝會

油彩 畫布

1965年作

款識：藝術家花押 1965 (右下)

來源

印尼 私人收藏





556

5
5
6

MOCHTAR APIN

(INDONESIA, 1923-1994)

SUASANA RINDANG

signed and dated 'MOCHTAR APIN '69' (lower right); inscribed
'Acrylic on canvas', signed and dated again (on the reverse)
acrylic on canvas
73 x 116.5 cm. (28¾ x 45⅞ in.)
Painted in 1969

HK\$100,000-150,000

US\$13,000-19,000

莫達 阿賓

(印尼, 1923-1994)

陰暗的氣氛

壓克力 畫布
1969年作
款識：MOCHTAR APIN '69 (右下)；Acrylic on
canvas (畫背)

SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

ACROPOLIS

signed and dated 'SRIHADI 1965' (upper right)

oil on canvas

92 x 118 cm. (36¼ x 46½ in.)

Painted in 1965

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Collection of the Papadimitriou Family

斯里哈迪·蘇達索諾

(印尼, 1931年生)

雅典衛城

油彩 畫布

1965年作

款識：SRIHADI 1965 (右上)

來源

Papadimitriou家族收藏

Painted in 1965, a year after Srihadi Soedarsono married his wife Sitti Farida, *Acropolis* (Lot 557) is a notable piece which reveals the artist's freedom of expression in his masterful interpretation of an overseas landscape. Part of the artist's travelling series, the present lot is an incredible depiction of the *Acropolis* in Athens, Greece.

While Soedarsono is highly regarded for his expressive abstractions of nature, his first forays into art was as a journalist-illustrator during his national service at the time of the revolution. Upon enrolling into the Institute of Technology Bandung, Soedarsono was exposed to the unlimited emotive potential of the abstract movement. It was here that he developed a fascination with cubism and the other forms of abstraction. Soedarsono describes the liberating experience: "*I had freedom of expression, not limited to nationalism anymore. And that fascinated me.*"

With his travels abroad, Soedarsono captured the development of many civilizations through his works. In *Acropolis*, the artist applies a splat of white pigment with the back of his palette knife, organically constructing the walls and pillars of the ancient Greek historical site. Placing white on white, Soedarsono makes the architectural outline more pronounced with the variation of accumulated paint against the blended background. The artist delineates the details of the *Acropolis* with the tip of the knife, completing the image with the imperfect circle of the moon in the upper right corner of the painting. With Western-influenced technique, the artist lends a tactile quality to his paintings through his unrefined line work and streaks of impasto, drawing the attention of the viewers to the hidden elements of the painting. Through the act of painting, Soedarsono renders the ancient site of *Acropolis* in a modernistic light.

Concerned with the emotive expression of his paintings, Soedarsono's choices of colours are a reflection of his fleeting feelings in the moment. To the artist, colour can exist independently of any other realities. His layering of the cool tones of blue and white effectively projects a sense of tranquillity and stillness. From the collection of the Papadimitriou family, *Acropolis* is unmatched in Soedarsono's expression of the quiet myth and magic of the ancient ruins.





RAN IN-TING

(LAN YINDING, CHINA, 1903-1979)

FORMOSA

signed in Chinese, signed 'RAN - IN TING.';
titled 'FORMOSA', dated '1950.6.' (lower left)
watercolor on paper
31.5 x 49.5 cm. (12 3/8 x 19 1/2 in.)
Painted in 1950
one seal of the artist

HK\$50,000-80,000**US\$6,500-10,000****PROVENANCE**

Acquired directly from the artist
Thence by descent to the present owner
Private Collection, Asia

藍蔭鼎

(中國, 1903-1979)

福爾摩沙

水彩 紙本
1950年作
款識：蔭鼎. RAN - INTING. FORMOSA
1950.6. (左下)
鈐印：鼎

來源

原藏者直接購自藝術家本人
現藏者繼承自家族收藏
亞洲 私人收藏



558

**KINICHIRO ISHIKAWA**

(JAPAN, 1871-1945)

PORTRAIT

signed 'ISHIKAWA. KIN' (lower left)
watercolour on paper
32 x 23.5 cm. (12 5/8 x 9 1/4 in.)

HK\$28,000-58,000**US\$3,700-7,500****PROVENANCE**

Private Collection, Japan

石川欽一郎

(日本, 1871-1945)

肖像

水彩 紙本
款識：ISHIKAWA. KIN (左下)

來源

日本 私人收藏

559

560

KINICHIRO ISHIKAWA

(JAPAN, 1871-1945)

VILLAGE SCENE

signed 'ISHIKAWA-KIN' (lower left)
watercolour on paper
37.5 x 35.5 cm. (14 ¾ x 14 in.)

HK\$28,000-58,000

US\$3,700-7,500

PROVENANCE

Private Collection, Japan

石川欽一郎

(日本, 1871-1945)

鄉村風景

水彩 紙本
款識：ISHIKAWA. KIN (左下)

來源

日本 私人收藏



560

561

KINICHIRO ISHIKAWA

(JAPAN, 1871-1945)

LANDSCAPE

signed in Japanese; signed 'ISHIKAWA-KIN'
(lower left)
watercolour on paper
32 x 42 cm. (12 ½ x 16 ½ in.)

HK\$30,000-60,000

US\$3,900-7,800

PROVENANCE

Private Collection, Japan

石川欽一郎

(日本, 1871-1945)

風景

水彩 紙本
款識：ISHIKAWA. KIN 欽一 (左下)

來源

日本 私人收藏



561

KINICHIRO ISHIKAWA

(JAPAN, 1871-1945)

MOUNT FUJI

signed 'ISHIKAWA-KIN' (lower right); 'fox kamakura' (on the reverse)

watercolour on paper

24.5 x 32.5 cm. (9 $\frac{5}{8}$ x 12 $\frac{3}{4}$ in.)

Painted in 1922

HK\$20,000-40,000

US\$2,600-5,200

PROVENANCE

Private Collection, USA

石川欽一郎

(日本, 1871-1945)

富士山

水彩 紙本

1922年作

款識：ISHIKAWA-KIN (右下)；fox kamakura (畫背)

來源

美國 私人收藏



562

JIANG GUOFANG

(CHINA, B. 1951)

PORTRAIT SERIES NO. 34

signed in Chinese; signed 'Jiang GuoFang' (lower left)
titled in Chinese; inscribed and signed '2002 Jiang
Guofang' (on the reverse)

oil on canvas

39.9 x 49.9 cm. (15 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in.)

Painted in 2002

HK\$60,000-100,000

US\$7,800-13,000

PROVENANCE

Schoeni Art Gallery, Hong Kong
Private Collection, Lisbon, Portugal (Acquired directly from
the above by the present owner)

姜國芳

(中國, 1951年生)

早春閒情

油彩 畫布

2002年作

款識：國芳 Jiang GuoFang (左下) 早春閒情；40 x 50
2002年 Jiang Guofang (畫背)

來源

香港 少勵畫廊

葡萄牙 里斯本 私人收藏 (現藏者直接購自上述畫廊)



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SHEN HANWU

(CHINA, B. 1950)

DRAGON'S LINEAGE

signed 'H.W.Shen', signed in Chinese (lower right)

oil on canvas

122.2 x 152.5 cm. (48 1/8 x 60 in.)

Painted in 2014

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE

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

沈漢武

(中國, 1950年生)

龍的血統

油彩 畫布

2014年作

款識：H.W.Shen 沈漢武 (右下)

來源

美國 新澤西 私人收藏 (現藏者直接購自藝術家)





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ZHANG LI

(CHINA, B. 1958)

UNTITLED

signed in Chinese, signed 'Zhang Li' (lower right)

oil on canvas

80 x 64.8 cm. (31½ x 25½ in.)

Painted *circa* 1996

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Acquired directly from the artist
Huntsman Gallery, Colorado, USA
Cavalier Galleries, New York, USA
Acquired from the above by the present owner

張利

(中國, 1958年生)

無題

油彩 畫布

約1996年作

款識：張利 Zhang Li (右下)

來源

原藏者直接得自藝術家本人
美國 科羅拉多州 Huntsman畫廊
美國 紐約 Cavalier畫廊
現藏者購自上述畫廊

SANYU

(CHANG YU, FRANCE/ CHINA, 1901-1966)

UNTITLED (CAMELLIAS)

signed in Chinese, signed 'SANYU' (lower left);
numbered '7/50', inscribed and dated 'À mon
cher Stein S.Y. 1 Octobre 1934 Paris' (lower right)
lithograph

image: 16.8 x 11.5 cm. (6 $\frac{5}{8}$ x 4 $\frac{5}{8}$ in.)paper: 34.5 x 34.3 cm. (13 $\frac{5}{8}$ x 13 $\frac{5}{8}$ in.)

edition 7/50

Executed in 1934

HK\$30,000-50,000**US\$3,900-6,500****PROVENANCE**

Collection of Mr. Rolf Alfred Stein (acquired directly
from the artist)

Thence by descent to the present owner
Private Collection, France

常玉

(法國/中國, 1901-1966)

無題 (山茶花)

石版 版畫

1934年作

版數：7/50

款識：玉SANYU (左下)；7/50 À mon cher Stein S.Y.
1 Octobre 1934 Paris' (右下)

來源

Rolf Alfred Stein先生舊藏 (直接得自藝術家)

現由原藏家家屬收藏

法國 私人收藏



Sanyu in Paris Montparnasse district with Rolf Stein, Luc Vincenne and Yozo Hamaguchi in April 1935

常玉、Rolf Stein、Luc Vincenne及Yozo Hamaguchi 1935年4月攝於巴黎蒙帕納斯

Photo credit: Michèle Stein

Rolf Alfred Stein Collection (Lot 396, 566-568)

Arrived in Paris from Germany in 1933, Rolf Alfred Stein settled in the Montparnasse district where the vibrant cultural scene gathered at that time. Found of Chinese culture, he met Sanyu during these years before he had to leave for Indochina during the Second World War (1939-1945). It is most probably between 1933 and 1938 that he acquired this very unique collection of Sanyu artworks (Lot 396, 566, 567 and 568), who was then a young artist, exhilarated by his artistic experiences and discoveries. When Alfred Stein came back to Paris in 1947, he got back to his former friends and neighbours with among them Sanyu and Man Ray and built a career as a recognized sinologist specialized in Tibet at the Collège de France.

SANYU

(CHANG YU, FRANCE/ CHINA, 1901-1966)

UNTITLED (ZEBRA); & UNTITLED (ZEBRA)

signed in Chinese, signed 'SANYU' (lower right); signed in Chinese, signed 'SANYU', numbered '4/50', inscribed in Chinese (lower left); & signed in Chinese, signed 'SANYU' (lower left); inscribed in Chinese (lower right)

two lithographs

image: 12 x 17.5 cm. (4 $\frac{6}{8}$ x 6 $\frac{7}{8}$ in.); & 14 x 18 cm. (5 $\frac{4}{8}$ x 7 $\frac{1}{8}$ in.)paper with calligraphy: 14 x 27.5 cm. (5 $\frac{4}{8}$ x 10 $\frac{7}{8}$ in.)

edition 4/50

HK\$40,000-60,000**US\$5,200-7,800****PROVENANCE**

Collection of Mr. Rolf Alfred Stein (acquired directly from the artist)
Thence by descent to the present owner
Private Collection, France

常玉

(法國/中國, 1901-1966)

無題 (斑馬) ; 及無題 (斑馬)

石版 版畫 (共兩件)

版數 : 4/50

款識 : 玉SANYU (右下) ; 玉SANYU 4/50恭賀新年 (左下) ; 及 玉SANYU (左下) ; 太安先上(右下)

來源

Rolf Alfred Stein先生舊藏 (直接得自藝術家)
現由原藏家家屬收藏
法國 私人收藏



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567-2



SANYU

(CHANG YU, FRANCE/ CHINA, 1901-1966)

UNTITLED (TAO QIAN POEMS)

signed in Chinese (lower right of the image); signed in Chinese, inscribed and dated 'A Stein 4 mai 1935' (lower right)

lithograph

32.4 x 25.1 cm. (12 $\frac{5}{8}$ x 9 $\frac{7}{8}$ in.)

Executed in 1935

HK\$20,000-40,000**US\$2,600-5,200****PROVENANCE**

Collection of Mr. Rolf Alfred Stein (acquired directly from the artist)
Thence by descent to the present owner
Private Collection, France

常玉

(法國/中國, 1901-1966)

無題 (陶潛詩句)

石版 版畫

1935年作

款識 : 玉 'A Stein 4 mai 1935' (右下)

來源

Rolf Alfred Stein先生舊藏 (直接得自藝術家)
現由原藏家家屬收藏
法國 私人收藏

LONG CHIN-SAN

THE FATHER OF ASIAN PHOTOGRAPHY

'In terms of techniques, I advocate that we should learn the advanced technology of the Western world in order to make photography no longer a difficult task; but when it comes to the horizon of the art, be it the framing or colour tone, I believe that the savour of the traditional Chinese painting should be further studied.'

- Excerpt from *Long Chin-san Chronological Biography and Quotes*

Long Chin-san was the pioneering photographer who was in the vanguard of the development of modern photography in China. In the early 30s, Long earned a worldwide reputation in the art photography for his 'composite photographs'. He was one of the core members of the China Photographers Association and also the first artist in the history of art in China who has applied the style of Chinese painting to photography. He ingeniously captured the classical beauty of the Chinese ink painting and poetry through the lenses of his camera and presented them to the audience by his master skills of the 'composite' and 'photogram' techniques.

An Invaluable Family Collection

Long was a close friend of the family of the current collector. The series of works presented in this season (Lot 569-527) belonged to Mr. Mario Finazzi and later became the collection of the family until today. Mr. Mario Finazzi was a renowned photographer in Italy. He was also a member of La Bussola, the pioneering photographers association in Italy which endeavoured to promote art photography during the 30s to 60s. At that time, both Finazzi and Long actively joined photography exhibitions (fig. 1) for which they admired the

works of each other and later became friends. The two artists even exchanged their works in which some of the exchanged photographs obtained from Long have been included in this season. In 1948, Finazzi held a photography exhibition of Long's works in Italy (fig. 2 & 3) with the purpose to let more people to get to know his photography and to promote the Chinese culture and art.

The Freehand and Lyrical Composite Photography

'Composite Photography' is considered the greatest achievement of Long throughout his artistic career. With this technique, images are combined into a photographic work through darkroom skills or by cut-and-glue collage of images in order to create distinctive works that are full of



Fig. 4 Portrait of Long Chin-San, 1967, photo credit: Zhang Daqian
圖4 《朗靜山像》張大千攝於1967年

personal characters. As a photojournalist, the earlier works of Long were mainly documentary photographs or images of natural landscape. *Keeper at the Temple Gate* and *Sunset* (Lot 569) are the representative works of Long from the early period. The content and form of the photographs have revealed the feelings and thoughts of the artist with the temperament of grace and elegance of a literati.

Pursue the Essentials and Seek the Change

In the spirit of innovation, Long explored different photography techniques and methods so as to bring an avant-garde effect to his portrait photography. In *Portrait of Self* (Lot 570), enlarged films were shifted to achieve the effect of double exposure, which set the photograph free from the restraint of the traditional composition of Western painting, eventually giving the composition many possibilities. In *Relaxation* (Lot 570) and *Rural Tapestry* (Lot 572), a long-lost technique of using photographic paper was applied, suffusing the photographs with an effect like pencil sketch and gouache painting. *After the Tang Masters* (Lot 571), on the other hand, is an imitation of the Chinese landscape painting of Yuan dynasty, in which the natural fibre of the photographic paper has given a result similar to the 'texture strokes' used in Chinese landscape painting, making it a representative work of merging the tradition Chinese art with photography. The technique of using photographic paper is the proof of Long's pursuit of imitating the effect of painting which was later developed as his signature technique of 'composite photography'.

An Ancient Technique to Merge the East and West

The sense of leisure and freedom found in *Riverside Spring*, *Spring Fantasia* (Lot 571), *Stormy Eve* and *Precipice of Immolation* (Lot 572) has demonstrated the distinctive understanding of Long towards the spirit of the traditional landscape painting. The space and composition of Chinese painting is applied to the photographs which makes the images alive and vivid. Certain area is left blank to lure its audience with the desire to linger on. Long Chin-san and Zhang Daqian were good friends all their lives. They used to go out together in search of inspirations (fig. 4). It is believed that Zhang has certain influence on the landscape composition of Long's photography. For instance, *Landscape Along Highway Hengguan* (fig. 5) is the proof that Zhang was good at depicting the beauty of landscape while Long created his art by merging the Oriental mood into the Western photography, which was later acclaimed by the world as the 'Long's Style'.



Fig. 5 Zhang Daqian, *Landscape Along Highway Hengguan*, 1965, Christie's Hong Kong,
31 May 2011, Lot 2630, sold for HK\$52,180,000

圖5 張大千《橫貫公路一景》1965年作 佳士得香港 2011年5月31日 編號2630
成交價：52,180,000港元

郎靜山 — 亞洲攝影之父

郎靜山是推動中國現代攝影藝術的先驅，早在三十年代初便因「集錦攝影」馳譽世界攝影藝壇。他是中國攝影家協會的重要成員之一，也是中國藝術史上首位把中國繪畫風格運用於攝影上的藝術家。他巧妙地運用所擅長的「集錦」與「影繪」攝影技巧，將屬於中國傳統水墨、詩詞的古典美，透過攝影機呈現觀者眼前。

家族珍藏 彌足珍貴

郎靜山與現藏者家族交情深厚，是次呈獻的一系列作品（拍品編號569-527）均為馬里奧·芬拿茲（Mario Finazzi）先生舊藏，後來一直為家族收藏至今。馬里奧·芬拿茲是一位當地著名的攝影師，為當時意大利先鋒攝影師協會「La Bussola」的成員之一，致力於三十至六十年代意大利推動攝影藝術。當時他與郎靜山均活躍於多個攝影展覽（圖1），基於欣賞對方的作品而惺惺相惜。兩位藝術家更交換彼此的攝影作品，是次拍賣的作品便是當年直接從郎靜山手上交換而得的一部分。馬里奧·芬拿茲亦曾於1948年意大利為郎靜山舉辦展覽（圖2及圖3），藉此讓更多人認識他的作品及宣揚中國文化藝術。

集錦攝影 寫意抒情

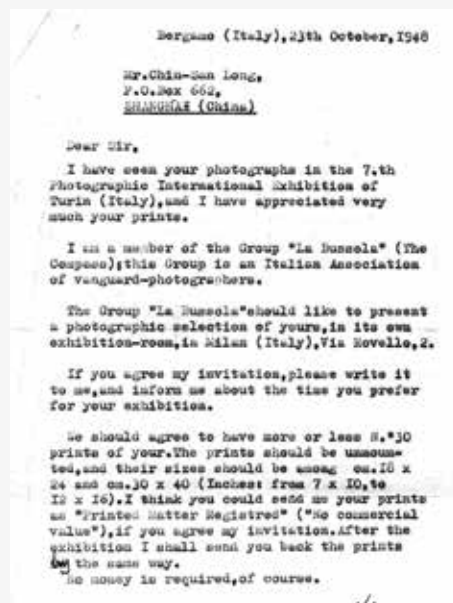
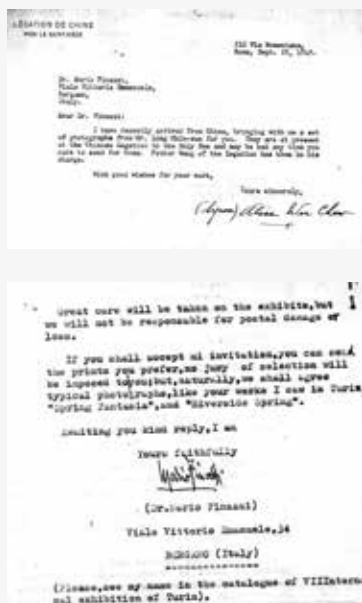
「集錦攝影」可說是郎靜山一生創作中的巔峰代表，他將攝影中的多底合成或剪貼照片為一，並組成深具個人風格的作品。身為一位新聞記者，郎靜山的早期創作多以寫實攝影為主，同時多以自然風景為題材。《古剎掃塵》及《堆雲夕照》（拍品編號569）均為他早期佳作，在作品內容和形式上已流露出他文人式高逸典雅的思想情感。

逐本舍末 創新求變

本著不斷探新精神，神靜探索不同攝影技術和方法，為其肖像攝影帶來前衛嶄新的效果。《自攝像》（拍品編號570）採用用放大時底片移位法，從而獲得重影效果，突破西方繪畫傳統構圖形式，使構圖充滿變化。《靜觀自得》（拍品編號570）及《水岸人家》（拍品編號572）更用了早已絕跡於世的紙底技術，營造一種鉛筆掃描和水粉畫的效果。《絕嶂迴雲》（拍品編號571）則模仿中國元代山水畫的風格，用紙底的天然纖維表現出類似山水畫中的「皴法」，將傳統中國藝術融入攝影當中。紙底技術見證郎靜山尋求摹仿繪畫效果的過程，亦成為後來發展至「集錦攝影」的前奏。

師古之法 融貫中西

《曉汲清江》、《曉風殘月》（拍品編號571）、《雷雨前夕》及《坐看雲起》（拍品編號572）中的閒適與自在感，充分展現了郎靜山對傳統山水精神的獨到領悟。作品承襲中國繪畫特質的空間構圖，令整個畫面氣韻生動，在恰當的位置留白，給予觀者一種意猶未盡的聯想。朗靜山與張大千是一生摯友，二人時常結伴外出取材（圖4），相信張氏對朗靜山的山水構圖式攝影有相當的影響，例如《橫貫公路一景》（圖5）見證張大千擅以繪畫去表達山水之妙，靜山則以照相機創作，巧妙地將東方色彩融入西方攝影技術當中，創立出一套為後人所稱頌的「郎氏風格」。



「我主張在技巧上，應吸收西方科學文明，使照相不再是件難事；但要談到藝術視界，無論取景或色調，我都認為應多研究國畫中蘊含的旨趣。」

—摘錄自郎靜山《郎靜山年表與語錄》

Fig. 2 and 3 Letters on the Long Chin-San Exhibition in Italy
圖2及3 1984年有關朗靜山於意大利展覽的書信



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LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995)

KEEPER AT THE TEMPLE GATE; ENTRANCE TO PALACE MUSEUM; SUNSET; & RECONSTRUCTION

four gelatin silver prints

30 x 23.2 cm. (11¼ x 9½ in.); 29.3 x 22.7 cm. (11½ x 8¾ in.); 22 x 29.5 cm. (8¾ x 11% in.); & 24.5 x 34.7 cm. (9% x 13% in.)

Executed in 1938-1939; Undated; Executed in 1933; & Undated

HK\$120,000-240,000

US\$16,000-31,000

PROVENANCE

Collection of Mr. Mario Finazzi (Acquired directly from the artist)
Thence by descent to the present owner

LITERATURE

The Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Lang, Taipei, Taiwan, 1971 (Keeper at the Temple Gate illustrated, unpagged; & Evening Toilet illustrated, unpagged).

China Photographic Publishing House, Master of Photography - Long Jingshan, Beijing, China, 2003 (Keeper at the Temple Gate illustrated, p. 15).

569-1

569-2

569-3

569-4

郎靜山

(中國, 1892-1995)

古剎掃塵；故宮門前；堆雲夕照；及重建

銀鹽相紙 (共四張)

1957年作；無年份；1933年作；及無年份

來源

Mario Finazzi先生舊藏 (直接得自藝術家本人)
現由原藏家家屬收藏

出版

1971年《郎靜山一六十年攝影選輯》中華學術院攝影研究所 台北 台灣 (圖版為《古剎掃塵》，無頁數；圖版為《堆雲夕照》，無頁數)

2003年《攝影大師郎靜山》中國攝影出版社 北京 中國 (圖版為《古剎掃塵》，第15頁)



570-1

570-2

570-3

570-4

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LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995)

PORTRAIT OF SELF; BUDDHA'S CONTEMPLATION; RELAXATION; & REFLECTION

four gelatin silver prints
26 x 23 cm. (10¼ x 9 in.); 29.2 x 21.4 cm. (11½ x 8½ in.); 29 x 22.7 cm.
(11½ x 8½ in.); & 29.5 x 22 cm. (11¾ x 8½ in.)
Executed circa 1940; Executed in 1938; Undated; & Undated

HK\$120,000-200,000
US\$16,000-26,000

PROVENANCE

Collection of Mr. Mario Finazzi (Acquired directly from the artist)
Thence by descent to the present owner

LITERATURE

The Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Lang, Taipei, Taiwan, 1971 (Relaxation illustrated, unpagged).
China Photographic Publishing House, Master of Photography - Long Jingshan, Beijing, China, 2003 (Relaxation illustrated, p. 19; & Portrait of Self illustrated, p. 98).

郎靜山

(中國, 1892-1995)

自攝像；佛前沈思；靜觀自得；及臨河獨站

銀鹽相紙 (共四張)
約1940年作；無年份；1938年作；及無年份

來源

Mario Finazzi先生舊藏 (直接得自藝術家本人)
現由原藏家家屬收藏

出版

1971年《郎靜山—六十年攝影選輯》中華學院攝影研究所
台北 台灣 (圖版為《靜觀自得》，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
為《靜觀自得》，第19頁；及圖版為《自攝像》，第98頁)



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LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995)

AFTER THE TANG MASTERS; RIVERSIDE SPRING; & SPRING FANTASIA

three gelatin silver prints
28.6 x 20 cm. (11¼ x 7¾ in.); 32 x 23.3 cm. (12½ x 9¼ in.); & 34.2 x 24.4
cm. (13½ x 9¾ in.)

Executed in 1938; Executed in 1934; & Executed in 1945

HK\$90,000-180,000

US\$12,000-23,000

PROVENANCE

Collection of Mr. Mario Finazzi (Acquired directly from the artist)
Thence by descent to the present owner

LITERATURE

The Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Lang, Taipei, Taiwan, 1971 (After the Tang Masters illustrated, unpagged; Riverside Spring illustrated, unpagged; & Spring Fantasia illustrated, unpagged).
National Museum of History, Chinsan Long's 100th Birthday Commemorative Photo Album, Taipei, Taiwan, 1990 (Spring Fantasia illustrated, p. 34).
China Photographic Publishing House, Master of Photography - Long Jingshan, Beijing, China, 2003 (After the Tang Masters illustrated, p. 29; Riverside Spring illustrated, p. 35; & Spring Fantasia illustrated, p. 41).

郎靜山

(中國, 1892-1995)

絕嶂迴雲；曉汲清江；及曉風殘月

銀鹽相紙 (共三張)
1942年作；1934年作；及1945年作

來源

Mario Finazzi先生舊藏 (直接得自藝術家本人)
現由原藏家家屬收藏

出版

1971年《郎靜山一六十年攝影選輯》中華學術院攝影研究所 台北 台灣 (圖版為《曉汲清江》，無頁數；圖版為《曉風殘月》，無頁數)
1990年《郎靜山百齡嵩壽攝影回顧集》國立歷史博物館 台北 台灣 (圖版為《曉風殘月》，第34頁)
2003年《攝影大師郎靜山》中國攝影出版社 北京 中國 (圖版為《絕嶂迴雲》，第29頁；圖版為《曉汲清江》，第35頁；及圖版為《曉風殘月》，第41頁)



572-1



572-2

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LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995)

RURAL TAPESTRY; STORMY EVE; & PRECIPICE OF IMMOLATION

three gelatin silver prints
21.8 x 28.2 cm. (8 5/8 x 11 1/8 in.); 22.9 x 30 cm. (9 x 11 3/4 in.); & 29.5 x 21.5 cm.
(11 5/8 x 8 1/2 in.)
Executed in 1938; Undated; & Undated

HK\$100,000-200,000
US\$13,000-26,000

PROVENANCE

Collection of Mr. Mario Finazzi (Acquired directly from the artist)
Thence by descent to the present owner

LITERATURE

The Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Lang, Taipei, Taiwan, 1971 (Rural Tapestry illustrated, unpagged).

郎靜山

(中國, 1892-1995)

水岸人家；雷雨前夕；及坐看雲起

銀鹽相紙 (共三張)
1942年作；無年份；及無年份

來源

Mario Finazzi先生舊藏 (直接得自藝術家本人)
現由原藏家家屬收藏

出版

1971年《郎靜山一六十年攝影選輯》中華學術院攝影研究所 台北 台灣 (圖版為《水岸人家》，無頁數)



572-3



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3

JU MING

(ZHU MING, TAIWAN, B. 1938)

THREE GENERATIONS

signed in Chinese (upper left); dated '2002' (lower middle)

ink, colour and collage on rice paper

64.5 x 96.7 cm. (25 3/8 x 38 in.)

Painted in 2002

one seal of the artist

HK\$35,000-50,000

US\$4,600-6,500

PROVENANCE

Private Collection, Asia

朱銘

(台灣, 1938年生)

祖孫情

彩墨 拼貼 紙本

2002年作

款識：朱銘 (左上)；2002 (中下)

鈐印：朱銘

來源

亞洲私人收藏



5
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4

TAN'G HAYWEN

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

UNTITLED

signed in Chinese; signed 'T'ang' (lower right)
ink on Kyro card
69.7 x 100.3 cm. (27¹/₈ x 39⁴/₈ in.)
Painted in 1971-1972

HK\$60,000-100,000
US\$7,800-13,000

PROVENANCE

Private Collection, France (acquired directly from the artist)
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: XLMI-KY-1.

曾海文

(中國, 1927 - 1991)

無題

水墨 Kyro紙板
1971-1972年作
款識：T'ang海文(右下)

來源

法國 私人收藏 (現藏者直接得自藝術家)
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》(XLMI-KY-1)



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T'ANG HAYWEN

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

UNTITLED

ink on Arches paper, diptych
each: 70 x 49.5 cm. (27 ½ x 19½ in.)
overall: 70 x 99 cm. (27 ½ x 39 in.)
Painted *circa* 1985

HK\$60,000-120,000

US\$7,800-16,000

PROVENANCE

Private Collection, France

This work will be included in the forthcoming catalogue raisonné now in preparation by Tang Haywen Archives and Mr. Philippe Koutouzis under the number:LDI-AR-72.

曾海文

(中國, 1927-1991)

無題

水墨 Arches紙板 (二聯作)
約1985年作

來源

法國 私人收藏

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》(LDI-AR-72)



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6

CHU TEH-CHUN

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

F35

signed in Chinese, signed and dated 'CHU TEH-CHUN 2005' (at the back); titled and numbered 'F35 4/8' (on the bottom)

painted ceramic

38.5 x 41 x 4.5 cm. (15 1/8 x 16 1/8 x 1 3/4 in.)

edition 4/8

Executed in 2005

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Europe

This work has been submitted to Chu Ching-Chao for authentication.

朱德群

(法國/中國, 1920-2014)

F35

手繪 陶器

2005年作

版數：4/8

款識：CHU TEH-CHUN 朱德群 2005 (背面)

F35 4/8 (底部)

來源

歐洲私人收藏

此作品已經過董景昭女士鑑定

5
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7

CHU TEH-CHUN

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

UNTITLED

signed in Chinese, signed 'CHU TEH-CHUN' (lower right);
numbered '42/45' (lower left)
lithograph
61 x 42 cm. (24 x 20 $\frac{7}{8}$ in.)
edition 42/45

HK\$20,000-40,000

US\$2,600-5,200

PROVENANCE

Private collection, Asia

朱德群

(法國/中國, 1920-2014)

無題

石版 版畫

版數: 42/45

款識: 朱德群 CHU TEH-CHUN (右下); 42/45 (左下)

來源

亞洲 私人收藏



577



578

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8

CHU TEH-CHUN

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

SNOW SERIES

signed in Chinese; signed 'CHU TEH-CHUN' (lower right);
numbered '110/150' (lower left)
lithograph
92.8 x 69.5 cm. (36 $\frac{1}{2}$ x 27 $\frac{3}{8}$ in.)
edition 110/150

HK\$35,000-50,000

US\$4,600-6,500

PROVENANCE

Private Collection, Asia

朱德群

(法國/中國, 1920-2014)

雪景系列

石版 版畫

版數: 110/150

款識: 朱德群 Chu Teh-Chun (右下); 110/150 (左下)

來源

亞洲 私人收藏



5
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9

ZAO WOU-KI

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

STÈLE N°4

signed in Chinese; signed 'ZAO' (lower right); signed in Chinese, signed, dated and numbered 'ZAO 2007 04/08' (on the reverse)

painted ceramic

27.5 x 39 x 6.5 cm. (10 7/8 x 15 3/8 x 2 1/2 in.)

edition 4/8

Executed in 2007

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki on 6 October 2008.

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

(法國/中國, 1920-2013)

石碑 第四號

手繪瓷器

2007年作

版數：4/8

款識：無極ZAO (右下)無極ZAO 2007 04/08 (背面)

來源

歐洲私人收藏

此作品附趙無極基金會於2008年10月6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)



580



581

580

ZAO WOU-KI

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

MOUNTAINS AND SUN

signed in Chinese, signed 'ZAO' (lower left)
lithograph

29.5 x 44 cm. (11 $\frac{1}{8}$ x 17 $\frac{3}{8}$ in.)

total edition of 200

Executed in 1951

HK\$25,000-55,000

US\$3,300-7,100

PROVENANCE

Private Collection, Europe

LITERATURE

Nesto Jacometti, Edition Gutekunst & Klipstein, Catalogue raisonné de l'œuvre gravée et lithographiée de Zao Wou-Ki 1949-1954, Berne, Switzerland, 1955 (illustrated in black & white, plate 51, p. 43).

Arts et Métiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (illustrated in black & white, plate 61, p. 39).

Edition Heede & Moestrup, Zao Wou-ki: The Graphic Work: a Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 59, p. 45).

趙無極

(法國/中國, 1920-2013)

群山與太陽

石版 版畫

1951年作

總版數：200

款識：無極ZAO (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, 第51圖, 第43頁)

1975年《趙無極 版畫集》Arts et Métiers Graphiques 巴黎 法國 (黑白圖版, 第61圖, 第39頁)

1994年《趙無極版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版, 第59圖, 第45頁)

581

ZAO WOU-KI

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

HORTENSIAS (HYDRANGEAS)

signed in Chinese, signed 'ZAO', dated '53' (lower right); numbered '63/95' (lower left)

lithograph

46 x 61 cm. (18 x 1 $\frac{1}{8}$ x 24 in.)

edition 63/95

Executed in 1953

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Private Collection, Europe

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 54, p. 66).

Yves Rivière ed., Arts et Métiers Graphiques, Zao Wou-ki: Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated, plate 84, p.52)

Edition Heede & Moestrup, Zao Wou-ki: The Graphic Work, A Catalogue Raisonné 1937-1994, Copenhagen, Denmark, 1994 (different edition illustrated, plate 82, p. 58).

趙無極

(法國/中國, 1920-2013)

繡球花

石版 版畫

1953年作

版數：63/95

款識：無極ZAO 53 (右下); 63/95 (左下)

來源

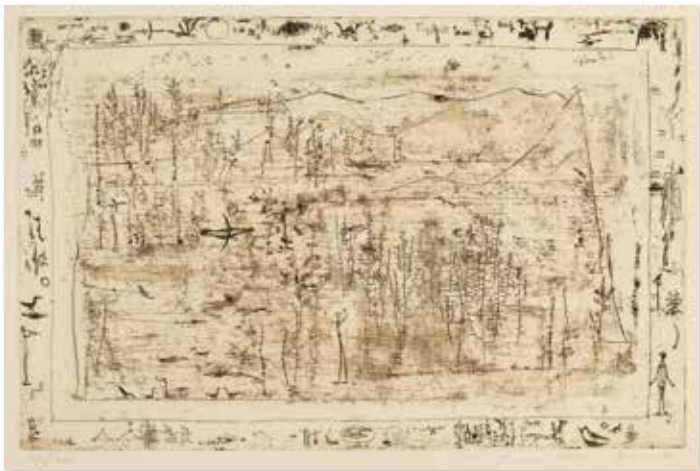
歐洲 私人收藏

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti編 第一版 Gutekunst & Klipstein出版 伯爾尼 瑞士 (圖版為另一版數, 第54圖, 第66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84圖, 第52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82圖, 第58頁)



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583

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2

ZAO WOU-KI

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

FLORE ET FAUNE

signed in Chinese, signed 'Zao' (lower right);
numbered '31/200' (lower left)

etching with aquatint

image: 31.5 x 48.6 cm. (12 3/8 x 19 1/8 in.)

paper: 38.5 x 57 cm. (15 1/8 x 22 1/2 in.)

edition 31/200

Executed in 1951

HK\$28,000-48,000

US\$3,700-6,200

PROVENANCE

Private Collection, New York, USA

LITERATURE

Nesto Jacometti, Edition Gutekunst & Klipstein, Catalogue raisonné de l'œuvre gravée et lithographiée de Zao Wou-Ki 1949-1954, Berne, Switzerland, 1955 (illustrated in black & white, plate 36, p. 48).

Arts et Métiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (illustrated in black and white, plate 66, p. 41).

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 64, p. 48).

趙無極

(法國/中國, 1920-2013)

動植物

凹版蝕刻版畫

1951年作

版數：31/200

款識：無極ZAO (右下)；31/200 (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, 第36圖, 第48頁)

1975年《趙無極 版畫集》Arts et Métiers Graphiques 巴黎 法國 (黑白圖版, 第66圖, 第41頁)

1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版, 第64圖, 第48頁)

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3

ZAO WOU-KI

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

ONE PRINT FROM LECTURE PAR HENRI MICHAUX

signed in Chinese, signed 'ZAO', inscribed 'épreuve d'artiste' (lower margin)

lithograph

image : 22.5 x 32.5 cm. (8 7/8 x 12 3/4 in.)

paper : 32.5 x 43 cm. (12 3/4 x 16 7/8 in.)

edition EA (artist proof)

Executed in 1950

HK\$25,000-55,000

US\$3,300-7,100

PROVENANCE

Private Collection, Europe

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, p.84).

Arts et Metiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black and white, plate 52, p. 35).

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 54, p.42).

趙無極

(法國/中國, 1920-2013)

亨利·米修對趙無極八幅石版畫解讀 (其中一幅版畫)

石版 版畫

1950年作

版數：EA (藝術家試版)

款識：épreuve d'artiste無極 ZAO (下方)

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, 第84頁)

1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版, 第52圖, 第35頁)

1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版, 第54圖, 第42頁)



584

PROPERTY FROM A NEW YORK COLLECTION
紐約私人收藏

585

ZAO WOU-KI

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

HOMMAGE À NOBUTAKA SHIKANAI

signed 'ZAO', signed in Chinese (lower right); imprinted 'Hommage à Nobutaka Shikanai' (lower left)
lithograph
image: 61 x 46.2 cm. (24 x 18 1/4 in.)
paper: 75.1 x 56.2 cm. (29 3/8 x 22 1/2 in.)
unnumbered special edition
Executed in 1991

HK\$24,000-44,000

US\$3,200-5,700

PROVENANCE

Private Collection, New York, USA

LITERATURE

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 354, p. 196).

趙無極

(法國/中國, 1920-2013)

向鹿內信隆致敬

蝕刻 版畫
1991年作
無標示版數之特別版
款識：無極ZAO 67 (右下)；Hommage À Nobutaka Shikanai (左下)

來源

美國 紐約 私人收藏

出版

1994年《趙無極：繪畫作品，1937-1955圖錄》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版，第354圖，第196頁)

584

ZAO WOU-KI

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

ONE PRINT FROM LECTURE PAR HENRI MICHAUX

inscribed 'épreuve d'artiste' (lower left); signed in Chinese; signed 'ZAO' (lower right)
lithograph
image: 29 x 24.5 cm. (11 3/8 x 9 3/4 in.)
overall: 43 x 32.5 cm. (16 7/8 x 12 3/4 in.)
edition EA (artist proof)
Executed in 1950

HK\$25,000-55,000

US\$3,300-7,100

PROVENANCE

Private Collection, Europe

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, p.86).
Arts et Metiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black and white, plate 56, p. 36).
Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 50, p.40).

趙無極

(法國/中國, 1920-2013)

亨利·米修對趙無極八幅石版畫解讀 (其中一幅版畫)

石版 版畫

1950年作

版數：EA (藝術家試版)

款識：épreuve d'artiste (左下); 無極ZAO (右下)

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, 第86頁)

1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版, 第56圖, 第36頁)

1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版, 第50圖, 第40頁)



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586

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6

ZAO WOU-KI

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

UNTITLED

signed in Chinese, signed and dated 'ZAO 67' (lower right); numbered '104/125' (lower left)

etching

image: 30.2 x 23.2 cm. (11 $\frac{7}{8}$ x 9 $\frac{1}{8}$ in.)

paper: 50 x 38.4 cm. (19 $\frac{5}{8}$ x 15 $\frac{1}{8}$ in.)

Executed in 1967

edition 104/125

HK\$24,000-44,000

US\$3,200-5,700

PROVENANCE

Private Collection, New York, USA

LITERATURE

Arts et Metiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black and white, plate 168, p. 93).
Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 167, page 101).

趙無極

(法國/中國, 1920-2013)

無題

蝕刻 版畫

1967年作

版數：104/125

款識：無極ZAO 67 (右下)；104/125 (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, 第168圖, 第93頁)

1994年《趙無極: 繪畫作品, 1937-1955圖錄》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版, 第167圖, 第101頁)

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7

ZAO WOU-KI

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

BEAUREGARD

signed in Chinese; signed 'ZAO' (lower right of one print and on colophon); inscribed 'Philippe Jaccottet' (lower middle of the colophon)

a set of five lithographs in an editioned book

each print: 24 x 17.5 cm (9 $\frac{1}{2}$ x 6 $\frac{7}{8}$ in.) (5)

box size: 26 x 19.5 x 4 cm (10 $\frac{1}{4}$ x 7 $\frac{3}{4}$ x 1 $\frac{1}{2}$ in.)

edition 106/120

Executed in 1981

HK\$60,000-120,000

US\$7,800-16,000

PROVENANCE

Private Collection, Europe

LITERATURE

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plates 307-311, pp. 172-173).

趙無極

(法國/中國, 1920-2013)

比爾蓋德

版畫書內含蝕刻 版畫 (一套共五件)

1981年作

版數：106/120

款識：無極ZAO (其中一張版畫右下及書籍末頁); Philippe Jaccottet (書籍末頁)

來源

歐洲 私人收藏

出版

1994年《趙無極版畫集 1937-1994》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版為另一版數, 第307-311圖, 第172-173頁)



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588-1



588-2

5
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8

ZAO WOU-KI

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

TWO PLATE FROM À LA GLOIRE DE L'IMAGE ET ART POETIQUE (IN HONOUR OF THE PICTURE AND OF POETRY)

signed in Chinese; signed, dated and editioned 'ZAO 76 48/99' (lower margin of each)

two lithographs

image: 39.3 x 66.7 cm. (15¼ x 26¼ in.); & 40.2 x 67.4 cm. (15⅞ x 26½ in.)

paper: 49.5 x 74.8 cm. (19½ x 29½ in.); & 49.7 x 74.9 cm. (19⅝ x 29½ in.)

edition 48/99; & 48/99

Executed in 1976; & 1976

HK\$25,000-45,000

US\$3,300-5,800

PROVENANCE

Private Collection, New York, USA

LITERATURE

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plates 275 and 277, pages 153-154).

趙無極

(法國/中國, 1920-2013)

《圖像和詩意的榮耀》(其中二幅版畫)

石板 版畫 (共二件)

1976年作; 及1976年作

版數: 48/99; 及 48/99

款識: 48/99無極 ZAO 76 (每幅下方)

來源

美國 紐約 私人收藏

出版

1994年《趙無極: 繪畫作品, 1937-1955圖錄》Edition Heede & Moestrup 哥本哈根 丹麥 (第153-154頁)

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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. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues

is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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 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.

(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. 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 **•** 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, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. 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 such taxes may 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. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller: (a) 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

(b) 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:

(a) 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**.
(b) 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**.

(c) 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:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) 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

(iii) 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:

(a) This additional **warranty** does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

- (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) 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 you 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) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
 - (ii) Wire transfer
- 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: HSBCHKHKKK

- (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. 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.
- (iv) 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).
- (v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) 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 Alexandra 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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

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, publically 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 Gd(i) and (ii). In such circumstances paragraph Gd(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 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. 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 in 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 licences 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.

(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 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 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

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 Ψ 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; and

(ii) We do not 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.

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. 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.

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 **Qualified Headings** on the page of the catalogue 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, 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

- 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”。
- 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 E2 段的**真品保證**以及第 1 段另有約定。

3. 狀況

- 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。
- 在本目錄條目或**狀況**報告中提及狀況不同等同於對**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、更改及改造，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、悉悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- 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。
- 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。您或任何其他人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**酬金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作為指引。本目錄使用的貨幣兌換率是根據最貼近日錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

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

- 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。
- 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鑑定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石索取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑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，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑑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

- 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件。我們不能**保證**任何鐘錶的任何個別零件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- 收藏家等級的鐘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**每一隻鐘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。
- 大多數的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

- 如果這是您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從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：
 - 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）。
 - 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。
 - 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 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/或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。

4. 代表他人競投

- 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。
- 作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（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：
 - 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的文件和記錄。
 - 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。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 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，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

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，佳士得均不負上任何責任。

(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，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。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，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 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 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**低價估價**的 50% 進行競投；或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士進入拍賣場地，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**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁選用 **·** 標記。**底價**不會高於**拍賣品**的**低價估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 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：

- 拍賣會場參與競投的競投人；
- 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；
- 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**低價估價**的 50% 開始拍賣。如果在此價位沒有人競投，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™ 和佳士得網站可能會以拍賣會場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該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**拍賣品成交價**首港幣 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，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。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。佳士得建議您諮詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**、**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須將其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您諮詢獨立稅務意見。

E. 保證

1. 買方保證

對於每件**拍賣品**，買方保證其：

- 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，如果買方不是**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；
- 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，買方不必支付超過您已向我們支付的**購買款項** (詳見以下第 F1(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，您使我們滿意您的**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：

- 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**。
- 我們只會對本目錄描述第一行 (“標題”) 以大階字體注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注

明) 作出任何保證。

- 真品保證**不適用於**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**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 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。
- 如果**拍賣品**只有通過科學鑑定方法才能鑑定出不是**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接納，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。
- 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賣方，且僅在原本賣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。
- 要申索**真品保證**下的權利，您必須：
 - 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；
 - 佳士得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書面意見，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
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**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。
- 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**：
 - 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 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；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 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行。
- 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**則根據佳士得**真品保證**的條款退還予原本賣方，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)(iii) 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) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 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：HSBCHKHHHKH
 - (iii) 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。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：
 - (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
 - (v) 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）；
 - (vi) 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) 支付時請註明拍賣號碼、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 號歷山大廈 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 30 日後，如較早，則**拍賣品**根據“倉儲與提取”頁由第三方倉庫保管之日起；除非另行協議。

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、法律費用及任何買方酬金的差額；
 - (iii) 代不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，不論是以前典當方式、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買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。

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“倉儲與提取”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。

(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，但您須支付有關收費。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。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，遺漏或疏忽引致的任何責任。

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，或申請許可證延誤，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，我們可以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。

(b) 含有受保護動物植物的**拍賣品**

由類羣總種及其他受保護野生動物植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物植物的任何**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例和規定。有些國家完全禁止含有這類物料的物品進口，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/或年期證明，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（例如猛犸象牙，海象象牙和犀鳥象牙）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，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。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（例如猛犸象牙，海象象牙和犀鳥象牙），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料非非洲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。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口到美國，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。有關測試並無定論或確定物料非非洲象牙，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(不論所在處)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**下方特別注明。如您受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

本目錄內有些錶帶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提取,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、佳士得代理人或僱員,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下,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本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);和
- (ii) 本公司無就任何**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加密。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者在Christie's 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(除有特別注釋外,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定為無效、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 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利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在 www.christies.com 上查閱。銷售總額為成交價加上買方佣金,其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 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:

- a) **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;
- b) **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;
- c) **拍賣品**在**標題**被描述為某來源,則為該來源的作品;
- d) 以寶石為例,如**拍賣品**在**標題**被描述為由某種材料製成,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。

買方佣金: 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。**低端估價**指該範圍的最低價;**高端估價**: 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。

標題: 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更多的物件);

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**保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有**保留標題**”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**旁或 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。

大階字體: 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 in part. See Important Notices and Explanation of Cataloguing Practice.

◆ 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.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale - Buying at Christie's.

ψ **Lots** incorporates material from endangered species that is not for sale and is shown for display purpose only.

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。

ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

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 ◦◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

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 not necessarily by a pupil.
*"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之拍賣品。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分擔該風險。在這種情況下，第三方同意在拍賣之前就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，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或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，第三方必須全額支付成交價及買方酬金。

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分擔保證風險，但並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

佳士得認是屬於該藝術家之作品
*「傳」、「認為是...之作品」
指以佳士得有保留之意見認為，某作品大概全部或部分係藝術家之創作。
*「...之創作室」及「...之工作室」

指以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」

指以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」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但不必是該藝術家門生之作品。

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

指以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...」

指以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」

指以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造模具之日期 [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

For a complete salerooms & offices listing go to christies.com

01/04/17

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 31 May 2017 will, at our option, be removed to 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 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 2.00 pm on 1 June 2017.

All collections from 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.

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.

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.

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 lots 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 lots 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 2017 年 5 月 31 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 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 2017 年 6 月 1 日下午 2 時起可以開始提取。所有在其他倉庫之提取，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

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。為確保您的**拍賣品**的運輸安排能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酬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您或您的代理人提取**拍賣品**後終止。佳士得的責任受 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 拍賣品 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 拍賣品 ，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。		

亞洲二十世紀藝術 日間拍賣

二〇一七年五月二十八日
星期日 下午一時三十分

香港灣仔港灣道1號
香港會議展覽中心會議廳
編號名稱：現代 S17
拍賣編號：13268
拍賣品編號：301-588

佳士得不接受包代理人之在內之第三方支付；付款資料於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

競投一般由低於**低價估價**開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價金額：

競投價	每次喊價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定買方須知）**。買方酬金費率按每件拍賣品成交價首港幣1,200,000元之25%，加逾港幣1,200,000元以上至20,000,000元部份之20%；加逾港幣20,000,000元以上之12%計算。名酒的買方酬金是按每件拍賣品成交價之22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解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。
- 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**低價估價**的50%進行競投；或如果您的投標價低於**低價估價**的50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不曾就任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：+852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高價拍賣品預先登記人士之高價拍賣品競投。請將已填妥之高價拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高價拍賣預先登記，本人將不獲准競投高價拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或**佳士得集團**其他公司亦無任何欠款，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。

書面競投表格 香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。
佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。
電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號 (若適用)

客戶名稱 (請用正楷填寫)

地址

郵編

聯絡電話 (手提電話)

傳真

電郵

如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

如閣下不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。

我本人已細閱並理解本書面競投表格及業務規定。買方須知。

簽名

日期

如閣下未曾於佳士得競投或託售拍賣品，請附上以下文件之副本。個人：政府發出附有相片的身分證明文件（如國民身分證或護照），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。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)



BIDDER REGISTRATION FORM

Paddle No.	
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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 registrationsia@christies.com.

A Bidder's Detail	
Personal Account: <input type="checkbox"/> Account Holder <input type="checkbox"/> Authorised Agent (Name)	
Authorisation Letter and ID (if applicable): <input type="checkbox"/> Attached <input type="checkbox"/> In System/previously provided	
Company Account: <input type="checkbox"/> I am (name and position)	
Authorisation Letter and ID (if applicable): <input type="checkbox"/> Attached <input type="checkbox"/> In System/previously provided	
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							
<p><small>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 6870 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.</small></p> <p>High Value Lots Paddle Registration: Do you require a High Value Lot ("HVL") paddle? <input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><small>You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; 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\$ 1500,000 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.</small></p> <p>Please indicate the bidding level you require:</p> <table style="width: 100%; border: none;"> <tr> <td><input type="checkbox"/> HK \$ 0 - 500,000</td> <td><input type="checkbox"/> HK \$ 500,001 - 2,000,000</td> <td><input type="checkbox"/> HK \$ 2,000,001 - 4,000,000</td> </tr> <tr> <td><input type="checkbox"/> HK \$ 4,000,001 - 8,000,000</td> <td><input type="checkbox"/> HK \$ 8,000,001 - 20,000,000</td> <td><input type="checkbox"/> HK \$ 20,000,000 +</td> </tr> </table>		<input type="checkbox"/> HK \$ 0 - 500,000	<input type="checkbox"/> HK \$ 500,001 - 2,000,000	<input type="checkbox"/> HK \$ 2,000,001 - 4,000,000	<input type="checkbox"/> HK \$ 4,000,001 - 8,000,000	<input type="checkbox"/> HK \$ 8,000,001 - 20,000,000	<input type="checkbox"/> HK \$ 20,000,000 +
<input type="checkbox"/> HK \$ 0 - 500,000	<input type="checkbox"/> HK \$ 500,001 - 2,000,000	<input type="checkbox"/> HK \$ 2,000,001 - 4,000,000					
<input type="checkbox"/> HK \$ 4,000,001 - 8,000,000	<input type="checkbox"/> HK \$ 8,000,001 - 20,000,000	<input type="checkbox"/> HK \$ 20,000,000 +					

C Sale Registration	
Please register me for the following sessions:	
<input type="checkbox"/> 14714 Finest & Rarest Wines from An Exceptional Private Collection Direct from Octavian Vaults <input type="checkbox"/> 14718 Fine and Rare Wines Featuring An Outstanding Collection of A Wine Lover & A Single Owner Collection <input type="checkbox"/> 13267 Contemporaries: Voices from East and West <input type="checkbox"/> 13269 Asian 20th Century & Contemporary Art (Evening Sale) <input type="checkbox"/> 13268 Asian Contemporary Art (Day Sale) <input type="checkbox"/> 14336 Chinese Contemporary Art (Day Sale) <input type="checkbox"/> 14336 Chinese Contemporary Ink <input type="checkbox"/> 14715 Important Watches <input type="checkbox"/> 14337 Fine Chinese Classical Paintings and Calligraphy	<input type="checkbox"/> 14338 Fine Chinese Modern Paintings <input type="checkbox"/> 14716 Hong Kong Magnificent Jewels <input type="checkbox"/> 15710 Resplendent and Glorious – Ancient Temples Amidst Clouds previously from the Mei Yun Tang Collection <input type="checkbox"/> 15657 Adorning the Kings – A Private Collection of Archaic Jade Ornaments <input type="checkbox"/> 14557 Handbags & Accessories <input type="checkbox"/> 15658 The Perfect Countenance – Fine Buddhist Works of Art <input type="checkbox"/> 14809 The Yongzheng Emperor's Double-Dragon Amphora <input type="checkbox"/> 14612 The Imperial Sale <input type="checkbox"/> Important Chinese Ceramics and Works of Art

D Collection and Shipment	
Please select one of the following options:	
<input type="checkbox"/> I will collect my purchased lot(s). <input type="checkbox"/> Please provide a shipping quotation to my account address/the below address:	

E Declarations	
<ul style="list-style-type: none"> <input type="checkbox"/> 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. <input type="checkbox"/> 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. <input type="checkbox"/> 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. <input type="checkbox"/> 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. <p> <input type="checkbox"/> 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. <input type="checkbox"/> Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email. </p> <p>Name Signature Date</p>	

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**：政府發出附有相片之身份證明文件 (如國民身份證或護照)，及 (如身份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之身份證明文件，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份證明文件，以及閣下所代表競投人士的身份證明文件，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：
閣下是否需要高額拍賣品競投號碼牌？ 是 否

如閣下有競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,500,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 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。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額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額拍賣品登記手續。佳士得保留不時更改高額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"/> 14714 佳士得名釀：Octavian Vaults 直遞顯赫私人珍藏	<input type="checkbox"/> 14338 中國近現代畫
<input type="checkbox"/> 14718 佳士得名釀：呈獻名家顯赫珍藏及私人珍藏系列	<input type="checkbox"/> 14716 瑰麗珠寶及翡翠首飾
<input type="checkbox"/> 13267 融藝	<input type="checkbox"/> 15710 山嵐霧色 氣韻淋漓
<input type="checkbox"/> 13269 亞洲二十世紀及當代藝術 (晚間拍賣)	<input type="checkbox"/> 15657 佳王以珮 - 私人收藏古玉佩飾
<input type="checkbox"/> 13268 亞洲二十世紀藝術 (日間拍賣)	<input type="checkbox"/> 14557 典雅傳承：手袋及配飾
<input type="checkbox"/> 14336 中國當代水墨	<input type="checkbox"/> 15658 妙相圓明 - 佛教藝術精品
<input type="checkbox"/> 14715 精緻名錶	<input type="checkbox"/> 14809 雍正粉青袖雙龍尊
<input type="checkbox"/> 14337 中國古代畫	<input type="checkbox"/> 14612 中國宮廷御製藝術精品 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、重要通告及目錄編列方法之說明及不接受第三方付款通告，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額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。
- 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



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13/04/17

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES FROM AN EXCEPTIONAL PRIVATE COLLECTION DIRECT FROM OCTAVIAN VAULTS

Sale number: 14714
FRIDAY 26 MAY
5.00 PM

FINE AND RARE WINES FEATURING AN OUTSTANDING COLLECTION OF A WINE LOVER & A SINGLE OWNER COLLECTION

Sale number: 14718
SATURDAY 27 MAY
10.00 AM

CONTEMPORARIES: VOICES FROM EAST AND WEST ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13267
SATURDAY 27 MAY
6.30 PM
Viewing: 26-27 May

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13269
SUNDAY 28 MAY
10.30 AM
Viewing: 26-27 May

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13268
SUNDAY 28 MAY
1.30 PM
Viewing: 26-27 May

CHINESE CONTEMPORARY INK

Sale number: 14336
MONDAY 29 MAY
11.00 AM
Viewing: 26-28 May

IMPORTANT WATCHES

Sale number: 14715
MONDAY 29 MAY
2.00 PM
Viewing: 26-28 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14337
MONDAY 29 MAY
2.30 PM
Viewing: 26-29 May

FINE CHINESE MODERN PAINTINGS

Sale number: 14338
TUESDAY 30 MAY
10.00 AM, 2.00 PM & 4.20 PM
Viewing: 26-29 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 14716
TUESDAY 30 MAY
1.00 PM
Viewing: 26-30 May

RESPLENDENT AND GLORIOUS - ANCIENT TEMPLES AMIDST CLOUDS PREVIOUSLY FROM THE MEI YUN TANG COLLECTION

Sale number: 15710
TUESDAY 30 MAY
4.15 PM
Viewing: 26-29 May

ADORNING THE KINGS - A PRIVATE COLLECTION OF ARCHAIC JADE ORNAMENTS

Sale number: 15657
WEDNESDAY 31 MAY
10.30 AM
Viewing: 26-30 May

HANDBAGS & ACCESSORIES

Sale number: 14557
WEDNESDAY 31 MAY
11.00 AM
Viewing: 26-30 May

THE PERFECT COUNTENANCE - FINE BUDDHIST WORKS OF ART

Sale number: 15658
WEDNESDAY 31 MAY
11.15 AM
Viewing: 26-30 May

THE YONGZHENG EMPEROR'S DOUBLE-DRAGON AMPHORA

Sale number: 14809
WEDNESDAY 31 MAY
11.45 AM
Viewing: 26-30 May

THE IMPERIAL SALE

Sale number: 14612
WEDNESDAY 31 MAY
11.45 AM
Viewing: 26-30 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14612
WEDNESDAY 31 MAY
2.30 PM
Viewing: 26-30 May

All dates are subject to change, please phone +852 2760 1766 for confirmation

Printed by Dah Chen Design and Printing Company





CHRISTIE'S 佳士得

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