

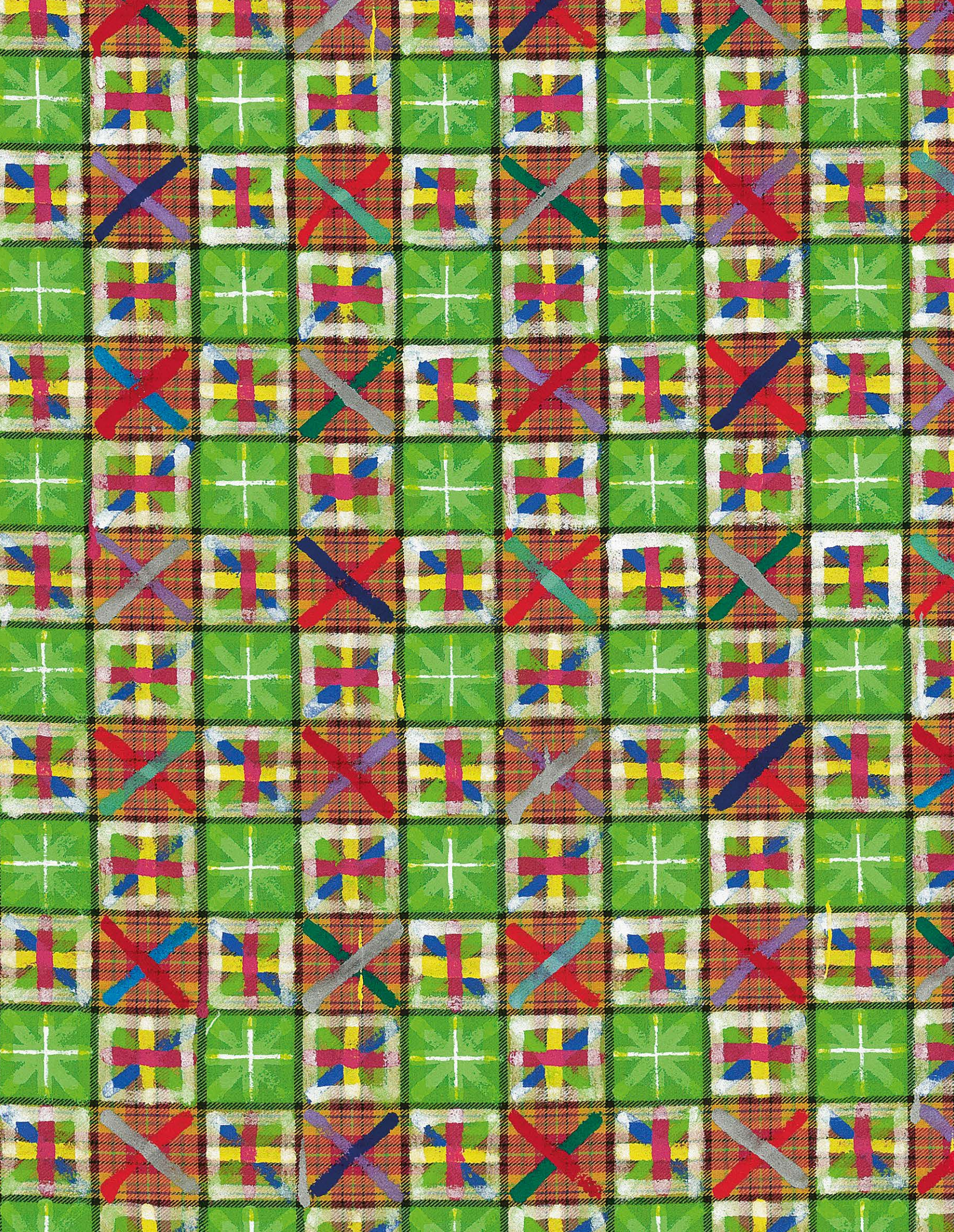


二十世纪及当代艺术

20TH CENTURY & CONTEMPORARY ART

上海晚间拍卖 2017年9月24日 SHANGHAI EVENING SALE 24 SEPTEMBER 2017

CHRISTIE'S 佳士得



二十世纪及当代艺术

上海晚间拍卖2017年9月24日（周日）下午 6:00

上海半岛酒店

20TH CENTURY & CONTEMPORARY ART
SHANGHAI EVENING SALE

Sunday 24 September 2017 6pm
THE PENINSULA HOTEL SHANGHAI

CHRISTIE'S 佳士得



二十世纪及当代艺术 (晚间拍卖)

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

2017年9月24日 (星期日) · SUNDAY 24 SEPTEMBER 2017

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Location: Peninsula Hotel Shanghai
No. 32 Zhongshan Dong Yi Road, Shanghai, China

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9月24日 (星期日) · Sunday, 24 September
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2 草间弥生

1 (日本, 1929年生)

点

丙烯 画布

15.8 × 22.7 cm. (6 ¼ × 8 ⅞ in.)

1990年作

签名: Yayoi Kusama 1990 Dots (画背)

RMB 340,000 - 640,000

US\$ 52,000 - 96,000

来源

亚洲 私人收藏

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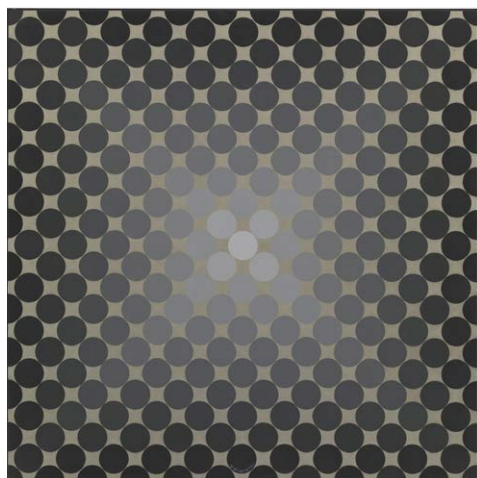
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在《点》一作中，无数的黑点在暗红背景之中呈现。重重覆覆、如幻似梦，草间弥生独特的画风营造出贯彻全作的律动。早在她十岁时，这些斑点已开始出现在她的绘画，对黑点的执迷，自此绵延五十年，成为她艺术生涯中最有个人特色的标志。草间弥生的童年阴影启发了她的创作，此作亦可见这种强烈得叫人震惊的感情。在草间弥生的幻象中，包括她自己在内的万物都在规则与斑点的空间自我消亡及叛逆。此作充分表现出草间弥生幻觉中的晕眩感。红与黑的强烈对比更加剧了作品的幻觉效果。草间弥生把她的绘画称为“疗愈艺术”，她的作品与精神疾病有密切关系，而绘画在她人生中，起着治愈的角色。透过偏执地重新经历这些阴影，她以重覆回来纾解及驱除她的恐惧与焦虑。

In *Dots*, myriad of black polka dots float against a red background. Repetitive, hallucinating and mesmerizing – Yayoi Kusama’s iconic style of painting creates a rhythmic pattern across the work. First appearing in her drawings

around the age of ten, polka dots and Kusama’s continued fixation with them persisted over five decades, becoming a personal emblem in her artistic career. In this work, dots of different size fill up the canvas and continue to expand beyond the pictorial space, which creates an overwhelming visual experience and illustrates the artist’s notion of infinity.

Directly inspired by the hallucinations caused by her childhood trauma, the intensity of the



图一 维克托·瓦萨雷里《CTA-104-E》1965年作 美国 纽约 现代艺术博物馆藏
Fig.1 Victor Vasarely, *CTA-104-E*, 1965, collection of the Museum of Modern Art, New York
Artwork: © Victor Vasarely

YAYOI KUSAMA

(JAPAN, B. 1929)

DOTS

signed, dated and titled 'Yayoi Kusama 1990 Dots' (on the reverse)
acrylic on canvas
Painted in 1990

PROVENANCE

Private collection, Asia

Tianheng Auction, Shanghai, 26 December 2012, lot 0781

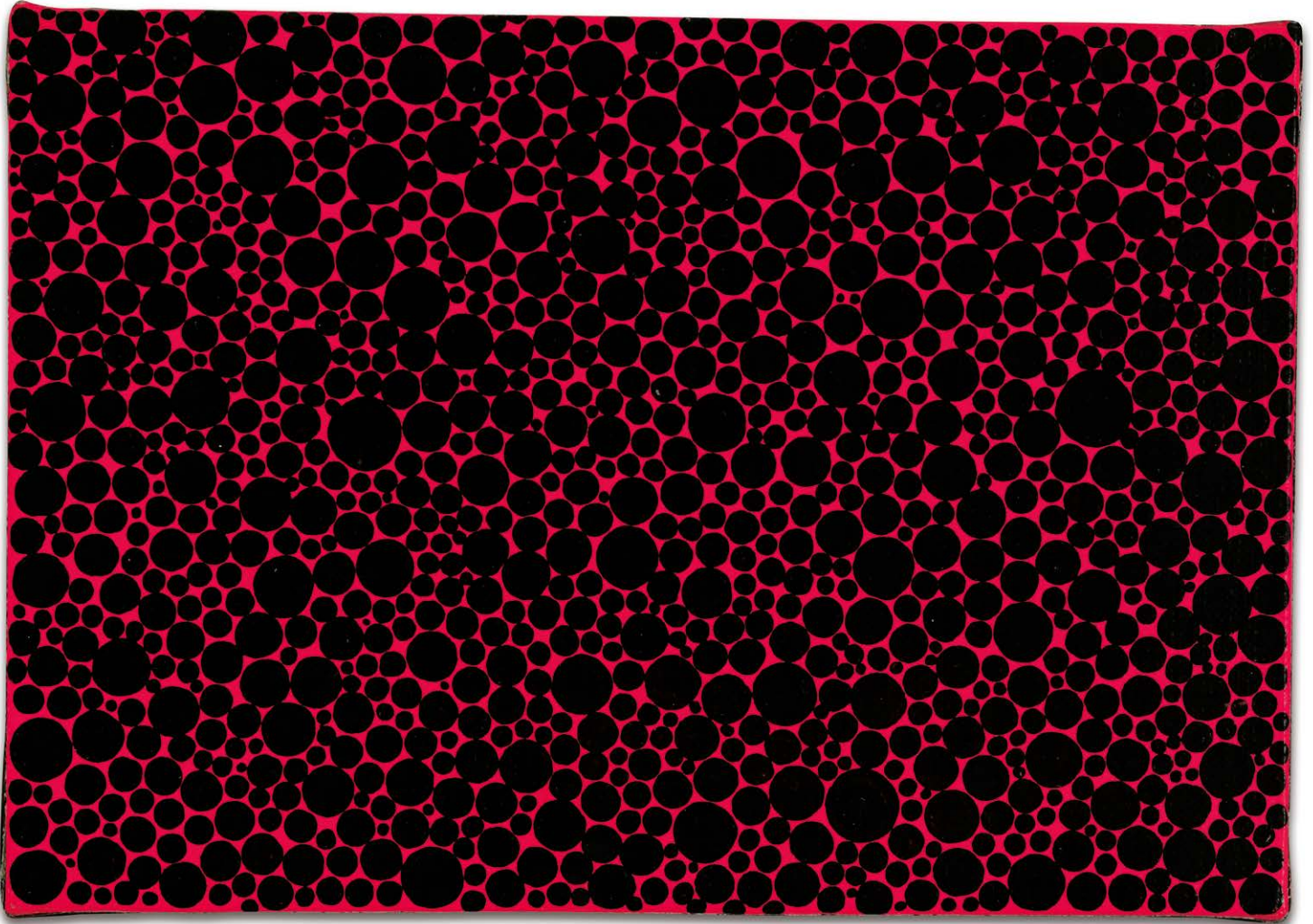
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The work is accompanied by a registration card issued by the artist’s studio

无独有偶，欧普艺术家维克托·瓦萨雷里也同样对圆点情有独钟，并于1960及70年代创作了数幅基于圆点排列的作品以制造眩晕的视觉效果。在瓦萨雷里的《CTA-104-E》(图一)中，艺术家通过调整等距圆点的色彩浓度制造出一种空间向后延伸的视觉错觉。《CTA-104-E》干净利落的图案设计表明相对于情感的表达，瓦萨雷里更侧重于他作品给观者感知所带来的生理和心理上的影响。相比起来，草间弥生极富个人特色的作品表达了她的执狂，并以她个人经验为中心，与欧普艺术纯粹的几何绘画语言大相径庭。草间弥生的作品形式简单，却有复杂的视觉及心理层次，催眠着不同的观众，把他们引领到无限的世界。

work is striking. In Kusama’s vision, everything, including herself, undergoes a process of “self-obliteration” and revolts in a space of patterns and dots. The work fully captures the dizzy sensation of Kusama’s hallucinatory episodes. The strong contrast between red and black further heightens the psychedelic effect of the work. By describing her paintings as “art medicine”, Kusama’s work has an inextricable relationship with her mental illness and painting has played an almost therapeutic role in her life. By obsessively revisiting those daunting experiences, Kusama seeks to relieve and exorcise her fears and anxieties through repetition.

Kusama is certainly not the only artist who falls into the allure of circles and dots. In the 1960s and 70s, op artist Victor Vasarely painted several paintings using rows of dots to produce disturbing visual effects. In Vasarely’s *CTA-104-E*(Fig.1), the artist creates an optical illusion of spatial recession by manipulating the chromatic density of the equally spaced discs. Vasarely’s graphical representation of patterned forms suggests that he is less concerned about emotional expression than the physiology and psychology of perception. In contrast, Kusama’s idiosyncratic work asserts her obsessions and is ultimately centred on her personal experience, which opposes the pure geometric language of op art. Simple in form yet complex in its visual and psychological language, Kusama’s work continues to hypnotize her viewers into a world of infinity.



“每一点都像太阳一样，象征了全世界的能量及我们的生命，同时又象征月亮，平静、圆满、温柔、多彩、无知无识。黑点是律动 [...] 黑点是通向无限的一条路径”

— 草间弥生

“A polka-dot has the form of the sun, which is a symbol of the energy of the whole world and our living life, and also the form of the moon, which is calm. Round, soft, colorful, senseless and unknowing. Polka-dots become movement ... Polka dots are a way to infinity.”

— Yayoi Kusama

▼
2
0
2 (日本, 1929年生)

小岛 (13)

水粉 纸本
31.8 × 29.2 cm. (12 ½ × 11 ½ in.)
1955年作
签名: Y. Kusama An Island (13) 1955 (画背)

RMB 680,000 - 1,000,000
US\$ 110,000 - 150,000

来源

纽约 Peter Blum画廊
现藏者购自上述画廊

此作品附设艺术家工作室所签发之艺术品注册卡

这幅草间弥生于1955年创作的《小岛(13)》作为其代表系列“无限的网”之早期罕有佳作，正如一枚璀璨生辉的绚丽宝石。色泽饱满的紫色半圆形笔触蔓延覆盖至整张画布，锁住了底层间或浮现的绿色线条及明亮的红色背景。迷幻的色彩冲突给观者以强烈的视觉刺激。紫色、红色、绿色相互纠缠角力使画面充满张力。而这些明快鲜艳的色彩正是草间弥生以精致细腻的笔触煞费苦心构筑而成的一张飘忽晕眩的立体之网——虽寓于画框之内，仍展现出其标志性的无限浩瀚之势，仿佛从舷窗眺望无垠的色彩海洋，被一片斑斓重重包缚。

虽然草间弥生的点画可追溯至其童年时代最早一幅有记载的作品（十岁绘制，画面为一位被波尔卡圆点覆盖的身着和服的女性）——该作品正是草

A rare early example of Yayoi Kusama's signature 'infinity nets', Yayoi Kusama's *An Island (13)* (1955) is a coruscating jewel of colour. With its tendrils extending across the canvas in a rich purple, Kusama's net encloses pockets of green and vivid red, a psychedelic juxtaposition of tones that seems to imprint itself directly onto the viewer's eye, its colours vibrating on the paper as they react against one another. Yet these bright, almost electrified tones are realised with a gossamer delicacy, with Kusama's painstaking brushwork carefully structuring a vertiginous, weightless feeling of space and depth that, even within its small frame, gives the work the sense of infinitude that defines the artist's oeuvre – a kind of porthole looking onto an ocean of endless colour, enveloping the viewer in its washes of brilliant colour.

Although Kusama's dot painting can apparently be traced back to her childhood – her earliest recorded work, made

YAYOI KUSAMA
(JAPAN, B. 1929)

An Island (13)

signed, titled and dated 'Y. Kusama An Island (13) 1955' in English (on the reverse)
gouache on paper
Executed in 1955

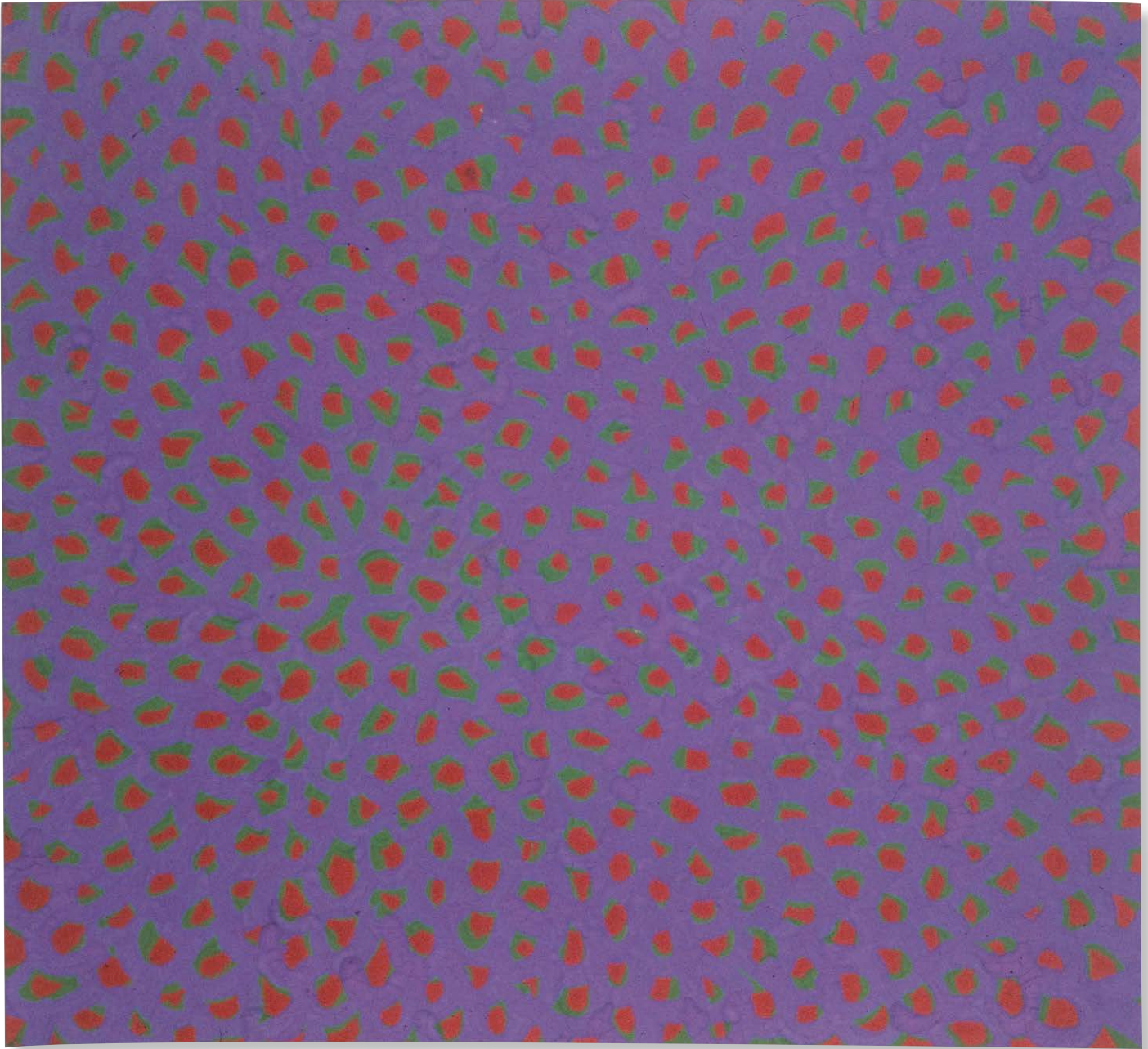
PROVENANCE

Peter Blum, New York
Acquired directly from the above by the present owner

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

间弥生之后日臻成熟的“无限的网”系列在其1957年旅居美国之前的早期雏形，“无限的网”真正成形则是在其迁至纽约的二十世纪五十年代末至六十年代期间。1959年，草间弥生在巴拉塔画廊举办的个展上推出五张大尺幅白色“无限的网”，更成为其绘画生涯的转折点。作品博得了著名雕塑家唐纳德·贾德的青睐，并奠定了草间弥生作为当时活跃在纽约艺术圈最令人振奋的天才艺术家之一的地位。其风格横跨极简主义的全新视觉语言、抽象表现主义及波普艺术，而又极具明显的个人风格。透过该幅作品《小岛(13)》，我们便可一窥草间弥生在其随后作品中于画布之上以繁复重复图案所构筑的流动的多维度绝美之境。

at the age of ten, is a drawing of a woman in a kimono obliterated by spots – this work is a particularly early example of her mature 'infinity net' style, dating from before her move to America in 1957. The infinity net was honed during her time in New York during the late 1950s and '60s, with her 1959 exhibition at the Brata Gallery often seen as a major landmark in its development; a collection of five large, white nets, it attracted praise from Donald Judd and established the artist as one of the New York art world's most exciting talents, straddling the new visual languages of minimalism, Abstract Expressionism and Pop while remaining decidedly idiosyncratic. Yet in *An Island (13)* we are offered a tantalising early glimpse of this vision: a beautiful formulation of the planes of floating, repeating pattern that unfurl over her later canvases.



▼
2 草间弥生
0
3 (日本, 1929 年生)

群星

丙烯 画布
53 × 45.5 cm. (20 7/8 × 17 7/8 in.)
1990年作
签名: Yayoi Kusama 1990 (画背)

RMB 850,000 - 1,200,000
US\$ 120,000 - 180,000

来源

克诺克André Simoens 画廊
现藏者购自上述画廊

此作品附设艺术家工作室所签发之艺术品注册卡

草间弥生 1990 的作品《群星》，引领观众无重浮游于如银河般闪烁，金色与蓝色交错的时空之中。在浮光暗动的背景下，草间弥生笔下的金圈在画面浮沉跃动，与此同时，如午夜的深蓝进占画面中央，如难为人见，极远的巨大星云在太空中浮游一样。

虽然可见与一众“无限之网”作品的关系，草间弥生在此作中对隐晦的圆形及不同背景色调的运用，使《群星》与其他有着富感染力，相互交缠的颜色的典型作品不同。在“无限之网”之下的每一个形状，都是整体布局的一部份，但在此作中，每一个圆圈，都有本身的自主性，与背后的蓝彩及周围的圆圈泾渭分明，在草间弥生作品常见的平面感觉之中，营造出高度的深度与距离

Glimmering in gold and galactic blue, *Stars* (1990) by Yayoi Kusama transports the viewer through time and space and into a feeling of weightless flotation. Against its iridescent background, Kusama's sea of golden circles swells and undulates, the rings of colour expanding and contracting in size as they crowd across the painting; meanwhile, darker areas of midnight blue occupy the centre of the frame, like immense nebulae floating through space at impossible distance, only barely registered by the human eye. Though clearly related to the artist's 'infinity net' paintings, Kusama's use of discrete circles and multiple background tones differentiates *Stars* from the contiguous, interconnected tendrils of colour that define those works; where each form in the infinity net is part of a larger totalised pattern, here every ring possesses its own individual autonomy, set aside from both the fields of blue behind it and the other circles which surround it. The effect is of an especially heightened sense of depth and distance, even as it maintains Kusama's characteristically flat surface of pattern; indeed, the painting almost verges on figuration,

YAYOI KUSAMA

(JAPAN, B. 1929)

Stars

signed and dated 'Yayoi Kusama 1990' in English (on the reverse)
acrylic on canvas
Executed in 1990

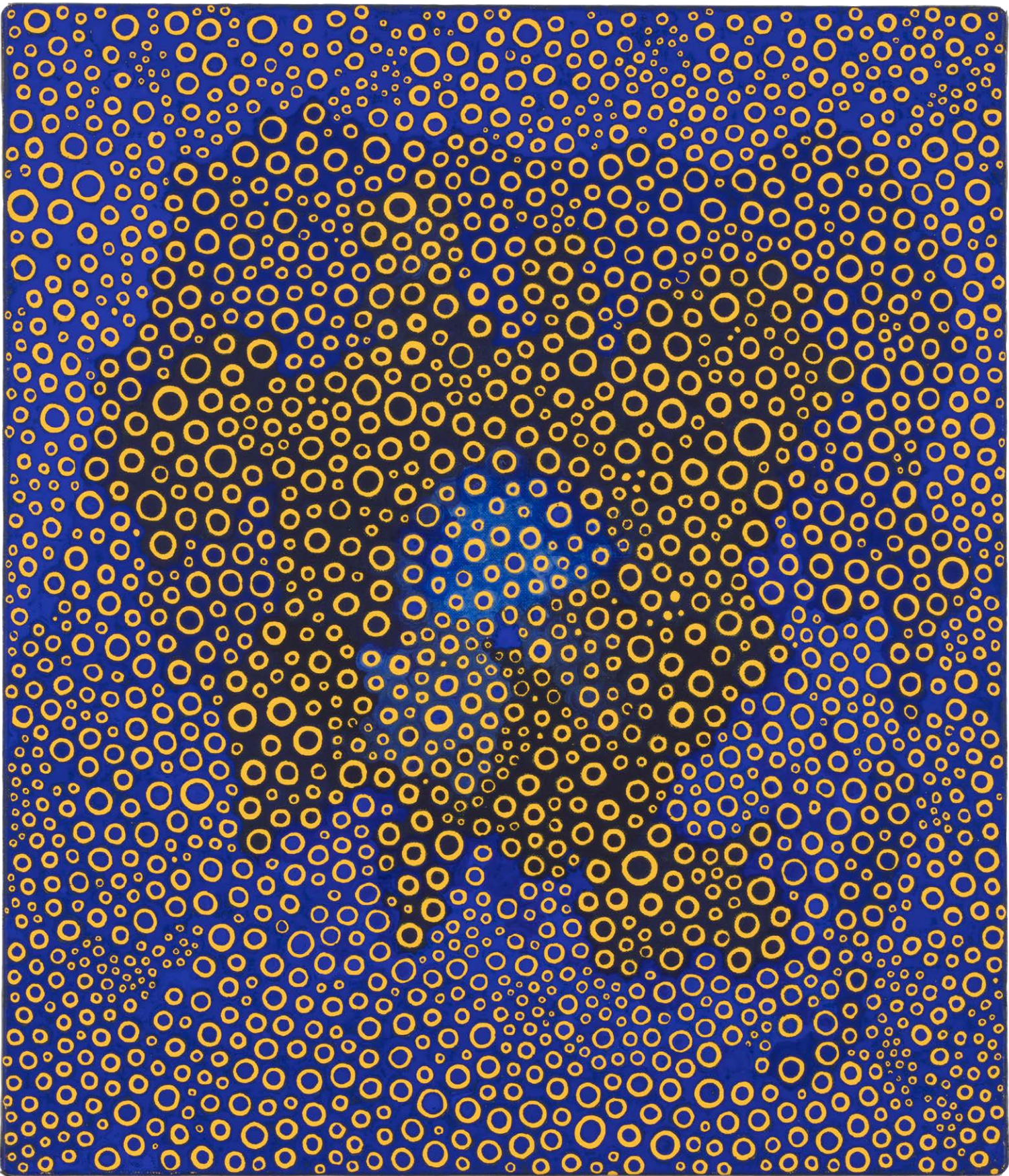
PROVENANCE

André Simoens Gallery, Knokke
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The work is accompanied by a registration card issued by the artist's studio

感。作品如夜空的蓝、阴沉的色调及照耀画面的光圈，几近为夜空赋型，呈现了顶上一片夜空的概念。对草间弥生这样一个为无限这概念及其在艺术的呈现而着迷的艺术家来说，她心中的群星，有其独特的诗意。谈到启发了她创作的早期幻觉，草间弥生曾说她看到图案连结成巨大的网，吞没了眼中的一切：“无穷无尽的重重复复，造成了一种浑玄空虚的感觉 [...] 我的网超越了我本身、超越了我笔下的画面，他们开始遍布墙壁、天花，最后整个宇宙。”（草间弥生自白，引自 L. 霍普曼、建皇哲、U. 古特曼，《草间弥生》，伦敦，2000 年，103 页）。然而在《群星》之中，草间弥生提醒了我们，在每晚仰望的夜空中，已有“无限之网”，无垠开阔、广袤悠远，化作一道夜空的简明意象。

with its night-sky blue, darkened clouds of tone and sparkling loops of light illuminating the canvas offering, at the least, a kind of symbolic interpretation of the expanse of space above our heads. For Kusama, an artist profoundly concerned with notions of endlessness, infinity and their representation in art, there is something poetically apt in her vision of the stars. Discussing the initial hallucinations that would go on to inspire her paintings, Kusama has said that she envisioned vast nets of patterns subsuming everything in sight: 'This endless repetition caused a kind of dizzy, empty, hypnotic feeling... My net grew beyond myself and beyond the canvas I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe' (Y. Kusama quoted in L. Hoptman, A. Tatehata, U. Kultermann, Yayoi Kusama, London, 2000, p. 103). Yet in *Stars*, Kusama reminds us that the universe we stare up at each night is already covered in 'infinity nets' – an expanse of endlessness, distant and enormous, which we see reduced to a web of simple patterns in the sky.



2 维克托·瓦萨雷里

4 (法国, 1906-1997)

DINN - C

丙烯 画布

62 × 62 cm. (24 ½ × 24 ½ in.)

1970-1975年构想; 1988年作

签名: Vasarely (下部中央); '3597 VASARELY
"DINN-C" 1970-75 vasarely (画背)

RMB 270,000 - 400,000

US\$ 41,000 - 60,000

来源

马来西亚 登嘉楼皇家家族私藏

法国 私人收藏

皮埃尔·瓦萨雷里已鉴定此件作品的真伪

此作品将收录于维克托·瓦萨雷里基金会正在筹备编纂的《维克托·瓦萨雷里作品编年集》

这幅维克托·瓦萨雷里创作的《Dinn-C》最初构思于二十世纪七十年代,于1988年绘制完成。画面由极简主义的多种明亮几何色块组合而成——简单直观的构图形式下,暗潮汹涌、波诡云谲。瓦萨雷里在二维平面上为观者构筑了一个炫目魅惑的幻象空间:几何图形闪烁跳跃的色彩仿佛可以摆脱画布的二维限制;在静谧的蓝色调背景上,艺术家将简单的绿色、红色、淡紫色、粉色、橘黄色几何色块并置罗列,制造出一种轻松活泼的迷人光辉。而瓦萨雷里所独有的摄人心魄且艺术感极强的设色则源自其内在严谨的秩序感——构图中的每个单元都被简化为画布上10x10的方格,每个方

Conceived initially in the early 1970s, and executed in 1988, Victor Vasarely's *Dinn-C* is a lively tableau of bright, blocky colour and formal minimalism – yet beneath the disarming simplicity of its composition lies more complex, shifting undercurrents. Vasarely presents us with a vision of luminous brilliance, his colours almost popping out of the canvas; against a wash of serene blues, he juxtaposes simple tones of green, red, lilac, pink and orange to produce an effect of effortlessly charming radiance. Yet, in typical fashion, Vasarely's virtuosic, electric use of colour emerges from a strict sense of order – each unit in the composition can be reduced to a square on the canvas's 10x10 grid, with each



罗伯特·德劳内《同时性的窗》1912年作美国纽约古根海姆博物馆藏
Robert Delaunay, *Simultaneous Windows (2nd Motif, 1st Part)*, 1912, collection of the Solomon R. Guggenheim Museum, New York
Photo: The Solomon R. Guggenheim Foundation / Art Resource, NY.

VICTOR VASARELY

(FRANCE, 1906-1997)

DINN - C

signed 'Vasarely' (lower center); signed, titled, dated and inscribed '3597 VASARELY "DINN-C" 1970-75 vasarely' (on the reverse)
acrylic on canvas
Conceived in 1970-1975 and executed in 1988.

PROVENANCE

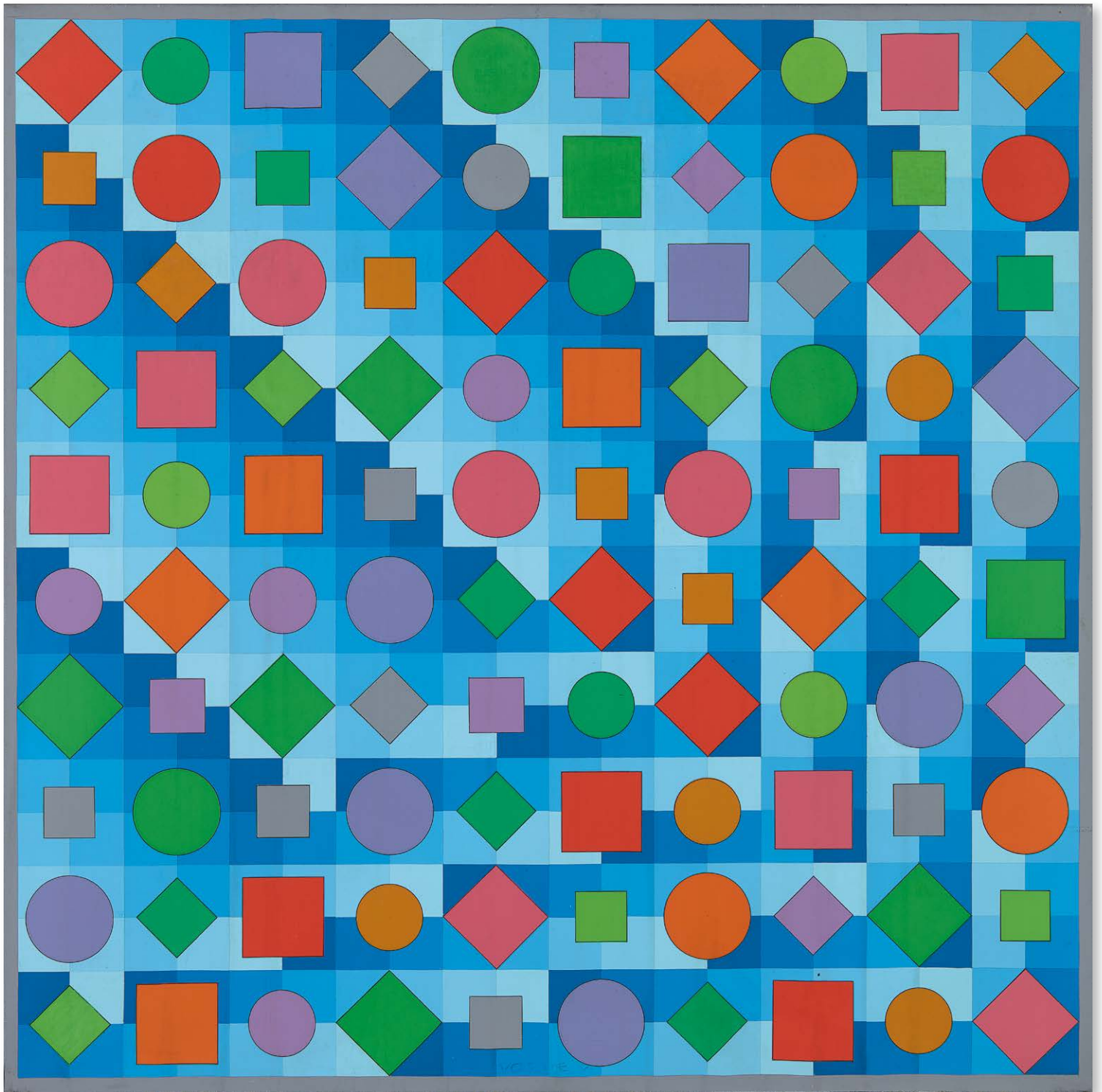
Collection of the Royal Family of Terengganu, Malaysia
Private collection, France

The authenticity of the present work has been confirmed by Pierre Vasarely.

The work will be included in the forthcoming Catalogue raisonné de l'oeuvre peint de Victor Vasarely, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

格又依次由四个更小的方块组成,使得《Dinn-C》的结构紧凑有序:除去瓦萨雷里标志性的动感而魔幻的线性叠积变化,各个元素在画布的二维平面上列阵延展,散发出庄严的沉静感。而圆形、正方形、菱形等几何图形按特定秩序排列组合,制造出微妙的运动感,在画面中流动旋转。经过瓦萨雷里鬼斧神工般的精心设计,背景的蓝色方块仿佛荡漾出滚动的波纹,色彩旋转流淌汇聚成一条瀑布从画布上倾泻而下,给观者带来视觉感知上神奇美妙的体验。

square in turn made up four smaller ones. Indeed, the structure of *Dinn-C* feels particularly tightly organised: without the kinetic, illusionistic modulations of line that Vasarely is perhaps best known for, the composition lies flat on the plane of the canvas, emanating a stately stillness. Yet beneath his series of flat circles, squares and diamonds, motion does subtly begin, underpinning the work; in the rolling collocations of blues the forms begin to ripple and swim, and colours seem to tumble down the canvas in cascades implied only by Vasarely's masterful manipulation of tone – the kinetic experience in the mind's eye.



▼
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朱德群

(中国 / 法国, 1920-2014)

拂晓

油彩 画布

81 × 65 cm. (31 7/8 × 25 5/8 in.)

1989年作

签名: 朱德群 CHU TEH-CHUN 89. (右下);
CHU TEH-CHUN 朱德群 1989. "Eclaircie" (画背)

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

US\$ 190,000 - 270,000

来源

欧洲 私人收藏

此作品附朱德群基金会所签发之保证书

CHU TEH-CHUN

(FRANCE/CHINA, 1920-2014)

Eclaircie

signed in Chinese, signed and dated 'CHU TEH-CHUN 89.' (lower right); signed in Chinese, signed, dated and titled 'CHU TEH-CHUN 1989 "Eclaircie" ' (on the reverse)

oil on canvas
Painted in 1989

PROVENANCE

Private collection, Europe

This work is accompanied by a certificate of authenticity issued by the the Chu Teh-Chun Foundation.



图一 张大千《云岚丹翠》1965年作 香港佳士得 2017年5月
成交金额 18,060,000港元

Fig.1 Zhang Daqian, *Magnificence of the Mountains*,
1965, Christie's Hong Kong, May 2017, sold for HKD
18,060,000

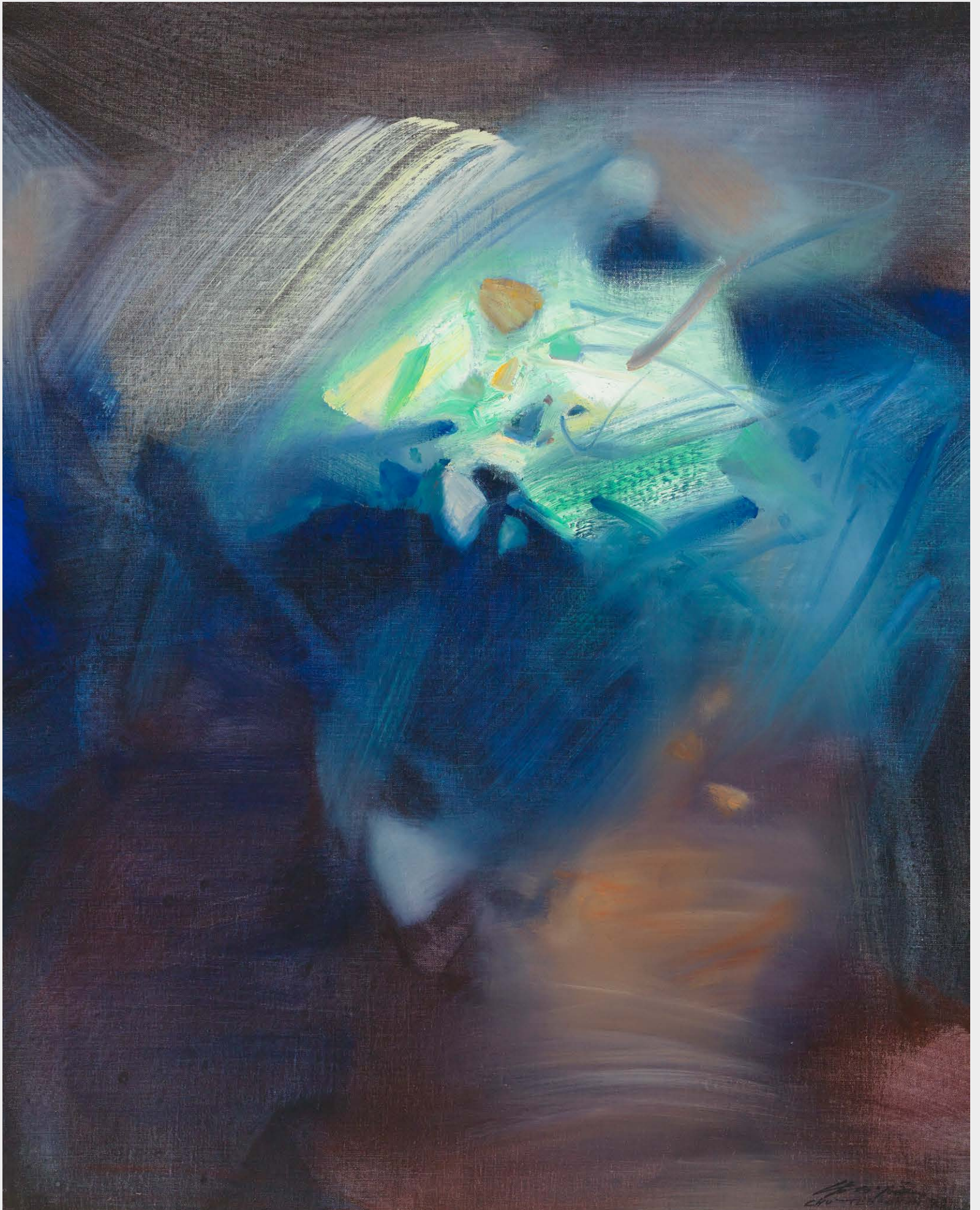
Image credit: © Christie's Image Ltd.

"朱德群偏爱某些色彩，玉石或花园的绿，天蓝或海蓝，金黄，秋褐，灰白，他时而将它们融合，时而使它们对立，他打破形式，让光颤动。"

— 皮埃·卡班

"He favours certain colours, jade or garden green, sky or ocean blue, golden yellow, autumn brown, pale white, sometimes he merges them, sometimes paints them against the opposite, he breaks the format, let light in to vibrate."

— Pierre Cabanne





二十世纪现代主义在西方艺坛蓬勃兴盛，朱德群1955年抵达巴黎，受到抽象艺术的强烈冲击，随即开始探索与实践用崭新的方式去诠释和重现眼见的自然。

1969年，朱德群在阿姆斯特丹国家博物馆参观了伦勃朗三百周年回顾展，他停留于每件作品前仔细观察久久不愿离开，透过这位荷兰艺术家，朱德群发现了如何充分运用光影与色彩，在往后的作品中将强烈的明暗对比融入到写意绘画里，形成了充满诗意而独树一帜的表现方式。

《拂晓》创作于1989年，彼时朱德群的作品光源较1970年代时更为丰富多彩，在此件作品中选用了大型的中式画笔，以水墨画的笔法刷上层层半透明的颜色，画面色彩交响融汇，明暗对比强烈。整体偏暗的色调中不时透着深浅不一的通透的蓝，中上方的淡色块光耀夺目照亮了整个画面，又于光源处加入了荧荧

Chu Teh-Chun arrived in Paris in 1955, where he witnessed the flourishing of the modern and contemporary art movements that were spreading across 20th century Europe. Exposed to and influenced by abstract art, Chu began to explore new ways of capturing the beauty of nature.

In *Eclaircie*, a symphony of colours are arranged in a glorious display of dramatic tones, with dramatic juxtapositions of light and dark. The darker hues of the canvas appear illuminated from behind by transparent shades of blue, while the light radiating from the upper centre seems to cascade into a flurry of mint and lemon yellow brushstrokes, presenting the viewer with a vision of vibrant translucency. A few soft touches of warm brown complete the image, evoking the warmth of morning light as it slowly replaces the night.

The richness of this piece is achieved by the contrast of bright and dark hues, the mixture of thick paint and thin washes,

绿色和些许柠檬黄，充满通透感和生命力，几抹柔和的橙褐色轻轻覆盖，仿若温暖的晨光正缓缓取代即将过去的黑夜。

朱德群对西方色彩和光源理论的理解，以及极具戏剧化的表现手法，使人联想起哈德逊河派艺术家们对自然风光喜爱之情的表达，例如丘奇在《光之河》（图二）中，曾不约而同地捕捉冷冽的白昼如聚光灯般降临在丛林之上的美好时刻。与之不同的是，受抽象表现主义影响的朱德群抹去了前人惯于的对风景的具象描绘，以简表繁，更加突出了光影间的变化，画面中的光与暗面形成了相互衬托的关系，明因暗而明，暗因明更暗。

在受西方艺术影响的同时，朱德群对中国文化及历史的热衷亦从未停息，他每晚都将毛笔浸润于流动的黑墨之中，以狂草书写中国名诗，于是便有了画面中自

and the balance between lightness and weight. Pigments are sometimes hazy, while at other times clearly defined. The blurred paint layers, an aesthetic derived from traditional Chinese ink painting, suggests the moist hazy air of the early morning, while bolder brushstrokes exude the energy of Chinese calligraphy in their expression of power and strength. In Zhang Daqian's poured-colour work *Magnificence of the Mountains* (Fig. 1) drastically different colours of ink blend harmoniously, seeming to float above the surface of the paper. Oil paint behaves differently to ink, being a heavier and less translucent medium, so Chu uses colour and tone to create a sense of spatial layering and depth. Here, warm colours help bring elements into the foreground, while cooler tones seem to recede into the background. Blue and orange, purple and yellow complementary colours leap from the canvas, engaging the viewer's eye.

Chu Teh-Chun's sophisticated under-

由挥洒的笔触，散发着东方书法性的白色光束飞速划过画面，气势雄厚而深沉有力。而作品的丰富性同时也来自于浓与淡、轻与重的相互交织，彩色间的界限时而模糊时而分明，彩墨渲染般的手法制造出了清晨时分的朦胧氤氲之感，犹如张大千的泼彩作品《云岚丹翠》（图一）中，各色墨汁完美融合，轻盈流动于罗纹纸之上。而油彩的不透明性与厚重感，以及朱德群对冷暖色的使用，赋予了画面更强烈的空间层次感，暖色的加入让部分色块在视觉上更为突出，而冷色则看起来向后退却。蓝与橙、紫与黄作为两组互补性颜色，带来它们似乎在画布上跳跃的明快感觉。

朱德群巧妙领会了西方抽象艺术与中国山水诗词中传统的写意美学的共通之处，将之融合，通过独具个人风格的绘画作品，释放了自然界有限形象中无限的美。

standing of Western colour and light theory, as well as his dramatic style of expression, is reminiscent of the striking landscape paintings created by members of the Hudson River School. Frederick Edwin Church's *The River of Light* (Fig. 2) captures the moment when a cold dawn breaks over a lush tropical forest, depicting a similar moment to the one that might have inspired Chu's *Eclaircie*. The main difference is that Chu has chosen to abandon the figurative realism of his predecessors, and has eliminated complex details in order to better focus on his expression of ever-changing light and shade.

Chu Teh-Chun skilfully plucks out and highlights the commonalities between western abstract art and traditional Chinese ink painting in his works, combining elements from both traditions to create works that challenge viewers from both cultures, while exploiting the finite nature of the canvas to express the infinite beauty of nature.



图二 弗雷德里克·埃德温·丘奇《光之河》1877年作 美国 华盛顿 国家美术馆藏
Fig.2 Frederic Edwin Church, *El Rio de Luz (The River of Light)*, 1877, collection of the National Gallery of Art, Washington, D.C

2 赵无极

6 (中国 / 法国, 1920-2013)

24.12.2002 - 双联作

油彩 画布 (双联作)

2002年作

195 × 130 cm. (76 ¾ × 51 ½ in.); 带框 200 × 133 cm. (78 ¾ × 52 ⅝ in.)

整体: 195 x 260 cm. (76 ¾ x 102 ⅝ in.)

签名: Zao Wou-Ki II Diptyque. (1 er) 24 decembre 2002. 195cm x 260 cm. (画背);

无极 ZAO (中下) Zao Wou- Ki Diptyque II (2) (195 x 130 x 2) 24. Dec 2002 F (画背)

RMB 12,000,000 - 22,000,000

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

来源

欧洲 私人收藏 (现藏者购自艺术家本人)

此作品附赵无极基金会所签发之保证书

此作品已登记在赵无极基金会之文献库, 并将收录于弗朗索瓦·马凯及扬·亨德根正筹备编纂的《赵无极作品编年集》(资料由赵无极基金会提供)

展览

2005年《Le Bellevue, Zao Wou-Ki : Peintures et encres de Chine, 1948-2005》比阿里次 法国

2008年《L'encre, l'eau, l'air, la couleur, Zao Wou-Ki : encres de Chine et aquarelles, 1954-2007》圣洛克博物馆 伊苏丹 法国

文献

2003年 赵无极《Connaissance des Arts Hors-série》第206刊 巴黎 法国 (插图, 第34页)

2005年《Le Bellevue, Zao Wou-Ki : Peintures et encres de Chine, 1948-2005》Hazan编 (插图, 第82-83页) 比阿里次 法国



图一 约瑟夫·马洛德·威廉·透纳《雨, 蒸汽和速度-西部大铁路》1844年作 英国 伦敦 国家美术馆藏

Fig.1 Joseph Mallord William Turner, *Rain, Steam, and Speed - The Great Western Railway*, 1844, collection of the National Gallery, London

ZAO WOU-KI

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

24.12.2002 - Diptyque

first panel: signed, titled, numbered, dated and measured 'Zao Wou-Ki II Diptyque. (1er) 24 decembre 2002. 195cm x 260 cm.' (on the reverse)

second panel: signed in Chinese 'ZAO' (lower middle); signed, titled, numbered, measured and dated 'Zao Wou-Ki Diptyque II (2) (195 x 130 x 2) 24. Dec 2002 F' (on the reverse)

oil on canvas, diptych (2 panels)

Painted in 2002

PROVENANCE

Private Collection, Europe (acquired directly from the artist 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)

EXHIBITED

Biarriz, France, Le Bellevue, Zao Wou-Ki: Peintures et encres de Chine, 1948-2005, 2005.

Issoudun, France, Musée de l'hospice Saint-Roch, L'encre, l'eau, l'air, la couleur - Zao Wou-Ki - encres de Chine et aquarelles, 1954-2007, 2008.

LITERATURE

Zao Wou-Ki, *Connaissance des Arts* Hors-série, No. 206, Paris, France, 2003 (illustrated, p. 34)

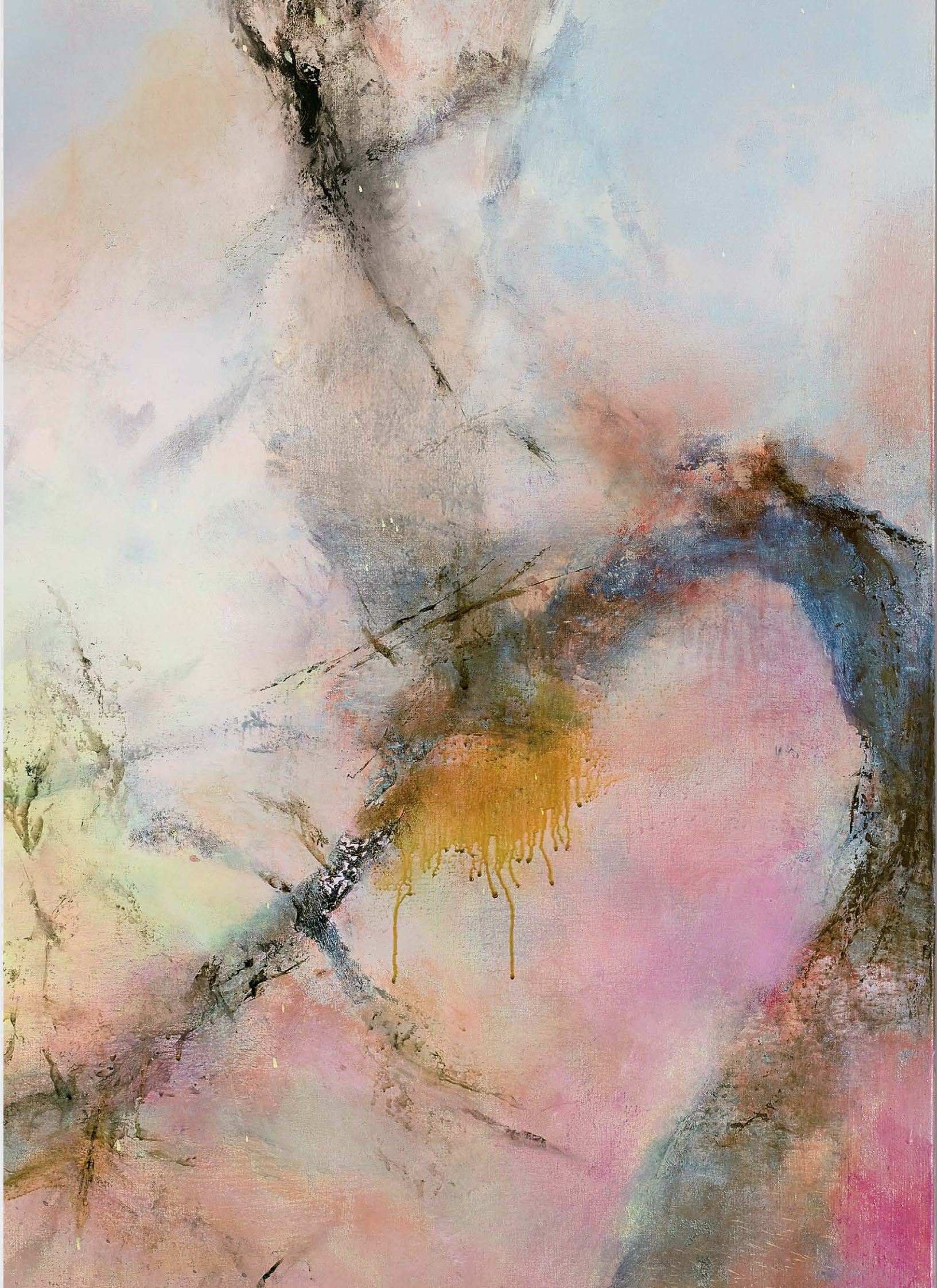
Le Bellevue, Zao Wou-Ki: Peintures et encres de Chine, 1948-2005, Editions Hazan, Biarritz, France, 2005 (illustrated, plate 43, pp. 82-83)

“在笔下, 一个空间诞生了, 随着我驰骋的思想成型、飞翔、轻盈地扩散 - 那是笔触的轻, 颜色的轻, 时间流逝的轻。”

— 赵无极

“Beneath my brush, a space comes into being. As my mind rushes ahead, it begins to take shape, flying and spreading gracefully—and all this from the lightness of the brushstrokes, the lightness of the colours, and the lightness of time's passing.”

— Zao Wou-Ki









1948年2月26日，赵无极偕同妻子踏上了“安德烈·勒庞”号邮轮 (Andre Lebon) 离开了上海，前赴法国巴黎留学。在出发前，赵无极告诉自己的老师林风眠，如果自己能够靠创作生存，就留在那里。但老师提醒他不要幻想，不要留在巴黎，因为生活会很困难，还没有中国艺术家能成功地做到这点。可林风眠没有预料到，后来赵无极不但在留在了巴黎，并以其非凡的艺术成就，成为在世界艺术舞台上最耀眼的华人艺术大师。

纵观赵无极一生的艺术创作，在不同的阶段，他都是全心投入摸索独特的途径，从未停留在某个阶段性成就，而是不断突破及超越自我，打破过往已建立的成就与框架，使得他在近70年的艺术创作生涯，将其艺术语汇层层互扣地推演：从1940年代开始创作时的具象绘画，到达巴黎后的抽象方向转变，至50年代的克利时期，甲骨文时期，直至1959年后开始舍去命题，仅以作品完成日期为题目，逐步将物像从画面中完全抽离的探索，而再随后的几十年的抽象艺术发展中，也是经历了从来源于东方，立足于西方，又回归于东方的心历之程。赵无极的艺术成就不仅在于他在西方抽象艺术发展中开创了其独特具有东方美学的艺术风格，更是他将中国哲学的深刻洞见与创造性诠释于艺术创作之中，这条东西美学融合的艰难探索之路，不但在世界艺术史发展中留下精彩的篇章，亦是艺术家回归内在本源，超越时空的圆满体验。

1972年3月，在阔别故土24年后，赵无极回到了上海探望母亲。此时的赵无极已是功名成就，也经历了数次的人生悲欢离合。返回巴黎后，赵无极用着从中国带回的笔与墨，开始重拾水墨的创作。一开始只是用以消遣的练笔之法，逐渐赵无极发现在笔墨的晕染、滴流、墨色多重的浓、淡、枯、润变化间，他不但感受莫大的创作乐趣，而且水墨画的千百种浓淡变化，不计其数的层次，以无形蕴有形的效果，对他有着新的启发及触动。1979年，他在建筑师贝聿铭的邀请下，为其设计的北京香山饭店创作了两幅大型水墨绘画，又于1983年，在北京国家博物馆以及台湾历史博物馆举办了大型展览。1985年的5月，赵无极又受邀回到母校浙江美院授课，将他的理论与观念与学生分享。以及在1998-99年间，在上海博物馆，北京中国美术馆和广东美术馆举办“赵无极绘画60年回顾展”。赵无极曾说：“历史就是这样把我推向了遥远的法国，让我在那里生根安居，然后又让我重返中国，使我内心最深处的追求终有归宿。”这些年与祖国的亲密交流，以及对水墨绘画的探索心得，让赵无极的抽象艺术得以进行到新的蜕变期。

2002年12月，赵无极被选为法兰西艺术院院士。早已进入古稀之年的他已到达心所欲不逾矩的境界，不仅面对偌大的画布依然得心应手，满怀信心地挑战自我，比过往“更加大胆与自由”。在同月24日的圣诞夜，他完成的本幅拍品《24.12.2002- 双联作》则是其最好的例证：站立于此巨幅双联画作前，一股柔和而具有律动的能量迎面扑来。微妙的色彩层次的视觉感非常丰富：上方一抹湖蓝色与下方的梅红色，以及大面积的暖褐色融合为背景色。这与赵无极早期作品着重用笔的力度及油彩的厚重方式不同，此幅作品不但探索了色彩，光线及用色的巧妙运用，更是散发出轻盈的气息，以及由画布自内向外散发的柔和光芒。这种对于轻盈、抽象的空间的追寻，以及契合大胆的色彩运用正是赵无极在晚期创作所追寻的和谐点。他曾说：“我常常在心里揣摩的是，如何画风，如何表现光的明朗纯净？我不想表现自然，而是将形象并列、组合，使人能在其中看到静寂水面空气的荡漾。我想创造新的色彩，新的空间，创造出轻盈。给人新鲜、轻盈和震颤的感觉。”

虽然赵无极清楚摒弃了以绘画作为再现眼见风景的途径，但他深信中国天人合一的自然观：在中国哲学中，宇宙自然是大天地，人则是一个小天地。人和自然在本质上是相通的，故一切人事均应顺乎自然规律，达到人与自然和谐。老子说：“人法地，地法天，



图2 卡斯帕·大卫·弗里德里希 (1774-1840) 《海边修士》1808-1810年作 德国 柏林 国立美术馆藏
Fig.2 Caspar David Friedrich (1774-1840), *Monk by the Sea*, 1808-1810, collection of Alte Nationalgalerie, Berlin

天法道，道法自然。”这其中的道就是无形之象，就是至小无内、至大无外的一种抽象境界。赵无极的艺术所表达的也正是对大气盘旋的宇宙气象的宏观理解以及冥想的途径。如同瑞士著名作家谢塞克斯（Jacques Chessex）所言：“一种对于事物升华的冥想，在此不可思议地出现和充实。画里的空间呈现一种畅快甜美的奇观。这画虽无人在其中，却高度凝聚出一股力量，使我们联想到人的踪迹，艺术家的记忆，以及他所有走过平凡和走过完美的记忆。”

回顾西方十九世纪浪漫主义画家如弗里德里希和透纳，都致力将色彩和光线的运用，以抽象表达方式感悟自然的雄伟及魅力。透纳在其晚期作品《雨，蒸汽和速度》（图一）中，并不精确的描绘物体的细节，只是以昏暗的褐色，黑暗的灰色，及远处透亮的蓝色，以及模糊可辨的火车头，捕捉到了一个正在加速远离暴雨的场景。同样，赵无极在《24.12.200- 双联作》中蔓延缠绕的黑色线条亦在画面中心交汇，隐约呈现三维的画面感。那些劲细的线条由这如同大泼墨的晕染中升腾而上，伸展的姿态传递出勃勃生机。同时，他在上色时刻意加大油彩中溶剂的比例，着色时尽量抚平油彩，不留笔触，制造一种流动、渗入、开散和绵延的效果，又如颜色滴进清澈的水中，逐渐混成不同的色调，且毫无造作痕迹而浑然天成，仿佛是光线与色彩本身的幻变。纽约大学的中国艺术教授 Jonathan Hay，在谈到赵无极的晚期作品时说到：“他的作品达到另一个高度：脱离了繁琐庞杂，创造更有力量量的‘骨感’，其光芒从无限温存延伸至黑暗，从而打开悠然沉寂的内心境界。”此时的作品不再关注于运动的动感，而是体现了明与暗对比的节奏意识。

另一方面，赵无极的作品也有趣地呼应着抽象绘画鼻祖，康定斯基的绘画语言。两位艺术家都采用抽象的表达方式，但也在画面上留下依稀可见的可识别的特征来代表他们个人的自然观。在康定斯基的《风景》（图四）中，艺术家以几何的线条和动感的色彩将自然的景色赋予抽象的定义。而赵无极在《24.12.200- 双联作》中，洒脱回荡的线条，以及清透柔和的色彩，反应了艺术家寻求超越真实再现的内在风景和精神和平。康定斯基用色彩来激发灵魂，而赵无极则试图实现一种和谐的状态，回到他最深的文化根源。

而这种文化根源无疑是来自他的先祖，来自他于对中国传统绘画精神的继承。《24.12.2002 双联作》的轻薄油彩的使用如同中国绘画的墨分五彩之态，浓淡深浅之变化传达如中国水墨进入纸本而出现的化散、聚散、晕染之视觉美感，加以丰富色彩的形态，释放其表现力量，进而把空间转变成为空灵澄明的意境。仿佛宋代郭熙在《树色平远图》（图三）不求全景布局的雄浑壮阔，但求轻重有致的虚实节奏。郭熙的寥寥淡墨简化了物象，隐山盖水虚渺留白，清旷空濛烟波杳霭，赋有空灵旷远的距离感。画卷中桥上行人渺如轻舟一叶，观者亦可漫步游走于柔意源源的《24.12.200- 双联作》，在巨大的画幅中体会赵无极那豁然祥和、悠然平远的东方冥想，呈现宇宙自然间海纳百川的脉络有序。

评论家 Francois Jacob 在描述赵无极的晚期作品时说：“眼前是一个在世界形成之前的混沌，是一条路，不通向终点，却溯至起源，在有形无形间，这就是赵无极的画领我们去的所在，一个未完全定型的世界，仍在悬宕、在迟疑，是在形成秩序前最后一刻的翱翔。赵无极的画恒在对宇宙提出疑问，恒在戮力重造……展现着光的诞生或水的发明，或在物质的动荡之外，呈现生命，在隐约中涌现。”



图三 郭熙《树色平远图》（局部）约1080年作 美国 纽约 大都会博物馆藏
Fig.3 Guo Xi, Old Trees, Level Distance (detail), circa 1080, collection of the Metropolitan Museum of Art, New York



On February 26, 1948, Zao Wou-Ki stepped on board the ocean liner Andre Lebon with his wife and left Shanghai, bound for a period of study abroad in Paris, France. Before departure, he mentioned to his teacher Lin Fengmian that he intended to remain in France if he could support himself by painting. Lin advised him to give up such fantasies and not to stay in Paris: life would be difficult there, and no Chinese artist had ever succeeded at what he had in mind. Lin Fengmian, however, never imagined that not only would Zao remain in Paris, but that his achievements would make him the most illustrious Chinese artist on the world stage.

An overview of Zao Wou-Ki's career shows how, during each period, he threw himself into exploring a unique path of his own. Never content with any success he achieved, he continually sought to surpass himself and make new breakthroughs. As he continued moving beyond the framework of his already-established successes, his artistic vocabulary grew and evolved, in a series of connected leaps, over his nearly 70-year career. His work in the '40s, as his career began, was largely figurative, but began to shift toward abstraction after his arrival in Paris.

During the '50s, a Paul Klee-influenced period gave way to a later 'oracle-bone inscription' phase, and by 1959, he was no longer naming his paintings but was inscribing them with their date of completion. For Zao, this process gradually removed any trace of figurative images from his work. And in developing his abstract painting style in the decades that followed, it also represented a spiritual journey, from his roots in the East to his position as an established artist in the West—followed by a new return to his Eastern origins. Zao Wou-Ki's achievement was partly based on the ability to create his own unique style, one that reflected Eastern aesthetics, as he developed his abstract work. Beyond that, however, he also re-interpreted through his work the deep insights and creativity of Chinese philosophy. Zao's arduous path of exploration, in fusing Eastern and Western aesthetics, did not just produce one of the most exciting chapters of world art history; for the artist himself it was also a fulfilling journey, through which he transcended time and space on a return to his own inner origins.

After a long, 24-year separation from his homeland, Zao Wou-Ki returned to Shanghai in March 1972 to visit his mother. He was then already a noted, successful artist who had seen plenty of life's ups and downs. Returning to Paris, he brought back brushes and inks from China and began reacquainting himself with the ink medium. At first, practicing with traditional brushes was just a diversion, but gradually Zao discovered a creative fascination for the spreading haloes of color, the drips of ink, and the variety of shadings ink produces, depending on how dense or light, or wet or dry it is. These shifting patterns of varied tones, their countless layers, and the sense of forms hidden in seemingly amorphous patterns, seemed to inject new creative impetus into his work. In 1979, architect I.M. Pei invited Zao to produce two large-scale ink works for his newly designed Fragrant Hill Hotel in Beijing, and in 1983, the National Museum of China in Beijing and the National Museum of History in Taiwan both mounted large-scale showings of his works. In May of 1984, Zao was invited to return to his alma mater, the China Academy of Art, to share his theories and ideas with students. Then, during the 1988-99 period, a 'Zao Wou-Ki 60-Year Retrospective Exhibition' was shown at the Shanghai Museum, the National Art Museum of China, and the Guangdong

Museum of Art. Zao Wou-Ki once said, 'In just this way, history pushed me toward far-off France, where I settled down; then it pulled me back to China, where the deepest needs of my heart finally found their answer.' This period, during which contacts with his homeland grew closer and he explored traditional ink-wash painting, helped Zao Wou-Ki enter a new and transformative period of abstract work.

In December 2002, Zao was elected to membership in the French Academy of Fine Arts. Already well past 70, he now followed his instincts freely and unerringly, handling large-scale canvases with ease and confidently facing new challenges: as he put it, becoming 'bolder and freer' than ever before. Completed on Christmas Eve, the 24th of December, this *24.12.2002 - Diptyque* is one of the finest testaments to Zao Wou-Ki's abilities during this period. Standing in front of this grand diptych, as its subtle layers of color produce rich visual effects, one senses the presence of a gentle and rhythmical power. Streaks of turquoise blue above and light fuchsia below combine with larger areas of warm brown to form the background, in a manner far different from early works where he built up thick impastos of pigment in strong brushstrokes. Here, the focus is on the exploration of color and light and Zao Wou-Ki's own masterly handling of the oil medium. *24.12.2002* exudes a light, airy feeling, as a gentle halo of light seems to spread outward from the canvas. It was in these kinds of airy, abstract spaces, allied with his bold use of color, that Zao Wou-Ki found a point of harmony in his later works. He once said, "In my mind I often wonder, How can I paint the wind? How can I express the brightness and purity of light? What I want is not to depict nature, but to juxtapose and arrange images, letting people feel the rippling of air against the serene surface of the water. I want to create new colors, new spaces, a new kind of lightness. I want people to feel those fresh, light, shimmering sensations."

Though Zao Wou-Ki had clearly abandoned direct depictions of nature, his thinking was still influenced at a deep level by the Chinese concept of man's unity with nature. In Chinese philosophy, nature and the universe form the macrocosmic world, and man the microcosmic world; because man and nature are fundamentally interrelated, all human affairs should follow the laws of nature in order to maintain harmony between them. Laozi said, 'Man follows the way of the Earth; Earth follows the way of Heaven; Heaven follows the way of the Tao; the Tao follows the way of nature.' Here, the Tao appears as an image of formlessness, an abstract realm that embraces both the infinite and the infinitesimal. Zao Wou-Ki's art is a meditation, conveying a grand comprehension of the changes in the vastness of the universe. As the noted Swiss writer Jacques Chessex put it, "In an amazing fashion, a kind of meditation on the sublimity of things appears here, in the spaces of his canvas which are a spectacle of sweetness and delight. While no human figures appear, a powerful strength is concentrated here, evoking traces of humanity and the memories of the artist — the memories of all of his experiences, from the ordinary to the extraordinary.'

19th-century Romantic painters such as Caspar David Friedrich and JMW Turner strove to use color and light in an abstract manner, to express their understanding of and fascination with the grandeur of nature. In Turner's late-period work *Rain, Steam and Speed* (Fig. 1), the artist avoids rendering his subjects in precise detail; instead he employs dusky earth tones, dark greys, and transparent blues in the distance, along with

a vaguely distinguishable steam engine, to capture the feeling a locomotive outracing a rainstorm. Similarly, in *24.12.2002 - Diptyque*, faint black traces wander through the canvas, converging in its center, to help suggest a three-dimensional space. Those firm yet gauzy lines leap upward like splashes of ink thrown on the canvas, infusing the entire composition with their vitality. In applying his colors, Zao used generous amounts of solvent to help spread them as evenly as possible and hide his brushstrokes, creating a continuous flow of color that seeps and flows across the canvas. Like drops of color falling into clear water, they mix and form new tones with complete naturalness and no sense of effort or artificiality, producing the kaleidoscopic changes of light and color in the painting. Jonathan Hay, a professor in Chinese art history at New York University, has described Zao Wou-Ki's late-period works this way: "a quality of gesture that is stripped of all hurriedness and creates a more powerful 'bone structure,' a luminosity extending from infinite softness to enveloping darkness, a topography of form that opens itself to stillness and silence." The works of this period are no longer concerned with dynamism and motion, but instead exhibit Zao's awareness of rhythmic interplay in the contrasts between darkness and light.

An echo of the painterly vocabulary of the earliest true abstract painter, Wassily Kandinsky, can also be found in Zao Wou-Ki's work. Both artists worked in abstract modes, yet in the works of both, subtle features can be distinguished that represent their individual views of nature. In his *Landscape* (Fig. 4), with geometric lines and colors that seem to embody movement, Kandinsky defines a natural landscape in abstract terms. In Zao Wou-Ki's *24.12.2002 - Diptyque*, the floating, drifting lines and gentle, limpid hues reflect the artist's search for inner landscapes and spiritual peace, transcending any realistic representation of natural scenes. Kandinsky hoped to arouse the human spirit through color; Zao Wou-Ki attempts to recreate a kind of harmonious state, in which he returns to his deepest cultural roots.

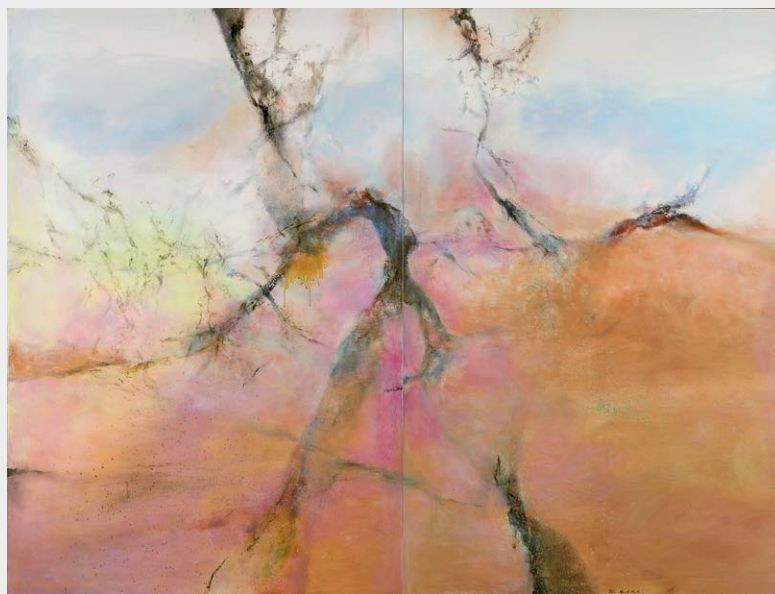
These cultural roots undoubtedly derive from his ancestry, and from his position as successor to the grand spirit of the Chinese paint-

ing tradition. The delicate lightness with which Zao applies his pigments in *24.12.2002 - Diptyque* recalls the 'five colors within black' said to be found in Chinese painting. Zao's colors, in their changing density and depth, convey the same beautiful visual aesthetics found in works of ink on paper, where the inks spread, mingle, and seep to create shaded areas. The richness of Zao's color, too, frees his expressive power, transforming the pictorial space into a vision of openness and transparent depth. These aspects likewise evoke the work of the Song Dynasty painter Guo Xi. In *Old Trees, Level Distance* (Fig. 3), Guo Xi conveys both the vigor and the majesty of his subject, but without insisting on pointing out all the details of the full scene. Instead he focuses on a pleasing balance of rhythms between the weighty forms and open spaces. Guo Xi simplifies his forms with spare, light brushstrokes: dim mountains above the river are depicted in a vague and sparse manner; the empty, hazy distances and mists on the waters imbue the work with the sense of vast, open distance. A tiny, hazy figure is seen crossing a bridge, while light boats float like leaves in the water. Zao's *24.12.2002 - Diptyque* likewise invites the viewer to roam in the midst of its endless soft and hazy spaces. In its grand dimensions, in its bighearted, harmonious, and leisurely depth, we come to understand the nature of Zao Wou-Ki's Eastern meditation. It is his presentation of nature and the universe and their all-embracing order.

Art critic Francois Jacob once described Zao's late-period works this way: 'Before my eyes I see the chaos that existed before the formation of the world; it is a road, a road that leads not to an endpoint but back to a beginning, somewhere between form and formlessness. This is where Zao Wou-Ki's paintings lead us, to a world still in formation, in suspension, hesitating in its last moment of free-soaring flight before the emergence of order. Zao Wou-Ki's paintings are ageless in their questioning of the universe, in their efforts at re-creation....they present for us the birth of light, the origins of water, and beyond these turbulent upheavals of matter, a distant sense of the life energy coming into being in their midst.'



图四 瓦西里·康定斯基《风景》1913年作 俄罗斯 圣彼得堡 埃尔米塔日博物馆藏
Fig.4 Wassily Kandinsky, *Landscape*, 1913, collection of the Hermitage Museum, St. Petersburg



Lot 206 局部 Detail

2 赵无极

7 (中国 / 法国, 1920-2013)

10.8.67

油彩 画布

65 × 54 cm. (25 5/8 × 21 1/4 in.)

1967年作

签名: Zao Wou-Ki (右下); Zao Wou-Ki/10.6.67
(画背)

RMB 7,800,000 - 9,800,000

US\$ 1,200,000 - 1,500,000

来源

亚洲 私人收藏

2011年12月3日北京保利拍卖 拍品编号482

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文献

1978年《赵无极》尚·雷玛利著 弗朗索瓦·马克 文献研究 巴塞罗那 西班牙第354图(黑白图版)

ZAO WOU-KI

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

10.8.67

signed 'Zao Wou-Ki' (lower right); signed and dated 'Zao Wou-Ki/10.6.67' (on the reverse)

oil on canvas

Painted in 1967

PROVENANCE

Private collection, Asia

Poly Auction (Beijing), 3 December 2011, lot 0482

Acquired at the above sale 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 Francoise Marquet and Yann Hendgen (information provided by Foundation Zao Wou-Ki)

LITERATURE

Jean Leymarie, Zao Wou-Ki, Ediciones Poligrafa, Barcelona, Spain. Documentation by Francoise Marquet, 1978, plate 354. (black and white illustration)



图一 马克·罗斯科《61号(暗红与蓝)》1953年作 美国 洛杉矶 现代艺术博物馆藏
Fig.1 Mark Rothko, No. 61 (Rust and Blue), 1953, collection of the Museum of Contemporary Art, Los Angeles
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

"起初, 神创造天地

神说: 要有光, 就有了光。

神看光是好的, 就把光和暗分开了

神说: 诸水之间要有空气, 将水分为上下。

神就造出空气, 将空气以下的水、空气以上的水分开了。

事就这样成了。"

—《创世纪, 圣经》

"And God said, 'Let there be light,' and there was light. God saw that the light was good, and he separated the light from the darkness...And God said, 'Let there be a vault between the waters to separate water from water.' So God made the vault and separated the water under the vault from the water above it. And it was so."

— Genesis, The Bible



1960年代对大师赵无极的艺术生涯而言是个非常重要时期。在此期间，他开始全心沉浸于抽象艺术，渐渐褪去他之前所偏好之细致，深受甲骨文所启发的风格；开始致力于一种更奔放及雄浑的作画方式。自在1957年首次访美之旅返回巴黎后，赵无极对于抽象表现主义运动，以及纽约画派的笔到意至，行云流水的运动感所触动，从而开始在画作上采取更粗犷的笔势和更沉雄的力量感。《10.8.67》以充满耀眼色彩和鲜活活动势的特点，完美地彰显了赵无极60年代作品的特质，并也从本源的角度捕捉到了艺术家的意蕴基础和自然二分哲学观。

“极简易明”是《10.8.67》一作最有力的元素：本作品仅以四种颜色完成：黑、白及两种深浅有别的蓝色。这种组合让艺术家得以透过迤迤奔放的上画方式，展现他汹涌澎湃、雄浑的力道。画面最上方一道浓厚、华润如象牙的黑镶边，是由最下方的一抹白纹所制衡，而夹在这光谱两极端之间的，则是无垠的颜色之海，在沉着的佛青色和浓郁的土耳其蓝两色间交辉。以热爱蓝色和大量使用蓝色而著称的艺术家伊夫·克莱因曾说：“蓝色没有维度；它在维度之外。而其他的颜色则非如此……所有的颜色都激起特定的联想概念，而蓝色至多让人想到海洋和穹苍；而这两者毕竟是可见自然界中最抽象的元素了。”本幅作品《10.8.67》也是一首对蓝色本身最纯净之形体的礼赞，艺术家充分利用了颜色的抽象意涵，让观者脑中充斥着狂暴海景和白沫飞驰巨浪的景象，以及主题所蕴藏的所有速率和情感。有如歌川广重所绘制的水和漩涡抽象画，赵无极的作品并置了简单的色彩和基调，创造出流动的意象；画面上配置的水平量带，似乎也暗喻着作品超越画面的局限，向外汨汨扩张。

1950年末期和1960年初，赵无极每年会造访纽约，参加在库兹艺廊所举办的其数次个展。他在这些旅程中接触了许多纽约艺坛的艺术家，例如法兰兹·克莱恩、菲利普·加斯顿、康瑞德·马卡—瑞利、威廉·巴西欧提兹、阿道夫·加特里亚博等等。当时的抽象表现主义运动在纽约的风气正盛，赵无极与这些艺术家的友谊，鼓励他去探索绘画中一种更大胆、示意风格所开展的创意可能。自此此后，赵无极的作品不再聚焦于细节和象征性的内容，反而强调了形式主义的多元展现，画面上的线条、颜色和型态，以及这些元素所传达的感觉吸引观者的注意力。就此而言，赵无极在这期间的艺作，与马克·罗斯科的作品多有异曲同工之妙：后者采用了抽象颜色为工具，唤起观者心中的激荡感。在赵无极的《10.8.67》中，汨飞鲜明的蓝色横带覆满了画面的横距，促使观者见微知着，让双眼从左到右、从上至下地推敲画面的节奏感，欣赏颜色和光影的幽微变化，以及与不同色调的关系。

对赵无极而言，那种刻意直接将中国文化元素植入的“中国风情”绘画是他一直避之唯恐不及和谨慎防范。虽然《10.8.67》纯粹是一幅抽象的布面油画，但是画作也展示了大师本身对于中国传统绘画的了然于心的继承。尽管这幅作品的构图是简约明快风格，赵无极用以不同的明暗区块来布局具有律动感的水平量带之法，让人想起元朝四大家之一的倪瓒风格。倪瓒在《容膝斋图》（图3）中宽阔的河床，幽暗的林木映射在空荡的水面空间之上的格局正是其深谙正负空间的平衡之道的例证。而在《10.8.67》中，赵无极的黑白量带仿若两道由怒涛蓝海所冲刷的舳舻；倪瓒鼓励观者的眼光停留在前景中精心绘制的树干，赵无极也以细笔，一笔一笔绘出绵延细羽般的密网，凸显强调作品的中心，不但使得构图有了根基，并且为这一幅气势慑人的作品提供了平衡之处。

从上到下观赏这幅作品，大师从黑到白的绘图转折，也让观者联想到道家的阴阳哲思，以及所有元素和事物中取得平衡的需要。构图上而言，暗色区块折冲了明亮区块，让作品似乎跨越了两个色调极端之间的鸿沟。这个图像也带出了宇宙之始的各种想像；在无数个文化和宗教中，世界的起源来自光明与黑暗的区隔，上水和下水各司有别。赵无极的作品探索这些基本元素的关系，为艺作注入了定义宇宙的基本二分法。在创作这幅画时，赵无极为我们描绘了一份宇宙创始之景，四处无垠的蓝、暗黑和光。如同法国前总理，同时也是大师密友的多明尼克·德维勒班在一篇关于赵无极的文章所提：“他不追随门派、空想，总是开展属于他自己的艺术轨迹。他不带时间的刻痕，他是空间物质所构成。这正是透过传记中特定日子的开展，来试图接近赵本人，是虚幻不实际的。我们一定要追随他进入那些无垠空间……那些时而宁静，时而骇人的空间，因为那空然之界正是他的藏身处。是创世之始的无形之景。”





图二 歌川广重《六十余州名所図会 阿波 鳴門の風波》约1853年作 美国 纽约 大都会博物馆藏
Fig.2 Utagawa Hiroshige, *Naruto Whirlpool, Awa Province*, from the series *Views of Famous Places in the Sixty-Odd Provinces*, circa 1853, collection of the Metropolitan Museum of Art, New York



图三 倪瓒《容膝斋图》1372年作 台北 故宫博物院藏
Fig.3 Ni Zan, *Rongxi Studio*, 1372, collection of the National Palace Museum, Taipei

The 1960s was a critical decade in Zao Wou-Ki's life and career as an artist. It was during this period that he began to immerse himself fully in abstraction, moving away from the delicate, oracle-bone inspired works that dominated his early style, to instead embrace a bolder, more energetic mode of painting. Following his first trip to America in 1957, Zao Wou-Ki was inspired by the freedom and spontaneity of the abstract expressionism movement and the New York School, and began filling his canvases with bigger brushstrokes and greater physical energy. Filled with vibrant colour and movement, *10.8.67* exemplifies many of the qualities that defined Zao's paintings during the 1960s, capturing the elemental essence and dichotomies of nature at a primordial level.

Perhaps the most powerful aspect of *10.8.67* stems from its simplicity: this work was painted using only four colours – black, white and two shades of blue – which allows Zao's expressive energy and force of gesture to shine through in his bold application of paint onto canvas. A rich band of ivory black at the top of the canvas is balanced by a strip of white at the bottom, while in between the two extremes surges a field of colour that alternates between a deep ultramarine and rich turquoise blue, evoking associations of wind and water. Yves Klein, perhaps the artist most famous for his love and his use of the colour blue, once stated that, "Blue has no dimensions; it is beyond dimensions, whereas the other colours are not...All colours arouse specific associative ideas...while blue suggests at most the sea and sky, and they, after all, are in actual, visible nature what is most abstract." This painting celebrates the colour blue in its purest form, taking advantage of the colour's abstract connotations to fill our minds with images of stormy seas and foam-capped waves, and all of the speed and emotion that the subject implies. Like a Hiroshige print of water and whirlpools rendered abstract, Zao's work evokes movement by juxtaposing simple colours and tones, and by arranging the composition in horizontal bands that seem to suggest that the work extends outwards beyond what can be seen within the canvas frame.

Throughout the late 1950s and early 60s, Zao Wou-Ki travelled to New York City about once every year, exhibiting in a number of solo shows organized by Kootz Gallery. During these trips, Zao came in contact with many luminaries of the New York art world, including Franz Kline, Philip Guston, Conrad Marca-Relli, William Baziotas, and Adolph Gottlieb among others. With the Abstract Expressionist movement already well established in New York, Zao's exposure to these artists encouraged him to explore the creative possibilities afforded by a bolder, more gestural style of painting. Rather than focus on detail and symbolic content, Zao's works began to showcase a greater emphasis on formalism, encouraging the viewer to focus on the lines, colors and forms presented on the canvas, and the emotions they expressed. In this

regard, Zao's work from this period shares similarities to those created by Mark Rothko, who employed abstract color as a means of evoking grand emotion. In *10.8.67* rich bands of blue paint span the horizontal width of the canvas, compelling the viewer to consider the nuances of colour and light, and the relationship of tones as the eye travels across the canvas from left to right and top to bottom.

Zao was adamant about avoiding overt references to Chinese art in his work, ever wary of producing "Chinoiserie" that played to stereotypes about Asian art. Yet even as a purely abstract work rendered with oil on canvas, *10.8.67* showcases Zao's own deep-rooted understanding of Chinese landscape painting. Though the work is compositionally simple, Zao has carefully structured the horizontal bands of lighter and darker areas to give the work a rhythmic quality reminiscent of paintings by Ni Zan, one of the Four Great Painting Masters of the Yuan dynasty. Ni Zan was a master of balancing subject and negative space; his most famous works depict wide riverbanks, with trees silhouetted against empty expanses of water. Comparing Ni Zan's *Rongxi Studio* (Fig 3) with *10.8.67*, the black and white bands in the latter work resemble two banks spanned by a roiling sea of blue. Just as Ni Zan encourages the viewer's gaze to linger on the finely painted branches of the tree in the foreground, Zao used a fine brush to create a feathered net of strokes in order to maintain an emphasis on the centre of the work, grounding the piece and providing balance to an otherwise large-gestured work.

Viewing this work from top to bottom, Zao's decision to depict a transition from black to white evokes Taoist concepts of yin and yang, and the need for balance in all elements and things. Compositionally, the darker areas balance out the light, resulting in a work that seems to span the divide between the two tonal extremes. The image conjures up associations with the origins of the universe; in numerous cultures and religions, the birth of the world begins with the separation of light and dark, and the waters that bridge that divide. Zao's work explores the relationship between these basic elements, imbuing his work with a sense of the basic dichotomies that define the universe. In creating this piece, Zao Wou-Ki has presented us with a work that depicts a vision of Creation itself, a vision of infinite blueness, darkness and light. It is as Dominique de Villepin, a former Prime Minister of France and a great friend of Zao's, described in an essay about the artist: "He does not conform to schools, to fancies, always opening up his own furrow. He does not have the makings of time, he is made of matter into space. That is why it is illusory to try and approach him through the unfolding of the dates of a biography. He must be chased out in those infinite spaces, sometimes serene, sometimes frightening, where he takes refuge. On this shapeless scene of the Creation of the world."



2 赵无极

8 (中国 / 法国, 1920-2013)

24.06.59

油彩 画布

46 × 55.5 cm. (18 1/8 × 21 7/8 in.)

1959年作

签名: Zao Wou-Ki (右下); Zao Wou-Ki/
24.6.59 (画背)

RMB 6,500,000 - 7,500,000

US\$ 980,000 - 1,100,000

来源

亚洲 私人收藏

2010年6月17日 瑞士Galerie Kornfeld Bern 拍卖 拍品编号
868

此作品附赵无极基金会所签发之保证书

此作品已登记在赵无极基金会之文献库, 并将收录于弗朗索
瓦·马凯及扬·亨德根正筹备编纂的《赵无极作品编年集》(资
料由赵无极基金会提供)

文献

2013年《现代抽象绘画-赵无极, 朱德群, 杨识宏》台湾琢
璞艺术中心 (图版, 第6页)

ZAO WOU-KI

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

24.06.59

signed 'Zao Wou-Ki' (lower right); signed and dated
'Zao Wou-Ki/24.6.59' (on the reverse)

oil on canvas

Painted in 1959

PROVENANCE

Private Collection, Asia

Galerie Kornfeld Bern, 17 June, 2010, lot 00868

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 raisonne prepared by Francoise
Marquet and Yann Hendgen (information provided
by Foundation Zao Wou-Ki)

LITERATURE

Modern Abstract Painting - Zao Wou-Ki, Chu Teh-Chun,
Yang Chihung, J.P. Art Center, Kaohsiung, Taiwan,
2013 (illustrated, p. 6)

“我的画并不特别在追求『静』, 也许那是自然流露的结果, 其实内在的更有很多葛藤, 和戏剧化的紧张……但我却想起中国古代的画家, 他们用情感深入自然, 并不是茫然而无力的入其外壳, 而是集中精力穿透它, 把握它; 绝非表面炸裂性的『动』, 而是在画里适当呈现情感与理性, 是一种内在的『动』”。

— 赵无极

"My canvases aren't particularly concerned with 'stillness.' Maybe that's just the result of natural expression of feeling, since internally there are always complex and dramatic tensions...but I do in fact think of the ancient Chinese painters and the way they penetrated deeply into the natural world with their feelings. Not just vaguely or weakly probing beneath the surface, but focusing their energies to delve deep and truly grasp its meaning. The movement here is absolutely not a superficial explosion; it's a movement that appropriately contains both feeling and reason, depicting a kind of 'inner' movement."

— Zao Wou-Ki



图一 赵无极《淹没的城市》1955年作 香港佳士得 2016年5月28日 成交金额 35,840,000港元

Fig.1 Zao Wou-Ki, *Vieille Ville (Ancient city)*, 1955, Christie's Hong Kong, 28 May 2016, sold for HKD 35,840,000
Artwork: © 2017 Artists Rights Society (ARS), New York / ProLitteris, Zurich
Image credit: © Christie's Image Ltd.





▲ Lot 208 局部 Detail

上承刻绘符号，下启青铜铭文，甲骨文是中国汉字最早形态，记录殷商王室占卜祭祀等社会活动，承载着深邃浓厚的文化起源。五十年代中期，赵无极逐渐简化物象为线性符号，回归传统中国文化，从诗意幽静的克利时期步入了短暂的甲骨文时期，古朴抽象的字形唤醒渊源千古中涓涓流淌的记忆，笼罩着历史文明的神秘氛围。

《24.06.59》是甲骨文系列的晚期作品，1959年，赵无极从香港回到巴黎，自始以作品完成的日期命名，不以标题传达意象，进一步摆脱具象情节，呈现无形的气骨神采。不同于甲骨文系列初期作品中错落有致的古朴字形，如《淹没的城市》（图一）中四周环绕舒展的青铜铭文，铺陈浮动于深邃空间的表面，而后文字符号逐渐消散，拆解为一道道交迭短促的笔画线条，成为六十年代转为全然抽象的过度阶段。

《24.06.59》中，抛开以往浑厚暗沉的深色主调，赵无极采用了苍茫淡雅的灰白，抹抹油彩展现水墨媒介中自带的数百种焦浓重与淡清，黑白灰里跳跃着的幽蓝与杏黄如同海顿F大调奏鸣曲的诙谐曲，节拍间蕴藏着机灵典雅的神秘。1959年，赵无极将巴黎一间仓库改造为工作室，四面无窗，将玻璃屋顶作为仅有的光源，

从而汲取自上而下的自然采光，拨云见日般的光线洒入赵无极的画布，仿佛可以看到法国印象派画家保罗·塞尚画中的光影斑驳，紧凑构成的明暗线条从画面倾泻而出。《24.06.59》中黑白对比笔笔推进，锋纤往来，疏密相附，宛若北国二月霁雪消峭，黛瓦白墙连绵起伏，分解的甲骨字形笔画踊跃于画面中央，聚集起远古记忆中深邃悠远的力量。

赵无极自幼在祖父的教导下练习书法，耳濡目染的传统文化自然而然的融入了他的创作。《24.06.59》中，赵无极采用书法般抑扬顿挫的笔触，如东晋书法家王羲之的《笔势论》里“每作一横如列阵之排云，每作一点如危峰之坠石。”中段油彩浓稠如簇，运笔劲疾，相斥相融，堆砌错综交织的奔流节奏。上下留白澄江似练，运笔徐缓，恢弘大气，带来广袤无垠的空间。一如南宋画家米友仁《云山图》（图二）虚实交汇，山尖之墨，山腰之白，上下雾霭皆延伸了距离空间层次。赵无极在这刚柔并济的虚实之中展现了书法运笔之时的动与静，不止步于书法之形而追溯文化根源，如宋代文人一般寄情寓性，更于画布以意取象，亦将大自然相生平衡的生命之气源源输入画面，呈现破土而出的滚滚生机，在战后时值巴黎抒情抽象的浪潮中讲述尘封隽永的神秘东方意象。



图二 米友仁《云山图》1200年前作 美国 纽约 大都会博物馆藏
Fig.2 Mi Youren, *Cloudy Mountains*, before 1200, collection of the Metropolitan Museum of Art, New York



图三 保罗·塞尚《圣维克多山》1902-04年作 美国 费城艺术博物馆藏
Fig.3 Paul Cézanne, *Mont Sainte-Victoire*, 1902-04, collection of the Philadelphia Museum of Art, Philadelphia
The George W. Elkins Collection, 1936



From ancestral symbols to bronze inscriptions, the oracle bone writings of Shang dynasty are considered the earliest forms of Chinese characters. These writings, used to record the divination rites and other social activities performed by the royal court of Yin Xu, signify the beginnings of an extensive and lasting cultural civilization. By the mid-1950s, Zao Wou-Ki gradually began to simplify all visual references into abstracted rudimentary signs - a style reminiscent of the traditional characters in Chinese culture. His delicate narratives, inspired by Klee, were taken over by his fascination with classical oracle bones writings. The inscribed symbols seem to awaken the memory of the ancient ages, bearing with it a veil of mystery from the historic civilization.

24.06.59 embodies the later stage of Zao's oracle bone period. In 1959, when Zao Wou-Ki returned to Paris from Hong Kong, he began to title his works with dates of completion to avoid assigning any narratives. He brings about profound emotional substance and draws himself closer to pure abstraction - a departure further away from the patchwork of ancient symbols in the earlier examples of Zao's oracle bone period. His earlier work, *Vielle Ville* (Fig.1), contains a myriad of symbols suggested to be symbolic inscriptions on archaic bronzes. The decomposition of these symbols into quick, flowing strokes in the expansive space seems to symbolize the transitory nature of this period and foreshadow Zao's eventual transition into complete abstraction in the 1960s.

Abandoning his usual dark and heavy palette in *24.06.59*, Zao uses strokes of white and grey oils to draw reference to Chinese ink paintings and the hundreds of possibilities afforded by the medium. Tones of apricot and turquoise dance across the pure black, grey and white colours, acting as if musical notes from the Haydn Sonata in F major: playfully and elegantly hiding in the peculiar rhythm. In 1959, Zao converted a warehouse into a studio in Paris. It was a bare room without any windows; the only light source came from above like that of sunlight in nature. As light dazzles onto Zao's work, light and dark lines accentuate from the canvas - the effect is one like that of the works by the French impressionist painter, Paul Cézanne, a master of light and shad-

ow. In *24.06.59*, black and white brushstrokes appear one after another. Searching among these heavy contrasts and blocks of colour is like looking at the hazy blue tiles and white walls of the Nordic countryside in the midst of a great February snowstorm. Zao's decomposed oracle bone characters congregate in the centre of the work as if gathering to recall the deep and distant power from ancient memories.

Under the tutelage of his grandfather, Zao Wou-Ki started learning calligraphy at a young age. This foundation in the arts naturally influenced his creations. In *24.06.59*, Zao attempts to revive the gestural movement and imaginative power of calligraphy by following the words of Wang Xizhi in his *Theory of Brushwork*, "every horizontal stroke should glide over like an array of clouds, every dot should fall like a rock from a cliff." Dominating the centre of the pictorial space, thick strokes of oil paint, drawn with quick movements of the hand, layer and fuse together into a flowing rhythm. The top and bottom sections appear empty compared to the centre, only sparsely decorated with slowly drawn brushstrokes. Wandering in this lyrical scene, the magnitude of the work brings about a sense of ever-expanding space. Like how Mi Youren in *The Cloudy Mountains* (Fig.2) juxtaposes dark mountain peaks with pale hill slopes, Zao uses tonal contrasts as well as a playful combination of positive and negative space to contribute to the illusion of distance, space and pictorial layering. Through the transitions between the expressive and the lyrical, Zao Wou-Ki showcases both the still and moving motions of the brush in Chinese calligraphy. Zao Wou-Ki goes beyond the act of calligraphy and attempts to encapsulate the literati culture of Song dynasty, embedding sentiment in his work and attempting to capture the equilibrium essence of life and nature. Drawn after the war and in the midst of the wave of lyrical abstractionism, Zao Wou-Ki's work not only exhibits hope and vitality but more importantly tells the timeless story of China's ancient past.

▼
209 山姆·弗朗西斯
(美国, 1923-1994)

无题 (SF94-020)

丙烯 纸张 画布 板

69 × 92 cm. (27 1/8 × 36 1/4 in.)

1994年作

艺术家签名印章及艺术家遗产印章; 编号'SF94-020'
(背面)

RMB 850,000 - 1,200,000

US\$ 120,000 - 180,000

来源

Sam Francis 基金会

私人收藏

2008年2月28 苏富比伦敦 编号208

现藏者购自上述拍卖

展览

1995年《山姆·弗朗西斯：在圣莫尼卡画室最后的绘画》郡立美术馆 洛杉矶

此作品临时识别号码为SF94-020并将考虑被收录于《山姆·弗朗西斯纸上作品编年集》。因山姆·弗朗西斯基金会仍在研究中，以上信息可能会有变动。

SAM FRANCIS

(AMERICAN, 1923-1994)

Untitled (SF94-020)

stamped with the signature and Sam Francis Estate stamp (on the reverse); inscribed 'SF94-020' (on the backboard)

acrylic on paper laid on canvas laid on board
Executed in 1994

PROVENANCE

The Sam Francis Estate

Private Collection

Anon. sale, Sotheby's London, 28 February 2008, lot 208

Acquired at the above sale by the present owner.

EXHIBITED

Los Angeles, Los Angeles County Museum of Art, Sam Francis: The Last Paintings from the Santa Monica Studio, 1995

This work is identified with the interim identification number of SF94-020 in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation.



工作室中的山姆·弗朗西斯 1957

Sam Francis in his studio, 1957.

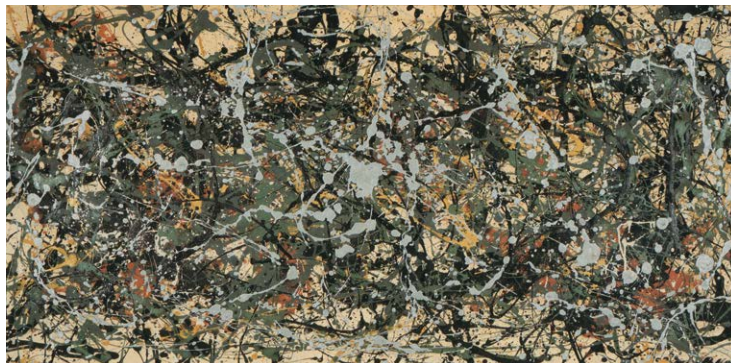
© Photo by Arnold Newman via Getty Images.

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艺术家工作室 圣莫尼卡 约1994年(含本副拍品) Brian Forrest 摄
View of the artist's studio, Santa Monica. Ca. 1994 (present lot illustrated).
Photo: Brian Forrest.
Photo: courtesy of Sam Francis Foundation / Art Resource, NY. Artwork: © 2017 Sam Francis Foundation, California / Artists Rights Society (ARS), New York



杰克逊·波洛克《第8号1949》1949年作 美国 帕切斯 纽伯格艺术博物馆
Jackson Pollock, Number 8, 1949, 1949. Collection of Neuberger Museum of Art, Purchase.
© 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

《无题 (SF94- 020)》一作绘于山姆·弗朗西斯生命末年(1994), 整幅画作的艺术精神鼓舞人心, 跃然纸上, 笔力纵横地宣告艺术家用生命创作的强烈意欲, 在在地彰显弗朗西斯出神入化的色彩收放技巧。他的右手曾麻痹了半年之久, 而由于他惯常以两手作画, 这伤势迫使他中断创作好一阵子; 一开始, 山姆对于只用左手作画感到极为不习惯 - 1994年11月, 在弗朗西斯辞世之前, 他创作了一系列爆发力十足的作品, 成为谢世前的闭幕曲。由于他知道这很可能是自己最后一次拾笔作画, 且经常处于极度痛苦当中 - 他的止痛药剂经常使得他昏昏欲睡, 无法工作 - 弗朗西斯的画作从而洋溢着一种得来不易的成就感。在一大片白色的空无中, 他用画笔开展出一场洪荒之力的壮阔神剧: 在厚重而相互交错的弧线海蓝色, 卷须般的血红色泼洒在上, 使得画面彰显出一种刻骨铭心的劲力。法兰西以对立方式安排这两种原色的配置, 让两者处于一种秩序和混乱、结构和无章之间的冲突; 而艺术家笔下的海蓝色颜料, 则并合为一个单一形状, 由一种稳定持平的内在逻辑在主导着 - 看起来像是某种原始的形体, 或是古北欧文字象征 - 艺术家的红色颜料在整个作品的画面上泼洒溅落, 既无拘无束、又强烈刺眼, 效果纵情而奔放。所成就的艺术印象, 是一种情感丰富的诉求; 弗朗西斯的色彩相互结

合, 让画布上的白色空无, 显得极为白炽亮眼。

画面上色彩配置的丰富沛然的熠熠冷光, 和颜料细致的毛细现象, 轻盈地漂浮于画纸上, 让人一眼即能认出弗朗西斯的独特画格; 然而, 作品也带着一种力可拔山的劲道, 使得它独树一帜; 作品中以大理石斑纹绘成的粗条蓝, 散发着法兰兹·克莱恩刚劲的笔法, 而作品中飞溅四洒的颜料, 则让人忆起杰克森·波洛克的神采飞扬之风格。的确, 弗朗西斯典型的闪烁白色, 被颜料所主宰着, 而画家好似在与颜料互较高下, 争取绝对的宰制权。在弗朗西斯之前的作品中, 他的色彩配置, 与留白区协调相辅; 但是在此处, 所有的颜色似乎在相较高下, 在画布上展开殊死战。弗朗西斯引述他对赫尔曼·梅尔维尔所著之《白鲸记》的印象, 他之前曾称白色为“一股震耳欲聋的沉默……是人生一种无穷尽的、绝对的终点。”(S·弗朗西斯所述, P·赛尔兹在1975年纽约所撰的山姆·弗朗西斯访问时所引用的话) - 在《无题 (SF94- 020)》一作中, 艺术家于面对死亡临界点, 似乎试图奋力对抗这份空无, 记录着他离世前一个最终、最基础的欲望, 让画布上留下属于他的永恒。

Painted during the final year of his life, Sam Francis's *Untitled (SF94-020)* (1994) is an inspirational display of artistic spirit, a ferocious demonstration of the will to create brought to life with the artist's typically masterful handling of colour. After six months of creative silence brought on by the paralysis of his right hand - having always painted with both hands, he at first found using only his left highly uncomfortable - 1994 saw Francis produce a final explosive body of work before his death in November of that year. Working in the knowledge that he was possibly painting for the last time and in constant agony - his pain medication often made him too sleepy to work - Francis's painting is imbued with a hard-won spirit of achievement. Against a blank white field, he plays out a drama of primal force, as thick, intersecting curves of oceanic blue are splashed with tendrils of blood-red, flicked around the composition with a visceral, energy. Francis puts these two primary colours in counterpoint, embodying them with form in a conflict between order and disorder, structure and chaos; while his sweeps of blue coalesce to produce a single unit of form that is organised by a consistent internal logic - appearing as rudimentary figure, or runic symbol - Francis's reds spatter over the surface of the work with liberated,

violent abandon. The result is a composition of high emotional pitch, the vivacity of Francis's colours combining to bring the white of his paper itself to a point of brilliant incandescence.

Francis's hand is instantly recognisable in the luminescent richness of the work's palette and the delicate capillaries of paint that whip airily around the surface of the paper, but the painting also possesses a forcefulness that stands it apart, with its blocky stripes of marbled blue redolent of the muscular brushwork of Franz Kline and the sheer energy of the work's drip painting recalling Jackson Pollock. Indeed, Francis's characteristically gleaming white is dominated by the paint, as if the painter is vying for supremacy over it; where previously Francis's colours harmonised with his white fields, here they seem gladiatorial, pitted against the paper in visceral conflict. With Herman Melville's *Moby Dick* in mind, Francis had previously called white a 'ringing silence... an endless, ultimate point at the end of your life' (S. Francis, quoted in P. Selz, *Sam Francis*, New York, 1975, p. 64) - and here, confronting death, his painting seems to fight against this void, recording a final, fundamental desire to make his mark on the canvas.

▼ Lot 209 局部 Detail



2
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0

马克·夏卡尔

(俄罗斯 / 法国, 1887-1985)

新婚

蛋彩 纤维板

110 × 80 cm. (43 ¼ × 31 ½ in.)

1979年作

签名、日期及题识: Marc Chagall 1979 (左下);
Marc Chagall 1979. Tempera (背面)

RMB 17,000,000 - 24,000,000

US\$ 2,500,000 - 3,500,000

来源

艺术家遗产; 2014年6月20日, 伯尔尼克菲德画廊,
拍品编号39

现藏家购自上述拍卖

夏卡尔委员会已确认本作品的真实性

MARC CHAGALL

(RUSSIAN/FRENCH, 1887-1985)

Les Mariés

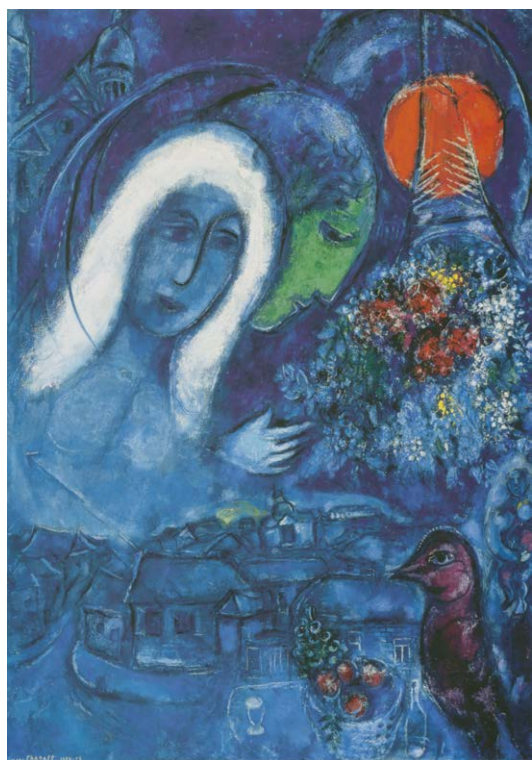
signed and dated 'Marc Chagall 1979' (lower left);
signed and dated again and inscribed 'Marc Chagall
1979. Tempera' (on the reverse)
tempera on masonite
Painted in 1979

PROVENANCE

Estate of the artist; sale, Galerie Kornfeld, Bern, 20 June
2014, lot 39.

Acquired at the above sale by the present owner.

The Comité Marc Chagall has confirmed the authenticity
of this work.



马克·夏卡尔《战神广场》1954至1955年作

埃森福克旺美术馆

Marc Chagall, *Le Champ de Mars*, 1954-1955.

Museum Folkwang, Essen.

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Paris



MARC
CHAGALL 1979



《新婚》由马克·夏卡尔创作于1979年，包含了艺术家最为著名的创作母题与主题，以丰富的奇幻元素让鲜花、爱情以及奠定基调的梦幻氛围可触可感。《新婚》创作于夏卡尔醉心回顾过往之时，展现了回忆在其画作中的重要地位。当他步入艺术生涯晚期，频频回望一生的幸福与美好时，回忆对其艺术创作而言更是举足轻重。

在画作中，处于中景的正是夏卡尔本人和妻子贝拉，即画名所称的新婚夫妇。两人情意绵绵，温柔相拥，漂浮在挚爱的家乡（俄国的维切布斯克）的上空。终其一生，夏卡尔的艺术深深植根于俄国的传统文化，创作的母题及隐喻大多源自他的童年经历。他写道，“维切布斯克滋养着我的艺术灵感，我的画都是回忆之作。”（引自雅各布·巴尔·泰舒瓦编《马克·夏卡尔1887-1985作品集》，科隆，1998年，第19页）

《新婚》赞美和歌颂了夏卡尔和贝拉两人的美好爱情。他们于1909年在维切布斯克相遇，据夏卡尔说，当时他对贝拉一见钟情。在自传《我的一生》中，他回忆了二人初遇时的情境，提到了初见贝拉时的激动心情：“她的沉默属于我，她的眼睛属于我。我与她似曾相识，她了解我的童年，我的现在，我的未来；就好像她一直在注视着我，能洞察到我灵魂的最深处……我知道她就是我的真命天女，我的另一半……”（引自夏卡尔著《我的一生》，伦敦，2013年，第77页）。当年年底二人订婚，随后贝拉迅速化身为夏卡尔的灵感女神，成为了夏卡尔一系列画作的中心人物。第一次世界大战之前，夏卡尔前往巴黎学习深造，期间二人的感情温度有增无减，频繁往来的信件，充满了热烈的爱的告白。1915年，即夏卡尔回到当时的俄国后不久，两人终于步入婚姻殿堂，次年他们的女儿伊达出生。从那时起，爱情便成为了夏卡尔创作的中心主题，画作或是描绘热恋情侣，或像本作一样刻画新郎新娘。

随着时间流逝，夏卡尔在画作中对爱情和热恋的推崇却与日俱增，表明了夏卡尔对贝拉的爱始终如一，亘久而永恒。到了上世纪20年代，两人彼此恩爱又相敬如宾，感情升华到了新高度。衣食无忧的他们搬到巴黎，再也不受两地分居之苦，因此感情如胶似漆。夏卡尔视妻子为女神，贝拉也全身心支持丈夫的艺术事业，在需要的时候担当模特，并负责作品的出售，还努力提升丈夫的公众形象。1916年，他们的爱情结晶伊达降生，这个快乐可爱的小天使令他们的生活更加幸福美满。不幸的是，1944年，他们住在纽约上州时，贝拉因病毒感染而早早离世，夏卡尔受到致命打击。原本贝拉病不致死，只需服用阿司匹林便可痊愈，但二战期间这一新型药物仅限于军队使用，十足令人惋惜。

夏卡尔对贝拉的爱并没有随着她的逝世而减少，反而愈加浓烈，艺术家此后在诸多画作中仍继续讴歌着贝拉对他的深刻影响。40年代后期到50年代初期，他与维吉尼亚·哈格德·麦克尼尔交往，育有一子。1952年，他与瓦伦蒂娜·布罗茨基（瓦瓦）交往数月后结为夫妻。不过，愉悦甜蜜的家庭生活抵不过夏卡尔回忆贝拉时体会到的非凡永恒，也丝毫磨灭不了他铭刻于心中的深厚情感。这些情感和回忆对艺术家无穷的想象力影响深远。

创作《新婚》时，夏卡尔安居于法国南部风景如画的山顶小镇圣保罗德旺斯，与第二任妻子瓦瓦过着知足平静的生活，因此能够清晰地回忆起他与贝拉的爱情生活和青春岁月。在广阔无垠的蔚蓝的时空中，贝拉如神祇般从天而降，与夏卡尔像从前那样甜蜜相拥，他们漂浮在半空中，身处现实世界却不受重力的束缚。这是一个不同寻常的幻象，只因夏卡尔在想象之外，也加入了现实的场景，如画面左下角装饰圆桌的一大束鲜花，还有桌上的酒杯、

半瓶红酒以及一篮水果，暗示了这只是匆匆岁月的平常日子中的一天。

贝拉启发着夏卡尔捕捉永恒时刻，而夏卡尔只能凭借记忆的亮光，去一瞥她的身影。因此，与早期的作品相比，夏卡尔的晚期作品更具稍纵即逝的梦幻色彩，他将贝拉的灵魂，与对旧俄罗斯的回忆，带到了他最后的定居地——那古老的地中海世界。夏卡尔漫长的艺术征程，也因其晚期作品而得以圆满。

作为一贯的色彩大师，夏卡尔在《新婚》中以极为鲜亮的红作为主色调，而画面右上角的蓝色熠熠生辉，仿佛是法国南部地中海那明亮的阳光。第二次世界大战后，法国的蔚蓝海岸地区成为新兴的艺术中心，夏卡尔与当时居住于此的亨利·马蒂斯和巴布罗·毕加索成为了好友。毕加索当时的情人法朗索瓦斯·吉洛，回忆毕加索曾这样评价夏卡尔：“如果马蒂斯离世，那么真正了解色彩的画家只有夏卡尔……他在旺斯完成的晚期作品让我确信，继雷诺阿之后，能对光线如此敏感的人只有夏卡尔一人……”（毕加索语，引自弗朗索瓦丝·吉洛与卡尔顿·莱克著《巨匠与情人》，纽约，1964年，第82页）

《新婚》仿佛由梦的碎片拼接而成，画作中多样的母题代表着艺术家无限的想象、对过去的点滴回忆及对当下生活的真实呈现，它们共同编织出了一个令人耳目一新的奇幻现实景象。



马克·夏卡尔《三支蜡烛》1939年作 纽约佳士得 2017年5月
成交金额 美元14,583,500
Marc Chagall, *Les trois cierges*, 1939. Christie's, New York, May 2017,
sold for USD 14,583,500.
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris



MARC
CHAGALL 1979

Painted in 1979, *Le Mariés* contains many of Marc Chagall's most famous motifs and themes, with flowers, romance and an overarching dreamlike atmosphere brought vividly to life by a range of fantastical elements that populate the composition. Created during a period of intense reflection and retrospection for the artist, *Le Mariés* demonstrates the central importance of memory in Chagall's work, particularly as he entered the twilight years of his career and began to look back on his life through rose-tinted glasses of retrospection.

At the heart of the painting are the figures of Bella and Chagall, the married couple of the title, who tenderly embrace one another while they float above their beloved Russian hometown, Vitebsk. Chagall remained deeply connected to his Russian heritage throughout his life, often including motifs and references from his childhood in his art, "The soil that nourished the roots of my art was Vitebsk," he wrote, "... my paintings are memories" (quoted in J. Ball-Teshuva, *Marc Chagall 1887-1985*, Cologne, 1998, p. 19).

Le Mariés is a celebration of Chagall and Bella's love. They met in Vitebsk in 1909, and Chagall claims to have immediately fallen for her. Recalling their initial encounter in his autobiography, *My Life*, the artist reveals the intense emotions he felt upon seeing her for the first time: "Her silence is mine. Her eyes mine. I feel she has known me always, my childhood, my present life, my future; as if she were watching over me, divining my innermost being... I knew this is she, my wife..." (Chagall, *My Life*, London, 2013, p. 77). The couple were engaged before the year's end, and Bella quickly became a muse for the artist, appearing as the central subject of a number of Chagall's large-scale paintings. Their love affair endured throughout the years Chagall spent studying in Paris before the war, thanks to the exchange of regular correspondence, often filled with passionate declarations of love. They eventually married in 1915, shortly after the artist's return to Russia, and their daughter Ida was born the following year. From this time, romance became a central theme in Chagall's artistic output, often represented by the presence of people caught up in the early excitement of love, or, as in the present painting, the figures of the bride and groom.

The prominence of love and romance in his art only came to increase as the years passed, reflecting the artist's deeply held conviction that his love for Bella was an eternal, endless force. By the 1920's, their relationship had reached new strengths, based on their mutual passion and respect for one another. Unburdened by financial strain and the turmoil of constant separation and relocation to Paris, their love blossomed. Chagall idolized his wife, and she in turn, completely devoted herself to her husband's artistic genius, not only modelling for him whenever he required her to, but also taking it upon herself to manage his business affairs and promote his public image. The artist came to see Ida, meanwhile, as the physical embodiment of their love, a little angel who enhanced their life with her easy, joyful manner. It came as a devastating blow to Chagall when Bella suffered an early and unnecessary death from a viral infection in 1944, while they were living in upstate New York during the Second World

War. Penicillin could have saved her, but this new drug had been set aside solely for military use.

Chagall's adoration for Bella grew even greater following her passing, and he continued to celebrate her impact on his life in many paintings. He had an extended liaison during the late 1940s and early 1950s with Virginia Haggard McNeil and fathered a son by her, and indeed he married again in 1952, this time to Valentine ("Vava") Brodsky, after a courtship that lasted only a few months. The pleasant reality of daily domestic intimacy, however, could never upstage the power of the mythic eternal moment that Chagall had created around the memory of Bella, or diminish those feelings now permanently fixed within the artist's mind, which had become the central vault in the great storehouse of his boundless imagination.

By the time *Le Mariés* was painted, Chagall was happily ensconced in the picturesque hilltop town of Saint-Paul-de-Vence in the south of France, content in his relationship with his second wife Vava, and able to look back on his life with Bella and their youth with a new degree of clarity. In this painting, Bella is summoned forth from the vast blueness of infinite time and space, and translated to the present, so that both Chagall and his beloved embrace as they did long ago, floating above the world, still in it, but not bound to it by normal earthly forces. It is a remarkable vision, all the more because the artist is able to anchor it with the realism of a large bouquet of flowers that adorns a table in the lower left of the composition. A glass, a half-empty bottle of wine, and a basket of fruit lay nearby, a reminder that this day is but one among many that come and go.

Bella was the muse of the eternal moment, whom Chagall could behold only in his mind's eye, in the glowing light of memory. Chagall's late paintings, consequently, possess a more evanescent, dreamlike quality than his early work. They complete the picture of Chagall's long journey, as Chagall brought Bella's spirit, and with it memories of Old Russia into the ancient Mediterranean world in which he had finally settled.

Ever the colorist, a deep vibrant red dominates *Le Mariés*, while a radiant blue that enters from the upper right reflects the luminous Mediterranean light of the south. After the Second World War, the French Riviera emerged as a thriving artistic center, inhabited by Henri Matisse and Pablo Picasso, with whom Chagall became good friends. Françoise Gilot, Picasso's lover of the time, recalled that the Spanish artist once remarked, "When Matisse dies, Chagall will be the only painter left who understands what color really is... Some of the last things he's done in Vence convince me that there's never been anybody since Renoir who has the feeling for light that Chagall has" (Picasso, quoted in F. Gilot and C. Lake, *Life with Picasso*, New York, 1964, p. 282).

Arranged like fragments of a dream, the various motifs of *Le Mariés* appear as figments of Chagall's imagination, memories from the artist's past, and images of his present life, creating a new, fantastical reality.

2
1 马克·夏卡尔

1 (俄罗斯 / 法国, 1887-1985)

晨歌

水粉 粉彩 彩色蜡笔 墨水笔及墨水 蓝色纸本
64.4 × 49.9 cm. (25 ½ × 19 ⅞ in.)

約1972年作

签印: Marc Chagall (右下)

RMB 3,500,000 - 4,800,000
US\$ 500,000 - 700,000

来源

艺术家遗产

2003年2月6日, 伦敦佳士得, 拍品编号493

旧金山马丁·劳伦斯画廊

现藏家于2008年8月购自上述收藏

夏卡尔委员会已确认本作品的真实性

MARC CHAGALL

(RUSSIAN/FRENCH, 1887-1985)

L' Aubade

stamped with signature 'Marc Chagall' (lower right)
gouache, pastel, coloured crayons and pen and ink
on blue paper
Executed *circa* 1972

PROVENANCE

Estate of the artist.

Anonymous sale, Christie's, London, 6 February 2003,
lot 493.

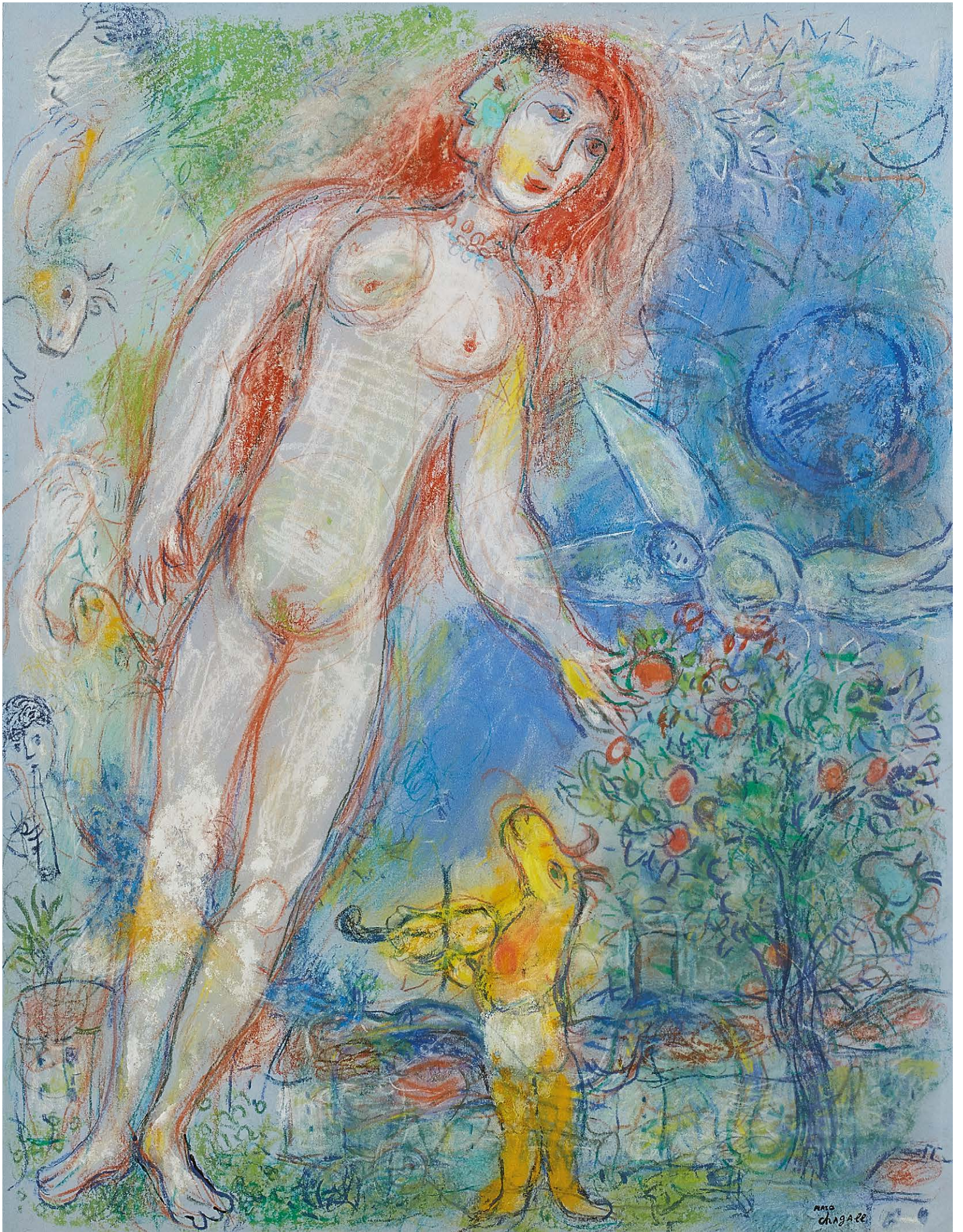
Martin Lawrence Galleries, San Francisco.

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

The Comité Marc Chagall has confirmed the authenticity
of this work.

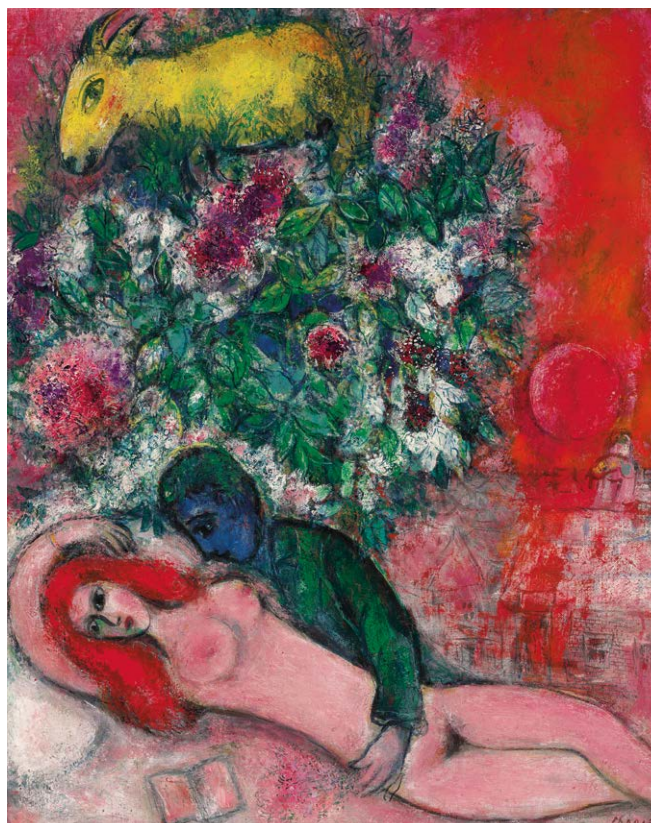


马克·夏卡尔于其位于圣保罗德旺斯的工作室, 1957年
Marc Chagall in his studio in Saint-Paul-de-Vence, 1957.
Photograph by Franz Hubmann/Imagno/Getty Images
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马克·夏卡尔《小提琴手》1923至1924年作
纽约所罗门·R·古根海姆美术馆
Marc Chagall, *Violiniste*, 1923-1924.
The Salomon R. Guggenheim Museum, New York.
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ADAGP, Paris



马克·夏卡尔《粉红色的裸女》或《粉红色的恋人》1949年作
纽约佳士得 2016年11月 成交金额 美元4,279,500。
Marc Chagall, *Nu rose ou Amoureux en rose*, 1949.
Christie's, New York, November 2016, sold for USD 4,279,500
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朦朦胧胧的蓝色雾霭中，美丽的少女从树上摘着果实，身旁有一位正在演奏的神秘小提琴手。在他们身后，一条乡间小路横亘画面，向远处绵延，背景描绘的正是马克·夏卡尔挚爱的家乡——俄国的维切布斯克。夏卡尔这幅于1972年创作的《晨歌》，色彩斑斓柔和，上色手法轻柔细腻，描绘出一个充满诗意和浪漫气息的美丽幻境。本幅作品创作于夏卡尔生活相对幸福与平静的时期，包含了其最为钟爱的主题：爱情、回忆、音乐、和幻想，凸显了他独特而个性化的艺术视角。

夏卡尔喜欢戏剧艺术与马戏表演，对音乐也情有独钟，尤其是他从小就学习小提琴。他在谈话中常常清晰地回忆起在俄国家乡维切布斯克的童年时光，并且“强调在家乡的村庄里，小提琴手扮演了很重要的角色，因为那里没有管弦乐队，也没有博物馆和绘画，他们便代表了艺术的全部”（引自苏珊·康普顿著《夏卡尔》，纽约，1985年，第203页）。乡村音乐家与村里的日常生活及仪式庆典有着紧密的联系。他们的表演，或许是村民们一生中接触艺术的唯一途径，除此之外，他们还会主持各类活动，如出生庆祝、生日派对和结婚典礼等等。

在本作品中，小小的山羊演奏着《晨歌》——这是一首在清晨演唱的浪漫情歌，与晚间的小夜曲刚好相反。远处展翅飞舞的天使

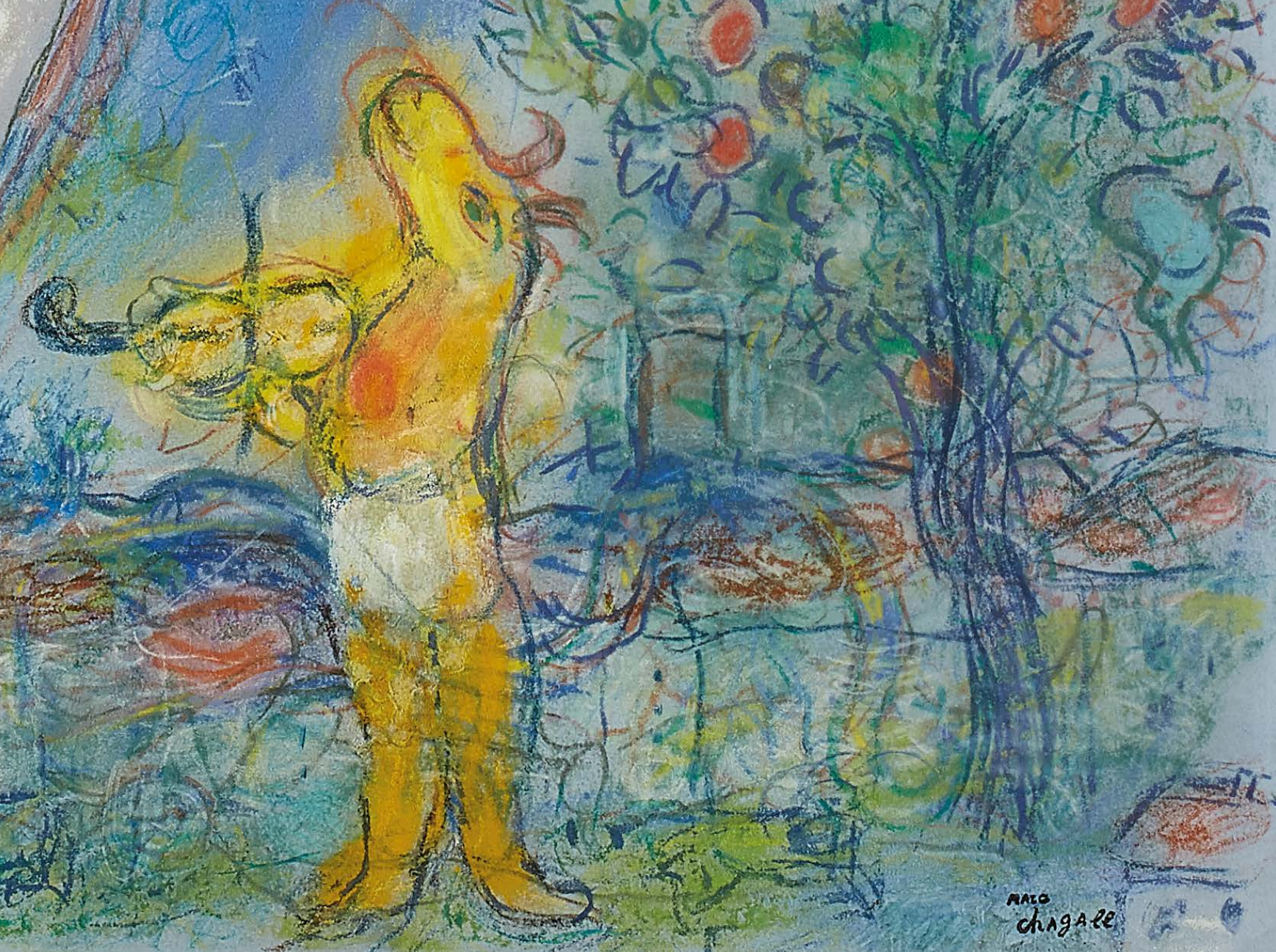
Emerging from a misty blue haze, a beautiful young woman plucks a fruit from a tree, while a mystical violinist plays next to her. Behind them stretches a rural street scene from Chagall's beloved hometown in Russia, Vitebsk. With iridescent, delicate

代表着守望者，在一旁提醒这对恋人黎明将至。在少女火红的头发后，一个男子探出侧脸向远处张望，暗示着他或许已准备好与恋人分别，就像罗密欧在朱丽叶的保姆的提醒下，即将离开爱人的怀抱。

这幅由繁花、恋人、小提琴手和虚构形象所组成的作品，呈现出无比奇幻又富有诗意的和谐之美。闪烁的微光、斑斓的色彩以及浪漫柔和的氛围，使作品中的各种元素完美地融合在一起。背景中那一抹梦幻的蔚蓝雾霭，也许是源于夏卡尔对法国自然美景的迷恋，尤其是对1926年就第一次造访的蔚蓝海岸的印象。夏卡尔把地中海沿岸丰富的色彩，以及缤纷闪耀的阳光，融合到本作当中，使之洋溢着温馨和谐的美妙气氛。

对于夏卡尔而言，对爱的信仰不仅是创作的动机，也是创作的主体，《晨歌》就是他这一艺术理念的完美体现。他曾在1958年说道：「爱中自有艺术的真谛：我的技法，我的信仰皆由爱而生……描绘爱之外的事物纯属浪费精力、糟践技艺、虚度人生和光阴……无论我们是否羞于提及「爱」这个人人皆知的字眼，没有爱的艺术只是一朵毫无内涵的塑料花，它只能开启错误的大门」（引自雅各布·巴力-特舒法编《夏卡尔回顾展》，韦斯特波特，1955年，第179页）。

colors and soft application of medium, Chagall's *L'Aubade*, executed in 1972, is a mirage of magical lyricism and blissful romance. Encompassing Chagall's favored themes of love, memory, music and fantasy, *L'Aubade* exemplifies the artist's



▲ Lot 211 局部 Detail

unique and deeply personal artistic vision, a beautifully composed work that comes from a period of great happiness and stability for the artist.

Along with the theater and circus, Chagall loved the world of music, particularly the violin which he had played as a boy. In conversation he often drew upon vivid memories of his childhood in Vitebsk and he "emphasized the importance of a violinist for Russian villages, where there were no orchestras, museums or paintings, and he represented all the arts" (S. Compton, *Chagall*, New York, 1985, p. 203). The life of the village musician was intimately bound up in the daily life and rituals of his community. He represented the sole expression of art that many village people would ever experience, and he presided over get-togethers of all kinds, celebrating births, birthdays and weddings.

In the present work the diminutive goat performs the *L'Aubade*, a love song performed in the morning, as opposed to the serenade which falls in the evening. The appearance of the winged figure hovering in the distance represents the watchman that has arrived to warn the lovers of the impending dawn. The self-referential profile of the male figure just barely peeking out from behind the

flaming red tresses of his lover suggests perhaps that he has already begun to take his leave, like Romeo fleeing the arms of his love Juliet at the behest of her nursemaid.

Filled with flowers, lovers, a fiddler and imaginary beings, the work exudes a magically poetic harmony. In *L'Aubade* the various elements of the composition are unified through the delicate light, rich colors, and tender, romantic mood. The rich blue, dreamlike haze from which the image emerges could have developed from Chagall's fascination with the French landscape, particularly the Côte d'Azur, which the artist had visited for the first time in 1926. He absorbed the rich colors and glowing light of the Mediterranean coast, transposing them into this painting, imbuing it with a warm harmonious atmosphere.

L'Aubade is a pictorial representation of Chagall's belief in the idea of love, which for him was both motivation and motif. As he explained in 1958: "In it lies the true Art: from it comes my technique, my religion... All other things are a sheer waste of energy, waste of means, waste of life, of time... Art, without Love - whether we are ashamed or not to use that well-known word - such a plastic art would open the wrong door" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, Westport, 1995, p. 179).

2 萨尔瓦多·达利

1
2 (西班牙, 1904-1989)

无题 (恢复期, 《巨人传》插图)

墨水笔及墨水 毡尖笔 水粉 纸本
70 × 50 cm. (27 ½ × 19 ¾ in.)
1972年作
签名: Dali (右下)

RMB 850,000 - 1,200,000
US\$ 120,000 - 180,000

来源
欧洲私人收藏

文献
R.及N. Descharnes著「Dali Monumental」展览目录,
里约热内卢美术馆, 1998年, 第142页, 编号205 (彩色插图)

罗伯特·德沙尔纳已确认本作品的真实性

《无题》由萨尔瓦多·达利于1972年所作, 该系列一共由25幅大型纸本作品组成, 描绘了奇异怪诞的生物主题, 每一幅均以细腻手法精心绘就。达利的灵感来源于1565年出版的《庞大固埃的滑稽之梦》, 一本被称作法国文艺复兴时期最伟大的奇幻漫画之一的奇书。

《庞大固埃的滑稽之梦》包括120幅木刻画, 分别描绘了各种荒唐离奇的形象。该书除短短的3页序言之外, 没有任何文字介绍及描述。书中的一些形象, 明显参考了希罗尼穆斯·博斯和老彼得·布吕赫尔画笔下的各种意象, 而这些意象早在该书出版的十年前就由希罗尼穆斯·高科在安特卫普刊出。受《庞大固埃的滑稽之梦》书名和序言的启发, 法国小说巨匠弗朗索瓦·拉伯雷创作了《巨人传》

Executed by Salvador Dalí in 1972, the present lot belongs to a series of twenty-five large-scale and highly finished works on paper depicting curious creatures. Dalí took *Les Songes drôlatiques de Pantagruel* ("The Drolatic Dreams of Pantagruel"), published in 1565 and considered one of the great pictorial fantasies of the French Renaissance, as his inspiration.

The book of the *Songes drôlatiques* consists of 120 woodcuts of grotesque figures, and was published without any text apart from a three-page preface. Some of the iconography can clearly be related to images by Hieronymus Bosch and Pieter Breughel the Elder, as published in *Antwerp* by Hieronymus Cock a decade earlier. The French novelist François Rabelais is invoked on the title and in the preface as the creator of this Pantagruelist buffoonery, but his



弗朗索瓦·拉伯雷《巨人传之歌》两幅版画 1565年作 私人收藏
François Rabelais, *Les Songes drôlatiques de Pantagruel*, two plates, 1565.
Private collection.

SALVADOR DALÍ
(SPANISH, 1904-1989)

Sans titre

(Convalescence, illustration pour Pantagruel)

signed 'Dali' (lower right)
pen and ink, felt-tip pen and gouache on paper
Executed in 1972

PROVENANCE
Private collection, Europe.

LITERATURE
R. and N. Descharnes, *Dalí Monumental*, exh. cat., Museu de Belas Artes, Rio de Janeiro, 1998, p. 142, no. 205 (illustrated in color).

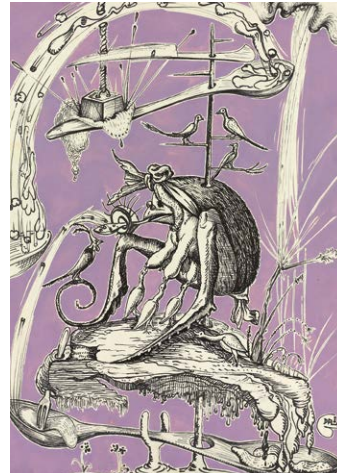
Robert Descharnes has confirmed the authenticity of this work.

(原名《高康大和庞大固埃》), 但他如此命名仅仅是为了宣扬小说的讽刺本质。《庞大固埃的滑稽之梦》中多数的木刻画, 表现了神秘的事物或是暗传他意(比如宣扬新教等), 但如果要全面的理解画作, 序言里的语句也不可忽视。这些作品不仅仅是为了娱乐观众, 更是为了启发年轻人和那些意图掩饰自己的“善意人”。

一直以来, 艺术家们常常从拉伯雷的《巨人传》中汲取着养分和灵感。在20世纪, 艺术家胡安·米罗和安德烈·德朗也在其丰富多彩的人物角色的基础上进行加工创作。在本拍品中, 以高超画技闻名于世的达利选用明亮的绿色作为背景, 细致入微地描绘了荒诞不经的滑稽形象。

name simply served to advertise the nature of the work. Much ink has flowed on the mysteries and hidden meanings in these woodcuts (such as Protestant propaganda) but there is perhaps no good reason for not taking the author of the preface at his word, that their purpose is only to amuse, specifically to inspire youths and other *bons esprits* who want to masquerade.

Rabelais' *Pantagruel* had long been a source of amusement and inspiration for artists, and in the twentieth century both Joan Miró and André Derain produced work that was based on its wonderfully diverse cast of characters. In the present lot, Salvador Dalí, who was celebrated for the high quality of his draughtsmanship, sets the finely detailed whimsical figure against a vivid green background.



萨尔瓦多·达利《无题 (风向标, 《巨人传》插图)》1972年作 私人收藏
Salvador Dalí, *Sans titre (Girouette culinaire, illustration pour Pantagruel)*. Private collection.
© 2017 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York



▼
2
1
3

KAWS

(美国, 1974 年生)

坐着的同伴

涂漆铜雕

120 × 79.5 × 71 cm. (47 ¼ × 31 ¼ × 28 in.)

版数: 2/10

2011年作

款识: KAWS 11 2/10 (刻于底部)

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

US\$ 310,000 - 450,000

来源

洛杉矶 Honor Fraser 画廊

现藏者购自上述画廊

KAWS
(AMERICAN, B. 1974)

Seated Companion

incised with the artist's signature, date and number
'KAWS 11 2/10' (on the underside)

painted bronze

edition: 2/10

Executed in 2011

PROVENANCE

Honor Fraser Gallery, L.A.

Acquired directly from the above to the present owner



杰夫·昆斯 《气球狗》1994-2000年作
Jeff Koons, *Balloon Dog (Yellow)*, 1994-2000.
© Jeff Koons





展览现场“KAWS: 始于终点”余德耀美术馆 上海 2017
Installation view, KAWS: Where the End Starts, Yuz Museum, Shanghai, 2017.
Photo: Courtesy of Yuz Museum.
Artwork: © KAWS.

这件KAWS的铜制雕塑《坐着的同伴》(2011年)通体施以精致细腻的颜料,以讽刺揶揄的姿态投射出异常触动人心的共鸣,观照流行文化意象中裹挟的梦想与渴望。作为艺术家著名的“同伴系列”中的一件衍生作品,借鉴了拟人化的卡通人物老鼠的造型,以骷髅头和两边的交叉腿骨,以及十字叉形的眼睛为标志,《坐着的同伴》似乎在进一步加强人物讽刺的厌世情绪,在绝望中崩溃蜷缩成一团。它看似柔软、仿佛充气玩具般饱满的迪斯尼卡通造型所传达的却并非是纯真烂漫的活力与愉悦,而是存在主义的抑郁与可怖。这样反差极强的对比正是这件雕塑的核心——将大众认知度极高的批量生产的意象加以扭曲重塑而释放出的意外的张力,KAWS的作品似乎对卡通动画作为大众传媒工具所一直强调的空洞愉悦的世界观,消极抑制过滤一切负面因素及弱点缺陷的形象,提出强烈的疑问。KAWS赋予他的“同伴”一种意想不到的自由,去感受悲伤,颠覆媒体惯有的形象,从而展露出隐藏其中的悲恸灵魂。就像其他波普艺术先驱如安迪·沃荷、杰夫·昆斯,KAWS对自身作品的批判性与大众媒体文化的共生渊源抱有清醒的自知。透过“同伴”手背上蚀刻的其标志性的十字符号,KAWS对该人物内心悲痛的真实性的真实性也表达了质疑;十字眼睛(一般在卡通中代表死亡)所暗示的虚无主义且略带病态的寓意在这里似乎转变为一

种姿态——变成了一副信手拈来的面具,只需用双手捂住自己的眼睛。

KAWS对媒体文化环境敏感精准的反馈使得他以独特的姿态立于艺术潮头。KAWS(本名布莱恩·唐纳利)1974年生于泽西城,以城市墙面及火车喷绘涂鸦起步。随后于二十世纪九十年代迁至河对面的纽约城,并迅速声名鹊起,成为著名的涂鸦艺术家之一。而此时艺术家找到了一种更有生命力的街头艺术风格:与快速扩张的极具公众话题效应的大规模墙面彩绘广告画呼应,KAWS开始直接在城市的广告板及招贴海报上进行创作。透过其一系列独特的人物造型,KAWS不断将他们与商业广告相结合,表达模棱两可而又轻松幽默的对纽约城内充斥的消费主义信仰的批判与讽刺。作品的卡通造型似乎也代表了KAWS对社会流行文化及商业宣传特立独行的强烈回击:“我发觉很荒诞的事情是一个简单的卡通人物对人们生活产生的巨大影响已超越了政治。”(布莱恩·唐纳利;《从涂鸦艺术家到艺术玩具制造商》;《KAWS的波普》,2007年2月出版,第260-265页)这些人物造型,经过精心思考与专业设计(艺术家曾任迪斯尼的动画师),已成为KAWS个性戏剧表达的出口,以玩偶公仔模型、服饰、及艺术家的绘画和雕塑作品全面呈现。

KAWS' *Seated Companion* (2011) offers a wry and strangely touching look at the dreams and aspirations wrapped up in the imagery of popular culture, stunningly realised in meticulously painted bronze. One of the artist's many variations on his Companion character – an anthropomorphic cartoon reminiscent of Mickey Mouse with a skull-and-crossbones head and two signature crosses for eyes – *Seated Companion* seems to further emphasise the ironic world-weariness of the figure; hunched over in despair, the softened, inflated features of the Companion's Disney-esque form are animated not by the innocent childlike bounciness of its ancestors but by something closer to existential dread. This juxtaposition is at the heart of the sculpture – in its unexpected twisting of recognisable, mass-produced imagery, KAWS' work seems to question the way in which the cartoon functions as an instrument of mass media, reinforcing an unrelentingly cheerful vision of the world that represses any semblance of negativity or weakness. KAWS gives his Companion an uncanny freedom to feel sad, subverting media practice to reveal a hidden pathos behind the style. Yet like his great Pop forebears Andy Warhol and Jeff Koons, KAWS' work also seems to be aware of its own complicity with the media culture it is nevertheless critiquing. With his trademark crosses here etched into the hands of the Companion, KAWS casts doubt over the authenticity of his figure's misery; the nihilistic, slightly morbid sense of the crossed-out eyes (traditionally used in cartoons to indicate death) is here seemingly a pose – a mask that can be adopted at will, simply by placing one's hands over one's eyes.

This agile navigation of the media landscape reflects KAWS' unusual ascent in the art world. Born in Jersey City in 1974, KAWS (or Brian Donnelly) grew up spray-painting walls and trains in his home city, before moving across the river to New York City, where he quickly established a reputation as one of the best graffiti artists working in the city during the 1990s. Yet it was when the artist graduated to an even more appropriative style of street art that he first established himself as a major figure: responding to the growing trend for large-scale advertising murals being painted over walls previously known as celebrated graffiti spots, KAWS began to interact directly with the city's billboards and posters. Developing a range of characters, KAWS would paint them into the advertising material, offering ambiguous, comical critiques of the consumerist images being offered to the New York public. The styling of the cartoon seemed to represent to KAWS a uniquely powerful means of communication: '[I] found it weird how infused a cartoon could become in people's lives; the impact it could have, compared to regular politics' (B. Donnelly, 'Graffiti Artist Turned Gallery Artist Turned Art Toy Maker, KAWS' Pop, February 2007, pp. 260-265). These characters, rendered with flair and professionalism (the artist spent some time working as an animator for Disney) have since become the dramatis personae of KAWS' work, recreated in action figures and clothing as well as the artist's paintings and sculptures.



◀ Lot 213 局部 Detail

2 巴布罗·毕加索

1
4 (西班牙, 1881-1973)

男人头像

彩色蜡笔 纸本

29.5 × 24.5 cm. (11 5/8 × 9 5/8 in.)

1966年7月24日作

签名、日期及题识: Picasso 24.7.66.

Pour Le Dupont (上沿)

RMB 550,000 - 800,000

US\$ 80,000 - 120,000

来源

奥地利私人收藏(购自艺术家本人)

现藏家购于2014年

本作品绘于戴维·道格拉斯·邓肯于1961年著作的
《Les Picasso de Picasso》前扉页上

克劳德·毕加索已确认本作品的真实性

PABLO PICASSO

(SPANISH, 1881-1973)

Tête d'homme

signed, dated and dedicated 'Picasso 24.7.66.

Pour Le Dupont' (along the upper edge)

colored wax crayons on paper

Drawn on 24 July 1966

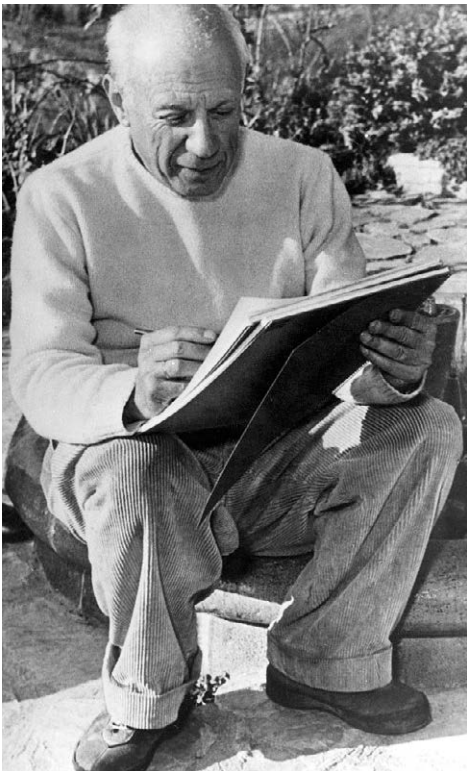
PROVENANCE

Private collection, Austria (acquired from the artist).

Acquired by the present owner, 2014.

The present drawing was executed on the frontispiece for the book *Les Picasso de Picasso*, written by David Douglas Duncan in 1961.

Claude Picasso has confirmed the authenticity of this work.



巴布罗·毕加索在其花园绘画, 约1968年
Pablo Picasso drawing in his garden, circa 1968.
Photo by Interpress Paris/ullstein bild via Getty Images

毕加索曾说, "寥寥数笔足以成就佳作, 不是吗? 哪里还需要画蛇添足? 当你审视画作时终会发现, 素描和色彩其实殊途同归"。(引自「毕加索晚期作品」展览目录, 泰特美术馆, 伦敦, 1988年, 第85页)

《男人头像》由毕加索创作于1966年, 他用色彩强烈的线条, 顽皮地把两个马头组合在一起, 拼成了一幅男人的面部特写。毕加索的绘画常常充满好玩有趣的元素, 并且在后期作品中愈演愈烈, 这些作品通常刻画的一些古怪而时髦的虚构人物。其

"A few lines," Picasso declared, "that's enough isn't it? What more need I do? What has to happen, when you finally look at it, is that drawing and color are the same thing" (quoted in *Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 85).

Executed in 1966 using strong colorful lines, in *Tête d'homme* Picasso playfully combines two horses' heads to form a brawny man's face. Picasso's works often feature a sense of fun and play, and this increased greatly in his later works, which were often peopled by a huge range of eccentric, dashing and imaginary characters. Many of the heads of men were often analogues for the artist himself, as was the case with the harle-

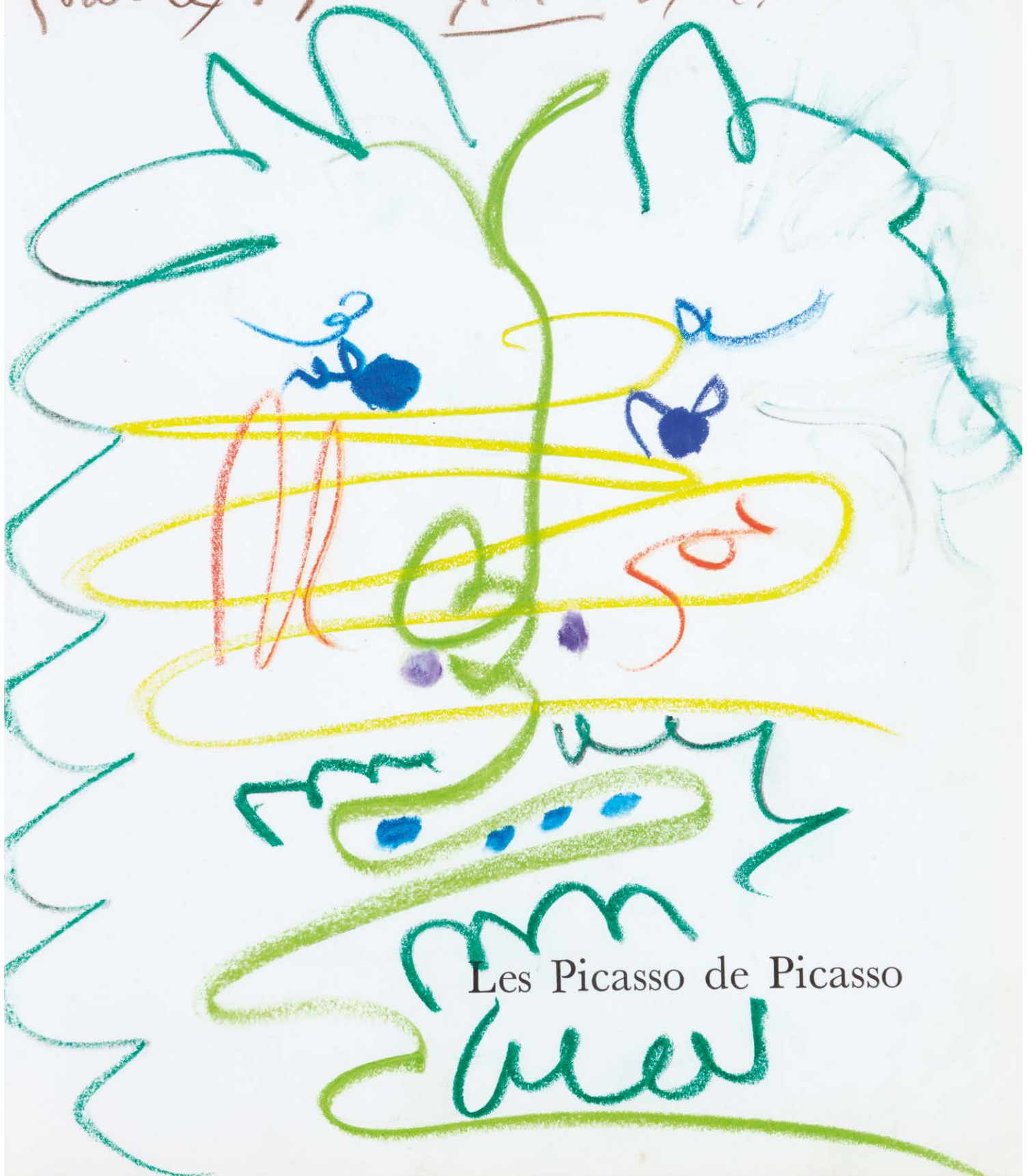
中多数的男子头像, 描绘的是毕加索本人扮演的小丑、斗牛士、火枪手等形象。

这幅作品体现了毕加索在艺术创作上的不断突破, 先大胆地将主题解构, 再用出人意料的方式将它重组。而在创作《男人头像》时, 毕加索早已被世人推崇为具象绘画大师, 堪称艺术界的传奇人物。当具象绘画和绘画本身在走向衰落之时, 已经拥抱抽象主义或者波普潮流的艺术家可能会对此不屑一顾, 但是毕加索仍不懈地探索, 续写了他的艺术及人生的传奇。

quins, matadors, musketeers and artists who often populate these compositions.

Here, Picasso demonstrates that he was continuing to push the boundaries of art, deconstructing his subject in order to reconstruct it in new and unexpected ways. By the time he created *Tête d'homme*, he was a living legend, identified with figuration by generations. While figuration and facture, at each end of the artistic spectrum, may have been disregarded by artists who had embraced either abstraction or Pop, Picasso was continuing to examine its relevance, and was doing so in a manner that also explored his own life and legacy.

Power by Dupont Picasso 24.2.66.



Les Picasso de Picasso

2 萨尔瓦多·达利

1
5 (西班牙, 1904-1989)

凯旋的大象

铜雕 绿色及褐色铜锈 抛光铜雕

高 265 cm. (104 ⅜ in.)

1975年构思

签名、编号及铸造标记: Dalí 7/8 CERA PERSA SA MENDRISO (底座侧)

RMB 2,800,000 - 4,000,000

US\$ 400,000 - 600,000

来源

费格拉斯加拉—萨尔瓦多·达利基金会

现藏家于2007年购自上述收藏

文献

R. 及 N. Descharnes 著《Dalí, The Hard and the Soft, Sculptures & Objects》，巴黎，2004年，第252页，编号651 (另一铸版彩色插图，第253页)

B. Levi 著《Dalí in the Third Dimension, The Stratton Foundation Collection》，都灵，2010年，第154至155页 (另一铸版彩色插图，大型版本彩色插图，第204至205页)

「The Dalí Universe」展览目录，佛罗伦萨美第奇·里卡迪宫，2013年，第52至53页 (另一铸版彩色插图)

罗伯特与尼古拉斯·德沙尔纳已确认本作品的真实性

SALVADOR DALÍ

(SPANISH, 1904-1989)

Eléphant du triomphe

signed, numbered and stamped with foundry mark 'Dalí 7/8 CERA PERSA SA MENDRISO' (on the side of the base)
bronze with green and brown patina and polished bronze
Conceived in 1975

PROVENANCE

Fundació Gala Salvador Dalí, Figueres.

Acquired from the above by the present owner, 2007.

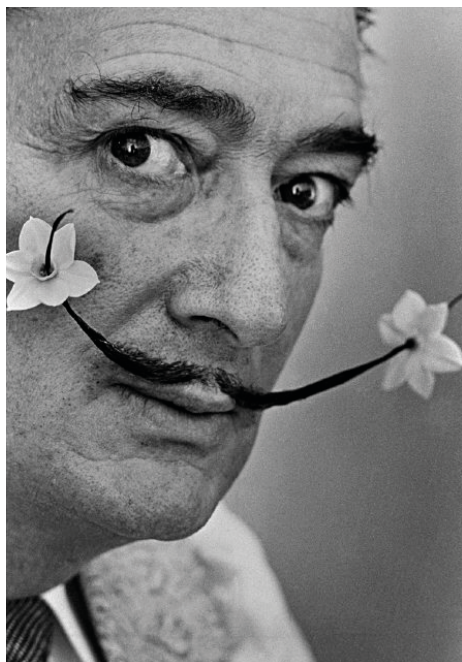
LITERATURE

R. and N. Descharnes, *Dalí, The Hard and the Soft, Sculptures & Objects*, Paris, 2004, p. 252, no. 651 (another cast illustrated in color, p. 253).

B. Levi, *Dalí in the Third Dimension, The Stratton Foundation Collection*, Turin, 2010, pp. 154-155 (another cast illustrated in color; monumental version illustrated in color, pp. 204-205).

The Dalí Universe, exh. cat., Florence, Palazzo Medici Riccardi, 2013, pp. 52-53 (another cast illustrated in color).

Robert and Nicolas Descharnes have confirmed the authenticity of this work.



萨尔瓦多·达利，1954年
Salvador Dalí, 1954.
Photo: © Philippe Halsman/Magnum Photos

“6岁时，我想要成为一名厨师；7岁时，我想变成拿破仑。随着年龄的增长，我的志向也愈发远大。”

— 萨尔瓦多·达利，1986年

“At the age of six I wanted to be a cook. At seven I wanted to be Napoleon. And my ambition has been growing ever since.”

- Salvador Dalí, 1986





此件大型雕塑作品出自超现实主义流派的代表人物萨尔瓦多·达利之手，同等尺寸的作品总共仅有八件，这便是其中之一。在达利的作品中，大象是屡见不鲜的主题，首次出现于其1944年的画作《由飞舞的蜜蜂引起的梦》中。达利的灵感来源于吉安·洛伦佐·贝尔尼尼建于罗马的大象与方尖塔雕塑，他在这座巴洛克风格的杰作基础上添加了独特的超现实主义色彩。对达利而言，大象代表了吐故纳新，也是他最爱的意象之一。象腿在他笔下常常被描绘成蜘蛛腿般细长，象征着健硕与羸弱的反差效果，如同过去与未来一样。

《凯旋的大象》是达利最具代表性，且最富特色的作品之一。雄伟的大象搭配宝石点缀的象鞍，象征着财富，代表了每个人对富足和好运的美好期盼，而飞舞的天使用喇叭吹奏胜利与繁荣，宣告着新纪元的到来。

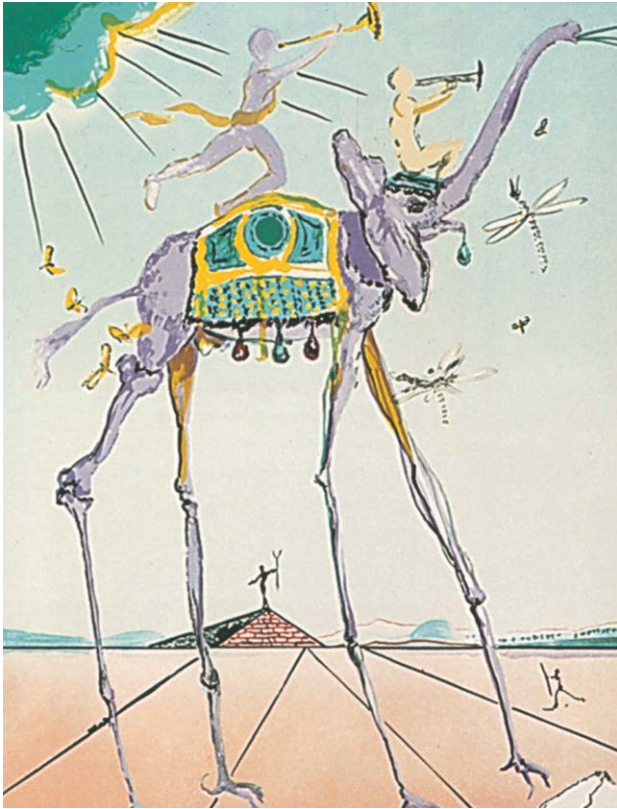
达利于1904年出生在加泰罗尼亚的非格拉斯。他有一个年长3岁的哥哥，但在22个月时就夭折了，因此他沿用了哥哥的名字——萨尔瓦多。达利曾表示，哥哥的早逝给他带来了伴随一生的心理阴影。达利的家庭中，他的父亲是一名支持共和党无神论的公证员，母亲则是虔诚的天主教徒。达利第一幅有记载的画作是幅风景油画，据说作于1910年，他年仅6岁之时。其早期绘画作品或带着印象主义色彩，或采用点彩派风格，但更多的是受立体主义风格影响。他第一次去巴黎是1926年，当他第二次去巴黎时，加泰罗尼亚艺术家胡安·米罗向达利引荐了超现实主义画家们，而在此之前，达利早在各种刊物中对这个画派有所了解。达利在这一画派中深受推崇并被奉为新锐，到1929年时，他已全身心投入到超现实主义运动中。心理学家西格蒙德·弗洛伊德的理论学说对达利产生了巨大的影响，他将这些影响与伊夫·唐吉神秘的风景画风格和他家乡卡达凯斯的景色融合和在一起，于1924年至1936年之间，探索出一种具有视觉冲击力的超现实主义风格。1940年至1948年间，达利在美国生活和工作，在事业上大获成功。1945年原子弹爆炸后，本着战后新锐画家的创新精神，达利醉心于一核物理、生物和数学等学科，同时将虔诚的宗教形象引入到作品当中。上世纪60年代，达利潜心于「视觉研究」，热衷于探索幻觉的视觉机制和图像的视知觉。1974年，达利博物馆正式开放。1989年达利逝世后，他的遗产被赠予西班牙王国以及加泰罗尼亚独立大区。

1931年，达利首次提出超现实主义物体的概念，自那以后，他不断尝试用三维的表现手法来挣脱传统的束缚而对无意识的探索，终其一生都占据了他创作的中心位置。



萨尔瓦多·达利 《由飞舞的蜜蜂引起的梦》1944年作
马德里提森—那米萨美术馆
Salvador Dalí, *Dream Caused by the Flight of a Bee Around a Pomegranate One Second Before Awakening*, 1944.
Museo Thyssen-Bornemisza, Madrid.
© 2017 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York

▲ Lot 215 局部 Detail



萨尔瓦多·达利 《天上的大象》彩色版画 1979年作
Salvador Dalí, *Eléphant céleste*, color lithograph, 1979.
© 2017 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York



吉安·洛兰佐·贝尼尼 《大象与方尖碑》1667年作
罗马弥涅耳瓦广场
Gian Lorenzo Bernini, *Elephant and Obelisk*, 1667.
Piazza della Minerva, Rome.
Photo: Getty Images

The present large scale sculpture by Salvador Dalí, one of the most prominent proponents of Surrealism, is one of only eight to have been cast in this size. The elephant is a recurring theme in Dalí's work, first appearing in his 1944 painting *Dream Caused by the Flight of a Bee around a Pomegranate a Second Before Awakening*. Inspired by Gian Lorenzo Bernini's sculpture in Rome of an elephant carrying an obelisk, Dalí gives the baroque masterpiece a distinctly Surrealist makeover. For him, the elephant is an iconoclastic symbol of the future and one of his favorite images. It is often depicted atop spiderlike legs, emphasizing the contrast between robustness and fragility, much like the contrast between the past and modernity.

Eléphant de triomphe is one of the artist's most iconic and instantly recognizable subjects. Here, the majestic animal's jeweled saddle symbolizes wealth, and the dawn of a new era is announced by a flying angel, trumpeting success and prosperity. Dalí's elephant exemplifies every individual's hope for abundance and good fortune in the future.

Born in Figueras in 1904, the Catalan artist Salvador Dalí was given his first name, Salvador, after the name of his dead brother who had been born in 1901 and died twenty-two months later. According to Dalí the premature death of his brother cast an enduring shadow over his life. His father was a public notary with republican atheist views and his mother a devout Catholic. Dalí's first recorded painting was a landscape in oils supposedly painted in 1910, when he was six years old. Dalí's early paintings followed the styles of Impressionism, Pointillism and for the

most part, Cubism. In 1926 he made his first trip to Paris, and on his second visit, his fellow Catalan artist Joan Miró introduced him to the Surrealist group, whose activities Dalí had read about in a variety of periodicals. Welcomed by the Surrealists as a powerful new imagination, Dalí became fully associated with the movement in 1929. Fusing the profound influence of psychologist Sigmund Freud on his own deeply disturbed psyche, with the painterly style of Yves Tanguy's mysterious landscapes and images from his home town of Cadaques, between 1924 and 1936 Dalí created a powerfully Surreal visual language. Between 1940 and 1948 Dalí lived and worked in the United States where he gained great commercial success. After 1945 and the explosion of the atomic bombs Dalí seized upon the innovations of the post-war generations of painters, becoming deeply interested in nuclear physics, biology and mathematics while at the same time introducing religious devotional images into his work. In the 1960s Dalí became concerned with *recherches visuelles*, exploring the optical mechanisms of illusion and the perception of images. The Theatre-Museu Dalí officially opened in 1974, and on his death in 1989 he bequeathed his estate to the Kingdom of Spain and the Independent Region of Catalonia.

Dalí first developed the concept of the Surrealist object in 1931, and from then on continued his quest to free himself from the perceived oppression of conventional society by means of the three dimensional work of art. The exploration of the unconscious would remain a central tenant of his creative project to the end of his life.

2
1
6 安迪·沃荷
(美国, 1928-1987)

猴子 (玩具画作)

丙烯 丝网印刷颜料 画布
35.5 × 28 cm. (14 × 11 in.)

1983年作

签名: Andy Warhol 83 (在重叠上)

RMB 1,100,000 - 1,300,000
US\$ 150,000 - 200,000

来源

瑞士 Bischofberger 画廊

欧洲 私人收藏

巴黎 Pascal Lansberg 画廊

巴黎 Galerie Bulakia 画廊

2014年7月2日 邦翰斯 伦敦 编号 46

现藏者购自上述拍卖

ANDY WARHOL

(AMERICAN, 1928-1987)

Monkey (Toy Painting)

signed and dated 'Andy Warhol 83' and stamped with the Andy Warhol Art Authentication Board stamp and numbered A120.0911 (on the overlap) acrylic and silkscreen on canvas
Executed in 1983

PROVENANCE

Galerie Bischofberger, Zurich

Private Collection, Europe

Galerie Pascal Lansberg, Paris

Galerie Bulakia, Paris

Anon. sale, Bonhams London, 2 July 2014, lot 46

Acquired at the above sale by the present owner

СДЕЛАНО В СССР

ОБЕЗЬЯНКА

КУРЬ РЫЛЪЩАЯСЯ

Арт. ЛГ 085-53

ИГРУШКА МЕХАНИЧЕСКАЯ





◀ 安迪·沃荷 1986年摄
Andy Warhol, 1986.
Photo: Francois LOCHON/Gamma-Rapho via Getty Images.
Artwork: © 2017 The Andy Warhol Foundation for the Visual
Arts, Inc. / Licensed by Artists Rights Society (ARS).



河锅晓斋《葡萄藤上挂着的猴子》约1887年作 美国 纽约 大都会博物馆
Photo: Kawanabe Kyosai, Monkey Hanging from Grapevines, circa 1887.
Collection of The Metropolitan Museum of Art, New York.
© Photo by The Metropolitan Museum of Art / Art Resource, New York

在香蕉金黄色光辉笼罩下，安迪·沃荷的《猴子（玩具画作）》（1983年作）闪耀着二十世纪的童真——纯真无邪的孩童将当代媒体的八面玲珑一眼洞穿。以其擅长的大胆醒目且极具迷惑性的简单色彩组合烘托，沃荷生动再现了俄罗斯产品包装上锡制猴子玩具的意象：采用丝网印刷（即漏印套色印刷），将深红色的油墨套印在耀眼的黄色背景上，而阴影处则施以深青绿色。沃荷独特鲜明的设色将原本的设计凝练为优雅简洁的图形色块，完美阐释了如何以最少的线条勾勒出魅惑的异想世界。

这幅《猴子（玩具画作）》是沃荷为其多年老友，苏黎世的画廊主理人布鲁诺·毕修伯格特别创作的“玩具系列”之一。后者曾于1965年为安迪·沃荷以及罗伊·利希滕斯坦、克莱斯·奥登伯格、汤姆·魏斯曼等艺术家举办联展。而该次展览也成为欧洲大陆最重要的波普艺术展之一。1972年便同沃荷订制过著名的“毛泽东系列”的比施乔夫堡，于1982年再次邀请沃荷为其位于苏黎世的展厅创作一系列儿童主题的作品，“玩具系列”就此应运而生：这套布面漏版套色印刷作品描绘

Resplendent in banana yellow, Andy Warhol's *Monkey (Toy Painting)* (1983) glows with the spirit of twentieth-century childhood – a vision of the innocence of youth seen through the prism of contemporary media. Warhol brings his image – the Russian packaging for a tin monkey figurine – to life with the striking and deceptively simple use of colour he had mastered: silkscreened in a rich red against the glorious yellow of the work's background, with the shadows rendered in a dark teal, Warhol's palette draws out the elegant, graphical simplicity of the original design, perfectly teasing out the way in which a few choice outlines can conjure up a world of imagination.

Monkey (Toy Painting) has its origin in Warhol's long-established friendship with the Zurich gallerist Bruno Bischofberger, whose 1965 exhibition of works by Warhol, alongside the likes of Roy Lichtenstein, Claes Oldenburg and Tom Wesselman, was one of the most important Pop Art shows ever held in Europe. Having previously commissioned Warhol's Mao paintings a decade earlier, in 1982 Bischofberger again requested a series of paintings from Warhol – this time a series for children, to be exhibited in his Zurich showroom. Warhol's response was the Toy Paintings: several silkscreened canvases depicting some of the artist's beloved collection of tin toys. When they were first shown in Bischofberger's

了艺术家衷爱的几款锡制玩具。该系列作品于1983年在比施乔夫堡的画廊首次亮相，将纯白色的立方体空间装点成儿童的游戏室：作品一律以蹒跚学步的幼童的视线高度为基准，贴近地面悬挂在装饰着银色的蓝色墙壁上，而陪同的家长则需要坐下或蹲下观赏。这样戏谑的陈列方式正契合了沃荷本人对传统艺术教条与规范所报以的一贯的诙谐姿态。而这幅《猴子（玩具画作）》所展现的正是艺术家心中一场纯真自由的狂欢派对。

这幅沃荷创作生涯晚期的作品，其商业意涵仍承袭了艺术家早期一批曾掀起波普艺术革命风潮，以突显金汤宝罐头及可口可乐瓶身视觉美学为主题的标志性画作的风格；且该作品仍葆与当年相同的奠定其先锋独特地位的简约视觉语言。当被问起对波普概念的理解，安迪·沃荷曾有言“一旦变得波普，眼前所见所有符号都不再一样；一旦想到波普，美国也不再是原来的美国。虽然波普不再神秘，其令人赞叹的深远影响才刚刚开始。”（哈克特《波普主义：沃荷的60年代》，纽约出版，1980年，第39-40页）

gallery in 1983, the Toy Paintings transformed the space from a white cube into a kind of playroom: displayed on blue walls adorned with silver fish, the works were hung very close to the ground – perfectly in the line of sight of a toddler, but requiring any accompanying adults to sit or crouch to view them. As a gleeful saboteur of artistic dogma and etiquette, this was a decision that Warhol must have relished – and indeed, in *Monkey (Toy Painting)*, perhaps the strongest feeling that abides is of an artist revelling in the freedom of youth.

Painted towards the end of his career, the commercial evocations of this work also hark back to his earlier paintings in which he celebrated the visual aesthetic of Campbell's Soup cans and Coca-Cola bottles, paintings which started the Pop Art revolution. Here, the same simple visual language which established Warhol's career as one of the most innovative artists of his generation stills resonates. When asked about this new notion of Pop, Warhol remarked "once you 'got' Pop, you could never see a sign the same way again. And once you thought pop, you could never see America the same way again. The mystery was gone, but the amazement was just starting" (P. Hackett, *Popism: the Warhol '60s*, New York, 1980, pp. 39-40).

2 丁乙

1
7 (中国, 1963年生)

十示 97-11

丙烯 格子布

135 × 200 cm. (53 ⅞ × 78 ½ in.)

1997年作

签名: 丁乙 1997 (右下)

RMB 900,000 - 1,800,000

US\$ 140,000 - 270,000

来源

中国 上海 香格纳画廊

现藏者购自上述画廊

DING YI

(CHINA, B. 1963)

Appearance of Crosses 97-11

signed in Chinese, dated '1997' (lower right)

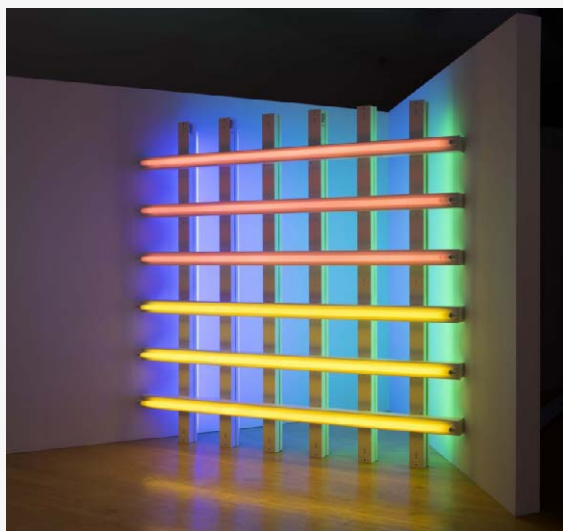
acrylic on tartan fabric

Painted in 1997

PROVENANCE

ShanghART Gallery, Shanghai, China

Acquired from the above by the present owner



图一 丹·弗莱文《无题》1977年作 美国 布里奇汉普顿 丹·弗莱文艺术研究所藏

Fig.1 Dan Flavin, *Untitled*, 1977, collection of the Dan Flavin Art Institute, Bridgehampton

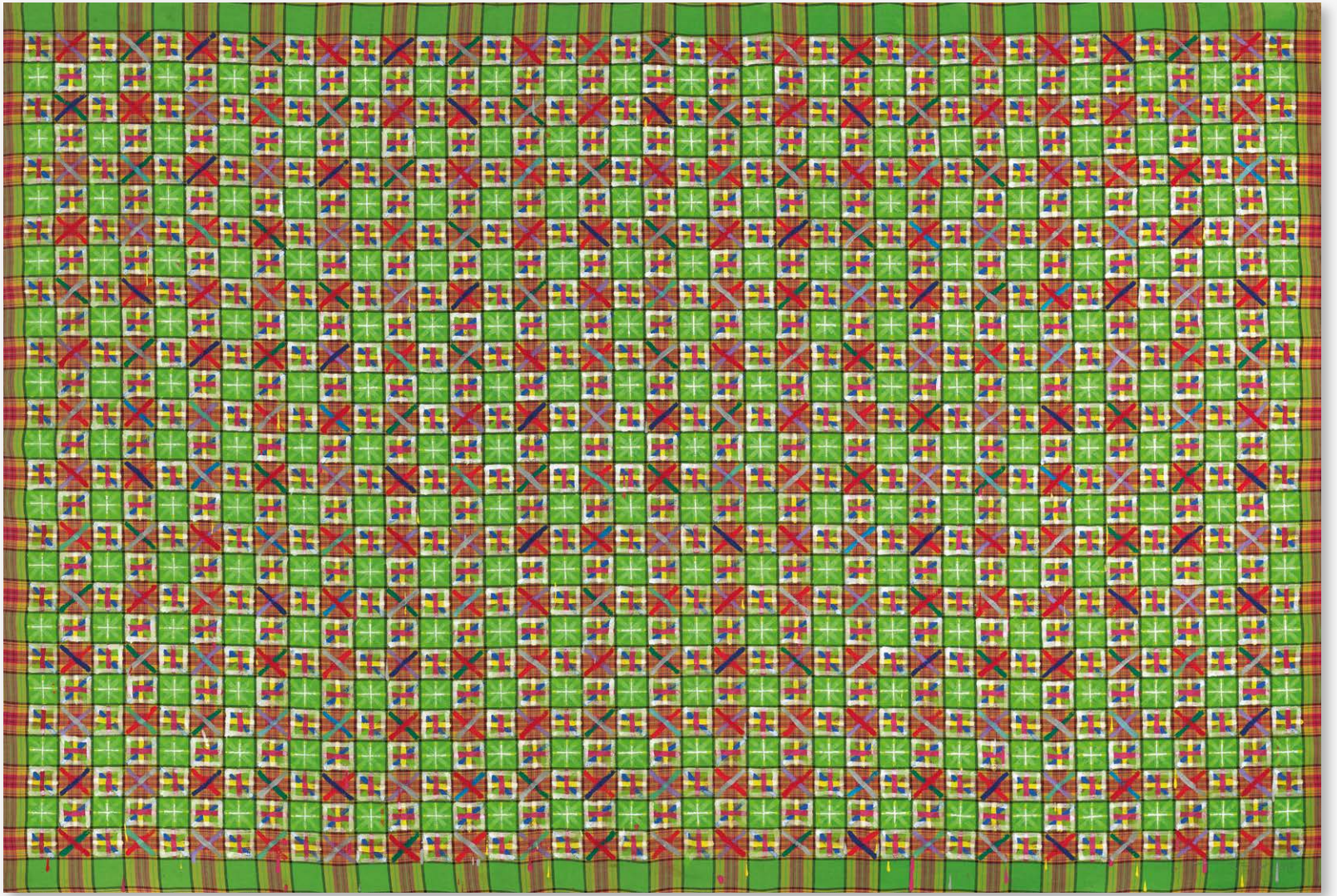
Artwork ©Stephen Flavin/ Artists Rights Society (ARS), New York

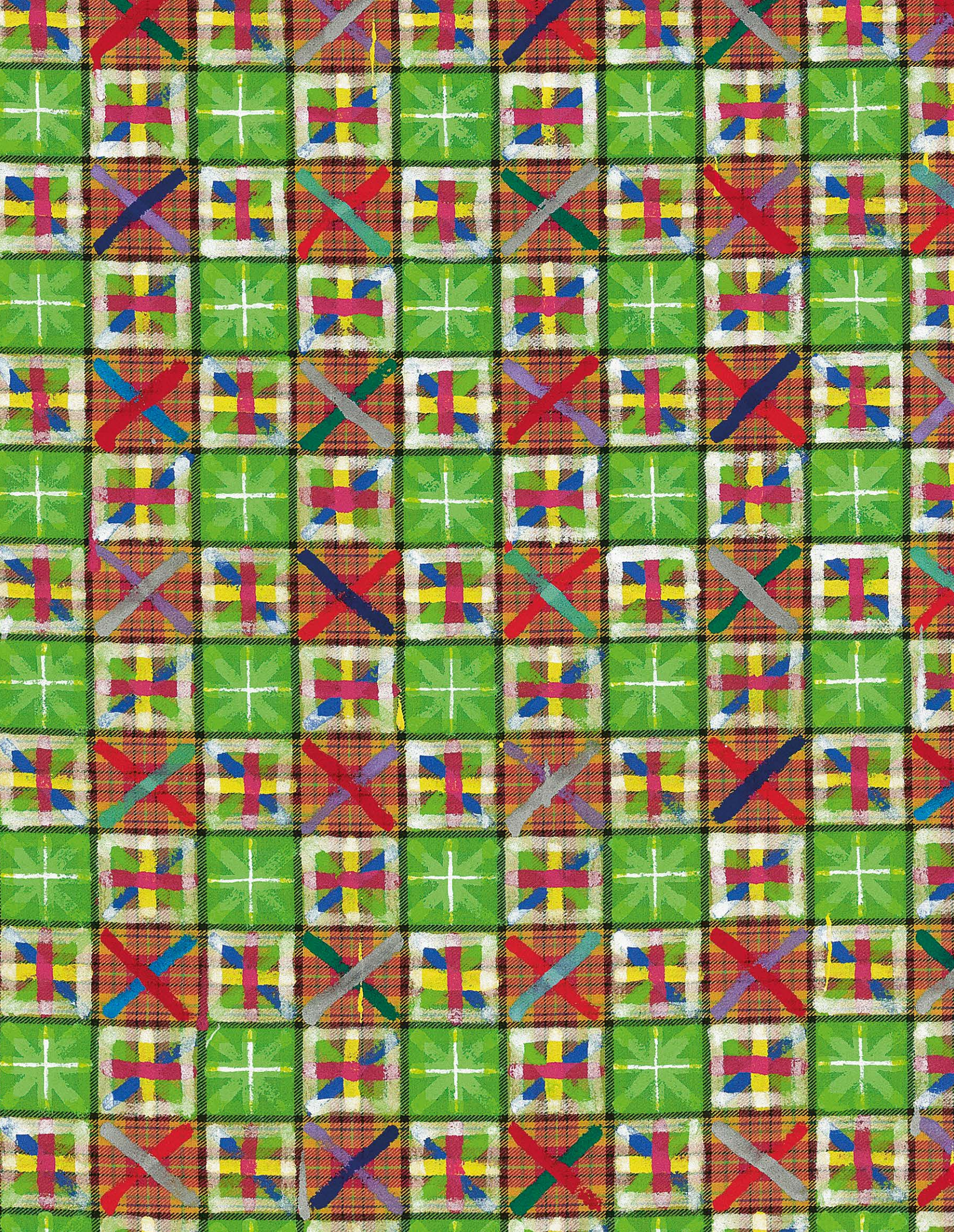
“画面以一种理性的姿态排列这些十字符号使其嬗变为类似绘画中的笔触。它由万变的当代日常现象组成，包涵着发展速度、密集的人流、交通现实、无数的高楼、霓虹闪烁的夜景和有关人的心态；欲望与理想、无聊与繁忙、虚夸与严谨、混乱与次序、喧哗与理性、个性与共性。”

— 丁乙

“Using a rational system of arrangement, the painting’s cross-shaped symbols are transformed into painterly brushstrokes. They are inspired by the ever-changing realities of daily life, encompassing the speed of development, the flow of crowds, realities of traffic, innumerable high-rises, flashing neon night-scapes, and moods of the surrounding people; their desires and ideals, their boredom and busyness, carelessness and conscientiousness, chaos and order, their clamoring and reasoning, the individual and the collective.”

— Ding Yi



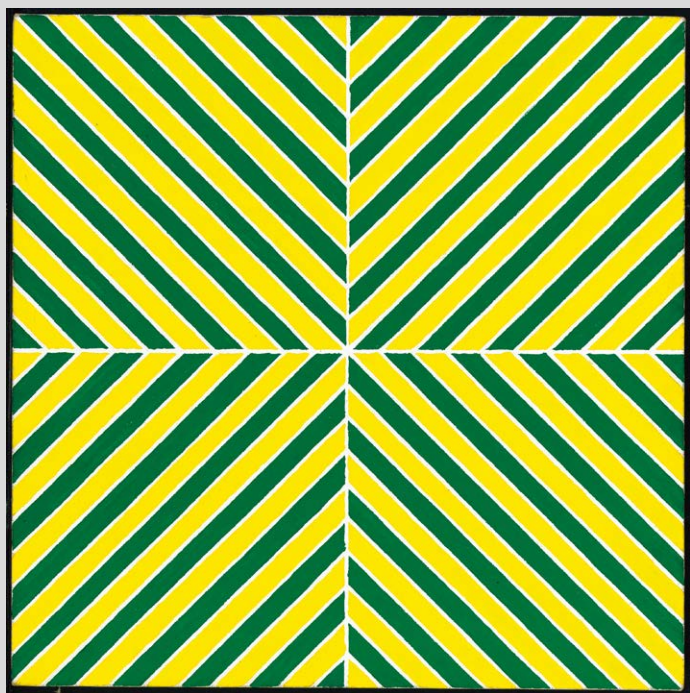


一横一勾一乙，丁乙的名字如他的作品一般抽象而神秘。在 80 年代，无论是西方现代主义亦是中国传统文化的耳濡目染，都让丁乙觉得繁琐驳杂。他突破原有的规律形态，回到起点，让艺术变得理性而纯粹。1988 年，丁乙开始了《十示》系列的创作，为避免标题的隐喻，他将作品系列与年份命名。抛开先入为主的具象描述，丁乙匠心独具的运用“十”与“X”的笔触符号，给予边缘性的尝试，绘制高度规律性的垂直交叉线条，其无限可能的组合呈现出变幻莫测的抽象画面。

近三十年来，丁乙不断地创新扩大艺术语言，在《十示》初期呈现冷峻严谨的精确，以尺子与胶带的给予绝对的理性，让作品脱离绘画技巧，而 91 年起走入口语化的徒手阶段，艺术家脱离了辅助工具，寻找精确中的自由，线条笔触得以释放。两年后，丁乙开始尝试丰富多样的材料，如粉笔、木炭等，介入随机取色展现色彩的原样。此次《十示 1997》则来自丁乙现成品阶段的作品，进一步实践非传统媒介，紧密互动当下社会。

在《十示 1997》中，丁乙运用大量的绿色与黄色，加入霓虹般亮丽的荧光颜料绘于红绿相间的苏格兰格子布上，仿佛一个巨大的彩格棋盘。格子布在 19 世纪曾是苏格兰各家族的身份象征，后逐渐遗失其文化含义，演变为高速工业化背景下千篇一律的大批量复制品。1997 年，丁乙首次尝试在苏格兰格子布的纹路基础上创作，个性化了自动化流水线上的出产物，他将阡陌交错的十字进行延伸，分解，重组，缩放，层层叠加，相互交织。与之相呼应的硬边艺术家弗兰克·斯特拉

A two-stroke surname, '丁' ("dīng") and a one-stroke first name '乙' ("yǐ"), the artist's name is as abstract and mysterious as his distinctive work. During 1980s, Ding found the influences of the early Western Modernism and the traditional Chinese culture unnecessarily complicated. With that, he wanted to break the mold and go back to the very foundation of art and to forge a pure artistic language. In 1988, Ding began the series of *Appearance of Crosses*. To steer clear of any narrative or metaphorical associations with the caption, the artist named the series with the year of completion; at the same time, he eschewed the figurative contents, experimenting with the symbols of 'crosses' and 'Xs', which were systematically and repeatedly interlaced in a large expanse. Countless possibilities with the nonconventional medium, color, line, and structure grant the works to form a visually dazzling composition.



图二 弗兰克·斯特拉 《Fez I》1965年作 纽约佳士得 2007年5月 成交金额 576,000美元
Fig.2 Frank Stella, *Fez I (small version)*, 1965, Christie's New York, May 2007, sold for USD 576,000
Artwork: © 2017 Frank Stella / Artists Rights Society (ARS), New York
Image credit: © Christie's Image Ltd.

《Fez I》(图二)中冷静而理性的力量，而不同于斯特拉的平面表现性，丁乙展现出对于空间概念的理解，透视画面中透出丰富的内涵肌理，给予进一步的纵深感与视觉活力。

丁乙从小生活上海，见证了一座座拔地而起的高楼大厦，一条条纵横交叉的街道，那些严谨而简洁的线条与块状结构留给了艺术家深刻的印象。作品如同楼宇般融入当下环境，亦遵循建筑中的平衡逻辑与缜密运作。丁乙把工作室从上海郊区搬到了苏州河沿岸的市区，城市日新月异的发展与变迁不断地产生新的信息，刺激着艺术家的创作思考，渐渐地开始运用荧光色绘谱那些竞相争艳的光线，强调画面的色彩明亮度，恍若丹·弗拉文的灯光装置作品中简单直接的视觉表达，用交错往复的光与线映写车水马龙与万家灯火，同时折射着都市物质化的繁荣，纯粹地反映城市生活的变迁，呈现出一个时期的浓缩特征。

丁乙的作品如同计算机循环编程，不断地开始下一次迭代，直至破解神秘代码从而中断整个循环体。不同于早年具备高度理性风格，作品从内心世界的呈现到与多元化社会的融合互动，记录着工业化背景下城市的喧嚣与刺激，一如丁乙所述：“这些发展和变化在我的作品中可能看上去只是表面上的一些改变，而事实上，它反映的是中国社会中正在发生的深刻的变迁。我的思路和想法来源于我从整个世界捕捉到的信息。”而始终不变的则是丁乙抽象的十字元素，纯粹的视觉语言下回归绘画本质的初心。

In *Appearance of Crosses 1997*, Ding used large amounts of greens and yellows with neon-like fluorescent paint on the red-and-green Scottish tartan, transforming the piece into a gigantic, multi-colored checkerboard. Once a status symbol for 19th century Scottish royalty, the plaid tartan gradually lost its cultural significance during the industrial revolution, ultimately reduced to another uninspiring, mass-produced industrial product. In 1997, Ding Yi attempted to paint on the checkered pattern of the Scottish tartan, giving a new breath of life and personality to the product straight off the automated assembly line; by adhering to architectural principles of balance and equilibrium, he extends, decomposes, reorganizes, shrinks and layers the crisscrossing X's. Ding's *Appearance of Crosses 1997* echoes and channels, the Post-painterly abstraction artist, Frank Stella's calamity and rationality conveyed in his work, *Fez I* (Fig.2). Yet, differing from Stella's expressionist flat surface, Ding demonstrates his understanding of spatial conception; through his three-dimensional appearance that showcases a rich imagery and texture, the artist furthers the work's illusion of spatial depth and visual vitality.

Born and raised in Shanghai, Ding Yi witnessed the mushrooming of skyscrapers and the intricate crisscrossing of city streets. The clean, sleek lines and blocks of the city structures left a profound impression on Ding. The rapidly changing and developing city as well as the constant bombardment of information in the digital age stimulated and inspired Ding Yi's creativity. By using neon colors to capture those pulsating, bright city lights in the same minimalist spirit of Dan Flavin's fluorescent light, Ding Yi tells the story of a metropolitan city of glimmering lights and bustling roads through his weaving of light and lines, reflecting the condition of city living that is constantly in flux and presenting a snapshot of this particular epoch.

Ding's painting mimics that of a computer programming matrix, constantly building upon itself and starting the next iteration until the encryption is decoded and disrupts the entire cycle. A departure from his earlier works - noted for their structure, logic and order - *Appearance of Crosses 1997* engages with the multifaceted aspects of the metropolitan community and chronicles the chaos and stimulants of the city. Yet, Ding's signature crucifixes remains, as well as his pure visual language and his desire to return to the essence and sensibility of art.



2 苏笑柏

1 8 (中国, 1949年生)

三色 - 殷白

油彩 漆 麻布 木板

223 × 205 × 10 cm. (87 ¾ × 80 ¾ × 3 ⅞ in.)

2013年作

签名: Xiaobai (左下); 苏笑柏《三色 - 殷白》2013
223 x 205 cm (画背)

RMB 800,000 - 1,600,000

US\$ 130,000 - 240,000

来源

香港 艺术门画廊
现藏者购自上述画廊

文献

2014年《苏笑柏》艺术门 香港 (图版, 第39-40页)

SU XIAOBAI

(CHINA, B. 1949)

Three Colours - Yin Bai

signed 'Xiaobai' (lower left); signed and titled in Chinese, dated '2013', inscribed '223 x 205 cm' (on the reverse)

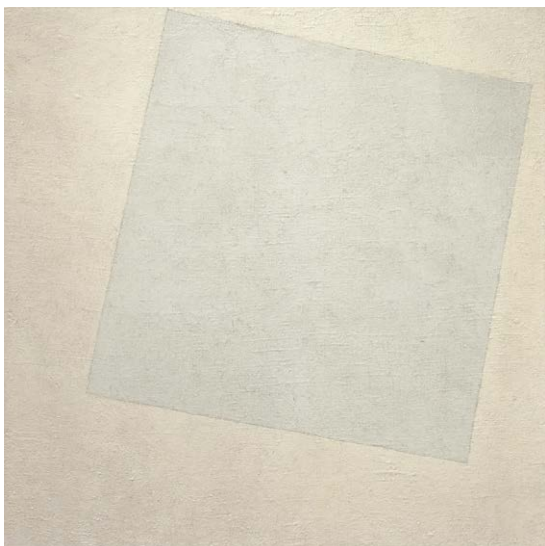
oil, lacquer, linen and wood
Executed in 2013

PROVENANCE

Pearl Lam Gallery, Hong Kong, China
Acquired from the above by the present owner

LITERATURE

Pearl Lam Gallery, Su Xiaobai, Hong Kong, 2014 (illustrated, p. 39-40).



图一 卡济米尔·马列维奇《至上主义构图：白上之白》1918年作 美国纽约现代艺术博物馆藏
Fig.1 Kazimir Malevich, Suprematist Composition: White on White, 1918, collection of the Museum of Modern Art, New York

“颜色和颜色的分布是一种纯粹绘画空间，是秩序与混乱、激情与冷漠、平庸与机灵的较量。艺术家要有情绪上的积累，还要会把握瞬间，保持现有的和谐，引发逐渐显露出来的对抗。”

— 苏笑柏

“Color, and its distribution, make a kind of pure painted space, where there is competition between order and chaos, between passion and coldness, and between the commonplace and the inspired. The artist must let the mood build up, yet be able to seize the instant, to maintain the harmony that already exists and to evoke this opposition that is gradually revealed.”

— Su Xiaobai





苏笑柏早年在武汉工艺美术学校和央美接受传统绘画教育，1987年移居德国，在杜塞尔多夫艺术学院学习绘画，西方前卫艺术的冲击带给他全新的灵感和观念的转变。2003年时，苏笑柏回到中国，因一次在福建参加文化交流项目的机会偶然接触到了在当地发展非常成熟的大漆，大漆泛称中国漆，是一种从天然树脂中提取的涂料，作为中国传统漆绘特有的媒材已有几千年的历史。苏笑柏被大漆独有的细腻和蕴藉吸引，随即展开长时间的研究与实践。他渐渐发现，大漆有着其他媒材没有的流动性和平整性，运用在绘画中时，这种细腻平滑与麻的粗粝形成了有趣的对抗，作品表面呈现出大小不一的色彩颗粒以及复杂多变的肌理效果，是油彩未能给予的。与此同时，大漆具有非同寻常的光洁色域，苏笑柏经过新的制作工艺，将这种光泽控制在一种微亮的范围内。单一的色块经过他层层渲染变得越来越复杂醇厚，而大漆的浓稠与古朴，让他的抽象作品在看似新潮前卫的同时又包含了东方的内敛以及厚重的历史感。

《三色——般白》创作于2013年，此时苏笑柏已对大漆的使用得心应手，作品经过几十次层层复杂工序，他耐心打磨、抛光，以调整大漆的光泽度和色彩，站在作品前，慢慢形成的厚度带来的体积感模糊了绘画与雕塑之间的边界，看着表面布满的错综裂纹，深浅不一的白泛着微光，苏笑柏曾称希望观者能在自然光中欣赏他的作品，或是在低亮度的灯光下去感受作品的多变性与神秘感，正如艺术家所说的：“白色，存在于时间尚未融入的空间，思想可以在这里自由掠过。”马列维奇的作品《至上主义构图：白上之白》（图一）同样选用了代表无限空间的白，马列维奇认为乌托邦世界中的纯净只能由非写实的艺术达成，《三色——般白》亦去除了具象与内容，聚焦在色觉特征中，让观者能够用平和纯净的心态去观察画面中细微的色彩变化，感受光线折射在作品上时带来的神圣之感。

如果说深浅不一的刻痕是他一时兴起的灵感，那么一次次的调和与覆盖达到的和谐画面便是长期的耐心积累。每个色彩变化、每道印痕，甚至是画面上某个看似随机的巧合，都是艺术家创作时留下的“存在”的痕迹。这样简化的画面，却是由细致复杂的制作过程逐步形成。他说：“我不再依赖对自然的描绘，不拘泥于自然世界，只专注营造画面。”于是他将西方极简主义避免象征性以及情感表达的概念融入到作品中，完成了从抽象表现主义企图表现可见的世界，到回归到关注最纯粹的艺术本体的进程。抽象艺术不再是被借用来捕捉和表现某种意境的手段，而是真正认识到一件艺术品本身存在之美。

Su Xiaobai received a traditional education in painting at the Wuhan School of Arts and the Beijing Central Academy of Fine Arts. Moving to Germany in 1987, he continued to study painting at the Düsseldorf Academy of Fine Arts, where his exposure to Western avant-garde art brought fresh inspiration and changed his conceptual outlook. Su returned to China in 2003, where participation in a cultural exchange in Fujian brought him into contact with 'da qi,' or Chinese lacquer, which had been developed into a sophisticated art form in that region. Lacquer is a coating developed from natural wood resins, and as the special medium for Chinese lacquer painting, its use stretches back thousands of years. Attracted by the unique, quietly exquisite character of lacquerware, Su embarked on a long period of study and practice, gradually becoming aware of the unique flow and evenness of lacquer, qualities he found lacking in other mediums. When used in painting, its fine, smooth quality stands in opposition to the coarser textures of canvas, and the surface of his works exhibit variously sized beads of color and a range of complex textures that cannot be produced in the oil medium. At the same time, Chinese lacquer exhibits a fine lustre and color gamut, and by means of newly developed production techniques, Su Xiaobai was able to control the lustre within a more subtle range of brightness. A single color applied in multiple, spreading layers became increasingly rich and mellow, while lacquer's natural thickness and basic simplicity mean that even as Su produced new-wave, avant-garde works they still possessed a certain kind of Eastern reserve and a rich sense of history.

Su Xiaobai's *Three Colors—Yin Bai* dates from 2013, by which time Su had become very proficient in lacquer techniques. In a complicated, ten-step layering process, Su would buff and polished the lacquer to adjust its color and patina. Standing before a work such as this, the sense of physical mass achieved through this slow process begins to blur the boundary between painting and sculpture. The surface shows a complex web of cracks and veins, while the whitish tones, and their varying depths, emit a

subtle glow. Su Xiaobai once said he hoped that people would be able to view his works in natural light, or under low-level artificial lighting, to better appreciate their mysterious and changeable moods. The artist said, 'White exists in a space where time has not yet entered, a space in which our thoughts can freely move.' In his *Suprematist Composition: White on White*, (Fig.1) Kazimir Malevich also chose white to represent limitless space; he believed that a Utopian world of purity could only be achieved in art through the use of non-figurative elements. Likewise, Su Xiaobai's *Three Colors—Yin Bai* eliminates any objective or figurative content, focusing our attention on its coloristic aspects. This allows the viewer to observe the subtle shifts of its surface colors in a pure, calm frame of mind, to sense the spiritual and sacred aura in the light reflected from its surface.

In the marks of varying depths that score the surface, we see moments of impulse and inspiration, while the repeated alteration and re-covering of the surface that produced the harmony of this work embody long periods of patient accumulation. Each shift in color and each mark on the surface, even those that seem random and coincidental, are existential traces left by the artist during the work's creation. The simplification of this picture surface was in fact created gradually, step-by-step, through a meticulous and complex production process. Su Xiaobai describes it this way: 'I'm no longer dependent on depictions of nature; I'm no longer restricted to the natural world. I focus entirely on constructing my pictorial spaces.' Su has therefore availed himself of Western minimalism to prevent any notion of symbolic subjects or emotional representation from entering into his works. In this way he completes the journey from the original ambitions of the Abstract Expressionists, to abstractly express the visible world, to a renewed focus on the purest expression of art in itself. Abstract art is no longer a vehicle by which the artist captures and expresses a particular kind of artistic conception, but instead becomes a genuine recognition of the existential beauty embodied in any work of art.



图二 《罕见官窑菊瓣形盘》南宋 香港佳士得 2014年5月成交金额25,880,000港元
Fig.2 An Important and Extremely Rare Guan Chrysanthemum-Shaped Dish, Southern Song Dynasty (1127-1279), Christie's Hong Kong, May 2014, sold for HKD 25,880,000



图三 克利福德·斯蒂尔《PH-795》1971年作美国旧金山现代艺术博物馆藏
Fig.3 Clyfford Still, *PH-795*, 1971, collection of the San Francisco Museum of Modern Art, San Francisco
Artwork © 2017 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York

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9

林寿宇

(英国, 1933-2011)

8.8.64 (绘画浮雕)

油彩 塑料 铝 画布

40 × 60 in. (101.6 × 152.4 cm.)

1964年8月8日作

签名、题识及日期: RICHARD LIN PAINTING
RELIEF 8-8-64 (画布框上)

RMB 900,000 - 1,200,000

US\$ 140,000 - 180,000

来源

伦敦马博罗画廊

英国私人收藏

RICHARD LIN (LIN SHOW-YU)

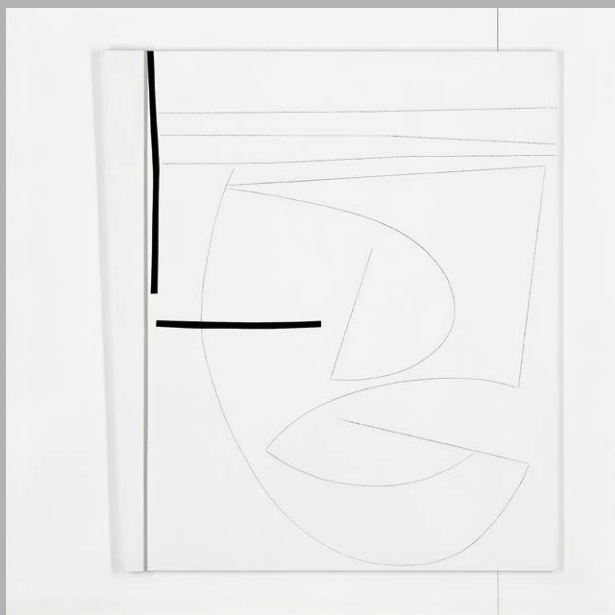
(BRITISH, 1933-2011)

8.8.64. (*Painting Relief*)

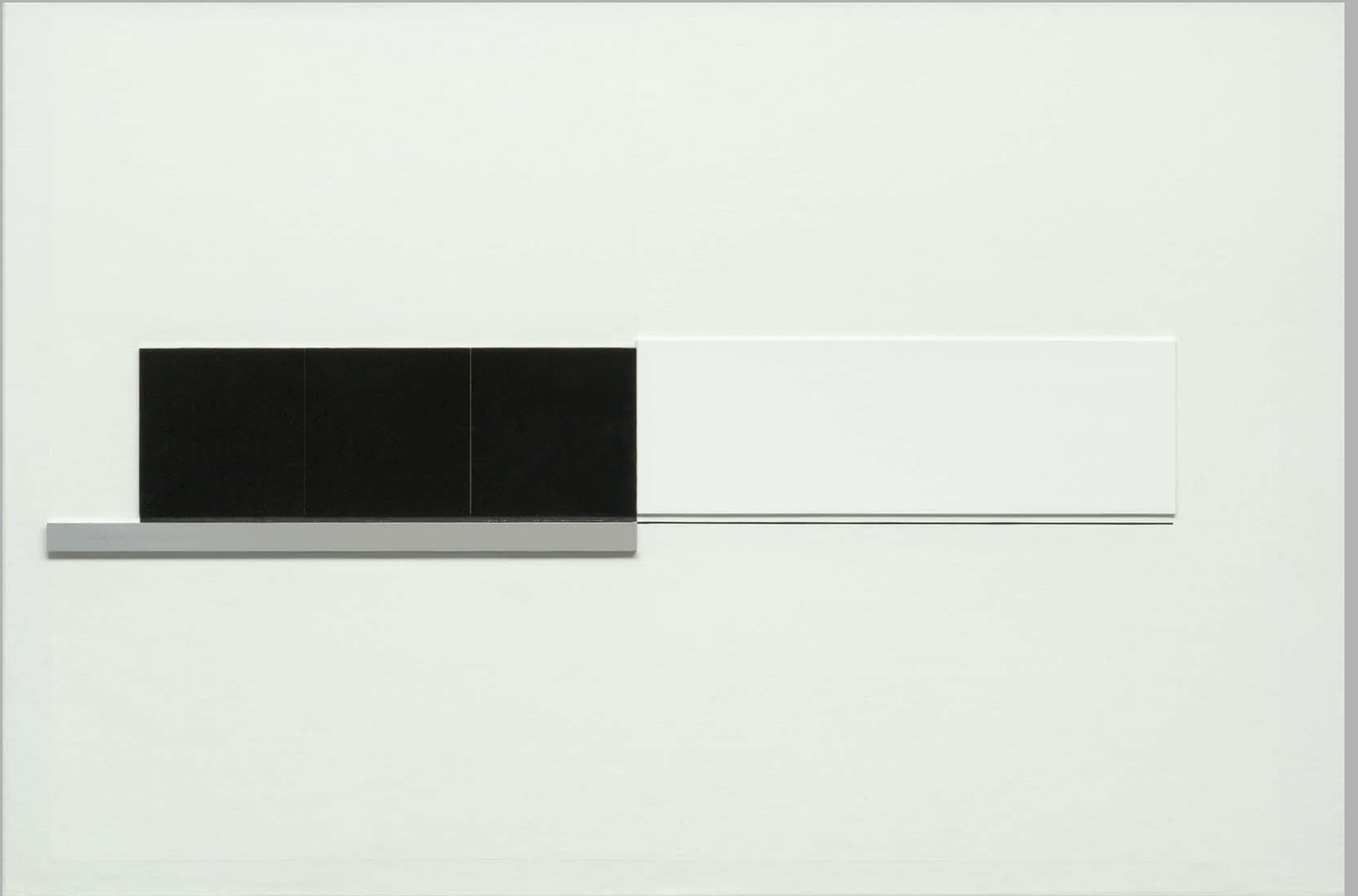
signed, inscribed and dated 'RICHARD LIN
PAINTING RELIEF 8-8-64' (on the stretcher)
oil, plastic and aluminium on canvas
Executed on 8 August 1964

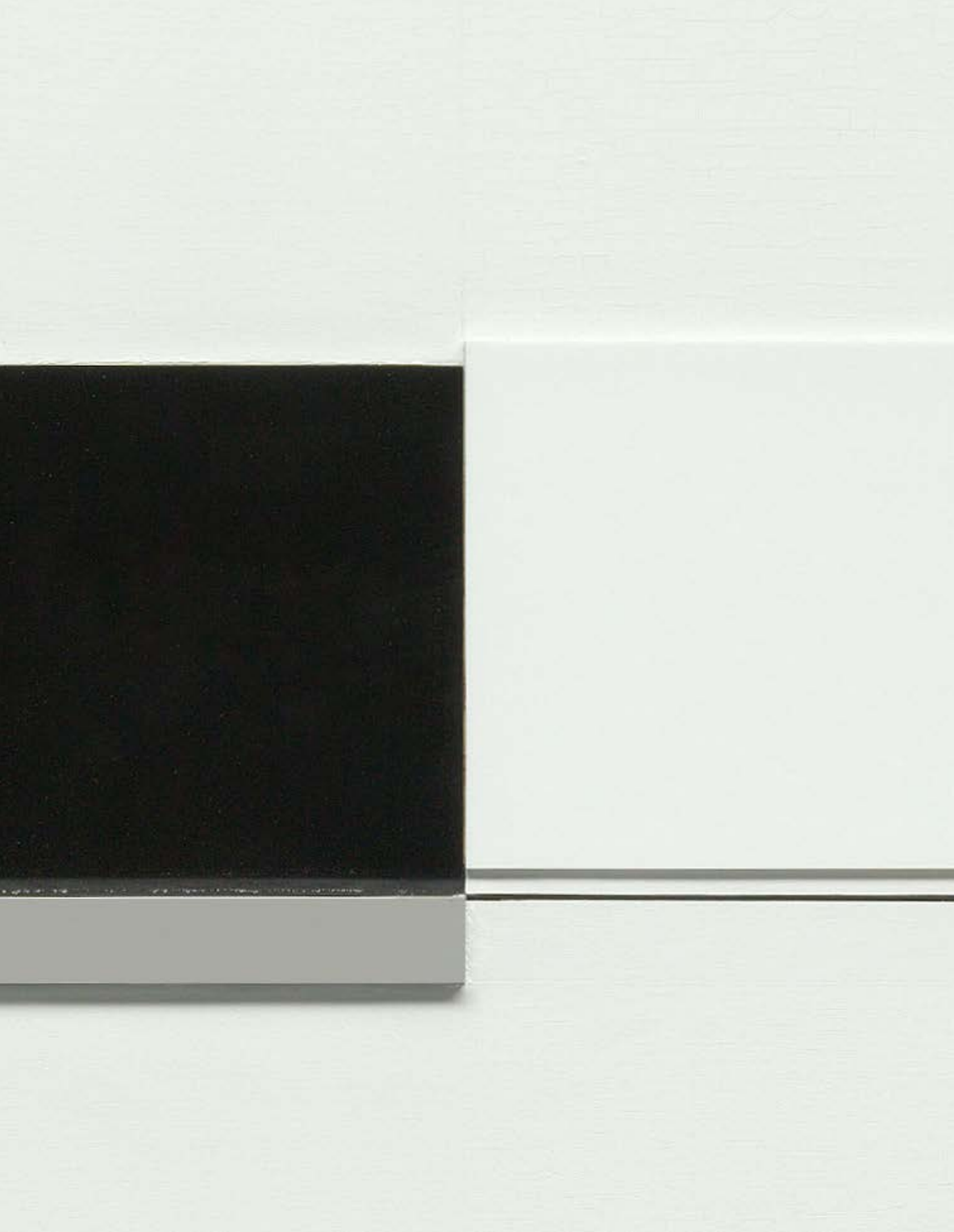
PROVENANCE

Marlborough Fine Art, London.
Private collection, United Kingdom.



维克多·帕斯莫尔《黑白线条》1960至1961年作
伦敦佳士得 2017年6月 成交金额 英镑329,000
Victor Pasmore, *Linear Motif in Black and White*, 1960-61.
Christie's London, June 2017, sold for GBP 329,000
© Estate of Victor Pasmore. All Rights Reserved, DACS / ARS 2017



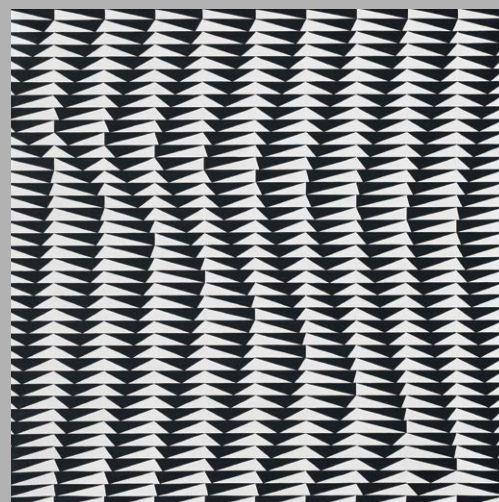


林寿宇的《8.8.64 (绘画浮雕)》，堪称其上世纪六十年代的巅峰之作，完美演绎了他对于构成与极简主义的探索与理解。整个画面仅用白色铺陈，中心偏左有一处黑色矩形浮雕元素，林寿宇通过此构图成功地营造了静谧却不失本真的视觉效果。黑与白的并置，不仅构建了强烈的视觉冲击，也彰显了六十年代新兴而独特的艺术风格——维克托·瓦萨雷里和布里奇特·莱利等艺术家践行的欧普艺术，莱利在1963年创作的《转移》就极具代表性。林寿宇通过利用浮雕元素以及对线条形状的精确把握，将绘画、雕塑和建筑最大限度地融合到了一起，把观众的关注点转移到作品的质感上。一些与他同时期的艺术家们喜欢将重心放在创作的实际过程中，以“作品的本体”代替“单纯的画面”来传达情感，如维克多·帕斯莫尔、艾格尼丝·马丁、安东尼·希尔和肯尼斯·马丁。1951年的“英国嘉年华”展览后，一股新极简主义的潮流——构成抽象美学日渐兴起，有些艺术家称之为“英国构成主义”或“极简主义”，而以肯尼斯·马丁为首的艺术家用“结构主义”来概括这一潮流，这个术语来源于美国浮雕艺术家和理论家查尔斯·毕德曼，主要用来把毕德曼的艺术风格与“俄国构成主义”区分开来。虽然这些艺术家有着不同的美学主张和艺术追求，但他们都相当重视作品的创作过程，力求推陈出新。对于这种新兴的抽象风格，维克多·帕斯莫尔说道：

“抽象艺术作品在形态上自由多变，不受束缚，同时也客观存在，可触可感。其要完美实现美学意义，应允许多种维度的艺术表达。加之，人类的感知是三维的，因此视觉艺术作品也可以用立体的物质形态呈现。如果抽象艺术家仅仅将自己局限于平面媒介，他将难以获得完满的艺术表达。”（引自洁希亚·赖卡特著《维克多·帕斯莫尔》，伦敦，1962年）

林寿宇生于台湾，先于英国萨默塞特郡的米尔菲尔德中学求学，后于五十年代前往摄政街理工学院（现威斯敏斯特大学）学习建筑。这段求学经历影响了他后期的创作，尤其是对塑料和金属的使用。他于1959年在金贝尔·斐斯画廊举办了首次个展，并自六七十年代起在欧洲参加一些极度前卫的艺术展览，如1964年在德国卡塞尔举办的《第三届卡塞尔文献展》，该次展览被视为欧洲极简主义艺术的转折点。他的艺术不仅借鉴了美国极简主义风格与唐纳德·贾德等艺术家的作品，还融入中国传统水墨画元素，东方底蕴与西方先锋艺术运动相互交融碰撞，成就了他这样一位风格独特而卓越的艺术家。

8.8.64 (Painting Relief) is one of the finest works of this period in the 1960s, where Lin refined his celebrated structured minimalist style. Painted almost exclusively in white except for the inclusion of a black rectangular relief element in the central left of the composition Lin succeeds in creating a serene yet visceral surface. The juxtaposition of black and white is not only visually striking, but is symptomatic of the 1960s, with artists such as Victor Vasarely and Bridget Riley's exploration into the effects of Op Art, as seen in her seminal work *Shift*, 1963. Through the inclusion of relief elements and his carefully calculated use of line and form, Lin bridges the gap between painting, sculpture and architecture and draws the viewers attention to the materiality of the work. This new-found focus on the physical process of a work and the conveyance of a work as a 'pure object' rather than a 'pure picture' was synonymous with other artists' practice of the time, such as Victor Pasmore, Agnes Martin, Anthony Hill and Kenneth Martin. After the 1951 Festival of Britain exhibition a new minimalist, constructed abstract art aesthetic developed, with artists such as Kenneth Martin using the term 'Constructionist', which derived from the American relief artist and theorist Charles Biederman, who had coined the term to distinguish his art from the Russian Constructivists, while others were labelled as British Constructivists or Minimalists. Although these artists had differing aesthetics and goals they sought to expose the process of a work and focus on the present rather



布里奇特·莱利《转移》1963年作
伦敦佳士得 2016年6月 成交金额 英镑 1,426,500
Bridget Riley, *Shift*, 1963.
Christie's London, June 2016, sold for GBP1,426,500.
© Bridget Riley 2017. All rights reserved.

than the idioms of the past. Victor Pasmore discussed this new abstraction:

“Because it functions freely and objectively in terms of its own palpable form, an abstract work ultimately demands, for its full realisation the whole gamut of physical dimension. Furthermore, in so far as the process of human perception operates as a three-dimensional experience, it will demand from a work of visual art a similar condition of physical form. This means that the purely abstract artist will be frustrated in his urge for complete development so long as he confines himself to the surface bound medium of painting alone” (quoted in J. Reichardt, *Victor Pasmore*, London, 1962).

Born in Formosa, Taiwan, Lin was educated in the UK first at Millfield School in Somerset and then went on to study architecture at Regent St Polytechnic in the 1950s, the influence of which can be seen in the present work with his use of plastic and metal. He held his first solo exhibition in 1959 at Gimpel Fils in London and from the 1960s and 1970s he participated in some of the most pioneering exhibitions in Europe, such as Documenta III in Kassel, Germany, in 1964, which marked a turning point for minimal art in Europe. Lin's art merged his Eastern background with Western vanguard movements, drawing not only on American Minimalism and the work of artists such as Donald Judd but also Chinese, Taiwanese ink drawings, making him a truly unique artist.

▼
2 维克托·瓦萨雷里
2
0 (法国, 1906-1997)

YABLA

丙烯 画布

145 × 65 cm. (57 ¼ × 25 ½ in.)

1956年构思; 1976年作

签名: Vasarely- (右下); VASARELY “YABLA”
1956/76 Vasarely 265 2003A (画背)

RMB 500,000 - 600,000
US\$ 70,000 - 90,000

来源

2007年4月3日 艾德拍卖 巴黎 编号417

1956年开始创作,历时廿载方完成的《YABLA》是维克托·瓦萨雷里对联幅形式引人入胜的探讨,对对称之本质作一个富玩味而又令人目炫的探讨。以黑、白及蓝灰色入画,螺旋纹以形象化洗练的简约主义构成,使得他笔下形象的复杂关联得以清晰呈现,然而即使他的风格是如此简洁,作品看来却又如此令人目眩。画面的深度及空间让人的焦点游移,眼中画面的建构为线条的粗细改变,图像乍看是整齐有序,却又突然形成新的维度。同时形象似由色调显现,圆形及更大的几何形象浮现,为画面带来光芒,它们的外在只由线条色调的变化界定。这些环环相扣的形状,颜色及线条的张力,形成

Begun in 1956 and finished twenty years later, Victor Vasarely's *Yabla* is a captivating investigation of the diptych as form—a consideration of the nature of symmetry that is as conceptually playful as it is visually exciting. Rendered in black, white and blue-grey, Vasarely's spiralling patterns are realised with a stylish, clinical minimalism that allows the complex interrelation of his forms to be explored with clarity—yet despite the apparent simplicity of this minimal-

istic style, the work seems to continually elude the eye. There is a sensation of depth and space that flickers in and out of focus, our sense of the painting's architectural structure scrambled by the alterations in thickness of Vasarely's lines, as fields of pattern seem to tessellate neatly, only to disarmingly give way to new dimensional realities. Meanwhile, forms appear from the modulation



布里奇特·赖利《逮捕1》1965年作
Bridget Riley, *Arrest 1*, 1965.
© Bridget Riley 2017. All rights reserved.

VICTOR VASARELY
(FRANCE, 1906-1997)

YABLA

signed 'Vasarely-' (lower right); signed twice, titled, dated and inscribed 'VASARELY "YABLA" 1956/76 Vasarely 265 2003A' (on the reverse)
acrylic on canvas
Conceived in 1956 and executed in 1976

PROVENANCE

Anon. Sale, Artcurial, Paris, 3 April 2007, lot 417

了幻觉及动感的感知流动。

两屏是各自色彩及形状的镜像,瓦萨雷里的对屏有着数学的精准,画作两屏对称均衡。对他来说,图像的对称不止于形象而言,在图像简练的优雅之中,他表现了社会及生命平等的规范。清晰的视觉语汇,使得社会各阶层都能在不受教育及修养影响之下分析理解艺术,同时亦把观众变成作品的创作者之一,因为作品的动感,只在观众眼中呈现。在此看来,平衡不只是其外在形式的力量来源,更是他意欲作品如何被社会接受的比喻。

of colour, as a circle and a larger geometric shape seem to hover, filtering light over the painting, with their outline only implied by the tonal shifts Vasarely subjects his lines to. These interlocking forces of shape, colour and line combine to produce a sensation of movement that is at once illusionistic and powerfully kinetic.

With each panel a mirror image of the other in both colour and form, Vasarely carries out an almost mathematical examination of his inverted panels, his work underpinned by the equilibrium between the two. Yet for Vasarely, this kind of equality of image had resonances beyond the merely formal. Within the simple formal elegance of his patterns, the artist envisioned an egalitarian model for the organisation of society and life itself, a clear and precise visual language that would not only be interpreted and understood across society, irrespective of one's education or training, but that also centred the viewer as a co-creator of the work—after all, it was only in the viewer's eye that the kinetic effects central to his work could take place. In this sense then symmetry for Vasarely was not only a source of formal power; it was also a metaphor for the way in which he wished his art to work in society at large.



2 王光乐

1 (中国, 1976 年生)

090917

丙烯 画布

180 × 160 cm. (70 7/8 × 63 in.)

2009年作

签名: 090917 布上丙烯 180 x 160 cm 王光乐 (画背)

RMB 1,000,000 - 1,500,000

US\$ 160,000 - 230,000

来源

亚洲 私人收藏

展览

2009年“场”大象艺术空间馆 台北 台湾

2011年“飞越对流层-新一代绘画备忘录”伊比利亚艺术中心 北京

2015年“秩序的边界”蜂巢当代艺术中心 北京

文献

2009年《场》大象艺术空间馆 台北 台湾 (图版, 第35页)

2011年《飞越对流层-新一代绘画备忘录》喜马拉雅美术馆 上海 (图版, 第261页)

2015年《秩序的边界》蜂巢当代艺术中心 北京 (图版, 第237页)

WANG GUANGLE

(CHINA, B. 1976)

090917

inscribed title, medium and size; signed in Chinese (on the reverse)

acrylic on canvas

Painted in 2009

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Daxiang Art Space, Field, 2009.

Beijing, China, Iberia Center for Contemporary Art, Fly Through the Troposphere: Memo of the New Generation Painting, 2011.

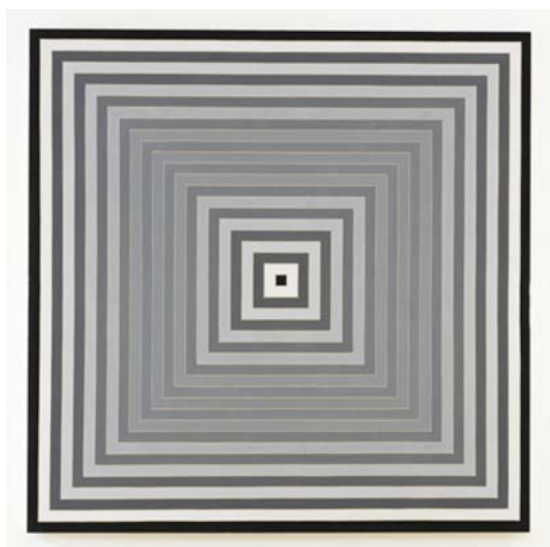
Beijing, China, Hive Center for Contemporary Art, The Boundaries of Order, 2015.

LITERATURE

Daxiang Art Space, Field, Taipei, Taiwan, 2009 (illustrated, p. 35)

Himalayas Art Museum, Shanghai, China, Fly Through the Troposphere: Memo of the New Generation Painting, 2011 (illustrated, p. 261)

Hive Center for Contemporary Art, Beijing, China, The Boundaries of Order, 2015 (illustrated, p. 237)



“这是一个关于时间的故事”

— 王光乐

"This is a story about time."

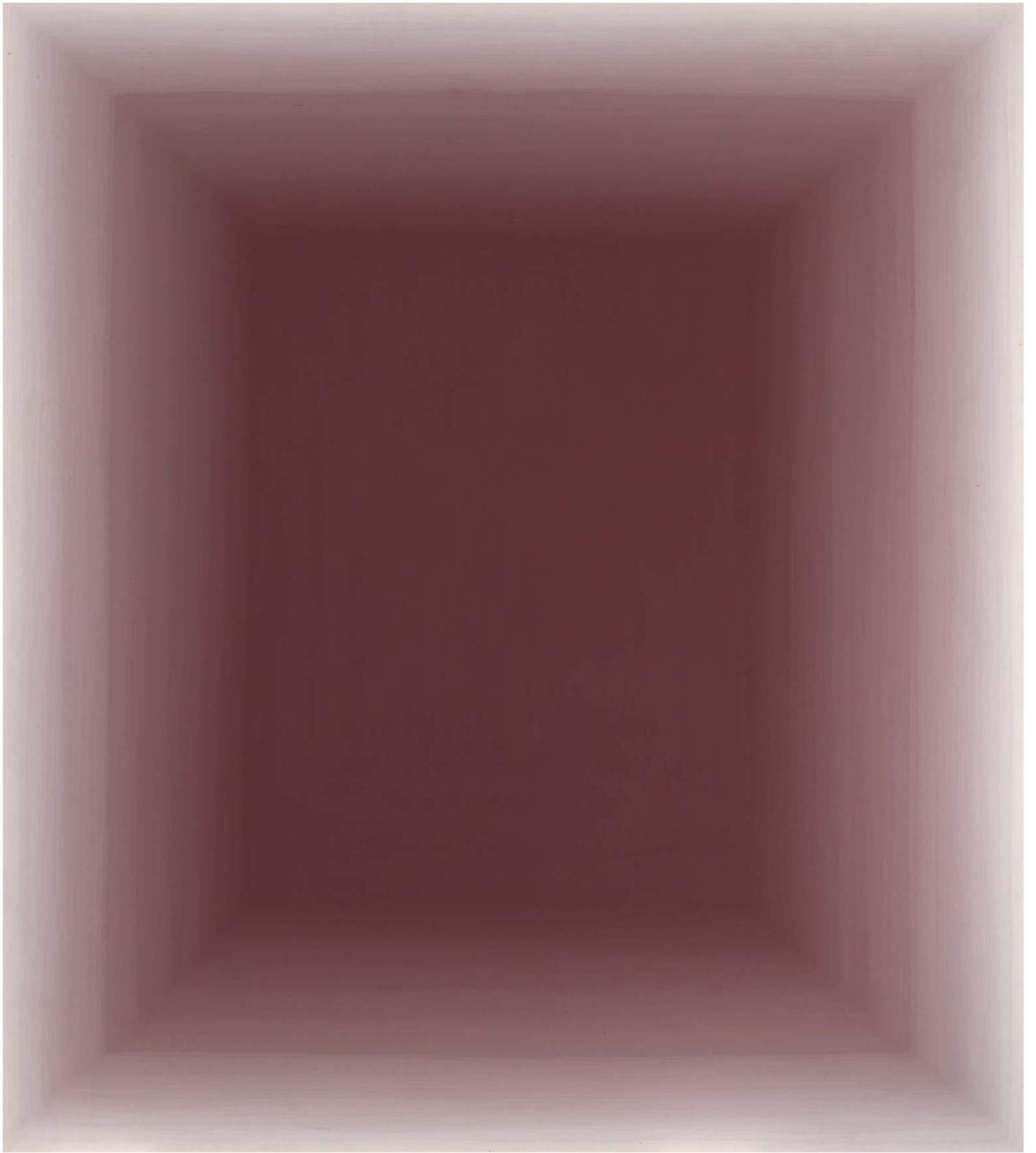
- Wang Guangle

图一 弗兰克·斯特拉《PRATFALL》1974年作 纽约佳士得 2013年11月12日 成交金额 2,853,000美元

Fig.1 Frank Stella, *PRATFALL*, 1974, Christie's New York, 12 November 2013, sold for USD 2,853,000

Artwork © 2017 Frank Stella / Artists Rights Society (ARS), New York

Credit: Christie's Image Limited



王光乐的作品总是静谧而神秘。从“水磨石”系列中通过对寻常材料的具象描绘来纪录时间的流逝，到“寿漆”系列对家乡习俗的沿用，同样以“量”的方式纪录了时间，再到最新的“无题”系列，增加了对空间和时间的关系的探讨。在精神层面保持恒定的情况下，从王光乐的作品中渐渐看到更丰富的物性层面的转变。

在此次的作品《090917》中，王光乐从画布边缘开始，刷上一层层白色的颜料，每刷一遍就加上一点点绛紫色，经过漫长的数月，绛紫色变得越来越纯，最后形成了如今微妙的隧道般的空间深度和光感错觉。近大远小的透视效果，将视线捕捉进黑暗里，而从画面深处仿佛有一道来自画布另一头的门，阻止了这种延伸的继续。若向后退去远看作品，它的大尺幅使观者身历其境，犹如置身于通往神秘莫测的世界之门前，被深深震慑；凑近看作品的细节，却可以清晰看到日积月累下每个图层冲刷叠加的痕迹，每一笔每一层都记录了时间的流逝。

文艺复兴时期起艺术家们纷纷推崇让绘画作品成为看向某一景物的“窗户”，在平面的画布上创造三维空间为基准作画，而弗兰克·斯特拉1950年代末创作的黑暗画（Black paintings）则是颠覆了传统，试图强调画布本身的平面性，去有意提醒观者关注到画本是二维的空间。王光乐的《无题》系列虽与弗兰克·斯特拉有着许多共通性，两者同样精准、系统化、理性并重视创作过程，不同的是，王光乐以抽象绘画的形式重新在平面画布上制造了空间深度，同时又以展示其作画过程的方式去探讨时间。正如王光乐曾说：“空间可见，时间是看不见的，看画的时候只能看到空间。只是空间的痕迹可以让人想象到时间而已。强调时间是为了强调画的形而上部分，也就是想象的部分。对空间的感受很直接，因为你身处其中。但是时间却很难在当下清晰的感受到，它只能意识，只能通过看手表，或把两个空间并置来对比除来。强调时间，只是强调艺术的非眼见的部分。随着时间的累积，我越加发现空间仅仅是时间的一小部分而已。”

整幅作品中，王光乐仅仅调整了色彩的亮度，从边缘的白，到微微透着粉，直至深处偏暖的绛紫，不经使人想起马克·罗斯科的教堂，被黑、深紫色、褐红色的大幅油画环绕时肃静、神圣之感，如果说罗斯科的黑色作品可以唤起观者悲伤的情绪，王光乐的这幅《090917》却想抹去任何个人化的痕迹，透过作品难以感知艺术家的情感或个人信息，叙事及观念，甚至是作品的标题，皆被视作干扰项——去除，这样一来，时间的痕迹便成为了重点被呈现在观者面前，将无形的时间变得可见，使这幅作品成为了“时间曾流淌于此”的证物。



马克·罗斯科《4号》1964年作 美国 华盛顿 国家美术馆
Mark Rothko, *No. 4*, 1964, collection of the National Gallery of Art, Washington, D.C.
Gift of The Mark Rothko Foundation, Inc., 1986.43.152
Artwork: ©1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

Wang Guangle's work has always been characterized by a sense of tranquility and mystery. From his "Terrazzo Series" which documents the passage of time by faithfully rendering every-day objects to his "Coffin Paint Series" which borrows the funeral customs of his hometown and looks into temporality, to his latest "Untitled Series" which expands upon his previous series and explores the relationship between time and space, all of Wang's works have been concentrating on the duration of time. Nevertheless, one will also notice Wang's gradual stylistic development throughout his series paintings.

In *090917*, Wang begins to paint with white from the edges of the canvas; between each layer of white, he adds in a small amount of burgundy as he gradually paints towards the center of the canvas. Overtime, the purplish colour becomes darker and more saturated which creates a tunnel-like effect and evokes a perspectival sense of depth. The dark center leads our eyes deep into the painting, while there seems to be a door at the end of the tunnel which blocks the spatial expansion within the pictorial space. Viewing the work from afar, viewers will be immersed and awed by the monumental scale of the painting as if we are standing in front of a door which leads to the unknown; closely examining the work, the visible layers of paints and brushstrokes turn into noticeable traces of the fleeting time.

During the Renaissance, artists regarded painting as a window on the world, in which one could represent a three-dimensional space on a two-dimensional canvas. Yet Frank Stella's *Black Paintings* created in the late 1950s challenge the notion by emphasizing the flatness of the canvas, which calls attention to the two-dimensionality of the pictorial plane. Wang's *Untitled Series* certainly shares many similarities with Frank Stella's works; both artists adopt an accurate, systematic and rational method of working and prioritise the process of making. However, Wang seeks to recreate spatial depth on the flat canvas through abstraction and to discuss time by demonstrating his process of painting. Wang once said: "Space is visible, yet time is not. When we are looking at the painting, we can only see space, but it reminds us of time. To emphasize time is to emphasize the metaphysical aspect of the painting, that is to say the imaginative feature of the work. Viewers are fully aware of the space they occupy, but it is difficult to experience time at the moment as it can only be perceived by looking at watches or juxtaposing two spaces. My emphasis on time highlights the invisible element of my art. As time goes by, I begin to realise that space is only a small part of time."

In *090917*, Wang merely adjusts the brightness of the colour. Grading from white on the edges to pink and burgundy towards the centre, the work brings to mind the sublimity and solemnity of the monumental paintings in Mark Rothko's *Chapel*. While Rothko's black paintings are able to arouse sadness, Wang's *090917* deliberately rejects any personal feelings, narratives or even the title of the work, so that time becomes the sole matter of significance. Indeed, the work visualizes the invisible time and becomes an evidence of the "time once passed by".

2 由金

2 (中国, 1979年生)

路径 - 后花园

油彩 画布

180 × 260 cm. (70 7/8 × 102 3/8 in.)

2015年作

签名: 2015 You Jin (左下); 路径-后花园 Path Backyard Garden 180 x 260 cm 布面油画 oil on canvas 2015 You Jin 由金 (画背)

RMB 280,000 - 580,000

US\$ 43,000 - 87,000

来源

亚洲私人收藏

文献

2016年《由金》芳草地画廊 台北 (图版, 第102-103页)

由金的画作富有激情的色彩及错综的空间感: 画面中的门廊与阶梯通向四面八方, 成了复杂层层递进的房间及窗口, 将观者的眼光引到画面空间的深处; 而现代建筑的碎片从蔓生的杂草丛中兀立而出, 像是明亮的橙黄柳绿在争妍斗丽。乍看之下画面似是杂乱无章, 当观者面对巨幅画作时, 可体验到艺术家精心思索的布局: 以多角度的方向将不同空间、景深和视角在平面的画布上组合而成的精彩世界。

生于辽宁沈阳, 由金毕业于鲁迅艺术学院, 现在北京工作及生活。他早期作品描绘超现实场景, 其中的图像相互融合交错而成梦幻世界, 其中平面与阴影的叠加成纯粹色彩振动。近期的作品基于相同的理论, 但着重探索复杂空间及内在的思索。在《路径 - 后花园》中, 他将门窗、走廊及阶梯等实物作为空间的转换点和界定建筑空间的象限, 可是它们之间却似没有任何空间关系。画中每个片段看似

You Jin's bright paintings explode with a shattering of color and space. Doorways and staircases lead in every direction, forming intricate, layered sequences of chambers and apertures that lead the eye deep into the painting's constructed space. Fragments of contemporary architecture emerge from the leafy undergrowth, while bright orange, lime and turquoise hues jostle for attention. Yet despite the appearance of chaos, You Jin's painted worlds are in fact made up of carefully constructed vantage points - a collage of different spaces, depths, and perspectives, coexisting simultaneously within a single picture plane.



图一 安迪·沃荷 《文艺复兴绘画细节 (列奥纳多·达·芬奇: 天使报喜)》
1984年作 伦敦佳士得 2017年3月29日 成交金额 56,250 英镑
Fig.1 Andy Warhol, *Details of Renaissance Paintings (Leonardo da Vinci: The Annunciation)*, 1984, Christie's London, Sale 13878, 29 March 2017, sold for GBP 56,250
Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)
Image credit: © Christie's Image Ltd.

YOU JIN

(CHINA, B. 1979)

Path - Backyard Garden

dated and signed '2015 You Jin' (lower left); titled in Chinese and English, measured '180 x 260 cm', inscribed medium in Chinese and English, dated '2015' and signed in English and Chinese (on the reverse)

oil on canvas

Painted in 2015

PROVENANCE

Private Collection, Asia

LITERATURE

Park View Green Art, You Jin, Taipei City, Taiwan, 2016 (illustrated, p.102 - 103)

合理, 但随着眼光在画面游移, 一切都在变动。如由金所说: “混搭和错乱式的空间组合, 正是人与社会环境之间的一种新的媒介, ……这种新的混乱环境, 同样容纳了一种新的消费意识、包括生存的概念, 文化和社交的各种消耗。”

浓厚幻化的色调亦是由金作品特色之一。透过以强烈的线条将纯粹的色彩叠加于平面之上, 由金营造出如安迪·沃荷的波普艺术美感。而相对于安迪·沃荷意图以叠影的方式在平面画布上产生连续画面的效果, 在由金作品中, 那些对比鲜明的色彩轮廓线条在画面上构建成无数个错综复杂的深度空间, 意在将四维空间的概念引入平面绘画中。站在这幅巨作之前, 不禁令人沉醉在千变万化的色调及变幻无常的空间及透视之中, 感受由金笔下多面的世界的天覆地载。

Born in Shenyang, Liaoning Province, You Jin graduated from the Lu Xun Academy of Fine Arts, and now lives and works in Beijing. His early works depict surreal scenes in which images are combined and remixed into dream-like worlds, planes and shadows fragmented into vibrating lines of pure color. You Jin's current work builds upon the same principles, but contains a stronger awareness of spatial depth and planar complexity. In *Path - Backyard Garden*, there are doors, windows, hallways and staircases - all transition points and portals that define our built environment - yet none of them seem to bear any spatial relationship with another. One fragment will appear coherent at first glance, only to shift as one's gaze moves across the canvas. According to the artist, "Hybrid, mismatched arrangements of space are a new medium between man and the social environment... This new chaotic environment encompasses a new consumer awareness, new concepts of existence, and the depletion of all forms of culture and social interaction."

You Jin's work is also distinctive for its intense and psychedelic use of color. By applying pure pigments in strong lines and flat planes, You Jin achieves a pop-art aesthetic reminiscent of Warhol's screen prints. In contrast to Andy Warhol's stacked layers of color which emphasize the flatness of the picture plane, You Jin's use of contrasting contour lines create an intricate spatial depth that evokes a four-dimensional space that extends beyond the canvas surface. Standing before this massive work, it's impossible not to be drawn in by the panoply of tones and the constantly shifting planes of space and perspective, and to feel enveloped in You Jin's multifaceted world.





2 阿戈斯帝诺·波纳鲁米

3 (意大利, 1935年生)

红

蛋彩画 画布

104 × 98 × 27 cm. (41 × 38 5/8 × 10 5/8 in.)

1965年作

签名: A Bonalumi 65 (画背)

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

US\$ 140,000 - 180,000

来源

意大利私人收藏

2015年11月24日 苏富比米兰 编号35

现藏者购自上述拍卖

AGOSTINO BONALUMI

(ITALY, B. 1935)

Rosso

signed and dated 'A Bonalumi 65' (on the reverse)

vinyl tempera on shaped canvas

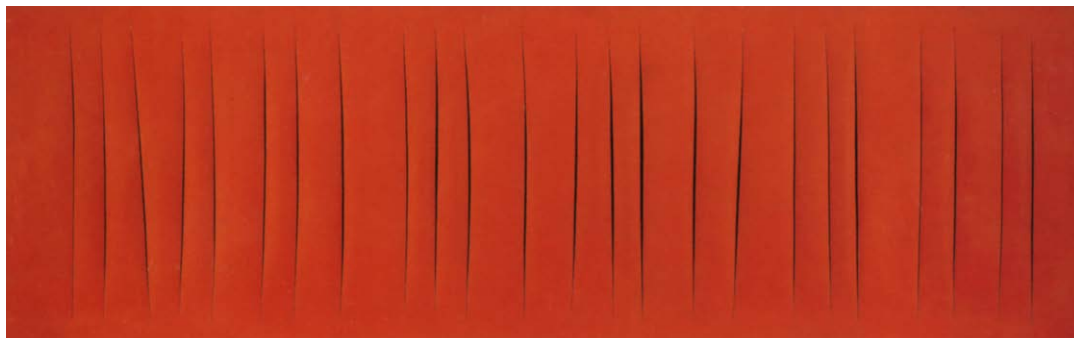
Executed in 1965

PROVENANCE

Private Collection, Italy.

Anon. sale, Sotheby's Milan, 24 November 2015, lot 35.

Acquired at the above sale by the present owner.



卢齐欧·封塔纳 《空间概念, 等待》1965年作

Lucio Fontana, *Concetto Spaziale, Attese*, 1965.

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阿戈斯蒂诺·波纳鲁米在第35届威尼斯双年展 1970
Agostino Bonalumi at the 35th Venice Biennale, 1970.
Mondadori Portfolio/Walter Mori / Bridgeman Images.
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法拉利跑车般鲜红曲线，阿戈斯蒂诺·波纳鲁米的《红》是他一系列“突出”作品之中，富未来主义色彩及历久常新的经典之作。透过对画面的经营，波纳鲁米创造出圆润优雅、从画面中浮现的抽象构筑，从而探索周围的空间。成品富动感流利，引领观众的目光顺着曲线驰骋。在闪烁艳丽的鲜红包裹之下，一列列间线向左下角浮现，同时又蜿蜒浮动至右方角落突出的圆盘，把画面拉扯成一道圆柱，一如自生出了一道怪奇突兀的有机之物。画作典雅坚实、自然而然成为焦点所在，然而其形状却又更像更不实在，痕迹似的存在，而非作为物质而存在。其波动超过原来画面的象限之时，似在挑战绘画本身的界线，方寸的规范被打破，绘画的

边缘成了曲线，但其终点则成了个谜。

波纳鲁米生于1935年，是50及60年代末追踪卢齐欧·封塔纳的一众奇峰突出的意大利艺术家的佼佼者。受封塔纳对画面空间的实验影响，波纳鲁米早于1958年便开始与恩里科·卡斯泰拉尼及皮耶罗·曼佐尼一同创作，到60年代中叶，他声望日隆，蜚声国际，与德国零主义画家有紧密联系，同时他亦开始获得意大利艺评人的注目。1966年，在《红》一作成画之后一年，他第一次获邀参与威尼斯双年展。

Curving and arcing in sumptuous Ferrari red, Agostino Bonalumi's *Rosso* (1965) is a beautiful example of the artist's unmistakable series of Estroflessioni paintings—a vision of space and form both timeless and futuristic. Manipulating the surface of his canvas, Bonalumi produces gracefully rounded, abstract structures that emerge from the surface of the painting to explore the space around them; the result is a kinetic, flowing visual experience that carries the viewer around the work's contours. Covered in a flawlessly gleaming red vinyl, a series of raised strips swell out in relief towards the bottom left corner, gently undulating towards the circular discs that bulge through the right edge, stretching the canvas into a curved column that seems to grow out from within the painting in a strangely organic, ambiguous eruption. The structure occupies the room with a classical elegance, impressively solid—and yet its shape ultimately seems to dissolve into something less real, an imprint left on another material rather than any kind of essential substance itself. Indeed, as it curves

over the edge of where the edge of the canvas should be, Bonalumi seems to be calling into question the finality and resolution of the painting itself—the definition provided by a square frame has been effaced, the edge of the painting transfigured into a cylindrical shape that we can see curve out of sight, but whose end point remains cloaked in mystery.

Born in 1935, Bonalumi was at the forefront of the exceptional wave of Italian artists who followed Lucio Fontana in the late 1950s and 1960s. Influenced by Fontana's own spatial experiments with the canvas, Bonalumi had begun working with Enrico Castellani and Piero Manzoni as early as 1958; by the mid-1960s, Bonalumi's reputation was perhaps higher than ever before, both internationally and at home, with strong links to Germany's Zero artists and critics in Italy already beginning to recognise his importance—in 1966, the year after he produced *Rosso*, the artist was invited to take part at the Venice Biennale for the first time.

2 贝尔纳·布菲

2
4 (法国, 1928-1999)

西班牙公主 II

油彩 画布

116.3 × 73.3 cm. (45 ¾ × 28 ⅞ in.)

1987年作

签名: Bernard Buffet (右上)

RMB 1,100,000 - 1,700,000

US\$ 150,000 - 250,000

来源

法国私人收藏

现藏家继承自上述收藏

文献

Y. le Pinchon及M. Garnier着《Bernard Buffet》，第3册，洛桑，2007年，第173页，编号1018 (彩色插图，第166页)

贝尔纳·布菲用独树一帜的艺术风格，创作了《西班牙公主 II》这幅以人物为主题的作品：人像由夸张的黑色轮廓线条描绘而成，与平涂而鲜艳的色彩，营造出强烈的视觉冲击。古典大师对布菲的艺术风格影响颇深，这幅引人注目的作品可以说是古典风格的传承与延续。画作中西班牙公主的妆容服饰相当奢华浮夸，表情却肃穆忧郁，与布菲著名的悲喜小丑系列有异曲同工之妙。公主卸下了高贵的面具，显得柔弱和内向，令布菲的皇室肖像画作流露出更多人性。

上世纪 40 到 50 年代间，贝尔纳·布菲声名鹊起，很快便享誉全球，甚至当时被拿来与毕加索相提并论。布菲出生于巴黎，年仅 15 岁便考上了法国美术学

BERNARD BUFFET

(FRENCH, 1928-1999)

Infante d'Espagne, II

signed 'Bernard Buffet' (upper right)

oil on canvas

Painted in 1987

PROVENANCE

Private collection, France.

By descent from the above to the present owners.

LITERATURE

Y. le Pinchon and M. Garnier, *Bernard Buffet*, Lausanne, 2007, vol. III, p. 173, no. 1018 (illustrated in color, p. 166).

院，他卓越的艺术天分很快就得到了老师们的赏识。二战结束后，年轻的布菲得到了作家兼艺术评论家皮埃尔·德卡尔格的大力支持，并且在他忠实的拥护下，成为了当时法国最炙手可热的具象派画家之一。1947年，在布菲的首次个展上，法国国立现代艺术博物馆收藏了他的一幅静物写生画作；次年，年仅 20 岁的他荣获了著名的「艺评奖」。布菲独特的绘画风格融合了粗犷的黑色线条、别具一格的人物形象、以及交错的色块，使他在战后法国艺术圈中独树一帜，跻身一流艺术家之列。1955年他被《艺术鉴赏》杂志评为法国战后最伟大的艺术家，更是奠定了他在艺术界的地位。他又在 1971 年荣获了法国授予荣誉勋章，并于 1974 年入选法兰西美术学院。



弗انس·普布斯 《西班牙伊莎贝拉·克拉拉·尤金尼亚公主》
约1598年作 波士顿伊莎贝拉嘉纳美术馆
Frans Pourbus the Younger, *Infanta Isabella Clara Eugenia of Spain*, circa 1598.
Isabella Stewart Gardner Museum, Boston.

Infante d'Espagne II presents the theme of the human figure in Buffet's unmistakable style: the figure is delineated using dramatic black outlines, combined with flat areas of vivid color, creating a charged atmosphere. The striking painting may be read as a continuation and extension of the work of the Old Masters with whom Buffet identified. Analogous to his celebrated paintings of tragicomic clowns, the flamboyantly attired Spanish princess is depicted with a solemn, melancholic expression. The artist has created a vulnerable, introverted image of his royal subject, her noble mask is dropped, exposing a more human element to his portrait of the monarchy.

In the 1940s and 1950s, Bernard Buffet had enjoyed a meteoric rise to fame, quickly gaining an international reputation that would rival that of his contemporary, Pablo Picasso. Born in Paris, he enrolled at the city's École Nationale Supérieure des Beaux Arts at the age of just fifteen, where his unique artistic talents were quickly recognized by his teachers. In the years following the cessation of the Second World War, he became known as one of the most exciting figurative painters in France, a reputation enthusiastically promoted by the writer and art critic Pierre Descargues, who became one of the young artist's earliest and most ardent supporters. On the occasion of his first solo-exhibition in 1947, the Musée National d'Art Moderne bought one of Buffet's still life-paintings for its collection, and the following year he was awarded the prestigious Prix de la Critique at the age of just twenty. Buffet's distinctive style, characterized by stark, angular black outlines, stylized figures and areas of flat color, made him a unique artistic voice in Post-War France, and earned him a place among the elite artistic personalities of the day. This reputation was cemented in 1955 by the art review *Connaissance des Arts*, when it decreed him the greatest post-war artist in France. In 1971 the French State awarded him the Légion d'Honneur, and in 1974 he was elected to join the Académie des Beaux-Arts.



▼

2 詹建俊

5 (中国, 1931年生)

遥远的地方

油彩 画布

162 × 131 cm. (63 ¾ × 51 ⅝ in.)

1987年作

签名: 詹 一九八七年 (右下); 詹建俊 《遥远的地方》

1987年作 130 x 162 cm (画背)

RMB 2,600,000 - 3,600,000

US\$ 400,000 - 540,000

来源

约根·路德维希费舍尔夫妇旧藏

亚洲私人收藏

展览

1987年“首届中国油画展”上海美术馆 上海 中国

2006年“西方眼：约根·路德维希费舍尔夫妇早期中国绘画收藏展”皇城艺术馆 北京 中国

文献

1987年《中国油画展目录》上海 中国 (图版, 第2页)

2000年《中国当代油画名作典藏——詹建俊》山东美术出版社 (图版, 第55页)

2004年《中国油画十家——詹建俊》世界知识出版社 (图版, 第34页)

2006年《西方眼：约根·路德维希费舍尔夫妇早期中国绘画收藏展览》皇城艺术馆 北京

中国 (图版, 第46页)

2007年《詹建俊》广西美术出版社 (图版, 第158页)

ZHAN JIANJUN

(CHINA, B. 1931)

Fernes Land

signed and dated in Chinese (lower right); signed, dated and titled in Chinese, inscribed '130 x 162 cm' (on the reverse)

oil on canvas

Painted in 1987

PROVENANCE

Private Collection of Juergen and Maire Fischer

Private Collection, Asia.

EXHIBITION

Shanghai, China, Shanghai Art Museum, China's First Exhibition of Oil Painting, 1987

Beijing, China, Beijing Imperial City Art Museum, Western Eye: Early Contemporary Chinese Painting, April 2006

LITERATURE

Chinese Oil Painting Exhibition Catalogue, Shanghai, China, 1987 (illustrated, p. 2)

Shandong Fine Arts Publishing House, Chinese Contemporary Oil Painting Masterpiece - Zhan Jianjun, 2000 (illustrated, p. 55)

World Knowledge Publishing House, Ten Masters of Chinese Oil Painting - Zhan Jianjun, 2004 (illustrated, p. 34)

Beijing Imperial City Art Museum, Western Eye: Early Contemporary Chinese Painting, Beijing, China, 2006 (illustrated, p. 46)

Guangxi Art Publishing House, Zhan Jianjun, 2007 (illustrated, p. 158)



图一 莫迪里阿尼《戴帽子的珍·伊布特》1919年 伦敦佳士得 2013年2月6日 Lot 16 成交价 26,921,250英镑

Fig.1 Amedeo Modigliani, *Jeanne Hébuterne (Au chapeau)*, 1919. Christie's London, 6 February 2013, Lot 16, Sold for GBP 26,921,250.

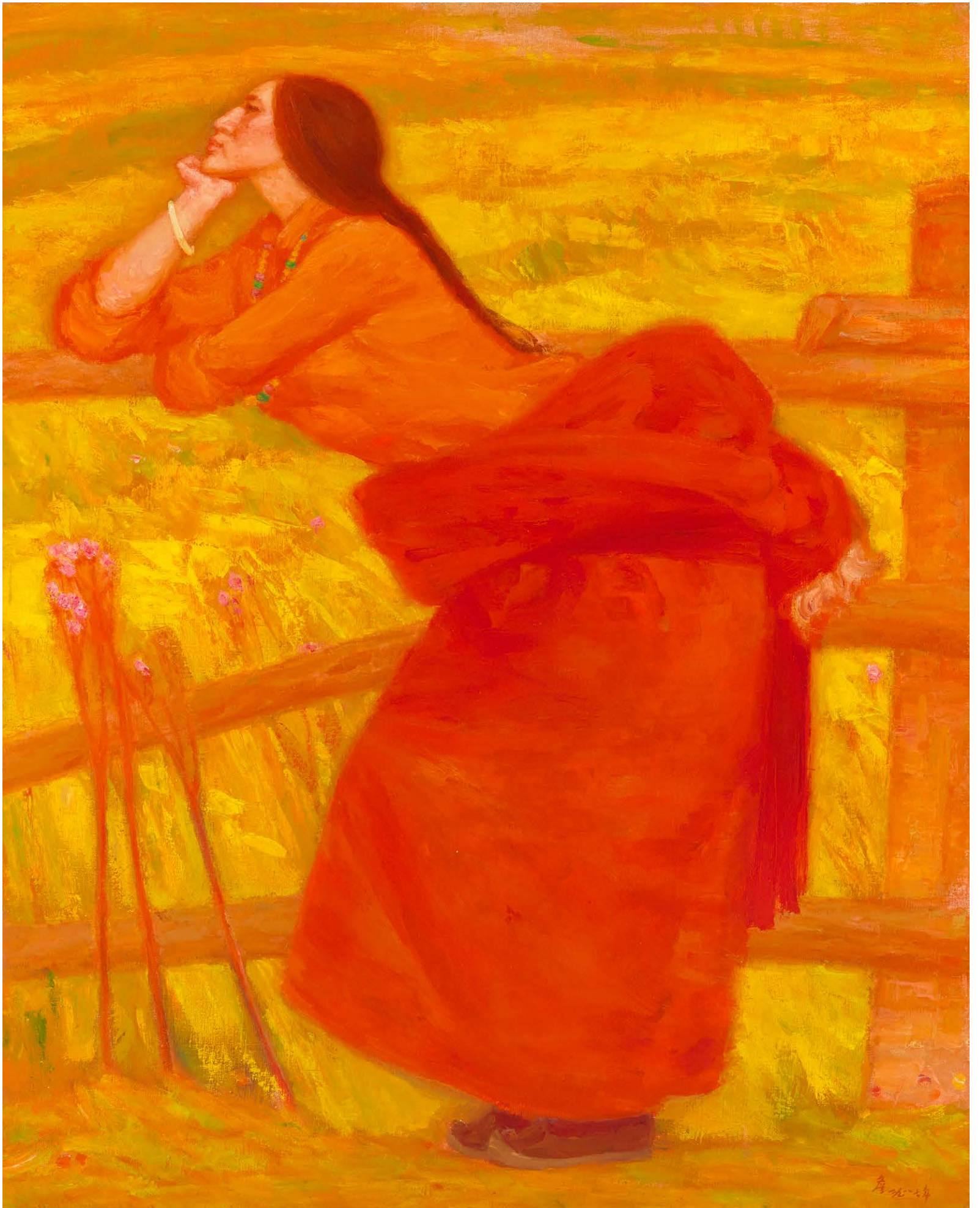
Photo credit: © Christie's Image Ltd.

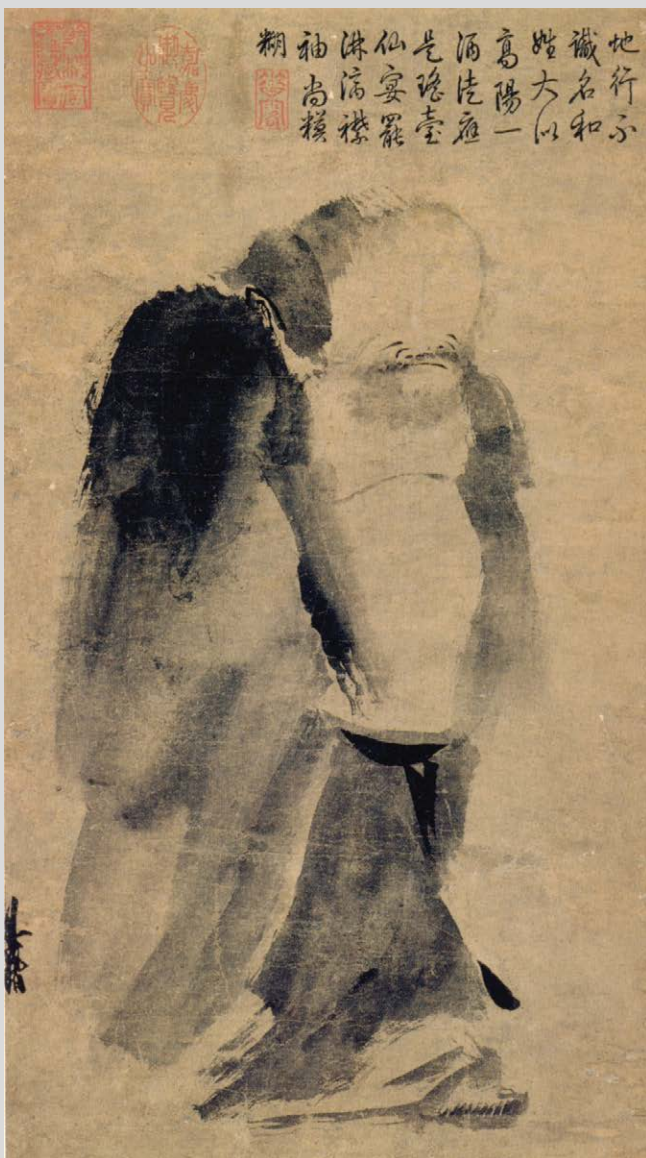
“以鲜明地绘画语言的魅力，使生活中的美更加富于诗意与光彩。”

— 詹建俊

“Bring poetry and glory to the beauty in everyday life with the charm of a distinct pictorial lingo.”

— Zhan Jianjun





图二 梁楷《泼墨仙人图》约1201-04年作 台北 故宫博物院藏
Fig.2 Liang Kai, *Drunken Celestial*, circa 1201-1204, collection of the National Palace Museum, Taipei

詹建俊 1931 年出生，在中国画坛堪称久负盛名，更是中国第三代画家当中极具个人绘画特色的领军人物。

人物画一直是詹建俊油画创作的重点。1948 年，他考入北平国立艺术专科学校西画科，在徐悲鸿、吴作人等大师的指导下学习素描及油画，1955 年又接受“马克西莫夫油画训练班”的严格训练。扎实的基本功学习，使詹建俊更加注重以写意式的手法，追寻画面深层的精神根基。1953 年中央美术学院绘画系毕业后，他继续深造于彩墨系（中国画系）研究生，师从李可染、李苦禅等大家。1957 年，便任教于中央美术学院，现为油画学会主席。

在人体结构的塑造上，詹建俊深受意大利表现主义画家莫迪里阿尼的影响（图一）。作品《遥远的地方》绘于 1987 年，是艺术家几次前往藏区后由心而生的创作（图三）。艺术家以看似简单的单一人物构图，用色大胆、干练，那是艺术家刻意强调的简约，以烘托“大气势”的方式入画。画面中心一位身材魁梧的藏族女青年映入眼帘，她右手轻托脸庞，伸颈牵背，倚靠在围栏旁，眺望远方。女子的体态被艺术化地延展，若有所思，极目远望，都流露着艺术家对于时代前景充满期待与寄望。范迪安说，詹建俊的“作品总是把自己的艺术追求与真切地感受时代生活结合起来，用作品反映时代生活的主流特征，从而创造了他的艺术的时代价值”。

“西方的表现主义相通于中国的写意画”。

— 詹建俊

作品《遥远的地方》中，詹建俊运用了类似大写意的“疏松的笔触”雕琢画面，如南宋画家梁楷般，用笔粗率，却又笔笔见形，简单、概括、生动地描绘着人物。（图二）作品更融合了油画特殊的色彩和肌理感，诗歌般的咏唱着艺术家心中追寻的纯粹的精神性。

詹建俊偏爱红色。作品《遥远的地方》中，红色早已脱离政治语汇的范畴，而是极赋生命力和浓烈情感的象征性色彩。“红色的藏袍、橙色的围栏与金黄色的背景叠置，交织成一片色彩的和弦。”（深层的融合——詹建俊的油画艺术）亦如野兽派画家马蒂斯的作品，詹建俊运用随性、浓烈而充满律动的笔法，将自己炽烈的情绪幻化成饱满的色彩充斥着画面，使观者的情绪时而热情如火、时而淡淡如蜜，都可以停留在画面中细细品味。

“绘”是由头脑、心灵贯穿到手指和笔端的活动，它具有丰富而微妙感觉的表现力。

— 詹建俊

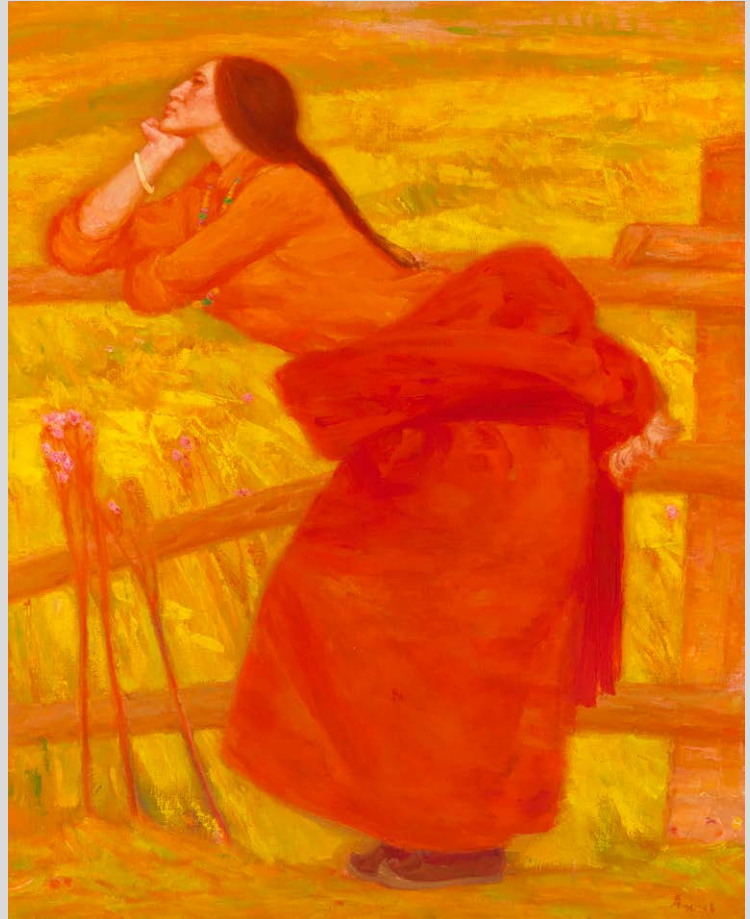


图三 詹建俊《遥远的地方》草图
Fig.3 Zhan Jianjun, *Fernes Land* (draft)
Artwork: © Zhan Jianjun

Born in 1931, Zhan Jianjun has long been recognised in the artistic circle in China. The artist stands out among the third-generation painters in the country as a leading figure with a distinct personal style.

Zhan's art of oil painting has largely focused on portraiture. Admitted into the Western painting department of the National Beijing Academy of Art in 1948, Zhan studied sketching and oil painting under such masters as Xu Beihong and Wu Zuoren. In 1955 he received arduous training in oil painting classes taught by Konstantin Mefodyevich Maximov. A solid technical foundation has enabled him to focus on expressionism and to seek spirituality in the depths of his canvases. After graduating from the painting school of the Central Academy of Fine Arts in 1953, he continued his post-graduate studies in the Coloured Ink Department (later renamed Chinese Painting Department) under renowned painters including Li Keran and Li Kuchan. Zhan started teaching at the Central Academy of Fine Arts in 1957 and is currently chairman of the China Oil Painting Society.

Zhan is heavily influenced by Italian expressionist painter Modigliani (Fig.1) in his human figure composition. Painted in 1987, *Distant Place* is the culmination of the artist's multiple visits to Tibet (Fig.3). The deceptively simple single-figure composition, as well as the bold and mature use of colours, demonstrates the artist's emphasis on simplicity, against which the overwhelming atmosphere of the painting stands out. In the centre stands a burly Tibetan girl leaning on the fence, her face resting gently on her right hand and her upper body and neck stretching out, gazing into the distance. The girl's stylised and elongated body as well as her pensive



Lot 225

gaze reveal the artist's hopes and expectations for the future. Zhan's "works are always a fusion of his artistic pursuit and genuine feelings towards life in the era", said Fan Di'an.

"Western expressionism has something in common with Chinese xieyi (freehand) painting."

- Zhan Jianjun

In *Distant Place*, Zhan employs "loose brushstrokes" suggestive of the "grand freehand" style. Evocative of renowned Southern Song dynasty painter Liang Kai, Zhan's brushstrokes are coarse and artless yet accurate, bringing the figure to life in a simple, concise and vivid manner. (Fig.2) The work also incorporates hues and textures unique to oil painting, lauding the artist's pursuit of pure spirituality.

Zhan is particularly fond of the colour red. In *Distant Place*, the colour red transcends the realm of politics to become a symbol of thriving life and intense emotion. "The red Tibetan robe, orange fence and golden yellow background overlay each other to create a harmony of colours" (A Deep Fusion - Zhan Jianjun's Art Of Oil Painting). Like the Fauvist painter Matisse, Zhan employs spontaneous, intense and highly rhythmic brushstrokes, filling canvases with saturated colours that embody his potent emotions. The viewer is taken on a journey through passion and calmness and will always find something to be savoured in the canvas.

"Drawing' is an action that starts at the brain and the heart and continues through the fingers and the brush. It gives vivid and nuanced expressions to one's feelings."

- Zhan Jianjun



2 李真

2
6 (中国, 1963 年生)

天火

铜雕 雕塑

124 × 54 × 41 cm. (48 7/8 × 21 1/4 × 16 1/8 in.)

版数: 1/8

2010年作

签名: 李真 2010 Li Chen 1/8 (刻于背部)

RMB 900,000 - 2,000,000

US\$ 140,000 - 300,000

来源

亚洲 私人收藏

文献

2010年《夜光盈昃 - 天燧系列》亚洲艺术中心 台北 台湾 (图版, 第50-55页)

2012年《大气 - 李真台湾大型雕塑首展》亚洲艺术中心 台北 台湾 (图版, 第200页)

LI CHEN

(CHINA, B. 1963)

Fire Master

engraved in Chinese; engraved in Pinyin; dated '2010' and numbered '1/8' (lower back)

bronze sculpture

edition 1/8

Executed in 2010

Provenance

Private Collection, Asia

LITERATURE

"The Beacon" Series: When Night Light Glimmers, Asia Art Center Co. Ltd., Taipei, Taiwan, 2010 (illustrated, p. 50-55)
Greatness of Spirit - Li Chen Premiere Sculpture Exhibition in Taiwan, Asia Art Center Co. Ltd., Taipei, Taiwan, 2012 (illustrated, p. 200)



“天燧是一种仪式，『盈昃』才是它的生命。”

— 李真

"Behind the Beacon is a ceremonial process; its essence lies in 'Yinze'—the full or diminishing glory of the sun and the moon."

— LI CHEN

◀ Lot 226 不同视角 Alternate View





李真透过佛学之“空”与道家之“气”，用当代语言融合抽象与具象，塑造温润活泼而不失禅意的佛像雕塑，如天外来客般冯虚御风，亦如贤人雅士般遗世独立，令观者过目不忘陶醉其中。从早期对虚空美学的诠释，到突破传统佛像的桎梏，寻找精神空间的《大气神游》系列，再到2008年的《神魄》系列注入天灾人祸的概念，讲述时值生态灾难，经济衰败等社会元素，随而在两年后引出具有醇厚关怀的《天燧》系列，蕴涵着如《天火》中的宁静温暖。

李真师法自然，常常从山水月云里汲取灵感。《天火》中，山云相伴，高迈巨久的神灵面带微笑，一派悠然，如燧人氏降临般凭空生火。灯火自古即有精神支柱之意，《天火》中神灵亦邀请众人前来祝福与祷告，千年暗，一灯明，光影摇曳的火焰、明暗起伏的雕塑与夜光盈月的映照渲染着悠然灵动的气韵，仿佛在与神灵互动，形成《易经》里世间万物无不变易般相互影响、不断变化的氛围。

《天火》中墨黑融润的用色令人感受到墨研之时的细润无声，行云流水般的禅意又好似于寂静之中聆听竹林寺庙的杳杳钟声，从而透过雕塑作品激发观者感官体验，搭建李真与观者之间的心灵桥梁。李真运用墨色生漆、按金按银的技巧，将厚重的雕塑呈现恍如充气过后的丰盈体态，达到既重又轻的视觉效果。一如《大气神游》系列中的《天阙轻舟》（图一），在惠风和畅的太湖之上，潇洒惬意的手插口袋，指托云殿，一脚腾空，一脚踩石，逍遥立于天地之间，其轻盈又拙趣的样子令人忍俊不禁。《天火》中，轻如羽翎的祥云稳稳地将神灵托于高耸仙峰之上，虚与实，轻与重，加上充满戏剧性的失衡比例，流露着李真作品中的亦庄亦谐。

李真抹去了传统缨络配饰与衣褶条纹，浑圆流畅的曲线带出膨胀憨厚的外形，颇有拉丁美洲魔幻现实主义色彩。其简约的轮廓又如英国雕塑家亨利·摩尔温和抽象、富有节奏的早期人体雕塑，而《天火》虚空超然的生命力表达则更具东方精神，巨大的体态包含着众生与世界。李真说：“希腊的雕塑表现天使时，要加上一对很大的翅膀……但中国人不同，中国人只要一条彩带就能到处飞翔。”李真的雕塑作品空灵坦荡如广阔天空，气势充盈如贯长虹，可在天空自由飞行，创作不分疆界、跨越文化信仰的精神世界。



图一 李真 《天阙轻舟》2007年作 香港佳士得 2017年5月 成交金额 7,860,000港元
 Fig.3 Li Chen, *Floating Heavenly Palace*, 2007, Christie's Hong Kong, May 2017, sold for HKD 7,860,000
 Artwork © Li Chen Sculpture / Courtesy to Asia Art Center



图二 亨利·摩尔 《人形》1930年作 私人收藏
 Fig.2 Henry Moore, *Figure*, 1930, Private Collection
 Artwork: Reproduced by permission of The Henry Moore Foundation.
 © The Henry Moore Foundation. All Rights Reserved, DACS 2017

Deriving inspiration from Buddhist and Taoist traditions, Li Chen combines contemporary abstraction and figuration to create playful yet powerful sculptures inspired by images of the Buddha. His figures resemble celestial beings and hermit-scholars, leaving viewers with a lasting impression of their humor and beauty.

Using nature as a guide, Li Chen frequently derives inspiration from organic forms and phenomena. In *Fire Master*, the artist has sculpted a smiling immortal bearing a floating flame, recalling the mythological gifting of fire from gods to humans. Since ancient times, fire has symbolized the human spirit, and the deity in this work seems to invite the viewer to join it in venerating the flame. Amidst darkness, firelight casts both light and shadow, embodying the central concepts of the I-Ching (the Book of Changes): that all things are one and the same, and that all things are perpetually changing.

In *Fire Master*, the deep black surface of the sculpture recalls the soft susurrus of an ink stick rubbing against stone, while the images of floating clouds and running water bring to mind the tolling of distant temple bells. By creating a strong visual experience that evokes the other sense, Li Chen bridges the gap between his work and his audience. The artist uses an inky black lacquer as well as gold and silver foil to make a heavy sculpture appear airy and ethereal as well as solidly material. Li delights in subtle humor – in *Fire Master* the billowing clouds bearing the immortal up from the mountain peak are depicted out of proportion, skewing the rational balance of the piece but injecting the work with a lighthearted sense of naiveté.

Li Chen has intentionally excluded the detailed accessories and adornments that typically accompany Buddhist statuary; instead, the rounded, smooth curves of the figure's body convey a feeling of strength and honesty that echo the simple silhouettes sculpted by British artist Henry Moore. Yet *Fire Master* evokes a strong oriental aesthetic, with its round body seeming to encompass all living things. Li Chen once said, "When ancient Greek sculptors depict an angel, they must add a large pair of wings...whereas Chinese artists are different, needing only a ribbon to convey flight." Li Chen's sculptures are both ethereal and full of vigor, as if they themselves could take flight at any moment, spanning cultures and religions in pursuit of a higher realm.

2 王音

7 (中国, 1964年生)

在火车上

油彩 画布

150 × 230 cm. (59 × 90 ½)

2015年作

签名: 王音 13

RMB 1,100,000 - 2,100,000

US\$ 170,000 - 320,000

来源

亚洲 私人收藏

文献

2014年《王音》当代唐人艺术中心 北京 中国 (图版, 第30页)

WANG YIN

(CHINA, B. 1964)

On the Train

signed in Chinese, dated '13' (lower left)

oil on canvas

Painted in 2015

PROVENANCE

Private Collection, Asia

LITERATURE

Tang Contemporary Art, Wang Yin, Beijing, China, 2014 (illustrated, p. 30)



图一 肖恩·斯库利《凯瑟琳》1995年作 美国 沃斯堡现代美术馆藏
Fig.1 Sean Scully, *Catherine*, 1995, collection of the Modern Art Museum of Fort Worth
Artwork © Sean Scully

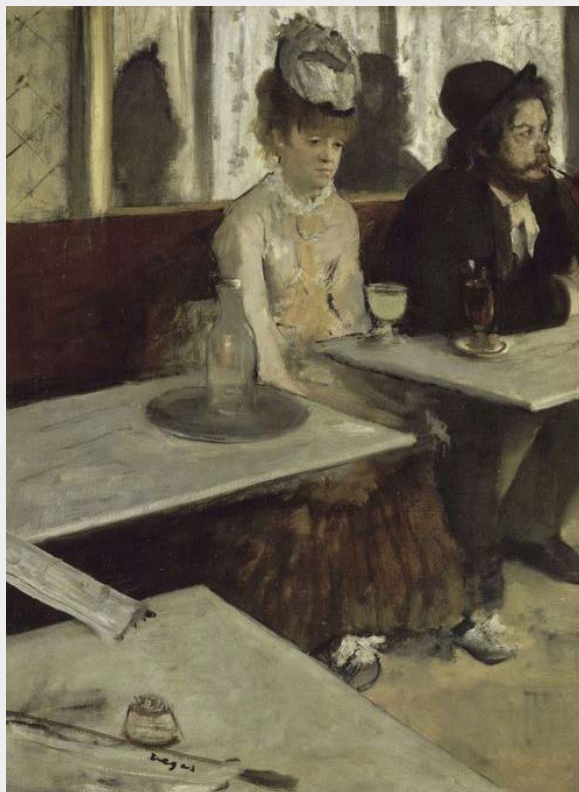
"画画一直吸引我的是，尝试抓住那种我能感觉到的绘画意识，那种从我生活体会和对绘画理解中形成的绘画意识。"

— 王音

"What has always appealed to me in painting is simply the possibility of capturing a perception of painting when I am working, perception shaped by my life and by my conception of painting."

— Wang Yin





图二 埃德加·德加 《苦艾酒》 1875-76年作 法国 巴黎 奥塞博物馆藏
Fig.2 Edgar Degas, *L'Absinthe*, 1875-76, collection of the Musée d'Orsay, Paris

一名男子独坐在封闭火车的卧铺之中。他忧郁地望向我们，依靠着卧铺角落，随意地立起了一条腿。他简单的服装，令人看不出他的身份。没有窗的空间，却有由顶照耀的柔和灯光，照亮了垂著的桌布和两旁堆叠起来的白枕头。这一切令人想去观察这个在正在观察著我们的男人。画中人的打扮及环境，看上去就是一个普通人，是每日穿梭人群中的芸芸众生之一人。然而，其实这是画家的自画像，在画面中注视观者的正是画家王音本人。

王音成长于青岛，父亲是在当地艺术学院教授苏式现实写实绘画。年轻时的王音的绘画主题也多为严格的社会主义写实风格歌颂劳动英雄，以及理想化的生活场景。这些早年的背景，成为了王音艺术的基础及核心。直至后来他到北京中央戏剧学院入学时，才接触到西方先锋艺术、音乐、电影与戏剧。作为他舞台设计学位的功课之一，他写了一篇关于波兰舞台导演耶日·格洛托夫斯基的论文，这位理论巨匠对王音的艺术及创作趋向有莫大的影响。

格洛托夫斯基以倡导「质朴戏剧」闻名，他主张把舞台一切不必要的东西都拆去。在他1968年的钜著《走向贫困戏剧》中，他写道：「那些与质朴戏剧相比显得‘阔绰’很多的戏剧有不少弊病，它从各种艺术都剽窃一点，综合成为戏剧，这不能算真正的艺术……质朴戏剧的诀窍，就是要把演员的艺术水平提高一步，完全靠演员下工夫，不靠或少靠别的东西。」这「质朴」需要把外在的东西排除，突显一切的本质，聚焦於演员与观众之间的关系，从而打破两者之间的藩篱。王音的作品在绘画之上运用了格

A man sits alone in a sleeping berth on an overnight train. He gazes disconsolately at us, one leg propped up casually as he lounges against a corner of the cabin on a bunk, wearing simple clothing that give us no clues to his identity. There is no window; instead a soft light falls from overhead, illuminating a draped tablecloth flanked by piles of starched white pillows. We feel compelled to study the man in the painting even as he seems to study us. The sitter's demeanour and surroundings suggest that he is an every-man, who could be any one of the many people one passes by on a daily basis.

洛托夫斯基的理论，把细节、历史及意识形态排除，集中表现生命中的纯粹与陌生。谈到格洛托夫斯基，王音表示：「通常我们认为激进具有“往前”的意向，但他的激进是以一种古典主义的形式表现出来。他认为戏剧应当回到本源，回到你自身谱系的源头，从源头去寻找答案来面对今天的现实。」

《在火车上》一作中，王音选择描画标准车厢，有意的把内在简化，卧铺由几何简单的黄、白、灰长方形组成。如同尚恩·斯库利的作品中形状以厚实的笔触造成，提醒了观者油彩本身的触感，同时表现出质感与光影的变化。画中人似存在于一个虚无的世界，如同置于卧铺之为物的形而上空间，而非实际的物理空间。画中人本身，比起一个有血有肉的真人，也更像一个抽象概念的呈现，更遑论是一个自画像。作为画中唯一的主要不对称元素，他成为了研究的对象，十分格洛托夫斯基地如一个演员般与观众互动。

在访问中，王音曾表达过他对绘画样式的迷恋，由裸体到静物到自画像，以及他对探索绘画传统的兴趣。在与尤伦斯当代艺术中心前总监田霏宇 (Philip Tinari) 的访问中，王音表示：「我比较喜欢用一些熟悉的题材，把这些熟悉题材陌生化。」正是这点对现实主义绘画的重要因素，熟悉的偏好，启发了王氏不少作品。透过把不必要的修饰去掉，突显他意欲呈现的核心，王音把熟悉中的陌生表露出来，并鼓励我们作为观众与作品交流。《在火车上》一作中，王音把自己当成演员，去掉戏服，在空荡的场景中凝视在望着画作的我们，挑战我们对画作的分析。

However, this painting is in fact a self-portrait, and it is the artist Wang Yin himself who gazes out of the painted surface at his own audience.

Wang Yin grew up in Qingdao, under the shadow of his father who was a professor of Soviet-style painting at a local art academy. As a young artist, Wang was taught to paint in a strict Socialist Realist style, creating works that glorified working class heroes and emphasized idealistic depictions of everyday life. This early education became the foundation and core of Wang's artistic practice; it was only later, after moving to Beijing to enroll in the Central



Academy of Drama that Wang Yin suddenly gained exposure to Western avant-garde art, music, film and theatre. As part of his degree in stage design, Wang wrote his thesis on the work of Polish theatre director Jerzy Grotowski, a prominent theorist who Wang describes as having had a great impact upon his approach to art and art-making.

Grotowski is famous for advocating for a form of “poor theatre” that stripped stagecraft of its unnecessary components. In his seminal work *Towards a Poor Theatre* (1968) he wrote: “The Rich Theatre depends on artistic kleptomania, drawing from other disciplines, constructing hybrid-spectacles, conglomerates without backbone or integrity. [...] Consequently, I propose a poverty in theatre.” This “poverty” requires paring away the extraneous in order to highlight essential truths, focusing on the relationship between actors and spectators with the goal of breaking down barriers between the two. Wang Yin’s work borrows Grotowski’s theories and applies them to painting, stripping away the detail, history and ideology in his works to focus instead on highlighting the pure and the unfamiliar in the everyday. Speaking about Grotowski, Wang has stated that “while we usually think of being radical as being a “forward” movement, [Grotowski’s] way of being radical was expressed in an ancient manner...he believed that theatre should return to its origins, to its genealogy, wherein lie answers to questions posed by today’s realities.”

In *On the Train*, Wang Yin has chosen to depict a standard train cabin, intentionally simplifying the interior features so that the bunks are rendered in simple rectangles of yellow, white and grey that appear almost abstract in their symmetrical geometry. Like a Sean Scully painting, the shapes, rendered with a thick painterly technique remind viewers of the intrinsic materiality of the oil paint, even while imparting volume and expressing interplays of shadow and light. The sitter seems to exist in a liminal space, inhabiting an idea of a sleeper berth rather than an actual place. Even the sitter himself feels more like the expression of an abstract concept than an individual, let alone a self-portrait. As the only major non-symmetrical element in the painting, he becomes an object of study, the “actor” who engages with his spectators in a distinctly Grotowskian fashion.

In interviews, Wang Yin has expressed his fascination with painting tropes – from nudes to still-lives to self-portraits – and his desire to explore the conventions of painting. In an interview with Philip Tinari, former director of the Ullens Center for Contemporary Art, he stated, “I prefer to depict themes that I’m familiar with, and decontextualize them to make them seem strange.” It is this fascination with the familiar – a key tenet of Realist painting – that inspires many of Wang Yin’s works. By stripping away unnecessary stylistic to reveal only the core of what he is hoping to express, Wang Yin exposes the unfamiliar in the familiar, and invites us to engage with the work as spectators. In *On the Train*, Wang Yin has positioned himself as the actor, stripped of costume and positioned in a bare set, gazing at us as we look back at him and challenging our interpretation of his painting.

2 冷军

8 (中国, 1963年生)

雕塑

油彩 画布

40 × 55 cm. (15 ¾ × 21 ½ in.)

2006年作

签名: 冷军 06.10.30 (右下)

RMB 450,000 - 850,000
US\$ 68,000 - 130,000

来源

亚洲 私人收藏

展览

2006年12月“边玩边画-俄罗斯之游9人油画展” 美术文献艺术空间 武汉 湖北

文献

2006年《边玩边画-俄罗斯之游9人油画展》武汉荣宝斋出版 (图版, 第16页)

冷军的超写实风格在当代中国独树一帜, 他的早期作品多为批判工业文明进步下的负面社会现状下所遗忘的精神生活。近年他则将目光放回传统, 回归经典, 如《博物馆系列》。而《雕塑》则是这两个阶段至关重要的分水岭。自《雕塑》以后, 不同于先前着重对个体元素的纤毫毕现, 冷军通过物象之间的互动关联, 在整体构图上生动展现充满韵律的写实。

《雕塑》中, 冷军细腻的笔触将青铜雕塑跃然纸上, 仿佛能切身感受到战败而归沉寂般的安静, 唯有马儿沉重的步伐与哀嚎。如17世纪荷兰黄金时代Dirck de Bray的静物作品一般惟妙惟肖, 局部与整体和谐自然。三百多年前艺术家借玫瑰与橄榄枝给画面带来生命力, 冷军亦将静物化活, 宛如还原当时情景。

Leng Jun's hyper-realistic approach renders a distinct voice in the contemporary Chinese art community. Leng's earlier works raised issues about the oblivion of spiritual pursuits under the negative social environment, resulting from industrial civilization. In recent years, the artist shifted his artistic focus back to classics and embarked upon his exploration in traditions, as reflected in his *Museum Series*. *Sculpture*, therefore, marks the crucial transitional phase between his two distinct periods. A departure from his previous emphasis on the definitive and detailed display of a single subject, Leng looked into to the interaction among narrative elements to grasp the vivid rhythm of the overall composition.

In *Sculpture*, Leng Jun provides an exquisite and detailed rendering of the bronze sculpture with delicate brushstrokes, spreading the lifeless



图一 德里克·德·布雷 《静物与圣母象征物》
1672年作 荷兰 阿姆斯特丹 阿姆斯特克林博物馆藏

Fig.1 Dirck de Bray, *Still-Life with symbols of the Virgin Mary*, 1672, collection of the Amstelkring Museum, Amsterdam

LENG JUN

(CHINA, B. 1963)

Sculpture

signed in Chinese, dated '06.10.30' (lower right)

oil on canvas

Painted in 2006

PROVENANCE

Private Collection, Asia

EXHIBITION

Wuhan, Hubei, Fine Arts Literature Art Center, Playing and Drawing: Trip to Russia Group Exhibition, December 2006.

LITERATURE

Wuhan Rongbaozhai, Playing and Drawing: Trip to Russia Group Exhibition, Wuhan, Hubei, 2006 (illustrated, p. 16).

冷军独特的趁湿画法赋予《雕塑》中冷冰冰的青铜动人的色彩, 将罂粟油打湿画布直接上色调和, 利用其慢干与上色薄的特性, 控制微妙颜色的同时规避了画面的厚重感。笔笔熟褐之上加以几抹藤黄, 松绿, 枣红与恰到好处的缀缀蓝紫, 层层揉进画布中, 在冷色调的环境下突出了暖色调, 趁湿提白绘以亮处。冷军借用色彩巧妙地处理光影关系, 彰显戏剧化的明暗起伏。

《雕塑》写实亦写意, 宛若辛弃疾笔下“沙场秋点兵”中的“秋”, 既点明了战争发生于粮储充足的秋天, 又渲染了战场悲凉荒芜的气氛。《雕塑》中暖色调的采用则在描述暮色落日余晖的同时, 暗示了微弱光芒下存留的希望, 黄昏暗夜过后蓄锐重战。冷军在超写实呈现的限制中挥发自由想象空间, 绘声绘色的展示了其对客观事物的主观理解。

silence after the battle throughout the canvas, while the only sound left are from the horse's neighs and tiring footsteps. This work evokes of *Still-Life with Symbols of the Virgin Mary*(Fig.1) by Dirck de Bray, a Dutch Golden Age painter of the 17th century, portraying his subjects in a narrative totality with balanced composition. Hundreds of years ago, the artist enlivened the painting with rose and olive branch; nowadays, Leng Jun also demonstrates the vitality emanating from his work, bringing the bronze to life.

Leng's use of wet-on-wet technique skillfully captures the cold and reflective color of the bronze sculpture. By damping the canvas with poppy seed oil, the artist takes full advantage of the oil's slow-drying and translucent quality to carefully mix with his paints, which enhances the nuances of color and avoids the build-up of an overly thick paint layer. Leng applies strokes of umber with tinges of gamboge, pine green and crimson to juxtapose with subtle shades of violet and bring out the warm undertone of his cool palette. While gently blending his paints into the canvas, Leng highlights the work with hints of white when the painting is still wet. His masterly manipulation of color as well as light and shade heightens a dramatic sense of contrast.





2 展望

9 (中国, 1962 年生)

假山石

不锈钢 雕塑

83 × 44.5 × 15 cm. (32 ¾ × 17 ½ × 6 in.)

版数: 5/8

2006年作

签名: 展望 2006 5/8 (刻于背部)

RMB 500,000 - 750,000

US\$ 75,000 - 113,000

来源

英国伦敦红楼基金会

现藏者购自上述机构

美国 私人收藏

历经风啄水蚀，假山石承载了数百年中国文人美学精神。这些峰壑嶙峋，巉岩叠嶂且姿态万千的石头凝天地造化之精华，蕴亘古不朽之生机。作为展望渴求在自身文化根基与迅速现代化的中国之间寻找平衡的产物，《假山石系列第63号》这座不锈钢雕塑作品，造型取自中国古典文人赏石。与依自然之力成形的石头相反，展望的人工假山取高度抛光的不锈钢材料拓制而成，以恒久不变之姿伫立于时间长河之中，试图透过人工制造的持久性凝练刹那间的时代精神。

展望先用不锈钢板一片片包裹住自然成形的假山，再用锤子敲打定型。拼缀焊接后，其高度抛光的钢制外表使得该作品跳脱了传统的文人逸趣，充满当代工业化的闪亮浮华，转化为原本假山石的一具封密反光的外壳。其扭曲的反射倒影与空洞的躯壳仿佛是展望对当代中国社会工业化的急速发展以及世俗化的精神堕落与空虚的批判性注解。最终，这件脱胎自中国文人美学的现代工业化作品，既呈现



图一 康斯坦丁·布朗库西《麦厄斯特拉》1912年作美国纽约古根海姆博物馆藏
Fig.1 Constantin Brancusi, *Maiestra*, 1912, collection of the Solomon R. Guggenheim Museum, New York.
Photo Credit: Solomon R. Guggenheim Museum
Artwork © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

Kissed by the wind and carved by the water, the scholar's rock embodies centuries of Chinese literati aesthetic. Appreciated for the furrowed, rich surface, these stones stand testimony to the power and beauty of nature. As a product of Zhan Wang's desire to find a balance between his cultural roots and the rapidly modernizing China, *Artificial Rock # 63* is a stainless steel sculpture modelled after a classical scholar's rock. Opposed to the organic, dynamic forces of nature, Zhan's artificial stone, modelled with highly polished steel, stands unchanging in time, attempting to encapsulate the zeitgeist of the moment through artificial permanence.

Zhan mounts and hammers sheets of stainless steel around the scholar's rock. Once welded together,

ZHAN WANG

(CHINA, B. 1962)

Artificial Rock No. 63

engraved in Chinese, dated '2006', numbered '5/8' (lower back side)

stainless steel sculpture

edition 5/8

Executed in 2006

PROVENANCE

Acquired from the Red Mansion Foundation, London, United Kingdom

Private Collection, USA

出无数多样的身份内涵，又并不能被任何标签所概括。

然而，这件雕塑作品更是对重塑中国传统文化的呼唤，并为此提供了更多可能性与答案。如同康斯坦丁·布朗库西的雕塑《麦厄斯特拉》（图一），展望采用看似不可调和的材料对传统文化标志进行再创作，打造出既熟悉又奇特的和谐之势。这个由布朗库西所创作的神秘生物，取材自罗马尼亚民间传说中的魔鸟，经由其细致抛光的金属表面以及作品本身的无限连续性，被注入一股全新的现代感。而展望，以反光的不锈钢板重塑中国古典艺术元素，同样让观者窥视到一个传统与现代相互融合补充而非对立的世界。最终，《假山石系列第63号》既是一幅了解展望对于当代中国社会所持见解的蓝图，又为我们提供了一个机会直面艺术家的创作构想。

the materiality of the highly polished steel removes the sculpture further away from the realm of literati art and into the contemporary age. The result is a sculpture that is transformed into an impermeable shell for the original scholar's rock. The distorted reflections and emptiness within seems to be Zhan's critical comment on the contemporary Chinese society - industrial, impetuous and philistine. In the end, from Chinese literati aesthetics to modern industrial practices, the sculpture represents a myriad of identities while simultaneously not belonging to any.

Yet, the sculpture offers possibilities for the reconstruction of China's cultural legacy. Like Constantin Brancusi's *Maiestra* (Fig.1), Zhan's adaptation of traditional culture in unlikely materials assert both a sense of familiarity and one of peculiarity. Inspired by the magical bird from Romanian folklore, Brancusi's mythical creature is injected with a sense of modernity through the polished surface and the sculpture's infinite continuity. Zhan, by modelling his pieces from classical artefacts in reflective steel, also offer viewers a glance into a world where tradition and modernity become two complementary instead of opposing forces. Ultimately, *Artificial Rock #63* serves as a blueprint for understanding Zhan's concerns with the contemporary Chinese society while also offering us a chance to envisage what he hopes to achieve.





2 徐累

3
0 (中国, 1963年生)

雨过碧连空

设色 绢本

89.5 × 148.5 cm. (35 ¼ × 58 ½ in.)

2014年作

签名与题识: 雨过碧连空, 秋深清到底。(中上) 徐累制。(左下)

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

US\$ 310,000 - 450,000

来源

香港季丰轩画廊

现藏家购自上述画廊

XU LEI

(CHINA, B. 1963)

Green Mountain After Rain

signed (lower left) and inscribed (upper centre) in Chinese

chinese ink and mineral colour on silk

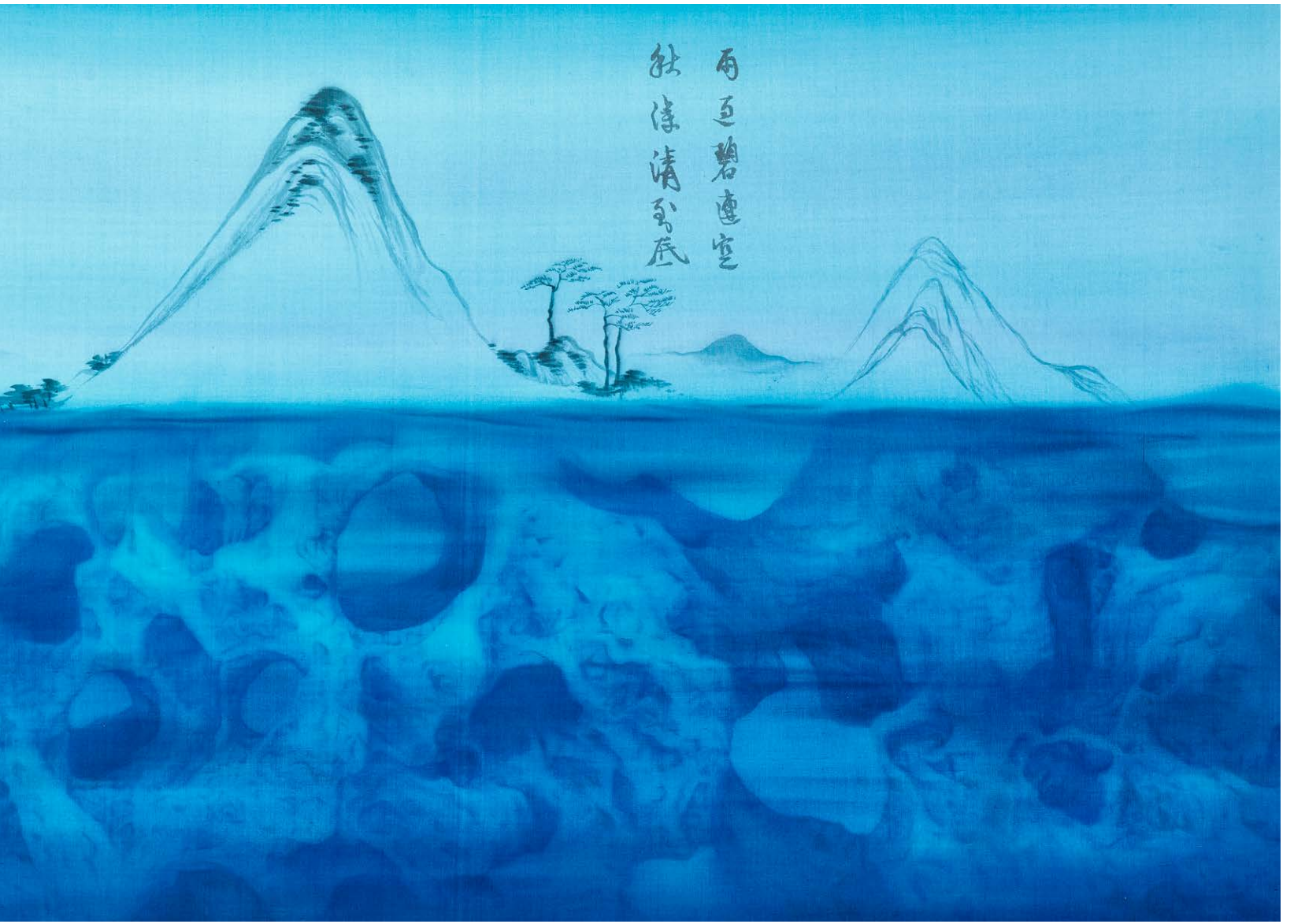
Painted in 2014

PROVENANCE

Kwai Fung Hin Art Gallery, Hong Kong

Acquired directly from the above by the present owner





雨过碧连空
秋深清见底

"许多真相淹没在水中的深渊，而暴露出来的又不是真实的景观，而是文本。"

— 徐累

《雨过碧连空》属于徐累 2012 年开始创作的海天系列，与以往画中封闭的场景不同，换了一个豁然开朗的面貌。徐累在绢上层层渲染深浅不同的蓝色，象征着一种隐逸的传统，一种意识形态。画上的中界似乎隐喻着水平线，上方为天，下方为海。画面上半部，画家以似明董其昌清秀中和的写意笔法描绘了传统山水画中的孤树与叠嶂；画面下半部，则是以精细工笔描绘的庞大的嶙峋湖石，仿佛为画面上部山峡在水面下的自然延伸，浸没在水底而不为人所见，自然与文本结合成有机整体。上下部分的两种笔法截然不同，形成了强烈的对比。对徐累而言，如何去“调弄图像之间的思维关系、修辞关系”恰恰是这种悖论谜题的魅力。他笔下的幻象正如象征主义、超现实主义画家们追求的完美视觉陷阱，为观者带来恍惚的错觉。

徐累是视觉艺术中的魔术师，能巧妙地在观者眼前处理可见与不可见的景象，在画面上布设种种谜题。画上方的书法题字，来自于临摹宋理宗《行书

秋深雨过联句》团扇，描写的或是西湖雨后之景，现藏于美国纽约大都会艺术博物馆。然而宋理宗书法对联的原作，与徐累的本临相比，则是将上下联倒置：“秋深清到底，雨过碧连空。”因此，徐累将画中空间转换成了视觉上的谜题：暴露出的景观恰恰为文本，而真实的景观，以及徐累所言的真相，或许正浸没在不可见的深渊。

徐累乐于抽丝剥茧万物中的悖论。他以优雅而精准的工笔笔触，将笔下的奇石、山峦或良驹置于仿如神秘舞台布景的虚幻空间中，或有屏风、帷幔遮掩画面的主体，空间中富有戏剧性而意境玄妙。徐累的作品往往游走于可见与不可见、公开与私密之间的暧昧界域。当熟知的事物在徐累的画作中离开惯有的环境时即变得陌生，失去了它们的日常性，造成了彼此不期然的相遇，留下了跌宕跳动的诡秘意象与悖论的谜题。

"Truth is often buried deep under the water. What appears above the water is not a real spectacle but a contextual perception of reality."

— Xu Lei

Green Mountain After Rain belongs to the Sea and Sky series that Xu Lei began to paint in 2012. Here, the artist imbues the painting with delicate, fluctuating hues of blue suggestive of the sea and the sky. The pictorial surface is divided into two seemingly connected parts, demarcated only by a line that alludes to the sea level. Rising above the deep cobalt blue sea is what appears to be a classical Chinese landscape painting, with expressive trees and craggy mountain-forms in the style of the Ming artist Dong Qichang (1555-1636); below the sea, the uncanny extension of the mountains takes the form of a hyperreal rock mass buried underwater, alluding to the contrasting visual lexicons in the tradition of Chinese painting. For Xu Lei, what appeals is "how to make a game out of cerebral, rhetorical relations among pictorial figures" which recalls the trompe l'oeil that delights the symbolists and the surrealists in pursuit of the perfect visual paradox.

A master manipulator of the seen and the unseen, Xu Lei invites the viewer to participate in the mise en

abyme in his pictorial game. The calligraphy inscribed above the mountains in the upper part of the composition further references a poem inscribed by the Song Emperor Lizong (r. 1224-1264) in the collection of the Metropolitan Museum of Art – albeit the first and second lines of the couplet are depicted in the reverse order. The poem likely describes the beauty of the West Lake: 'Deep in the autumn, waters are clear to the bottom / After rain, blueness extends across the sky.' It remains ambiguous what 'truth' the artist intends to present underneath the surface; perhaps the paradox lies in the contextual, or perhaps false perception of reality.

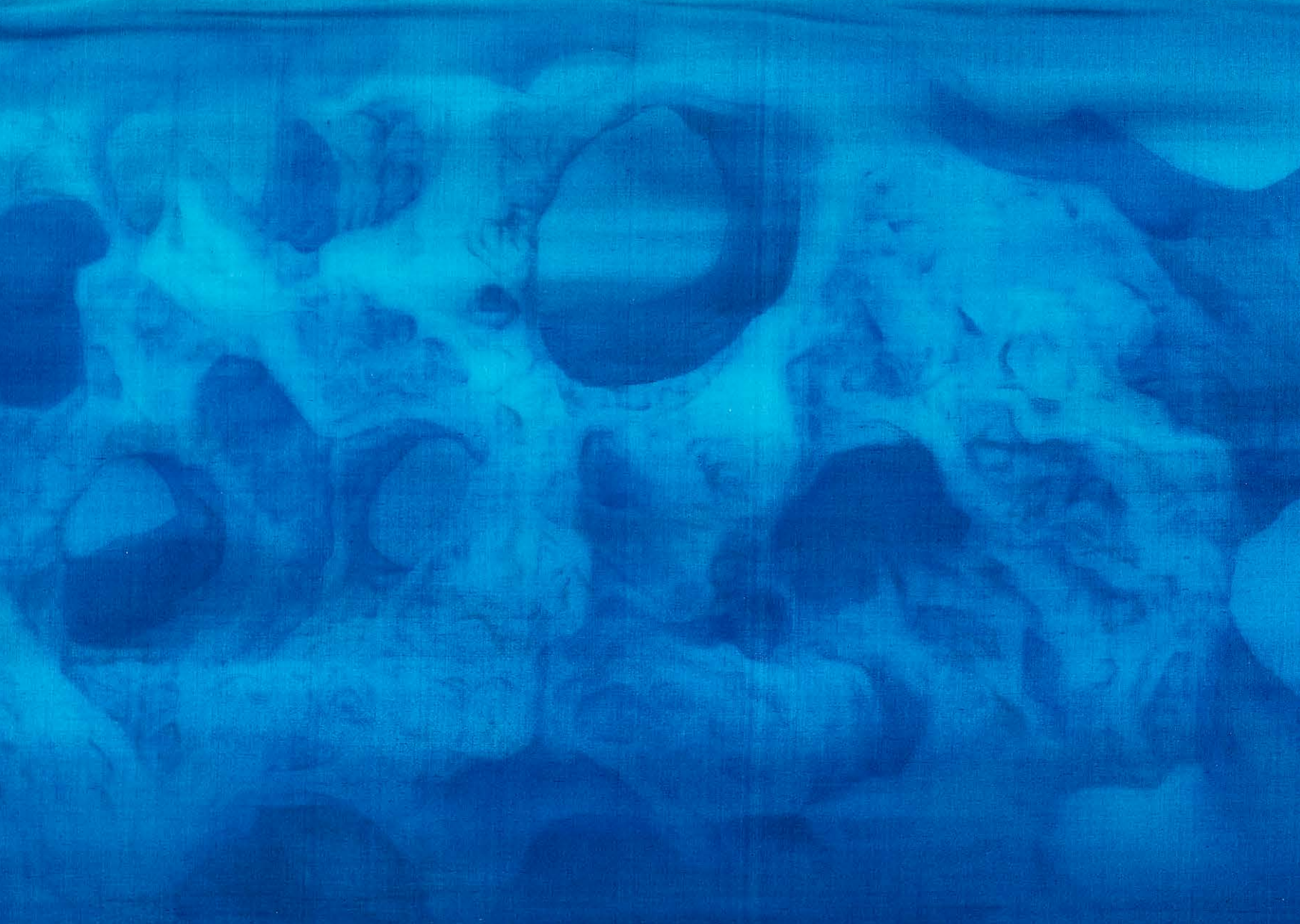
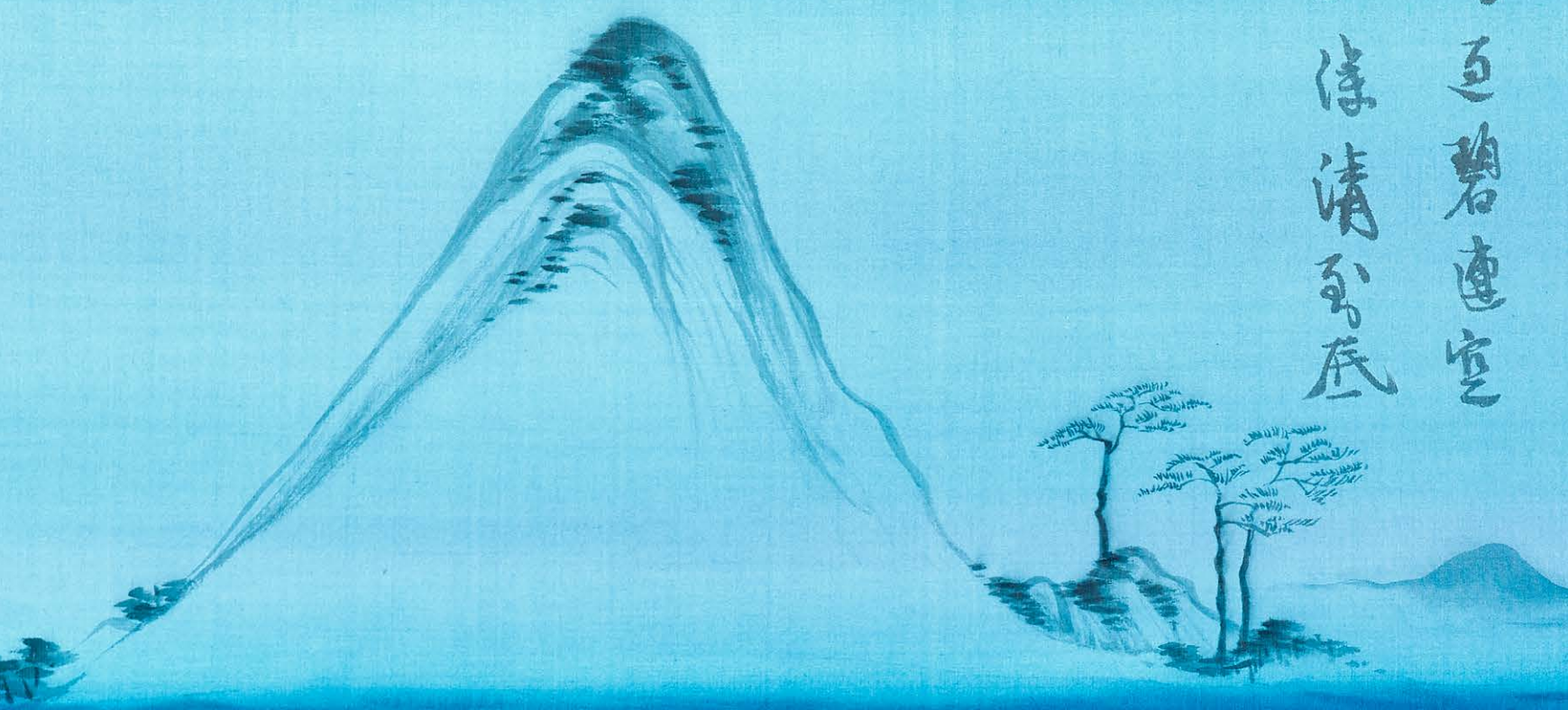
Xu Lei's work points to the paradoxical nature of things. With refined, meticulous gongbi brushstrokes, he frames his subject – enigmatic rocks, mountains or a lone horse – in a seemingly implausible dreamscape, with curtains or screens obstructing the objects on view. Hinged between the public and the private, the visible and the invisible and when the familiar is made strange, the often magical enclosed space constructed by Xu Lei at once dislodges and divorces the subject from their usual context: a heightened sense of strangeness is at play.



宋理宗《行书秋深雨过联句》美国 纽约 大都会博物馆藏
Emperor Lizong, *Couplet on an Autumn Sky*, collection of the Metropolitan Museum of Art, New York

► Lot 230 局部 Detail

雨过碧连空
秋深清到底



2 安德烈克·布拉吉利

3
1 (法国, 1929年生)

卡马尔格马

油彩 画布

81 × 116.2 cm. (31 7/8 × 45 3/4 in.)

2012年作

签名: André Brasilier (右下)

RMB 550,000 - 800,000

US\$ 80,000 - 120,000

来源

现藏家购自艺术家本人

本作品将收录于由艾利斯·布拉吉利编撰的
安德烈克·布拉吉利作品目录



安德烈克·布拉吉利, 2012年
André Brasilier, 2012.
Photo: attributed to Jean-Louis Losi



安德烈克·布拉吉利 《蔚蓝海岸》1997年作 伦敦佳士得 2014年6月
25日 成交金额 美元269,191
André Brasilier, *Le grand rivage bleu*, 1997.
Christie's London, 25 June 2014, sold for USD 269,191.
© 2017 Artists Rights Society (ARS), New York / ADAGP,
Paris

ANDRÉ BRASILIER

(FRENCH, B. 1929)

Camargue

signed 'André Brasilier' (lower right)

oil on canvas

Painted in 2012

PROVENANCE

Acquired from the artist by the present owner.

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

《卡马尔格马》是一幅气势磅礴的画作，展现了安德烈克·布拉吉利经久不衰的主题：骏马疾驰于天地间。这幅画作为我们呈现了一群骑手，策马驰骋在法国南部卡马尔格地区的沙滩上，该地区以盛产白色的卡马尔格马而闻名。这种马是世界上公认的最古老的马种之一，体型虽相对矮小，却深得布拉吉利的喜爱。

马是布拉吉利最具代表性的主题之一，他曾说道：“我非常爱马，我爱马之健美，爱马与自然之和谐……我热爱生命，也热爱马，他们俊美的体态和热烈的性情让我着迷，使我欢欣。”（引自2014年9月安德烈克·布拉吉利在其工作室中的访谈）

法国画家布拉吉利的艺术生涯横跨了20及21世纪。20岁时进入巴黎的法国美术学院深造，仅三年后就获得了画家梦寐以求的绘画类罗马大奖。在他漫长而高产的艺术生涯中，作品回顾展的足迹遍布全球各大博物馆。布拉吉利独特的绘画手法不仅优雅简洁，而且色彩丰富，总能把自然景色演绎得如梦如幻，十分迷人。

Camargue presents on a large and impressive scale one of André Brasilier's favorite and most enduring subjects: galloping horses within nature. Here, he depicts a group of equestrians on a beach in the southern French region of Camargue, which is known for its eponymous horse breed, the white Camarguais. These relatively small horses were of special interest to the artist, and are generally accepted to be one of the oldest breeds of horses in the world.

The horse is one of the most prominent subjects of Brasilier's art, as the artist described in an interview, "As for the horse, I really like this animal, as much for its beauty as for the harmony that it has with nature... I love life, and horses, with their forms and their ardor, delight and intrigue me" (Interview with André Brasilier, www.brasilier.fr, September 2014).

With a career that spans the 20th and 21st Century, the French artist Brasilier studied at the Ecole des Beaux-Arts in Paris when he was twenty years old. Three years later he won the highly-coveted award, the Prix de Rome for painting. Over the course of his long and prolific career, Brasilier has had retrospectives of his work held in museums across the globe. With his distinctive, elegant graphic style and rich use of color, Brasilier transforms depictions of nature into imaginary and enchanting landscapes.



Audi Branice.



2 费尔南多·波特罗

3
2 (哥伦比亚, 1932年生)

侧卧的裸女

铜雕 褐色铜锈

40.6 × 85.1 × 53.3 cm. (16 × 33 ½ × 21 in.)

1976年构思

签名及编号: Botero, 6/6; 铸造标记 (底座上)

RMB 2,200,000 - 3,500,000

US\$ 300,000 - 500,000

来源

纽约马博罗画廊 (购自艺术家本人)

纽约私人收藏

纽约詹姆斯·古德曼画廊

现藏家于1982年12月购自上述收藏

文献

[Fernando Botero: Recent Sculpture] 展览目录,
纽约马博罗画廊, 1982年, 编号11 (另一铸版插图)

E.J. Sullivan著《Botero, Sculpture》, 纽约, 1986年,
第111页 (另一铸版插图)

F. Botero及J.M. Bonet著《Donación Botero》, 波哥大,
2000年, 第145页 (另一铸版插图)

FERNANDO BOTERO

(COLOMBIAN, B. 1932)

Reclining Nude

signed and numbered 'Botero, 6/6' and stamped
with foundry mark (on the base)
bronze with brown patina
Conceived in 1976

PROVENANCE

Marlborough Gallery, New York (acquired from the artist).
Private collection, New York.

James Goodman Gallery, New York.

Acquired from the above by the present owner, December
1982

LITERATURE

Fernando Botero: Recent Sculpture, exh. cat., New York,
Marlborough Gallery, 1982, no. 11 (another cast illustrated).

E.J. Sullivan, *Botero, Sculpture*, New York, 1986, p. 111
(another cast illustrated).

F. Botero and J.M. Bonet, *Donación Botero*, Bogotá, 2000,
p. 145 (another cast illustrated).





创作中的费尔南多·波特罗
Fernando Botero at work.
Photographer unknown.
© Fernando Botero,
reproduced by permission



费尔南多·波特罗位于巴黎的工作室，1970年代
Fernando Botero's studio in Paris, 1970s.
Photographer unknown.
© Fernando Botero, reproduced by permission

费尔南多·波特罗使用各种各样的媒介进行创作，无论是油画、雕塑，还是纸本绘画领域，他都以独树一帜的艺术风格享誉全球。从他年少时的早期画作，到如今成熟的作品，波特罗的艺术都表现出他对体量与形态的不懈追求。正如他曾说过的：“我最在乎的是如何打造出浑圆光滑的表面，这种形态能凸显出我作品中所蕴含的感官愉悦。”（引自 E.J. 苏利文著《波特罗的雕塑》，纽约，1986 年，第 55 页）

波特罗在他长达 60 年的艺术生涯中塑造了诸多艺术形象，从马戏团演员、妓女到跳舞的恋人，再到核心家庭，五花八门，不一而足，但丰腴性感的女性形象是他永恒的灵感来源。在他漫长而多产的艺术生涯中，这些女性形象时而出现在画布或画纸之上，时而化身青铜或大理石雕塑。虽然早在上世纪 50 年代波特罗就开始在画作中探索这类题材，但直到 70 年代他才正式采用雕塑的形式，《侧卧的裸女》即代表了波特罗创作这一类丰满的女性雕塑的开端。作品表现的是一位优雅侧卧的年轻女性，身下是褶皱起伏的衬布，与其曲腿侧卧的体态相呼应。从后面看，这俨然是一件研究曲线的习作，波浪卷发整齐地垂于背后，臀部和腿部

Working across all media—painting, sculpture and works on paper—Fernando Botero has developed a signature style that is celebrated and admired world-wide. From his earliest paintings he did as a boy, to his present day creations, Botero's art can be characterized by an unwavering interest in volume and form. As he once explained, "What I am concerned with is form—creating smooth, rounded surfaces that emphasize the sensuality of my work" (quoted in E.J. Sullivan, *op. cit.*, p. 55).

While Botero has taken on many subjects over the course of his sixty-year career from circus performers and prostitutes to dancing couples and nuclear families, the voluptuous female form remains his constant muse. She appears in canvas, paper, bronze and marble throughout the artist's long, prolific career. Although Botero began exploring this subject in his paintings of the 1950s, his fleshy figures do not materialize in sculpture until the 1970s. *Reclining Nude* is an iconic early example of Botero's investigation of his most beloved theme in three dimensions. A young woman gracefully lounges on her side while beneath her a swirl of drapery echoes her undulating form. When seen from behind, the woman becomes a study in curves, beginning with her hair which falls in neat waves down her back and is followed by the

的线条也是肉感十足。《侧卧的裸女》通过刻画女性浑圆丰满的身体，体现了波特罗艺术的真谛——真实强烈的感官享受。他曾诗意地阐释说：“在我的一生中，我觉得我总是想借助雕塑表达点什么。我有强烈的欲望，想要去触摸我所创造的形象，这能让我感受到别样的愉悦。绘画虽然能够呈现真实的画面，但通过雕塑你却能触碰到真实的本身。我若绘出一柄刀，它只是浮于纸面的图像，但我若铸造一柄刀，握在手里触感却是真切切切的——它是灵魂的生发之物，其创作过程更是一场刺激的感官体验。用双手触碰作品能让我感受到别样的愉悦。”（同上，第 13 页）

《侧卧的裸女》无疑是波特罗风格的典型写照，也是艺术史中“裸女”形象的重要分支。从维伦多夫的维纳斯，到文艺复兴时期和巴洛克时期提香及鲁本斯所创作的女神，再到当代艺术家珍妮·萨维尔创作的丰硕女性形象，性感丰腴的女性形象贯穿了整个艺术史。波特罗自幼痴迷于研习欧洲大师的作品，精于描绘这种经典的女性题材，在此之上他又加入了自己的独到见解，从而升华出一个全新的风格。

repeating rolls of flesh on her buttocks and legs. *Reclining Nude* captures what Botero considers the essence of his work—a tangible sensuality, exemplified here in the woman's corporal fullness. As he once poetically explained, "For my entire life I've felt as if I had something to say in terms of sculpture. It's a very strong desire...pleasure—that of touching the new reality that you create. Certainly, in a painting you give the illusion of truth, but with sculpture you can touch reality...If I paint a knife in my pictures, it's imaginary, but if I sculpt it, then the sensation of having it in your hand is real—it's an object from your spirit, it's a sensual experience even in its execution. It brings a special joy to touch the material with your hands" (*ibid.*, p.13).

While *Reclining Nude* is unmistakably Botero in style, she is also part of a long lineage of female nudes in art. Voluptuous women appear in art throughout history from the Venus of Willendorf to the Renaissance and Baroque goddesses of Titian and Rubens to the smooched figures of contemporary artist Jenny Saville. Botero, who devoted himself at a young age to studying the work of European masters, is well versed in this tradition of depicting the female form, yet he is able to transform this iconic subject into his own distinct creations.



2 李山

3 (中国, 1942年生)

阅读系列：豹崽

丙烯 画布

122 × 201.5 cm. (48 × 79 3/8 in.)

2006年作

签名：李山 Li Shan 2006 纽约 (画背)

RMB 280,000 - 380,000

US\$ 43,000 - 57,000

来源

亚洲私人收藏

劳伦斯·席勒旧藏

作为中国当代艺术运动中的先行者，早在1993年，李山便开始了对生物艺术的思考，直至1998年开始创作《阅读》系列作品，期间经过多年来的探讨与实践。李山希望通过对转基因技术的掌握，将“生命”作为艺术创作的媒材，重新理解生物之间的规则。在《阅读》系列作品里，李山违背了人们本来对生物的完整性以及特殊性的基本认知，以一种全新的眼光看待生物的变异及创造，细胞的融合使得生命的意义得到了新的定义。

豹鱼是一种全身布满豹纹的淡水鱼，作品《阅读系列：豹崽》中，李山画的

As one of the foremost avant-garde artists of the Chinese contemporary art movement, Li Shan first began exploring themes of science, biology, and genetic engineering in 1993. In 1998, after several years of investigation and development, he began producing the works in his “Reading Series”.

Li hopes that through his understanding of transgenic technology, he can make “life” the subject of his art, and help shape a new understanding of the relationships between living organisms. In his “Reading Series” works, Li challenges



图一 雷内·马格利特《Golconda》1953年作 美国 休斯顿 梅尼尔收藏博物馆藏

Fig.1 Rene Magritte, *Golconda*, 1953, collection of the Menil Collection, Houston

Artwork: © 2017 C. Herscovici / Artists Rights Society (ARS), New York

LI SHAN

(CHINA, B. 1942)

Reading Series: Cubs

signed in Chinese, signed and dated ‘Li Shan 2006’, inscribed in Chinese (on the reverse)

acrylic on canvas

Painted in 2006

PROVENANCE

Private collection, Asia

Property from the Kathy Schiller and Lawrence Schiller Collection

雏豹身上被镶了数条青色的豹鱼，在画面中形成了微妙的违和感。超现实主义艺术家雷尼·马格利特的作品里也常将人们熟知的事物扭曲地组合到一起，充满荒谬之感，而李山则是在带给观者强烈的视觉效果的同时探索了生命的多元性及无限可能性。

现代科学的发展给当代艺术造成的影响在李山的身上清晰可见，同时也展现出了其异于他人的前卫思想以及不畏禁忌的精神，望以“生命等价，万物大同”的胸怀，改变人类对生物界固有的世界观。

current attitudes towards biological integrity, casting the processes of mutation and creation in a new light.

The leopard fish is a species of freshwater fish that sports leopard-like spots all over its body. However, in *Reading Series - Cubs*, Li Shan has painted leopard cubs superimposed with small teal fish, provoking a subtle feeling of surreal absurdity. The Surrealist artist Rene Magritte is famous for painting works in which familiar everyday objects are juxtaposed strangely or placed in absurd contexts – Li Shan’s work presents the viewer with a similarly jarring image, as a means of probing the diversity of life and its infinite permutations.

In Li Shan’s recent work, we can clearly see the influence that modern science has had on his creative thought processes, while also getting a glimpse of his avant-garde thought processes and daring spirit. By producing surreal works that reference all kinds of living organisms and their interconnectedness, Li promotes the concept that all lives and all species hold equal value, changing the way we view the other beings that share this world with us.



2 钟泗宾

3
4 (新加坡, 1917-1983)

村景

油彩 画布

56 × 86.5 cm. (22 × 34 in.)

1966年作

签名: 泗宾 (左下); Soo Pieng 1966 (画背)

RMB 260,000 - 350,000

US\$ 40,000 - 53,000

来源

英国私人收藏

钟泗宾堪称新加坡前辈画家中最多产的一人，他不拘一格的作品正好表现出他灵活的技巧及对艺术创新的热忱。他是南洋画派的领军人物之一，主张融和东西技巧与风格，创造出描画南洋风土人情的独特表现方式。他先后于厦门美专及上海新华艺专学艺，在1946年来到新加坡后，钟泗宾在新成立的南洋艺术学院任教。如很多南来到这新生的艺圈的艺术家一样，钟氏为这新的家国的声音风物所着迷：热带景色的动感与色彩、土著独特的建筑，当地市民生机盎然的日常生活。钟氏透过把这些新鲜事物入画来沉浸在这新环境中。

为了艺道上的精益求精，钟氏从生活中提取灵感同时，亦去国远游，寻觅他乡的灵感。钟氏阅历甚丰，不仅在东南亚各地为作品寻找灵感，还于晚年再次踏足神州。他在六十年代初曾寓留伦敦一段时间，与一众学艺英伦的弟子一同生活及创作。他六十年代初的作品，受他游历欧洲时接触到的西方抽象主义影响，因而

Cheong Soo Pieng is arguably the most prolific of Singapore's pioneer artists, as his wide-ranging oeuvre testifies to the versatility of his skill and his tireless drive for artistic innovation. He was one of the key proponents of the Nanyang style of art, which sought to marry the techniques and styles of East and West in the unique representation of localised subjects.

To sustain his limitless desire to constantly develop his practice, Cheong drew inspiration from daily life, but also journeyed beyond the country's borders to be inspired by the artistic developments of other countries. Cheong was very well travelled, gathering inspiration from around Southeast Asia, and even spending a considerable amount of time in London in the early sixties. His works from the latter period explored abstraction within the pic-

torial tradition of landscape painting, inspired by his engagement with Western abstraction while travelling in Europe. Such paintings were almost void of any realistic representation, allowing the artist to engage freely with the

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Village Landscape

signed in Chinese (lower left); signed and dated 'Soo Pieng 1966' (on the reverse)

oil on canvas

Painted in 1966

PROVENANCE

Private Collection, UK

对山水画传统中的抽象有所探讨。这些绘画不以写实为目标，使艺术家得以肆意追求笔触与色彩的感情表达。

钟氏在60年代中叶重回东南亚，这段时期的作品可见他在以南洋山水为题入画的同时，意欲保留抽象主义赋与的自由。《乡村风景》一作成画于1966年，当时钟氏刚回到新加坡不久。细致的笔触，勾勒出兀立沙洲之上的高脚木屋。这些细笔，可见钟氏深厚的国画基础。然而，与推许偶然性的西方抽象主义作品不同，此作中每一笔一划，都是艺术家深思熟虑的结果。鲜明强烈的色彩，为较疏淡的颜色取代，配上滴画与及横向的粗笔触，按表现出从朝霞之间欣赏到的海天一色景致。《乡村风景》是钟泗宾作品之中的钜作之一，它表现了钟氏如何在深厚的东方艺术根底与鲜活的西方影响之间找到完美的平衡，同时又描画出他在这新的家园耳闻目睹的风光。

emotive range of his strokes and his choice of palette.

By the middle of the decade, Cheong's return to Southeast Asia saw a conscious effort to incorporate the recognizable local landscape as the subject of his works while retaining the freedom and spontaneity that abstraction afforded his paintings. *Village Landscape* was painted in 1966, around the time of Cheong's return to Southeast Asia. The wooden huts on stilts stand rooted into the sandy seaside with their rickety structures delineated by sinewy, black strokes. The delicate line work that make up the village draws from Cheong's formal training in the Chinese ink tradition. Yet, unlike many of the works of Western abstraction which allow an element of chance, the looseness of each stroke in this painting is mindfully rendered by the artist to ensure its fullest effect. Vivid, intense colours are replaced with a more muted palette of colours which work together with the visible paint drips and broad, horizontal strokes to suggest a scene peered through a screen of early morning mist, with the sky melting indefinitely into the sea's horizon.

Village Landscape is an important work for the insight it gives into the breadth of Cheong Soo Pieng's oeuvre, as he strove for the perfect balance between his solid Eastern foundation and his exciting Western influences, while visualizing the sights bestowed upon him by the place he now called home.



张择端《清明上河图》(局部) 约1101年作北京故宫博物院藏
Zhang Zeduan, *Along the River During the Qingming Festival* (detail), circa 1101, collection of the Palace Museum, Beijing



▼
2
3
5

刘国松

(中国, 1932年生)

月之蜕变 I

设色 纸本

每边 77 cm. (30 3/8 in.)

1971年作

签名: 刘国松。一九七一。

钤印: 刘

RMB 320,000 - 380,000

US\$ 49,000 - 57,000

来源

美国加州Laky画廊

原藏家1970年代早期购自上述画廊

现藏家于2003年由家族传承

刘国松被誉为现代水墨画之父，祖籍山东，1949年定居台湾。他二十岁改习西画，并随即创立五月画会，发起现代艺术运动，主张全盘西化。1961年，刘国松重拾东方画系的水墨媒材以传承与发扬民族文化传统。刘国松曾任教于世界上多所院校，先后出任香港中文大学美术系主任、美国艾荷华大学客座教授、以及台湾师范大学讲座教授。

刘国松身体力行从事实验创作，倡导水墨画的现代化。《月之蜕变I》作于1971年，为刘国松从1968年旅居美国时开始创作的“太空系列”的作品，展现中国书画与太空探索之间的意念联系。他在航天员威廉·安德斯从阿波罗

Born in Shandong, China, Liu Kuo-sung settled in Taiwan in 1949 and is considered a pioneer of contemporary Chinese ink movement. At the age of 20, he focused his studies on Western painting and later co-founded the Fifth Moon Group in Taiwan to promote Chinese contemporary art with a Western perspective. By 1961, Liu refocused his energies on the ink and brush genre, which allowed him to better express his own culture. Liu has taught at numerous institutions, including the Chinese University of Hong Kong, University of Ohio, and National Taiwan Normal University. Liu has received numerous awards for his contribution to art development in Greater China.

Liu constantly introduces experimental techniques and materials in his works to revolutionise ink painting, from techniques such as collage, paper tearing, ink rubbing, and steep-

LIU KUO-SUNG

(CHINA, B. 1932)

Moon's Metamorphosis I

signed and dated in Chinese (lower centre)

one seal of the artist

ink and colour on paper

Painted in 1971

PROVENANCE

Laky Gallery, California, USA

Acquired from the above by the original owner in the early 1970s

By descent to the current owner in 2003

8号上拍摄的地球上升的照片取得灵感，用平面的构图，以丰富的颜色，描绘太空景观中的迷人光影变化。画面的下部，画家以宏大和抽象的笔触表现地球上的陆地和海洋被大气层环绕之景象。

在漫长的艺术生涯中，他创作出许多著名的系列作品。他运用多种技法，去表达水墨和纸张的相互反应的不可预测性，以及他驾驭这些媒介材质的能力。当同期画家专用水墨和宣纸传承中国古代书画传统时，刘国松运用鲜明的色彩和崭新的技法完全改革了他的山水作品。

ing ink between two pieces of paper. Executed in 1971, Moon's Metamorphosis I is a remarkable example of Liu's Space series that he begun in 1968 when the artist was residing in the United States. Inspired by astronaut William Anders' photograph Earthrise which was taken on the Apollo 8 Mission, Liu attempts to showcase the full moon shining above the earth with broad, abstract brushstrokes representing the landmasses and oceans of the Earth.

Liu expresses the unpredictability of ink and paper reacting with each other, resulting in his many series of ethereal abstract and landscape paintings over the past six decades. At a time when many of his contemporaries employed only ink and rice paper to reflect the traditions of the classical past, Liu Kuo-sung revolutionised his landscape works through the use of vibrant colours and new techniques.



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1. 新竞拍人

- (a) 如果这是您第一次在佳士得竞拍，或者您曾参与我们的拍卖，但在过去两年内未曾从任何佳士得拍卖场成功竞拍过任何东西，您必须在拍卖之前至少48个小时登记，以给我们足够的时间来处理及批准您的登记。我们有单方面不允许您登记成为竞拍人。您需提供以下资料：
- (i) 个人客户：带有照片的身份证明（驾照执照、国民身份证或护照），如果身份证明文件上没有显示，您当前的住址证明（如：当前的公共事业账单或银行对账单）。
- (ii) 公司客户：显示名称及注册地址的公司注册证明、营业执照或类似文件，公司地址证明、董事和受益股东的文件证明（对于中国公司，即列出所有董事与股东的公司章程或验资报告）以及被授权竞拍者附照片的身份证明文件复印件，盖有公章及由法定代表人签署的竞拍授权书。
- (iii) 信托、合伙、离岸公司及其它业务结构，请提前联系我们商谈要求。
- (b) 我们可能要求您向我们提供财务证明及/或押金作为许可您竞拍的条件。如需帮助，请联系我们的客户服务部：+86 (0) 21 6355 1766。

2. 再次参与竞拍的客人

我们可选择要求您提供以上B1(a)段所提及的现时身份证明，财务证明及/或押金作为许可您竞拍的条件。如果您过去两年中没有从我们的拍卖会成功投得**拍品**，或者您本次拟出价金额高于过往，请联系我们；我们的投标部：+86 (0) 21 6355 1766 或电邮至 bidsasia@christies.com。

3. 如果您未能提供正确的文件

如果我们认为，您未能满足我们对竞拍者身份及登记手续的要求，包括但不限于完成及满足本公司可能要求进行的所有反洗钱和/或反恐主义财政审查，我们可能会不允许您登记竞拍，而如果您成功投得**拍品**，我们可能撤销您与卖方之间的买卖合同。佳士得有单方面决定所需的身分证明文件类别，作为满足我们对竞拍者身份及登记手续的要求。

4. 代表他人竞拍

- (a) **作为授权竞拍人**：如果您代表他人竞拍，在竞拍前，委托人需要完成以上的登记手续及提供已签署的授权书，授权您代表其竞拍。
- (b) **作为匿名委托人的代理人**：如果您以代理人身份为匿名委托人（最终的买方）进行竞拍，您同意承担

支付**购买款项**和所有其他应付款项的个人责任。并且，您保证：

- (i) 您已经根据所有适用的反洗钱及制裁法律对**拍品**的最终买方进行必要的客户尽职调查，同意我们依赖该尽职调查。并且，您将在不少于5年的期间里保存证明尽职调查的文件和记录。
- (ii) 您在收到我们书面要求后可以将证明尽职调查的文件和记录立即提供给独立第三方审计人员即时查阅。我们不会向任何第三方披露上述文件和记录，除非(1)它已经在公共领域存在，(2)根据法律要求须被披露，(3)符合反洗钱法律的规定。
- (iii) 您和最终的买方之间的安排不是为了便于任何涉税犯罪。
- (iv) 您不知晓并且没有理由怀疑用于结算的资金和任何犯罪收入有关或最终的买方因洗黑钱、恐怖活动或其他基于洗黑钱的犯罪而被调查，被起诉或被定罪。
- 除非竞拍人和佳士得在拍卖开始前书面同意竞拍人仅作为佳士得认可并指定的第三方的代理参与竞拍并且佳士得只会向该指定第三方收取付款，竞拍人同意就**购买款项**和所有其他应付款项负上个人法律责任。

5. 亲自出席竞拍

如果您希望在拍卖现场竞拍，必须在拍卖举行前至少30分钟办理登记手续，并索取竞拍号码牌。如需协助，请联系客户服务部：+86 (0) 21 6355 1766。

6. 竞拍服务

下述的竞拍服务是为方便客户而设，如果在提供该服务出现任何错误（人为或其它），遗漏或故障，佳士得均不负上任何责任。

(A) 电话竞拍

您必须在拍卖开始前至少24小时辨理申请电话竞拍。如准买家于拍卖前与本公司作好安排，一组已受特别训练的团队（但非佳士得拍卖（上海）有限公司的雇员或职员）将尽合理的努力联络该准买家，使其能以电话参与竞拍。但在任可情况下，如未能联络，或电话通讯联系失误，或在电话竞拍中有任何错误及/或遗漏，本公司均不负任何责任。佳士得只在能够安排人员协助电话竞拍的情况下接受电话竞拍。估价低于人民币30,000元之**拍品**将不接受电话竞拍。电话竞拍将被录音。以电话竞拍即代表您同意其对话被录音。您同意电话竞拍受业务规定管限。

(B) 在 Christie's LIVE™ 网络竞拍

在某些拍卖会，我们会接受网络竞拍。请登录 www.christies.com/livebidding，点击“现场竞拍”图标，了解如何从电脑聆听及观看拍卖及参与竞拍。网络竞拍受业务规定及 Christie's LIVE™ 使用条款的管限，详情请见 www.christies.com 网站。

(C) 书面竞拍

您可于本目录，任何佳士得办公室或通过 www.christies.com 选择拍卖并查看**拍品**取得书面竞拍表格。您必须在拍卖开始前至少24小时提交已经填妥的书面竞拍表格。投标必须是以拍卖会当地的货币为单位的。拍卖官将在参考**底价**后，合理地履行书面竞拍要求以可能的最低价行使书面标。如果您以书面竞拍一件没有**底价**的**拍品**，而且没有其他更高叫价，我们会为您以**低端估价**的50%进行竞拍；或如果您的书面标比上述更低，则以您的书面标的价格进行竞拍。如佳士得收到多个竞拍价相等的书面竞拍，而在拍卖时此等竞拍价乃该**拍品**之最高出价，则该**拍品**售给最先送达其书面竞拍书给本公司之竞拍人。此项书面竞拍的执行是本公司免费服务及需视乎当时是否能调配人手安排。本公司不会对因未能执行缺席竞拍，或在当中出现之任何错误或遗漏负任何责任。

C. 拍卖之时

1. 进入拍卖现场

我们有权不允许任何人士进入拍卖场地，参与拍卖，亦可拒绝接受任何竞拍。

2. 底价

除非另外列明，所有**拍品**均有**底价**。不定有**底价**的**拍品**，在**拍品**号码旁边·标记。**底价**不会高于**拍品**的**低端估价**。

3. 拍卖官之酌情权

拍卖官可以酌情选择：

- (a) 拒绝接受任何竞拍；
- (b) 以其决定方式将竞拍提前或拖后，或改变**拍品**的顺序；

(c) 撤回任何**拍品**；

- (d) 将任何**拍品**分开拍卖或将两件或多件**拍品**合并拍卖；
- (e) 重开或继续竞拍，即便已经下槌；
- (f) 如果有出错或争议，无论是在拍卖时或拍卖后，选择继续拍卖、决定谁是成功竞拍人、取消**拍品**的拍卖或将**拍品**重新拍卖或出售。在拍卖之时或后对竞拍有任何争议，拍卖官有最终决定权。

4. 竞拍

拍卖官接受以下竞拍：

- (a) 拍卖会参与竞拍的竞拍人；
- (b) 从电话竞拍人，通过 Christie's LIVE™（如第B6部分所示）透网络竞拍的竞拍人；
- (c) 拍卖之前提交佳士得的书面竞拍（也称为不在场竞拍或委托竞拍）。

5. 无底价拍品

就不设**底价**的**拍品**，拍卖官通常会以**低端估价**的50%开始拍卖。如果在此价位没有人竞拍，拍卖官可以自行斟酌将价格下降继续拍卖，直至有人竞拍，然后从该价位向上拍。如果无人竞拍该**拍品**，拍卖官可视该**拍品**为流拍**拍品**。

6. 竞拍价递增幅度

竞拍通常从低于**低端估计**开始，然后逐步增加（竞拍价递增幅度）。拍卖官会自行决定竞拍开始价位及递增幅度。本目录内的书面竞拍表格上显示的是一般递增幅度，仅供阁下参考。

7. 货币兑换

拍卖会的显示板，Christie's LIVE™ 和佳士得网站可能会以拍卖当地货币外的主要货币来展示竞拍。任何佳士得使用的兑换率仅作参考，佳士得并不受其约束。对于在提供该服务出现的任何错误（人为或其它），遗漏或故障，佳士得并不负责。

8. 成功竞拍

除非拍卖官决定使用以上C3段中的酌情权，拍卖官下槌即表示对最终竞拍价之接受。这代表卖方和成功竞拍人之间的买卖合同之订立。我们仅向已登记的成功竞拍人开具发票。成功拍卖后，买家须立即签署成交确认函，并于确认函中向本公司提供其姓名、永久地址、领取及运输安排，如我们要求，亦须提供付款银行之详情。如果您以书面竞拍，拍卖后您应尽快以电话联系或亲临本公司查询竞拍结果，以避免产生不必要的仓储费用。

9. 竞拍地法律

当您在我们的拍卖中竞拍时，您同意您会严格遵守所有在拍卖时生效并适用于相关拍卖场地的当地法律及法规。

D. 买方佣金及税款

1. 买方佣金

成功竞拍人除支付**成交价**外，亦同意支付本公司以该**拍品成交价**计算的**买方佣金**。佣金费率为每件**拍品成交价**的20%。

2. 税费

成功竞拍者将负责所有适用**拍品**税费，包括增值税，销售或补偿使用税费或者所有基于**成交价**和**买方佣金**而产生的该等税费。买方有责任查明并支付所有应付税费。在任何情况下中国法律优先适用。目前，所有买家须支付相等于买家佣金的6%的增值税。佳士得建议您咨询独立税务意见。佳士得提醒买家根据当地现时的税务条例及指引，佳士得可就买家佣金开具增值税发票。佳士得及卖家不会开具其他税务发票。按目前的规定及政策，海外买家不可申请退回任何增值税。有关佳士得运送至美国的**拍品**，不论买方国籍或公民身份，均可能须支付基于**成交价**，**买方佣金**和运费而产生的州销售税或使用税费。佳士得现时须就其运送至纽约州的**拍品**收取销售税。适用销售税率由**拍品**将运送到的州分，县，地点而决定。要求豁免销售税的成功竞拍人必须在提取**拍品**之前向佳士得提供适当文件。佳士得不收取税费的州分，成功竞拍人可能须缴付税费予该州分的税务机构。佳士得建议您咨询独立税务意见。

E. 保证

1. 卖方保证

对于每件**拍品**，卖方保证其：

- 为**拍品**的所有人，或**拍品**的共有人之一并获得其他共有人的许可；或者，如果卖方不是**拍品**的所有人或共有人之一，其已获得所有人的授权出售**拍品**或其法律上有权这么做；
- 有权利将**拍品**的所有权转让给买方，且该权利不负担任何限制或任何其他他人之索赔权。如果以上任何**保证**不确实，卖方不必支付超过您已向我们支付的**购买款项**（详见以下第 F1(a) 段定义）的金额。卖方不会就阁下利润上或经营的损失、预期存款、商机丧失或利息的损失、成本、赔偿金、**其他赔偿**或支出承担责任。卖方不就任何**拍品**提供何以上列举之外的**保证**；只要法律许可，所有卖方对您做出的**保证**及法律要求加入本协议的所有其它卖方责任均被免除。

2. 真品保证

在不抵触以下条款的情况下，本公司保证我们拍卖的**拍品**都是**真品**（我们的“**真品保证**”）。如果在拍卖日后的五年内，您使我们满意您的**拍品**不是**真品**，在符合以下条款规定之下，我们将把您支付的**购买款项**退还给您。

业务规定的词汇表里有对“**真品**”一词做出解释。**真品保证**条款如下：

- 我们在拍卖日后的 5 年内提供**真品保证**。此期限过后，我们不再提供**真品保证**。
- 我们只会对本**目录描述**第一行（“**标题**”）以大阶字体注明的资料作出**真品保证**。除了**标题**中显示的资料，我们不对任何**标题**以外的资料（包括**标题**以外的大阶字体注明）作出任何**保证**。
- 真品保证**不适用有**保留标题**或有**保留**的部分**标题**。**保留**是指受限于**拍品目录描述**内的解释，或者**标题**中有“重要通告及目录编排方法之说明”内有**保留标题**的某些字眼。例如：**标题**中对“认为是…之作品”的使用指佳士得认为**拍品**可能是某位艺术家的作品，但是佳士得不**保证**该作品一定是该艺术家的作品。在竞拍前，请阅读“**保留标题**”列表及**拍品**的**目录描述**。
- 真品保证**适用于被**拍卖会通告**修订后的**标题**。
- 真品保证**不适用于在拍卖之后，学术发展导致被普遍接受的学者或专家意见有所改变。此**保证**亦不适用于在拍卖时，**标题**符合被普遍接受的学者或专家的意见，或**标题**指出意见冲突的地方。
- 如果**拍品**只有通过科学鉴定方法才能鉴定出不是**真品**，而在我们出版目录之日，该科学方法还未存在或未被普遍接受，或价格太昂贵或不实际，或者可能损坏**拍品**，则**真品保证**不适用。
- 真品保证**仅适用于**拍品**在拍卖时由佳士得发出之发票之原本买方，且仅在原本买方在拍卖日与申索之日持续拥有该**拍品**才适用。**保证**中的利益不可以转让。
- 要申索**真品保证**下的权利，您必须：
 - 在拍卖日后 5 年内，向我们提供书面的申索通知并提供详情，包括完整的佐证证据；
 - 佳士得有权要求您提供为佳士得及您均事先同意的在此**拍品**领域被认可的两位专家的书面意见，确认该**拍品**不是**真品**。如果我们有任何疑问，我们保留自己支付费用获取更多意见的权利；及
 - 自费交回与拍卖时**状况**相同的**拍品**给佳士得拍卖会。
- 您在本**真品保证**下唯一的权利就是取消该项**拍品**及取回已付的**购买款项**。在任何情况下我们不须支付您超过您已向我们支付的**购买款项**的金额，同时我们也无须对任何利润或经营损失、商机或价值丧失、预期存款或利息、成本、赔偿金或**其他赔偿**或支出承担责任。
- 书籍**。如果**拍品**为**书籍**，我们提供额外自拍卖日起为期 14 天的**保证**，如经校对后，**拍品**的文本或图标存有瑕疵，在以下条款的规限下，我们将退回已付的**购买款项**：
 - 此**额外保证**不适用于：
 - 缺少空白页、扉页、保护页、广告、及**书籍**镶边的破损、污渍、边缘磨损或其它不影响文本及图标完整性的瑕疵；
 - 绘图、签名、书信或手稿；带有签名的照片、音乐唱片、地图册、地图或期刊；
 - 没有**标题**的**书籍**；
 - 没有标明**估价**的已出售**拍品**；
 - 目录中表明售出后不可退货的**书籍**；
 - 状况**报告中或拍卖时公告的瑕疵。

- 要根据本条规定申索权利，您必须在**拍品**后的 14 天内就有关瑕疵提交书面通知，并交回与**拍品**时**状况**相同的**拍品**给当时进行**拍品**的佳士得拍卖会。

- 东南亚现代及当代艺术以及中国书画。**真品保证**并不适用于此类**拍品**。目前学术界不容许对此类作出确实之说明，但佳士得同意取消被证实为**真品**之东南亚现代及当代艺术以及中国书画**拍品**之交易。已付之**购买款项**将根据佳士得**真品保证**的条款退还予原本买方，但买方必须在**拍品**日起 12 个月内以书面通知本公司有关**拍品**为**真品**并能按以上 E2(h)(ii) 的规定提供令佳士得满意的证据，证实该**拍品**为**真品**，及须按照以上 E2(h)(iii) 规定交回**拍品**给我们。E2(b), (c), (d), (e), (f), (g) 和 (i) 适用于此类别之申索。

F. 付款

1. 付款方式

- 拍品后，您必须立即支付以下**购买款项**：

- 成交价；和
- 买方酬金；和
- 任何关税、有关货物、销售、使用、补偿或服务税项。

所有款项须于**拍品**后第 7 个日历天的 4:30pm 前悉数付清（“**到期付款日**”）。

- 我们只接受登记竞拍人付款。发票一旦开具，发票上买方的姓名不能更换，我们亦不能以不同姓名重新开具发票。即使您欲将**拍品**出口且需要出口许可证，您也必须立即支付以上款项。

- 在上海佳士得购买的**拍品**，您必须按照发票上显示的货币以下列方式支付（但是，如果您在中国大陆没有人民币银行账户，基于中国外汇管制，您必须以港元，美元，欧元，或英镑支付。在此情况下，以下第 F1(f) 适用）：

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

- 信用卡
在符合我们的规定下，我们接受各种主要信用卡付款。本公司每次**拍品**接受总数不超过人民币 1,000,000 元之现场信用卡付款，但有关条款及限制适用。以中国银联支付方式没有金额限制。如要以“持卡人不在场”（CNP）的方式支付，本公司每次**拍品**接受总数不超过人民币 500,000 元之付款。CNP 付款不适用于所有佳士得**拍品**，并受某些限制。适用于信用卡付款的条款和限制可从佳士得的售后服务部获取，详情列于以下 (d) 段：

- 现金
本公司每年只接受每位买方总数不超过人民币 60,000 元之现金付款（须受有关条件约束）；
 - 本公司不接受支票、银行汇票及旅行支票付款
- 支付时请注明**拍品**号码、发票号码及客户号码。
 - 如要了解更多信息，请联系售后服务部。电话 +86 (0) 21 6355 1766。
 - 若款项是以人民币之外之货币缴付，本公司将会向买家收取有关之货币兑换费用，该费用包括银行收费及兑换人民币之手续费。以人民币之外之货币付予佳士得之款项，将以中国银行在付款日向佳士得所报之外币牌价兑换成人民币，并以佳士得所发出之单据上所列之汇率为准。务请注意，佳士得不接受已注册的成功竞拍者以外任何人士之**拍品**付款。

2. 所有权转移

只有我们自您处收到全额且清算**购买款项**后，您才拥有**拍品**及**拍品**的所有权，即使本公司已将**拍品**交给您。

3. 风险转移

拍品的风险和责任自以下日期起将转移给您（以较早者为准）：

- 买方提货日；
- 自**拍品**日起 30 日后，如较早，则**拍品**根据“**仓储与提取**”页由第三方仓库保管之日起；除非另行协议。

4. 不付款之补救办法

- 如果**到期付款日**，您未能全数支付**购买款项**，我们将有权行使以下一项或多项（及执行我们在 F5 段的权利以及法律赋予我们的其它权利或补救办法）：
 - 自**到期付款日**起，按照尚欠款项，收取高于香港金融管理局不时公布的三个月银行同业加息加 7% 的利息；
 - 取消交易并按照我们认为合适的条件对**拍品**公开重新**拍品**或私下重新**拍品**。您必须向我们支付原来您应支付的**购买款项**与再次**拍品**收益之间的差额。您也必须支付我们必须支付或可能蒙受的一切成本、费用、损失、赔偿，法律费用及任何卖方酬金的差额；
 - 代不履行责任的买方支付应付的**拍品**净价金额。您承认佳士得有卖方之所有权利向您提出追讨；
 - 您必须承担尚欠之**购买款项**，我们可就取回此金额而向您提出法律诉讼程序及在法律许可下向您索回之其他损失、利息、法律费用及其他费用；
 - 将我们或佳士得集团任何公司欠下您之款项（包括您已付给我们之任何**保证金**或部分付款）用以抵销您未付之款项；
 - 我们可以选择将您的身份及联系方式披露给卖方；
 - 在将来任何**拍品**中，不允许您或您的代表作出竞拍，或在接受您竞拍之前向您收取**保证金**；
 - 在**拍品**所在地方之法律许可之下，佳士得就您拥有并由佳士得管有的**拍品**作为抵押品并以抵押品持有人身份行使最高程度之权利及补救办法，不论是以典当方式、抵押方式或任何其他形式。您则被视为已授与本公司该等抵押及本公司可保留或售卖此物品作为买方对本公司及卖方的附属抵押责任；和
 - 采取我们认为必要或适当的任何行动。
- 将您已付的款项，包括**保证金**及其他部份付款或我们欠下您之款项用以抵销您欠我们或其他佳士得集团公司的款项。
- 如果您在**到期付款日**之后支付全部款项，同时，我们选择接受该付款，我们可以自**拍品**后第 31 日起根据 G(d)(i) 及 (ii) 段向您收取**仓储**和**运输**费用。在此情况下，G(d)(iv) 段将适用。

5. 扣押**拍品**

如果您欠我们或其他佳士得集团公司款项，除了以上 F4 段的权利，在法律许可下，我们可以以任何方式使用或处置您存于我们或其它佳士得集团公司的**拍品**。只有在您全额支付欠下我们或其它佳士得集团公司的全部款项后，您方可领取有关**拍品**。我们亦可选择将您的**拍品**按照我们认为适当的方式出售。我们将用出售**拍品**的销售所得来抵销您欠我们的任何款项，并支付您任何剩余部分。如果销售所得不足以抵扣，您须支付差额。

G. 提取及**仓储**

- 我们要求您在**拍品**之后立即提取您购买的**拍品**（**但请注意，在全数付清所有款项之前，您不可以提取**拍品****）。
- 有关提取**拍品**之详情已列明于“**仓储与提取**”页。
- 如果您未在**拍品**完毕立即提取您购买的**拍品**，我们有权将**拍品**转移到其他佳士得所在处或其关联公司或第三方仓库。
- 如果您未在**拍品**后第三十个日历日或之前提取您购买的**拍品**，除非另有书面约定：
 - 我们将自**拍品**后第 31 日起向您收取**仓储**费用。
 - 我们有权将**拍品**转移到关联公司或第三方仓库，并向您收取因此产生的**运输**费用和处理费用。
 - 我们可以按我们认为商业上合理且恰当的方式出售**拍品**。
 - 仓储**的条款适用，条款请见 www.christies.com/storage。
 - 本段的任何内容不限制我们在 F4 段下的权利。

H. 运送

1. 运送

运送或付运表格会与发票一同发送给您。您须自行安排**拍品**的运送和付运事宜。我们也可以依照您的要求安排包装运送及付运事宜，但您须支付有关收费。我们建议在竞拍前预先查询有关收费的估价，尤其是需要专业包装的大件物品或高额品。应您要求，我们也可建议处理员、包装、运输公司或有关专家。在款项全数付清后，如买家拟把来自海外的**拍品**（注有▼标记）进口中国，佳士得可协助买家安排清关。详情请联系佳士得售后服务部，电话：+86 (0) 21 6355 1766；或发邮件至 postsaleasia@christies.com。

com。我们会合理谨慎处理、包装、运输**拍**卖品。若我们就上述目的向您推荐任何其他公司，我们不会承担有关公司之行为，遗漏或疏忽引致的任何责任。

2. 出口 / 进口

拍卖售出的任何**拍**卖品都可能受**拍**卖品售出国家的出口法律及其他国家的进口法律限制。许多国家就**拍**卖品出境要求出口声明及 / 或就**拍**卖品入境要求进口声明。进口国当地法律可能会禁止进口某些**拍**卖品或禁止**拍**卖品在进口国出售。

(a) 在竞拍前，您应寻求专业意见并负责满足任何法律或法规对出口或进口**拍**卖品的要求。如果您被拒发许可证，或申请许可证延误，您仍须全数支付**拍**卖品的价款。如果您提出请求，在我们能力范围内，我们可以协助您申请所需许可证，但我们会就此服务向您收取费用。我们不保证必能获得许可证。如欲了解详情，请联系佳士得售后服务部，电话：+86 (0) 21 6355 1766 或发邮件至 postsaleasia@christies.com。

(b) 含有受保护动植物的**拍**卖品

由濒临绝种及其他受保护野生动物制造或组成（不论百分比）的**拍**卖品在本目录中注有 [~] 号。这些物料包括但不限于象牙、玳瑁壳、鳄鱼皮、犀牛角、鲸骨、某些珊瑚品种及某些植物品种例如黄檀属（通称黄花梨、红酸枝及黑酸枝）的原木及制品或紫檀属的原木等等。若您有意将含有野生动物物料的任何**拍**卖品进口至其他国家，您须于竞拍该**拍**卖品之前了解有关海关法规和规定。有些国家完全禁止含有这类物料的物品进口，而其他国家则规定须向出口及入口国家的有关管理机构取得许可证。在有些情况下，**拍**卖品必须附有独立的物种的科学证明和 / 或年期证明，方能装运，而您须自行安排上述证明并负责支付有关的费用。如果一件**拍**卖品含有象牙或其他可能和象牙相混淆的野生动物材料（例如猛犸象牙，海象象牙和犀鸟象牙）且您计划将上述**拍**卖品进口到美国，请查看 (c) 段中之重要信息。如果您无法出口，进口该**拍**卖品或因任何原因**拍**卖品被政府部门查收，我们并无义务因此取消您的交易并退回您的**拍**卖品。您应负责确定并满足有关含有上述物料**拍**卖品进出口的法律和规例要求。

(c) 美国关于非洲象牙的进口禁令

美国禁止非洲象牙进口美国。如果一件**拍**卖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，海象象牙和犀鸟象牙），其必须通过受美国渔业和野生动物保护局认可的严格科学测试确认该物料非非洲象牙后方可进口美国。如果我们在**拍**卖前对**拍**卖品已经进行了该严格科学测试，我们会在**拍**卖品陈述中清楚表明。我们一般无法确认相关**拍**卖品的象牙是否来自非洲象。您凡购买有关**拍**卖品并计划将有关**拍**卖品进口美国，必须承担风险并负责支付任何科学测试或其他报告的费用。有关测试并无定论或确定物料乃非洲象牙，不被视为取消**拍**卖和退回**拍**卖品款的依据。

(d) 源自伊朗的**拍**卖品

一些国家禁止或限制购买和 / 或进口源自伊朗的“传统工艺品”（身份不明确的艺术品及 / 或功能性作品。例如：地毯、碗、大口水壶、瓷砖和装饰盒）。美国禁止进口以上物品亦禁止美国民众（不论所在处）购买以上物品。有些国家，例如加拿大则允许在特定情况下可以进口上述物品。为方便买方，佳士得在源自伊朗（波斯）的**拍**卖品下方特别注明。如您受以上制裁或贸易禁运限制，您须确保您不会竞拍或进口有关**拍**卖品，违反有关适用条例。

(e) 黄金

含量低于 18k 的黄金并不是在所有国家均被视为「黄金」，并可能被拒绝进口。

(f) 钟表

本目录内有些表带的照片显示该手表配有濒危及受保护动物（如短吻鳄或鳄鱼）的物料所制成的表带。这些**拍**卖品在本目录内的**拍**卖品编号旁以 W 符号显示。这些表带只用来展示**拍**卖品并不作销售用途。在运送手表到**拍**卖地以外的地点前，佳士得会把上述表带拆除并予以保存。买方若在**拍**卖后一年内亲身到**拍**卖所在地的佳士得提取，佳士得可酌情免费提供该展示用但含有濒危及受保护动物物料的表带给买方。H2 段中的标记是佳士得为了方便阁下而在有关**拍**卖品附加的，附加标记时如有任何错误或遗漏，佳士得恕不承担任何责任。

I. 佳士得之法律责任

(a) 除了**真**品保证，佳士得、佳士得代理人或雇员，对任何**拍**卖品作任何陈述，或资料的提供，均不作出任何**保**证。在法律容许的最大程度上，所有由法律

附加的保证及其他条款，均被排除在本协议外。在 E1 段中的**卖**方保证是由**卖**方提供的保证，我们对这些**保**证不负有任何责任。

(b) (i) 除非我们以欺诈手段作出有欺诈成份的失实陈述或在业务规定中另有明确说明，我们不会因任何原因对您负有责任（无论是因违反本协议，购买**拍**卖品或与竞拍相关的任何其它事项）；和

(ii) 本公司无就任何**拍**卖品的可商品质、是否适合某特定用途、描述、尺寸、质量、**状**况、作品归属、真实性、稀有程度、重要性、媒介、来源、展览历史、文献或历史的关联等作出任何陈述、保证或担保或承担任何责任。除非当地的法律强制要求，任何种类的任何保证，均被本段排除在外。

(c) 请注意佳士得所提供的书面竞拍及电话竞拍服务、Christie's LIVE™、**状**况报告、货币兑换显示屏及**拍**卖室录像影像为免费服务，如有任何错误（人为或其它原因）、遗漏或故障或延误、未能提供、暂停或终止，本公司不负任何责任。

(d) 就**拍**卖品购买的事宜，我们仅对**买**方负有法律责任。

(e) 如果尽管有 (a) 至 (d) 或 E2(i) 段的规定，我们因某些原因须对您负上法律责任，我们不须支持超过您已支付的**拍**卖品款。佳士得不须就任何利润或经营损失、商机丧失或价值、预期存款或利息、费用、赔偿或支出等原因负上任何责任。

J. 其它条款

1. 我们的撤销权

除了本协议中的其他撤销权利，如果我们合理地认为完成交易可能是违法行为或该销售会令我们或**卖**方向任何人负上法律责任或损坏我们的名声，我们可取消该**拍**卖品的**拍**卖。

2. 录像

我们可以录影及记录**拍**卖过程。除非按法律要求，我们会对个人信息加以保密。该资料可能用于或提供其他**佳**士得集团公司和市场伙伴以作客户分析或使我们向**买**方提供合适的服务。若您不想被录影，您可透过电话或书面竞拍或在 Christie's LIVE™ 竞拍。除非另有书面约定，您不能在**拍**卖现场录像或录音。

3. 版权

所有由佳士得或为佳士得与**拍**卖品有关之制作之一切图片、插图与书面资料（除有特别注释外，包括我们的目录的内容）之版权均属于佳士得所有。没有我们的事先书面许可不得使用以上版权作品。我们没有保证您就投得的**拍**卖品会取得任何版权或其他复制的权利。

4. 效力

如本协议的任何部份遭任何法院认定为无效、不合法或无法执行，则该部分应被视为删除，其它部分不受影响。

5. 转让您的权利及责任

除非我们给予书面许可，否则您不得就您在本协议下的权利或责任设立任何抵押，亦不得转让您的权利和责任。本协议对您的继承人、遗产及任何承继人下责任的人具有约束力。

6. 翻译

如果我们提供了本协议的翻译件，我们将会使用英文版用于解决本协议项下产生的任何问题以及争议。

7. 个人信息

您同意我们将持有并处理您的个人数据或信息，并将其交给其它**佳**士得集团用于我们的隐私政策所描述的，或与其相符的目的。您可以在 www.christies.com 上找到本公司隐私政策。

8. 弃权

未能或延迟行使本业务规定下的权利或补偿不应被视为免除该权利或补偿，也不应阻止或限制对该权利或补偿或其他权利或补偿的行使。单独或部分行使该权利或补偿不应阻止或限制对其它权利或补偿的行使。

9. 法律及管辖权

各方的权利及义务，就有关本业务规定，**拍**卖的行为及任何与上述条文的事项，均受中国法律管辖及根据中国法律解释。在**拍**卖竞拍时，无论是亲自出席或由

代理人出席竞拍，书面、电话及其他方法竞拍，**买**方则被视为接受本业务规定。本业务规定的合约方同意就任何有关本业务规定、重要通告及目录编制方法之说明及**买**家须知的任何争议，争纷或诉求，均应提交中国国际经济贸易仲裁委员会（“贸仲委”）按照申请仲裁时贸仲委现行有效的仲裁规则及以下第 (i) 至 (v) 段进行仲裁。

(i) 仲裁庭由三名仲裁员组成。双方各选定一名仲裁员；如任何一方未能在贸仲委仲裁规则规定的期限内选定仲裁员，则由贸仲委主任代为指定该名仲裁员。第三名仲裁员即首席仲裁员，由根据前述程序通过选定或指定产生的两名仲裁员共同选定。仲裁员可在贸仲委仲裁员名册之外选定（含共同选定）或指定。

(ii) 仲裁地为北京；口头聆讯地点为上海。

(iii) 仲裁语言为中文（除非您与我们另有约定）。

(iv) 仲裁裁决是终局的，对双方均有约束力。

(v) 仲裁费用由被告方承担，且胜诉方因案件发生的合理费用（包括但不限于律师费、差旅费等）也由败诉方补偿。

10. www.christies.com 的报告

售出的**拍**卖品的所有资料，包括**目**录描述及价款都可在 www.christies.com 上查阅。销售总额为**成**交价加上**买**方佣金，其不反映成本、财务费用或**买**方或**卖**方信贷申请情况。我们不能按有关要求将这些资料从 www.christies.com 网站上删除。

11. 通知

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

12. 语言

本业务规定以中文草拟，英文版本仅作参考，我们将使用中文版用于解决任何问题。

K. 词汇表

真品：以下所述的真实作品，而不是复制品或赝品：

a) **拍**卖品在**标题**被描述为某位艺术家、作者或制作者的作品，则为该艺术家、作者或制作者的作品；

b) **拍**卖品在**标题**被描述为是某时期或流派创作的作品，则该时期或流派的作品；

c) **拍**卖品在**标题**被描述为某来源，则为该来源的作品；

d) 以宝石为例，如**拍**卖品在**标题**被描述为由某种材料制成，则该作品是由该材料制成。

真品保证：我们在本协议 E 段所详述为**拍**卖品提供的保证。

买方佣金：除了**成**交价，**买**方支付给我们的费用。

目录描述：**拍**卖目录内对**拍**卖品的陈述（包括于**拍**卖场通过对有关陈述作出的任何更改）。

佳士得集团：Christie's International Plc、其子公司及集团的其它公司。

状况：**拍**卖品的物理状况。

到期付款日：如第 F1(a) 段所列出的意思。

估价：目录中或**拍**卖场通告中列明的我们认为**拍**卖品可能出售的价格范围。**低**端估价指该范围的最低价；**高**端估价：指该范围的最高价。**中**间估值为两者的中点。

成交价：**拍**卖官接受的**拍**卖品最高竞价。

标题：如 E2 段所列出的意思。

拍卖品：供**拍**卖的一件**拍**卖品（或作为一组**拍**卖的两件或更多的物件）；

其他赔偿：任何特殊、连带、附带或间接的赔偿或任何符合当地法律规定的“特殊”、“附带”或“连带”赔偿。

买卖款项：如第 F1(a) 段的意思。

来源：**拍**卖品的所有权历史。

有保留：如 E2 段中的意思；**有**保留标题则指目录中“重要通知和目录编制说明”页中的“**有**保留标题”的意思。

底价：**拍**卖品不会以低于此保底价出售。

拍卖场通告：张贴于**拍**卖场内的**拍**卖品旁或 www.christies.com 的书面通知（上述通知内容会另行通知以电话或书面竞拍的客户），或**拍**卖会举行前或**拍**卖某**拍**卖品前**拍**卖官宣布的公告。

大阶字体：指包含所有的大写字母。

保证：陈述人或声明人保证其所陈述或声明的事实为正确。

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 Christie's Auction (Shanghai) Co., Ltd. Suite 519A, 5/F, No 1376 Nanjing Road West, Shanghai, the People's Republic of China ("PRC") ("Christie's" or "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, Business Licence or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners (for PRC companies: Articles of Association or Capital Verification Report including list of directors and shareholders); and copy of photo ID for the authorised bidder together with a signed authorisation by the company stamp for the authorised bidder to act on the company's behalf

(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 +86 (0) 21 6355 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 +86 (0) 21 6355 1766 or email to bidasia@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. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

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 +86 (0) 21 6355 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. If a prospective buyer makes advance arrangements with us prior to the commencement of the sale, our team of specially trained individuals who are not employees or staff of Christie's Auction (Shanghai) Co. Ltd, ("Telephone Bidding Team") will use reasonable efforts to contact that prospective buyer to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for failures in telecommunications links or for errors and/or omissions arising in connection with telephone bidding. Telephone bids cannot be accepted for lots estimated below RMB 30,000. 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. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

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 NO RESERVE LOTS

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. Immediately following the sale, the buyer must sign a confirmation letter providing us with his or her name and permanent address, collection and shipping preferences and, if so requested, details of the bank from which payment will be made. 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. The buyer's premium is 20% of the **hammer price** of each **lot**.

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 PRC law takes precedence. PRC law imposes a 6% VAT on the buyer's premium. Christie's recommends you obtain your own independent tax advice. Christie's reminds all buyers that pursuant to the current local tax regulations and directives, Christie's can only issue value-added tax invoice based on the **buyer's premium**. Christie's and the seller will not issue any other tax invoice. Under the current policy and regulation, no value-added tax refund is available to any overseas buyer.

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 4:30pm on 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 PRC in the currency stated on the invoice in one of the following ways (however, if you do not have a RMB bank account in PRC, you can only pay in HKD, USD, EURO or GBP due to SAFE regulations. In those circumstances, paragraph F1(f) below applies):

(i) Wire transfer

You must make payments to:

Bank name: BANK OF CHINA

银行名称: 中国银行

Bank's sub-branch name (支行):

BANK OF CHINA

SHANGHAI BRANCH CHANG PING ROAD SUB-BRANCH

开户行名称: 中国银行上海市昌平路支行

Account No.: 440364283808

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

户名: 佳士得拍卖(上海)有限公司

SWIFT: BKCHCNBJ300

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to RMB 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 RMB 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.

(iii) Cash

We accept cash subject to a maximum of RMB 60,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(iv) Cheque, Banker's draft and Traveller's check are not accepted.

(d) You must quote the sale number, your invoice number and client number when making a payment.

(e) For more information please contact our Post-Sale Services Department by phone on +86 (0) 21 6355 1766.

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

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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you (including without limitation any **lots** you purchased at Christie's which has been fully or partially paid 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. After payment has been made in full, Christie's can arrange customs clearance for overseas sourced lots identified by the ▼ symbol next to the lot number which a buyer wishes to import into the PRC. For more information, please contact Christie's Post-Sale Services Department on +86 (0) 21 6355 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 +86 (0) 21 6355 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 certain species of plants such as Dalbergia wood (also known as rosewood) and Pterocarpus wood (also known as Zitan). 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 ♁ 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(ii) 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 laws of the People's Republic of China. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions. The parties to these Conditions of Sale agree that any disputes, controversies or claims relating to these Conditions of Sale and the "Important Notices and Explanation of Cataloguing Practice" and "Buying at Christie's" sections of this catalogue, will be submitted to the China International Economic and Trade Arbitration Commission (CIETAC) for arbitration which shall be conducted in accordance with CIETAC's arbitration rules in effect on the date of the referral notice subject to paragraphs (i) to (v) below.

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

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

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

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

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

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.

11 NOTICES

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

12 LANGUAGE

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

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.

本目录中使用的 各类标识

本部份粗体字体词语的涵义载于本目录中题为“业务规定·买方须知”一章的最后一页。

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不设**底价**的**拍卖品**，不论其在本目录中的售前**估价**，该**拍卖品**将售给出价最高的竞投入。

▼
来自海外的拍品并且是在保税状态下临时入口中国境内。

~
拍卖品含有濒危物种的材料，可能受出口限制。请参阅业务规定·买方须知第 H2(b) 段。

ψ
拍卖品含有濒危物种的材料，只会作展示用途，并不作销售。

请注意对藏品的标记仅为为您提供方便，本公司不承担任何因标示错误或遗漏标记的责任。

重要通知及目录编列方法之说明

重要通告

佳士得在受委托拍卖品中的权益

▲：部分或全部归佳士得拥有的拍卖品
佳士得可能会不时提供佳士得集团旗下公司（除佳士得拍卖（上海）有限公司外）全部或部分拥有之**拍卖品**。该等**拍卖品**在目录中于拍卖编号旁注有 **▲** 符号以资识别。

拍卖品编号旁注有 ▼ 标记之拍卖品均来自海外。 拍卖时，该等**拍卖品**将仍然在保税状态下，当该等**拍卖品**被带入中国自由流通时，才需要缴付适用的进口关税和税项。佳士得提醒准买家，在已全数以清算资金支付该等**拍卖品**后，如他们拟把该等**拍卖品**进口中国，他们将负责支付适用的进口关税和税项。进口关税和税项的比率根据**拍卖品**的价值和有关海关当时有效的法规和分类而定，为了方便我们的竞投者，我们于目录后的提取及运送页列出了可能的进口中国关税和税项的比率范围，但仅作为指引，进口关税和税项的最终金额将根据中国海关或其他有管辖权的机构在进口时的最终决定为准。佳士得及卖家都不承担保证或担保该资料准确的责任，对于任何错误或遗漏也概不负责。准买家应负责查询自己打算进口中国的**拍卖品**所需缴付的进口关税和税项及于到期时支付该关税及税项。除非及直至所有适用的进口关税和税项已全数以清算资金支付，否则佳士得（及我们指定的存储供应商）都不会放发所购买的**拍卖品**。

本目录采用之货币兑换率

6.68 人民币 = 1 美元
我们可依此兑换率将人民币价格转换成美元并于目录中显示，这仅为方便我们的客户而不具有任何约束力。本目录中标示的货币兑换率是根据目录付印时的兑换率设定，可能与拍卖当日兑换率有差别。竞投者请注意，所有货品的估价均是多月前拟定，并非最终的价值，并有可能被更改。

有关绘画、素描、版画、小型画、雕塑、装置、录像、书法及手绘瓷器

下列词语于本目录中具有以下意义。请注意本目录中有关作者身份的所有声明均按照本公司之业务规定及真品保证的条款而作出。

买方应亲自检视各**拍卖品**的状况，亦可向佳士得要求提供书面状况报告。

没有保留地列出艺术家之姓名或认可名称

佳士得认为是属于该艺术家之作品
*「传」、「认为是...之作品」
指以佳士得有保留之意见认为，某作品大概全部或部分为艺术家之创作。
*「...之创作室」及「...之工作室」
指以佳士得有保留之意见认为，某作品在某艺术家之创作室或工作室完成，可能在他监督下完成。
*「...时期」
指以佳士得有保留之意见认为，某作品属于该艺术家时期之创作，并且反映出该艺术家之影响。
*「跟随...风格」
指以佳士得有保留之意见认为，某作品具有某艺术家之风格，但不一定是该艺术家门生之作品。
*「具有...创作手法」
指以佳士得有保留之意见认为，某作品具有某艺术家之风格，但于较后期完成。
*「...复制品」
指以佳士得有保留之意见认为，某作品是某艺术家作品之复制品（任何日期）。
*「签名...」、「日期...」、「题写...」
指以佳士得有保留之意见认为，某作品由某艺术家签名/写上日期/题词。
*「附有...签名」、「附有...之日期」、「附有...之题词」、「款」
指以佳士得有保留之意见认为某签名/某日期/题词应不是某艺术家所为。

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▼
Property which has been sourced from overseas and is temporarily imported into China under "bond".

~
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NAME(S) OR RECOGNISED DESIGNATION OF AN ARTIST WITHOUT ANY QUALIFICATION

In Christie's opinion a work by the artist.
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 Ronan Sulich

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BRAZIL
SÃO PAULO
 +5511 3061 2576
 Nathalie Lenci

CHILE
SANTIAGO
 +56 2 2 2631642
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 de Lira

COLOMBIA
BOGOTA
 +571 635 54 00
 Juanita Madrinan

DENMARK
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 Birgitta Hillingsø
 (Consultant)
 + 45 2612 0092
 Rikke Juel Brandt
 (Consultant)

**FINLAND AND
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 +358 40 5837945
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 Fabienne Albertini-Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)21 14 91 59 352
 Arno Verkade

FRANKFURT
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 Anja Schaller (Consultant)

HAMBURG
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 Christiane Gräfin
 zu Rantzau

MUNICH
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 Marie Christine Gräfin Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne
 Schweizer

INDIA
•MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

INDONESIA
JAKARTA
 +62 (0)21 7278 6268
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
•MILAN
 +39 02 303 2831

ROME
 +39 06 686 3333
 Marina Cicogna

NORTH ITALY
 +39 348 3131 021
 Paola Gradi
 (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene Valenti
 Gonzaga (Consultant)

BOLOGNA
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 Venenti (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi
 (Consultant)

FLORENCE
 +39 055 219 012
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 Camugliano (Consultant)

**CENTRAL &
 SOUTHERN ITALY**
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Chie Banta

MALAYSIA
KUALA LUMPUR
 +65 6735 1766
 Nicole Tee

MEXICO
MEXICO CITY
 +52 55 5281 5546
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
 +31 (0)20 57 55 255

NORWAY
OSLO
 +47 975 800 78
 Katinka Traaeth
 (Consultant)

**PEOPLES REPUBLIC
 OF CHINA**
BEIJING
 +86 (0)10 8583 1766

•HONG KONG
 +852 2760 1766

•SHANGHAI
 +86 (0)21 6355 1766

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Katya Vinokurova

SINGAPORE
SINGAPORE
 +65 6735 1766
 Nicole Tee

SOUTH AFRICA
CAPE TOWN
 +27 (21) 761 2676
 Juliet Lomberg
 (Independent Consultant)

**DURBAN &
 JOHANNESBURG**
 +27 (31) 207 8247
 Gillian Scott-Berning
 (Independent Consultant)

WESTERN CAPE
 +27 (44) 533 5178
 Annabelle Conyngham
 (Independent Consultant)

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Jun Lee

SPAIN
MADRID
 +34 (0)91 532 6626
 Carmen Schjaer
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman (Consultant)
 +46 (0)70 9369 201
 Louise Dylhén (Consultant)

SWITZERLAND
•GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

•ZURICH
 +41 (0)44 268 1010
 Dr. Bertold Mueller

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 2 252 3684-5
 Benjawan Uraipraivan

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

UNITED ARAB EMIRATES
•DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
•LONDON
KING STREET
 +44 (0)20 7839 9060

NORTH AND NORTHEAST
 +44 (0)20 3219 6010
 Thomas Scott

**NORTHWEST
 AND WALES**
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon
 (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall (Consultant)

UNITED STATES
CHICAGO
 +1 312 787 2765
 Catherine Busch

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600
 Sonya Roth

MIAMI
 +1 305 445 1487
 Jessica Katz

NEWPORT
 +1 401 849 9222
 Betsy D. Ray

•NEW YORK
 +1 212 636 2000

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION AND OTHER SERVICES

PRIVATE SALES
 HK: +852 2978 6871
 Fax: +852 2760 1767
 Email: privatesaleservicecentre@christies.com

CHRISTIE'S EDUCATION
New York
 Tel: +1 212 355 1501
 Fax: +1 212 355 7370
 Email: newyork@christies.edu

Hong Kong
 Tel: +852 2978 6768
 Fax: +852 2525 3856
 Email: hongkong@christies.edu

London
 Tel: +44 (0)20 7665 4350
 Fax: +44 (0)20 7665 4351
 Email: london@christies.edu

CHRISTIE'S INTERNATIONAL REAL ESTATE
New York
 Tel: +1 212 468 7182
 Fax: +1 212 468 7141
 Email: info@christiesrealestate.com

London
 Tel: +44 (0)20 7389 2551
 Fax: +44 (0)20 7389 2168
 Email: info@christiesrealestate.com

Hong Kong
 Tel: +852 2978 6788
 Fax: +852 2760 1767
 Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
New York
 Tel: +1 212 974 4579
 Email: newyork@cfass.com

Singapore
 Tel: +65 6543 5252
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16/08/17

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2	9701/9702/9703	艺术品 Works of Arts	12% / 3%	17%	无 N/A



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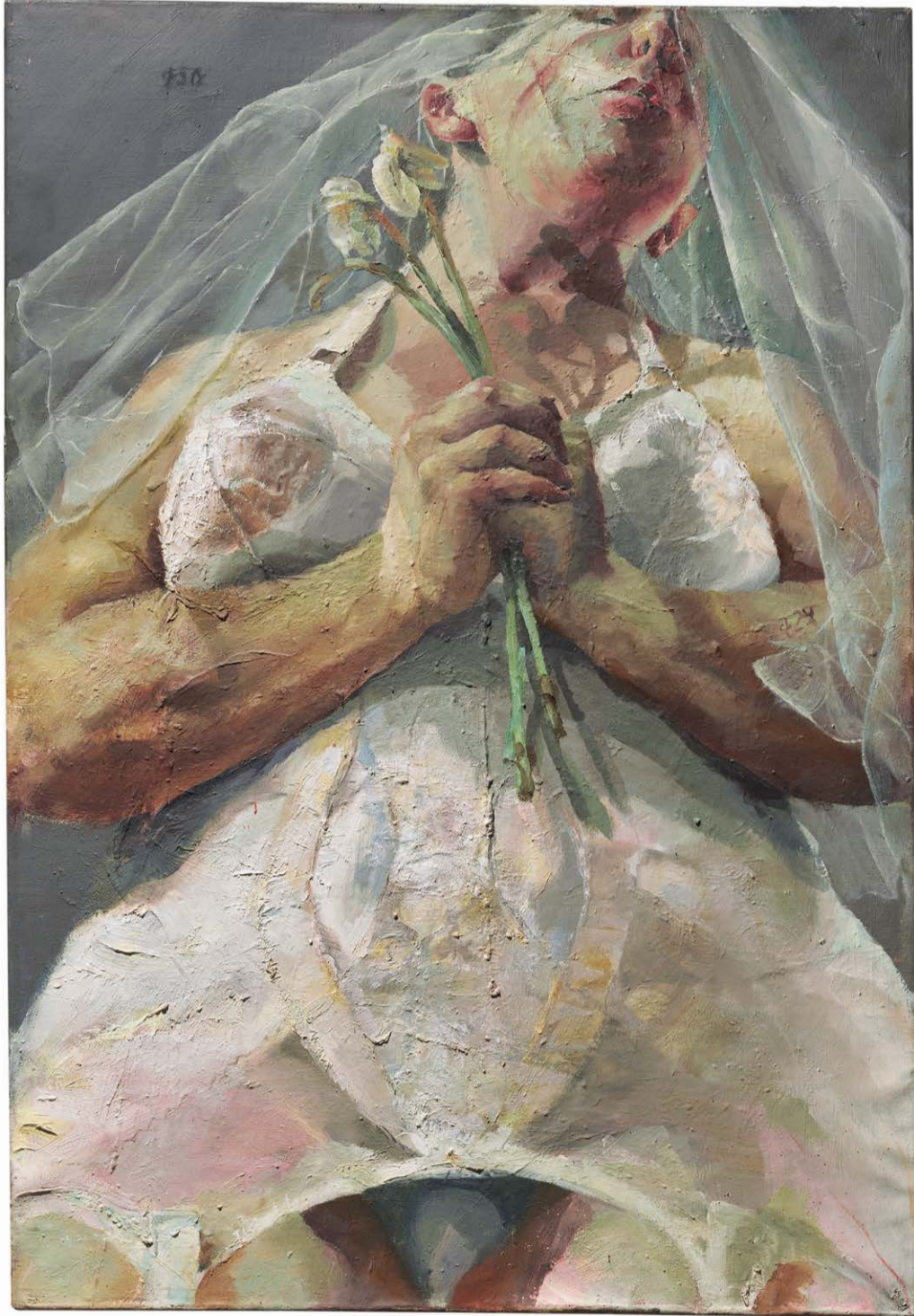
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JENNY SAVILLE (B. 1970)
The Bride
oil on canvas
55 $\frac{7}{8}$ x 38 $\frac{3}{4}$ in. (142.1 x 98.6cm.)
Painted in 1992

POST-WAR AND CONTEMPORARY ART
EVENING AUCTION

London, King Street, 6 October 2017

VIEWING

18-21 September 2017

22/F Alexandra House, 18 Chater Road, Central, Hong Kong

30 September - 6 October 2017

8 King Street, London SW1Y 6QT

CONTACT

Katharine Arnold
karnold@christies.com
+44 (0)20 7389 2024

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London, King Street, 18 October 2017

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VIEWING 预览

13-17 October · 8 King Street, London SW1Y 6QT

10 月 13 至 17 日 · 伦敦国王街 8 号

CONTACT 查询

Geraldine Lenain 劳拉

glenain@christies.com | +33 1 40767252

SHANG XIA

'DA TIAN DI' (SKY AND EARTH), A CONSOLE TABLE, 2017

egg-shell lacquer, mahogany

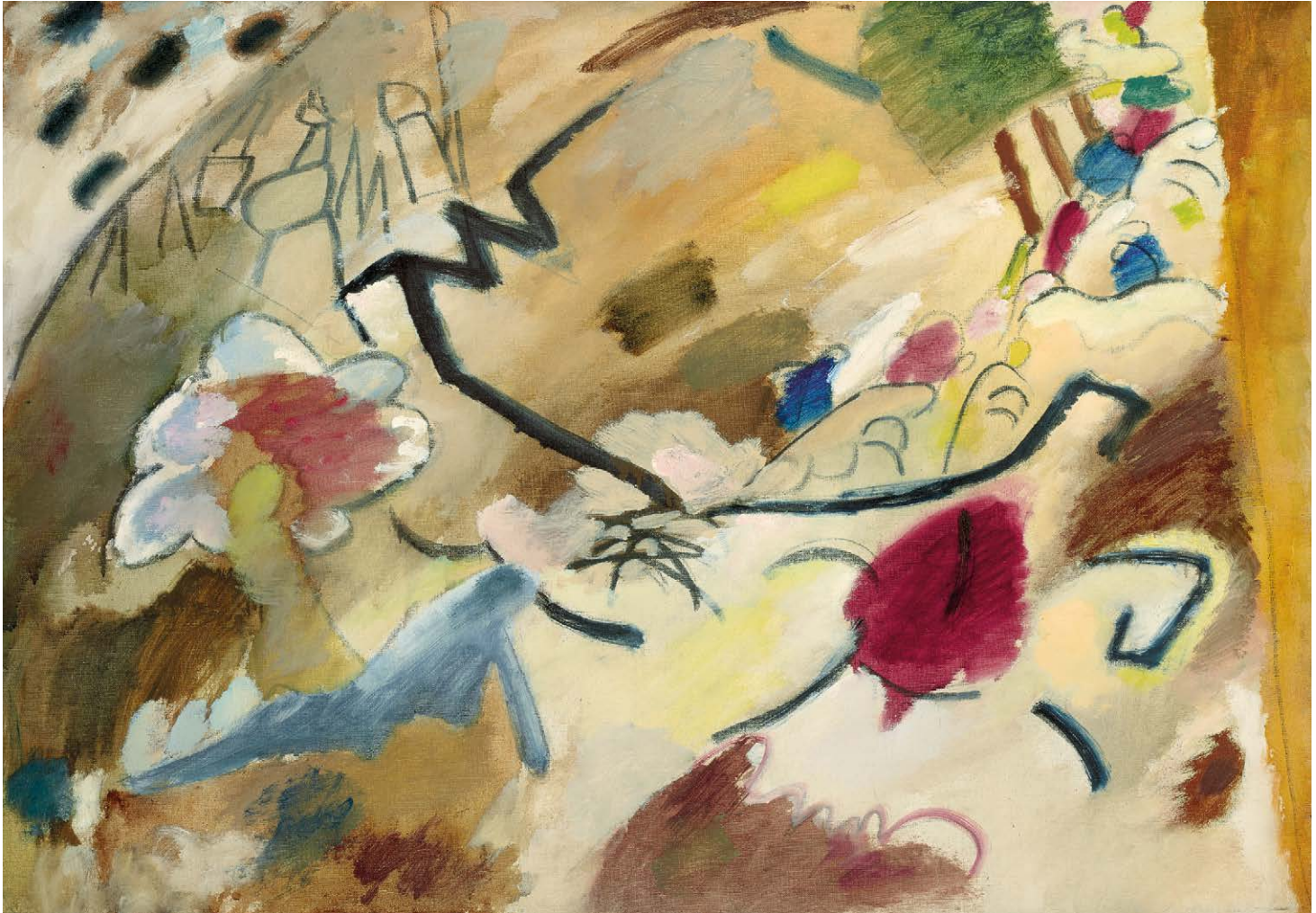
33.3/4 in. (85.5 cm.) high; 58.1/4 in. (148 cm.) wide; 19 in. (48 cm.) deep

£18,000 - 22,000

CNY150,000 - 200,000

US\$22,000 - 28,000

CHRISTIE'S 佳士得



WASSILY KANDINSKY (1866-1944)
Improvisation mit Pferden (Studie für Improvisation 20)
oil on canvas
28 x 39 in. (71.1 x 99.1 cm.)
Painted in 1911
\$10,000,000 - 15,000,000
To be offered in the Impressionist and Modern Art Evening Sale

BEYOND BOUNDARIES

Avant-Garde Masterworks
from a European Collection
New York, November 2017

VIEWING

November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Jessica Fertig
jfertig@christies.com
+1 212 636 2050

CHRISTIE'S



A HIGHLY IMPORTANT AND EXTREMELY RARE WUCAI 'FISH' JAR AND COVER
 JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1522-1566)

明嘉靖 五彩鱼藻纹盖罐 六字楷书款

18 1/8 in. (46 cm.)

Estimate on Request

估价待询

HONG KONG WEEK

香港秋季拍卖

2017年11月24至29日

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

地点
 香港会议展览中心

查询
infoasia@christies.com
 +852 2760 1766

HONG KONG AUTUMN AUCTIONS

24-29 NOVEMBER 2017

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

VENUE
 Hong Kong Convention and Exhibition Centre

CONTACT
infoasia@christies.com
 +852 2760 1766

CHRISTIE'S 佳士得

二十世纪及当代艺术 (晚间拍卖)

2017年9月24日
星期日下午6:00

编号名称: **SHANGHAI**
拍卖编号: **14818**
拍卖品编号: **201-235**

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

佳士得不接受包括代理人在内的第三方支付; 付款及发票数据于拍卖会结束后
将不能更改。

竞价递增幅度

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

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

在拍卖时拍卖官可酌情更改每次增加之额度。

在佳士得未有任何法律义务的前提下, 我要求佳士得在不超过本表格所列的
价格下就以下拍卖品代本人竞价。本人知悉如竞价成功, 本人应付之购买价
款为最后之竞价加上以下列酬金率算得之酬金(请参照“业务规定”之第
D1、D2、F1、F2及F3条)。

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

本人亦明白, 佳士得乃为方便顾客而提供代为竞价的服务, 佳士得不因急于
竞价而负任何责任。倘佳士得就同一项拍卖品收到相同竞价之委托, 则最先
收到者优先被接纳。

就不设底价的拍卖品, 除非已有竞价, 否则拍卖官有权自行斟酌决定起价,
通常会以拍卖品的售前低估价的50%开始拍卖。若在此价格下并无竞价, 拍
卖官会自行斟酌将价格下降继续拍卖, 直至有客户开始竞价, 然后再由该竞
价向上继续拍卖。在没有更高叫价的情况下, 书面竞价会以售前低估价大
约50%成交, 但若该竞价低于售前低估价的50%, 则以该竞价交易。

拍卖官一般仅接受已于拍卖日前缴付保证金并已完成高额拍卖品预先登记人
士之高额拍卖品竞价。请将已填妥之高额拍卖品之登记表电邮至竞价部:
bidsasia@christies.com

本人知悉若本人未于拍卖前完成高额拍卖品预先登记, 本人将不获准竞价高额
拍卖品。

若阁下未能成功竞价任何拍卖品, 亦未欠佳士得或佳士得公司集团任何欠款,
保证金将以电汇方式或佳士得决定之其他方式退还阁下。

请确保阁下已提供有关银行资料详情。

关于来自海外物品进口的通知

注有▼标记之拍品均来自海外。拍卖时, 该些拍品将仍然在保税状态下, 当
该些拍品被带入中国自由流通时, 才需要缴付适用的进口关税和税项。佳士
得提醒准买家, 在已全数以清算资金支付该些拍品后, 如他们拟把该些拍品
带入中国进口, 他们将负责支付适用的进口关税和税项。进口关税和税项的
比率根据货物的价值和有关海关法规和分类而定, 为了方便我们的竞拍者,
我们于拍卖图录后的储存及提取页列出了可能的进口关税和税项的比率范围,
但仅作为指引, 进口关税和税项的最终金额将根据中国海关或有管辖权的机
构在进口时作的最终决定为准。佳士得及卖家都不承担保证或担保该数据准
确的责任。对于任何错误或遗漏也概不负责。准买家应负责查询自己打算带
入中国的拍卖品所需缴付的进口关税和税项及于到期时支付该关税及税项。
除非及直至所有适用的进口关税和税项已全数以清算资金支付, 否则佳士
得(及我们指定的存储供应商)都不会放所购买的拍品。

书面竞拍表格

竞拍牌编号

书面竞拍表格应于拍卖日前二十四小时递交竞拍部。佳士得公司将以电邮确认收到阁下电邮之书面竞拍
表格。若于一个工作日内还未收到确认回复, 请重新递交表格或联络竞拍部:
电话: + 86 (0) 21 6355 1766 电邮: bidsasia@christies.com

客户编号(若适用)

客户名称(请用正楷填写)

地址

邮编

联络电话(手提电话)

电邮地址

如阁下选择不以电邮方式收取发票, 请于方格内划上“√”号。

请确认电邮地址:

如阁下不希望通过电邮接收本公司将举行的拍卖、活动或其他由佳士得集团及其关联公司提供的服务资料, 请于方格
内划上“√”号。

我本人已细阅并理解本书面竞拍表格及业务规定·买方须知。

签名

日期

竞拍者请附上以下文件之副本。**个人:** 附照片及个人身份证号码之身份证明文件(居民身份证或护照), 及(如身份证明
文件未有显示现时住址)现时住址证明, 如公用事业账单或银行月结单。**公司客户:** 公司注册证书及盖有公章(若有)
或营业执照、公司地址证明、被授权竞拍者附照片的身份证明文件复印件、由法定代表人签署的竞拍授权书, 以及列出
所有董事与股东的官方文件(对于中国公司, 即列出所有董事与股东的公司章程或验资报告)。**其他业务结构, 如信托
机构, 离岸公司或合伙公司:** 请与信用部联络, 以咨询阁下须提供何种资料, 电话为+ 86 (0) 21 6355 1766。**代表他人
参与竞拍之代理人:** 代理人及委托人之身份证明文件, 以及经签署之授权委托书授权代理人代表委托人竞拍。

新客户、过去十二个月内未有在佳士得成功投得拍品, 及本次拟出价金额高于过往之客户, 须提供银行信用证明及/
或近期的银行月结单, 亦或须缴付本公司指定的有关保证金作为允许阁下竞拍的先决条件。如阁下被要求提供保证金,
阁下须与我们联系以安排付款。阁下的竞拍申请会在我们收到保证金的全额付款后方可作实。

请用正楷填写清楚

拍卖品编号 (按数字顺序)	最高竞价(人民币) (佣金不计在内)	拍卖品编号 (按数字顺序)	最高竞价(人民币) (买方佣金不计在内)

CHRISTIE'S 佳士得

20th Century & Contemporary Art (Evening Sale)

SUNDAY 24 SEPTEMBER 2017 AT 6:00 PM

CODE NAME: **SHANGHAI**
SALE NUMBER: **14818**
LOT NUMBER: **201-235**

SALE ADDRESS:

The Peninsula Hotel
No.32 Zhongshan Dong Yi Road, Shanghai, 200002, China
Tel: +86 (0) 21 6355 1766

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

BIDDING INCREMENTS

Bidding generally opens below the low estimate advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set out below may be lowered to the next bidding increment.

RMB5,000 to RMB10,000	by RMB500s
RMB10,000 to RMB20,000	by RMB1,000s
RMB20,000 to RMB30,000	by RMB2,000s
RMB30,000 to RMB50,000	by RMB2,000s, 5,000, 8,000 (ie: RMB32,000, RMB35,000, RMB38,000)
RMB50,000 to RMB100,000	by RMB5,000s
RMB100,000 to RMB200,000	by RMB10,000s
RMB200,000 to RMB300,000	by RMB20,000s
RMB300,000 to RMB500,000	by RMB20,000s, 50,000, 80,000 (ie: RMB320,000, RMB350,000, RMB380,000)
RMB500,000 to RMB1,000,000	by RMB50,000s
Above RMB1,000,000	at auctioneer's discretion.

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

I request Christie's, without legal obligations of any kind on its part, to bid the following Lots up to the price given on this form. I understand that if my bid is successful the "purchase price" payable will be the sum of the "final bid" and a "premium" at the following rates (See Conditions of Sale D1, D2, F1, F2 and F3).

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

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

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

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

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

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

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

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

IMPORTATION OF PROPERTY SOURCED FROM OVERSEAS

Property which has been sourced from overseas is identified in the catalogue with the symbol ▼ next to the lot number. When auctioned, such property will remain under "bond" with the applicable import customs duty and taxes being deferred unless and until the property is brought into free circulation in the PRC. Prospective buyers are reminded that after paying for such lots in full and cleared funds, if they wish to import the lots into the PRC, they will be responsible for and will have to pay the applicable import customs duties and taxes. The rates of import customs duty and tax are based on the value of the goods and the relevant customs regulations and classifications in force at the time of import. As a convenience and guidance to our bidders we set out in the Collection and Delivery page at the back of the catalogue, the possible ranges of import customs duties and taxes for import into the PRC. The final amounts will be determined by PRC Customs and other competent authorities at the time of import. Neither Christie's nor the seller warrants or guarantees the accuracy of this information and we are not responsible in any way for any errors or omissions. Potential buyers are responsible for satisfying themselves as to the amount of import customs duty and tax payable for lots which they buy and intend to import into the PRC and for paying all such import customs duties and taxes when they become due. Christie's (and our appointed storage providers) are unable to release bought lots unless and until all applicable import customs duties and taxes have been paid in full and cleared funds.

Written Bids Form

Paddle No.

To allow time for processing, written bids should be received at least 24 hours before the sale begins. Christie's will confirm all bids received by return email. If you have not received our confirmation within one business day, please resubmit your bid(s) or contact the Bids Department. Tel: +86 (0) 21 6355 1766. Email: bidsasia@christies.com

Client Number (if applicable) _____

Client Name (please print) _____

Address _____

Post Code _____

Contact Number (Mobile) _____ Email Address _____

Please tick if you do not want to receive your invoice by email.

Please verify email address: _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail.

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S

Signature _____ Date _____

As a bidder, please attach copies of the following documents. **Individuals:** photo ID that includes personal identification number (national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.

Corporate clients: Certificate of Incorporation or Business Certificate, proof of company address, copy of photo ID for the authorised bidder together with a signed authorisation by the company legal representative and, where applicable, chopped by the company stamp for the authorised bidder to act on the company's behalf and official document listing directors and shareholders (for PRC companies, Articles of Association or Capital Verification Report including list of directors and shareholders.) **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +86 (0) 21 6355 1766 for advice on the information you should supply. **Agent acting on behalf of other parties:** please attach identification documents for agent and principal together with a signed letter authorising agent to act on behalf of the principal.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY IN BLOCK LETTERS

Lot Number (in numerical order)	Maximum Bid (RMB) (excluding buyer's premium)	Lot Number (in numerical order)	Maximum Bid (RMB) (excluding buyer's premium)



现场竞拍登记表格

竞拍牌编号

建议新客户于拍卖举行前至少 48 小时办理登记，以便有充足时间处理登记手续。

请填写并签署本表格然后电邮至 registrationasia@christies.com。

A 竞拍者资料

客户名称及地址会列印在附有是次登记之竞拍牌编号的发票上；付款资料于拍卖会完结后将不能更改，请确定以上资料确实无误

客户编号

客户名称

客户地址

城市 / 区 邮区编号

县 / 省 / 州 国家

电话号码 电邮地址

如阁下选择不以电邮方式收取发票，请于方格内划上「✓」号。

请确认电邮地址：

请提供运费报价。

附运地址（ 同上述地址相同）

B 拍卖项目登记

本人有意竞拍下列拍卖项目：

14817 开创 I 上海

14818 二十世纪及当代艺术（晚间拍卖）

C 身份证明文件及财务证明

竞拍者请提供以下文件之副本。**个人：**政府发出附有相片的身证明文件（居民身份证或护照），及（如身证明文件未有显示现时住址）现时住址证明，如公用事业账单或银行月结单（对于中国公司，即列出所有董事及股东的公司章程或验资报告）。**公司客户：**公司注册证书或营业执照、公司地址证明、被授权竞拍者附有相片的身证明文件，由法定代表人签署及盖有公章（若有）的竞拍授权书，以及列出所有董事及股东的公司文件。**其他业务结构，如信托机构、离岸公司或合伙公司：**请与信用部联络，以咨询阁下列须提供何种资料，电话为 +86 (0) 21 6355 1766。如阁下列代表未曾于佳士得竞拍或托售拍品人士竞拍，请附上阁下列本人的身证明文件，及阁下列所代表竞拍人士的身证明文件，连同该人士签发的授权书。新客户、过去十二个月内未有在佳士得竞拍拍品，及本次拟出价金额高于过往之客户，须提供银行信用证明及 / 或近期的银行月结单，亦或须缴付本公司人民币 200,000 元或阁下列拟竞拍全部拍品低估价总额之 20% 作为保证金（以较高者为基准）作为允许阁下列竞拍的先决条件。

高额拍品竞拍登记：

阁下列是否需要竞拍高额拍品登记（“高额拍品登记”）？ 是 否

如阁下列有意竞拍 (i) 二十世纪及当代艺术晚间拍卖之特定一件高额拍品；或 (ii) 其他类别拍品低估价为人民币 6,000,000 元或以上的拍品，必须预先进行高额拍品登记。对于高额拍品拍品官只会接受已进行高额拍品登记的竞拍者出价。阁下列需缴付保证金以进行高额拍品登记。保证金一般为 (i) 人民币 1,500,000 元；或 (ii) 阁下列拟竞拍的全部拍品低估价总额之 20%；或 (iii) 其他我们不时设定的金额（以较高者为基准）。阁下列可以佳士得接受之信用卡、电汇、本票或支票缴付保证金。请注意佳士得概不接受第三方或代理人代付之款项。即使阁下列已于佳士得其他拍卖登记，阁下列仍须为高额拍品按高额拍品登记程序进行登记。请于拍卖会至少 48 小时前办理登记，以确保有充足时间处理阁下列的高额拍品登记手续。佳士得保留不时更改高额拍品登记程序及要求的权利而不作另行通知。

请提供阁下列之竞拍总额：

人民币 0 - 500,000

人民币 500,001 - 2,000,000

人民币 2,000,001 - 4,000,000

人民币 4,000,001 - 8,000,000

人民币 8,000,001 - 20,000,000

人民币 20,000,000 +

D 声明

- 本人已细阅关于目录内之业务规定、买家须知、重要通告及目录编列方法之说明及不接受第三方付款通告，并同意遵守所有规定。
- 本人已细阅关于目录内业务规定之资料搜集条款，并同意遵守该规定。
- 拍卖官仅接受已于拍卖日前缴付保证金并已完成高额拍品预先登记人士之高额拍品竞拍。本人知悉若本人未于拍卖前完成高额拍品预先登记，本人将不获竞拍高额拍品。
- 若阁下列未能成功竞拍任何拍品，对佳士得或佳士得公司集团亦无任何欠款，保证金将以电汇方式或佳士得决定之其他方式退还阁下列。请确保阁下列已提供有关之银行资料详情。

如阁下列不希望透过电邮接收本公司将举行的拍卖、活动或其他由佳士得集团及其联营公司提供的服务资料，请于方格内划上「✓」号。

姓名 签署 日期

佳士得拍卖（上海）有限公司

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电话：+86(0)21 6355 1766 电邮：registrationasia@christies.com
www.christies.com

佳士得拍卖（上海）有限公司 黄浦分公司

中国上海市圆明园路 97 号安培洋行一层 邮编 200002
电话：+86(0)21 6355 1766 电邮：registrationasia@christies.com
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BIDDER REGISTRATION FORM

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

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.

Account No.

Account Name

Address

City/District Post/Zip Code

County/Province/State Country

Phone No. Email Address

Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

Please verify email address:

Shipping quote required.

Shipping Address(Same as the above address)

C Sale Registration

Please register me for the following sessions:

14817 First Open I Shanghai

14818 20th Century & Contemporary Art (Evening Sale)

B Identity Documents and Financial References

As a bidder please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation or Business License, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders (for PRC companies, Article of Association or Capital Verification Report including list of directors and shareholders). **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +86 (0) 21 6355 1766 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposits equivalent to the higher of: (i) RMB 200,000 or (ii) 20% of the aggregate of the low estimate of all lots that you intend to bid on as a condition of allowing you to bid.

High Value Lots Paddle Registration:

Do you require a High Value Lot Registration ("HVL")? Yes No

You will need a HVL if you intend to bid on: (i) one certain high value lot in the **20th Century & Contemporary Art Evening Sale**; or (ii) a lot the low estimate of which is RMB 6 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL. To secure your HVL, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) RMB 1.5 million or (ii) 20% of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

RMB 0 - 500,000

RMB 500,001 - 2,000,000

RMB 2,000,001 - 4,000,000

RMB 4,000,001 - 8,000,000

RMB 8,000,001 - 20,000,000

RMB 20,000,000 +

E Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you prefer not to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail.

Name Signature Date

Christie's Auction (Shanghai) Co.,Ltd.

504-09S, Shanghai Center, 1376 Nanjing Road West, Shanghai 200040, China
Tel: +86(0) 21 6355 1766 Email: registrationasia@christies.com
www.christies.com

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