



**ASIAN 20TH CENTURY AND
CONTEMPORARY ART
EVENING SALE**

亞洲二十世紀及當代藝術 晚間拍賣

Hong Kong, 26 May 2018 香港2018年5月26日

CHRISTIE'S 佳士得











ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE) CONTEMPORARIES: VOICES FROM EAST AND WEST (EVENING SALE)

亞洲二十世紀及當代藝術 (晚間拍賣) 融 藝 (晚間拍賣)

SATURDAY 26 MAY 2018 · 2018年5月26日(星期六)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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NEW ERA S18 - 13275

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单臂之 2001
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1 **CHU TEH-CHUN 朱德群**
(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

No. 182 Plénitude de la Maturité

signed in Chinese, signed 'CHU TEH-CHUN' (lower right); signed and titled in Chinese, signed, dated and titled 'CHU TEH-CHUN 1964 No. 182 "Plénitude de la maturité" (on the reverse)

oil on canvas

91.5 x 72.8 cm. (36 x 28 $\frac{5}{8}$ in.)

Painted in 1964

HK\$2,800,000-3,600,000

US\$360,000-460,000

PROVENANCE

Private Collection, France

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva

第 182 號 碩果

油彩 畫布

1964年作

款識：朱德群 CHU TEH-CHUN (右下)；
CHU TEH-CHUN 朱德群 1964 No. 182
"Plénitude de la maturité" "碩果" (畫背)

來源

法國 私人收藏

此作品已經日內瓦朱德群基金會鑑定



Nicolas de Staël, *Rouge et Noir*, 1950, Christie's Paris, 4 June 2013, Lot 8 sold for EUR 841,500

尼可拉·德·斯塔耶爾《紅與黑》1950年作 佳士得巴黎 2013年6月4日 編號8 成交價：841,500 歐元

Artwork © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

LUXURIANT FLOWERS ALONG THE ROAD, RICH FRUIT IN ABUNDANCE

Ripe, ruddy fruit hangs among luxuriant leaves and branches, signifying a rich harvest after a full season. Chu Teh-Chun's *Composition No. 182 – Plénitude de la Maturité* (Lot 1), dating from 1964, is signed by the artist on the reverse, along with the inscription 'Plénitude de la Maturité' in both French and Chinese. By 1964, after living in France nearly 10 years, undergoing many difficulties and experimental phases, Chu had reached a point of growing maturity and control over his abstract art. 'Plénitude' signifies the harvest one had hoped for, and metaphorically speaks of the fruits of success in the artist's journey as he nears a new summit in his career in abstract art.



ABSTRACTION MEANS FREEDOM

The year after his arrival in France, Chu Teh-Chun was deeply impacted by a retrospective of work by the artist Nicolas de Staël; the event was crucial to his decision to move from figurative to more abstract styles. Chu described it this way:

'His (de Staël's) influence on me had nothing to do with what he painted. What inspired me was his attitude of freedom toward painting.'

The inspiration Chu derived from de Staël clearly was not limited to artistic style, but had to do with his conviction about freedom in painting. He suddenly realized that the 'invisible hand' that was restricting him was nothing other than 'forms', and only by abandoning 'forms' could his paintings become truly revealing and expressive. This kind of bold, free abstract expression is fully embodied in Chu's *Composition No. 182 – Plénitude de la Maturité*. No longer is he restricted by the outer form of his subject: Pure, free, expressive lines in black dominate the canvas, varying in depth and density like spreading washes of ink and portraying a rich visual world with harmonious rhythms.



INTERNALIZING NATURAL SCENES: GRAND IMAGES WITHOUT FORM

In painting, figuration and abstraction are often seen as opposing ends of a spectrum. Chu Teh-Chun, however, believed that in abstraction, figuration was simply internalized, not negated. He said that he often thought of a sentence from Laozi, describing the Dao: 'What is called the Way is elusive and intangible. Intangible and elusive, yet within it are thought-images. Elusive and intangible, yet within it are objects.' The methods of expression in abstract art may be elusive and intangible, yet viewers may still find that tangible, figurative things are represented within them.

Chu Teh-Chun especially noted his works in the 60s often reflected deep mental impressions that stayed with him after spending time in nature. The landscapes he saw would be internalized as abstract expressions of feelings about what he saw, and these converted mental images would then pour out artistically onto the canvas. In *Composition No. 182 – Plénitude de la Maturité* we likewise find that vague impressions of a majestic, towering mountain ridge have found their way onto the canvas, after being turned over in the artist's mind, while the center is occupied with the living energy of ripe, red fruit, exuding a youthful vibrancy amid impressions of mountain and forest. Chu also held the Song Dynasty landscape painters in highest esteem, and seeing *Composition No. 182 – Plénitude de la Maturité*, one has to be reminded of Guo Xi's *Early Spring*: Both employ a broad composition that takes in their full subject, with sky above and earth below. Chu further smartly uses the thickness of his lines, as well as varying brushstroke speeds and depths of colour, to suggest foreground, middle ground and background on his canvas.

SPACE MEANS NATURE

Born in an Eastern culture context, the lines Chu employs reach beyond the ordinary painterly functions required by a composition, by further extending the calligraphic nature of line and the philosophy of the Chinese writing system. In *Composition No. 182 – Plénitude de la Maturité*, the lines have exhilarating energy and freshness, alternating between fast and slow, heavy and light, as Chu freely explores the relationship between lines and forms in space. Another artist famous for expressive lines was the Western abstract painter Hans Hartung, who believed that

Zhang Daqian, *Ancient Temples Amidst Clouds*, 1965, Christie's Hong Kong, 30 May 2017, Lot 8001, sold for HKD 102,460,000

張大千《雲山古寺》1965年作
佳士得香港 2017年5月30日
編號 8001 成交價：102,460,000 港元



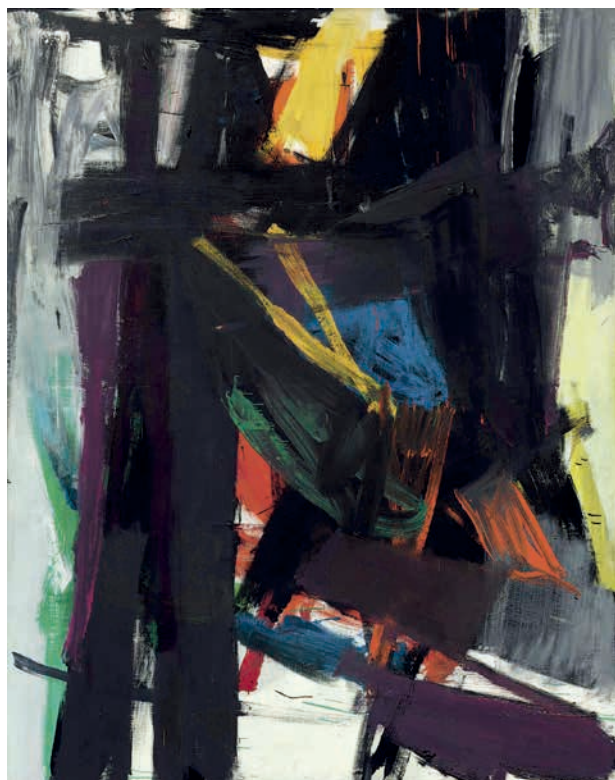
lines were geometric forms produced by unconscious action. He therefore stressed the artist's physical movements during the creative process and their existential quality, using lines to establish spaces inhabited by surreal images. By contrast with Hartung's pure, unconscious movements, Chu ingeniously reinterprets the meaning of the old Chinese adage that 'painting and calligraphy spring from the same source.' He makes line a part of his modern painter's vocabulary, and as these calligraphic lines play off against other elements in his painting, they inject an extra element of Eastern philosophy and Zen-like thought into his work. 'The idea precedes the first movement of the brush': The idea informs the painting, and the lines build that idea into a wonderfully realized and artistic conception of space.

In his abstract work, Chu Teh-Chun embraced the rationality of 'cold abstraction' and the emotionality of 'hot abstraction,' as well as a more impressionistic Chinese style of abstraction. Drawing deeply on the energies of life and his artistic experience, he transformed them into an utterly pure and personal artistic language. To view a Chu Teh-Chun abstract landscape is to commune with the universe, to seek its origins and connect with the essence of life. But such an experience provides as well a path to understanding the inner feelings of the artist and the grand breadth of his character.

Chu Teh-Chun in his studio in 1992

Photo credit: Wolfgang Osterheld

朱德群於工作室 Wolfgang Osterheld 攝於 1992 年



Left to right 由左至右：

Guo Xi, *Early Spring*, 1072, collection of National Palace Museum, Taipei, Taiwan
郭熙《早春圖》1072年 台灣台北 國立故宮博物院藏

Franz Kline, *King Oliver*, 1958, Christie's New York, 12 November 2014, Lot 23, sold for USD 26,485,000

法蘭茲·克萊因《奧利弗國王》1958年作 佳士得紐約 2014年11月12日 編號23 成交價：26,485,000 美元

Artwork © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York

一路繁花 碩果累累

紅潤飽滿的果實長成在枝繁葉茂中，喻意豐收季節富足的收穫。創作於1964年的《第182號 碩果》(拍品編號1)由朱德群親自在畫背提筆以中法兩種語言命題「碩果」，當時他踏上法國土地快逾十載，經歷多年的藝術衝擊和試驗，對於抽象藝術創作上的掌控已漸趨成熟。碩果象徵著如意收成，亦隱喻畫家在藝術旅途上開花結果，在抽象創作上踏入另一個高峰。

抽象即自由

剛抵達巴黎後翌年，朱德群從尼可拉·德·史塔耶爾(Nicolas de Staël)回顧展中得到很大的衝擊，對他就具象轉向抽象的巨變尤為關鍵。朱德群自言：

「他(史塔耶爾)對我的影響並不是繪畫的內涵，他給我的啟示是繪畫自由的態度。」

從史塔耶爾身上，朱德群所得到的啟發顯然不停留於繪畫風格上，反而是對畫筆的自由的一種信念。他突然意識到，囿限他的創意的那隻「看不見的手」正正就是「形」，而唯有放棄「形」才能使作品意義發揮得淋漓盡致。這種自由奔放的抽象表達方法充分體現在《第182號 碩果》中，他不再受物象本身的外形限制，以自由、深沈、純粹的黑色油彩統馭畫面，就如墨色的暈染、深淺濃淡而表現出豐富的視覺世界和律動感。

大象無形即風景內化

繪畫上的具象和抽象風格普遍被視為對立關係，然而朱德群認為抽象創作乃是具象被內在化，並沒有被取消。朱德群提到他時常想起老子的道：「惚兮恍兮，其中有象。恍兮惚兮，其中有物。」當中的惚兮恍兮便是抽象的表現手法，同時觀者又可看出其中具象之物。

朱德群特別說過他六十年代的作品是他壯遊大自然之後的「心跡」，他將山水風景內化後以抽象的形式表達箇中所得的情感，再把這種內在精神的躍遷傾瀉在畫布之中。從拍品中亦隱約可見如渾雄奇偉的山嶺，多轉幾迴後便進入畫面的中心，當中一大片的紅色果實充滿生命力，朝氣蓬勃地躍動在山林之間。朱德群一向崇尚宋代山水畫，拍品令人聯想起郭熙的《早春圖》，兩者均採用全景式構圖，上下留有天地，而朱德群巧妙地用線條的粗幼度、落筆的速度、顏色的深淺度將遠、中、近景則巧妙地布置於畫面之中。

空間即自然

出身於東方文化的他所描繪的線條除了具有一般畫作的繪畫性之外，更深拓了中國文字的書法性及哲理性。在是次拍品中，朱德群爽快多變的筆法有緩有急、有輕有重，他用畫筆恣意探索空間形體與線條之間的關係。另一位以線條表現著名的西方抽象藝術家漢斯·哈同(Hans Hartung)認為，抽象線條是無意識行為下的幾何圖形，因此他在創作過程中較強調藝術家手勢的運動及存在性，透過線條本體建構一個超現實意象空間。相較於哈同純粹的動勢，朱德群則巧妙地將中國「書畫同源」精神轉譯為現代藝術語言，帶書法性的線條互相交錯影響，多了幾分東方哲學禪意，意存筆先，以意寫畫，用線條組成臻妙自然空間意境。

朱德群的抽象兼具冷抽象的理性、熱抽象的感性及中國抽象的寫意性，將生命深蘊的能量與藝術經驗，轉譯為極具個人特色、非常純粹的藝術語彙。欣賞朱德群的抽象山水創作，不單是和宇宙對話，直探宇宙之源、生命之本，更是理解藝術家內在情感、人格氣度的進路。



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

2 CHU TEH-CHUN 朱德群 (ZHU DEQUN, FRANCE/CHINA, 1920-2014)

No. 211

signed in Chinese, signed 'CHU TEH-CHUN' and dated '65' (lower right); signed in Chinese, signed 'CHU TEH-CHUN', titled 'No. 211' and dated '1965' (on the reverse)

oil on canvas

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

Painted in 1965

HK\$5,500,000-7,500,000

US\$710,000-960,000

PROVENANCE

Acquired directly from the artist in the 1970s

Anon. sale, Christie's Hong Kong, 27 May 2012, Lot 2102

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

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva

第 211 號

油彩 畫布

1965年作

款識：朱德群 CHU TEH-CHUN 65 (右下)；
CHU TEH-CHUN 朱德群 1965 No. 211 (畫背)

來源

前藏家於1970年代直接購自藝術家

2012年5月27日 香港佳士得 編號2102

亞洲 私人收藏 (現藏者購自上述拍賣)

此作品已經日內瓦朱德群基金會鑑定

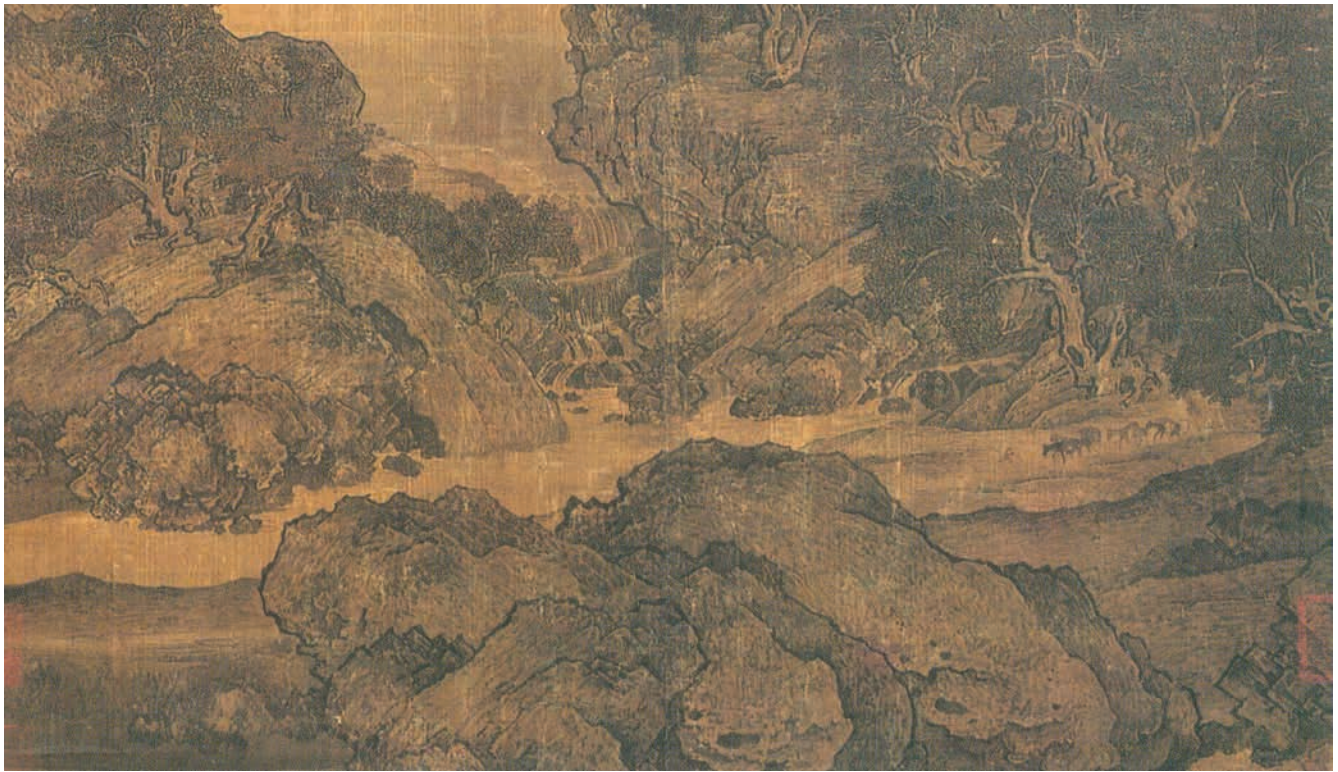


Nicolas de Stael, *Landscape Study*, 1952, Tate Modern, London, UK.

Artwork © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

德·斯塔埃爾《風景考察》1952年作，英國 倫敦 泰特現代美術館





Song Dynasty, Fan Kuan,
Landscape (detail), The
National Palace Museum,
Taipei, Taiwan

宋 范寬《谿山行旅圖》(細節圖)
台灣 台北 國立故宮博物院

The bright moon emerges from behind the
Mountains of Heaven,
Amidst a sea of clouds boundless in its span.
The long-travelling wind gusts from tens of
thousands of miles,
All the way through the Pass of Jade Gate. ⁽ⁱ⁾

Wu Guanzhong, a good friend of Chu Teh-Chun, once analyzed Chu's oeuvre as follows. "Sometimes he controlled the atmosphere of the composition with translucent hues, and sometimes he spread saturated and intense colours on the canvas, as if these haunting colour patches were hammered into the depth beyond the surface. His bold and expressive brushstrokes also displayed a powerful sense of motion and rhythm in reticulation or linearity, [...] allowing us to admire wild dance through a crystal lens without hearing any noise. In this sense, his oeuvre is undoubtedly a harmonious blend of sheer vitality and aesthetic tranquillity."⁽ⁱⁱ⁾ It can be said that this brilliant remark nicely epitomized the artistic spirit and creative philosophy behind Chu's work *No. 221* (Lot 2). Completed in 1965, *No. 221* symbolized the first decade since the artist converted from figurative art to abstract painting. Be it the washing brushstrokes as unbridled as willful, the lines as craggy as unrestrained, or the colour patches as rhythmic as charming, the components of this work clearly reflected Chu's confidence in his work.

In 1955, Chu left Taiwan to France for advanced training when Paris was not only the heart of the art world but also a place where a glamorous *mélange* of art forms converge.

There, Chu dedicated himself to exploring his own signature painting style. It was not until he visited a retrospective exhibition of Nicolas de Stael in 1956 an epiphany dawned on him, helping him understand that art can be created in a spontaneous and unfettered fashion. Persistence brings success. *No. 221* perfectly exemplified Chu's fluent command of painting. The screen-like background is laid out in pastel shades, interlaced by powerful, bold brushstrokes and sprinkled washes of ink. Behind this painting's formal representation of abstract aesthetics, the spatial depth of alpine scene unique to Chinese landscape painting accumulates, manifesting the artist's aspiration to reconcile the grace of Chinese landscape painting and occidental creative media by virtue of his free use of ink and colours.

Across the lower part of the canvas, the artist demonstrated genuine painterliness with striking and decisive brushstrokes in dark ochre colour. When it comes to visual arts, nothing is as abstract as Chinese calligraphy. In *No. 221*, the vigorous yet elegant strokes stretch horizontally in a winding and flowing manner. Wielded with virtuosity, the artist's brush ran freely through the canvas, prompting the viewers' sight to wander with it. The lower half of the canvas is mainly covered with black ink, amidst which the ingenious patches of mazarine, sunny yellow and vermilion are faintly discernible. Upon a closer look, this work is strongly reminiscent of the freehand style of the ink paintings by Bada Shanren and Shi Tao that conform to no conventional pattern.



Clockwise 順時針：

Lot 2 Detail (局部)

Qing Dynasty, Shi Tao, *Album of Landscape in Four Seasons* (detail), The Palace Museum, Beijing, China

清 石濤《四季山水圖冊八開》(其中一開) 中國 北京 故宮博物院

Qing Dynasty, Ba Da Shan Ren, *Flowers in the Riverbank* (detail)

清 八大山人《河上花圖》(細節圖)

Deng Shirú, a Chinese calligrapher of the Qing Dynasty, advocated “equal significance of ink and blank” as one of the aesthetic principles of calligraphy. It implied that the vacant space (blank) in a calligraphic work shall be treated in a way that the written part (ink) is arranged. In other words, the blank area is every bit as integral as the ink to the overall composition. This principle has been later applied to the field of painting. *No. 221* is characterized by the artist’s skilful use of chiaroscuro. Almost one third of its composition is blank, which not only presents a vivid contrast with captivating shades of black and white, but also conveys a profound sense of space. Chu painted the craggy mountains in the near distance with black ink, and wove blanks into them, so as to represent the wavy waters, ethereal dawn and billowing clouds between heaven and earth, thereby giving the viewers a visual illusion

of light-shadow interplay, as if the two are surging, sprawling, brewing and growing. Comparing with the passionate, bohemian works by European avant-garde painter Karel Appel, the understated, poetic way of expression in *No. 221* brings the viewers a radically different aesthetic pleasure.

Chu’s abstractionism features a combination of the logical reasoning in occidental art theories and the thinking based on the intrinsic quality and rich heritage of the Chinese culture, with the aim of transcending the confines of space-time and ergo transforming from probing for formal structures into pursuing spirituality. By doing so, the landscape depicted in *No. 221* has become a place where the viewers encounter the artist’s creative spirit, marking a perfect fusion of the exquisite oriental art and the expressive occidental one.

(i) An excerpt from Li Bai’s poem “The Moon over the Fortified Pass”.

(ii) Wu Guan-Zhong, “Encountering a Close Friend in a Foreign Land: A visit to Chu Teh-Chun in Paris,” in *Anthology of Wu Guan-Zhong: A survey of all walks of life*, Beijing: Tuanjie Publishing House, 2008, pp. 187-188.



明月出天山，蒼茫雲海間。長風幾萬里，吹度玉門關⁽ⁱ⁾。

與朱德群多年來一直相知相交的吳冠中曾仔細分析他這位老友的作品：「他用半透明的色調控制畫面的氣氛，他用濃鬱潑辣的色塊滲入畫面，有時像是轟入了面的深層，時隱時現，他用奔放的筆或寬闊的刷子揮寫出網狀、線狀的運動感和節奏感……讓人隔著水晶看狂舞而聽不到一點噪音，粗曠的力溶於寧靜的美」⁽ⁱⁱ⁾，這一段精闢的見解可謂十分切實地概括了《第 221 號》(拍品編號 2) 的藝術氛圍和創作精髓。此幅作品完成於 1965 年，是朱氏脫離具象創作、探索抽象繪畫的近第十個年頭，從恣肆奔放的大刷筆、放縱不拘的線條以及跌宕生姿的小色塊，都呈現了朱氏在創作時之得心應手和充滿自信的氣魄。

朱德群於 1955 年離台赴法深造，其時巴黎乃世界藝術創作的中心點，在那個能容納不同藝術源流的異土，朱德群一直在探索一種新的繪畫風格，直至於翌年參觀了德·斯塔埃爾(Nicolas de Stael)的回顧展，才令他領悟到創作是可以不受束縛地自由發揮。十年磨一劍，作品《第 221 號》完美展示了朱氏在創作時的揮灑自如。他以深沈的色調鋪陳出螢幕般的背景，再以大筆力道十足地刷寫出濃重而流動的線條，時而佐以墨韻般的渲染，在抽象美學的形式表徵中，朱德群的構圖蘊藏了中國山水中千層岩嶂的空間闊度，展現藝術家在粗曠的油彩揮寫中，竭力開拓中國筆韻墨趣在西方創作媒材上的可能性。

藝術家大刀闊斧地在畫布下方以筆刷沾以赭黑色的顏料，大幅刷寫，呈現一片片墨黑的塊面。中國書法被認為是所有視覺藝術裡最富於抽象性的，朱德群運用曲折延轉的線條在畫面以橫向延伸，筆畫圓轉勁逸，靈活的運筆朝四面八方自由

地翻轉，帶動觀者視覺的起伏。而畫布中央至下緣部分主要被一片墨黑色調所覆蓋，隱約可見深藍、明黃及硃砂的色塊在畫布上靈動地跳躍。若仔細品味畫作，不禁令人聯想到八大山人和石濤不落俗套的大寫意水墨畫。

清代鄧石如曾提出以「計白當黑」論書法藝術美的法則之一，指將字裡行間的虛空(白)處，當作實畫(黑)一樣佈置安排，雖無著墨，亦為整體佈局謀篇中的一個重要組成部分，後人亦將這概念運用到繪畫創作之上。《第 221 號》畫面近三分一處「留白」，黑白色調的對比帶出明暗關係，亦建構出空間之間的距離，朱德群以黑之「實」建構近景的山石，以淡白之「虛」穿梭其中，營造遠方水波的激盪、曙光的靈動、抑或水天之間的煙嵐出沒，帶給觀者一種光影正在振顫、擴散、醞釀、與衍生的視覺體驗。這種較為內斂詩意化的表達與歐洲先鋒派畫家卡雷爾·阿佩爾(Karel Appel)的狂放不羈，毫無保留的創作為觀者帶來截然不同的視覺享受。

朱德群的抽象主義在於以中國文化的本質和內涵進行思考，透過西方藝術理論的邏輯性，來打破時間與空間的限制，從形式的探究到精神性的追求，使作品成為藝術家及觀者與自然心靈交融會的處所，將東方藝術的細膩及西方藝術的濃烈做出最好的融合詮釋。

(i) 節錄自李白《關山月》詩句。

(ii) 吳冠中：〈海外遇故知——訪巴黎畫家朱德群〉，《吳冠中文叢—放眼看人》，(北京：團結出版社，2008年)，頁187-188。

Karel Appel, *Landscape*,
1961, Niedersächsisches
Landesmuseum, Hannover,
Germany

Artwork © 2018 Karel Appel
Foundation / Artists Rights
Society (ARS), New York.

卡雷爾·阿佩爾《風景》1961年作
德國 漢諾威 下薩克森州博物館



Detail of the present lot 拍品局部



3 ZAO WOU-KI 趙無極 (ZHAO WUJI, FRANCE/CHINA, 1920-2013)

05.10.91

signed in Chinese, signed 'ZAO' (lower right); signed and titled 'ZAO Wou-Ki 5.10.91' (on the reverse)

oil on canvas

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

Painted in 1991

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

US\$1,100,000-1,500,000

PROVENANCE

Galerie Thessa Herold, Paris, France

Private Collection, Asia

Anon. Sale; Christie's Hong Kong, 28 May 2006, Lot 233

Acquired at the above sale by the present owner

The work is accompanied by a certificate of authenticity issued and signed by the artist on 15 February 2007.

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

EXHIBITED

Paris, France, Galerie Thessa Herold, Henri Michaux/Zao Wou-Ki-Pas de barbare en Asie!, 1993

Paris, France, Galerie Thessa Herold, Henri Michaux : le langage de la peinture, le regard du poète, 1994

LITERATURE

Henri Michaux/ Zao Wou-Ki - Pas de barbare en Asie!, Galerie Thessa Herold, Paris, France, 1993 (illustrated, p. 17).

Henri Michaux - Le langage de la peinture, le regard du poète, Galerie Thessa Herold, Paris, France, 1994 (illustrated, plate 73, p. 64).



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

05.10.91

油彩 畫布

1991年作

款識：無極 ZAO (右下)；ZAO Wou-Ki 5.10.91 (畫背)

來源

法國 巴黎 泰薩·赫羅爾德畫廊

亞洲 私人收藏

2006年5月28日 佳士得 香港 編號233

現藏家購自上述拍賣

此作品附趙無極於2007年2月15日簽發之保證書

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

展覽

1993年「亨利·米修/趙無極 亞洲沒有野蠻人！」

泰薩·赫羅爾德畫廊 巴黎 法國

1994年「亨利·米修——繪畫的語言，詩人的目光」

泰薩·赫羅爾德畫廊 巴黎 法國

文獻

1993年《亨利·米修/趙無極 亞洲沒有野蠻人！》

泰薩·赫羅爾德畫廊 巴黎 法國 (圖版，第17頁)

1994年《亨利·米修——繪畫的語言，詩人的目光》

泰薩·赫羅爾德畫廊 巴黎 法國 (圖版，第64頁，第73圖)

Zao Wou-Ki once said, "I aspire to paint with colours to express subjects that can be represented in the most simplest way."

趙無極曾說：「現在我只想在當下以顏色繪畫面，以扼要、甚至極簡的方式，既包含一切卻又沒有重現任何東西。」





Left to right 由左至右：

Lot 3 Detail (局部)

Interior of Romanesque churches in Burgundy, France
法國勃艮第羅馬式教堂的內部

MANIFESTATION OF LIGHT

Soon after Zao Wou-Ki moved to France in 1948, the artist's talents were recognized by poet Henri Michaux. Zao quickly went on to establish a position for himself in the art world of post-war Paris. From his base there, he began exploring new styles of painting. While the influence of post-war avant-garde developments in Western art such as Abstract Expressionism and *Art Informel* are apparent in his works from this time, these paintings also project a deeply Eastern sensibility with traditional aesthetics that recall calligraphy and ink painting. It is this cross-cultural fusion that makes Zao's abstract paintings transcendently unique.

Zao Wou-Ki's journey to abstract painting began in the mid-1950s when he embarked on an exploration of the symbols and patterns from pictographs, along with other visual symbols borrowed from ancient Chinese cultures. His free spirit and pursuit of spontaneous expression, inspired by both Abstract Expressionism as well as Song and Tang dynasty Chinese landscape painting, is manifested in his paintings from the 1960s. The reintroduction of ink on paper as medium in his oeuvre in the 1970s directed Zao's abstract painting down a new path. Throughout this period, the artist gradually enhanced the subtle changes of colour in his compositions, while reducing the bold and heavy calligraphic strokes. Moving onto the 1980s, Zao began to focus on the energy and rhythm, as delivered by colours, and his exploration of colour became even more adventurous and unrestricted.

STEERING INTO THE FIELD OF COLOUR

05.10.91 (Lot 3) is a work that deeply embodies Zao's shift toward colour field painting during this later period of his life. *05.10.91* is a painting that breathes and flows, a masterful coexistence between tension and unbridled reverie. The violent, vigorous, and feverish spirit with which the paintings of the 1960s were imbued, is no longer present here. In place of those brooding and fomenting strokes, is a realm of freshness, vitality, and dynamism.

The painting also reveals Zao Wou-Ki's spirit as a septuagenarian. Zao never ceased to challenge the depth and breadth of abstract painting. In June of 1991 after a five-month effort, at the age of 71, Zao completed a monumental triptych titled *Homage to Claude-Monet*. In October of the same year, *05.10.91* is completed with fresh and vibrant palette—dioxazine purple, violet, rose, light emerald green, phthalo green and deep green bloom and spread across the canvas with a gradation reminiscent of Chinese ink in the foreground, while subtly nuanced green and purple tones expand out into a dream-like space behind. Comparing this 1991 work to an ink on paper piece from 1971 shows clearly how the two media are interconnected within Zao's body of work. It was probably via his India ink works that Zao Wou-Ki went on to earn the right to be called a true colourist. As Zao once said, "now I seek only to make a picture, in the grid of the moment and of colour, where everything and nothing is represented at the same time, with economy, parsimony even."¹

Different from Mark Rothko's treatment of colour, in which planes of one tone floated within another colour, thus intensifying the chromatic values of the central colours, Zao's compositions infinitely extend beyond the edge of the painting, suggesting a kind of Chinese philosophy on nature which is limitless and without form.

THE PRESENCE OF LIGHT

It is in fact from nature itself which Zao draws inspiration, giving his works a highly distinctive character. Within the universe of each painting is contained infinitely rich colours and spaces; rapid, spontaneous, brushstrokes; a composition in which tension coexists with looseness; a mysterious light that suffuses the canvas as a whole.

In *05.10.91*, an organic splash-like motif takes up the central plane; formed by dark linear brushstrokes, simultaneously delicate and bold, taking up the centre, circulating the air, it is as if this form is an intensive energy source glowing and radiating power and glory; this then evolves into shades of intense and fresh colours. Violet and green accompanied by a silvery white occupy the upper and lower registers of the canvas, further emphasizing the way in which Zao empowers the colours he used to take centre stage. This also allows the weave of the canvas to glisten rays of mysterious light.

Such kind of organic splash-like motif is first seen in Zao's paintings in the mid-1960s. Numerous fine and intersecting lines form the motif at that time, as if a network with high density, which are seen in *13.02.67* and *02.03.64* which is a homage to French poet, René Char (1907-1988). Besides, such motif can also have traced in two special paintings by Zao dedicated to his beloved wife, May Chan. Through the expanding motif in the paintings titled *In Memory of May - 10.09.72*, and *We Too Again -*

10.03.74, Zao fully injected his emotional energy. In the 1990s, it is then expanded into a larger format and invisible force is represented by the empty space within the motif in the 1990s, which can be noticed in important monumental paintings homage to Henri Michaux (1899-1984), a very dear friend of Zao, as well as Claude Monet (1840-1926) to whom Zao highly respects. The above critical paintings by Zao prove organic splash-like motif is especially meaningful to Zao, who is sincere and loyal to relationship, as an expression of strong emotion. Thus, *05.10.91*, which shares this motif, can be regarded as meaningful piece to Zao.

Zao recalls how he often used drive around the Romanesque churches in Burgundy and in Southwest France on his holiday. Zao recalled,

"Standing in front of a church and looking up at the reliefs, or at the carved capitals inside, they spoke to me with words that were quiet, intimate, full of light... Perhaps in this light I instinctively sensed a feeling which had something in common with the old arts of China, from Dunhuang to the Tang and Song dynasties. (This time in Japan, I was to have the same feeling when I saw the Buddha at Horyuji Temple)."²

"I at least was struck by the manifestation of a certain universal sentiment."³

The expression of light is often used to refer the manifestation of "holiness" in art. Zao transfuses his paintings with a radiating light through his choice in colour, establishing a sense of mystery and holiness—and through such universal feelings, he creates a connection to audiences from many different backgrounds.

(1) Zao Wou-Ki et François Marquet, op. cit., p. 185.

(2) Haga, Toru, "In Praise of Zao Wou-Ki - From a Personal memoir", August 2004.

(3) Same as above.



Zao Wou-Ki, *Hommage à mon ami Henri Michaux*, (detail) 1999-2000.

Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《向亨利·修致敬》(局部)1999-2000年作

Left to right 由左至右：

Lot 3 Detail (局部)

Zao Wou-Ki, *We Too Again* -
10.03.74.

Artwork: © 2018 Artists Rights
Society (ARS), New York /
ProLitteris, Zurich

趙無極《又是我們倆 — 10.03.74》

Zao Wou-Ki, 13.02.67.

Artwork: © 2018 Artists Rights
Society (ARS), New York /
ProLitteris, Zurich

趙無極《13.02.67》



繪光

趙無極於 1948 年移居法國，不久便獲得詩人亨利·米修 (Henri Michaux) 的賞識，更在戰後巴黎藝壇穩佔一席位。他一直在巴黎從事創作，探索全新的繪畫風格。其作品反映抽象表現主義和不定形藝術等戰後前衛西方藝術的發展潮流，同時展現書法和水墨畫等鮮明的傳統東方風格。這種中西合璧的畫風，正是趙氏抽象畫作的獨特之處。

趙氏於五十年代中開始鑽研抽象畫，並從象形文字和其他古代中國視覺文化中探索各種符號和圖案。於六十年代，趙氏則從抽象表現主義和唐宋山水畫取材，於畫作中呈現對自由精神和即興表現的追求。於七十年代，他重投水墨與紙本的懷抱，開闢抽象畫的新路徑。他一方面逐漸加強色調的細微變化，一方面簡化厚實的書法筆觸。踏入八十年代，趙氏專注於色彩所呈現的活力和節奏，並以更大膽奔放的方式探索色彩。

探尋色彩領域

《05.10.91》(拍品編號 3) 是最能反映趙氏用色風格的作品之一，既有張力，也不徐不疾，充滿生命力和節奏。趙氏於六十年代展現的狂放激情風格已逐漸轉化，取而代之的是一股清新靈動的活力。

畫作亦反映趙氏 70 歲時的創作精神，多年來他從未間斷挑戰抽象畫的深度與廣度。於 1991 年 6 月，71 歲的他經過五個月的努力，完成《向克勞德·莫奈致敬》的大型三聯畫。同年 10 月，趙氏以清新亮麗的藍紫色、深紫色、玫瑰紅色、淺翠綠色、酞菁綠色、深綠色等色調，創作出《05.10.91》，並在前景營造中國水墨的暈染效果，背後的細緻綠色和紫色，則刻劃出如夢似幻的空間。若比較趙氏於 1991 年的作品與 1971 年的水墨紙本作品，便會發現這兩種媒介之間的關係。通過這些印度水墨作品，令他走進變化多端的色彩領域，成為名副其實的色彩畫家。趙無極曾說：「現在我只想當在當下以顏色繪畫面，以扼要、甚至極簡的方式，既包含一切卻又沒有重現任何東西。」¹

Left to right 由左至右：

Zao Wou-Ki, *Hommage à Claude
Monet*, February - June 1991

Artwork: © 2018 Artists Rights
Society (ARS), New York /
ProLitteris, Zurich

趙無極《向克勞德·莫奈致敬》1991
年 2 月 - 6 月作

Zao Wou-Ki, *In Memory of May* -
10.09.72.

Artwork: © 2018 Artists Rights
Society (ARS), New York /
ProLitteris, Zurich

趙無極《懷念陳美琴—10.09.72》





馬克·羅斯科 (Mark Rothko) 以畫作邊緣的顏料加強中央色彩的色度值，但趙氏則選擇將畫作的邊緣無限延伸，體現大自然無形無限，無邊無際的中國哲學。

光的存在

事實上，趙氏的作品皆做法自然，獨樹一幟。畫作除了擁有豐富的色彩和無限的空間，還有迅疾隨興的筆觸，以及張力與靈活並存的構圖，散發神秘的光線。

趙氏在《05.10.91》一畫的中央，以深色線性筆觸繪畫猶如水花的圖案，細膩、粗獷的筆觸相互交織，彷彿是散發力量與榮光的強大能量核心，為畫作上方和左下方添上紫色、綠色和銀白色等鮮明色調，彰顯趙氏加強以色彩感染畫面的手法，也使畫布的紗線閃照神秘的光芒。

這個猶如水花的圖案早見於趙無極 60 年代中期作品，細膩線性筆觸交織成高密度的網絡，如《13.02.67》及向法國詩人勒內·夏爾致敬的作品《02.03.64》。此外，我們同時在 1970 年代的作品，特別是趙無極懷緬至愛親人時創作找到了這個特殊符號的痕跡，如他為紀念第二任妻子陳美琴，分別在 1972 年及 1974 年創作的《懷念美琴—10.09.72》和《又是我們倆 — 10.03.74》，趙無極抒發對亡妻之思念時為表達內心真摯情感，而繪出向外延伸的圖案，暗示了他內心的激情。到了

1990 年代，這獨特的圖案中的空間擴大，包含一股力量，如紀念親愛的友人的《向亨利·米修致敬》及尊敬的莫奈所繪的《向克勞德·莫奈致敬》這些極為重要的大型創作中所看到的。以上對趙無極的人生重要的創作皆可印證這個猶如水花，向外延伸的圖案，是他每每表達真摯情

感的工具，也代表了趙無極重情重義的個性。因此，《05.10.91》中所出現的紋理同樣印證此作對趙無極的重大意義。

趙無極憶起假日時經常到訪勃艮第和法國西南部的羅曼式教堂散步，他說道：

「站在教堂前，仰望浮雕或內部的刻字，我聽到它們的聲音，安靜、親密而充滿亮光……也許我在這些亮光中找到與敦煌以至唐宋中國傳統藝術的共鳴。(這次在日本看到法隆寺的佛像時，也有相同的感覺。)²

「我被某種普世的情感表現所吸引。」³

趙氏在作品中利用光線代表「神聖」的概念，透過色彩展現綻放四方的光芒，營造神秘而神聖的感覺，並以這些普世的感受觸動不同背景的觀眾。

1. 趙無極和 François Marquet, 同前, 第 185 頁。

2. Toru Haga, 「讚美趙無極 — 自我的日記」2004 年 8 月。

3. 同上



4 ZAO WOU-KI 趙無極 (ZHAO WUJI, FRANCE/CHINA, 1920-2013)

Neige Danse (Swirling Snow)

signed in Chinese, signed and dated 'ZAO 55' (lower right);
signed, titled and dated 'ZAO WOU-KI neige danse 1955'
(on the stretcher)
oil on canvas
73 x 60 cm. (28 ¾ x 23 ⅝ in.)
Painted in 1955

HK\$20,000,000-25,000,000
US\$2,600,000-3,200,000

PROVENANCE

Galerie Pierre Loeb, Paris, France
Acquired from the above by the previous owner
Private Collection, Germany
Acquired from the above by the present owner
This work is accompanied by a certificate of authenticity issued by
the Foundation Zao Wou-Ki.
This work is referenced in the archive of the Fondation Zao Wou-Ki
and will be included in the artist's forthcoming catalogue raisonné
prepared by Francoise Marquet and Yann Hendgen (Information
provided by Fondation Zao Wou-Ki).

EXHIBITED

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Yves Bonnefoy & Gérard de Cortanze, Zao Wou-Ki, La Différence,
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Patrick-Gilles Persin, Michel Ragon & Pierre Descargues, L'envolée
lyrique, Paris 1945-1956 (exh. cat), Musée du Luxembourg, Paris,
France, 2006 (illustrated, plate 98, p. 225).



Fig. 4 Joan Miro, *Portrait de Mme. K.*, 1924. Christie's New York, 6 November 2001, Lot 14,
Sold for USD 12,656,000

Artwork © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018

圖 4 胡安·米羅《K 夫人肖像》1924 年作 佳士得紐約 2001 年 11 月 6 日 編號 14 成交價：
12,656,000 美元

雪花飛舞

油彩 畫布

1955 年作

款識：無極 ZAO 55 (右下)；ZAO WOU-KI
neige danse 1955 (畫布框架)

來源

法國 巴黎 皮爾·洛布畫廊

前藏家購自上述收藏

德國 私人收藏

現藏家購自上述收藏

此作品附趙無極基金會簽發之保證書

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

展覽

2006 年「抒情的飛翔，巴黎 1945-1956」盧森堡
博物館 巴黎 法國

文獻

1998 年《趙無極》Yves Bonnefoy & Gerard
de Cortanze 著 La Différence Galerie Enrico
Navarra 巴黎 法國 (圖版，第 96 頁)

2006 年《抒情的飛翔，巴黎 1945-1956》(展覽圖
錄) Patrick-Gilles Persin, Michel Ragon & Pierre
Descargues, 盧森堡博物館 巴黎 法國 (圖版，第 98
圖，第 225 頁)

"My painting became illegible. Still lives and flowers
did not exist anymore. I aim to create an imaginary and
indecipherable writing."

Zao Wou-Ki cited in Zao Wou-Ki, exhibition catalogue,
Fondation Gianadda, Martigny, Switzerland, 2015, p. 163

「我的繪畫變得難以辨認。靜物畫中的物件與花朵不復存在。我的目的是創造一
種想像的、難懂的書寫方式。」

趙無極，引自《趙無極》
(展覽圖錄，加納達基金會，馬蒂尼，瑞士，2015 年，第 163 頁)



A REVOLUTION OF THE ART OF WRITING



Top to bottom 由上至下：

Fig. 1 An example of oracle bone script in the on a turtle plastron from the Shang Dynasty

圖 1 殷商時期於龜甲上發現的甲骨文

Fig. 3 Zao Wou-Ki, *Vent*, 1954. Centre Georges-Pompidou, Paris, France.

Artwork © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

圖 3 趙無極《風》1954 年作
法國 巴黎 龐畢度藝術中心

1954 marks the beginning of the period when Zao starts to consciously insert core elements of Chinese culture into his works, while bringing into play his own knowledge of Chinese painting. The oracle bone series show Zao's first direct integration of calligraphy into his paintings with symbols evocative of the earliest known form of Chinese writing from the Shang dynasty called oracle bones script on ox bones and turtle plastrons (Fig 1). This old practice of engraving characters on the animal material had the religious purpose to ask deities questions relating to the weather and fortune. Therefore, Zao takes up the spiritual component in relation to natural elements, which was already embedded in this tradition, while returning to the origins of scripture. The years 1954-1955 constitute the breakthrough of his artistic career when Zao finds the way to merge Eastern and Western cultures into abstraction in what he describes as "imaginary and indecipherable writing", a universal language, beyond the boundaries of civilisations. Although Zao has deconstructed the Chinese characters into disorderly lines, they retain

the essential nature and form of calligraphy. His strong knowledge of Chinese calligraphy, which he learned with his grandfather when he was a child, nurtures the artist's reflection on abstraction, at a time when, similarly, major Western artists aim for alternative expressions to fuel their abstract practice by investigating Eastern calligraphy. Alain Jouffroy writes in *Arts* in 1955, the year *Neige Danse (Swirling Snow)* (Lot 4) was completed: "Zao Wou-Ki's painting demonstrates how the Chinese vision of the Universe, where the blurry and distance express the spirit of contemplation rather than the contemplated object, became a universal modern vision. Painters so different as Paul Klee, Mark Tobey or Henri Michaux relate to the same vision." (in Zao Wou-Ki, exhibition catalogue, Fondation

Gianadda, Martigny, Switzerland, 2015, p. 163). As Jouffroy had identified, a group of Western artists, both in New York (Mark Tobey, Jackson Pollock, Franz Kline) and in Paris (Hans Hartung, Pierre Soulages, Georges Mathieu) looked into Chinese calligraphy art and the splashing of ink and paint. With a strong interest in abstract beauty, ambiguity, and mystery in calligraphy and abstract pictographs, they merged the Eastern spirit, as they viewed it, with the dynamics of abstract expressionism and the spontaneity of free handwriting, reconciling into abstraction the gestural movement and the artist's interiority inherent to calligraphy. In *New Crescent* (Fig 2), a beautiful example of his "white writing" series, painted in 1953, the already-established American artist Mark Tobey uses calligraphic lines and ideograms to convey the rhythms of the city, and thus activates the picture surface with dynamic and spiritual power. *Neige Danse (Swirling Snow)* conveys the same idea as Tobey's; the calling of calligraphy's spirituality to express the intangible of a landscape into a universal language. The international movement which aims to reconcile writing and painting is one of the most important developments of the 20th Century which brings together artists in America, Europe and Asia. Zao Wou-Ki holding strong ties with the three continents, has a privileged position in this movement.

A CALL FROM THE NATURAL FORCES

Many of Zao's works from this period illustrate his ambition to utilize abstract forms to grasp the power of Nature. This is evident in the painting's titles referencing to natural phenomenon with an attention towards the ephemeral creation and the expression of energy. "I wanted to paint what cannot be seen, the breath of life, the wind, the movement, the life of forms, the colours' outbreak and their fusion" (Zao Wou-Ki in *Autoportrait*, Fayard, Paris, 1988, p. 117). *Vent (Wind)* (Fig 3) painted in 1954, one year before *Neige Danse (Swirling Snow)*, in the collection of Centre Georges-Pompidou in Paris is considered to be the very first abstract painting by Zao Wou-Ki. The painting, which appears in a photograph of the artist in his Parisian studio together with *Neige Danse (Swirling Snow)*, is a milestone in the history of abstraction, as the artist sets the notion of rendering the invisible visible in a highly subjective and sensory manner.







Clockwise 順時針：

Zao Wou-Ki in front of *Neige Danse (Swirling Snow)* and *Vent* in his studio in Paris, 1955

Photo:© John Craven

趙無極於工作室與此拍品《雪花飛舞》及《風》合影，1955年

Source: José Frèches, p. 80

Lot 4

Fig. 2 Mark Tobey, *New Crescent*, 1953. Christie's London, 7 March 2018, Lot 138, Sold for GBP 392,750.

Artwork© 2018 Estate of Mark Tobey / Artists Rights Society (ARS), New York

圖2 馬可·托比《新月》1953年作 佳士得倫敦 2018年3月7日 編號138 成交價：392,750 英鎊

Paul Klee, *Alte Inschrift (old inscription)*, 1919, previous collection of Zao Wou-Ki. Collection of Musée de l'Hospice Saint-Roch, Issoudun, France

Artwork © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

保羅·克利《古代刻文》1919年作 原藏者趙無極，現由法國伊蘇丹市聖洛克濟護院博物館收藏

Neige Danse (Swirling Snow) offers the same mastery in rendering, a rare example of the origins of Zao Wou-Ki's abstraction. Therefore, one feels the breath of the wind sweeping on the surface of the canvas (Wind) as well as the weightless and fragility of snowflakes (*Neige danse*) falling down on an imaginary space in a poetic vision. Whereas previous paintings show abstract signs painted over a monochromatic background, *Neige Danse (Swirling Snow)* is a unique example where Zao Wou-Ki masterfully incorporates the oracle-bone-script-inspired signs into a highly-modulated background with hues of pink, green, blue, ochre, orange and purple, rendering a rare depth into a silent and solemn elegance. *Neige Danse (Swirling Snow)* is undeniably a masterpiece from the period. as Zao expresses: "There was no boundaries between the sign and colour, and revealed to me the problem of depth by the conjunction of various shades." (Zao Wou-Ki in *Autoportrait*, Fayard, Paris, 1988, p. 119).

The Catalan artist Joan Miro took a first step towards abstraction thirty years before Zao. While not completely cutting ties with the representation of reality, Miro, with the *Portrait de Mme. K* (Fig 4) painted in 1924, reduces

the drawing to the dominance of the line, conveying the essence of the artist's feeling for the portrayed person, a first approach flirting with abstraction, that he will further develop with the notion of the "sign" later. As he writes in a letter to Michel Leiris in 1924, "my last canvases, I conceive them as thunders completely freed from the external world." (Joan Miro letter to Michel Leiris on 10 August 1924, Montroig). Zao Wou-Ki takes up Miro's abstraction ideology and brought it to the extreme territories of spirituality.

一場書寫藝術的革命

1954年，趙無極開始有意識地運用他對中國繪畫的知識，把中國文化的核心元素注入其作品。「甲骨文系列」是他首度把書法融入繪畫的嘗試，畫中的符號使觀者聯想到中國最早的文字形式，也就是商代的甲骨文，當時是刻在牛骨或龜甲上（圖1）。這種將文字刻劃於動物類材質上的古老實踐，具有占卜天氣與命運等宗教目的。因此，趙無極在回歸甲骨文字之際，所處理的亦為與自然元素相關、早已鑲嵌在這項傳統中的精神要素。趙無極的藝術生涯在1954年至1955年間取得重大突破，當時的他發現一種方式，能夠融合東、西方文化，並將它們抽象化，他稱這種方式為「想像的、難以辨認的書寫」，一種超越不同文明藩籬的普世語言。儘管他把中國文字解構成雜亂的線條，這些線條仍保有中國書法的關鍵本質與形式。他自兒時隨



祖父學習書法，累積成深厚的書法造詣，進而培養出對抽象的反思。當時重要的西方藝術家也同樣試圖透過研究東方書法，為他們的抽象創作尋求另類表達方式。

1955年，趙無極完成其畫作《雪花飛舞》(拍品編號4)之際，亞嵐·汝華(Alain Jouffroy)在《藝術》(Arts)雜誌上評論道：「趙無極的畫作說明了中國人的宇宙觀如何成為一種普世的現代觀點，其中的朦朧與深遠，所表達的是靜觀的精神，而非被思考的對象。保羅·克利(Paul Klee)、馬克·托比(Mark Tobey)，或是亨利·米修(Henri Michaux)等風格與之截然不同的畫家，亦與此種普世現代觀點產生共鳴。」(《趙無極》，展覽圖錄，加納達基金會，馬蒂尼，瑞士，2015年，頁163。)亞嵐·汝華發現，有一群西方藝術家，包括紐約的馬克·托比、傑克遜·波洛克(Jackson Pollock)和法蘭茲·克萊因(Franz Kline)，以及巴黎的漢斯·哈同(Hans Hartung)、皮耶·蘇拉吉(Pierre Soulages)和喬治·馬修(Georges Mathieu)，都致力研究中國書法藝術與墨彩的潑灑。他們對書法與象形文字的抽象美感、模糊性與神秘性抱持濃厚興趣，並將他們所觀察到的東方精神、抽象表現主義的動態變化，以及自由書寫的率性三者加以融合，從而把書法固有的手勢運行與藝術家內在性調和於抽象之中。《新月》(圖2)這幅美麗的畫作完成於1953年，是馬克·托比《白描系列》的作品之一。這位當時已享有盛名的美國藝術家，運用書法的線條與表意符號，巧妙地描繪出紐約這座城市的節奏，以充滿動感的精神力量使這幅畫作表面看起來極為生動活潑。趙無極的《雪花飛舞》所表達的創作理念與托比的《新月》相同，他透過書法的靈性呼喚，把風景中的無形轉化成一種普世語言。這場旨在調和書寫與繪畫的國際運動，匯集了美、歐、亞三大洲的藝術家，乃二十世紀最重要的

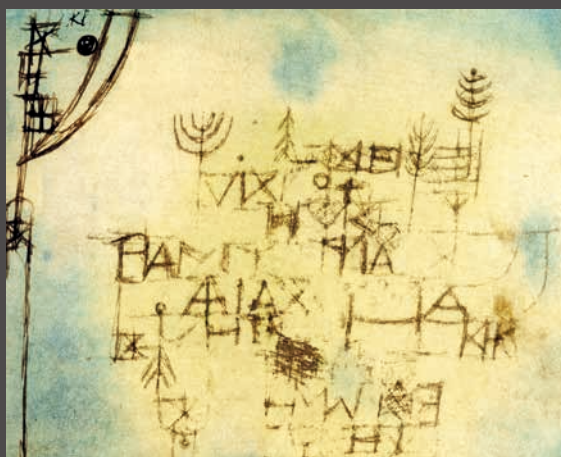
藝術發展之一。與這三大洲關係緊密的趙無極，在這場運動中享有顯著的地位。

大自然力量的召喚

趙無極在這個時期所創作的作品，均表明他利用抽象形式來描繪自然力量的雄心壯志。這可從他的畫作名稱略見端倪，指涉的均為能量宣洩或曇花一現的自然現象。「我想畫的是不可見的事物，生命的氣息、風、律動、形式的生命力，以及色彩的爆發與交融。」(趙無極，《自畫像》，巴黎：法亞爾出版社，1988年，頁117)。他的作品《風》(圖3)繪於1954年，亦即《雪花飛舞》完成的前一年，現為巴黎龐畢度國家藝術暨文化中心的收藏品。一般人認為，《風》是趙無極的首幅抽象畫，而這幅畫作與《雪花飛舞》一同出現在一張內容為趙無極巴黎工作室的照片裡，便印證了兩件作品舉重輕重的地位。趙無極在《風》這幅畫作中以高度主觀與感性的姿態，建立了「化不可見為可見」的概念，使它成為抽象畫發展史上的重要里程碑。

《雪花飛舞》則是趙無極早期抽象畫之中的罕見之作，展現出與《風》相同的嫺熟表現手法。因此，我們既可感覺到風掠過畫布表面的氣息(《風》)，亦能感受到輕如鴻毛的纖細雪花緩緩飄落在想像出來的空間中(《雪花飛舞》)，呈現詩意滿盈的視覺感。趙無極在《雪花飛舞》之前的畫作，通常是把抽象符號描繪於單色背景上。而《雪花飛舞》則一反前例，趙無極運用高超的技巧，仔細調配出一個由粉紅、綠、藍、赭、橘、紫等色調構成的背景，再把他從甲骨文轉化而來的符號融入其中，透過這種罕有的深邃，呈現出寂靜莊嚴的典雅。《雪花飛舞》無疑是趙無極這個時期的傑作。趙無極曾言：「符號與色彩之間並無藩籬，它們透過各種明暗色調的結合，向我揭示了視覺縱深的問題。」(趙無極，《自畫像》，巴黎：法亞爾出版社，1988年，頁119)。

加泰隆尼亞藝術家胡安·米羅(Joan Miro)比趙無極早三十年跨出他個人邁向抽象的第一步。米羅雖然並未完全切斷他與具象再現的關聯，但仍在於他繪於1924年的《K夫人肖像》(圖4)中把素描簡化成線條表現，藉此傳達他對這位肖像畫對象的感受，以及這種感受的本質。這是米羅的初次抽象嘗試，之後則隨著「符號」概念繼續發展。米羅在1924年8月10日從蒙特洛伊(Montroig)寄給米歇爾·勒西斯(Michel Leiris)的信中寫道：「我把我最新的一批畫作視為完全不受外在世界束縛的雷鳴。」趙無極承襲米羅留下的抽象精神，並將之推展到靈性的極致領域。



5 FERNANDO ZÓBEL 費南度·索維爾

(SPAIN-PHILIPPINES, 1924-1984)

Saeta 23, Generalife

signed 'Zobel' (lower right); signed, dated, titled and inscribed 'SAETA XXIII Generalife Julio 1957, Para Sergia y Billy Abueva, Zobel, Sept 1957' (on the reverse)

oil on canvas

61 x 127 cm. (24 x 50 in.)

Painted in 1957

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

US\$200,000-320,000

PROVENANCE

Gifted to Napoleón Abueva and his wife Sergia on the occasion of their wedding

Acquired from the above by the present owner

Private Collection, Asia

Spanish-Filipino artist Fernando Zobel de Ayala has captivated many with the flamboyant forms of his abstract lyricism, filled with gestural elegance. Zobel's legacy is his work; admired both for his extensive process of experimentation and deep contemplation, he remains one of the most revered abstractionists of his generation. His works transcend geography and time, retaining its mysticism and allure, while continuing to inspire a universal audience even today, as evidenced by his most recent retrospective *Contrapuntos*, showcased in the 2017 Venice Biennale.



The gardens of Generalife, Alhambra, Grenada, Spain, June 2006.
Photo: Peter Lorber

赫內拉利費宮花園，阿爾罕布拉宮，格拉納達，西班牙，2006年6月
照片：Peter Lorber

賽塔 23 — 赫內拉利費宮

油彩 畫布

1957年作

款識: Zobel (右下); SAETA XXIII Generalife Julio 1957, Para Sergia y Billy Abueva, Zobel, Sept 1957 (畫背)

來源

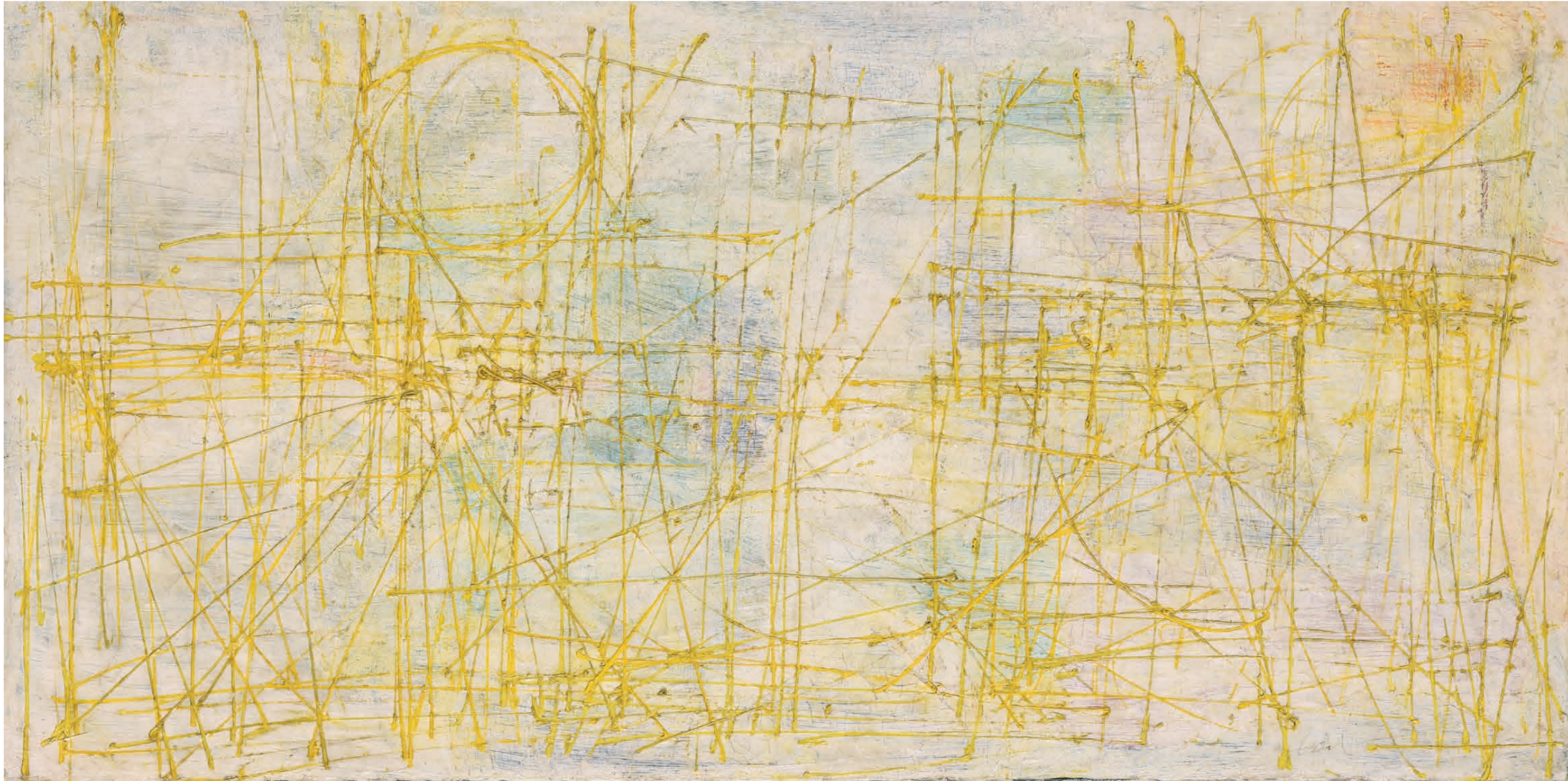
藝術家於Napoleón Abueva 夫婦婚禮上贈予作為結婚禮物

前藏家購自上述

亞洲 私人收藏

Saeta 23, Generalife is a remarkable piece from Zobel's highly acclaimed *Saeta* series, which marked a monumental shift from figuration to abstraction in the artist's prolific career. The word *saeta* itself comes from the Latin word *sagitta*, which means arrow, and also refers to a genre of Catholic Spanish song taken from traditional Flamenco, that was usually performed in a capella spontaneously during religious processions to express the feeling of ardent devotion and emotional intensity. In this same way, Zobel's *saeta* series displays a precision alongside improvisation that produces a deeply moving and dramatic effect, which he himself described as "brief, acidic, and highly emotional". Indeed, the present lot demonstrates the artist's masterful ability to employ the most elemental of forms to create an invigorating and dynamic quality that pervades his body of work.

Looking at the influences behind Zobel's *Saeta* series, it is often mentioned how in 1954, Zobel first encountered the abstract works of Mark Rothko at the Providence Museum during his study at the Rhode Island School of Design. There is no doubt that Rothko's colour field paintings provided a catalyst for Zobel to approach abstraction with the artist himself stating "In theoretical sense I knew it was possible to paint abstractly, but Rothko's demonstration convinced me completely...I felt obliged to paint but I had abandoned the need to 'represent'." However, at the same time, it would be remiss to not highlight the impact that the Oriental Arts and, specifically, Chinese Calligraphy had on the artist. Juan Manuel Bonet recounts how Zobel at the start of his *Saeta* series, had attended classes in Chinese painting techniques





Mark Rothko, *Composition*, 1958. Christie's New York, 12 November 2008, Lot 3, Sold for USD 3,666,500.

Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

馬克·羅斯科《構圖》1958年紐約佳士得 2008年11月12日 編號3 成交價:3,666,500 美元

Fernando Zobel, *Saeta 48*, Christie's Hong Kong, 25 November 2017, sold for HKD 4,300,000

費南度·索培爾《賽塔48》2017年11月25日 香港佳士得 成交價:4,300,000 港元



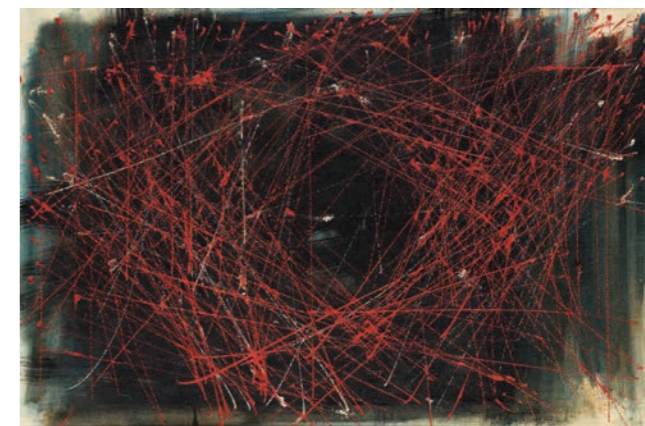
with a Shanghai master and how Zobel himself admitted that the "lines painstakingly traced with the rake" in the Japanese Zen gardens of Kyoto were a fountainhead for his iconic style.

Upon further observation of the gestural way in which the lines intersect with a rhythmic flow as indexes to the highly choreographed theatrical movements of the artist's hand, which taken alongside the restrictively placed conservative washes of pinks and greens across the canvas, *Saeta 23, Generalife* demonstrates a complete assimilation of the philosophy of purity that underlines Chinese Calligraphy and Japanese *sumi-e* painting into Zobel's own visual vernacular. Indeed the haze of subdued colours, juxtaposed against the well-defined ochre lattice of *impasto* brings to mind Hasegawa Tōhaku's *Pine Trees* screen in which the vertiginous trunks of Japanese pine trees drift in and out of obscurity using varying opacities of ink washes. However, it is far too simplistic to merely suggest that he adopted artistic techniques from the Far East into his work, rather, that he understood the underlying principles of weight, balance and harmony, reimagining them in a way that was entirely his own. The non-figurative yellow lines that streak across the canvas; curving, carving and segmenting the canvas in a flurry of motion, connoting movement and expression reminiscent of the manner in which Chinese literati painters managed to capture the gesture and meter of their movements through their brushstrokes, but in a way that

completely affirms his Western lineage.

The Palacio de Generalife, from which the inscription at the back of this work references, is one of the oldest surviving Moorish gardens near Granada, Spain. A summer palace for the former sultans of Granada, the retreat is a fantastical wonder of architecture, comprising of a complex of topiaries, mazes, pools and fountains that delight at every turn. *Saeta 23, Generalife* is an affirmation of Zobel's own Spanish roots and homage to its atmospheric beauty: the wide arch that dominates the foreground of the painting points emphatically to the gallery of arches that feature throughout the site, as well as the long pool in the main building with sprays of water vaulting across it. The intricate web of lines across the painting, that Zobel consciously applies using his unique identifying technique of a hypodermic syringe filled with oil paint, convey the same ephemeral luminosity of sunlight flitting off the famous fountains at the Palacio de Generalife and filtering through the vermiculated open lace-work of the architecture. There is nothing conservative about *Saeta 23, Generalife*, a rich tapestry of electrifying lines that although display some formal resemblance to the visceral drip paintings of American Abstract Expressionist, Jackson Pollock, display a far more spiritual inclination.

Beneath, and in contrast to the tension of lines in the painting, the softly modulated background reveals Zobel's own sense of time within his artistic process; thin layers of oil paint are painstakingly glazed upon one another, with each application allowed a significant period to completely dry before the next giving the works a visual depth and clarity. The shards of viridians and magentas visible through the paint layers are formal indications of the passing of time, with history itself being preserved within the countless coats of diaphanous paint. For Zobel, distances in time and space have always had an elastic quality: his own artistic inclinations reference a heady combination of Rothko's sublime coloured canvases,



FOLDOUT

Detail of the present lot 拍品局部



Hasegawa Tōhaku, *Pine Trees* (Detail), 16th Century, Tokyo National Museum, Tokyo.

長谷川等伯《松樹》(局部) 世紀東京國立博物館 東京

Pollock's expressive drippings, the controlled chaos of Franz Kline and the balance of Chinese Calligraphy, distilled into his own aesthetic that gives a work its identifier as being innately Zobel.

西班牙裔菲律賓藝術家費南度·索維爾·迪·阿亞拉 (Fernando Zobel de Ayala) 以其華麗瀟灑的抽象抒情主義藝術創作而虜獲人心，作品充滿雅致風采。索培爾的遺世作品充滿實驗性而又滿注深思，至今仍然膾炙人口，是這一時期最受尊崇的抽象藝術家之一。他的作品超越了地域和時間，充滿神秘主義並使人深深著迷，時至今日依然觸動世界各地的觀眾，2017 年威尼斯雙年展中舉辦的回顧展《對位》(Contrapuntos) 便足以證明其影響力。

《賽塔 23 — 赫內拉利費宮》(Saeta 23, Generalife) 是索維爾廣受好評的《賽塔》(Saeta) 系列中的一件傑作，見證了藝術家豐富創作生涯中從具象到抽象風格的重要轉變。「Saeta」一字來自拉丁文「sagitta」，意即箭頭，同時也指在佛蘭明歌傳統下，某個西班牙天主教歌曲的流派，這些歌曲一般是在宗教遊行期間即興無伴奏隨唱，以表達熱切的奉獻精神和強烈的情感。索維爾的《賽塔》系列依樣效法即興創作，精確地表現了深刻動人的戲劇性效果，他將之形容為「簡短、尖刻而情感澎湃」。誠然，本拍品以最基本的圖形創作出充滿活力與動感的作品，展現了其高超的技巧。

每每談到索維爾在創作《賽塔》系列時所受到的影響，經常會提到在 1954 年索維爾還在羅德島設計學院供讀期間，首次在普羅維登斯博物館接觸到馬克·羅斯科 (Mark Rothko) 的抽象作品。羅斯科的色域繪畫毫無疑問是索培爾探索抽象創作的催化劑，藝術家本人也曾表示：「從前我只在理論上知道抽象的可能性，然而，是羅斯科的作品徹底說服了我……我認為自己有必要繼續繪畫，但必需摒棄『具象』。」與此同時，不可不提東方藝術的影響，尤其中國書法對藝術家的影響。胡安·曼努埃爾·博內特 (Juan Manuel Bone) 講述了索培爾開始創作《賽塔》系列時，曾追從上海大師研習國畫技巧，以及索培爾也承認京都日式禪庭中「用把子小心翼翼地劃下的軌跡」是觸發他建立獨特個人風格的起點。

仔細觀察線條的運用，它們在極具韻律的節奏下勾勒開來，引領著藝術家的手，在畫布上仿若舞臺編舞般流麗揮舞，嚴謹地劃分開一抹又一抹的粉紅和淡綠；《賽塔 23 — 赫內拉利費宮》展現了純粹的哲學，完美融合中國書法和日本墨繪到索培爾的個人視覺語言。誠然，一抹抹柔和的色彩，對比著界線分明的厚塗赭土色格子，讓人聯想到長谷川等伯的《松樹》屏風，以一抹抹深淺不一的水墨，

Saeta 23, Generalife, is a resplendent masterpiece that was a wedding gift to the late artist, Napoleon Abueva, Philippine National Artist for Sculpture, and marks an important transition into his severe and dramatic investigations of motion and space, known subsequently as the Serie Negra series.

讓日本松樹那讓人目眩的樹幹在朦朧中若隱若現。然而，單憑這點就斷定他把遠東的藝術手法運用到作品中，未免過於武斷；他深明重量、平衡以及和諧這些基本原則，並以個人獨特的方式重新描繪。非具象的黃線縱橫畫布；洋洋灑灑地在畫布上畫出弧線、切割、分隔，動作和神采讓人想起中國文人畫家以其筆觸捕捉自身動作的姿態和韻律，卻又完全表現出他那系屬西方的創作風格。

赫內拉利費宮位於西班牙格拉納達，是當今現存最古老的摩爾人花園之一，次作品以之為題。作為格拉納達前蘇丹王的一座夏宮，這避靜之所是一座夢幻般的建築，內有園林花木、迷宮、水池和噴泉，一步一轉角都讓人驚喜。《賽塔 23 — 赫內拉利費宮》是索培爾確認自己的西班牙根源，同時向其藝術美感致敬之作：畫作的前景聳立著一道寬闊的拱門，輝映著花園內一列拱門長廊，以及主樓前的長形水池，交錯噴著拱形水柱。索培爾以其個人獨特的創作手法，有意識地運用注滿油彩的醫用注射器，在畫布上繪畫出縱橫交錯的線條，展現出那稍縱即逝的陽光，在美如花邊綴帶的瑰麗建築裝飾之間滲出，灑照在赫內拉利費宮內著名的噴泉上。《賽塔 23 — 赫內拉利費宮》奔放豪邁，交織著扣人心弦的線條，儘管與美國抽象表現主義畫家傑克森·波洛克 (Jackson Pollock) 的滴油畫有著相似之處，索培爾的作品卻更具神韻。

在畫面下方，柔和的模組背景與畫面中線條的張力形成鮮明對比，展現了索培爾在藝術創作過程中獨有的時間感；他仔細地掃上一層層薄薄的油彩，每層油彩之間都給予足夠時間讓其完全乾燥，使作品具有視覺深度和清晰度。油彩層之間的片片鮮綠和洋紅見證時間的流逝，歷史本身被封存在無數精緻的油彩塗層中。對於索培爾來說，時間和空間的距離具有彈性；索培爾的藝術傾向結合羅斯科超卓的油彩畫布、波洛克極具表現力的滴油畫、弗朗茲·克萊恩 (Franz Kline) 的亂中有序，還有中國書法講求的平衡，全都融入到索培爾的個人美學，賦予作品個人特質。

《賽塔 23 — 赫內拉利費宮》這一幀輝煌傑作，是已故律賓國家雕塑藝術家拿破崙·阿布烏娃 (Napoleon Abueva) 的結婚禮物，此作標誌著索培爾在藝術創作上的重大轉變，對動態和空間展開既認真又大膽的探索，並引發了後來的《黑色》系列 (Serie Negra) 佳作。

PROPERTY FROM A SPANISH PRIVATE COLLECTION
西班牙私人收藏

6 FERNANDO ZÓBEL 費南度·索維爾 (SPAIN-PHILIPPINES, 1924-1984)

Puente de Manila (Manila Bridge)

signed 'Zóbel' and dated '7.56' (upper left)
oil on canvas
61 x 91.5 cm. (24 x 36 in.)
Painted in 1956

HK\$1,200,000-1,800,000
US\$160,000-230,000

PROVENANCE

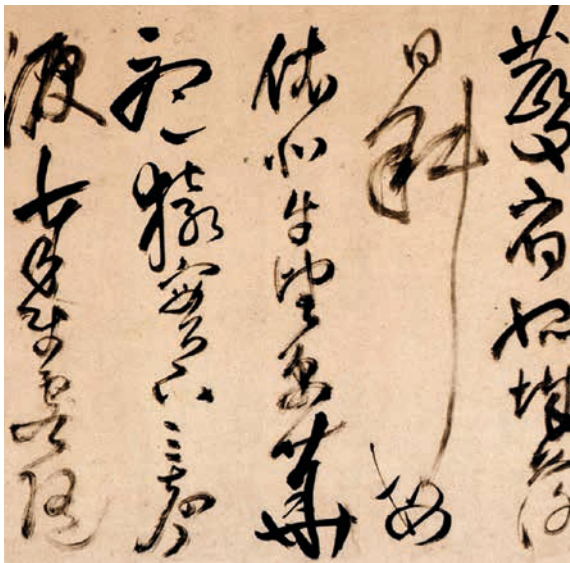
Acquired directly from the artist in the 1950s by the previous owner
Thence by descent to the present owner
Private Collection, Spain

馬尼拉橋

油彩 畫布
1956年作
款識：Zobel 7.56 (左上)

來源

原藏者在1950年代得自藝術家本人
現由原藏家家屬收藏
西班牙私人收藏



Wang Duo (1592–1652), Chinese Calligraphy (detail), hand scroll, Guangzhou Museum of Art, Guangzhou, China.

王鐸 (1592-1652) 草書《杜甫秋興》(局部) 手卷 紙本 中國 廣州 廣州美術館

Fernando Zobel de Ayala y Montojo is known largely for his minimalist abstract expressionism that characterised his later periods, producing his famous *Saeta* and *Serie Negra* series with their delicate and pale washes, contrasted with the strong use of blacks. It is for this reason that Christie's is proud to present an extremely rare and chromatic early work, *Puerta de Manila (Manila Bridge)* (Lot 6) by the Spanish-Filipino Master this season. Painted in 1956, the semi-representational and highly expressionist *Puerta de Manila* bears the early hallmarks of his *Saeta* series, despite its prismatic use of cobalts and ochres; the expressive intersecting black lines point to his later technique of creating a lattice of thick impasto using a hypodermic needle to apply oil paint to his canvases.

Puerta de Manila, is a semi-figurative work with highly expressionist colours and bold lines, much like *El Charles IV* that currently hangs in the Ayala Museum Collection and is the earliest work by the artist currently in the Collection. *El Charles IV* is a painting based on the Charles River found in Massachusetts, and was painted during the time that Zobel was a student at Harvard University. After graduating magna cum laude, the artist stayed on for a couple of years as an assistant curator in the graphic-arts section of Houghton Library, where he undoubtedly developed his keen eye for the visual and imbuing him with a keen eye for balance and structure.



Executed in 1956, *Puerta de Manila* already displays the influence of colour field painting in his work with its focus on colour and the way in which it could communicate a range of emotions. Indeed, in 1954, while at the Rhode Island School of Design, Zobel visited a major exhibition of one of the most noteworthy proponents of colour field painting, American artist Mark Rothko. Looking at *Puerta de Manila*, one becomes acutely aware of how important this exhibition was to the work, the blues and greens of the river emphasised using complementary colours within the architecture of the bridge, which was likely a form of experimentation inspired by Rothko's colour palettes. Employing complementary colours is a very fundamental technique of colour theory, in which dynamism and vibrancy is achieved through colours that contrast with each other to create maximum stability and an especially striking quality to the composition. The effect is a dazzling plane, capturing the way in which sunlight hits the water and dances across the surfaces around it.

Dividing up the composition so boldly, like Zobel has in *Puerta de Manila* would normally render the work flat and devoid of depth. However, being an artist of great innovation, Zobel has managed to create an atmospheric perspective in the work by modulating his colours to mimic the way in which things are seen in the distance, creating an illusion of depth. The way in which the canvas is fragmented into kaleidoscopic jewels of colour brings to mind the Byzantine-inspired mosaics that cover the walls of Mosque-Cathedral of Córdoba in Spain, to which the artist frequently travelled to, and even where he rented a studio during the period that he painted *Puerta de Manila*.

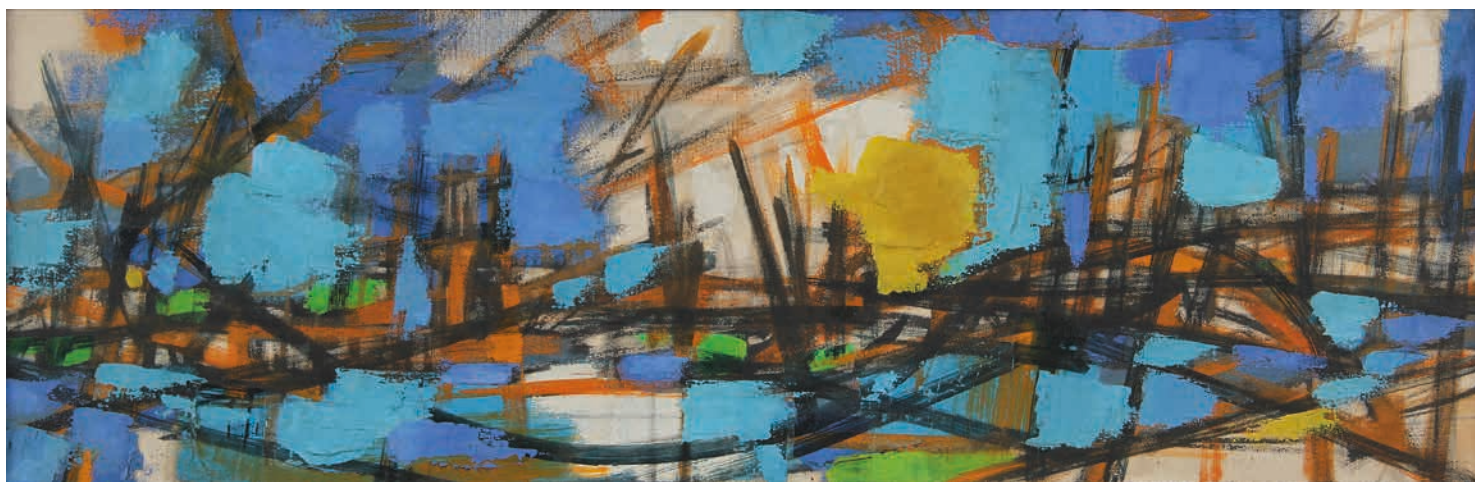
Interestingly, Chinese calligraphy was also extremely influential to Zobel's work, taking classes since the early 50s Eastern calligraphy was crucial to the way he appreciated and executed his own brand of gestural expressionism. For Zobel what was so attractive about Chinese calligraphy was the way in which it "had a unique capacity to capture visually the speed with which the artist manipulated the brush...it was possible to see the pauses and rhythms or musical meter of such art." It would be in his later series that we truly see how this became the *raison d'être* behind his own art. However, in *Puerta de Manila*, we already see this in its infancy; the scaffolding of onyx brush lines across the canvas applied using what appears to be a very dry brush achieves a similar result, capturing the various points at which he applied pressure to the brush, with some areas of black being darker than others.

Puerta de Manila and its sumptuous use of colour is an example of Zobel's genius and unparalleled ingenuity. At the same time, this work is highly significant to Zobel's oeuvre: it is an amalgamation of all his influences in their most nascent states, signalling the critical point in his body of work and the beginning and of what will come to be one of the most historically significant Modern Filipino artists and important contributors to the art and culture of The Philippines. In *Puerta de Manila* Zobel did not merely seek to paint of a bridge, but to inspire an emotional intensity and to bring to fore our own emotions as part of the human condition, which he has achieved in this work.

Fernando Zobel, *El Charles IV*, 1949, Ayala Museum Collection, gift of Alexander Calhoun, Makati, Philippines.

Photo courtesy of Ayala Museum.

費南度·索維爾《查理河 IV》1949年作 菲律賓 馬卡迪 阿亞拉美術館 Alexander Calhoun 贈與





費南度·索維爾·德·阿亞拉·蒙塔荷，以他晚期的簡約抽象主義馳名，此風格創作表現出了細緻與淡色的薄彩，《針》(Saeta) 及《黑》(Serie Negra) 系列中對黑色的運用形成強烈對比。佳士得本季榮幸呈獻這位西班牙裔菲律賓大師的一幅極為罕見，色彩斑斕的早年作品。繪於 1956 年，極具表現力的《馬尼拉橋》(拍品編號 6) 有著《針》系列早期特色，雖然有著多彩的鈷藍與赭色，但交錯的黑色線條，彷彿預兆了他晚期以皮下注射針在畫布上施加厚彩以形成網格的技巧。

《馬尼拉橋》是一幅有著強烈表現力色彩及大膽線條的半具象作品，就如現在于阿亞拉美術館展出，亦是館藏中最早的索維爾作品《查理河 IV》一樣。《查理河 IV》以麻省查理河為題，是索維爾求學於哈佛大學時的創作。在以極優等榮譽畢業後，藝術家在霍頓圖書館的平面藝術部擔任助理館長數年，在這期間他培養了對視覺物象與平衡及結構留心。

繪於 1956 年，《馬尼拉橋》中對色彩的聚焦，以及透過色彩表現一系列情緒的方法已經表現出色域繪畫對其作品的影響。誠然在 1954 年，當他在羅德島設計學院的時候，索維爾參觀了當時其中一位最主要的色域繪畫提倡者，美國畫家馬克·羅斯科的重要展覽。在欣賞《馬尼拉橋》時，我們清楚意識到這個展覽對此作的影響，河上的藍綠二色，透過橋的互補顯得更加鮮明，這或許是受羅斯科色彩啟發的一個實驗。使用互補色是色彩理論的一個很基礎的技巧，透過色彩互相之間的對比，營造出動感，並表現其穩定性與構圖的力量。營造出的效果，是一個令人目眩的畫面，捕捉了陽光在水上反照躍動的金光粼粼。



索維爾《馬尼拉橋》中大膽的分割構圖，一般會使作品看起來平面缺乏深度。然而作為一個大膽創新的藝術家，索維爾透過調和的色彩模仿觀看遠景的意象，營造出空氣透視的效果。畫面被解構成五彩斑斕的色塊，使人想到在西班牙科多巴的清真寺及教堂牆上，拜占庭風格的馬賽克。索維爾經常造訪當地，甚至在他繪畫《馬尼拉橋》時在當地租了一個畫室作畫。

有趣的是，索維爾作品亦受中國書法深厚影響，自從五十年代初，他便開始學習東方書法。對他來說，書法是他去體會及創作他形體表現的重要一環。索維爾認為，中國書法引人入勝之處，在於它「有著獨有的能力，可以捕捉到藝術家運筆時的速度，你可以在這個藝術風格之中看出停頓、節奏及音樂韻律。」在他晚年的作品，我們可以看到這個理念如何成為他藝術背後的思想所在。然而在《馬尼拉橋》一作中，我們已經看到它的雛形，以非常乾枯的畫筆在畫面上劃成的玄黑線條架構，營造出類同的效果，從深淺不一的地方，看出他重壓下筆之處。

《馬尼拉橋》及其色彩充沛的運用，是索維爾天才橫溢的象徵的好例子。同時此作在索維爾的作品之中，亦十分重要，它包含了藝術家的風格雛形，象徵了他一系列作品中重要的轉捩點，亦是史上最重要的現代菲律賓畫家、菲律賓藝術文化的重要旗手的一個預告。在《馬尼拉橋》一作，索維爾不獨單單描繪一座大橋，而是透過此作去表達情感的烈度，同時帶出我們作為人的情感。

Left to right 由左至右：

Mark Rothko, *Untitled*, 1960-1961. Christie's London, 27 June 2012, Lot 62, Sold for GBP 1,945,250.

Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

馬克·羅斯科《無題》1960 至 1961 年作 佳士得倫敦 2012 年 6 月 27 日 編號 62 成交價：1,945,250 英鎊

Mezquita de Cordoba Mihrab, Córdoba, 2014.

Photo: Ingo Mehling

科多巴清真寺米哈拉布，科多巴，2014 年

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7 JOSÉ JOYA 荷西·荷雅

(PHILIPPINES, 1931-1995)

Untitled

signed and dated 'Joya 56' (lower left)
oil on canvas
97 x 152 cm. (38 ¼ x 59 ⅞ in.)
Painted in 1956

HK\$1,200,000-1,800,000
US\$160,000-230,000

PROVENANCE

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

無題

油彩 畫布

1956年作

款識：Joya 56 (左下)

來源

原藏者得自藝術家本人
現由原藏家家屬收藏
美國 私人收藏



Chu Teh-Chun, *No. 167*, 1964. Christie's Hong Kong, 27 May 2017, Lot 3, sold for HKD 7,860,000

© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

朱德群《第一百六十七號》1964年作 佳士得香港 2017年5月27日 編號3
成交價：7,860,000 港元

An extremely rare painting made at the crucial turning point of the artist's career, José Joya's *Untitled* (Lot 7) from 1956 is one of the earliest abstract works ever created in the artist's entire oeuvre. The work was created in Joya's experimental period, and can be regarded as one of the works that sets the milestone of Joya's later creation throughout his artistic career. One can always look at his entire oeuvre and find the essence of Joya's creation originated from this historically important work. Indeed, works from this period are mostly collected by major museums and institutions such as the National Museum of the Philippines.

Untitled was acquired directly from the artist when he was in the United States, and has been kept in the same family collection since. The painting was created a year after Joya toured around Europe, including Spain, France, and Italy, during his first time in the United States pursuing his master's degree in Fine Arts at the Cranbrook Academy of Art in Michigan, a prestigious institution attended by his fellow artist Anita Magsaysay-Ho. Never before had his hand exercised such freedom, enjoying a new autonomy in painting that it had never experienced in the past.

A MELODIC COLOUR DIALOGUE

Across the painting surface rich in both visual and textural details, Joya choreographs a series of colourful jewel-like blocks that appear to intertwine a large expanse of variegated colour. The paints erupt over the entire canvas, flooding it with a vital sense of movement and energy. In the upper part of the composition, the colours are laid over one another until they fill up the whole canvas. We can see the softer red through jasmine yellow and cinnamon brown to compose a melodic colour dialogue, sometimes subtly and sometimes not, as the eye travels across the canvas. Instead of being independently positioned, the colours are overlapped, mixed and blended in with one another. It would be a challenge to identify which colour was used to start off the composition and where it ends.

SEEING THROUGH AN EAST-WEST LENS

Straddling along the threshold between Western Abstract Expressionism and Oriental quality, Joya's *Untitled* extracts the essence from both and integrates them into his personal style. Spontaneous and energetic in execution, the painting draws from the Abstract Expressionists and their





desire to tap on the primal impulses to create. In addition, Joya approaches the colour fields with gestural black calligraphic lines to contrast against the fluid background, revealing vibrant lines that are charged with a new energy that is not present in his pre-European period. American-born artist Cy Twombly similarly incorporates 'meaningless' scriptures into his composition. It is interesting to see how Joya relates to the calligraphic line whereas Twombly takes over the aesthetic of the graffiti - each artist interprets his own cultural writing in the same quest of a new universal form.

ONENESS WITH THE NATURE'S FORCE

'It was also during this period in Michigan that, in his compulsion and eagerness to develop his own style, he found himself going back to nature in a peculiar way that further released his sensibility from the bondage of academic realism which had paralyzed his hand in the earlier stages of his artistic development.'

- Leonidas V. Benesa

Despite the abstract composition, a strong sense of landscape is evident in this painting. It is during this period when Joya breakaways from depicting external objects to exploring the intuitive sensibility of the inner subject. It is no longer the depiction of a landscape's appearance that matters. Instead, Joya captures his feeling and energy through the medium of oil paint, abstracted

form and composition. Joya reminds us of the great Chinese abstract painter Chu Teh-Chun, in the way in which he discards 'things with forms' to express the meaning of a work to the fullest. During this formative period, Joya is obsessed with the idea of 'oneness with nature's forces', which drives him to paint with ultimate freedom and autonomy. It is from his inner feelings, that he discovers the greatest and most organic power that later turns his outsgights into insights with his imagination outshining the physical landscape.

THE TRUE PIONEER

Untitled is a primary example of Joya's revolutionary painting practice, displaying the nascent ideas and technical and aesthetic breakthroughs that the artist pioneered the beginnings of the seismic shifts in art that occurred during this dynamic postwar period of discovery.

Regarded as one of the foremost and most influential artists emerging from the Philippines, José Joya was selected to represent the Philippines in the 32nd Venice Biennale in 1964, which was the first time that the Philippines had participated in the history of art. He graduated from the University of the Philippines College of Fine Arts in 1953 with the distinction of being the university's first magna cum laude. He won several prestigious art prizes and scholarships which funded exchange programs in Europe, including a one year grant to study painting in Madrid from the Spanish government's Instituto de Cultura Hispanica. The French government awarded Joya the Order of Chevalier des Arts et Lettres in 1987 and he was posthumously conferred the National Artist award of the Philippines in 2003.



Top to bottom 由上至下：

Jose Joya, *The Hills of Nikko*, Japan, 1964, National Museum of the Philippines Collection
荷西·荷雅《日本之山》1964年作 菲律賓國家博物館

Cy Twombly, *Leda and the Swan*, 1962, Christie's New York, 17 May 2017, Lot 6B, sold for USD 52,887,500

© Cy Twombly Foundation
塞·湯布利《勒達與天鵝》1962年作 佳士得紐約 2017年5月17日 編號6B 成交價：52,887,500美元

1956年的《無題》(拍品編號7)，是荷西·荷雅(José Joya)在其藝術生涯中一個關鍵轉折點所創作的作品，也是藝術家最早期的抽象創作之一，相當珍稀難得。此作繪於荷雅的實驗時期，可被視為荷雅的藝術生涯中其中一幅劃時代的重要作品。縱觀荷雅的整個創作生涯，不難發現藝術家後期創作的特色，均能追溯到此作當中。此作奠定了藝術家往後抽象創作的方向，是一副歷史意義具大深重的經典巨作。荷西·荷雅的部分早期創作，更為菲律賓國家博物館等這些主要博物館和機構所收藏。

《無題》是荷雅身在美國時的創作，原藏家直接得自藝術家後，此畫作便一直留在家族收藏至今。這幅作品是荷雅在西班牙、法國和意大利等歐洲國家遊歷一年後所創作的，那年他首次踏足美國，在位於密歇根州的克蘭布魯克藝術學院攻讀美術碩士學位，安妮塔·馬賽賽·何(Anita Magsaysay-Ho)亦曾在這所著名學府學習。在這片自由的土地，荷雅首次在這種無拘無束下的氣氛進行創作，而這種自由是他從未體驗過的。

如旋律般的色彩對話

作品的整個畫面富有視覺和紋理細節，荷雅編排了許多色彩鮮艷仿如寶石般的色塊，互相交織成為一大片斑斕的色彩。油彩在畫布上迸發開來，湧出源源不絕的動感和活力。在構圖的上半部分，各種顏色相互重疊，直到填滿整幅畫布為止。雙目視線在畫布上遊走，可以看到在茉莉黃和肉桂棕下的一抹淡紅，組成如旋律般的色彩對話，時而含蓄，時而雀躍。色塊之間並非各安其位，而是互相重疊、混合、交融，讓觀者難以確定構圖始於哪種顏色，而又終於何處。

東西方透視鏡中看

荷雅的《無題》融合了西方抽象表現主義與東方的文化特質，它匯聚了兩者的精髓，並創立出屬於他的個人風格。從這幅畫作可感受到他在創作過程中的即興和活力，就如勾起抽象表現主義畫家靈感，並使他們渴望創作的那份原始衝動。此外，荷雅在色域周圍描繪有如書法般的黑線，與流動的背景形成鮮明對比。相比到訪歐洲前的作品，此作的線條展現出荷雅一股新的創作能量。美國出生的藝術家塞·托姆布雷(Cy Twombly)也將「無意義的」文字符號融入到構圖中，荷雅如何觸及書法線條，以及托姆布雷如何掌握塗鴉美學，兩者相映成趣——每位藝術家對創新的

普世形式有著同樣的追求，卻有各自的方式詮釋各自的文化創作。

與自然力量合而為一

「他在個人藝術發展初期，學院派的現實主義曾困礙他的創作。在密歇根州的這段期間，他迫切渴望發展個人風格，並發現自己正以一種奇特的方式回歸大自然，進而拋開了現實主義的束縛，釋放了他的感知。」

- 萊昂尼達斯·V·貝內薩(Leonidas V. Benesa)

這幅畫的構圖雖然抽象，但景觀感強烈。正正在這段時期，荷雅擺脫描繪外在物件，轉而探索內在主體的直觀感受。作品對景觀的外觀描述變得不再重要。相反，荷雅以油彩、抽象的形式和構圖為媒介，來捕捉自身的感受和能量。荷雅讓我們想起著名的中國抽象畫家朱德群，他選擇摒棄「有形之物」來充分表達作品的意義。在這個轉變期間，荷雅沉醉於「與自然力量合而為一」這個想法，這使他得以終極的自由和內在感知作畫。荷雅從內心的感受出發，找尋到最強大最接近自然的力量，憑藉想像力將表面的觀察化為內在的洞察，超越了物理景觀。

真正的藝術先鋒

《無題》是荷雅革命性繪畫實踐的一個重要例子，這幅作品展現了藝術家在戰後蓬勃的探索時期，以初萌芽的意念以及技術和美學上的突破，率先為藝術創作帶來了天翻地覆的變化。

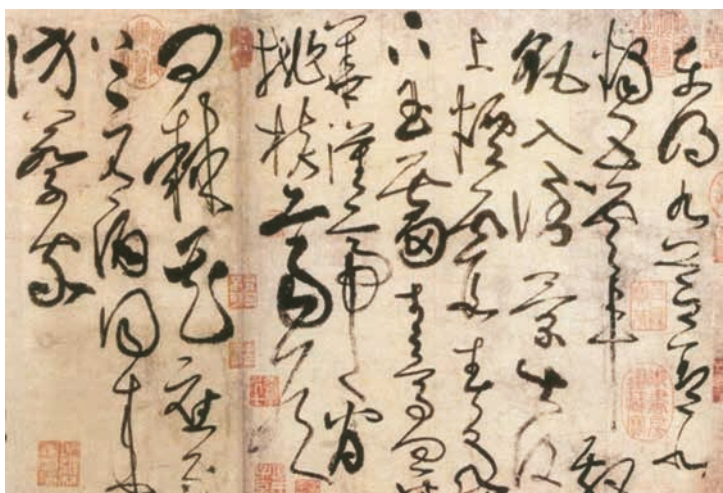
荷雅被視為菲律賓最重要且最具影響力的藝術家之一，他獲選於1964年第32屆威尼斯雙年展中代表菲律賓參展，是菲律賓首次在威尼斯雙年展上留下重要足跡。他在1953年畢業於菲律賓大學藝術學院，是該大學史上首位以極優等成績畢業的學生。荷雅曾獲得多項著名藝術獎項和獎學金，令他得以前往歐洲交流，當中包括西班牙政府的西班牙文化協會(Instituto de Cultura Hispanica)撥出助學金讓其在馬德里習畫一年。法國政府於1987年授予荷雅「藝術及文學騎士勳章」(Order of Chevalier des Arts et Lettres)。荷雅在2003年與世長辭，同年他獲追頒菲律賓國家藝術貢獻獎(National Artist award of the Philippines)這項至高榮譽。

Left to right 由左至右：

Zhang Xu, *Calligraphy in Cursive Script*, Tang Dynasty (618-907), Collection of The Liaoning Provincial Museum, China

唐朝(618-907年)張旭《草書古詩四帖》中國遼寧省博物館

Hans Hofmann, *Swamp Series IV--Sunburst*, 1957, Christie's New York, 14 November 2012, Lot 20, sold for USD 4,114,500
© 2018 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York
漢斯·霍夫曼《沼澤系列IV - 旭日》1957年作 佳士得紐約 2012年11月14日 編號20 成交價：4,114,500美元



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8 VICENTE SILVA MANANSALA 維參特·馬南薩拉
(PHILIPPINES, 1910-1981)

Pounding Rice

signed and dated 'MANANSALA 49' (lower right)
oil on canvas
98 x 86 cm. (38⁵/₈ x 33⁷/₈ in.)
Painted in 1949

HK\$1,000,000-1,800,000
US\$130,000-230,000

PROVENANCE

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

揸米圖

油彩 畫布
1949年作
款識：MANANSALA 49 (右下)

來源

原藏者得自藝術家本人
從此由現藏者收藏
美國 私人收藏



Paul Gauguin, *A man with axe*, 1891, Private Collection, Switzerland
保羅·高更《持斧的男人》1891年作 瑞士 私人收藏



A prolific member of the pre-war Thirteen Moderns and of the post-war Neo-Realists, Vicente Manansala is respected as one of the most influential artists in the Filipino modern arts sphere, seizing the nation and its characters to shape a vision of Philippine modernism that is strongly anchored on social and folk themes. Having lived through the Second World War, Manansala fled to Masantol, Pampanga during the Japanese Occupation, where life revolved around pastoral pursuits like fishing or farming. Rural scenes and genre pieces began to emerge in the artist's paintings; scenes from farms, harvests and winnowing rice.

However, disillusion among the war ruins of Manila in 1945 kept memories of the country's pre-war days as a nostalgic sentiment of a lost Eden. In the same way the *belle époque* represented a lost and glorious past for a post First World War Europe, memories in the Philippines were treasured as talismans of hope severed from a sense of faith and community.

It is within this climate of change and uncertainty post-war Philippines that Manansala painted *Pounding Rice* (Lot 8) in 1949, a deeply moving and powerful work celebrating the toils and strengths of the Filipino people as they work the land for food and sustenance, framed by the artist's depiction of a rich and fertile rural landscape unspoiled by civilisation. Painted with an aura of verisimilitude so distinct from the artist's

well-known 'transparent cubism' style of painting, the painting is a rare and early work from Manansala's *oeuvre*, executed shortly before his studies abroad at the *Ecole des Beaux Arts* in Canada through the UNESCO art fellowship in 1949; a seminal trip that marked his introduction and foray into cubism which greatly characterised much of his later work.

In *Pounding Rice*, the artist portrays a group of farmwomen engaged in the activity of rice pounding, an agricultural process of de-hulling rice or turning rice into rice flour for food. Gathered around a simple mortar carved from a tree stump, Manansala monumentalises the three figures in the centre of his canvas, directing the viewer's gaze and attention to the dramatic scene unfolding as the women stand firmly and barefooted, anchoring themselves to the ground while alternately dropping a heavy wooden pestle head to the mortar of rice. With great determination and concentration, the leftmost woman grips her pounder with both hands, raising it high in preparation for the intense labour as her fellow pounder grasps the side of the mortar, one arm pulled back as if ready to strike. It is not only strength that perseveres in this solemn scene, but also a calm resilience as the homemakers quietly engage in their task without signs of anguish or protest. Sitting serenely in the background behind the women is also an older lady calmly sieving the freshly mortared rice as she too is busy at her own task. Through this Manansala

Carlos V. Francisco, *Magpupukot* (*Pulling in the net*), 1957, Christie's Hong Kong, 27 November 2005, Lot 36, Realized at HKD 1,440,000

卡洛斯·V·法蘭斯高《拖網圖》1957年作 佳士得香港 2005年11月27日成交價：1,440,000 港元





extols the various facets of Filipino culture, where the strong and calm work together in harmony to sustain a life of pastoral paradise.

The intimate composition of the piece is also reminiscent of El Greco's vivid and striking subject-portrayal, almost theatrical as the women appear to be staged within the picture plane, an intricate play with light serving to elevate the importance of the painter's main subjects. Stylised lines used by Manansala exude the energy and vigour imbued in the movement of rice pounding, as the flowing brushwork simultaneously highlights a sense of femininity within the three able-bodied women, rendering them with a quality of elegance and grace amidst their gruelling undertaking.

The admiration Manansala had towards fellow painter Carlos V. "Botong" Francisco between the years of 1948 and 1949 also markedly influenced his painting subjects; particularly in the way he composed figures present in works from the period. Yet what is most compelling in the painting is not only the subjects, but also Manansala's schematised handling of volumes; the obviously studied relationship of forms and the allusion to Paul Gauguin, who was the source of Francisco's artistic inspiration.

In particular, Manansala's lyrical choice and incorporation of colour in *Pounding Rice* calls to mind the intense blues, greens, yellows



and red ochres used by Gauguin himself, pure colours employed not only for their ability to mimic nature, but also for their expressive emotive qualities. Indeed, Manansala muses, *"What produces the work actually is what takes place inside me. When I paint, a great deal happens. There's the subject, the canvas and the tools but it is what takes place inside me that produces the work. I start with a feeling. I see something, and if I feel strongly enough about it, I think of a way of attacking it. I paint not what I see but what I feel."* As the viewer's gaze lingers on the muted rays of a dawning sun gently caressing the women in a pinkish hue and bathing the earth in its warm terracotta glow, shades of blue painted in movements of sky and cloud lends depth and a sense of dramatics and gravitas for whoever beholds its splendour.

The equilibrium between both artistic technique and emotional expression is certainly exemplified in the present work as Manansala forges a new national consciousness together with a demonstration of his love for his nation and its people. Presented by the artist himself to the current owner of this visual masterpiece, himself an avid art collector, *Pounding Rice* is an impeccable pictorial symphony of nature and colour that fuses nostalgia with the power and might of ordinary Filipino men and women, pushing forward together in unity and strength for the future of their country.

Left to right 由左至右：

Vicente Silva Manansala, *Angelus*, 1948, National Museum, Manila, Philippines
維參特·馬南薩拉《天使》1948年作 菲律賓 馬尼拉 國立美術館博物館

El Greco, *The Adoration of the Shepherds*, 1612 - 1614), Museo del Prado, Madrid, Spain
艾爾·葛雷柯《牧羊人瞻仰聖嬰》1612-1614年作 西班牙 馬德里 普拉多博物館



作為「戰前十三現代主義畫家」之一，以及戰後的新現實主義畫家中多產的一員，維參特·馬南薩拉被推崇為菲律賓現代藝術界其中一位影響力最深遠的藝術家。建基於社會及民族主題，他把握著國家與其內在底蘊，表現出一個菲律賓現代主義的意象。親歷第二次世界大戰的馬南薩拉在日治時期逃到邦板牙省的馬山道，在那邊的生活圍繞著諸如打魚及種田等農活。在此期間，如農田景致，稻米的收割及揚穀等的鄉郊景致與風俗主題，開始在馬南薩拉的畫作中出現。

然而 1945 年，飽經戰亂，滿目瘡痍的馬尼拉，使菲國人緬懷昔日，戰前日子就如失落的伊甸園一樣。正如「美好年代」代表了第一次世界大戰之後歐洲失落的光輝過去，對戰前菲律賓的追憶，亦為時人珍重，認為是來自信念與群體之希望所在。

正是在戰後變革及其不穩的氣候之下，馬南薩拉在 1949 年創作出《揸米圖》(拍品編號 8)。此作感人至深，歌頌為了食物與生存，在土地勞動耕種的菲律賓人的艱辛與力量，同時配以畫家對未受文明污染的豐饒鄉郊景色的描繪。此作的高度寫實的風格，與畫家有名的「透明立體主義」畫風大異奇趣。此作是馬南薩拉罕見的早期作品，創作於他於 1949 年，在聯合國藝術資助支持下到加拿大美術學院學藝之前的一段日子。這次對他來說是藝術生涯最重要的一個旅程，在那邊他學到並涉獵立體主義，對後來作品有深遠影響。

在《揸米圖》之中，畫家呈現了一群在揸米的農婦。揸米是一個把米脫殼或打成食用的粉的過程。她們圍繞著一個由樹根刻成的臼，馬南薩拉把畫面中央的這三個人物描繪得極度雄偉，引導觀者的目光及注視聚焦到這富戲劇張力的場面，赤腳的婦女堅實沉穩的站在地上，交替地以沉重的木杵打在臼中的米。以極度的專心專注，最左方的女人的婦女以雙手抓著木杵，高高上揚準備勞動，而她的朋友則一手緊緊的抓著臼邊，另一隻手拉後準備打擊。在這莊嚴的場景中，不只充滿著力量，還有沉穩。為了家庭，她們任勞任怨，默默的工作。安靜地坐在勞動的婦女後面，是一位年紀較大的婦女，她平靜地把新打好的米篩分，努力忙碌地工作。透過這個場景，馬南薩拉表現了菲律賓文化的不同面向，強而有力者與平靜安穩者和衷共濟，建立一個鄉村的人間樂土。

作品緊密的構圖，同時亦有著艾爾·葛雷柯對其對象生動攝人表現之風味。就如劇場表現一般，婦女們看來就像在畫面中演演出，複雜的光影，加強了畫家主要描繪對象的重要性。馬南薩拉筆下風格化的線條，表現了舂米這一行為中內在的能量與力量。流逸的筆觸，則同時展現了在這三個健壯的婦女的女性美，在沉重的工作之中，賦予了她們一份優雅。

馬南薩拉在 1948 年至 1949 年對畫家卡洛斯·V·「波通」·法蘭斯高的欣賞之情，亦對他描繪之對象有重要影響，特別是他在這個時期的作品中的人物構成。然而，此作最震撼的，不獨是他的人物，還有馬南薩拉對空間精心絕倫的處理、形象之間深思熟慮的關係，以及啟發了法蘭斯高的保羅·高更的回溯。

其中馬南薩拉在《揸米圖》一作中富詩意的色彩選擇與調和，令人想起高更使用的強烈的藍、綠、黃、赭紅等色彩，這些原色之所以被使用，並非因為他們能忠實呈現真實色彩，而是在於他們表達情感強度的力量。誠然，正如馬南薩拉思考道：「真正創造作品的其實是在我的內心。當我作畫的時候，一件重要的事發生。在我面前有描繪的對象、畫布與及畫具，但在我心中發生的才是創作之所在。我開始有一個感覺。我看到一些東西，而如果我對此有足夠強烈的感情，我會想出一個捕捉它的辦法。我畫的不是我看到的，而是我感到的。」當觀者的目光徘徊在朝陽輕灑在粉色的婦女身上的內斂的陽光，以及使照耀土地的暖紅光時，以快塗描上的淺藍表現了天和雲，在任何觀賞此美景的人心，營造出空間的深度，以及戲劇性與深刻感。

藝術技巧與情感表達的微妙平衡在此作中得到呈現，馬南薩拉在建立一個新的民族意識同時，表現了他對祖國與其人民的熱愛。此作是由畫家本人致送給本身是一位熱切的藝術收藏者的現任藏家。《揸米圖》是自然與色彩的協奏，融和了對尋常菲律賓百姓的力量與堅忍的情思，他們團結一致，為國家的未來而奮鬥。

9 FERNANDO CUETO AMORSOLO 阿莫索羅

(PHILIPPINES, 1892-1972)

El Ciego

signed 'F. Amorsolo, Manila 1929' (lower right)
oil on board
73.5 x 58.5 cm. (28 $\frac{7}{8}$ x 23 in.)
Painted in 1929

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

US\$160,000-230,000

PROVENANCE

Acquired directly from the artist by Lt Commander Samuel J. Wilson

Thence by descent to the previous owner

Acquired directly from the above owner

Private Collection, Germany

LITERATURE

Lisa Ito (Ed), *Maestro Fernando C. Amorsolo: Recollections of the Amorsolo Family*, 2009 (illustrated, pp.139)

Alfredo R. Roces, *Amorsolo (1892 - 1972)*, 1975 (illustrated, pp.86).

Krip Yuson (Ed), *Amorsolo: Love and Passion, Volume I: Portraits*, 2017 (illustrated, pp. 124 - 125).

失明歌者

油彩 木板

1929年作

款識：F. Amorsolo, Manila 1929 (右下)

來源

Lt Commander Samuel J. Wilson 得自藝術家本人

從此由前藏家收藏

現由原藏家得自前藏家本人

德國 私人收藏

文獻

2009年《阿莫索羅大師：阿莫索羅家族的回憶》Lisa Ito編 (圖版，第139頁)

1975年《阿莫索羅 (1892 - 1972)》Alfredo R. Roces 著 (圖版，第86頁)

2017年《阿莫索羅：愛與激情，第一卷：肖像》Krip Yuson 編 (圖版，第124-125頁)



Fernando Cueto Amorsolo, *Old Woman*, 1920. Christie's Hong Kong, 31May 2015, Lot 598, Sold for HKD 750,500.

阿莫索羅《老婦》1920年作 2015年5月31日 佳士得香港
編號 598 成交價：750,500 港元

This season, Christie's is pleased to present *El Ciego* (Lot 9), an extremely rare masterpiece work by Filipino Modern Master, Fernando Cueto Amorsolo. Amorsolo is known primarily for his vibrantly coloured romantic genre scenes of young Filipina women amid the bucolic landscapes of the Philippine countryside, caught amid their daily tasks among the rice fields and participating in rural community traditional activities. *El Ciego*, on the other hand, is a masterpiece that captures an intrinsic part of the Filipino culture: its people and their love of music. Unlike most of his other works set in the lush countryside, *El Ciego* is an interior scene of a blind man gently strumming a guitar as a woman leans in towards him with an adoring gaze. The two figures are bathed in a warm golden evanescence of variegated rich brown tones that are characteristic of his earlier work such as *Old Woman*, and a feature that showcases his masterful use of light for which he is most celebrated. Amorsolo was a nationalist at heart, often striving to immortalise the most beautiful aspects of his country in the most dramatic way possible, and *El Ciego* is an exceptional example of that; despite the blindness of the guitarist, Amorsolo uses a tightly framed composition with a *chiaroscuro* effect to draw the viewer's attention to the heart-warming relationship between the girl and the guitarist. As viewers, we are made privy to a private moment between the two figures, lost in the moment; much like the fly-on-the-wall compositional



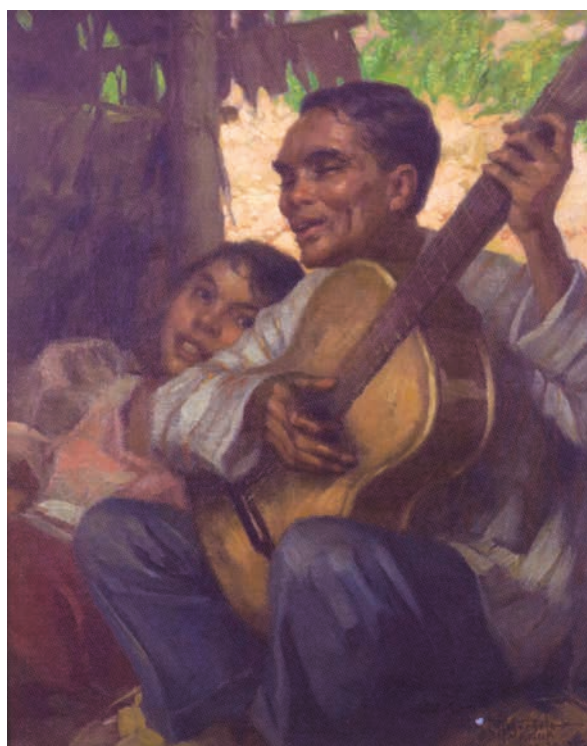
technique employed by Spanish painter Diego Velazquez in *Dos jóvenes a la mesa*, where two young men are intimately engaged with one other, that they do not notice our gaze. There is no political agenda hidden behind the work, but a purity and sense of communion between the two figures through music that captures the community and bond shared between his countrymen.

Amorsolo studied under his uncle and celebrated painter, Fabian de la Rosa, from whom he acquired the elements of Spanish style painting, and was the pioneer artist to be conferred the title of the First National Artist of the Philippines. His works display the influence of works by great masters of the Spanish School such as Goya, Velasquez, El Greco and Sorolla, of which he encountered during a period of study in Madrid, sponsored by art connoisseur and supporter Don Enrique Zobel. Much like de la Rosa, Amorsolo was accomplished in portraiture and genre scenes, elevating the quotidian through his skill with the brush into glorious glistening vistas of lush tropical landscapes and rice fields among which his noble figures worked and reveled with *joie de vivre*.

Acclaimed for his singular realist technique, Amorsolo was especially popular with art patrons during the years of American occupation. This particular masterpiece was acquired by Lt. Commander Samuel J. Wilson, who in World War II, served with the American army in the Philippines during the campaign against the Japanese forces and was one of the few navy officers to be awarded the army's Distinguished Service Cross for extraordinary heroism. Samuel J. Wilson was president of a publishing house in Manila and served in the United States Navy

Reserve before the war. He was called to active duty upon the bombing of Pearl Harbour on 7 December, 1941, and was sent to Corregidor and Mindanao, tasked with setting up a Printing Office to produce currency for the Philippine government. During the Japanese invasion of Mindanao, Lt. Commander Wilson left to join the Bukidnon tribe in the town of Tulagak. However, his presence was discovered and he left for the lowlands, where he served with a guerrilla group organised by an American army officer in the Misamis Occidental mountains. The painting *Lt. Commander Samuel J. Wilson, Guerrilla Leader* by Amorsolo, which was a gift to Lt. Commander Wilson from General McArthur, depicts the Lt. Commander standing guard with a rifle alongside a tribesman armed with a spear, while in the background women gather and prepare food – the stark contrast between the everyday tasks being carried out by the women and the arms bared by the men is a reminder of the volatile nature of life during that period.

Amorsolo often re-visited his subjects, repainting them incessantly with merely the slightest of variations. *El Ciego* follows similarly, with this lot being the largest of three iterations of the subject matter painted by the artist. Produced within what is widely considered to be his golden period, *El Ciego* is Amorsolo at one of his best, capturing the smallest of details with breath-taking clarity: the worn weathered hands of the blind guitarist, the distinct creases in his shirt, even the veins of the thatched leaf of the nipa palm in the background are reflected in this masterpiece. Amorsolo immortalises this intimate scene in *El Ciego*, truly encapsulating in his inimitable visual language, the essential virtues of the Filipino people.



Left to right 由左至右：

Fernando Cueto Amorsolo, *Musical Duo*, 1937, Lopez Museum and Library, Manila, The Philippines.

阿莫索羅《二重唱》1937年 馬尼拉菲律賓 洛佩茲博物館和圖書館

Fernando Cueto Amorsolo, *El Ciego*, 1928, Central Bank of the Philippines Collection

阿莫索羅《失明歌者》1928年 菲律賓中央銀行收藏



今次春拍，佳士得隆重呈獻菲律賓現代藝術大師阿莫索羅的極罕傑作《失明歌者》(拍品編號 9)。阿莫索羅最為著名的，是其艷麗的浪漫主義彩筆下、菲律賓少女在鄉郊田間日常勞動和參與傳統習俗活動的景色為題材的作品。《失明歌者》這件大作捕捉了菲律賓文化的內涵價值：國民與他們對音樂的熱愛。與大部分鄉土氣息濃厚的其他作品不同，《失明歌者》的背景設於室內，只見有個盲人在輕彈着吉他，身旁的婦女向他投以傾慕的眼光。二人身上濃郁的金黃暖色調充滿層次，與阿莫索羅早期的作品如《老婦》有異曲同工之妙，畫中展示出其對光線的純熟運用，這亦是他最為人稱頌之處。阿莫索羅骨子裡是個國家主義者，常以最戲劇性的方式描繪祖國最美的不同方面留給後世欣賞，而《失明歌者》可謂當中的佼佼者。雖然彈吉他的男人目不能見，但阿莫索羅運用了緊湊的構圖與明暗對比法，把觀者的注意力吸引到女子與吉他手之間的溫馨情感上。作為觀者的我們得以窺探二人的親密時刻，沈醉其中。這就如西班牙畫家維拉斯奎茲在《兩個在小桌上吃飯的少男》中運用的隱身構圖技法一樣，畫中的兩名少男舉止親密，毫不察覺有人在旁觀。阿莫索羅這件作品並無任何隱藏的政治動機，只有一種純潔和兩位主角透過音樂表現的交流，體現了他同胞之間親密的感情。

阿莫索羅曾隨舅父兼著名畫家德拉羅沙學藝，在其身上習得西班牙繪畫風格元素，後來更成為首位榮獲菲律賓國家級藝術家殊榮的先鋒藝術家。阿莫索羅曾在藝術鑑賞家和支持者安立奎·索培爾的贊助下到馬德里求學一段時間，其間認識了哥雅、維拉斯奎茲、艾爾·葛雷柯和索羅亞等西班牙畫派大師級人物，以致其作品處處顯露他們的影子。與德拉羅沙一樣，阿莫索羅在肖像畫和浮世繪的造詣純熟，以超凡技藝把平凡不過的日常事物昇華，其筆下品德高尚的人物在金光閃閃、蔚蔚潤潤的熱帶地貌和稻田中工作和樂天知命地生活。

以精練的寫實技巧享負盛名的阿莫索羅，在美軍佔領期間特別備受藝術收藏家的喜愛。這件作品由第二次世界大戰期間於菲律賓效力美軍對抗日軍的海軍少校威爾遜收藏，他是少數獲頒軍中傑出服務十字勳章、以表揚其非凡英勇

精神的海軍成員。在二戰爆發前，威爾遜是馬尼拉一間出版社的總裁，同時亦是美國海軍預備部隊成員，直至 1941 年 12 月 7 日珍珠港受襲，他便被徵召入伍，派往科雷希多島和民答那峨島負責在當地開設印刷所印刷菲律賓鈔票。在日軍入侵民答那峨島期間，威爾遜逃到小鎮圖拉格的布基農族裡，但後來行蹤敗露，便又逃到低地去，加入由西米薩米斯山中美國陸軍組織的游擊隊。阿莫索羅的《游擊隊隊長——海軍少校威爾遜》是麥克阿瑟將軍贈予威爾遜的禮物，畫中描繪了手持步槍站崗的海軍少校與一個手持長矛的族人，背後聚了一群婦女在準備食物。幹着平常生活事的婦女與男人身上的武裝形成強烈對比，讓人想起那段時期的生活是多麼變化無常。

阿莫索羅經常重複繪畫筆下的人物，不斷畫過再畫。今次上拍的《失明歌者》亦然，為他過去繪畫同一主題的三件類似作品中面積最大的一幅。《失明歌者》被認為是阿莫索羅的黃金時期完成的，可謂阿莫索羅的巔峰之作。畫作細節纖毫畢現，細膩得令人讚嘆：失明吉他手那飽歷風霜的雙手、襯衫上明顯的褶痕、甚至背景上蓋着屋頂的尼帕棕櫚樹葉上的紋理都躍然畫上。阿莫索羅通過其無可比擬的視覺語言，把菲律賓人民的高尚情操以《失明歌者》呈現，令其成為真正的不朽之作。



Top to bottom 由上至下：

Fernando Cueto Amorsolo, *Lt. Commander Samuel J. Wilson, Guerillas Leader*, 1945. Collection of Lt. Commander Wilson's son, Thomas A. Wilson

阿莫索羅《游擊隊隊長——海軍少校威爾遜》1945 年作 海軍少校威爾遜之子湯瑪士·威爾遜收藏

Diego Velazquez, *Dos jóvenes a la mesa*, 1622. Apsley House, London.

維拉斯奎茲《兩個在小桌上吃飯的少男》1622 年作倫敦 阿普斯利宅第

10 ANITA MAGSAYSAY-HO 安妮塔·馬賽賽·何
(PHILIPPINES, 1914-2012)

Tomato Pickers

signed and dated 'Anita Magsaysay Ho 1975' (lower left);
exhibition label affixed on the reverse

oil on canvas

91.5 x 76 cm. (36¼ x 29⅞ in.)

Painted in 1975

HK\$4,800,000-6,800,000

US\$620,000-870,000

PROVENANCE

Anon. sale, Christie's Hong Kong, 24 November 2013, Lot 149
Acquired from the above sale by the present owner
Private Collection, Asia

EXHIBITED

Manila, Philippines, Metropolitan Museum of Manila, Anita
Magsaysay-Ho, A Retrospective, 15 December 1988-15 January
1989.

LITERATURE

Purita Kalaw-Ledesma and Metropolitan Museum of Manila,
Anita Magsaysay-Ho: A Retrospective, Manila, Philippines,
1998 (illustrated, p.122).

番茄收成

油彩 畫布

1975年作

款識：Anita Magsaysay Ho 1975 (左下)；展覽
標籤貼於畫背

來源

2013年11月24日 佳士得 香港 編號149

現藏者購自上述拍賣

亞洲 私人收藏

展覽

1988年12月15日- 1989年1月15日「安妮塔·馬賽賽·何，
回顧展」馬尼拉大都會博物館 馬尼拉 菲律賓

文獻

1998年《安妮塔·馬賽賽·何：回顧展》Purita Kalaw-
Ledesma及馬尼拉大都會博物館 馬尼拉 菲律賓 (圖版，
第122頁)



Camille Pissarro, *Hay Harvest at Éragny*, 1901, National Gallery of Canada
卡米爾·畢沙羅《艾勒尼的乾草收割》1901年作 加拿大 國家畫廊

In *Tomato Pickers* (Lot 10), Magsaysay-Ho has chosen as her subject matter a group of three labouring peasant women in the act of picking tomatoes. Unlike the romanticised depictions within the earlier generation of idyllic landscapes, such as those by the teacher of her youth Fernando Amorsolo, Magsaysay-Ho preferred the more gestural technique of the North American modernists, with whom she associated closely with in the 1940s during her time spent in America. Her women bear a solidity and strength that sets her figures apart from other genre scenes of the mid-20th century; however, they still retain the warm affability and companionship synonymous with the pastoral Philippines.





Anita Magsaysay-Ho in her studio, Cranbrook Academy of Art, Michigan, USA
 安妮塔·馬賽賽·何於工作室留影
 美國 密歇根州 Cranbrook 美術學院

Anita Magsaysay-Ho, *Nag-Ilpon Ng Dayami (Gleaners)*, Christie's Hong Kong, 26 November 2016, Lot 42, sold for HKD 13,860,000
 安妮塔·馬賽賽·何《拾穗者》
 佳士得香港 2016年11月26日
 編號 42 成交價：13,860,000 港元

Widely recognised as one of the leading modernist painters in the Philippines, as well as a pioneering female artist within mid-20th century Asian art, Anita Magsaysay-Ho possessed the rare gifts of an impeccable compositional technique combined with the flexibility to absorb and individualize new artistic influences. It was during her experimentations with modernism during the 1950s that Magsaysay-Ho found her true artistic calling, blending localized genre scenes with an almost geometrical sense of modern figuration.

Magsaysay-Ho reveals a distinct preference

for depicting her beloved compatriots, the Philippine women who are portrayed variously in scenes of harvesting fruit, catching fish, or interacting within the marketplace. Magsaysay-Ho's females are sturdy village peasants, strong of limb and spirit. Her oeuvre on the female form is well collected and celebrated for their very representation of the beauty in women, which was her favourite subject. The shade of green commonly found in her work in the 70s symbolises a strong relationship between man and Nature, as can be seen by the wheat harvest in the painting, and the women, who could be regarded as workers of the earth. Strong modernist influences are showcased by the artist's use of bold, decisive lines and simplification of forms; triangular kerchiefs tied around angular faces and the long necklines portraying the

elegance of her depictions of womenfolk, yet all with a strong gestural quality. The present lot is an excellent example of her work from this period.

A homage to the hardworking, nurturing Filipino women, whom she felt a strong personal affinity towards, *Tomato Pickers* features its subjects in a means that approaches the sculptural. Their varying postures remain elegant despite the physical strain of their task, and their serene expressions afford the painting a quality of timelessness and transcendence. The delicately rendered foliage in the foreground, together with the warm green hues that



permeate the entirety of the canvas suggests a sense of lightness and warmth. What also sets the painting apart from other depictions in this 'green period' is the dabs of shamrock green paint impasto on the leaves of the plants, which lends a textural complexity to the painting's surface which is otherwise rarely seen in her works from this period.

Emerging from Magsaysay-Ho's appreciation of the beauty to be found in the simplest of acts, *Tomato Pickers* is an exemplary work

在《蕃茄收成》（拍品編號 10）一作中，安妮塔·馬賽賽·何選擇以三名採摘蕃茄的勞動婦女為題。與諸如她年輕時的老師，費爾南多·阿莫索羅等上一代畫家集中描繪理想化的鄉郊景色不同，馬賽賽·何的風格較接近北美的現代主義畫家。她在四十年代寓居美國時，即與他們十分親近。她筆下的婦女，有一種二十世紀中葉其他風俗題材畫作罕見的堅忍毅力。然而，她們亦有溫婉和藹的一面，就如菲律賓的鄉郊一樣。

公認為菲律賓其中一位最傑出的現代主義畫家，亦是二十世紀中葉亞洲藝術領軍的女性畫家，馬賽賽·何的構圖技巧精密，巧奪天工，並善於吸收及轉化新的藝術風尚。在五十年代，她在實驗現代藝術風格的時候，找到她真正的藝術方向，把本土的風俗畫面與現代主義風格富幾何感的描繪調和搭配。

馬賽賽·何的作品揭露出她對同胞的熱愛。她筆下的菲律賓婦女出現在不同的場面，例如採集生果、捕魚、或是在市場之中聊天。馬賽賽·何筆下的婦女是壯實的鄉村農民，有着強壯的身軀與精神。她描繪女性的作品，表現出她最熱衷描繪的女性美，廣為藏家收藏與推崇。她七十年代作品中常見的青綠色彩，代表了人與自然之間的深厚關係。這點從

combining the artist's nostalgia for her home with her strong sense of artistic identity and expression. *Tomato Pickers* was painted in Hong Kong, when Magsaysay-Ho moved there in the mid-1970s to be with her husband. Undoubtedly the work combines her fondness for the Philippines with a certain sense of nostalgia at being an expatriate away from home; yet its vivid colours and overall uplifting nature speaks of a joyous period within the artist's life.

作品背景的麥田與作為農民的婦女可以見到。從藝術家對粗黑果斷的線條及簡單的形象的運用之中，亦可見強烈的現代主義風格影響。三角形的頭巾綁在棱角分明的面容之上，加上修長的頸項，表現出他筆下婦女既優雅又堅強的特質。此作誠為她這個時期的代表之作。

《蕃茄收成》一作是她對勤勞奉獻的菲律賓婦女的歌頌。她對他們有強烈的個人感情。此作以富雕塑感的方法描繪婦女，她們不同的姿勢，即使在辛勞的工作之中仍保持優雅，而她們平靜的面容，則為作品帶來超凡入聖的特質。畫面前方仔細描繪的植物，與畫面隨處可見的溫潤氛圍，為畫作帶來輕盈與溫和的感覺。此作與其他「青綠時期」的作品不同之處，在於植物葉子上表現出畫面質感的豐富青綠厚彩，這點在此時期的作品中是十分罕見。

此作表現了馬賽賽·何對簡單的日常勞動之美的欣賞，揉合了她的去國懷思與她對藝術身份及表現的強烈情感。《蕃茄收成》是馬賽賽·何在七十年代中葉與丈夫遷居香港之時所作。毋庸置疑，此作有着她作為一個海外僑民對菲律賓的懷思，然而其鮮明的色彩及輕鬆的氛圍，無疑表達了藝術家生命中一個快樂的時期。

Anita Magsaysay-Ho, *Women Feeding Chickens*, Christie's Hong Kong, 25 November 2017, Lot 9, sold for HKD 8,740,000
安妮塔·馬賽賽·何《婦女餵雞》
佳士得香港 2017年11月25日
編號 9 成交價：8,740,000 港元





AH LES BEAUX JOURS! HANOI-
PARIS-SINGAPORE-HONG KONG,
THE JOURNEY AND LIFE OF
MASTERPIECES.

The three masterpieces which we have the honour to present were first collected by the father of the present owner. This gentleman built a remarkable collection of art from the East, where he spent most of his early years. He was inspired to buy these three paintings because silk was his preferred artistic medium, and because they reminded him of his time in the Far East, notably Singapore - where he had been very lucky. Luck also accompanied him 50 years later when he came to Paris, and had access to a magical place for Vietnamese art, its artists and its collectors.

In 1942 this gentleman was part of the Malay Regiment defending Singapore from the Japanese invasion. On February 15, the British agreed to surrender unconditionally by 20.30 that evening. The gentleman was told that disobeying the order to surrender would be punished very severely. But he, as a lawyer, saw a way out; he waited until 20.30, surrendered to his commanding officer and then reminded him that the King's Regulations implied that every prisoner of war had a duty to escape.

A few hours later, on February 16, he escaped down to the Singapore harbour area and found a damaged 15-foot sailboat. He and four others then sailed out of the harbour - through the minefield that the British had laid to protect the harbour. The mines lay a metre or so under the surface, but miraculously the sea was calm. They made it to the island of Pulau Batam and hid and the next night they sailed to Tanjung Pinang where they commandeered a launch.

Sailing at dusk they reached Tembilahan (Sumatra), eventually making it to the other side of Sumatra where two ships were waiting. The larger ship, *Rosenbloom*, took almost all the English refugees, but it was then subsequently sunk: only six of the many hundreds on board survived. However, in a twist of fate, our gentleman collector had taken a smaller ship, the unarmed *Domayer Van Twist*, which sailed through sea and air battles to reach Java. Another ship then brought him finally to Fremantle, Western Australia.

During these exploits our hero could not have imagined that, at the same time, a Vietnamese artist in Occupied France, Le Pho, was painting masterpieces - and that one of the most beautiful silk paintings by Nguyen Phan Chanh had already been waiting for him for 11 years - the magical pre-destiny of a collection. Advised by his son who could plead the cause of beautiful works of art, our collector embarked on another adventure - to assemble exceptional works of art.



Le Pho, teacher at the Lycée Albert Sarraut (Hanoi), 1936 (second from the left, front row)

黎譜，Albert Sarraut 高中的老師（河內），1936年（左起第二排）

or him, a work had to be perfect both in its conception and in its place in history. The Nguyen Phan Chanh was acquired very quickly from an old French family: one of the first silks (1929) of the artist which inaugurated his "dream years" (1929-1932) with its original *Gadin* frame and mounting.

The second purchase was Le Pho's *La Toilette*. This silk had been given by the painter to his old friend *Docteur Tinh Doan* of Troyes (France), to thank him for supplying chickens (so rare during the Occupation), for which the painter had to cycle to Troyes and back, a total distance of 320 kilometres. Le Pho himself confirmed this story to our collector during their first meeting at the 1996 Exposition *L'Âme du Vietnam* (The soul of Vietnam) in Paris. It was that blessed time when painters exchanged views with their (too rare) collectors. Knowledge, respect and politeness were the norm.

The third painting was acquired at a public auction in Paris on June 9 1997. I was the expert for this sale, and back then in simpler times, the ritual was always the same: I would go in my car to collect Le Pho - always accompanied by his wife *Paulette* - so that he could contemplate his paintings on sale and those of his colleagues and friends. A very courteous and passionate man, he came to the sale the next day. He hugely enjoyed such sales, thinking, like Picasso, that the value of a painter was that of his value in these public sales. On the day of the sale he wrote, on the back of the catalogue front cover which featured *Une Tasse de Thé*, an attestation of authenticity for our collector who had won the bidding. I still remember the sparkling eyes of the painter and the misty eyes of the collector. Ah les beaux jours! When respects and passion were the norm.

Duong Thu Huong (in *Au zénith* (At the Zenith) 2009, p 513) has since reminded us: " But beware, history is not written once and for all time, like an epitaph on a tombstone".

Jean-François Hubert
Senior Expert, Vietnamese Art

啊！那美好的時光啊！ 河內 - 巴黎 - 新加坡 - 香港： 佳作的生命與旅程

此次我們有幸為您呈獻三幅現任藏家的父親舊藏的上乘佳作。這位先生因早年多生活於亞洲，所以建立了有關東方藝術的重要收藏。最初他之所以收藏這三幅作品，源於他對以絹本為媒材作品的情有獨鍾，源於這三幅作品令他回憶起在遠東，尤其是新加坡時的幸運時光。而且幸運之神亦在五十年後，當他來到巴黎之後再次眷顧於他，使得他能接觸有關越南藝術、藝術家及藏家的機緣。

1942年，這位先生在日軍侵略新加坡時，曾隸屬負責防守獅城的皇家馬來軍團。2月15日，英軍同意將在當晚八時三十分無條件投降。這位先生被告知如若違抗投降軍令會被嚴懲。但因其是律師出身，看出了其中的灰色地帶。等到當晚八時三十分，他便向他的司令官投降，並提醒司令官《英皇軍令》中訓示：身為戰俘逃離敵軍是職務上應盡的本分。數小時之後，即2月16日，他逃至新加坡的海港區域，並找到一艘十五呎長、有破損的帆船。他與另外四名士兵一起乘坐這艘船逃出港口，並穿過了英軍為防禦港口而布下的魚雷陣。魚雷佈防於距海面大約一米之下，當日海面奇跡地風平浪靜。他們先駛到達巴淡島，躲避一晚後又出海行駛至丹戎檳榔，並強行登陸。

他們趁黃昏駛出，到達了位於蘇門答臘的淡美拉漢，並在島的另一側準備上岸。在那裡兩艘船隨時準備，可以乘坐泊岸。大部分英國難民乘坐了略大的船隻，羅生布號，而後卻被擊沉。船上數百人，只有六人險象環生。似乎是冥冥之中的安排，現任收藏家的父親乘搭的較小的且毫無武器裝備的杜米耶·馮·翠斯特號，在穿越了空中及海上的炮火後抵達了爪哇島。換乘另外的船隻後，最終到達了澳洲西部的弗裡曼特爾。

在經歷重重險境之時，這位先生無法想像於世界的另一角，在被佔領的法國，由越南藝術家黎譜創作絕世佳作正等待著他；一幅由阮潘正創作的極為美麗的絹本繪畫，也默默地等

待了他11年之久。是命運的趨勢，也是冥冥中早已註定的他的藏品。在他兒子的極力勸諫下，我們的收藏家又開展了另一場冒險——傑出藝術作品的收藏之旅。

對於這位收藏家來說，一件完美的藝術品必須在其創作理念及歷史地位中同時達到相應高度。阮潘正的作品是他很快從一個歷史悠久的法國家族手上易得。這是藝術家其中一幅最早的絹本創作（繪於1929年）。同時這幅作品也為藝術家的「幻夢時期」（1929-1932年）拉開了序幕。更難得的是，作品還保留著原框、原裱。

第二副作品購入便是黎譜的作品《沐浴更衣》。這件絹本作品曾是藝術家為感謝法國老友Tinh Doan醫生的雪中送炭之舉的贈予禮物。在戰時，這位老友將極為稀缺的雞肉送與藝術家，為此藝術家更單車往返特魯瓦約320公里。黎譜於1996年在巴黎舉辦的「越南之魂」展覽中，也是首次與我們的收藏家見面時，確認了這段來源。這是真是一段美妙的時光，藝術家有機會與他們極少的收藏家見面、互相交流觀點。當知識、崇敬以及禮節還是當時的風尚。

第三幅作品是1997年6月9日在巴黎的一個公開拍賣購得。我則是負責那次拍賣的專家。回憶過去那些簡單而美好的時光，每次的日程幾乎都是相同：我駕車去接黎譜和他的夫人保麗，使他可以與同行及友人仔細端詳拍賣會中他的繪畫作品。他是個彬彬有禮，並對藝術極有熱情的人。在拍賣的第二天他來到現場。他十分享受這種拍賣，就像畢加索一樣，他認為一個畫家的價值，在於他在公開銷售時的價值。拍賣的當天，他又在印有《一杯茶》的圖錄內頁為當時競拍成功的收藏家鑒定此作品為他真跡。我仍然記得藝術家豐饒的眼神和藏家感動的目光。啊！那美好的時光啊！當崇敬與熱情還是當時的風尚。

秋香在《巔峰》一作中提醒我們：「留心啊，歷史不是像墓誌銘般蓋棺定論的。」

Jean-François Hubert 越南藝術資深專家



LOT 13 Detail 局部



Nguyen Phan Chanh, 1963
阮潘正在他的畫室 1963年



Le Pho in his studio at rue Bonnet at Paris, 1951
黎譜在他的畫室工作 rue Bonnet 法國 巴黎 1951年

11 NGUYEN PHAN CHANH 阮潘正

(VIETNAM, 1892-1984)

La Marchande de Ôc (The Snail Seller)

signed, dated and inscribed in Chinese (upper right)
ink and gouache on silk laid on paper
88 x 65.5 cm. (34 3/8 x 25 3/4 in.)
Painted in 1929
one seal of the artist

HK\$2,800,000-3,800,000

US\$360,000-490,000

PROVENANCE

Private Collection, UK

EXHIBITED

L'Exposition Coloniale Internationale de Paris, Bois de Vincennes, Paris, France, 6 May - 15 November 1931.

Musée Royal de Mariemont, La fleur du pêcher et l'oiseau d'azur. Arts et civilisation du Vietnam, Mariemont, Belgium, 20 April - 18 August 2002.

LITERATURE

Jean-François Hubert et Catherine Noppe (Eds), Arts du Vietnam, Mariemont, Belgium, 20 April - 18 August 2002 (illustrated catalogue, p.167).

蝸牛賣家

水墨 水粉 絹布裱於紙本
1929年作
款識：阮潘正（右上）
藝術家鈐印一枚

來源

英國 私人收藏

展覽

1931年5月6日 - 11月15日「巴黎殖民國際展覽」凡仙森林 巴黎 法國

「櫻花與藍鳥」馬里蒙皇家博物館 莫爾朗韋 比利時

2002年4月20日 - 8月18日「越南藝術與文化」莫爾朗韋 比利時

文獻

2002年4月20日 - 2002年8月18日《桃花和天藍色的鳥》Jean-François Hubert, Catherine Noppe 著 越南藝術和文明瑪麗蒙特博物館比利時 (圖版目錄：第167頁)

Mai Tuyet
(nick name)

梅雪

Snake year

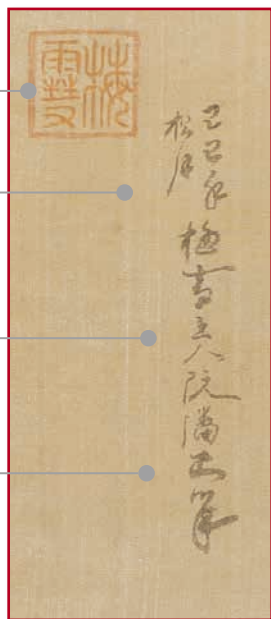
己巳年極

thanh thuong nhan
(people from Thanh
Thuong province)

青上人

Nguyen phan chanh writer

阮潘正筆



Detail of the present lot 拍品局部

溫柔鄉裏度生涯
野水漁船不負漁
萬里歸鴻水自流
何心夢裏作神仙



仁平作
德吉六次郎五子





Nguyen Phan Chanh painting in his studio

阮潘正在他的畫室工作

A historic manifesto, a homage to the beauty of a current everyday scene, an expression of so singular a genius, the current lot presented is an indisputable masterpiece and icon of 20th century Vietnamese pictorial production.

A historic manifesto began in 1929, when Victor Tardieu (1870-1937) proposed to have the Ecole des Beaux-Arts de l'Indochine (Hanoi) participate in the 1931 Exposition Coloniale Internationale de Paris. He knew that he was making a crucial bet: the success of the Ecole founded four years earlier would either be affirmed or not; for Tardieu it was necessary to "judge definitively to what extent the course set out (should) be maintained". To achieve this, Tardieu called upon the best talents of the École and selected, notably, six works on silk by Nguyen Phan Chanh including our *La marchande de Oc* (Lot 11). This work on silk contributed towards the great success of the Vietnamese section of the Exposition which earned admiring articles in the French press, notably in *L'Illustration*. The success of the Exposition was immense and attracted several million visitors.

A homage to the beauty of a current everyday scene: in this magical work, the painter furnishes us with a glorious scene from the simple life lived by the modest people from or around Hanoi. The gouache and the ink are applied with a softness wholly characteristic of the painter; their solid colours and muted chestnut tones evidence his compassion for a world which he cherished and described in minute detail: children and women consuming "oc luoc" (boiled snails) sold by a street vendor. After being soaked in rice water of water infused with pepper (to make the snails disgorge any earth), the snails are cooked with the addition of ginger and leaves from lemon trees and lemongrass. Always faithful to his subject matter, the artist shows us the woman on the right extracting a snail from its shell with what one could identify as a thorn from a grapefruit tree (which would add flavour to the dish).

The work is still in its original Gadin frame, Gadin being the Parisian framer who had the exclusive contract to frame all the works sent first to the Exposition Coloniale and then to Agindo in Paris. Of note is the Japanese-inspired character of the frame, its light shellac amplifying the golden-brown aspect of the frame and underlining the matte aspect of the painted silk. Even the mounting of the silk with its larger upper border is characteristic of the early works of this artist. Of particular note is the large size of the work (88 cms x 65 cms) which exceeds the usual (65 x 50 cms) dimensions of later works by this artist in, for example, 1931-1932.

An expression of so singular a genius: our work includes a long inscription drawn by the painter's hand using both ancient Chinese characters in ("*Caoshu*") and in "*Nom*" which give us not only the date of the work (the Year of the Snake, in 1929), but also a surname ("*Mai Tuyet*") used in this work (in the middle of the seal) as well as a gentle and profound poem expressing the philosophy of the painter and bearing the stamp of a simplicity that the painter never forswore - where a simple meal in a village at peace is the apotheosis of supreme serenity.

Jean-François Hubert
Senior Expert, Vietnamese Art

這是對歷史的呼應，對日常之景的致敬，是藝術家才華橫溢的展現，毋庸置疑，這幅作品更是二十世紀越南繪畫的一幅上乘傑作。

作品的歷史展開於1929年，當維多爾·泰鐸(1870-1937)提議參加1931年將在位於河內的印度支那美術學院的巴黎國際殖民地展覽。他知道這將是致命一搏，四年前創立的學院將會在此次一定前程。對泰鐸來說這是必要的：「清晰的決定當時開始了的事情，該如何繼續下去。」為了一戰成名，泰鐸選出學院最傑出的學生及其作品，其中就包括六幅阮潘正的作品，這幅《蝸牛賣家》(拍品編號11)也在其中。此幅絹本作品，促成了展覽中越南部份的空前成功，法國主要媒體包括《畫報》更撰文稱讚。成功的展覽，吸引了數百萬的參觀者，真是盛況空前。

對日常之景的致敬：在這幅傑作中，畫家為我們呈現了位於河內附近居住的尋常百姓的簡單生活場景。水粉與水墨被畫家極富個人特色的柔和運用；其沉穩的色彩與溫和的栗色調，表現了阮潘正所珍視並仔細描繪的對世間的關懷：孩童與婦女在享用小販販賣的蝸牛。在浸泡過加入胡椒(使得蝸牛吐泥)的米水之後，蝸牛會伴著薑、檸檬葉以及香茅烹煮。作為對描繪物件的忠實展現的藝術家，在畫面最右方，阮潘正為我們刻畫出一位正在用葡萄柚樹的刺為工

具(也是作為風味添加)從蝸牛殼中取出食物的場景。

作品仍然保留原本的加丹畫框。加丹是當時獨家為所有參加巴黎殖民地展覽以及印支商貿處展出作品裝裱的巴黎裝裱商。值得注意的是帶有日式風格的畫框，其淺層蟲膠加強了畫框的金棕色，更襯托出絹本中的亞光色澤。絹本作品上方較大的邊界，則是畫家早期的標誌特徵。罕見的是作品的大尺寸(88 x 65 釐米)，更超越了畫家後來，如在1931至1932年間創作的作品(65 x 50 釐米)。

藝術家的才華橫溢也展現在此作品中，藝術家親筆以中文字體草書題簽，落款1929年、蛇年，並蓋有藝術家鈐印一枚。印章刻字「梅雪」為藝術家的字型大小。此處阮潘正更題詩一首，溫柔婉潤中，表達了藝術家貫穿始終的思想境界及回歸真我的人生哲學：

粗茶淡飯，陋室布衾，才是寧靜致遠的最高境界。

Jean-François Hubert
越南藝術資深專家

Left to right 由左至右：

Lot 11

Nguyen Phan Chanh, *La vendeuse de betel (The Betul Nut Seller)*, Christie's Hong Kong, 22 November 2014, sold for HK\$ 3,160,000

阮潘正《檳榔小販》佳士得香港2014年11月22日成交價：3,160,000 港元



12 LE PHO 黎譜

(VIETNAM, 1907-2001)

Une tasse de thé (A Cup of Tea)

signed 'Le Pho', signed again in Chinese (upper left);
inscribed 'Une tasse de thé' (on the reverse)

ink and gouache on silk laid on paper

36 x 29 cm. (14 1/8 x 11 3/8 in.)

Painted circa 1938-1940

one seal of the artist

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

US\$200,000-320,000

PROVENANCE

Private Collection, UK

The work is accompanied by a certificate of authenticity signed
by the artist, dated 9 June 1997

EXHIBITED

Drouot, 9 June 1997, N°3 of the catalogue (illustrated, front
cover).

Netherlands, Scheveningen, VSB Circus Theater te
Scheveningen, De schilderkunst van Vietnam, 1-30 November
1997.

一杯茶

水墨 水粉 絹布裱於紙本

約1938-1940年作

款識：黎譜 Le Pho (左上); Une tasse de thé
(畫背)

藝術家鈐印一枚

來源

英國 私人收藏

本拍品附藝術家於1997年6月9日簽發之保證書

展覽

1997年6月9日「德魯歐」圖錄N° 3 (圖版, 封面)

1997年11月1-30日「越南繪畫」VSB Circus
Theater te Scheveningen席凡寧根 荷蘭

黎
譜



Lepha





Le Pho with Paulette Le Pho and Helen Findlay
黎譜伉儷與海倫·芬尼利

There is little need to remind ourselves that Le Pho loved to paint Vietnamese women, as a homage to his love for his native Vietnam, nor to show that this was a constant throughout his artistic life. The elegant sensuality of the painter increased from 1931-32 to his eventual move and permanent relocation to France (1937).

It is important however, to identify what makes this masterpiece so extraordinary and important: it is not a portrait of just anyone - the white *ao dai*, the doe-like look, the accentuated nose, the gorgeous mouth, all lead us to *Jeune fille en Blanc* (Christie's Hong Kong, 29 November 2010, lot 1579), where we explained the history of this young lady and her relationship with the painter. Le Pho had fallen madly in love with her, the most beautiful young lady in Hanoi, but her father refused his offer of marriage. Le Pho never forgot her and sublimated his deep and life-long sadness by painting her after he had left Hanoi for France, where he stayed for the rest of his life. She, too, never forgot Le Pho - but remained in Hanoi where she was never seen dressed in anything but white.

The lady in *Jeune Fille en Blanc* is a mature woman who, with folded hands, looks resigned to her loss. The girl in *Une Tasse de Thé* (Lot 12) is younger, fresher, and far more appealing. Apart from the costume and the Hanoi decor, which are classic and atypical of Le Pho's paintings, her posture is very original: she offers a cup of tea to the guest, the painter, in a gesture of sweet invitation.

The present lot with a viewer, exhibited at De schilderkunst van Vietnam, 1-30

November 1997, Scheveningen Netherlands

此作於1997年11月1-30日在荷蘭斯赫弗寧恩舉行之《越南繪畫》展出時，一位觀眾駐足欣賞

The soft grey background curtains and the dark chair accentuate and highlight her delicate white attire. The unlit room behind could be made private by drawing these curtains. The girl's eyes, misty and almond shaped, evoke a poignant love. Her rosebud-red lips are plump with promise. Behind her left shoulder, a warm pink inner lining in soft silk hints at what might await the invited one. The hint that more than a cup of tea may be offered is as soft, delicate and discreet as the girl herself. The restraint serves to strengthen the impression of hidden passions beneath the surface. Her soft pink mouth and the deep pink silk lining are deliberately echoed in Le Pho's red seal and the red interior frame. The sensational colours and supreme elegance of this celebration of love and youthful desire make *Une Tasse de Thé* an everlasting masterpiece of Vietnamese art.

Jean-François Hubert
Senior Expert, Vietnamese Art





眾所周知，藝術家黎譜熱衷描繪越南仕女，這是他對祖國越南熱愛之情的致敬，亦是他藝術生涯中貫徹始終的繪畫主題。黎譜筆下雅致秀麗的細膩情感，在1931至1932年的作品中逐步呈現，直至他於1937年定居法國後亦然。

此作品的別致之處在於：作品主題不是一幅普通越南女子的肖像，那白色的奧黛，宛若麋鹿般的面龐，高聳的鼻樑，雍容的嘴唇，不僅讓人聯想到作品《白衣少女》（香港佳士得2010年11月29日拍，作品編號1579）。我們借此來深究畫中貌美女子的來歷以及她與藝術家的關係。黎譜極為鍾情這位河內第一美女。但畫中女子的父親卻拒絕了這樁親事。黎譜終身對其念念不忘——即便在他離開河內，定居法國之後，一直繪製此女子的肖像，憑弔他一生的哀愁。而她也沒有忘記黎譜，她選擇留在河內，並終身僅著白色衣衫示人。

作品《白衣少女》中展現了一位成熟的婦人，雙手交叉，彷彿沉浸於她的哀傷之中。而在作品《一杯茶》（拍品編號12）中，女子顯得更加年輕、活潑，益發動人。除了黎譜畫作中經典的越南傳統白色服飾及河內裝潢外，畫中女子的姿態十分少見，她向客人，亦是我們的畫家，奉上一盞茶作為甜蜜的邀請。背後柔和的灰色簾子與黑色的椅子，更突顯她

細緻的白色衣衫。簾後的暗房，只需放下簾子，便可以與世隔絕。女孩如霧似幻的杏眼，讓人聯想起這段憂悵的愛情，粉嫩的紅唇豐潤撩人。在她左肩後方，一抹粉色的柔軟絲綢引人入勝。一盞茶之外的暗示，似乎如少女般柔和、細緻而內斂。其中的含蓄委婉，更暗示了在刻意壓制的情感之下暗藏的真摯的熱情。女子的粉嫩朱唇和絲綢，與黎譜的朱印和其畫框巧妙的呼應、相得益彰。借飽含感情的豐富色彩與極致的優雅來歌頌和讚美愛情與青春的躍動，更使得作品《一杯茶》必將成為越南藝術歷史上跨越時間的永恆佳作。

Jean-François Hubert
越南藝術資深專家

Left to right 由左至右：

Le Pho, *Jeune Fille en Blanc* (*Young Girl in White*), 29 November 2010, Lot 1579, sold for HK\$ 1,700,000

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

黎譜《白衣少女》佳士得香港 2010年11月29日 編號1579 成交價：1,700,000 港元

Lot 12

13 LE PHO 黎譜
(VIETNAM, 1907-2001)

La Toilette (Washing)

signed 'Le Pho', signed again in Chinese (upper right)
ink and gouache on silk laid on paper
31 x 23 cm. (12 ¼ x 9 in.)
Painted in 1942
one seal of the artist

HK\$1,200,000-2,200,000
US\$160,000-280,000

PROVENANCE

A personal gift from Le Pho to Docteur Tinh Doan, Troyes,
France
Private Collection, UK

EXHIBITED

L'Âme du Vietnam, Paris, France, 1996
Netherlands, Scheveningen, VSB Circus Theater te
Scheveningen, De schilderkunst van Vietnam, 1-30 November
1997.

LITERATURE

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1996. (illustrated catalogue, p.58).
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York, 2003 (illustrated, p.213).
Universalia, Paris, 2001. "Vies et portraits", Le Pho 1907-2001.

沐浴更衣

水墨 水粉 絹布裱於紙本
1942年作
款識：黎譜Le Pho (右上)
藝術家鈐印一枚

來源

藝術家私人贈予Tinh Doan醫生 特魯瓦 法國
英國 私人收藏

展覽

1996年「越南」巴黎 法國
1997年11月1-30日「越南繪畫」VSB Circus
Theater te Scheveningen席凡寧根 荷蘭

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Catherine Noppe著 紐約(第213頁)
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Le Pho in his studio, dated 1963
黎譜在他的畫室工作 1963年





Lot 12 Detail 局部

In 1935, Vietnam any painting of a nude was the fruit of a clash between two mentalities: on the one hand a national Confucianism in which any such representation is inconceivable and, on the other hand, the imported teaching model of the *École des Beaux-Arts de L'Indochine* (Hanoi, 1924) in which representations of nudes were indissociable - by the required difficulty of execution (drawing, colouring) - from any genuine apprenticeship in painting.

Very early on, under the aegis of Victor Tardieu, during the first three years of their apprenticeships the students were called upon to practice drawing nudes for several hours a day. To achieve this, (voluntary) prisoners were released from their humid prisons to "pose". Needless to say, no female models were ever invited then.

Furthermore, nudes are rare not only in Vietnamese art in general but also in the case of Le Pho's vast oeuvre.

The painter confided to me that one of his motivations to return to France in 1937 was to deepen his knowledge of the two painters whom he always considered to be his real influencers: Matisse and Bonnard. One can well see that in this work (Lot 13) that Le Pho "cites" both post-1907 Matisse by subduing the colours to the composition, and post-1910 Bonnard by painting a naturalist and carnal nude.

Le Pho loved this picture which he had painted during a difficult year. Three years earlier, in 1939, he had volunteered to join the French army to fight the German Nazi army. From his second and definitive arrival in France in 1937 (after his first stay in 1931-31, notably as assistant to Victor Tardieu at the 1931 Exposition Coloniale Internationale in Paris), the artist had observed with anguish the rise of Nazism and the fundamental racism that accompanied German military victories. Demobilised after the defeat in 1941, the painter exhibited in Nice where he based himself. Other exhibitions followed, but the atmosphere was heavy and the German Occupation was terrible: raids, deportations and hunger were inherent in this accursed time which he shared with his friends Mai Thu, Vu Cao Dam, Le The Luu or Doctor Doan - to whom he offered this painting (see Introduction).

It was in Paris in 1943, one year later, that Le Pho met Matisse in person, and through his knowledge of Matisse's paintings he was able to have a direct discussion with Matisse that led him to lighten his palette.

One can therefore understand the historical importance of this work, a fountain of youth in this heavy atmosphere, a marker in the oeuvre of this artist who loved women (a sentiment that was reciprocated), which brings to us an extraordinary representation of elegant sensuality and radiant grace. The deep black of the ink-drawn hair in the upper left of the painting contrasts with the soft and deliberately swirling colours of the bathtub and the furniture - forcing us to amply discover the nude's body, with its sweetly drawn bosom and alluringly curved stomach. The nude's bashfully lowered left hand is counterbalanced (upper left) by the nude's right hand which, with a subtly seductive gesture, draws back her hair so that, as if this was necessary, her body could be better exposed. The white towel or shawl, which accentuates more than it hides, acts to complete, in a Tonkinese allusion, an utterly sensual painting which ranks as one of the artist's masterpieces.

Jean-François Hubert
Senior Expert, Vietnamese Art

1935年，越南所有以裸體為主題的繪畫都是在兩種思想的衝突之下產生。一方面，傳統的儒家思想不能接受這樣的繪畫方式；另一方面，在印度支那美術學院（河內，1924年）引進的教學模式中，裸體（素描、色彩）因其繪畫的難度，則是繪畫學習不可或缺的基礎訓練。

早期在維多爾·泰鐸的支持之下，學生在前三年每日需要花數小時去研究人體繪畫。為了尋找模特兒，（自願的）囚犯會從陰暗潮濕的牢房中釋放出來充當模特兒。毫無疑問，那時更沒有女性被邀請來做模特兒。然而，以裸體為主題的繪畫不僅在越南藝術家中的創作少之又少，縱觀黎譜一生豐富的作品亦屬罕見。

畫家曾經對我坦言，他在1937年回到法國的其中一個動機，是希望加深對兩位真正對其創作有深遠啟發的藝術家的理解：馬蒂斯和波納爾。在作品《沐浴更衣》（拍品編號13）中，我們更可以看到黎譜對兩者風格的「引用」。借助1907年後的馬蒂斯及1910年後的波納爾作品的啟迪，黎譜將色彩置於構圖之下，營造了一幅自然主義風格的人體繪畫。

作品《沐浴更衣》創作於極為艱苦的歲月，黎譜更對此作品情有獨鍾。三年前，1939年時，他自願參軍與德國納粹英勇作戰。他在1937年第二次來到法國時，（他的第一次是作為維多爾·泰鐸的助手參與1931年巴黎國際殖民地展覽），目睹了納粹的崛起，對德國在軍事上的勝利深感痛苦。1941年法國戰敗，他被迫解甲。黎譜的作品在他的居住的尼斯展出。緊接著其他的展覽也相應而來。但那時在德軍的鐵蹄之下，氣氛已經變得十分沉重。德軍侵略之下慘況連連，突襲、驅逐和饑餓，黎譜與他的朋友梅忠恕、武高談、黎氏秋以及此作品的贈與者 Doan 醫生一起度過了這段最艱難的時光。



一年後，在1943年的巴黎，黎譜終於見到了馬蒂斯本人，亦因黎譜對馬蒂斯繪畫的熟識，兩人可以暢談藝術。此次會面更啟發了黎譜日後的藝術創作。

由此我們可知作品《沐浴更衣》的歷史重要性，那是黑暗時期的一股清泉，是藝術家鍾愛女性主題的實證，更為我們帶來了一幅優雅感性、溫柔雅致的超凡佳作。畫面左上方繪製的墨黑髮絲，與浴缸、傢俬柔和波動的色彩形成強烈視覺對比，使觀者感受到畫中女子的豐盈胸部及纖細誘人的腰肢。裸女含蓄下擺的左手，與左上方的挽起髮絲的右手相互平衡於畫面。低調誘人的動作，托起青絲，宛若要更好的展露她的體態而擺出的身姿。那白色的浴巾或被肩，若隱若現，以富昔日越南風情的表現力凸顯此作的感染力。《沐浴更衣》更是藝術家的傑作。

Jean-François Hubert
越南藝術資深專家



Top to bottom 由上至下：

Pierre Bonard, *Dans le cabinet de toilette (In the Bathroom)*, 1907, Tate Britain, London, UK

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
皮爾·波納爾《浴室》1907年作 英國 倫敦 泰特畫廊

The present lot exhibited in *De schilderkunst van Vietnam*, 1-30
November 1997, Scheveningen Netherlands

此作於1997年11月1-30日在荷蘭斯赫弗寧恩舉行之《越南繪畫》展出

14 NGUYEN GIA TRI 阮嘉治

(VIETNAM, 1908-1993)

Vietnamese Ladies

signed 'NG. Tri' (lower right)
lacquer on panel
120 x 180 cm. (47¼ x 70⅞ in.)
Executed circa 1972

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

US\$110,000-150,000

PROVENANCE

Commissioned in 1971 from the artist by Mrs Linda Phan,
Saigon then Seattle, USA
Acquired from the above by the present owner in 2009
Private Collection, Asia

越南女士

漆 木板
約1972年作
款識 NG. Tri (右下)

來源

Mrs Linda Phan於1971年委任藝術家製作，越南西貢及後美國西雅圖
現藏者於2009年購自上述來源
亞洲 私人收藏



Three ladies in AoDai by the river.
河邊著奧黛服飾的三位女子

Everyone knows that Nguyen Gia Tri is the uncontested master of lacquer in Vietnam: his technique (so very subtle,) which he enriched throughout his life, and his themes, objectively Vietnamese and perfectionist, yet never sickly, amply evidence his mastery.

Opposed or encouraged, bullied or lauded, Nguyen Gia Tri has always been the cantor of a single cause: capturing the essence of eternal Vietnam.

The work (Lot 14) presented here is a private commission offered to the artist at the beginning of the 1970s. Accustomed to repeating layers whilst alternating the themes, the painter however offers us here a representation, definitively classic in his works, of these beautiful Vietnamese ladies in *ao dai* walking as a group, playing traditional music, singing or lazing about amidst phantasmagorical albeit Vietnamese





Lot 14 Detail 局部

vegetation. The three ladies on the right, one making use of a *Dàn Ty Bà* (pipa), the two others rendering tally card songs, form a *Ca trù*, a form of entertainment combining entertaining wealthy people as well as performing religious songs for the royal court, and thus preserving the sacredness of this tradition which was so important in Nguyen Gia Tri's eyes.

Nevertheless, a touch of 1970s modernity is certainly present: the hairstyles of the three walking women are more brusque and their strides are freer compared to former representations of the artist which could sometimes be slightly rigid. This novel development is also expressed in a more stylised treatment of the vegetation. Finally, the extent to which the reclining lady is molded in her dress seems to hint at, rather than evoke, feminine charm.

What also makes our panel so original is its size in one piece, rather than an assemblage of different panels. What is also rare is the great painter's willingness to use his entire palette. The execution of the eggshell is perfect: as evidenced by these harmonious faces whose eyes and mouths are not artificial but are elements of a distinguished charm. Amongst other aspects, the use of cinnabar, the whites in scrolls, the diffused blue and the use of discreet gold all confirm the existence of a major work served by a perfect technique. One also sees the care taken by the artist when executing a work when he is fulfilling a

private commission; our work brings to mind the work from the former collection of Claude Mahoudeau (Christie's Hong Kong 20 May 2015 lot 5) which also evidences, albeit at an earlier time (1956-59), of a comparable willingness to innovate artistically and technically.

My friend the painter Jean Volang, the companion in arms of Nguyen Gia Tri, with whom he lived in Hong Kong on the island of Cheung Chau, liked to talk to me about his friend "Tri". He described him to me as "a man in search of the absolute".

Nobody doubts that the lacquer which we have the honour to present here forms part of this "search of the absolute". Claude Mahoudeau, the great art critic, had already written in *Salon Unique* (Hanoi, 1943) when describing Nguyen Gia Tri: "He has redefined grace... this grace is the little something that clothes a woman of charm, of coquetry, of a beauty beyond physical beauty. This grace is a subtlety that resembles the smile of a line, the soul of a form, the spirituality of an object."

Jean-François Hubert
Senior Expert, Vietnamese Art



Sandro Botticelli, *Primavera*, 1482, Uffizi Gallery, Florence, Italy

桑德羅·波提切利《春天》1482年 烏菲茲美術館 佛羅倫斯 意大利

眾所周知，阮嘉治是越南漆畫的大師：他非常內斂的技巧，在他一生中不斷進步，而他的主題，則是越南風情及完美主義的表現，從不讓人覺得乏味，充分表現出他的高超技巧。

或反對或支持、或欺侮或歌頌，阮嘉治一直是一個目標的領軍人物：表達越南永恆的精髓。

《越南女士》(拍品編號 14) 為藝術家於七十年代初受一位私人藏家的委託而作。與平常層層上彩，同時改變主題的作風不同，藝術家在此作表現了他的經典表現：穿着越南奧黛的仕女三五成群，奏着傳統音樂，在一個富越南風情的花園中唱歌、休息。右邊三位仕女一位在彈琵琶，另外兩位則唱著歌，組成了一隊越南歌籌，這種表演把富有人家的娛樂及皇室祭祀歌曲合二為一，藉此保留了對阮嘉治來說最為重要的傳統靈性。

然而，七十年代的現代風情，在作品亦可以見到：三位散步的仕女的髮型更顯爽朗，而他們的步伐，比起藝術家早期略為板滯的表現亦見生動。此新穎的描繪，亦在花木更為形象化的表現中得見。最後，穿著長裙躺臥著的女郎，更暗示著女性風姿綽約的魅力。

使此作更加獨特的，是其本身為一整屏大幅的畫作，而不是由幾件尺寸較小的畫屏組成。藝術家充分運用整個調色板上的顏色，亦是罕見。蛋殼般的描畫，可謂巧奪天工：從這些調和的面容，其眼睛及嘴巴有著獨特自然的美中可見。在其他方面，朱砂的運用、書卷中的白色，淡彩的藍色，及低調的金色都表現了主要的傑作中的優秀技巧，亦看出藝術家接受私人委託創作時的全神貫注，此作令人想起克勞德·馬柯代爾舊藏的一幅作品（香港佳士得拍賣，2015年5月20日，編號5）表現了阮氏早期（1956-59年）對藝術及技藝創作的相類的熱忱。

我的朋友，畫家尚·華龍，是阮嘉治的老友，他們曾經在香港長洲一起居住，他喜歡與我談他的老友「阿治」，他對我形容說他是「一個追尋極致的男人」。

相信沒有人會質疑，這次我們有幸拍賣的漆畫，是他「追尋極致」的一部份。偉大的藝評家克勞德·馬柯代爾曾經在《獨立沙龍》(河內，1943年)中這樣形容阮嘉治「他把優雅重新定義……這種優雅是迷人的女人、誘人的女人、超越肉體美的女人所有的迷人處。這內斂的優雅，有如線條的微笑、形象的靈魂，以及物件的精神。」

Jean-François Hubert
越南藝術資深專家

Nguyen Gia Tri, *La Perfection ou Femmes et Jardins du Vietnam (Perfection or Women and Gardens of Vietnam)*, Christie's Hong Kong, 30 May 2015, sold for HK\$ 1,720,000

阮嘉治《完美 / 仕女與越南園林》佳士得香港 2015年5月30日 成交價：1,720,000 港元



15 WU GUANZHONG 吳冠中

(CHINA, 1919-2010)

By the Side of the Li River (I)

signed and dated in Chinese (lower right)
oil on board
59.5 x 41.5 cm. (23 3/8 x 16 3/8 in.)
Painted in 1977

HK\$12,000,000-20,000,000

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

PROVENANCE

Sin Hua Gallery, Singapore

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

LITERATURE

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Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. III, Changsha, China, 2007 (illustrated, p. 105).

灕江之濱（一）

油彩 木板

1977年作

款識：七七 茶（右下）

來源

新加坡 新華美術中心

亞洲 私人收藏（現藏者購自上述畫廊）

出版

2003年《吳冠中作品收藏集I》人民美術出版社 中國（圖版，第37圖，第99頁）

2007年《吳冠中全集第三卷》湖南美術出版社 長沙 中國（圖版，第105頁）



Fig 7 Paul Cézanne, *Mont Sainte-Victoire and the Viaduct of the Arc River Valley*, Metropolitan Museum of Art, New York, USA

圖7 保羅·塞尚《聖維克多山》1882年-1885年 美國 紐約 大都會美術館

Wu Guanzhong was born in Jiangsu Province, in 1919. His friendship with Chu Teh-Chun has brought about Wu's decision to study painting at the Hangzhou Academy of Arts. In 1947, Wu travelled to Paris to further his studies at the École Nationale Supérieure des Beaux-Arts. Upon his return in 1950, Wu has taken expansive trips around China, in search for a certain artistic expression to 'nationalize oil painting' and 'modernize Chinese painting'; undoubtedly, Wu is considered a leading master in the 20th century Chinese art scene. As the Cultural Revolution eased in 1972, the artist re-emerged from the days when he was barred from painting; continued to be inspired by the rural land, his brushstrokes became increasingly dexterous and minimalistic. Subsequently, Wu has integrated the formalist method and aesthetic, to create a cultured landscape that is the vision of his pastoral ideal.

Wu had demonstrated, with *By the Side of the Li River (1)* (Lot 15) painted in 1977, his mature proficiency through an explicit pictorial language; the picture is composed of mountains and waters, with occasional folk houses weaving between, which fuses the natural scenery to portray a humanistic worldview. The scenic focal point



draws to the great summit; fetching cliffs and peaks turn toward the hills, and soon they are descending to a winding horizon. The textural buildup of pigments, defines the contours of the awe-inspiring mountain rocks. In the foreground, rolling cliffs come straight down to the edge of tranquil waters, as the Li River is wading out the lush forest to fade easily into the mist. Such mutating visual sensation has implicated elapsed time. In the distance, we can see feathery strokes of muted greens, giving off high luster and translucency. As a whole, the unrivalled scenery of Guilin is commenced through Wu Guanzhong's distinct compositions, untrammelled lines, and vivid colours rich with sentiment.

The bold arrangement of Wu Guanzhong's paintings, is ensued from his acute observation and deep understanding of nature; his landscapes have displayed of the consideration on formalism and the social grounding of art, in recognizing his revolutionary paths to 'nationalize oil painting' and 'modernize Chinese painting'. Wu has retained the temperament of Chinese literati traditions, for the artist would depict what he sees on his excursions; his subjects are often generated from multiple viewpoints, to combine and abstract an overall impression of the landscape. In a style reminiscent of the Impressionist painters, Wu has emphasized the spontaneous act of painting on the spot, in order to capture 'the fleeting nature of light and colour'; yet to Wu, the Impressionist's approach to seeing was not



sophisticated enough. Such as *The Petite Creuse River* (Fig. 1), Monet has rendered the rising shoreline with curving boulders, smoothed by the motion of waters coursing through the picture plane; intensely coloured strokes skip across the canvas with flickering light. However, the painting adhered itself to a linear perspective, has betrayed the specific appearance of a given landscape. Supposing a solution to this matter, Wu has made an analogy between 'painting and steelmaking', as he would suggest the simultaneous process of extracting raw material and alloying for efficiency. In the essay "On Landscape Painting" published in 1962, Wu had expressed his notions on scenic paintings:

'My work originates in painting from life, and I observe by travelling the landscape, I compose my images as I move along; to capture the very spirit of the land, I would examine the scene from every angle.... the immediacy of painting on spot injects deeper sentiment into the work; in the studio it is difficult to recreate such deftly colours, luminous in a way that is to convey as if you're seeing them in real life. To paint outdoor one must pay attention to the transitory effects of atmosphere and movement, in discovering natural forms and structures too complex to be invented, we are to work at the same time on the mastery of light and point of view.'

Top to bottom 由上至下：

Lot 15 Detail (局部)

Fig. 1 Claude Monet, *The Petite Creuse River*, 1889, Art Institute of Chicago, Chicago, USA.

圖1 克勞德·莫內《小克勒茲河》
1889年作 美國 芝加哥 芝加哥藝術學院



By the Side of the Li River (1) presents of an aerial view; the tiny settlement of a village diminishes in the sublimity of its surrounding, where a succession of lofty cliffs erect against the trees being brought to the fore; without a hint of contrivance, Wu's application of multiple perspectives manifested a forceful sense of vitality. His art is elevated from a genuine appreciation of nature, as well as a dynamic method of layering arrangement; a prototype of this unique composition can be found in *Travelers Among Mountains and Streams* (fig. 2) by Fan Kuan. Wu has also grasped the techniques of patching colours to represent object surfaces, along with the textural buildup of pigments to redefine the abstract form in an Eastern aesthetics (Fig. 3). To Wu Guanzhong's advice, an artist should 'stand in an equivalent relationship to his present reality'. Although Wu's academic background is rooted in the great age of Chinese landscape, he would realize the lack of innovation as the decline of Qing literati painting (Fig. 4); both coming forth the genre evolution, Wu Guanzhong and Li Keran (Fig. 5) have taken on different approaches to their artistic expressions. Wu's vision is one that blends the Expressionist techniques and perspectives with Chinese poetic Lyricism, in this way, Wu Guanzhong has painted *By the Side of the Li River (1)* in a new structure of art uniquely his own.

To compare with an artist working in the same genre, Caspar David Friedrich has infused the bewildered landscape with his emotional and spiritual assumptions; the artist has conveyed dramatic intensity, in the expressive manner of Romanticism and the waning classical ideal; the mood was melancholic and paramount, as his paintings were often seen as nationalist statements of German mysticism (Fig. 6). In contrast to the Chinese painting, the Western landscapes of the 19th century, namely that of Romanticism, Naturalism and Impressionism, refer to experiments through the alternation of darkness and light. Paul Cézanne has abandoned the precise shaping of objects for the contrasts between colours and tones, to construct a sense of volume and the harmonious relationship of spatial depth (Fig. 7). This approach recalls to the Eastern painting, which makes use of the special aura of ink creating in scenes of mountains and waters; what is presented in Wu's art, as the result of seeking greater depth in the modeling of his subjects and his formalist approach, would have passed beyond the reckoning of the modernist masters



Top to bottom 由上至下：

Fig. 2 Fan Kuan, *Travelers among Mountains and Streams*, Song Dynasty, National Palace Museum, Taipei, Taiwan.

圖 2 范寬《谿山行旅圖》宋代 台灣 台北 國立故宮博物院

Landscape of Li River
灕江山水

reduced to the extreme geometric forms. *By the Side of the Li River (1)* alludes to the mysteries of Chinese landscape art, transcending the tradition of western oil techniques, to articulate the artist's novel formulation in painting.





Left to right 由左至右：

Lot 15 Detail 局部

Fig. 4 Wang Hui, *Shady Trees in a Summer Landscape*, Qing Dynasty, National Palace Museum, Taipei, Taiwan.

圖 4 王翬《夏木垂陰》清代台灣台北 國立故宮博物院

Fig 6 Caspar David Friedrich, *Rocky Landscape in the Elbe Sandstone Mountains*, between 1822 and 1823, Belvedere Museum Wien, Austria

圖 6 卡斯巴·大衛·佛烈德利赫《易北河砂岩山景》1822-1823 年作 奧地利 維也納 美景宮美術館

Fig 5 Li Keran, *Landscape of Lijiang*, 1963

圖 5 李可染《瀘江勝境》1963 年作

吳冠中 1919 年生於江蘇，少年時和朱德群有緣結識而傾心藝術，進入杭州藝專就讀，並於 1947 年前往巴黎高等美術學院深造。他於 1950 年歸國後行旅中國各地，致力以創作探索與實踐其「油畫民族化」、「中國畫現代化」理念，無疑是 20 世紀中國現代繪畫史上最要藝術家之一。雖然於文革期間被下放農村數年，直至 1972 年才能重拾畫筆，但他不畏逆境，始終秉持對繪畫的熱情，不斷從鄉野中汲取靈感，風格越見細膩質樸，將對美及形式的追求融貫於自然與人文風景之中。

《瀘江之濱（一）》（拍品編號 15）作於 1977 年春，構圖簡練清新而意境深遠，上半為山、下半為水，中間則有林木、房屋、人跡，在大山大水中巧妙牽起生活與土地的緊密連結。主山峰於畫面中央巍然聳起，峰林往後方綿延，形勢雄偉險峻，油彩堆疊之筆觸反映山石粗獷質感，蘊藏折服人心的自然能量。前景中，靜謐江水在山影下散發著溫暖潮濕的氣息，往中心點曲折隱入茂密叢林，並流經行人、屋舍，視覺觀點的轉換隱喻了時間之流淌。此半部以疏緩筆調描寫，深淺交疊的綠色調如暈染效果般透明朦朧。桂林最著名的景觀之一盡納畫幅，在吳冠中無懈可擊的佈局、精彩筆法及層次豐富的用色之中，令觀者感到身臨其境。

對畫面的經營組織是吳冠中最重視的面向，不僅是他得以在風景中發掘形式，在形式中追求自然的關鍵切入點，更是幫助他打破陳規，實現「油畫民族化」、「中國畫現代化」的一條重要道路。吳冠中如中國古代畫家，往往飽遊山水之後才作畫，綜合多重角度、多處取景，以強調意境與感受。同時他也和法國印象派畫家一樣重視戶外寫生，以捕捉「大自然那種千變萬化一瞬即逝的新鮮的色彩感」，但



認為印象派在取景上缺乏整體性。舉例而言，莫內 (Claude Monet) 在《小克勒茲河》(圖 1) 藉由峽谷彎曲角度表現深遠，讓河水從畫面左前方流向中心並轉往右側，營造動感，強烈色彩則透露出想捕捉當下光線的激動心情。然而在觀點上他仍遵從幾何透視，觀者能輕易理解藝術家之作畫角度。吳冠中則認為不必受此侷限，希望以「山中選礦邊煉鐵的方法，將寫生和創作二者的優點結合起來」。他於 1962 年發表的〈論風景畫〉一文中，清楚論述了對風景創作的觀點：

「我自己作畫時，也是先遊一遍，構思一番，在小本上或腦子裏構好圖，乃至動手寫生時，作成一幅畫往往要變換幾次寫生地點。[...] 我覺得在直接對景寫生中感受較深，無論是捕捉色彩的敏感性和用筆效果等方面是很可貴的，回來製作時往往不能再保留這些優點。這樣作畫，不僅要銜接上源下流，昂視俯視，更牽涉到東南西北的不同方向，因此除了構圖結構和組織問題外，還引出透視和光線等等的統一或合理的難題，有待我們匠心的處理。」

《瀘江之濱（一）》看似從遠處俯視，人群屋舍在大自然中顯得渺小，但強勁的峰勢拔地而起，層巒疊嶂，又帶有仰望的高遠感，樹木則彷彿在觀者眼前伸手可觸；多重視點的處理生動而充滿氣魄，毫無雕琢之跡。以及這種對自然本質的心領神會與創造，以及將能量轉化為結構與筆觸的深厚底蘊，使人聯想到范寬《谿山行旅圖》(圖 2)。肌理豐富的色彩塊面與色調上緊密細膩的變化帶出自然整體的平衡與節奏起伏，同時亦顯出東方式的抽象審美(圖 3)。然而吳冠中絕非崇古，而是極力主張藝術家須「認清自己所處的經緯度」。他學習五代宋元的山水，但認為山水畫到



清代所追求的形式變化已失去了性格而顯單調(圖4)；他讚賞李可染的大膽創新(圖5)，同時也開創了與李截然不同的道路。其美學觀點與調度景物的功力雖脫胎自中國古代山水，卻有著過去未曾有的真實感與生動，《灕江之濱(一)》極為精彩地體現了吳冠中的這種獨創風格。

同樣以特殊地景為題材，德國畫家卡斯巴·大衛·佛烈德利赫(Caspar David Friedrich)視自然為靈性存在，在景物中融入主觀情感，戲劇化的光影表現風格浪漫而技法古典，帶有幽深、空無感受，透露出不同的民族性與傳承(圖6)。另一方面，無論浪漫主義、自然主義或印象派，19世紀西方風景畫皆注重光影，這或許是跟中國繪畫最顯著的差異。塞尚(Paul Cézanne)對西方繪畫革新之處即在於捨棄了明暗及線描，藉由色彩對比及色調之相互關係去建構物體造型量感及空間整體和諧(圖7)。這和仰賴墨色和筆法構築形貌與質地的中國山水畫顯然有所呼應，但其中的形式美感與對真實性的追求遠比純粹的幾何更為寬廣。《灕江之濱(一)》的深遠空間層次及充滿生命力的寫意落筆，散發出東方審美情致與動人深意；其出色之處不僅在於對風景油畫領域的高度創新，更映照出吳冠中融貫古今中西的思索與毫不妥協的膽識與格局。



Fig. 3 Zhao Ji (Emperor Huizong of the Song dynasty), Auspicious Dragon Rock (detail), Northern Song dynasty, Palace Museum, Beijing, China.

圖3 趙佶(宋徽宗)《祥龍石圖》(局部)北宋 中國 北京 故宮博物院

16 WU GUANZHONG 吳冠中

(CHINA, 1919-2010)

All Homeland Sounds

signed and dated in Chinese (lower left); signed, titled and dated in Chinese (on the reverse)

oil on board

46 x 61 cm. (18 1/8 x 24 in.)

Painted in 1996

HK\$4,000,000-6,000,000

US\$520,000-770,000

PROVENANCE

Anon. sale: Christie's Hong Kong, 26 November 2006, Lot 177
Private Collection, Asia

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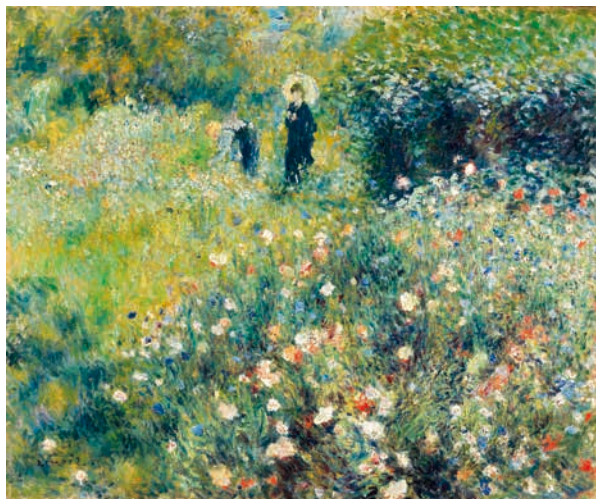


Fig. 4 Pierre-Auguste Renoir, *Woman with a Parasol in a Garden*, 1875, Museo Nacional Thyssen-Bornemisza, Madrid, Spain.

圖4 皮耶·奧古斯特·雷諾瓦《公園中撐陽傘的女人》1875年作 西班牙馬德里 提森博內米薩博物館

嘈嘈皆鄉音

油彩 木板

1996年作

款識：荼九六（左下）；嘈嘈皆鄉音 吳冠中
一九九六（畫背）

來源

2006年11月26日 佳士得香港 編號 177

亞洲 私人收藏

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"A journey back to the homeland with hair so gray, the honking of geese is the sound of homeland, and music to my years."

Wu Guanzhong

「白髮滿頭故鄉行，鵝群嘈嘈皆鄉音」

- 吳冠中





Left to right 由左至右：

Fig. 2 Wu Guanzhong, *A Duck Farm*, 1982.
圖 2 吳冠中《養鴨場》1982 年作

Lot 16 Detail (局部)

Fig.7 Camille Pissarro, *Boulevard Montmartre*, 1897, Hermitage Museum, Saint Petersburg, Russia.
圖 7 卡米耶·畢沙羅《蒙馬特大街》1897 年作 俄羅斯 聖彼得堡 冬宮博物館

Homeland Sounds is referenced from a poem by He Zhizhang of the Tang Dynasty, *On Returning Home*: 'In youth I left, now old, I return carefree; my tongue unchanged, my hair thinner be.' The expression is an allusion to the accent unique to one's hometown, to symbolise the deep emotional attachment to one's motherland, family - a love so great that it extends to the people and country. In 1992, Wu Guanzhong - now in his 70's - found himself in his hometown of Jiangsu Province at the invitation of CCTV to shoot a documentary, *The Landscape of Life*. For Wu, who had spent most of his life traveling the world, the people and scenscape at home rekindled in him a strong nostalgia for home. Wu at this time had mastered the explorative technique of fusing ethnic Chinese elements into oil painting, expertly integrating the silhouetting dynamic of ink with the boldness and vibrancy of oil, and truly coming to his own in exercising the techniques for 'oil painting and ink art,' and creating many oil pieces suffused with rich Eastern timbre. *Homeland Sounds* (Lot 16) is a piece that represents Wu's artistic experience of the time, summarising the series.

The master often created paintings of the same motif repeatedly in different artistic periods throughout his career, to experiment with different techniques, weighing different options and making modifications on the composition, techniques, mediums and material. Take *Homeland Sounds* for example: similar theme were created by the master throughout the 1970's and 1990's. *A Flock of Goose on Tai Lake* (fig. 1), created in 1974, was the earliest piece, and characterised by a realist style complimented by abstract forms and details that typified the 1970's. Another ink piece, *A Duck Farm* (fig 2), painted in 1982, served as a foundational prelude to *Homeland Sounds*; yet it focused more on the creative silhouette, and the flock of ducks was completely abstract. Wu Guanzhong painted an ink version and an oil painting for *Homeland Sounds (Goose)* (Fig. 3) in 1992 and 1993, respectively, as a way for verbalising his artistic sentiments, and because of that, these works were without much compositional dynamic.

As Wu unleashed his creative energy in the 1990's with *Homeland Sounds*, painted in 1996, encapsulated his compositional and artistic skills to epitomise a purely stylistic element, actualising 'formal grace' to the fullest extent. Wu had observed, 'abstract beauty is the core of formal beauty.' The master enjoyed using hyperbolic and streamlined approach to express the core elements, maximising the visual impact. An immense flock of ducks is placed in the centre of *Homeland Sounds* in a cascading triangular composition, with ridge-like fences dissecting the scenscape. The colours are Wu's signature silverfish greys, interlaid by light and whites and yellows to contrast with the willow green in the far back, effectuating a waterscape of 'flurry white down on teal creek, the ducks' red fins teasing the water.' The reference to the sweeping grasslands is used in traditional Chinese language for expressing nostalgia, and Wu chose the quacking flock of lively ducks as the motif for the piece, bringing spectators up-close to the ducks' loud yodeling and grunting, thus lending the scene a genuine wistful sentiment.

Looking closely at the dense flock of ducks, one might notice Wu borrowing a form-deconstructing method that typified Impressionism (fig. 4): he used small, careful strokes and thoughtful assemblage of colours, allowing the spectators to mix and blend the palette and silhouette as they wish; with that, the dewiness and brightness of every hue can be better preserved to create a more impactful vibrancy. The outlines of the fences are decidedly reminiscent of traditional Chinese ink art, such as the ones found in *Forest After Rain* (fig. 5) by Ni Zan, with flowy, undulating brushstrokes to bolster the piece with lineation. Without the Western influence, the flock of ducks would appear feeble and lax; take away the Chinese artistic elements, and the composition would then appear cluttered and messy. Furthermore, Wu utilised graphical perspective methods in traditional Chinese ink painting to create the sense of depth; the ducks are arranged in layer over layer, tapering progressively toward the top, not unlike the way Li Shizhuo rendered the pine trees in *Landscape* (fig. 6), waning



and narrowing into the distance. Other than dimensionalising the impression of depth, the method also ensures movement continuity, making the flock of ducks appear swelling and rolling. This technique is based on the spectators' visual subjectivity to actualise distances and depths, paying homage to one of the principal techniques in Chinese painting. Compared with Western art (fig. 7), dominated by single-point

perspective, Chinese landscapes are more melodious and dynamic in vision. In *Homeland Sounds*, Wu fused both Chinese and Western elements - two seemingly incompatible art approaches - with boldness and fluidity, whilst using them to express his innermost feelings. In other words, *Homeland Sounds* is a hallmark piece that represents Wu's quest of 'modernising Chinese painting with oil.'



「鄉音」一詞出自唐代賀知章《回鄉偶書》：「少小離家老大回，鄉音無改鬢毛衰。」一句，本指家鄉的口音，象徵對故里、親人或大至民族、國家的情感與依戀。1992年，年過七旬的吳冠中曾應中央電視台之邀前往故鄉江蘇拍攝《生命的風景》專題片。對於大半輩子周遊世界的吳冠中來說，故鄉的人事景物強烈地燃起了他的思鄉之情。此時的吳冠中，在油畫民族化上的探索已臻至成熟，能完美融合水墨的線條張力與油畫的鮮豔色彩，在「水陸兼程」的技巧中揮灑自如，創作了一幅幅具東方意境與韻味的油畫作品。而繪於1996年的《嘈嘈皆鄉音》（拍品編號16）可說是吳冠中此時期的代表性作品與同系列的總結之作。

為了嘗試技法，吳冠中常於不同年代對同一主題進行反覆創作，並在構圖、技法或媒材上仔細推敲與調整。以此幅《嘈嘈皆鄉音》為例，吳冠中類似題材的創作跨度自70年代延續至90年代。1974年油畫《太湖鵝群》（圖1）是最早的一幅，具有典型70年代寫實搭配抽象化造型細節的風格。1982年水墨《養鴨場》（圖2）則是本作畫面的基礎，但較著重於線條，而鴨群已完全抽象化。1992年與1993年則分別創作了《鄉音（鵝群）》（圖3）的水墨與油畫版本，屬於寄情之作，較不著力於構圖張力。

隨著吳冠中在90年代創作能量的自由與解放，1996年《嘈嘈皆鄉音》總結了過去的構圖與技法，提煉純粹的造型元素，將「形式美」發揮到淋漓盡致。吳冠中曾說：「抽象美是形式美的核心。」此時的他喜愛以更加誇張、簡練的方式表現造型元素，刺激視覺感受。《嘈嘈皆鄉音》在畫面中心鋪陳了無邊無際的大量鵝群，自三角構圖的頂點向下流洩猶如山稜線的柵欄線條。色彩則以吳

氏獨有的銀灰為主調，配以歡快的白黃錯雜，與柳綠形成明顯對比，營造一幅「白毛浮綠水，紅掌撥清波。」的水鄉景色。中國傳統語境常以綿延不絕的青草來喻指思念之情，吳冠中選擇生機勃勃的綿延鵝群，使觀者彷彿聽見嘈嘈切切的響亮鵝鳴，使畫面帶有一種真摯的情感。

細看這群密密麻麻的鵝群，可發現在技法上吳冠中參考了印象派（圖4）的造型分解作法一以小筆觸及色塊仔細推砌，在色彩及輪廓上讓觀者憑自己的視覺加以調合，如此可保持每一種色彩的新鮮和光彩，從而創造出更強烈的鮮豔度。而柵欄線條則脫胎自中國水墨山形如倪瓚《雨後空林》（圖5）中營造峰陵起伏的筆法，補足了畫面缺乏的線條感。若去除西法，則鵝群顯得鬆軟無力；去除中法，則畫面凌亂壅擠。尤其在空間經營上，吳冠中明顯運用了傳統山水佈局營造深度透視的方法，層層疊疊、向上縮小的鵝群如同李世倬《對松山圖》（圖6）中的松樹，逐漸縮小至遠方，不只創造了景深，更呈現一種動作的連續性，使鵝群就像江水持續湧洩一般生動。這種依照觀者視覺主觀組合遠近深度的技巧，是中國繪畫的一大特色，將較於使用單點透視的西方作品（圖7），更富有一種韻律感。吳冠中於《嘈嘈皆鄉音》將中西方兩種原本看起來似乎難以共存但實則互補的藝術觀念大膽融合、運用自如，同時予以托物寄情，是其一生專注追求「油化民族畫」歷程的代表性作品。



Fig.6 Li Shizhuo, *Landscape*, Qing Dynasty, Collection of National Palace Museum, Taipei, Taiwan.

圖6 李世倬《對松山圖》清代
台灣 台北 國立故宮博物院

17 WU GUANZHONG 吳冠中
(CHINA, 1919-2010)

New Bamboos Alongside the Li River

signed in Chinese and dated '94' (lower right)
oil on canvas
90 x 100 cm. (35³/₈ x 39³/₈ in.)
Painted in 1994

HK\$18,000,000-28,000,000
US\$2,400,000-3,600,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist)

LITERATURE

China Three Gorges Publishing House, Art of Wu Guanzhong 60's-90's, Beijing, China, 1996 (illustrated, plate 88, p. 109).
People's Fine Arts Publishing House, Wu Guan Zhong - Connoisseur's Choice I, China, 2003 (illustrated, plate 100, p. 221)
Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. IV, Changsha, China, 2007 (illustrated, p. 113)
Triumph Art Space, In Memory of Wu Guanzhong: A Retrospective Exhibition of Wu Guanzhong's Most Significant Artworks, Beijing, China, 2010 (illustrated, p.16).

灕江新篁

油彩 畫布
1994年作
款識：荼 94 (右下)

來源

亞洲 私人收藏 (現藏家直接得自藝術家)

文獻

1996年《吳冠中畫選60's-90's》中國三峽出版社 北京 中國 (圖版，第88圖，第109頁)
2003年《吳冠中作品收藏集I》人民美術出版社 中國 (圖版，第100圖，第221頁)
2007年《吳冠中全集第四卷》湖南美術出版社 長沙 中國 (圖版，第113頁)
2010年《緬懷吳冠中先生經典作品收藏大展 - 來自全球華人珍藏》藝·凱旋藝術空間 北京 中國 (圖版，第16頁)



Xia Gui, *Landscape*, Sung Dynasty, Tokyo National Museum, Tokyo, Japan
夏圭《山水》南宋日本 東京 東京國立博物館藏



Wu Guan Zhong, *White Birches*, 1985, Christie's Hong Kong, 28 Nov, 2015, Lot 19, Sold for HK\$5,440,000.
吳冠中《白樺》1985年作 佳士得香港 2015年11月28日 編號19 成交價：5,440,000 港元





Left to right 從左到右：

Lot 17

Wu Guanzhong, *New Bamboos Alongside the Li River*, Ink and colour on paper, 1976

吳冠中《漓江新篁》水墨設色 紙本 1976 年作

Utagawa Hiroshige, *Asakusa Ricefields and Torinomachi Festival*, 1857.

歌川廣重《名所江戸百景》1857 年作

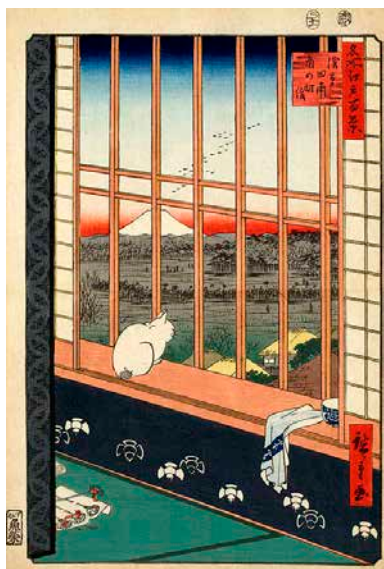
The 'New Bamboos Alongside the Li River' were a constant subject of Wu Guanzhong's art from 1975 through 1994. Over this period of nearly 20 years, he painted four different oils on the theme of 'Bamboo Groves by the River Li,' dating from the years 1975, 1979, 1985, and, for the work currently offered here by Christie's, from 1994. 1974 was crucial in that it marked the first year in which Wu Guanzhong, after returning to China from his early travels in Paris, once again began painting in the ink medium. Prior to 1974, he had focused exclusively on oils, traveling extensively to train himself in sketching landscapes, enhancing his technique and his ability to observe perceptively all the changes in nature. The year after 1974, when he returned to ink-wash painting, his first 'Bamboo Groves on the River Li' appeared, and during the following 20 years he alternated between oils and ink-wash painting. His explorations in each medium benefitted the other as he sought the ideal points at which their unique features could be combined. As Wu continued to return to this theme, his handling of it and his composition became more refined; this 1994 *New Bamboos Alongside the Li River* (Lot 17) displays the clear, open, fresh colours of his later oil works in a finely balanced composition, while the straight verticals of the bamboo stems recalls Wu's White Birches series (Fig. 1). Many painters enjoyed depicting the scenery along the Li River; in particular, the limestone karst terrain between Guilin and Yangshuo, which looks like a Chinese painting come to life, justifies the saying, 'Guilin scenery is the most beautiful anywhere.' Artists such as Li Keran painted many watercolours featuring the River Li, but Wu takes a different approach in *New Bamboos Alongside the Li River*. His handling of the bamboo and the boats focuses

the viewer's eye on the trunks and leaves in the foreground, leaving the limestone hills only dimly discernible in the distance. Even the same scene can take on drastically different appearances as different artists, depending on their abilities and feelings, see the scene differently and stress differing aspects.

The elements, the characteristics that constitute 'beauty' are so often hidden within the figurative image. You have to push aside all the confusing and extraneous elements within the image that keep the beauty hidden, to surprise the viewer by revealing it.

-Wu Guanzhong

Wu Guanzhong was always determined to find a single ordering principle or logic that could penetrate all parts of a painting, and to make it visually apparent. In the impressionistic painting tradition of the East, artists attempted to first capture the spirit of things, and consequently painted their forms, whereas Western artists often focused first on outer form in order to convey the essence. During the three years he spent in France from 1946 to 1950, Wu discovered the abstract realizations of Western artists, and returning home, he began to find structural forms within this impressionistic mode of painting. He employed that structural sense to convey essential meanings with a kind of simplified, refined beauty. In *Bamboo Groves*, Wu Guanzhong finds in the thick trees and upright bamboo stems a number of straight lines with which to segment his canvas, and in fact he boldly uses those towering forms to disrupt the connection between the middle and far distance in the painting. The painters of the Japanese ukiyo-e school were adept at using this device to



enhance the both depth and breadth in their paintings (Fig. 2); in this example, the window's latticework divides the outside scene yet reunites it, stretching the viewer's perception of space in several directions. 'The father of modernism,' Cézanne, sometimes eschewed accurate relative proportions between objects, preferring to stress overall structural harmony, so that the repeated forms of chestnuts in the middle ground likewise splinter the images of mountains in the distance (Fig. 3). From an overall perspective, however, those tree trunks create a visual re-patterning that gives the work as a whole its perfection of form. A traditional Eastern ink-wash artist such as Shi Tao might present only a single bamboo frond, suggesting relative distance through the density or lightness of his inks (Fig. 4). Wu Guanzhong smartly uses the bamboo to express distance, helping form the painting's harmonious sense of space, while handling details in a more abstract way, but as the viewer is caught up in the painting's feeling of depth and distance, the overall effect nevertheless remains realistic and complete.

"The scenery in an oil painting, the mountains and waters, the forests and houses...those concrete images are not too difficult to express. But the abstract forms of the organization and the structural relationships between those concrete objects, that is, whether those forms rise or fall, their squareness, circularity, curvature, or straightness, the warmth or coolness of the colours, the echoes between them, whether they are concentrated or scattered—those are the essentials that determine whether a painting is ugly or beautiful, whether its conception will or won't succeed."

-Wu Guanzhong

New Bamboos Alongside the Li River expresses Wu Guanzhong's fondness for the compositional forms of traditional Chinese ink-wash paintings, such as the way in which the Southern Song painter Xia Gui could focus attention in one corner of a painting without losing its overall balance (Fig. 5). Wu Guanzhong too focuses attention on one corner of the foreground, while within his abstract organizing and structural relationships, the upright forms of the bamboo, somewhere between abstract and realist in style, produce a visual response which says they are real. He paints the young bamboo leaves with the side and tip of his brush; the white walls and black roof tiles of the dwellings in the distance, and the red and blue touches that indicate people, embellish the work with warm and cool colour contrasts while expanding or focusing our gaze, thus enriching the visual experience. Throughout his life Wu Guanzhong pursued the realization of beauty, choosing to apply both ink-wash and oil painting concepts with great freedom. *New Bamboos Alongside the Li River* is one of the finest examples of how he achieved that sense of beauty in the oil medium.



Shi Tao, *Bamboos*, Chin Dynasty, National Palace Museum, Taiwan, Taipei

石濤《蘭竹圖》清朝 台灣 台北 國立故宮博物院



Paul Cezanne, *Chestnut Trees at Jas de Bouffan*, 1887, Private Collection

保羅·塞尚《在普羅旺斯的栗樹》
1887年作 私人收藏

《灕江新篁》是吳冠中從 1975 年直到 1994 年以來不斷創作的主题，在將近 20 年的創作期間吳冠中相繼畫出四張以《灕江新篁》為主題的油畫作品，創作年份分別為 1975 年、1979 年、1985 年以及此次佳士得隆重推出的 1994 年作品。1974 年是吳冠中在早年遊歷巴黎回到中國後首度回歸水墨創作的關鍵時期，1974 年以前他專心致力於油畫，並踏遍千山萬水練就隨時就緒的速寫功力，以此磨練筆桿力度以及觀察萬物透孺的感知能力。而 1974 年後，他回歸水墨創作，《灕江新篁》主题由翌年首次繪畫，20 年間，他在水墨與油畫創作的遊歷間穿梭，在東西方畫作技法上互相切磋尋找融匯的交點，《灕江新篁》在每一次佈局中逐步臻至純熟，1994 年所作的《灕江新篁》(拍品編號 17) 具有晚期吳冠中油畫色彩明亮清爽的特色，構圖尤為均衡，筆直的竹枝使人聯想到吳冠中的樺樹林系列(圖 1)。灕江風光是許多畫家喜愛描繪的主题，其中桂林至陽朔河段的岩溶峰林地貌，猶如真實的中國山水畫，被譽作「桂林山水甲天下」。如李可染就繪許多以灕江為名的水墨，但此幅《灕江新篁》不同，吳冠中描繪竹林扁舟，讓觀者視覺焦點集中於前處竹枝林葉，熔岩山峰只在遠處依稀可見，不同畫家描繪同樣風景，隨著畫家才情不同，著墨視角不同，產生絕然不同的作品。

「美」的因素和特色總潛藏在具象之中，要撥開具象中掩蓋了「美」的蕪雜部分，使觀眾驚喜美之顯露。

- 吳冠中

吳冠中在繪畫中始終堅持尋找貫穿創作的唯一道理，並且加以實踐。東方傳統水墨繪畫的寫意由寫神來造型，而西方繪畫則是寫形來傳神，對吳冠中而言，由 1946 至 1950 年負笈法國巴黎的三年期間，他見到西方對於抽象繪畫的實踐，歸國之後，他開始在寫意的造型裡看到結構的形式，用以傳

達簡鍊的美的意旨。《灕江新篁》作品中，吳冠中在豎直的茂林修竹中見到無數分割畫面的直線，於是，他大膽地用直沖天際的竹林破壞中景與遠景的和諧。日本的浮世繪畫擅長用這樣的方式增加畫面的深度與廣度(圖 2)，分割的窗櫺將窗外的景色逐一分割與重組，無疑地拉長了與拉寬觀者在視覺效果上的感受。另外，西方現代藝術之父保羅·塞尚的作品則捨棄物體個別比例的正確性，注重畫面結構的整體和諧，被中景重重分割的枝幹造成後方山巒的破碎畫面(圖 3)，同時在整體畫面上卻又經由視覺重組而趨於造型上的完整。除此之外，與東方傳統水墨的竹枝描繪相比，石濤偏向於以一枝獨秀的方式描繪竹林，並以濃墨與淡墨的方式區分遠近(圖 4)。吳冠中卻巧妙地利用竹子表達遠近協助構成畫面和諧的空間感外，更以細節類似抽象，當以產生距離感欣賞畫面時，整體畫面卻又趨於寫實完整。

油畫風景，山山水水、樹木房屋……，這些具體形象的表達並不太困難，而這些具體物體間抽象形式的組織結構關係，即形的起、伏、方、圓、曲、直及色的冷暖、呼應、濃縮與擴散等等，才是決定作品美醜或意境存亡的要害。

- 吳冠中

《灕江新篁》表達了吳冠中對中國傳統水墨形式構圖的偏好，如南宋夏圭擅於將畫面置於一角卻又不失平衡(圖 5)。而吳冠中除了將前景置於一角外，即利用抽象形式的組織結構關係，讓豎直的竹枝在抽象與寫實間形成視覺觀感上的真實。他以偏側的筆鋒畫出竹枝的嫩葉，遠方黑瓦白屋以及以紅點與藍點的人物點綴以顏色的冷暖形成濃縮與擴散並製造視覺上的豐富感。吳冠中畢生都在追求對美的實踐，在油畫與水墨繪畫理論的應用上自由的穿梭。《灕江新篁》無疑是吳冠中油畫創作中在美的實踐中的最佳典範。



18 WU GUANZHONG 吳冠中

(CHINA, 1919-2010)

Fuyang, A Riverside City (Village Town)

signed and dated in Chinese (lower left)
oil on canvas
38 x 44.5 cm. (15 x 17½ in.)
Painted in 1991

HK\$5,800,000-8,800,000

US\$750,000-1,100,000

PROVENANCE

Private Collection, Asia

EXHIBITED

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LITERATURE

Kuao Fung Publishing House, Who Dances with Silver Hair - Wu Guan Zhong Exhibition, Taipei, Taiwan (illustrated, P. 64)

Hunan Arts Publishing House, The Complete Works of Wu Guanzhong Vol. III, Changsha China, 2007 (illustrated, P. 316)

濱江城市富陽（江南小鎮）

油彩 畫布
1991年作
款識: 荼 九一 (左下)

來源

亞洲 私人收藏

展覽

1992年7月9日 - 7月21日「誰看白首起舞」新光三越文化會館 台北 台灣

文獻

1992年《誰看白首起舞 - 吳冠中畫集》國風出版社 台北 台灣 (圖版, 第64頁)

2007年《吳冠中全集第三卷》湖南美術出版社 長沙 中國 (圖版, 第316頁)



Qing Court Version, *Along the River During the Qingming Festival*, Qing Dynasty, National Palace Museum, Taipei, Taiwan.
清院本《清明上河圖》清代 台灣 台北 國立故宮博物院

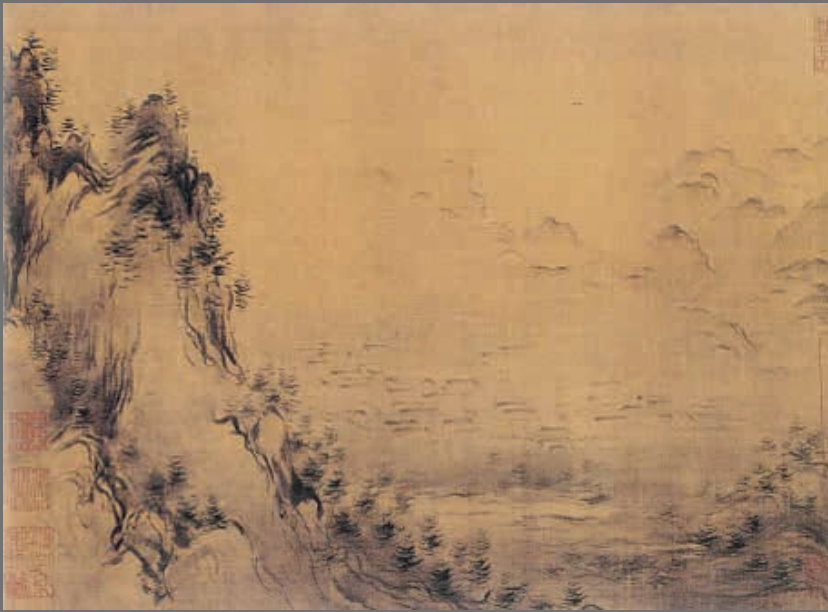
“I ought to begin with the landscape of my hometown, as it provides me with a more expansive emotional, philosophical, and formal space. I am determined to cross over a small bridge in my hometown of Jiangnan to venture into my own unknown stylistic realm.”

-Wu Guanzhong

「我想我可以從故鄉的風光入手，於此我有較大的空間，感情的、思維的及形式的空間。我堅定了從江南故鄉的小橋步入自己未知的造型世界。」

- 吳冠中





Left to right 由左至右：

Fig.5 Ma Hezhi, *Eulogies of Zhou: Temple ceremonies*, Southern Song Dynasty, Liaoning Provincial Museum, Shenyang, China.

圖5 馬和之《周頌·清廟之什圖卷》南宋 中國瀋陽遼寧省博物館

Lot 18

"I have painted numerous villages and towns of Jiangnan, all derived from my nostalgia for home." — Wu Guanzhong

This painting, *A Small Town in Jiangnan* (Lot 18), was created in 1991, which was the year that Wu Guanzhong destroyed, with intense determination and pain, over 200 paintings that he was displeased with, and the fact that this painting was spared indicates that the artist himself approved of its artistic value, making the painting extremely precious. This painting was first exhibited in 1992, a year after its creation, at *Whoever Sees This, Just Watch this Old Man Dance Again*, a solo exhibition co-organized by Soobin Art International in Singapore and Ke Shan Gallery in Taipei.

Wu began exploring the idea of modernizing landscape ink painting in the mid-1970s. He replicated many artworks by Chinese masters when he was a student, and was particular fond of Shi Tao (Fig.1). Shi advocated the idea of "borrowing from the past to create new perspectives today" and thought that "ink art should grow with the time", which was why Wu regarded Shi as the most progressive thinker in the history of Chinese painting. During Wu's time in Paris, he was also enlightened by Expressionism from seeing artworks by artists such as August Macke (Fig.2). By the 1990s, Wu had already fused together figurative and abstract languages, with a great level of artistic maturity demonstrated by the artist. Wu once said that, "I've painted Jiangnan all my life", with Jiangnan serving not only as his hometown but also his creative muse. The creative motif in the

West has shifted to life in urban areas since the 19th century, and deeply influenced by Western philosophy of art, Wu began to concentrate on the ordinary sceneries and elements in his own land. *A Small Town in Jiangnan* is reminiscent of the closely juxtaposed buildings in *Along the River During the Qingming Festival* (Fig. 3), filling traditional Chinese painting's gap with the representation of everyday township culture. Jiangnan's picturesque landscape and colour palette not only marked the beginning of Wu's journey in art, but also led to the development of his innovative expressive approach with "using oil to express ink aesthetics", creating artworks of ethereal and fluid quintessence and also impregnated with intense and rich colours. Wu used the term "amphibious" to describe his art journey with ink and oil, stating that, "A small path and a gentle stream run in parallel heading towards the distance. When the oil exhausts, I switch to ink, and when the ink depletes, I turn back to climb up the slope with oil pigments." With this approach, Wu was able to depict similar views of Jiangnan in different, alternative forms (Fig.4), sparking dialogues between ink and oil, with penetrative impacts formed.

A Small Town in Jiangnan is, therefore, unique because of its amalgamation of Eastern abstract concept and Western oil painting techniques, but it also breaks free from Western abstract traditions. Chinese ink painting's sense of realism comes from the relationship between and the assemblage of visual elements, with everything required to create a world made possible through the

artist's conscious arrangement of hooks, creases, rubbing, dyeing, and points. The audience's imagination and realistic experience are linked together by Wu's stylized, simplified semi-figurative language; the viewers could use their own visual perception to fill in the omitted facets in this image composed with shapes, colours, points, lines, and planes, ultimately leading to the formation of a landscape. A Small Town in Jiangnan is stripped of outlines of objects, with tender sprouts and shoots and passersby represented with points of colours; tree branches linearly depicted; and Jiangnan's iconic rooftops expressed with big swipes of planes. The points of colours in the painting could denote pedestrians or tender leaves, and the tree branches could either be wilted or lush. Open for interpretation, the image could either be set in the season of luscious blooms or blanketed under layers of thick, white snow. Moreover, compared with Western art's mainstream development based on linear perspective, Chinese ink painting is more customary with using the relationship of scale between sceneries and objects and wash effects to display different sense of distance. It becomes apparent when compared with Eulogies of Zhou: Temple Ceremonies (Fig.5), a handscroll by Ma Hezhi of Northern Song dynasty, the traditional composition with stacking various layers of rooftops or mountain ridges is borrowed by Wu to create a depth of field. The branches slicing in from the bottom right corner also help to guide the audience's line of sight towards the centre of the image.

This notable feature that "forms a landscape from afar and appears in abstraction up-close" is commonly associated with impressionist or pointillist artists, such as Camille Pissarro (Fig. 6). Compared with Western painting theory's understanding for light, the Chinese has discovered that a myriad of effects could be achieved with deconstructed and reassembled shapes and forms created by fully utilizing the inkbrush. However, ink painting lacks the crucial element of intense and vibrant colours found in oil painting. Bearing this in mind, Wu opted with a more challenging route by borrowing Chinese painting's approach to composition and inheriting its tradition of being formless. He also chose to acquire oil painting skills and transformed them into his own unique art language, leading to a never-before-seen, unprecedented way of depicting landscape.

"The strength of Chinese painting lies in its lines, with planes and colours its weaknesses, and what I have done is explored the relationship between them." Wu was determined to find a way to communicate and transcribe the two different cultures that the two painting media are positioned in, and he blended together Chinese ambience and Western visual imagery. Through a process of deconstruction and reconstruction, the aesthetics of abstraction and quintessence are expressed. Forming images of Eastern essence, with the aesthetics of form in landscape explored, Wu flawlessly transformed Western art's abstract aesthetic into Eastern tradition's lyrical aesthetic.

Left to right 由左至右：

August Macke, *Tegernsee Landscape*, 1910, The Germanisches Nationalmuseum, Nuremberg, Germany.

奧古斯特·馬克《泰根塞風景》1910年作 德國 紐倫堡 日耳曼國家博物館

Wu Guanzhong, *Views of Jiangnan*, 80's, Christie's Hong Kong, 31 May 2011, Lot 2775, sold for HKD 4,820,000.

吳冠中《江南風景》80年代作 佳士得香港 2011年5月31日 編號2775 成交價：4,820,000 港元



「畫不盡江南村鎮，都緣鄉情」

- 吳冠中

此幅《江南小鎮》(拍品編號 18) 創作於 1991 年，亦是在同一年，吳冠中決心忍痛毀掉不滿意的畫作約兩百餘幅，此件倖免留存，極為可貴，代表它的藝術價值受到創作者本人的肯定。而此件首次公開展覽是在創作後隔年的 1992 年，由新加坡斯民藝苑與台灣隔山畫館聯合舉辦《誰看白首起舞一吳冠中台北個展》。

早於 70 年代中期，吳冠中便開始了水墨風景現代化的探索。學生時期，他曾大量臨摹中國名家作品，尤其對石濤(圖 1)推崇備至，在他看來，石濤主張「借古以開今」、「筆墨當隨時代」的理論無疑是中國繪畫史上最先進的思想；而後在巴黎期間，吳冠中也領悟了如奧古斯特·馬克(August Macke)(圖 2)等表現主義精髓。90 年代時，吳冠中已融會具象與抽象的語言，代表著藝術風格的成熟。吳冠中曾說：「我一輩子斷斷續續總在畫江南」事實上，江南不僅是他的故鄉，也是其靈感的繆斯。西方自 19 世紀以來，創作母題轉向城市生活，旅歐期間，吳冠中深受西方藝術觀念影響，轉而將目光投向自身鄉土中的常民景物。此件《江南小鎮》令人聯想起《清明上河圖》(圖 3)中櫛比鱗次的房舍，填補了中國傳統繪畫對庶民城市關懷的空白。而江南秀麗的風光與色調不僅成為吳冠中藝術道路的起步，更促成他開創全新的表現方式——「油彩演繹水墨」，不僅能使作品保留空靈流暢的風韻，又能呈現濃郁豐富的色彩。他曾用「水陸兼程」來形容水墨與油畫的創作之路：「小道與小河，並行著通向遠方，感到油畫山窮時換用水墨，然而水墨又有面臨水盡時，便回頭再爬油彩之坡。」因此吳冠中經常以交替的形式不斷創作同樣的江南景色(圖 4)，使水墨與油畫彼此對話、滲透影響。

因此《江南小鎮》的特殊之處正來自於融匯了東方的抽象概念於西方的油畫技法之中，卻走出完全不同於西方傳統抽象脈絡的窠臼。在中國，水墨畫的景物真實感來自於圖

像元素彼此之間的關係與組合，這些元素如勾、皴、擦、染、點，透過有藝術家意識的排列組合，可構築世間一切景物。吳冠中透過這樣造型化、省略化的半具象語言，連結起觀者的想像與真實經驗：由這些形、色、點、線、面等元素所形成的畫面，經由觀賞者的視覺，填補了畫筆所省略的地方，最終形成一幅風景。在《江南小鎮》裡，吳冠中摘除了物象的輪廓，以色彩點綴嫩芽及行人為「點」、以線條描繪樹枝為「線」、以大片塗刷表現江南屋簷為「面」。其中，色點可以是行人，亦可以是嫩葉；樹枝可以是枯枝，亦可以茂密；花開時節或是白雪靄靄，皆任由觀者想像。另外，相較於西方主流以立體透視為基礎的發展，中國水墨畫習慣以景物大小的關係、水氣暈染的效果來表現景物遠近。比較南宋馬和之《周頌·清廟之什圖卷》(圖 5)可發現，吳冠中借用了此種傳統繪畫中層層疊疊的屋簷或山脈的構圖技巧以營造空間的深邃感，而自右下切入畫面的樹枝，更輔助觀賞視線向中心深入。

這種「遠看成景，近看抽象」的特色，常被認為是印象派或點描派如畢沙羅(Camille Pissarro)(圖 6)等人所獨具的。但相對於建立在光線解析上的西方繪畫理論，中國人發現若充分運用毛筆所能表現的所有造型元素，解析後的重新組合已足夠呈現各種效果。但油畫濃厚鮮豔的色彩，也是水墨畫所缺少的重要元素，因此吳冠中捨遠求近，向中國繪畫的構圖方式取經，繼承傳統於無形，擇優學習油彩並轉化為自身的創作語言，創造了過去從未有藝術家如此表現過的水鄉景色。

「在中國畫裡，線是優點，塊面和色彩是弱點，我便是這樣摸索其中的關係來的。」吳冠中致力在兩種不同的文化基礎上的兩種繪畫媒材間，尋求溝通和轉譯，追求中國的意境與西方的視覺形象兩方面的結合。在拆解與重組的過程中，表達了抽象與氣韻之美，既呈現了東方韻味的畫面，也同時探索景物所蘊含的形式美感，成為將西方造型藝術的「抽象美」轉換為東方傳統的「寫意美」的完美實踐。

Left to right 由左至右：

Fig.6 Camille Pissarro, *Paysage avec peupliers, temps gris*, Eragny, 1899, Christie's New York, 8 May 2018, Lot 13.

圖 6 卡米耶·畢沙羅《埃拉尼，灰濛天色與白楊樹的景觀》1899 年作 佳士得紐約 2018 年 5 月 8 日 編號 13

Shi Tao, *Landscapes*, Qing Dynasty, Christie's Hong Kong, 27 November 2017, Lot 1020, sold for HKD 10,900,000.

石濤《山水冊》清代 佳士得香港 2017 年 11 月 27 日 編號 1020 成交價：10,900,000 港元





茶九

19 WU GUANZHONG 吳冠中
(CHINA, 1919-2010)

Autumn onto the Wall

signed and dated in Chinese (lower right)
oil on board
30 x 55 cm. (11¾ x 21⅝ in.)
Painted in 1991

HK\$4,500,000-6,500,000
US\$580,000-830,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist)

EXHIBITION

Hong Kong, The Art of Wu Guanzhong 60's-90's, Hong Kong Exchange Square, Yi Hua Lang, October 1996.

LITERATURE

China Three Gorges Publishing House, Art of Wu Guanzhong 60's-90's, Beijing, China, 1996 (illustrated, plate 84, p. 105)

People's Fine Arts Publishing House, Wu Guan Zhong – Connoisseur's Choice I, China, 2003 (illustrated, plate 72, p. 166-167)

Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. III, Changsha, China, 2007 (illustrated, p. 320-321).



Wu Guanzhong, *Autumn onto the Wall* (detail), 1991
吳冠中《牆上秋色》(局部) 1991年作

牆上秋色

油彩 木板
1991 年作
款識：九一 荼 (右下)

來源

亞洲 私人收藏 (現藏家直接得自藝術家)

展覽

1996年10月「吳冠中作品展60's-90's」香港交易廣場 一畫廊 香港

文獻

1996年《吳冠中畫選60's-90's》中國三峽出版社
北京 中國 (圖版, 第84圖, 第105頁)

2003年《吳冠中作品收藏集I》人民美術出版社
中國 (圖版, 第72圖, 第166-167頁)

2007年《吳冠中全集第三卷》湖南美術出版社
長沙 中國 (圖版, 第320-321頁)

"The brush and ink themselves alone, proves to be incapable; as if a piece of clay unsculpted, it has no value. The brush and ink are only slaves to serve the creator, nothing more than tools to provoke his thoughts, they are servants to follow the artist's hands, digested through his mind before materialising upon the canvas. On their own, they could never consider the markings or the shapes they take; therefore, the essential quality of the work, never to be considered from a pure technical aspect, should constitute a vital testament of our times."

-Wu Guanzhong,
'Ink Equals to Zero', "My Voice beyond Painting"





In Chinese painting, structure, perspective, and spatial illusion are created primarily through the thickness of lines; this intricate assembly of light, colour and temporal narrative achieved, combines to create the unified abstract form. *Autumn onto the Wall* (Lot 19) relies on the media of oil to carry out the essence of Chinese abstract art, as Wu united the artistic mediums, theories and methodologies of Chinese and Western art traditions, in search for a contemporary expression of eastern sensibilities.

The canvas is populated by a dense swathe of chrome orange and earthy red; the application of colour is performed with an immediacy, whereas unbridled abstract lines roam the canvas. By creating a dynamic between the correlations of each subject -- the lines of white birches, the shape of flattened sky, and the rubbing brushstrokes of the wall -- all subjects aspire to invite the viewers to imagine reality through the subjective tones of orange-red. Such methodical composition would be readily apparent in Bada Shanren's *Birds and Rocks*, where the abstracted brushwork gives way to turbulent lines, in rich variations, unveils the transcendence of nature. The expressionistic style of the work requires of a subjective interpretation from the viewer, to reflect upon the intrinsic features presented in the physical world, of birds, rocks and earth, of a natural phenomena internalised within the artist's domain, ultimately to discern the "sense of the beyond" conveyed. Wu Guanzhong had mastered the use of the 'brush and ink', but he did not limit himself to the medium; with an attempt to deconstruct the idea of technique in 'Ink Equals to Zero', Wu was meant to challenge the notions of realism and expressionism.

"Over and over, I have painted the white wall, graced by the sensual richness of autumn times....Yet the restrictions imposed by the wall appear to be disconcerting; the seemingly untrammelled extensions of the ivy, is constrained by the physique of the wall, while intruded by the space indicating the sky above. But if I were to compress the region of the sky, then the gable wall would lose its integrity."

Wu Pin, *Drawing Landscape*, 1609, The National Palace Museum, Taipei, Taiwan

吳彬《畫山水》明代 1609年作 台灣 台北 國立故宮博物院

Wu Guanzhong, *Autumn onto the Wall*, "Paintings by Wu Guanzhong, In Commemoration of Birth"

Wu's treatment of *Autumn onto the Wall* has provoked the preconceptions of the 'golden ratio', by redefining the laws of perspective. At a glance, the imageries of the earth and the sky, the vines and the wall, are proposed as compositional elements in Rule of Thirds. Even with the viewer's eyes fixed on the image, its focal point seems to expand way beyond the picture frame--the obscured shapes of vines, wild flowers and maple leaves spread through the horizontal axis along the wall; in comparison, the branches of the birch tree strive in a perpendicular direction. Swiftly the artist piled layers of oil, to depict the curvy vines in calligraphic strokes in hooks, bridges, raises and curves; the effortless lines and blobs of ink come together to remind us of how Cy Twombly had changed abstract expressionism. Expertly, Wu Guanzhong created the illusion of an infinite expansion, with the penetrating structure of his carefully selected subjects (vines and branches), to beckon the viewers on his expressive brushwork and dazzling colours; his art allows the mind to wander, the vast expanse of space that exists within and out of the picture frame. The powerful and commanding presence of the trees, also evident in Wu Pin's *Drawing Landscape* and Klimt's *Farmhouse with Birch Trees* declares that profound meanings are yet to be found beyond the scenery we conceive. To observe this work alongside *Dwelling in the Fu-chun Mountains* by Huang Kung-Wang, is to appreciate Wu's adoption of the artistic wisdom in the traditional mountain and water scroll.

Autumn onto the Wall elucidates eastern aesthetics with western modernism; the painting has served as the theoretical framework for his theory 'Ink Equals to Zero', stirring the tides of thought in Chinese art to put forth his course of artistic exploration. As the paint flows from the brush to the surface, the resulted images resonate between relational changes; as for the empty spaces of void, further the spectator to fill in with his own evocation.



「脫離了具體畫面的孤立的筆墨，其價值等於零，正如未塑造形象的泥巴，其價值等於零。筆墨只是奴才，它絕對奴役於作者思想情緒的表達，情思在發展，作為奴才的筆墨手法永遠跟着變換形態，無從考慮將呈現何種體態面貌，真正該反思的應是作品整體形態及其內涵是否反映了新的時代風貌。」

- 吳冠中〈筆墨等於零〉《畫外音》

中國傳統繪畫以黑白、水墨線條表達三維、多角度的現實世界，於顏色、光影、時間敘事上深具抽象韻味。吳冠中擷取此種精神，在《牆上秋色》（拍品編號 19）探索如何以油彩表達中國特有的抽象意涵，融匯古今中外對繪畫物料、藝術技法、哲思省醒的進路，探索東方情韻的現代藝術語彙。

傾流於畫面上的棕橙與啡紅，猶如一匹在畫面上奔馳的脫韁野馬，抽象而孤立。吳冠中透過建構主題與主題之間的關係，以白樺的線條、天空的平塗、土牆的擦筆，引領觀者以想像去理解這片紅於真實世界的對應物。此種以主題之間的關係模塑寫意線條的真實性，與八大山人的藝術理念不謀而合。且看八大山人《烏石圖軸》，描繪自然的抽象線條在畫紙上自由流動。觀者先要投射主觀想像到寫意筆觸上，再以真實生活經驗去詮釋鳥、石、土的造型，領悟藝術家寄託於物象之外的意境。吳冠中在「筆墨」應用上固然無出其右，更難得在於他不以此為桎梏，大膽提出、試驗「筆墨等於零」，積極尋探寫實與寫意之間的界線。



「我畫過多幅油彩和墨彩的牆上秋色……但最感棘手的總是那牆之局限，它的體形反過來約束了藤之伸展，而牆外的天空又或多或少佔去了畫面的空間，割據了部分藤之領域。我將天空壓縮到最小限度，則又不能顯示山牆之體態與本質。」（吳冠中〈牆上秋色〉，《吳冠中畫作誕生記》）

《牆上秋色》另一驚豔之處在於吳冠中超越了西方藝術「黃金比例」空間構圖，革新空間表達的現代概念。驟眼看來，天空、藤枝、牆與地之交際，彷彿就是傳統三段式構圖。但當觀者目光停留更久，畫面空間就會產生向四方開拓、擴散的印象——抽象的藤蔓、野花、紅葉、牆垣無限橫向發展；相較寫實的白樺樹幹則獨個竭力縱向擴張。厚重油彩的快筆堆砌，與藤枝飛舞的鉤、勒、挑、轉，信手拈來而力由心生，頗具西方抽象表現主義賽·托姆布雷（Cy Twombly）的神韻。吳冠中靈巧挑選視覺印象上經常無限延伸的主題（蔓藤、樹幹），精準捕捉主題的神緒，以寫意筆法、燦爛色調昇華觀者對現實物事的印象，鼓勵觀者想像畫面內外無盡的空間。明代吳彬《畫山水》、奧地利象徵主義大師古斯塔夫·克林姆《農舍與樺樹》中以樹的形式開闢無垠視野，將觀者的想像築向畫外，言有盡而意無窮。這種對空間無限拓展的筆力，甚具黃公望《富春山居圖卷》中國傳統山水卷軸趣味。

《牆上秋色》完美展現吳冠中以西方媒材、藝術技法實踐「筆墨等於零」的高度企圖心，從東方精神意涵衍生橫時代的美學探索。筆墨所到之處，空間與物象互相激蕩、重塑；筆墨未到之處，容讓觀者的想像超脫畫象，意境躍然象外。



Clockwise 順時針：

Lot 19 Detail (局部)

Gustav Klimt, *Farmhouse with Birch Trees*, 1903, Belvedere, Vienna, Austria

圖 4 古斯塔夫·克林姆《農舍與樺樹》1903 年作 奧地利 維也納 美景宮

Cy Twombly, *Untitled*, 2005. Christie's New York, 15 Nov. 2017, Lot 15B, Sold for USD 46,437,500

Artwork: © Cy Twombly Foundation

賽·托姆布雷《無題》2005 年作 佳士得紐約 2017 年 11 月 15 日 編號 15B 成交價：46,437,500 美元

20 WU GUANZHONG 吳冠中
(CHINA, 1919-2010)

The Sea of Potted Landscapes

ink and colour on paper
97 x 180 cm. (38¼ x 70⅞ in.)
Painted in 1986
two seals of the artist

HK\$10,000,000-20,000,000
US\$1,300,000-2,600,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist)

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盆景海

水墨 設色 紙本
1986 年作
藝術家鈐印二枚

來源

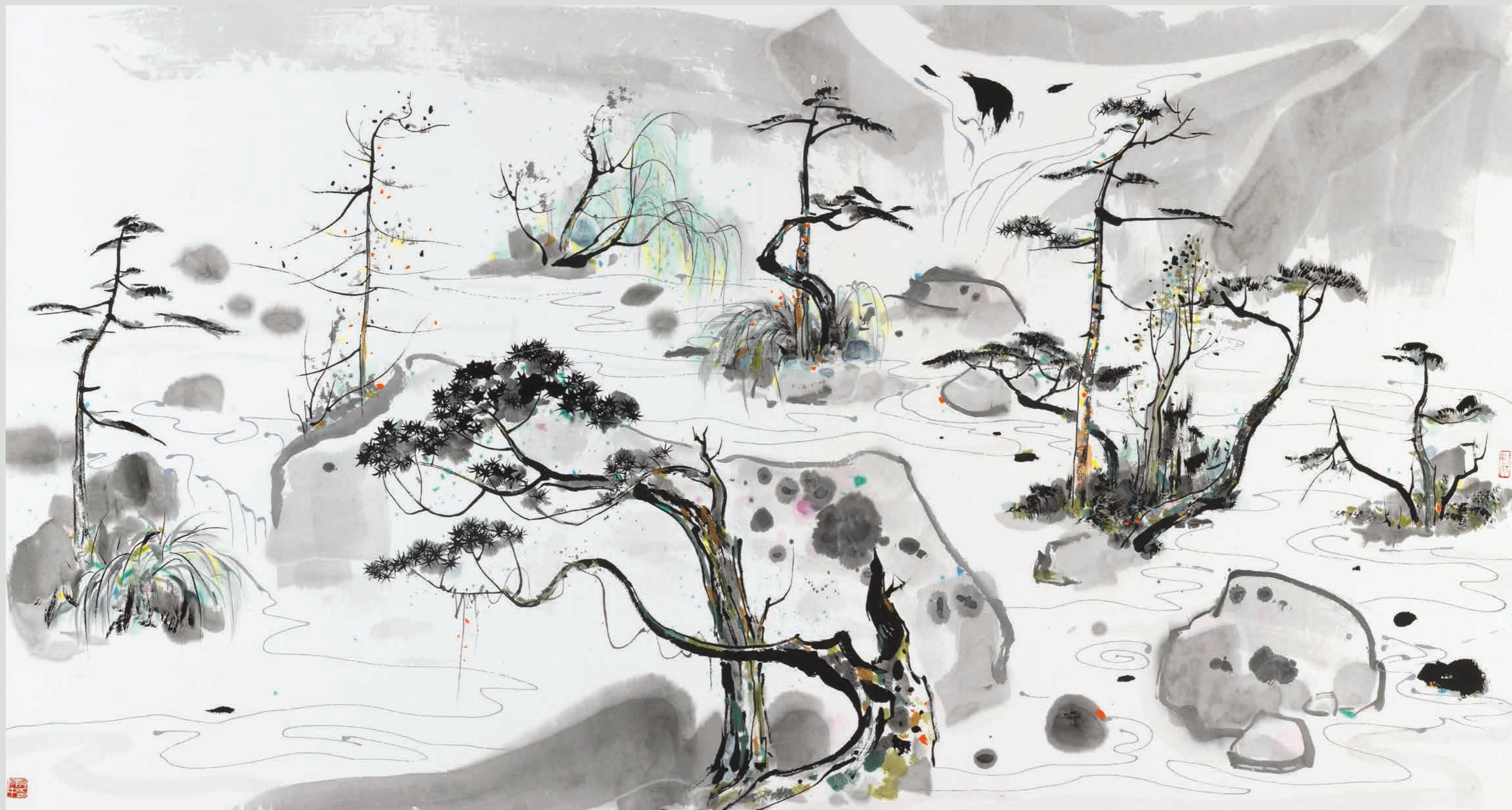
亞洲 私人收藏 (現藏家直接得自藝術家)

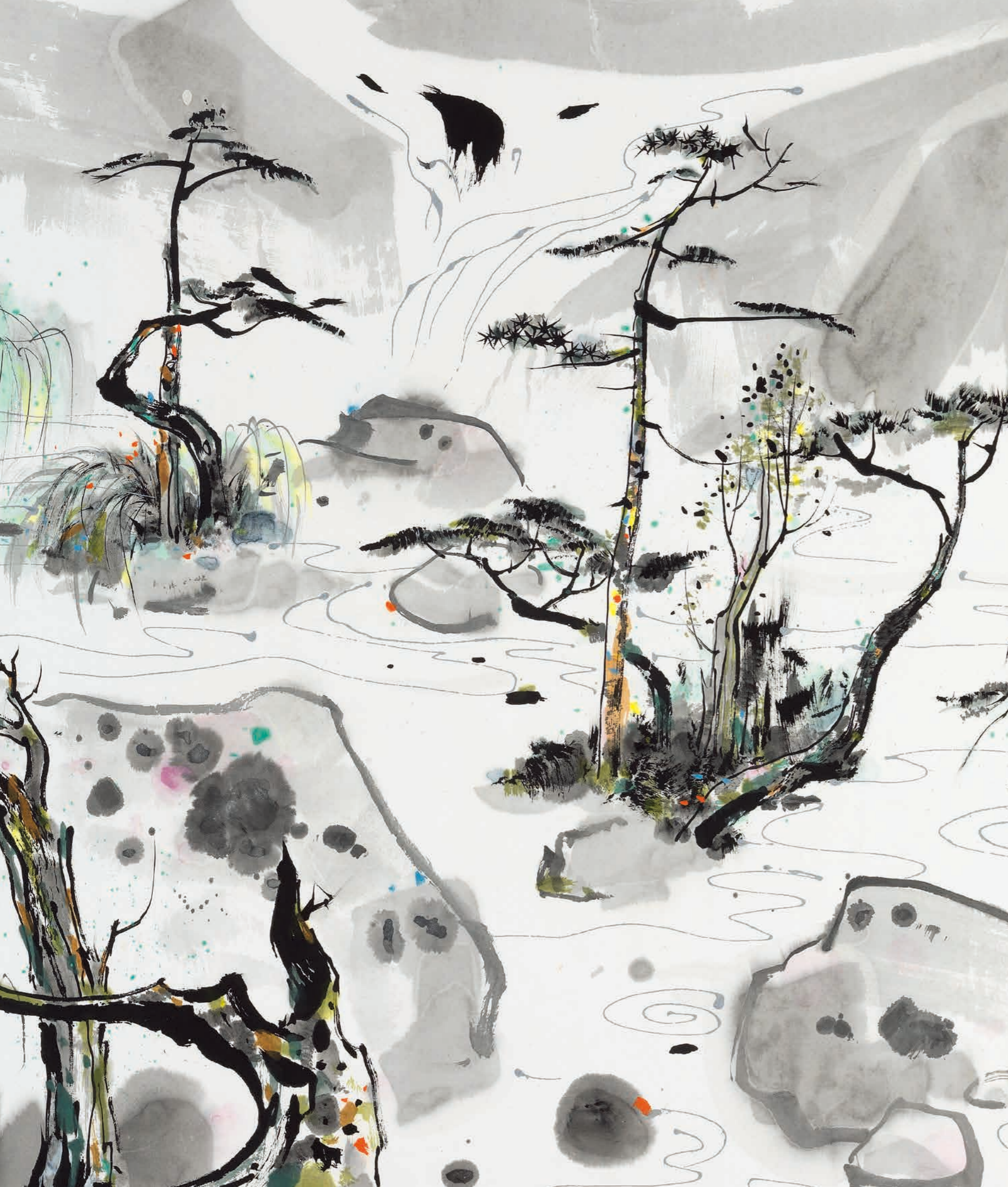
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Fig. 6 Zhao Mengfu, *Autumn Colours on the Que and Hua Mountains*, Yuan Dynasty, The National Palace Museum, Taipei, Taiwan
圖 6 趙孟頫 《鵲華秋色圖》元代 國立故宮博物院 台北 台灣





“Among the styles of painting, ink reigns supreme. It begins with the essence of nature, and attains the deeds of creation.” In his “Mnemonic on Mountains and Water”, Tang Dynasty poet Wang Wei defined the spirit of ink wash paintings in Chinese aesthetics. As a leader of China’s modern art movement, Wu Guanzhong was intimately familiar with the ways of ink, and he also worked to evolve the genre and helped it find its place in the new age. *The Sea of Potted Landscapes* (Lot 20) sets its scene with the scenic riverbanks of Jiuzhaigou and uses Wu’s perfected concepts and innovative techniques to carry on the ideals of the poetries from the East and West.

“There is a broad expanse of water, sprinkled with countless little “islands”, wild trees and pines and willows crowded on these islands, leaning on each other for scarce space on the earth, sparse, dense, recumbent, prostrate, in a thousand poses like a diversified potted plant, which people call a potted bank or a sea of potted landscapes, what audacity!” Wu Guanzhong, “Jiuzhaigou the metropolis in the deep mountains” “Additional notes on painting”

The Sea of Potted Landscapes takes as its framework an impressionist representation of actual scenery, and is executed in a freehand style that captures the sense of “streams that extend beyond infinity, while mountains fade in and out of sight”. In particular, the use of white space and segmented strokes to present the shape of water perfectly encapsulates Wu’s artistic ideal: “black and white is in itself abstract, because nature is filled with colour, so in presenting it in black and white you are basically being

abstract.” Fine ink lines in the picture are used to suggest shallow rivers and delicate mists, translucent ink is used to hint at mountain ranges and waterfalls, white space is used to insinuate a “sense of the beyond” – in particular on the upper left side of the painting; this use of white space and lines reminds one of Mi Youren’s *Snow Mountains*. In the front, Wu’s lines are detached and connected in places, and with just these few curves he established a hazy and foggy mood, not unlike Hasegawa Tōhaku’s *Pine Trees / left hand screen*. With the lines and white space intersecting and echoing each other, Wu also showed how he had clearly mastered the Chinese painting concept of “white as black”. The freehand broken lines bring out the depth in this work, and connects with the distant scenery; the lines in the distance also connect with blocks and strokes of translucent ink, letting the viewer decide for themselves whether the bold strokes in the distance represent grand mountain ranges, or towering waterfalls, or even another world entirely.

“Many masterpieces from Chinese history are imbued with the tastes and style that modern aesthetics are after. I think Bada Shanren’s grasped well how the representational and the abstract fit together, making him the classical Chinese painter who had gone the farthest in exploring the realm of abstract beauty. I gleaned my composition from Chinese paintings – that is, combining many scenes into a big setting – combined the merits of traditional and oil paintings, to realise a picture that is more emotive, colourful, spacious, and grand.” Wu Guanzhong



On the subject of spatial and compositional treatment for ink wash landscapes, Wu's work during and prior to the 1970s followed the traditional theory in classical Chinese landscapes, to seek variation from three perspectives, "the view from above, the view to the back, and the view far away". At the height of his experimental period during the 1980s, his works toed the line between the representational and the abstract, and resulted in more intriguing compositions – *The Jiuzhai Gully* is one such interpretation. From the 1990s and onwards, the hierarchy between his works' subjects and setting became more nebulous, wild brushstrokes invaded the paper, and marked his highly abstract period, as see in *Windows of the East*. *The Sea of Potted Landscapes* was finished in 1986, between his periods of tradition and revolution; the insertion of unique perspectives gave rise to infinite possibilities for viewers to imagine their own place in the scene. On one hand, there is a sense of a bird's eye view in the painting given the panoramic perspective encompassing the mountains and rivers and the remarkable sight of the "potted riverbanks". At the same time, the spatial composition can also be interpreted as a visual journey from near to far: viewers first look outward from the undergrowth down-centre of the painting; then they enter the scene in the centre among the streams and ancient rocks; finally, they can imagine themselves as part of the distant vista, [lost among the scenery.] [losing themselves in Jia Dao's contemplation of "who have I been traveling with, I have always been among ancient trees".]

Wu placed many focal points in this painting, which viewers can enjoy independently as well as in conjunction as a panoramic landscape, in a style that harkens back to Zhao Mengfu's *Autumn Colours on the Que and Hua Mountains* from the

Yuan Dynasty. Look closely and notice how each individual subject stands on its own in the grand landscape, where any tree can be a point of focus; each tree, scene, and detail varying in countless ways. The artist also fused the disparate foci into a holistic scene, with the scattered trees and islands finding order among each other. Across the whole scene, the stances and bearings of the trees complement and contrast with each other, which fill one's mind with the contemporary impressionism of Christian Boltanski's *7 Bougies - les ombres*. Therefore, each individual forms a part of the whole, and each representational tree scene forms part of the broader abstract panorama. Wu used the contrasts between black and white, large and small to present the hierarchical relationships among the subjects or scenes. Viewers must understand the overall view by disentangling the space described among the trees, rocks, water, and mountains – they need to interpolate their own imaginings to understand the relationship between the trees, rocks, water, and mountains, to extrapolate the actual scenery from them behind the disproportionate and monochromatic representation. The use of this freehand style to mould the representational scene and to create a sense of abstraction in the painting shows Wu's extraction of the modern from the classical, and his distillation of the daring innovations in painting in 20th century China.

The Sea of Potted Landscapes carries on the essence of traditional Chinese paintings in its imagery, brushstrokes, composition, and conceptions and reforms it with the bold and modern innovations from Western art. In doing so, it realises Wu's ground-breaking contributions to the development of Eastern art amidst the vast landscape of art history.

Left to right 由左至右 :

Mi Youren, *Snow Mountains*, Southern Song Dynasty, The National Palace Museum, Taipei, Taiwan

米友仁《雪山得意圖》南宋 國立故宮博物院 台北 台灣

Hasegawa Tōhaku, *Pine Trees / left hand screen*, Tokyo National Museum, Tokyo, Japan

長谷川等伯《松林圖·左隻》東京國立博物館 東京 日本



Top to bottom 由上至下：

Lot 20 Detail 局部

The Bonsai Beach, Jiuzhaigou Valley, China
中國 九寨溝 盆景灘

「夫畫道之中，水墨最為上。肇自然之性，成造化之功。」唐代王維於《山水訣》為中國美學脈絡定調了水墨的意蘊。作為中國現代藝術領軍人物的吳冠中深諳水墨之道，力求革新中國水墨繪畫，尋找其於新時代的藝術本位。《盆景海》（拍品編號 20）以人間天堂九寨溝灘景為基調，完善觀念和技法上的創新，延續東西方詩學情韻。

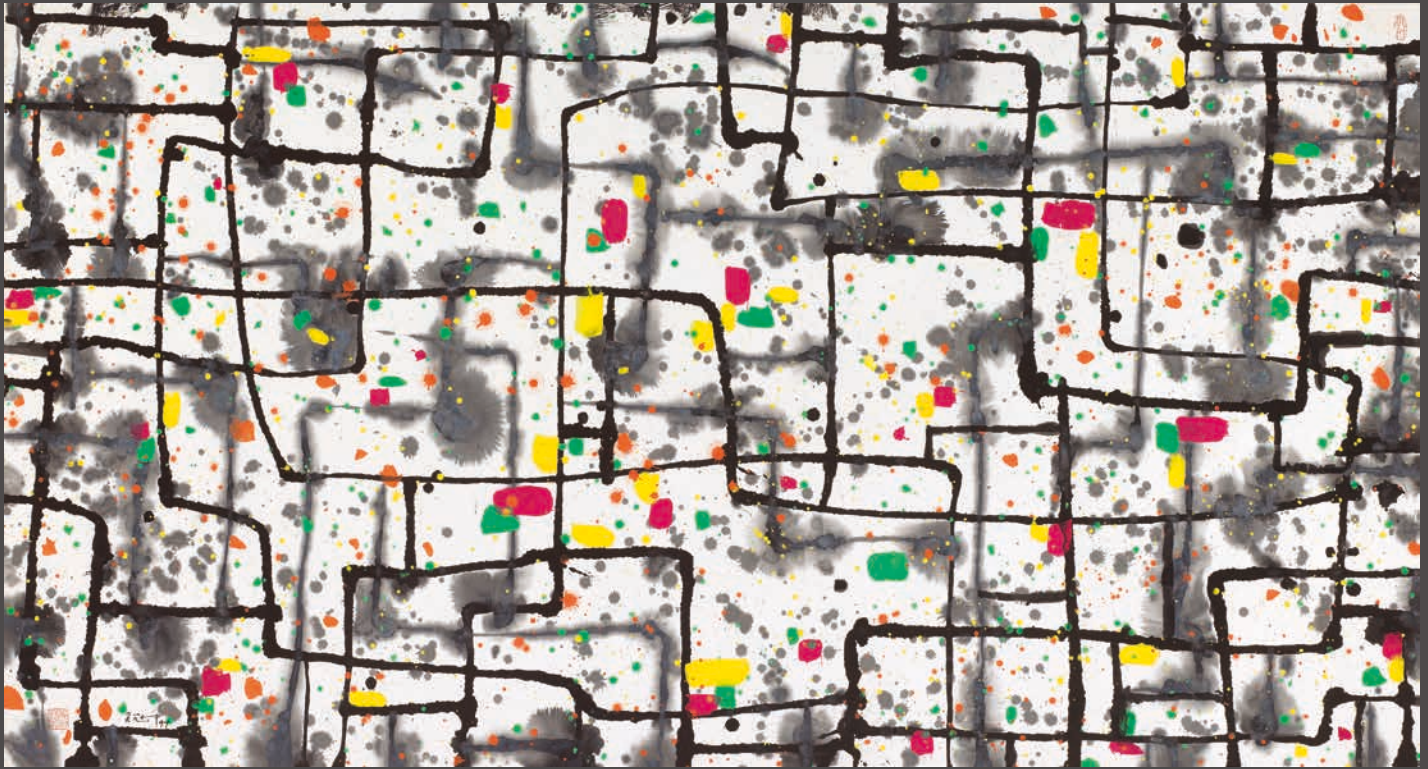
「有一處水灘寬闊，其間散落著無數小小的『島』，島上野樹與松、柳雜居，相依著立足於有限的土石間，疏、密、俯、仰，千姿百態，一如豐富多樣的盆栽，人稱盆景灘，又稱盆景海，好大的口吻！」

吳冠中〈深山鬧市九寨溝〉《畫外音》

《盆景海》抽取寫實風景印象的骨幹，以寫意之筆縱情勾勒「江流天地外，山色有無中」的意境。當中以留白與斷筆表現「水」的形態，精湛表達了吳冠中的美學主張：「黑白其實就是抽象，因為自然界是有彩色，以黑白來表現，實際上就是抽象。」畫中以墨色細線暗指淺河、水煙，以淡墨烘染隱喻山巒、瀑布，加以留白渲染「境外之意」，左上方的留白開啟無限風光，「留白」與線的運用令人想起米友仁《雪山得意圖》。前方勾線既斷又連，僅以數條迴繞的彎線，已然製造氤氳氣氛，好比長谷川等伯《松林圖·左隻》。線條、空白、線條、空白相互交錯而呼應，足見吳冠中對中國繪畫「計白當黑」了然於心。寫意斷線，帶出畫面的深淺，連接遠景；遠景的線條又連接淺墨塊條，讓觀者自行詮釋遠方的大筆平塗到底是峯巒嶮嶮，還是萬丈瀑布，還是天外有天。



於水墨橫幅空間處理上，吳冠中七十年代或以前的作品承繼中國傳統山水畫對取景構圖的理論，於「高遠、深遠、平遠」上推出層出不窮的蛻變。八十年代的旺盛試練期，作品遊走於具象與抽象之間，構圖更見靈動妙趣，《九寨溝》便是其一有趣演繹。九十年代以降，作品主題與背景的主次漸見模糊，狂筆開始進佔畫紙，踏入高度抽象的時代，例：《東方之窗》。《盆景海》作於 1986 年，處於傳統與革新之間。獨特的視覺切入，塑造多種可能性讓觀者想像己身如何進入畫景。一方面，畫作營造了居高臨下的俯瞰視覺，以全景式的維度包攬流水山河，感受廣袤雄奇的盆景灘。同時，此空間設計亦可解讀成一個由近景步至遠景的視覺旅程：觀者先在中間前方的矮樹近景，佇立遠眺；然後施施步入中景，流連河水古石間；最後把自己融入遠景，忘我於賣島《寄朱錫珪》「遠泊與誰同，來從古木中」的意境。



吳冠中在橫幅畫軸置放多個焦點，觀者既可獨立觀賞各個焦點，又可將各個焦點拼湊成全景風景，極具元代趙孟頫《鵲華秋色圖》風采。仔細察看，每個個體都在全景中獨樹一幟，每棵樹也可成為一個焦點，一樹一景，細節造形變化萬千。藝術家又把多個焦點融冶成一個整體畫面，樹鳥錯落四散而組織有致。放眼全景，樹與樹的形態相映成趣，充滿克利斯蒂安·波爾坦斯基《七蠟燭－影子》的當代印象。如此一來，每個個體也是整體的一部分，每個具象的樹景也是抽象全景的元素之一。吳冠中透過黑白、大小去表達主題與主題（景物與景物）互為主客的關係。觀者必須透過解讀樹、石、水、山之間的形象去詮釋全景——觀者需要投射主觀想像到樹、石、水、山的比例，去理解畫中形象的相應實物、大小，從而在比例失衡、黑白主導的畫象中想像實景。這種以「寫意」精神去扭曲具象，從而創造畫作自身的抽象性，見證吳冠中如何從古典撮取現代性，淬鍊二十世紀中國繪畫的前衛創新。

《盆景海》於形象、筆墨、構圖、情思等等處處傳承中國繪畫精萃而內省轉化，探鑽西方藝術的現代風華而敢於創新，實現吳冠中在浩瀚的藝術史裡啟迪東方藝術發展的進程。

Top to bottom 由上至下：

Wu Guanzhong, *Windows of the East*, 1997. Christie's Hong Kong, 24 May 2014, Lot 16, Sold for HKD14,440,000

吳冠中《東方之窗》1997年作 佳士得香港 2014年5月24日編號16 成交價：14,440,000 港幣

Christian Boltanski, *7 Bougies - les ombres*, 1987. Christie's Amsterdam, 4-5 November 2014, Lot 39, Sold for EUR 30,000

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

克利斯蒂安·波爾坦斯基《七蠟燭－影子》1987年作 佳士得阿姆斯特丹 2014年11月4-5日 編號39 成交價：30,000 歐元

「中國古代不少傑出的繪畫作品蘊藏著現代造型美所要追求的品味。我認為八大山人對掌握具象與抽象的契合，是我國傳統畫家中進入抽象美領域最深遠的探索者。我吸收了中國古畫中的構圖特色，就是取很多個景組成一個大場面，結合古畫與油畫的優點，使畫面呈現感人的形象、色彩與壯麗的空間感。」

- 吳冠中



21 WU GUANZHONG 吳冠中

(CHINA, 1919-2010)

A Village of the South

signed and dated in Chinese (lower left)
oil on canvas
73 x 61 cm. (28¾ x 24 in.)
Painted in 1985

HK\$12,000,000-22,000,000

US\$1,600,000-2,800,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist)

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江南村鎮

油彩 畫布
1985年作
款識：茶 八五 (左下)

來源

亞洲 私人收藏 (現藏家直接得自藝術家)

展覽

1987年9月「吳冠中回顧展」香港市政局 香港

1988年2月「吳冠中畫展」新加坡國家博物館 新加坡

1989-1990年「吳冠中——一個當代中國藝術家」美國舊金山、伯明翰、堪薩斯、聖約翰、底特律 五市博物館巡迴展 美國舊金山中華文化基金會 舊金山 美國 伯明翰 美國 堪薩斯 美國 聖約翰 美國 底特律 美國

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2003年《吳冠中作品收藏集 I》人民美術出版社 中國 (圖版, 第46圖, 第115頁)

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When it comes to landscape oil painting, the mountains and water, the trees and houses... These concrete images are not hard to depict. It is the abstract structural relationship between these concrete objects – the rise and fall, squareness and roundness, curves and straightness of form, and the coldness and warmth, echoing, concentration and spread of colours – that makes or breaks the beauty and poetic realm of the work.

-Wu Guanzhong





They form a complex, non-static structure while weaving a tapestry of illusions. "Illusion" and "Sensitivity" are immediate family. I pursue the creation of form in illusion. The surface-oriented shapes of the roofs, doors and windows come together in a symphony. While the arrangement of black, white and grey originates from objective subjects, it is decided by the notations of the musical score." ("Households of the South", Paintings by Wu Guanzhong, In Commemoration of Birth, Wu Guanzhong)

When the viewer looks at the three roofs as autonomous shapes, one sees that they are similar in size, and that there is almost no variation between them in shadow and brightness. When viewed separately, they may be perceived as three flatly painted triangles. With his ingenious placement of the eaves, stone bridge, door lintels and casements that appear to intersect, Wu Guanzhong delineates the landscape and spirit of Jiangnan with delicate brushwork. As the viewer's gaze moves from right to left, one sees the shapes of the three roofs distinctly resound with and mirror one another. This intrinsic and harmonious beauty echoes that of *Non-objective Composition* by Liubov Popova, pioneer of Russian Structuralism. With a singularly inventive touch, the artist places different angular shapes across the composition; he even intentionally distorts the shape of the stone bridge, which should be objectively symmetrical, into a trapezoid so that it is congruous with other angular shapes.

Top to bottom 由上至下：

Chen Hongshou, *Wuxie Mountain* (detail), Cleveland Museum of Art, Cleveland, Ohio, USA

陳洪綬《五洩山》(局部) 明代 美國俄亥州 克利夫蘭 克利夫蘭藝術博物館

Albert Gleizes, *Landscape*, 1917
阿爾伯特·格列茲《風景》1917年作

Jiangnan has been a prominent theme in the works of countless Chinese painters and writers from past and present. Besides the boundless inspiration sparked by its landscapes and culture, Jiangnan arouses an ever-lasting affection in those who call it home. As Wu Guanzhong said, "My homeland in Jiangnan is my favourite subject that I yearn to paint every year." ("A Trip to My Homeland", *My Voice beyond Painting*, Wu Guanzhong). In *A Village of the South* (Lot 21), the focus falls on the structural beauty of the concrete stairs to the house, elevating it to an expressionist capture of echoes and contrast. The brushwork skirts between the 'figurative' and the 'abstract'; the touches of colours ignite the sense of motion in the painting, which resonates with the artist's love for his homeland.

In the words of Wu Guanzhong, the landscape of houses in Jiangnan resembles "numerous images fighting for the painter's gaze: horizontal, vertical, wide, narrow, ascending, descending, entering, exiting..."







In *Snow on Mount Tian* by Hua Yan from Qing Dynasty, the shapes of the mountain, the camel, and the human figure resound with one another, conveying a feeling of peace. Yet the red of the *kāsāya* directs the viewer's attention to the left of the image, and unveils a sense of motion in the monk's movement. Wu Guanzhong lights up his work with a handful touches of colours; he brings the viewer's perception into his painting, where it is immersed in the pleasure of myriad shapes and colours. It illuminates Wu Guanzhong's exceptional command in portraying realistic landscape and spiritual realm.

In Wu Guanzhong's work, Jiangnan is rendered with the blend of Chinese and Western sensibilities that runs through his brushwork, composition and sentiments. It resonates with the subtle grace of the East while embodying a contemporary charm. With extraordinary artistry, Wu Guanzhong captures the Chinese traveller's love for his hometown in pure, geometric colour shapes and touches of colours. *A Village of the South* merges the abstract with the figurative, as it reinterprets the realm of oriental poetics in contemporary expression. It marks a milestone in the modernisation of Chinese oil painting.

The subtle variations in form create a feeling of progression and correspondence between the different shapes, which appear interwoven in places and aligned in others. This calls to mind the work of Albert Gleizes, master of Cubism and *Wuxie Mountain* by Cheng Hongshou from Ming Dynasty, in which the visuals overlap and intrigue. This lot encapsulates a daring balance between realism and expressionism; it illuminates the perfection in Wu Guanzhou's use of "simple arrangement of geometric shapes to create an infinitely rich sense of form." It evokes in contemporary, urban landscape the grandeur of towering mountains in *Landscape* by Wu Pin from Ming Dynasty.

Apart from the ingenuity of form, Wu Guanzhong uses touches of colours to accentuate the sense of motion in the painting. The viewer's gaze follows the grey stairs leading to the roofs and the stairs beyond, moving from the bottom right corner to the house in the furthest point in the top left corner. The echoes between the different shapes set off a vibrant sense of motion. From brown grey, pale grey, light grey to greyish white, the variations unfold with wonderful intricacy. The artist does not skim the details in the visually deepest point, but delineates them in contrasting colours: the human figures are painted in indigo and red, while the clothes are painted in yellow and green. These touches of colours enhance the sense of motion in the scenery. In traditional Chinese painting, there have been notable examples of the use of delicate yet crucial shapes or colours to spark the dynamic of the painting.



Left to right 由左至右：

Lot 21

Wu Pin, *Landscape*, San Francisco Asian Art Museum, San Francisco, California, USA
吳彬《山水》美國 加州 三藩市 舊金山亞洲藝術博物館

「油畫風景，山山水水、樹木房屋……，這些具體形象的表達並不太困難，而這些具體物體間抽象形式的組織結構關係，即形的起、伏、方、圓、曲、直及色的冷暖、呼應、濃縮與擴散等等，才是決定作品美醜或意境存亡的要害。」

- 吳冠中

江南一題縱橫華夏古今畫家、文人的作品，除了因其風土人情造就無限繆斯，江南所勾起的家眷之情亦是歷久彌新。吳冠中直言「最愛畫、而且年年想畫的還是江南故鄉」（吳冠中〈歸鄉記〉《畫外音》）。《江南村鎮》（拍品編號21）聚焦具體樓房梯巷的形式美，將其昇華至寫意形態的呼應與對比，讓畫筆穿梭於「具象」與「抽象」，以點彩激起畫面動感，點滴揮灑懷裡鄉情。

吳冠中曾描述江南房屋風景「是眾多形象在爭奪畫家的視線：橫、直、寬、窄、升、跌、進、出……造成了非靜止感的複雜結構，其間交織着錯覺，『錯覺』是『敏感』的直系親屬。我追捕錯覺中的造型構成，塊面為主導的房頂與門窗形體交響曲，黑、白、灰之分佈雖源於客觀對象，但受控於樂曲的指標。」（吳冠中〈江南人家〉《吳冠中畫作誕生記》）

當觀者把三個屋頂形狀抽離畫面看的時候，它們體積上大小幾近，幾乎沒有光影、明暗變化，獨立而看可以是三個平塗而成的三角形；可是吳冠中在畫面巧妙佈置屋檐、石橋、門楣、窗扉等等，以精萃筆法勾勒江南景色神韻，再賦予它們前後交織、疊積錯落的位分。這時，觀者目光由右至左掃過去，三個屋頂形狀明顯相互呼應、對照，悠然自生和諧美，與俄國建構主義先鋒柳波夫·波波娃（Liubov Popova）的《非客觀構圖》相映成趣。藝術家匠心獨運安排各種棱角散落各處，甚至刻意扭曲客觀上本應對稱平衡的石橋成梯形（trapezoid），使其與其他多角形狀相配，在造型的細微變化中層層疊疊，建構形狀層層遞進的對應感。時而參差錯落，時而櫛比鱗臻，不禁令人聯想到西方立體派大師阿爾伯特·格列茲（Albert Gleizes）的作品和明朝陳洪綬《五洩山》，疊疊層層的視覺油然而生。本拍品大膽平衡寫實與寫意，臻至吳冠中一直尋索以「簡單的幾何排列構成無限豐富的形式感」，以現代城市景色重現明代吳彬《山水》重岩疊嶂的峯巖壯麗。

在形式上巧奪天工外，吳冠中配合點彩進一步推起作品的動感。觀者的眼球隨着低限灰階的屋頂、梯階，由右下滾動到左上最深遠的樓房，形狀上的呼應造成層出不窮的動感。由褐灰、到淺灰、至淡灰、灰白，玄妙的變化錯落有致。藝術家在畫中心景觀最深遠的位置，絕然未有快筆略過，反倒細心經營種種對比色：人像以靛藍對鮮紅，衣布以亮黃比翠綠，於最為意想不到的地方以瑣細點彩提起宏觀畫景的動感。在黑白血調裡以微小卻點睛的形狀、顏色鼓動畫面力量，在中國傳統繪畫其實有跡可尋。清朝華岳《天山積雪圖》（圖5）中，山、駝、人的形狀相互輝映，塑造平和感，但伽裝的紅令觀者注意力左傾，頃刻帶出和尚動作裡的動感。寥寥數下點彩，卻是吳冠中的點題之筆，

彷彿把觀者的感知帶進畫中，享受形狀、色彩的萬千幻化，足見吳冠中拿捏寫實畫境、精神意境的高度掌握。

江南風光在吳冠中中西合璧的筆法、構圖、情思下，處處充斥東方的婉約閑適，又不失西方的現代意趣。吳冠中以高遠的藝術造詣，把純粹的幾何色塊與點彩，演化為華夏遊子心坎裡的鄉情。《江南村鎮》融徹抽象與具象，於現代語境下重新演繹東方詩學意境，開拓中國油畫現代化的里程碑。

Left to right 由左至右：

Hua Yan, *Snow on Mount Tian*, 1755, The Palace Museum, Beijing, China

華岳《天山積雪圖》1755年作 中國 北京 故宮博物院

Liubov Popova, *Non-objective Composition*, 1916.

柳波夫·波波娃《非客觀構圖》1916年作



22 PARK SOO-KEUN 朴壽根

(KOREA, 1914-1965)

Untitled

oil on hardboard
36.7 x 24.5 cm. (14½ x 9⅝ in.)

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

US\$390,000-640,000

PROVENANCE

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

Private Collection, USA

無題

油彩 畫板

來源

原藏者直接購自藝術家本人，現由原藏者家屬收藏

美國 私人收藏

“I cover the raw surface of canvas with white and roman ocher paints mixed with sufficient oil. And I wait until it completely dries out. Then I add multiple layers, repeating the same process. For the final layer, I mix a very little amount of oil on purpose to prevent any possible cracks. Only when the surface is ready, I start sketching people and landscapes, employing bold black outlines.”

– Park Soo-Keun

Featured at Christie's Hong Kong Evening sale for the first time, Park Soo-Keun is one of the most highly recognised pioneers in the history of Korean modern art. Born in 1914 in Yang-Gu, South Korea, Park became a master painter who established an archetype of Korean modern aesthetics, overcoming many tragic obstacles due to his family's extreme poverty during the Korean war in the early 1950s. He faced a painful time when his family came apart and he could not get a formal art education.

Unlike other contemporary artists in his time who departed Korea for study abroad, Park never left his homeland. It was mainly because he needed to support his siblings beginning from his teenage years when his mother passed away from breast cancer and his father deserted the entire family after her death. The warm yet strong connection to the earth imbued in Park's paintings comes not only from his technical dexterity but more importantly it is rooted in his maternal experience of taking care of young siblings.

Throughout his life long career, Park profoundly cherished everything about his hometown and his homeland. It was very natural for him to get his artistic influence from ordinary Korean people and everyday Korean landscapes. They have been the core source of inspiration in Park's art. He ceaselessly practiced self-taught sketches of them. After becoming confident with his subjects and having rendered repeated

sketches, Park painted them on a canvas or paper with oil paints. He continued to embody the sensitivity of ordinary Korean people of his time and produced affectionate landscapes of his homeland in his work. As a result, Park created the archetypes of them with a mesmerizing variation, ultimately establishing a profound and unique language of Korean modernism.

Ah So-Yeon, a curator who organised Park's retrospective exhibition in 1999 stated about his modern Korean aesthetics, "There are many reasons that most Korean critics highly recognize Park Soo-Keun as one of the most important artists in the history of Korean modern art. On a canvas of barely the size of two hands, Park never failed to capture all virtues of painting should have. Most of all, his work delivers a poignant narrative. It reflects his time, which further hints sensitivity unique to Korean culture in modern era. (...) Besides, Park's painting achieves perfect balance between content and form, acquiring formativeness pursued by the modern artists."

Untitled (Lot 22) featured here is one of the masterpieces from Park's later years, which displays multiple characteristics of his remarkable artistic development. First, the work exemplifies Park's typical palette and brushstrokes, which evoke images of the earth or granite, the most common rock that can be found everywhere in Korea. Primarily because of its colour shades and unique texture, Park's painting





Left to right 由左至右：

Lot 22

A portrait of Park Soo-Keun,
1963

朴壽根肖像，攝於 1963 年

radiates a familiar warmth to the viewer. Park successfully delivers a narrative with simplified lines and shapes of a tree, house, and people. His imagery evokes an intimate conversation between a woman and a little girl, probably a mother and a daughter, rushing back home before it gets too dark.

In his childhood, Park admired Jean-François Millet since having seen a copy of his painting by chance. Millet is a French painter and one of the founders of the Barbizon school that described rural France and the frugal life of peasant farmers in his art. What Park highly appreciated from Millet's work is neither the realistic style nor his technical dexterity. It was rather a sympathetic attitude and deep affection towards ordinary people that was imbued throughout Millet's oeuvre. To

Park, who never had a chance of a regular art education, Millet may be the spiritual mentor who guided him to capture the truth of life.

Untitled shows the fruition of his intense endeavour and implacable devotion to overcome his weakness as a self-taught artist. Furthermore, not only did Park come to substantiate himself as an artist, he became a true master of his medium. The warmth of this painting from Park's later years evokes in viewers their own family and hometown, prompting them to remember their own childhood. It is a physically small painting but an emotionally big one with a poignant story and poem, manifesting Park's natural talent, strong will, acute insight and sincerity towards art.



Park Soo-Keun, *A Wash Place*,
ca. 1950s

朴壽根《洗濯之地》約 1950 年代作

「我把充分的油混入白色與橙赭色的顏料中，再用這些顏料覆蓋畫布的粗糙表面，並等待它完全乾透。然後，我再依據同樣的過程，把顏料一層一層地塗抹在畫布上。我特意在最後一層顏料中混入非常少量的油，以免顏料乾燥後產生裂縫。直到整個畫布表面就緒，我才開始運用粗獷的黑色線條在畫布上描繪人物與風景的輪廓。」

- 朴壽根

佳士得香港晚間拍賣首度聚焦朴壽根的作品。朴壽根是韓國現代藝術史上獲得最高肯定的先驅之一。他生於1914年，家鄉在南韓的陽口郡。1950年代初韓戰時的極端家貧、家庭破碎所帶來的悲劇、以及被剝奪接受教育的機會等，都曾令他苦不堪言。但他卻克服了一切困難，成為創立韓國現代美學典型之一的繪畫大師。

朴壽根不同於離開韓國到海外深造的同時期當代藝術家，他從未離開他的祖國，主要是因為他自青少年時期開始，就必須代替罹患乳癌而過世的母親、以及在母親過世後便拋棄他們的父親，承擔照顧兄弟姊姊的責任。與土地之間溫暖而強烈的聯繫，滿滿洋溢於朴壽根畫作。這除了有賴於他嫻熟精巧的繪畫技法，更大部分源於他照顧年幼弟妹而來的母性經歷。

朴壽根由衷地熱愛他的故鄉與祖國。因此，韓國的尋常百姓與平民風景自然而然成為他漫長藝術生涯中創作的根源，亦始終是朴壽根藝術靈感的核心。他毫不懈怠以他們為對象來練習自學而成的素描。經過反覆練習，直到有信心描繪其對象後，朴壽根就會用油彩將他們呈現在畫布或紙上。朴壽根持續在他的畫作中體現他對當時韓國百姓的情感，以及對祖國風景的熱愛。他以種種迷人的變化創造出韓國百姓與風景的典型，最終建立了韓國現代主義深刻且獨特的藝術語彙。

於1999年策劃朴壽根回顧展的策展人安素妍，曾就朴壽根作品所建立的韓國現代美學解釋道：「朴壽根之所以被大多數韓國藝評家推崇為韓國現代藝術史上最重要的藝術家之一，原因很多。在尺寸幾乎只有兩個手掌大的畫布上，他總是能夠完美表現出繪畫所應具備的優點。最重要的是，他的作品裡觸動人心的敘事，不僅反映他所處的時代特徵，更進一步暗示現代韓國文化特有的敏感性。[...]此外，朴壽根亦在其繪畫的內容與形式之間取得完美平衡，捕捉到現代藝術家所追求的造型性精髓。」

作為此次拍賣焦點的《無題》（拍品編號22）是朴壽根晚年的傑作之一，展現出他卓越藝術發展的多項特徵。首先，這幅畫作體現出朴壽根獨樹一幟的調色與筆觸，使觀者聯想到土壤或花崗岩，後者亦為韓國最普遍且隨處可見的岩石種類。此外，作品所呈現的深淺色調與獨特質感，亦使觀者從中感受到熟悉的溫暖。這幅畫作也顯示出朴壽根如何成功運用簡單的線條與造型來描繪樹木、房舍和人物，從而營造出某種敘事：觀者彷彿在聆聽一名婦女與一位小

女孩之間的對談，他們很可能是一對母女，趕著在天黑之前回家。

自童年時期偶然看過一幅尚·法蘭索瓦·米勒（Jean-François Millet）畫作的複製品後，朴壽根便相當敬佩他。米勒是法國畫家，亦為巴比松畫派（The Barbizon school）的創始者之一。該畫派描繪的主題，主要是法國的鄉村風情與農夫工人的簡樸生活。朴壽根高度讚賞米勒作品之處，既非其寫實風格，亦非其嫻熟技巧，而是他所有作品都充盈著悲天憫人的胸懷和對尋常百姓的濃厚情感。對從未受過正規藝術教育的朴壽根而言，米勒或許就是他的心靈導師，引領他追求並描繪生命的真諦。

《無題》這幅畫作展現出身為自學藝術家的朴壽根努力勤勉、決心克服自身弱點，乃至取得成果的心血結晶。此外，朴壽根不僅證明自己無負藝術家之名，更實實在在名副其實為油彩繪畫的大師。朴壽根這幅晚期作品所傳遞的溫暖，使觀者興起思家懷鄉之情，憶起童年時光。雖然它是一幅小型繪畫，但卻是一件隱含淒美故事與詩意、令人為之動容的大作，充分顯示出朴壽根與生俱來的天賦、堅強的意志力、敏銳的洞察力，以及對藝術的真誠情懷。

Jean Dubuffet, *Paris Montparnasse*, 1961, Christie's New York, 14 May 2002, Lot 32, Sold for US\$4,739,500

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

尚·杜布菲《巴黎蒙帕納斯》1961年作 佳士得紐約2002年5月14日 編號32 成交價：4,739,500 美元



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23 ZAO WOU-KI 趙無極

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

14.12.59

signed in Chinese, signed 'ZAO' (lower right); signed, titled and dated 'ZAO Wou-Ki 14.12.59.' (on the reverse)
oil on canvas
130 x 162 cm. (51¼ x 63⅞ in.)
Painted in 1959

HK\$68,000,000-88,000,000
US\$8,800,000-11,000,000

PROVENANCE

Samuel Kootz Gallery, New York, USA
Private Collection, USA
Private Collection, Taiwan
Anon. Sale, Christie's Hong Kong: 27 May 2007, Lot 226.
Private Collection, Asia

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

LITERATURE

Pierre Daix, Editions Ides et Calendes, Zao Wou-ki 1935-1993, France, 1994 (illustrated, p. 96)

14.12.59

油彩 畫布
1959年作
款識：無極 ZAO (右下)；ZAO Wou-Ki
14.12.59. (畫背)

來源

美國 紐約 庫茲畫廊
美國 私人收藏
台灣 私人收藏
佳士得 香港 2007年5月27日 編號226
亞洲 私人收藏

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

文獻

1994年《趙無極1935-1993》Pierre Daix 著 Editions
Ides et Calendes 巴黎 法國 (圖版，第96頁)



Mark Rothko, *No. 10*, 1958. Christie's New York, 13 May 2015, Lot 35B, Sold for US\$ 81,925,000.
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
羅斯科《No.10》1958年作 佳士得紐約 2015年5月13日 編號35B 成交價：81,925,000 美元





Painted in 1959, when Zao Wou-ki was on the cusp of entering one of the most productive and energetic decades of his career, *14.12.59* (Lot 23) is a spectacular testament to the artist's achievements as a pioneer of modern Chinese art. Amidst shimmering layers of vermillion and black, a burst of white light seems to explode from the centre of the canvas, diffusing outwards in roiling, feathery strokes. Bold in colour and structure and masterfully executed, this work exemplifies the best qualities of Zao's important transitional period in a large format, and is at once triumphant and violent and meticulous in its execution, evoking the power of elemental energy and primeval forces.

The colour red is associated with life, fire, blood, and passion, symbolizing the energetic forces that are regarded as fundamental elements of both nature and human civilization. Red was one of the first colours to appear in surviving examples of early art; in the caves of Altamira in Spain, bison and horses painted over 15,500 years ago are rendered in rich shades of red and black, achieved using natural ochre and charcoal pigments. In ancient China, the Yangshao culture used ground cinnabar to decorate ceramic vessels, cover the walls and floors of interior spaces, and add symbolic power in the form of colour to ritual ceremonies. Across all these cultures, red was associated with life, being not only the colour of blood but also of fire, the element that most differentiates humankind from other species on earth.

When Zao Wou-ki began to explore the possibilities of abstraction in the early 1950s, he drew heavily upon prehistoric art as inspiration. Many of his early paintings created throughout the fifties incorporate signs and glyphs that resemble the proto-writing found on Shang Dynasty oracle bones, an early form of divination. In these elegant yet powerful pieces, Zao already displays a masterful control of colour and light, as well as brush technique, depicting delicate forms suspended in a dreamlike haze through which one might read prophetic visions of the past and future.

During a trip to the United States, Zao Wou-ki was exposed to Abstract Expressionism at the very peak of its influence. Almost immediately upon his return to Paris in 1958, Zao began to make dramatic changes to his stylistic output. In 1959, he ceased naming his works, stating that he no longer wanted his creations to be confined by preconceived ideas, striving instead for a purer abstraction. His works also gained a new energy, evolving to incorporate sweeping brushstrokes, greater use of impasto, and a sharp, gesturalist rhetoric.

1959 is often viewed as a transitional year in Zao's artistic career, a halfway point between the evocative mystery of his oracular paintings from the '50s, and the dramatic elemental energy of his expressionist work in the '60s. Yet it is precisely because of that state of flux and change that the work produced between 1958-1960 is so critical to the artist's development. Within *14.12.59* we find all the elements of Zao's work



Left to right 由左至右：

Cy Twombly, *Leda and the Swan*, 1962. Collection of the Museum of Modern Art, New York

© Cy Twombly Foundation

賽·托姆布雷《麗達與天鵝》1962年作 紐約 現代藝術博物館收藏

Li Keran, *Ten Thousand Mountains Bathed in Red*, 1964. Private Collection

李可染《萬山紅遍》1964年作 私人收藏

Altamira Cave art, circa. 15,000 BCE. Cantabria, Spain
阿爾泰咪拉石洞壁畫 大約西元前 15,000 年 西班牙 坎塔布裡亞

from the 50s and 60s combined into a single composition – the confident brushwork and dramatic colour contrasts of the 60s, as well as the strong lines and figurative detail of his early work.

The key to understanding Zao Wou-Ki's achievements lies in grasping the subtle way he combined elements of both classical Western and Chinese painting, drawing upon two disparate artistic and aesthetic traditions to produce paintings that transcended both cultures. According to Jonathan Hay, a historian of Chinese painting at New York University, within Zao's paintings "a use of colour that comes out of the Western oil painting tradition is – most often – complicated by the recourse to a black that recalls ink. Brute markmaking is reconciled with an aesthetic of the trace that derives from the sharp-tipped Chinese brush." In this way, bright colour and dramatic gesture – elements of Western art – are combined with a distinctly Chinese sensitivity to layered compositions, the dichotomies of black and white, and the power of strong yet delicate gesture.

To an eye attuned to Western art and

modernist aesthetic, Zao Wou-ki's *14.12.59* immediately brings to mind associations with the work of Rothko and Clyfford Still, artists who also loved the colours red and black, and revelled in its power to evoke intense emotion. Yet Rothko and Still's paintings focus on the painted surface, while Zao's careful delineation of colour instead evokes a strong sense of spatial depth. Placing a field of black against a fiery background, Zao seems to be tracing the outlines of a mountain landscape or great plain, like the great painters of the Song dynasty who used reverse perspective – rendering closer things smaller than further things – as a means of emphasizing the grandeur and magnitude of dramatic peaks and mountain ranges.

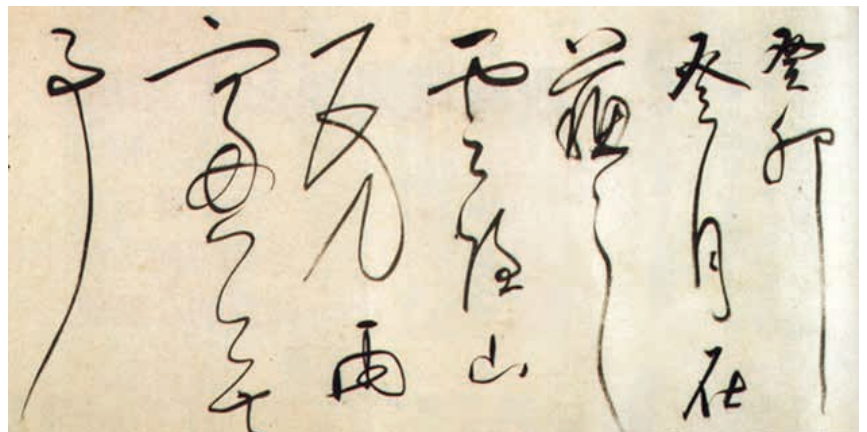
Zao's painting also differs from his contemporaries in his treatment of surface and emphasis on mark-making. Viewing *14.12.59* up close, one discovers a surface of such rich complexity that it's impossible not to wonder how the artist created such a microcosm of movement. Twirling lines of white and black spin off from the chaotic centre, recalling the frenzied exuberance of grass-script calligraphy. Scrawls and scratches were executed with some hard-tipped tool – possibly the pointed

Left to right 由左至右：

Painted swirling vortex pattern amphora, Majiayao culture (3100-2000 BC), Banshan
馬家窯文化彩陶漩渦紋雙耳罐

Dong Qichang, *Calligraphy of Cursive and Semi-cursive style*, 1603. Collection of the Tokyo National Museum, Tokyo, Japan.

董其昌《行草書羅漢黃等書卷》
1603年作 日本 東京 國立博物館





they are present in the flicking motion of his brush, in the barely-visible swirls of black-on-black, and the lingering sense of half-hidden forms evoked by Zao's masterful layering of hues.

Left to right 由左至右 :

Lot 23

Zao Wou-Ki, *29.01.64*, 1964.
Christie's Hong Kong, 25 Nov 2017, Lot 24, Sold for HKD 202,600,000

© 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《29.01.64》1964年作
佳士得香港 2017年5月25日
編號 24 成交價：202,600,000
港幣

handle of a paintbrush – creating deep grooves and causing the then-wet paint to pool in patterns reminiscent of marbled paper. In Richterian form, Zao scraped aside wet paint to reveal layers of colour underneath, layering ivory black, titanium white, and a cadmium red, adding just a few hints of cool phthalo blue for balance.

Equally present – though perhaps more hidden and encoded within the details of the painting – are the impressionistic elements of Chinese painting: the deconstructed dashes of pine needles, the dots that evoke a mossy stone or cliff-face, and the looping curlicues of abstract calligraphy. Viewed as a whole, the resulting riot of gesture evokes the energy of Cy Twombly's *Leda and the Swan* yet is uniquely "Zao" in its execution and form. Though the symbols and ideographs that characterize Zao's oracle bone series are no longer identifiable,

Perhaps more than anything else, Zao's *14.12.59* resembles a burst of light emerging from darkness, a primordial moment of creation captured in perfect, chiaroscuro glory. According to Hay, Zao is "Faithful to a fundamental Chinese aesthetic assumption, he paints an experience of the world in which he himself is implicated; the world he summons up is never entirely separate from him. For this reason his paintings can always be read in two directions, either as evocations of the macrocosmic environments of experience or as articulations of a deeply private emotional topography." If red represents the energy of life, then the white starburst that dominates the centre of the canvas represents hope and possibility, exploding outwards with expressive exuberance.

Zhao Mengjian, *Narcissus*, mid-13th century (Southern Song dynasty). Metropolitan Museum of Art, New York, USA
趙孟堅《水仙圖》13世紀中期 南宋 美國 紐約 大都會藝術博物館





作品《14.12.59》(拍品編號 23) 創作於 1959 年，正值趙無極蓄勢待發即將展開其創作生涯最蓬勃、最旺盛的巔峰年代。作品更是趙無極確立其中國現代藝術先驅地位、藝術創作達到非凡成就的最佳印證。在層層閃爍的朱紅與墨黑之間，一陣白光似從畫面中心爆發，其勢、其聲驚天動地，後又化為輕煙透過如羽毛般飄揚的筆觸向外散出。作品用色大膽、氣勢磅礴，更是趙無極重要轉型時期難得一見的大作，畫面時而張揚奔放飽含激情、時而又細緻入微、一步一景，似能呼喚出一股來自遠古的原始能量。

1959 年被視為趙無極創作生涯中極為重要的年份，承上啟下的介於其 50 年代神秘甲骨文繪畫及 60 年代極富戲劇性、原始性能量的表現主義創作之間。這段轉變 (1958-1960) 推動了趙無極在抽象藝術領域的昇華。而作品《14.12.59》更將 50-60 年代標誌性的創作元素凝結於此畫之中——包括 50 年代強烈的線條與象徵性的細節，及 60 年代十分自信的筆觸以及表現性、感染力的色彩。

當趙無極在五零年代開始探索抽象藝術時，他從新時期時代汲取大量靈感，並在 50 年代的早期作品中融入近似商代古老占卜記事用的文字符號甲骨文。在這些優雅又充滿視覺衝擊力的作品裡，趙無極對於色彩與光線的掌握盡顯大師器度，細膩的筆法刻畫出漂浮在如夢似幻的意境中的形體，彷彿一段可窺見過去與未來的預言。



趙無極造訪美國時接觸到正值巔峰時期的抽象表現主義繪畫形式。他在 1958 年返回巴黎後也立即展開藝術風格上的巨大的轉變。自 1959 年開始，趙無極不再為畫作命名，更致力於純粹的抽象表現——明確的主題會以先入為主的想法限制創作與觀者對作品的思考。此時他醞釀出新的能量，融入豪邁奔放的筆觸與大量的厚塗畫法，並且表現出強勁有力的銳利動勢。

趙無極非凡成就的關鍵在於他將中西經典繪畫元素智慧的結合。藝術家將完全不同的藝術美學傳統，結晶出跨越兩種文化接線的絕世畫作。美國紐約大學中國藝術史學家喬迅 (Jonathan Hay) 曾說趙無極的畫中有著「西方油畫傳統對於色彩的表現，但通常會因為喚起水墨意象的黑色更顯複雜豐富，原生的筆觸透過中國毛筆筆尖的美學痕跡的調和而顯柔和。」如此的創作方式使原屬西方藝術的鮮豔色彩及戲劇性的動勢與中國特有的傳統水墨中的意境相結合，經由強烈且細膩的表現融入層層堆疊的構圖與二元相對的黑與白之中。

審視西方藝術和現代主義的美學，趙無極的作品《14.12.59》會讓人立刻聯想到同樣鍾情「紅與黑」並能激發強烈情感能量的兩位藝術家，羅斯科 (Mark Rothko) 和史提爾 (Clyfford Still) 的作品。不過，羅斯科和史提爾的畫作著筆於二維的塗抹，而趙無極精準的色彩劃分，則更錘煉出強烈又深邃的三維空間。藝術家在一片火焰般的背

Left to right 由左至右：

Zao Wou-Ki, *Et la terre était sans forme*, 1956-1957.

© 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《大地無形》1956-57 年作

Zao Wou-Ki, *29.09.64*, 1964. Christie's Hong Kong, 27 May 2017, Lot 4, Sold for HKD 152,860,000

© 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《29.09.64》1964 年作 佳士得 香港 2017 年 5 月 27 日 編號 4 成交價：152,860,000 港幣



Attributed to Qu Ding, *Summer Mountains*, ca. 1050. Metropolitan Museum of Art, New York, USA.

傳屈鼎《夏山圖》約 1050 年作 美國 紐約 大都會藝術博物館



Tang Yin, *The Thatched Hut of Dreaming of an Immortal*, early 16th century (Ming Dynasty). Freer Sackler Museum, Washington DC.

唐寅《夢憶草堂圖》16世紀初期 明朝
美國華盛頓特區 弗瑞爾美術館



景中植入一片黑，描繪出似山峰、似高原的風景，如宋代畫家反其「近大遠小」的構圖方式，視覺上讓近景的物比遠處的景更小，而強調高峰與山脈的宏偉與壯觀。

趙無極對於畫作表面的處理與繪畫痕跡的創作模式使他與其他同期藝術家極為不同。細看作品《14.12.59》可以觀察到作品豐富的表層細節，令觀者感佩藝術家用筆的鬼斧神工。捲曲的白與黑線條從混沌中心往外旋轉，速度與筆觸宛如蒼勁有力、豪邁狂放的草書。也許是利用筆桿等尖銳工具造型出的塗抹刮刻，畫面形成一道道深深的凹槽，在創作時尚是濕潤的顏料中，形成大理石紋紙般的圖紋。呼應著李希特的創作型態，趙無極將未幹的顏料刮除，露出底層的色彩，將象牙黑、鈦白和鎘紅層層堆疊，添上的幾筆酞菁藍更讓畫面色調越顯協調。

在傳統中國畫中，同樣重要的象徵性符號以更為含蓄的方式存在於抽象寫意之中——如破折號般的挺拔的松針，如圓點般的屹立于崖邊長滿苔蘚的石頭，亦或是如環形曲線式的抽象書法線條。作品《14.12.59》雖整體所呈現的激昂動勢與賽·托姆佈雷的作品《麗達與天鵝》有著類似的表達，但作品的繪畫與表達方式與意境無意是趙無極獨具個人風格的自我呈現。跨越了趙無極甲骨文時期中的象徵與符號，在層層黑色隱約的渦流裡，在透過精湛的色調堆疊

所形成的歷久不散的半隱蔽形體中，作品氣韻仍存于藝術家快速輕彈的筆觸間。

紅色象徵著生命、火焰、人類生生不息的血脈以及濃烈的情感，其中蘊含的能量更是值得敬畏的大自然與人類文明的基本要素。紅色也是古老藝術中出現最早的色調之一，在西班牙的阿爾塔米拉岩洞裡從一萬五千五百年前保存至今的壁畫上的犛牛與野馬便是由天然赭石和木炭所制的豐富紅色與黑色的顏料所繪製。中國古代的仰紹文化也用研磨朱砂替陶器上彩，粉刷牆面與地板等內部空間，色彩也被運用在儀式中來代表象徵性的能量。紅色的寓意與生命相關，象徵著人類的血脈，更象徵著炙熱燃燒的熊熊烈火。而火種的出現，更是人類區別於其他生物的重點特徵。

更為重要的是，趙無極的《14.12.59》象徵著一股從黑暗中綻放的光芒，透過完美的明暗對比捕捉到開天闢地的原始時刻。喬迅如是說：「基於對中國美學的認知，他從自身的經驗畫出繪畫的世界，而他所召喚的世界絕對無法和他分割開來。因此，閱讀他的繪畫可以從兩個角度，一是生命經驗召喚的大宇宙環境，另一則是深層私密情感的圖誌。」如果紅色是生命力的象徵，那麼畫作中央的白色星爆便代表著希望與可能性，且正以表現力十足的能量往外爆發。



Clyfford Still, *1949-A-No. 1*, 1949.
Artwork: © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York
克里佛·史提爾《1949-A-No.1》1949年作



Alfred Bierstadt, *Deer at Sunset*.
阿爾伯特·比爾斯塔特《日落時鹿》



Mark Rothko, *No. 14*, 1960. Collection of the San Francisco Museum of Modern Art
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克·羅斯科《No.14》1960年作 舊金山現代藝術博物館收藏

24 ZAO WOU-KI 趙無極

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

02.11.59

signed in Chinese and signed 'ZAO' (lower right); signed, titled and dated 'ZAO Wou-Ki 2.11.59' (on the reverse)

oil on canvas

130 x 97 cm. (51½ x 38 in.)

Painted in 1959

HK\$50,000,000-60,000,000

US\$6,400,000-7,700,000

PROVENANCE

Private Collection, New York, USA

Doyle New York, 22 May 2007, Lot 1173

Private Collection, New York, USA

Private Collection, Europe

Anon. sale, Christie's Hong Kong, 28 May 2011, Lot 1014

Private Collection, Asia

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

LITERATURE

Jean Leymarie, Zao Wou-Ki, Rizzoli International Publications, New York, USA, 1979 (illustrated, plate 77, p. 127).

Daniel Abadie and Marine Contensou, Zao Wou-Ki, Ars Mundi, 1988 (illustrated, plate 19).

02.11.59

油彩 畫布

1959年作

款識：無極ZAO (右下)；ZAO Wou-Ki 2.11.59 (畫背)

來源

美國 紐約 私人收藏

2007年5月22日 Doyle 紐約 編號1173

美國 紐約 私人收藏

歐洲 私人收藏

2011年5月28日 佳士得香港 編號1014

亞洲 私人收藏

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

文獻

1979年《趙無極》尚·雷瑪利著 Rizzoli 紐約 美國 (圖版，第77圖，第127頁)

1988年《趙無極》Daniel Abadie及Martine Contensou 著 Editions Ars Mundi (圖版，第19圖)



Fig. 6 Barnett Newman, *Onement, I*, 1948, The Museum of Modern Art, New York, USA.

© 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York

圖6 巴尼特·紐曼《太一 I》
1929年作 美國 紐約 現代
藝術博物館

"This marked the end of one creative period, or more accurately, the beginning of a new phase from which there would be no looking back. I want to depict the wind, the feeling of movement, the life within objects, colours unfolding and merging with other hues."

A Self-portrait of Zao Wou-ki

「這是我繪畫一個階段的結束，或更正確的說，是一個不可逆轉的新階段的開始：我要畫看不見的東西：生命之氣、風、動力、形體的生命、色彩的開展與融合。」

- 《趙無極自畫像》



Handwritten signature in the bottom right corner.

Zao Wou-ki's creative career transitioned into abstraction in the late 1950s, with him no longer depended on symbols and forms but connected with his inner emotions to transform natural essence and energy into endless colour combination possibilities. Zao mentioned in his autobiography that he had discovered "boundary is not necessary between symbol and colour", because colour is alive and the key lies in how to use the connections between colours to express spatial depth and dynamism and to spark both visual and spiritual feelings. This shift allowed him to break way from figurative limitations, allowing his abstract colour expressions to be imaginative and full of depth, projecting a vitality and organic quality that transcended beyond materialism. Zao began to see the art languages of other masters, such as Eugène Delacroix (Fig.1) from a different perspective, as he persisted with experimenting and exploring with colour, light, space, and movement well into the 60s (Fig.2 & 3). The artist's confident and assured critical transition is clearly demonstrated in the electrifying and splendid light and colour expression on this artwork, *002.11.59* (Lot 24).



Top to bottom 由上至下：

Fig. 2 Zao Wou-ki, 21.12.62, 1962

© 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

圖 2 趙無極《21.12.62》1962 年作

Fig. 7 Clyfford Still, 1957-D-No. 1, 1957, Collection Albright-Knox Art Gallery, Buffalo, New York, USA

© 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York

圖 7 克里弗·史提爾《1957-D-No. 1》1957 年作 美國 紐約 艾普萊特 - 諾克思美術館

The thick and intense bright yellow oil colour on *02.11.59* is set against a surrounding blackness, with greyish white sandwiched in the middle resulting in distinct light and dark layers. The image appears like a "radiating central point", with a burst of light spreading outwards into a

space that is dark and unfathomable. Fluid lines gathering in and spreading out are created with dynamic brushwork, like rays of light bouncing in the atmosphere, guiding the audience into a breath-taking moment when light ignites in midst of darkness. Composed with the colours black, white, and yellow, the three colours are crisscrossed down the painting's central axis and suspended vertically in mid-air. The intricately overlapping brushwork reaches its pinnacle intensity in the centre and gradually softens towards the sides. The backdrop is formed with subtly shifting layers of colours swiped with big brushwork, with the overall image appearing like majestic rolling mountain peaks, vigorously powerful and dynamic. Inspired by nature and with the descriptive brushwork found in Chinese landscape's natural energy and movements refined (Fig. 4 & 5), Zao also further pursued a purer visual dynamic and a more liberated imaginative space.

The centre of art shifted from Paris to New York after World War II, and Zao also made his presence known during this new wave of abstract movement. He visited New York for the first time in 1957; active in the scene, Zao then



held a solo exhibition in the city at the Samuel Kootz Gallery in 1959. The Kootz Gallery was one of the premier art galleries in mid-20th century New York, and ahead of its time, the gallery relied on selling artworks by Picasso to support abstract expressionist artists such as Robert Motherwell. Full of creative energy, Zao sensed "it is necessary to detach paintings from reality and for them to naturally take shape." It is apparent from his oeuvre from this period that he strived to create a boundless imaginative space within the limiting parameters of the canvas and used oil colours, a medium with strong material qualities, to pursue spiritual expressions.

During this time in the U.S., colour-field artists were also focusing on relationships between colours, seeking to convey their inner worlds and sublime feelings through art. Their paintings reflected personal longings for meaning in a material society, and many were heroic in their expressions. For example, Barnett Newman saw his paintings as independent subjects that were no longer connected to nature. He simplified his compositions into large surfaces with vertical and horizontal colour stripes, forming a vastness with contrasting spatial scale and poetic grunts and screams that were powerfully illuminating (Fig. 6). Clyfford Still also sought after expressions with colour, and created paintings filled to the brim with tattered and richly textured shapes of colours, with the artist's experience of time and his resplendent and vast spiritual vision conveyed (Fig.7). Different from the ambition demonstrated by post-war New York-based artists in regards to artistic concept and the right to speak, Zao's emphasis remained on the language of painting. Drawing from the essence of Chinese culture, Zao opened up a sense of depth on abstract planes with calligraphic-like strokes applied with speed, energy, and temporality. He also appropriated the concept of voids and solids, sparseness and tightness found in Chinese ink painting and integrated Western painting's treatment of light and shadow. The masterpiece, *02.11.59*, symbolizes a lightning bolt that has defeated darkness, representing the artist overcoming his internal cultural barriers and arising victoriously in life. The unique and exquisite abstract forms and colour application demonstrate the artist's exceptional maturity with fusing Chinese and Western aesthetics, as the artwork radiates with a profound and awe-inspiring glow.



Clockwise 順時針：

Fig. 3 Zao Wou-ki, 21.03.69, 1969
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圖 3 趙無極《21.03.69》1969 年作

Fig. 5 Zao Wou-ki, Untitled, 1958.
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圖 5 趙無極《無題》1958 年作

Fig 1 Eugène Delacroix, *The Death of Sardanapalus*, 1827, Louvre, Paris, France

圖 1 德拉克洛瓦《薩達那帕拉之死》1827 年作 法國 巴黎 羅浮宮



趙無極創作生涯於 1950 年代後期逐漸轉入抽象，不再依賴符號形體，而是透過藝術家內在感受，將自然的本質及能量轉化為充滿無限可能組合的色彩關係。趙在其自傳中提到，他發現「符號和色彩間不必有界限」，因色彩是有生命的，關鍵在於如何藉由色彩之間的結合來表達「空間深度」及「動感」，引發視覺與心靈感受；這不僅讓他得以擺脫具象法則的限制，更使他筆下的抽象色彩表現蘊含想像與深度，散發出超越物質的生命力與有機氛圍。他開始以不同以往的角度閱讀德拉克洛瓦 (Eugène Delacroix) (圖 1) 等大師的繪畫語言，對色彩、光線、空間、動感的實驗與探索一直持續到 60 年代 (圖 2 及圖 3)。這個充滿自信、毫無猶疑的重要轉向，清楚展示於《02.11.59》(拍品編號 24) 精彩奪目的光色表現。

《02.11.59》中濃厚的亮黃油彩與對比之黑色纏繞周旋，中央則以灰白色突顯明暗層次，宛若一個「放光的中心點」，自周圍幽暗深邃的空間中迸出光芒且向外擴散；充滿力度的筆觸線條流動聚散，猶如光線在大氣中躍動的軌跡，觀者彷彿在其導引下感受到黑暗燃亮的動態瞬間而屏息。在布局上，黑、白、黃三色為主的交錯線條於畫面中軸線凌空而立，緻密交疊的筆觸由中心的激越向兩側逐漸緩和，背景則以大筆刷出隱約的色彩層次變化，整體彷彿連綿聳立之山峰般渾壯闊，氣勢奔騰，充滿動感。趙無極以自然為本，提煉出中國山水中對於自然能量與動勢的描寫性筆觸 (圖 4 及圖 5)，同時進一步地追求更純粹的視覺張力及更加自由的想像空間。

第二次世界大戰後藝術界的中心由巴黎轉向紐約，而趙無極在這波新的抽象浪潮中並未缺席；他於 1957 年初訪紐約，1959 年起於紐約 Samuel Kootz 畫廊舉辦個展，十分活躍。Kootz 是二十世紀中期紐約最重要畫廊之一，靠代理畢卡索作品，來贊助如馬哲威爾 (Robert Motherwell) 等抽象表現藝術藝術家，可說走在時代前沿。創作能量充沛的趙感到「將畫抽離現實是自然而然產生的一種必要」，而從他此一時期作品中亦能看出他企圖在有限畫布尺幅中創造無限想像空間、在油彩這種物質性強烈的媒材中追尋精神性表現。

當時美國色域繪畫這一派藝術家同樣關注色彩關係，藉此指涉創作者之內心世界與崇高感受，反映出物質社會中個人對於意義的渴望，幾乎帶有某種英雄色彩。例如巴尼特·紐曼 (Barnett Newman) 將繪畫視為獨立存在，不再與自然有所連結，他將作品簡化為大色面與垂直長條色塊，以空間尺度上的對比營造出浩瀚感與劃破帷幕般「詩意的吶喊」(圖 6)。克里弗·史提爾 (Clyfford Still) 亦致力於追求色彩表現，其畫面中佈滿邊緣彷彿撕裂且質地厚重的彩色形狀，傳達出時間之歷練與激昂開闊的心靈願景 (圖 7)。不同於戰後紐約藝術家在創作觀念與話語權兩方面的野心，趙無極真正關注的仍是繪畫語言本身。藉中國文化底蘊的奧援，趙以兼具速度、能量與時間性的書寫線條在抽象平面上開創深度，並挪用中國水墨的虛實疏密，融入西方繪畫的光影明暗；《02.11.59》這幅傑作象徵著一道擊敗黑暗的閃電，藝術家突破內心文化藩籬並取得了現實上的成功，在抽象形式及色彩表現兩個面向細膩處理而獨樹一格，顯見其融會中西的美學實踐上臻至成熟，作品散發出深邃而震懾人心的光芒。



Fig. 4 Fang Congyi, *Sacred Mountains and Precious Groves*, 1365, National Palace Museum, Taipei, Taiwan

圖 4 方從義《神嶽瓊林圖》元順帝至正二十五年 台灣 台北 國立故宮博物院



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

25 ZAO WOU-KI 趙無極
(ZHAO WUJI, FRANCE/CHINA, 1920-2013)

10.11.58-30.12.70

signed in Chinese; signed 'ZAO' (lower right); signed
'ZAO WOU-KI'; dated '10.11.58-30.12.70' (on the reverse)
oil on canvas
130 x 195 cm. (51¼ x 76¾ in.)
Painted in 1958-1970

HK\$50,000,000-70,000,000
US\$6,400,000-9,000,000

PROVENANCE

Galerie de France, Paris, France
Private Collection, Mexico
Private Collection, Asia
Anon sale, Christie's Hong Kong, 23 November 2013, Lot 0004
Acquired from the above sale by the present owner
This work is referenced in the archive of the Fondation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Francoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki).

EXHIBITED

Neuchâtel, Switzerland, Art and History Museum, Zao Wou-Ki, 1973
Paris, France, Galerie de France, Zao Wou-Ki 1971-1975, 1975

LITERATURE

Zao Wou-Ki 1971-1975, (exh. cat.) Galerie de France, Paris, France, 1975 (illustrated in black and white, unpagged)
Jean Leymarie, Zao Wou-Ki, Ediciones Poligrafa, Barcelona, Spain. Documentation by Françoise Marquet, 1986 (illustrated, plate 160, p. 212).
Daniel Abadie & Martine Contensou, Zao Wou-Ki, Ediciones Poligrafa, Barcelona, Spain, 1989 (illustrated, plate 40).



10.11.58-30.12.70

油彩 畫布
1958 - 1970年作
款識: 無極ZAO (右下); ZAO WOU-KI 10. 11. 58 - 30.12.70 (畫背)

來源

法國 巴黎 法蘭西畫廊
墨西哥 私人收藏
亞洲 私人收藏
2013年11月23日 佳士得香港 編號0004
現藏者購自上述拍賣

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

展覽

1973年「趙無極」美術歷史博物館 紐沙特 瑞士
1975年「趙無極1971-1975」法蘭西畫廊 巴黎 法國

文獻

1975年《趙無極1971-1975》(展覽圖錄) 法蘭西畫廊
巴黎 法國 (黑白，無頁數)
1979年《趙無極》尚·雷瑪利著 Rizzoli 紐約 美國
(圖版，第77圖，第127頁)
1988年《趙無極》Daniel Abadie及Martine
Contensou 著 Editions Ars Mundi (圖版，第40圖)

Paul Cézanne, *Mont Sainte-Victoire*, 1885-95, Barnes Foundation, PA, USA
塞尚《聖維克多山》1885-95年作 美國 賓州 巴恩斯基金會



Small signature or mark in the bottom right corner.



THE EXEMPLARY MODEL OF CHINESE AND WESTERN FUSION POST-WAR PAINTINGS

During his studies at the Hangzhou Academy of Arts (1935-1941), Zao Wou-ki underwent trainings for both Chinese and Western art practices, and he was in the pursuit for impressionistic clarity and buoyancy with his art. Prior to traveling to France in 1948, he had in his possession "only a few small catalogues of impressionism paintings, and had heard of Cezanne. He wasn't aware of cubism, but knew about Picasso." In 1985, Zao saw his classmates from the Hangzhou Academy of Arts again and realized that since his departure from China, they "had not changed, and were still learning from Matisse and Picasso." This realization had him commenting downheartedly that, "who is aware of the amount of time that I have spent to listen and digest artists such as Cezanne and Matisse, but when I looked back in search of our tradition, I ended up realizing that paintings from the Tang and Song dynasties are the most beautiful. It took me a total of five decades to come to this realization!"

By the mid-1950s, Zao turned to abstraction to convey the narratives in his paintings. He thought of this as a natural and destined progression, and stated that, "This was not a deliberate act on my part; rather, to detach paintings from reality was a necessary step bound to naturally happen." The reality that the artist wanted to detach from was sentimental illustrations of perceptible subjects, such as landscapes and people, and he created imaginative bone oracle scripts and symbolic linear writings to replace such renderings, with him entrusting in his art feelings towards the course of life that would otherwise be difficult to express. At the end of the 1950s, he gradually disengaged himself from his brief bone oracle phase and began creating full abstract paintings to express his inner grander vision. As pointed out by his friend, Francois Cheng, "this was a new phase, concluding the series of works concerned with the physical world." This marked the conclusion of his previous focus on figurative subjects and symbolic motifs, and from more comprehensible or suggestive vocabularies, Zao shifted to expressions with abstract meanings.

Beginning in 1958, he started to title his paintings with their dates of completion. In the 1960s, Zao purported that "concrete results" had been achieved in his paintings, which helped him to look at the world through a different eye. *10.11.58-30.12.70* (Lot 25) took an extensive twelve years from 1958 to 1970 to complete. The piece marks the conclusion of Zao's searching phase, and is the epitome of his paintings created in the 50s with "concrete results". With complex colour variations achieved through the compilation of achromatic black and white, the black symbolizes the realm of empty void, and the white represents hope and light. This is not only a revival of the subtly elusive hint at the sense of life found in the tradition of the East; moreover, it is a dialogue between Eastern and Western poeticness conducted with light and shadow.

Conferring the heritage of Chinese paintings, *10.11.58-30.12.70* is a successful achievement of a vivacious artistic conception. According to Mr. C.C. Wang, this piece of vivacious expression is based on the combinations of various elements, such as elements of black and white, and also the states of with and without. These combinations have resulted naturally rather than achieved through intentional arrangements. The feelings imparted are not only alive; they are also dynamically mobile. *10.11.58-30.12.70* underwent an extensive period of alterations and adjustments, with the final result being completely different from Western abstract paintings. Different from Jackson Pollock's all-over technique (fig. 1), Zao has expressed



Detail of the present lot 拍品局部



the sense of “occurring” quality found distinctively in Chinese paintings. James Cahill once talked about Huang Gongwang’s paintings (fig. 2) by pointing out that with overlapping wrinkles and contours, rocky hills are compiled on top of wrinkled hill tops. The conflicting mountainous masses and textures create unique results, and yet they do not interfere with the expressions of the landscape structure. On the contrary, they bestow the landscape with an amusing sense of “occurring”, with a brand new visual interpretation created for the innate life embodied by the landscape. (fig. 3)

While he reflected on the root of his own culture, Zao was also learning about the perceptions and expressions with light and shadow found in Western art. From Rembrandt (fig. 3) of the 17th century to Turner (fig. 4) of the 19th century and with observations and renderings of light found in Western impressionism paintings, these all inspired Zao to place sources of light in his abstract paintings. Lights and shadows trickled through the cracks of leaves are found in Cezanne’s paintings (fig. 5), as the lights reflected on the rocky hills and into the eyes of the viewers. A similar light source is found in *10.11.58-30.12.70*, but it is revealed from the painting in a more subtle approach. In 1959, Zao bought a warehouse in Paris, which was renovated into a studio by Georges Johannet. The studio was designed without any outward-facing windows, and instead, it had a glass skylight roof, which provided a natural light source from above. This allowed Zao to create works of larger scales. Consequently, a light source that seems to have emerged from the clouds is found in *10.11.58-30.12.70*, which represents Zao’s pursuit in the 1960s for “a central point emitting light”. The painting stirs for various suppositions for the dark blocks of colour

and spaces found in the image, and is also an epitome of Zao’s paintings from the 1960s. As the artist once said, “issues with technicality are no longer existent, and I could freely paint as I wish. With the larger canvas, I am pushed to confront the space, and not only do I need to fill it, I also need to give it life and completely immerse myself in it.”

It has been said that Zao Wou-ki is the result of the long, long period of waiting after Chinese painting had already stagnated for a century. He explored the value of art with a concentration possessed by few, and in his biography once said, ‘I hoped to create a kind of order. Sometimes, it was as easy as scribbling a few lines, but sometimes it was incomparably difficult...’ Zao’s *10.11.58-30.12.70* is a rare work that took the artist 12 long years to complete. His meticulous presentation of the space in this painting produces a kind of whirlpool of flowing air with immense, spreading energy. He boldly presents his subject gradually drawing nearer as it stretches in space from left to right, like a great dragon of legend soaring powerfully through the foreground, in a composition centered along the horizontal axis. A profusion of gauzy, misty spirals mingle with inky blacks applied with the brush tip; Zao’s fluid and confident brushstrokes begin, spread, turn, and complete their motion, meeting in a free and mysterious place, perfectly echoing and balancing each other, dancing and spilling out with the strong, beautiful harmony and rhythm of calligraphy. A grand symphony seems to echo and resound somewhere in a deep, hidden valley, becoming rich and full as it reaches the middle, with all its beautiful details complementing each other perfectly. The sense of free, energetic linear motion embodies important elements of the aesthetics of China’s cursive style of calligraphy (Fig. 6).

Left to right 由左至右：
Lot 25 Detail (局部)

Rambrandt Van Rijn, *The storm on the sea of Galilee*, 1663, Private collection
林布蘭《格歷海上的暴風雨》1963年作 私人收藏

J M W Turner, *Snowstorm: Steamboat off a Harbour's Mouth*, 1842, Private Collection
泰納《暴風雪：離岸口的蒸汽船》1842年作 私人收藏



A work such as *10.11.58-30.12.70*, the product of a 12-year period of work, came only after Zao had first arrived in Paris in 1948, had undergone his exploratory 'Klee' period, followed by the emergence of his important 'oracle-bone' period, then finally his creation of the paintings of his 'wild script' period in the '60s, with their intense feeling of movement and space. It is a work that thus covers three of Zao's quintessential periods, and his diverse techniques are all displayed on the canvas: heavy and light brushwork, pigments applied wet or dry, scraped or brushed on, splashed, spattered, or dotted. The noted French-Chinese critic Francois Cheng, writing in a forward to the catalog for Zao Wou-ki's 1981 invitational showing at the Grand Palais Museum in Paris, described his art this way: 'Zao Wou-Ki's artistic destiny is more than just personal: It is closely linked to the evolution of

China's millennia-old painting tradition. This fundamental fact does not weaken the value of his individual exploration; it only makes it much more moving. In fact, thanks to his work, our hopes for an end to this period of stagnation in Chinese painting, which has lasted for over a century, have been realized. For the first time we have seen a kind of true symbiosis between East and West, which should have occurred long ago. When I remember how, in the middle of the century, the decisive moment arrived when he traveled from his home country far away to take up residence in Paris, it seems right to me to call it a kind of miracle. It was miraculous how he found himself right away, and threw himself totally into painting. The things he expresses, the depths he achieves, still leave us amazed.'

中西融合的戰後繪畫典範

趙無極於杭州美專求學時期 (1935-1941)，在中西合併的藝術訓練下，追求的是印象派的明朗與輕快。1948 年赴法國之前，他「只有一些介紹印象派的小畫冊，聽說過塞尚，但不知道有立體派，只知道畢卡索」。直到 1985 年，趙無極再見當初一同習畫於杭州美專的同學時才發現，自從他離開中國後，他們「未曾改變，還在學習馬蒂斯和畢卡索」。因而他感嘆道：「其實，誰能了解，我花了多少時間來傾聽、消化塞尚、馬蒂斯，然後再回頭、尋找我們傳統中我認為最美的唐、宋繪畫。整整五十年的功夫！」。

1950 年代中期，趙無極轉以抽象手法展現畫中的敘事性內容，在他看來是一種自然而然的漸進過程，曾說：「我並沒有刻意如此，將畫抽離現實是自然而產生的一種必要。」藝術家所要抽離的現實，在於對風景與人物等具象題材抒情式的描寫，取而代之的是想像的甲骨文文字形，以自創符號的線性書寫，寄寓生命轉折中難以抒發的感懷。1950 年代末，他逐漸脫離短暫的甲骨文時期，開始走向全然的抽象繪畫，以更為宏觀的方式表達他內在世界的轉變。如友人程抱一所說，這是一個「結束了塵世系列的新階段」，總結前期對具象題材的摹寫與象徵符號的使用，從可意會或具暗示性的繪畫語彙，過渡到在意義上更為抽象的表現方式。

Top to bottom 由上至下：

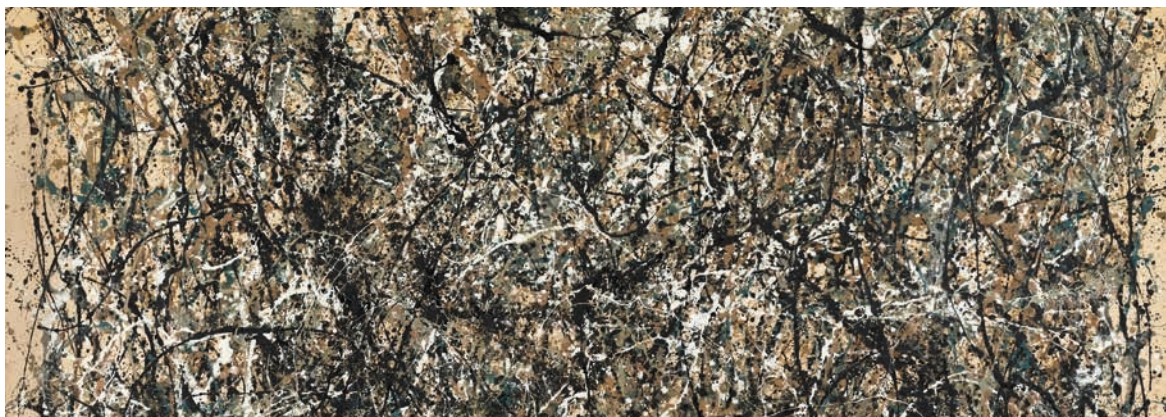
Lot 25 Detail 局部

Jackson Pollock, *One: Number 37*, 1950, Museum of Modern Art, New York, USA

Artwork: © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Photo: © The Museum of Modern Art, New York/Scala, Florence

波洛克《一：第三十一號》1950 年作 紐約 美國 現代美術館





1958年他開始僅以完成的日期為畫作命名，至1960年代，趙無極自言繪畫有了「具體的成果」，使他以不同的眼光看世界。自1958年至1970年，《10.11.58-30.12.70》(拍品編號25)歷時12年始完成，起始於趙無極結束摸索階段的集大成時期，承載著他1950年代繪畫的具體成果。無彩度的黑與白堆砌出多層次的色相變化，以黑代表虛無之境界，以白示意希望與光明，不僅復興東方傳統中適意而非再現的生命之氣，更在光影之間進行了一場東方與西方詩性的對話。

《10.11.58-30.12.70》在中國繪畫的傳承上，成功傳達了其所追求的「氣韻生動」。而根據王季遷先生，「生動」的傳達建立於各種要素的組合上，如黑與白、有與無等。這些組合是自然的創造，並非刻意的安排；這種感覺不但是活的，也是動的。《10.11.58-30.12.70》在長時間的繪畫過程中不停地修改與增減，使其產生了與西方抽象繪畫截然不同的特性。不同於波拉克遍及全面(allover)的平面性(圖1)，趙無極表現了中國繪畫獨有的「生發中」。一如高居翰所言，黃公望畫中(圖2)的「皴線與輪廓相雜，山石疊加在坡面皴紋之上，山體分塊與質面肌理相互衝突等特殊結果，非但沒有妨礙到山水結構的表達，反而奇妙地賦予此山水一種『生發中』的造化運行感，為山水之內在生命作了一個全新的視覺詮釋」(圖3)。

趙無極在反思自身文化根源之外，同時汲取西方藝術對光線與陰影的意識與表現。從十七世紀的林布蘭(圖3)到十九世紀的泰納(圖4)，以至印象派畫家，西方繪畫對於光線的觀察與演繹，影響趙無極在畫中置入抽象的光源。塞尚(圖5)畫中灑落自樹葉縫隙中波動的光影，照映在山間岩塊並反射至觀者眼中；我們似乎能夠從《10.11.58-30.12.70》中看到同樣的光線，以更為隱含的方式自畫面流瀉而出。1959年，趙無極在巴黎買下一座倉庫，由高治·左哈奈改建成工作室；工作室並未設計對外開敞的窗戶，僅有專門用來採光的玻璃屋頂，養分般的供給他從上而下的自然光源，並使他得以創作大幅作品。觀者因而可見《10.11.58-30.12.70》中撥雲見日般的光線，發散自趙無極在1960年代所追尋「放光的中心點」，觸發了我們對於畫面暗處色塊與空間的種種臆測，更總結了趙無極1960年代的繪畫，一如他所說：「技術層面的問題已不存在，我可以放手作畫，隨心所欲，大幅畫布使我必須與空間搏鬥，不但要填滿它，還要給它生命，把我完全投注其中。」

趙無極被稱為是中國繪畫停滯一個世紀後漫長等待的結果，他以異於常人的專注，探索藝術的價值，他曾於自傳中提及：「我希望創造一種秩序，這有時易如塗鴉，有時又艱澀無比…」，而《10.11.58-30.12.70》即為費時12年少數難得的大作。趙無極在《10.11.58-30.12.70》空間上的細膩鋪陳，打造出磅礴萬千的漩渦氣流。藝術家將畫面主體大膽地開創空間由左至右逐漸拉近，將其以橫式軸線構圖的蛟龍盤踞以前景中央，態勢雄奇。作品並以裊裊輕煙與條黑的筆鋒細膩而大膽地交互刷寫，淋漓瀟灑的運筆在每次起、承、轉、合的跌宕間神遊交會，完美地相互呼應，盎然舞動出強烈的書法韻味及節奏感，彷彿交響樂曲在低幽深處空谷回盪，行進至中段渾厚飽滿，細節處理卻又絲絲入扣。自由奔放的線性律動感，鑿實體現了草書重要的審美元素(圖6)。

費時12年的《10.11.58-30.12.70》作品，是趙無極於1948年初次到巴黎後，歷經克利繪畫時期的實驗摸索，甲骨文繪畫的破繭實踐以及開創強烈動態感以及空間感的60年代狂草時期。作品涵括趙無極繪畫精華時期的三個階段，技法多元地表現在畫面之中，或輕、或重、或濕、或乾、或刮、或刷、或潑、或灑、或點。法國知名華裔文學家程抱一在趙無極於1981年受邀至巴黎大皇宮美術館參展時在序言中曾經這樣描述：「趙無極的藝術命運並非僅僅是個人的，它與數千年中國繪畫藝術的發展演變密切相關。這一根本的事實非但不曾削弱藝術家個人探索的價值，反而使之更具打動人心的力量。事實上，得益於其人的作品，中國繪畫於其中滯留了超過一世紀的漫長期待似乎得以結束。於中西方之間早應發生的真正共生，第一次出現了，當評論家們憶起正在本世紀的中葉，藝術家從他遙遠的國度來到巴黎定居這個決定性的時刻，稱之為某種奇蹟是對的。彷彿奇蹟一般，他立刻找到了自己，並完全專注於創作中，其所表現及其所達的深度，至今仍讓我們驚異。」

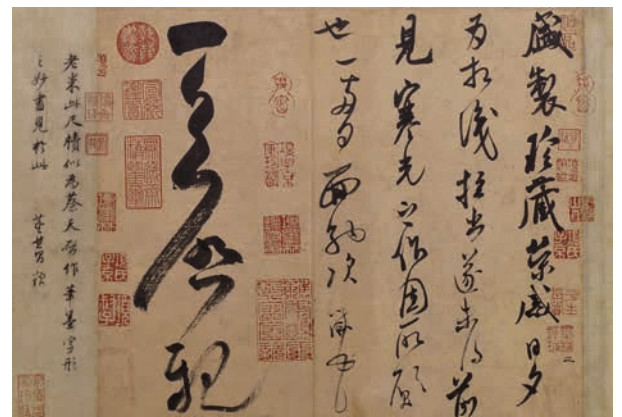
Top to bottom 由上至下：

Huang Gong Wang, *Dwelling in the Fuchun Mountains* (details), Yuan Dynasty, National Palace Museum, Taipei, Taiwan.

黃公望《富春山居圖卷》(局部) 元代 台灣台北 故宮博物院

Mi Fu, *Shengzhi Script*, Northern Song Dynasty Palace Museum, Beijing, China

米芾《盛制帖》北宋 中國北京 故宮博物院



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

26 **CHU TEH-CHUN 朱德群**
(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

No. 51 - Mille Vies se Cachent dans le Bois (A Thousand Lives Hiding in the Woods)

signed in Chinese, signed 'CHU TEH-CHUN' (lower left);
signed and titled in Chinese, signed, dated and titled
'CHU TEH-CHUN 1960 No. 51 "Mille Vies se Cachent
dans le Bois"' (on the reverse)

oil on canvas

120 x 100 cm. (47¼ x 39¾ in.)

Painted in 1960

HK\$25,000,000-35,000,000

US\$3,200,000-4,500,000

PROVENANCE

Private Collection, Asia

The authenticity of the artwork has been confirmed by Fondation
Chu Teh-Chun, Geneva

EXHIBITION

Taipei, Taiwan, National Museum of History, Chi Teh-Chun 88
Retrospective, 19 September – 23 November 2008

LITERATURE

National Museum of History, Chu Teh-Chun 88 Retrospective,
Taipei, Taiwan, 2008 (illustrated, p. 99).

第 51 號 - 萬家掩映翠微間

油彩 畫布

1960年作

款識：朱德群 CHU TEH-CHUN (左下)；
CHU TEH-CHUN 朱德群 1960 No. 51 "萬家
掩映翠微間" "Mille Vies se Cachent dans le
Bois" (畫背)

來源

亞洲 私人收藏

此作品已經日內瓦朱德群基金會鑑定

展覽

2008年9月19 - 11月23日「朱德群八十八回顧展」
國立歷史博物館 台北 台灣

文獻

2008年《朱德群八十八回顧展》國立歷史博物館
台北 台灣 (圖版：第99頁)

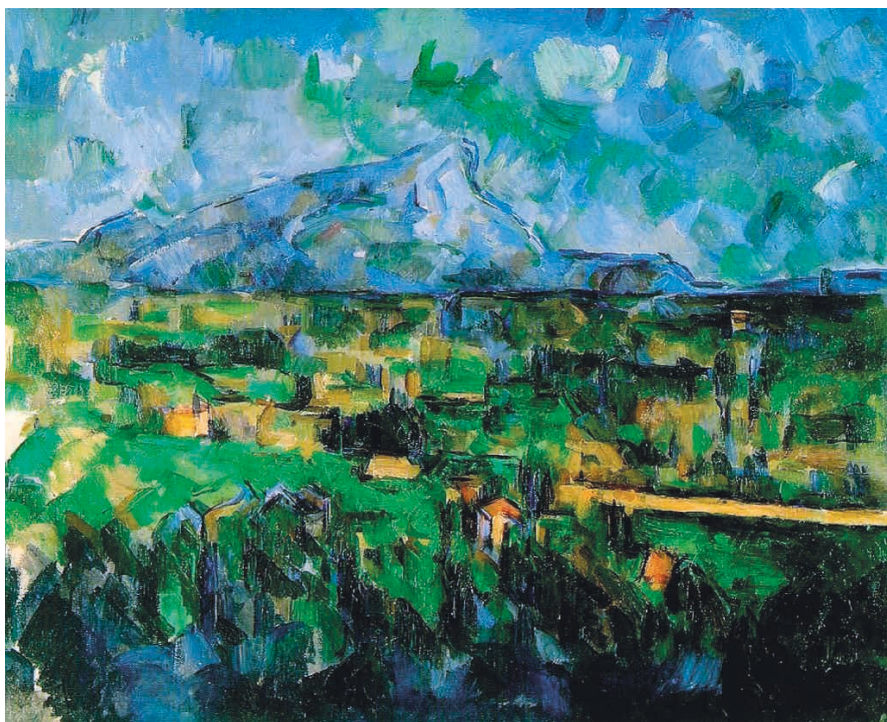


Lucio Fontana, *Concetto spaziale, Attese*, 1965. Christie's London, 6 March 2018, Lot 17, sold for GBP 8,671,250.
Artwork: © 2018 Artists Rights Society (ARS), New York / SIAE, Rome

盧齊歐·封塔納《Concetto spaziale, Attese》1965年作 佳士得倫敦 2018年3月6日 編號17 成交價：8,671,250 英鎊



朱心殿
ZHU XIN-DIAN



after which he began to work on the non-figurative works he had been pondering for a while. In just four short years, Chu's talent as a painter were incisively revealed in his bold experiments with abstraction, and were met with great acclaim in the Parisian art world.

"Chu Teh-Chun's expression of space in his paintings is not traditional; we could say he employs multiple spaces. In the midst of his curving, he interjects elements with bending brushstrokes that produce forms, elements which are typically applied in thick pigments for the effect of small blocks of colour....His inspiration usually derives from landscapes or from the lines of a poem."

- M. Maurice Panier, 1959

Left to right 由左至右：

Fig. 2 Paul Cézanne, *Mont Sainte-Victoire Seen from Les Lauves*, Painted in 1902-06, Private Collection

保羅·塞尚《從雷羅威小鎮看聖維多利亞山》1902-1906年作 私人收藏

Hangzhou, China
中國 杭州

As understood and interpreted by Chu Teh-Chun, the two aesthetic traditions of modern Western abstraction and lyrical, impressionistic Chinese landscape painting could be united. Thereby, he developed an entirely new expressive form so called 'abstracted nature,' and his success in that style cleared a path for later generations of modern Chinese artists. He revealed a new creative direction to replete with possibility and became one of the finest exemplars to represent the development of Asian art during the past century.

The period just before and after 1960 was crucial to Chu Teh-Chun's creative development. During that period, he married Dong Jingzhao, and more importantly, he found the beginnings of his abstractionism in that period. *No. 51—Mille vies se cachent dans le bois* (Lot 26) is an outstanding work that represents the very peak of this stage. In 1960, Chu had held a solo show at the Galerie Henriette Legendre, and was invited to represent the Eastern members of L'école de Paris. His experienced and innovative abstractionist skills made him a standout in the European art world, and various distinct honors accrued to him to suggest his first peak in his artistic career.

In 1956, Chu had attended a retrospective exhibition of the Russian-born artist Nicolas de Staël at the Musée d'Art Moderne in Paris. The bold, free aura of the works he saw there (Fig.1) provided a rich visual experience and aroused a response in Chu Teh-Chun's mind,

In *No. 51—Mille vies se cachent dans le bois*, Chu employs colours and modeling of forms that derive from nature yet they transcend the actual hues and images of the natural world; echoing concepts used by Cézanne to express nature's structures and masses (Fig. 2). Chu employs a method in which he fragments the external images of objects, separates the component elements of his colours, uses discontinuous proportions, and breaks down the structures of his colour blocks, and ultimately substitutes his reinterpretation for the original image of the object. Beyond this rationally-based approach, Chu delves deeply into the visual elements of natural scenery with an intensely experimental frame of mind, separating out the elements beneath the surface of a natural scene or still life to find their simplest, purest expression. Injecting some of the freehand expression of traditional Chinese painting and calligraphy into his painting, Chu Teh-Chun's approach to deconstructing nature here yields a beautifully flowing, lyrical, and philosophical work.

Lines and blocks of colour are the wellspring of abstract painting, and in *No. 51—Mille vies se cachent dans le bois*, Chu Teh-Chun makes use of them to move from complexity to simplicity. During this period, Chu borrowed the monochromatic aesthetic of the Song Dynasty for the background of this painting. His monochromatic blue-green tones evoke the 'forests' ('le bois') of the title, in a lively and beautiful way. The endless variations of blue, blue-green, green, and deeper green

colours set within the strong, vigorous lines in black, signify the contrasts between yin and yang, of solid form and empty space, as well as the harmonious balance of all things in the natural world. At the same time, Chu's composition evokes the worldview of Daoist philosophy, in which 'The Dao produced One, One produced Two, Two produced Three, and Three produced All things.' The crystalline clarity of Chu's blocks of colour, and the weak glimmer they emit, all suggest the simplicity and naturalness of the porcelain drum from the kilns at Lushan during the Tang Dynasty.

Chu Teh-Chun's free exploration of calligraphy, and the application of calligraphy into painting had helped him to create an abstract style that was deeply informed with an Eastern spirit. Painters such as Franz Kline were strongly influenced by the philosophy of Chinese calligraphy (Fig. 4), but Chu Teh-Chun went further and fused the art of calligraphy with the linear aesthetics of his paintings. His lines vary from dancing lightly and linking together in chains of movement, to exerting a powerful pull in short, vigorous bursts, displaying all the breadth and profundity of the art of Chinese writing. There is a finely judged balance between thick and thin vertical lines in this work, yet those lines impede and cut off the viewer's vision, seemingly cutting apart and destroying the planar depth of the pictorial space (Fig. 5). But whether constructive or deconstructive, this is a composition that breathes with its exceptional rhythmic movement, and incisively and immediately evokes the ambience of its subject. As Chu Teh-Chun often presented his art through connecting traditional Chinese painting and calligraphy, his works therefore exhibit the harmonious energy associated with Eastern art and a deep sense of its Chinese cultural origins.

"In memory, Qiantang [Hangzhou] is not of our human world, but of divine provenance. A thousand lives are hidden in its forests, and you hear the rushing of the streams at every turn.
I placed different flowers before the windows in different seasons; entering and leaving I would see them clearly against the screen.
The weeping willows there have seen many autumns since I departed.
I only wonder on what day I will see them again."

-Memory of Hangzhou, from the collection Fountain of Wine by Northern Song poet Pan Lang

The place 'Qiantang' in the poem is found today in Hangzhou. The title of this Chu Teh-Chun work, in English, *A Thousand Lives Hidden*

in the Forest, is a pithy reflection on Chu's own beautiful memories of his homeland. Whether heavenly or earthly, its beautiful scenes remain fixed in his heart, and its rich land has harbored the people of that region for generations (Fig. 6), and Chu Teh-Chun, even in distant Paris, retained impressions of its sparkling lights. The lively freedom of his lines, the bright colours of the large and small 'squares' in this work, all vivid and fresh, certainly evoke the atmosphere of a multitude of lives and households in peaceful coexistence. Chu Teh-Chun's artistic intent was, after all, to explore the beauty of nature and the magnanimous spirit of the universe. Unlike the West's exploration of artistic abstraction in itself, Chu Teh-Chun began with the expressions of his heart, while moving with ease between the systems of thought behind both Western abstractionism and the more impressionistic styles of Chinese painting and calligraphy. In *No. 51—Mille vies se cachent dans le bois*, we see Chu's emotional identification with landscape, transformed into an abstract work, revealing both the scope and breadth of his spirit and his determination as an artist.





「如范寬說過與其師於人者，未若師之物；與其師之物，未若師於心，所謂師於心者，即是以畫家為主宰，並已有抽象的概念。可是中國人沒有把抽象這兩個字講出來而已。大自然經過畫家的思想融合和提煉，其中即是畫家的幻想力、修養和個性之內涵流露於畫面上，中國繪畫和抽象畫的想法不謀而合。」

- 朱德群

透過朱德群的演繹，西方現代抽象和中國山水寫意兩個美學傳統得以調合為一，開闢了嶄新的「抽象自然」表現形式，所歸納的藝術成果，為後來幾代的中國現代藝術家奠定了一種嶄新、完備的創作路向，成為亞洲藝術百年進程中一個深具代表意義的範例。

在朱德群的藝術創作歷程裡，1960年前後是一個很重要的時期。這一年朱德群和董景昭共諧連理，更重要的是，這一年是朱德群抽象藝術風格的開端。作品《第 51 號 - 萬家掩映翠微間》（拍品

編號 26），更是代表此時的巔峰佳作。1960 年，朱德群在巴黎勒讓德爾畫廊舉行個展，並受邀代表遠東藝術家參加「巴黎畫派」聯展。獨特嫺熟的抽象繪畫語言，讓朱德群在歐洲藝壇脫穎而出，各項藝術殊榮為他迎來藝術生涯的第一個高峰。

1956 年朱德群在巴黎現代美術館參觀了俄裔藝術家德史塔爾（Nicolas de Staël）的回顧展。作品中流露的奔放自由的氣息（圖 1），視覺上豐富的體驗，激發了朱德群心中的共鳴，便開始著手創作醞釀已久的非具象作品。而短短 4 年之後，朱德群卓越的繪畫天賦在其抽象繪畫的大膽實踐中得到淋漓盡致的展現，並獲得巴黎藝術界的高度認可。

「朱德群的作品上空空間表現不屬於傳統派的，我們可以說是多種空間。他在蜿蜒曲折的筆法中插入些造型素材，這些素材通常是利用厚實的顏料來形成小方塊的效果……他畫作的靈感通常是出於山水或者一首詩中的句節。」

- 莫里斯 @ 巴聶，1959 年

《第 51 號 - 萬家掩映翠微間》中，朱德群所創的色彩與造形元素，源於自然卻又超越了自然界真實表象的顏色與形體，和塞尚（圖 2）試圖表現自然的結構和量感的概念不謀而合。朱德群運用了外形的片斷化、色彩成份的分離、比例上的不連續、色塊架構來分解、重新詮釋，最終取代物體原始的形象。在理性表達的基礎上，他深刻理解自然風景中的視覺元素，以強烈的實驗精神去思索、拆解隱含於風景及靜物表像之下更單純的表現方式。朱德群融入中國傳統書畫的寫意表達，且解構自然的途徑則顯得抒情、暢意而達觀。

色塊、線條是抽象繪畫的源泉，也是作品《第 51 號 - 萬家掩映翠微間》繁由簡出的根本。此時期，藝術家融入宋代單色美學觀，以單一顏色為背景。單一的藍綠色，將標題中的「翠」字呼之欲出，明快、豔麗而充滿生機之意。變換無窮的藍、藍綠、綠、深綠色塊鑲嵌在蒼勁有力的黑色線條中，二者間如陰陽、如虛實之對立，又構成的萬物大地的和諧平衡，更應出道家「道生一，一生二，二生三，三生萬物」的哲學世界觀。晶瑩剔透略帶微光的色塊中，是藝術家層層塗抹的厚實的顏料，如唐代魯山窯花瓷腰鼓（圖 3）般拙樸自然。

朱德群自由研習書法，造化出以書入畫、極具東方精神的抽象繪畫。如法蘭茲·克萊茵深得中國書法哲學的影響（圖 4），但朱德群更將書寫的藝術凝結為線條的審美。這些線條時而輕舞飛揚，連動的環環相扣；時而力挽狂瀾、渾厚而短促，彰顯了中國文字藝術博大精深。而豎向粗細有秩的線條，呈現出視覺阻礙、割斷的破壞性，似乎破壞性地劈砍出扁平構圖的深邃（圖 5）。是構建、亦或是解構，極具律動感的畫面，都在呼吸吐納之間一蹴而就，暢快淋漓的傾訴於此。朱德群的創作時常回歸到中國傳統書畫汲取養份，作品也因此展現東方的氣韻境界和深厚的中國文化淵源。

長憶錢塘，不是人寰是天上。
萬家掩映翠微間。
處處水潺潺。
異花西季當窗放。
出入分明在屏障。
別來隋柳幾經秋。
何日得重遊。

- 北宋 潘閔《酒泉子·長憶錢塘》

昔日錢塘，位於今日的杭州。作品取名《萬家掩映翠微間》也正真切寫照了朱德群心中故土的美好。闊別故土幾載，思鄉之情油然而生。天上人間，杭州的美景依然遊記心頭（圖 6）。肥沃的土地世代孕育了這裡一方人民。遠在巴黎的朱德群依舊記得影影綽綽間的萬家燈火。歡快淋漓的線條、色彩斑斕的大小「方形」，靈動鮮活，正是千家萬戶生機祥和的氣息。朱德群的創作意圖探究自然麗景、宇宙氣度。不同於西方藝術對藝術本體抽象的探討，朱德群由心中抒發，從容遊轉於西方抽象藝術和中國書畫寫意風韻的藝術理系中。在《第 51 號 - 萬家掩映翠微間》中朱德群寄情山水，幻變於抽象，不難看出藝術家胸懷天下的氣度與決心。



Fig. 1 Nicolas de Staël, *Composition*, 1951, Private Collection.
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
尼古拉·德·斯塔《構圖》1951年作 私人收藏



Fig.3 Tang Dynasty, Lushan Kiln Porcelain Drum, The Palace Museum, Beijing, China
唐 魯山窯花瓷腰鼓 中國 北京 故宮博物院



Fig. 4 Franz Kline, *Chief*, circa 1950, The Museum of Modern Art, New York, USA
Artwork: © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York
克萊茵《Chief》約 1950 年作 美國 紐約 現代美術館

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

27 **CHU TEH CHUN 朱德群**
(ZHU DEQUN, FRANCE/CHINA, 1920-2014)

No. 81

signed 'CHU TEH-CHUN' and signed in Chinese (lower right); titled 'No. 81' (on the reverse)

oil on canvas

162 x 130 cm. (63 ¾ x 51 ⅞ in.)

Painted in 1961

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

US\$4,500,000-5,800,000

PROVENANCE

Private Collection, Asia

Anon. sale, Christie's Hong Kong, 24 November 2012, Lot 12

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

LITERATURE

Pierre-Jean Rémy (ed.), *Chu Teh-Chun*, Éditions de La Différence, Paris, France, 2006 (illustrated p. 93).

第 81 號

油彩 畫布

1961年作

款識：朱德群 CHU TEH-CHUN (右下)；
No. 81 (畫背)

來源

亞洲 私人收藏

2012年11月24日 佳士得香港 編號12

亞洲 私人收藏 (現藏家購自上述拍賣)

文獻

2006年《朱德群》皮耶尚·雷米編著 Éditions de
La Différence 巴黎 法國 (圖版，第93頁)



Fig. 4 Pierre Soulages, *Paintings 3 November 1958*, 1958, National Galleries, Scotland

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 4 皮耶·蘇拉吉《1958年11月3日》1958年作 蘇格蘭 國家畫廊



LIMITED COLOURS, UNLIMITED VISTAS

"In the Tao of painting, ink-wash surpasses all; it begins with the essence of nature and completes the work of creation." said Tang Dynasty artist and poet Wang Wei in his essay, "*On Landscape Paintings*," pointing out the importance of ink in Chinese aesthetics. Because the tonality of traditional Chinese ink-wash paintings was primarily centred on black, Chinese painters for generations engaged deeply in the study of its structures and combinations, and derived from black its "six variations"—black, white, thick, thin, dry, and wet. These became the fundamental elements of ink-wash paintings, which allowed the painters, despite the limitations of colour, to create impressions of deep and vast landscapes. A visit to the 1956 Nicolas de Staël exhibition at the Musée du Petit-Palais was a watershed event for Chu Teh-Chun shortly after his arrival in Paris. The exhibition greatly inspired him to depart from the restrictions of realistic depiction and set out on a brand new path of infinite exploration. While devoted to the modernist approach of Western abstraction, Chu's work remained closely attached to the metaphysical connotation from the Eastern landscape and ink-wash expressions.

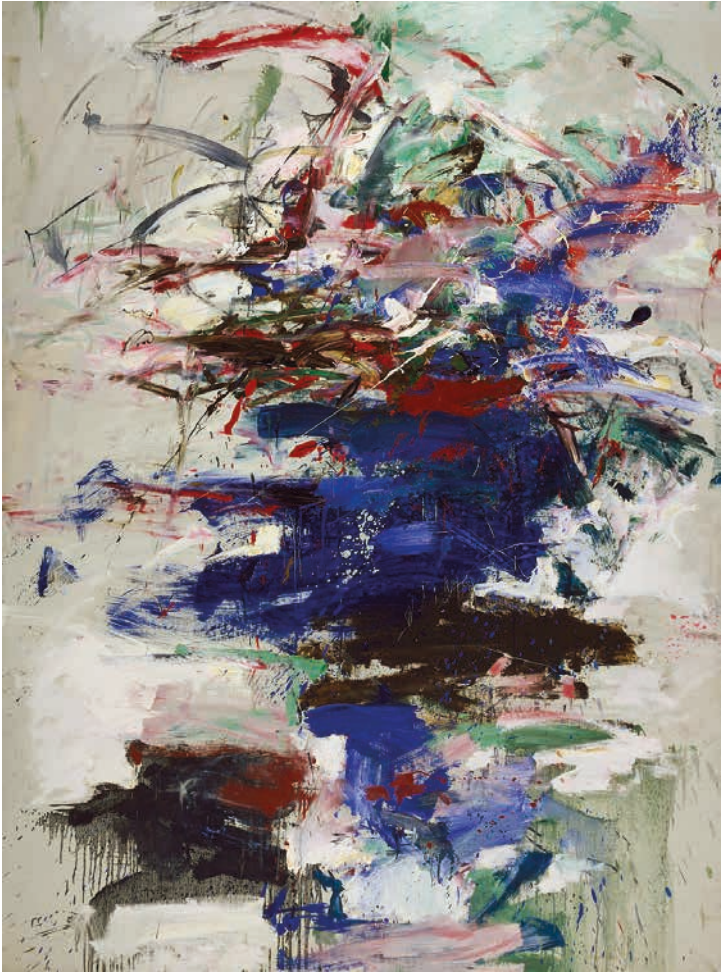
No. 81 (Lot 27) is an early Chu Teh-Chun work from 1961. Its surging, criss-crossing black lines, some heavy and dense, others slender and graceful, bring together the sophisticated layers and expansive splash of oil in this exuberant work. Chu's handling of the brush reveals signs of strong pressure that flattens the brush against the painting's surface. In each turn of the brush, in the uptake, continuation, turning, and completion of each stroke, Chu reveals the solid calligraphy skills he began acquiring in childhood (Fig. 1). The profusion of powerful, energetic lines in inky black, running both vertically and horizontally across the pictorial space, guides the viewer's eye through a composition whose visual focus runs along several different axes. The result is a work that from a modern perspective, in the medium of oil, recreates the vast and majestic



space of Song Dynasty landscapes. With each assured brushstroke, Chu builds up forms and spaces that blend and converge, floating in an ambience where they seem on the verge of disappearing at any moment—not unlike Guo Xi's *Landscape in Early Spring* (Fig. 2), whose rocks and mountains rise proudly in the midst of vast and hazy spaces.

In a rare departure from his generally more ebullient use of colour, Chu's palette here is dominated by browns and reddish-browns in addition to its fundamental black tones. The deliberate choice to limit himself to such a basic palette is one sign of the artist's deep affinity with Chinese ink painting and calligraphy and his outstanding skills with those forms. From a Western point of view, Chu's brushstrokes certainly exhibit the stylistic rendition of Abstract Expressionism (Fig. 3).

However, his choice of the pure simplicity of a limited colour palette shows how close he comes, in both concept and vocabulary, to the approach of Minimalism and its decision to abjure any representative images. From this point of view, Chu was able to find a kind of sustenance in returning to his cultural roots



Left to right 由左至右：

Lot 27

Fig. 3 Joan Mitchell, *Marlin*, 1960

Artwork: © Estate of Joan Mitchell.

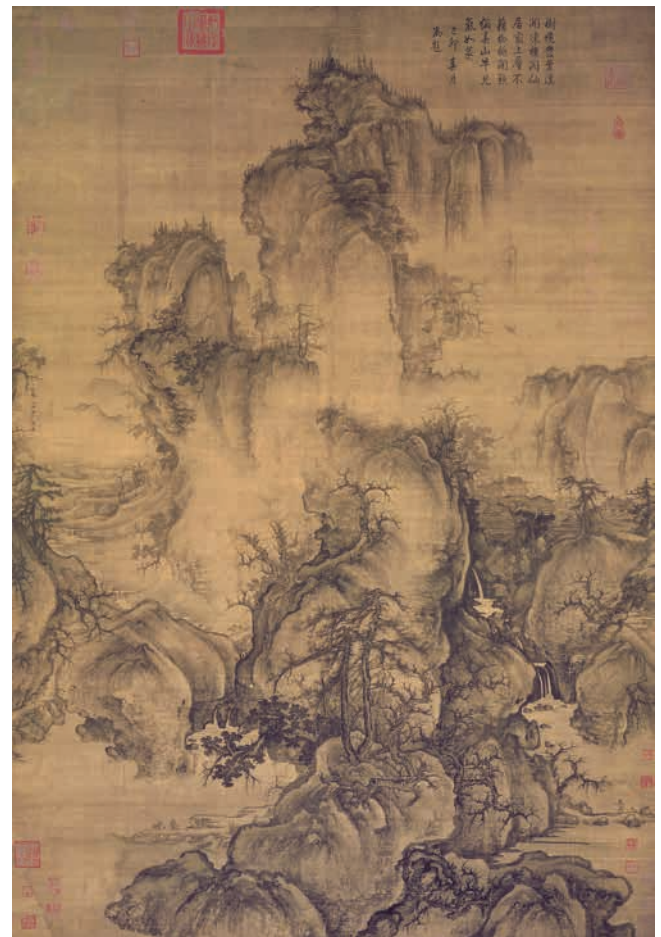
圖3 瓊·米丘《瑪琳》1960年作

Fig. 2 Northern Song, Guo Xi, *Landscape in Early Spring*, National Palace Museum, Taipei, Taiwan

圖2 北宋 郭熙《早春圖》台灣 台北 國立故宮博物院

that placed him well above the fray in the contentious battle between “hot” and “cold” abstraction, and allowed him to find a very finely judged point of balance and harmony between the two.

Important and valuable works by Chu Teh-Chun from 1961. In which we can witness that, early in his career, Chu has already developed a deep attachment for the many different aspects traditional Chinese aesthetics. Each of those aspects is explored by Chu to the full extent, whether in the depth and flowing quality of his inky black tones, or the combination of strength and spontaneity of the “wild” cursive calligraphy style. In addition, Chu finds the ineffable poetry of the brush and ink techniques handed down through generations, and transforms it, in the Western medium of oil, into works of great freedom and vividness—works that stand side by side with the best produced by Western practitioners of abstract art forms in the 20th Century (Fig. 4). The difference, however, is that Chu Teh-Chun’s abstract exploration roots from years of sophisticated skills in calligraphy, combined with a greater sense of cultural depth and aesthetic meaning. In these respects the art of Chu Teh-Chun has enhanced the essential spirit of abstract art in both the East and the West, opening it up to entirely new dimensions.



低限墨彩 · 無限造境

「夫畫道之中，水墨最為上。肇自然之性，成造化之功。」唐代王維於《山水訣》中曾如此論道，開宗明義地定調了水墨在中國審美系統中的重要性。在中國傳統水墨創作理論中，基礎色調即是以墨色為主體，歷代畫家精微探究墨色的組合與構成，將「黑、白、濃、淡、乾、濕」六彩視為傳統繪畫基本的符號元素，在低限的色彩使用挑戰中，渲染出無限深遠的景緻意境。初抵巴黎的朱德群，於1956年觀賞了巴黎市立美術館為尼古拉·德·史達爾畫展後，便掙脫了具體形象描繪的綁束，完全踏上自由奔放的全新創作探索旅程。然而，在其投身西方抽象表現的現代藝術語彙開發的同時，本質上仍緊扣東方式山水架構以及水墨寫意的精神意涵。

《第八十一號》(拍品編號27)是朱德群創作於1961年的早期作品，作品中或濃或淡，或重或輕的墨色線條，在澎湃交互刷寫、勾勒、渲染的過程中，盎然砌疊出細膩而豐富的層次感，筆觸間則流露出蒼勁的運腕力道。畫面上每道運筆的起、承、轉、合態勢之間，將朱德群自幼積累的深厚書法根基展露無遺(圖1)。畫面中縱橫萬千的墨線，生氣蓬勃地主導觀者的視線，依循多軸線的散點構圖，以現代繪畫觀點以及油彩的媒介，再造宋代磅礴山水。藝術家信手拈來的每道運筆，虛實交替的幅奏之間，演繹出物象瞬息幻滅的氛圍，郭熙《早春圖》中蒼縹雲霧間山石昂然而立之景(圖2)，儼然再現。

作品色彩表現上，僅以赭、褐色作為主要基調，在朱德群向以奔放色彩稱著的創作風格中極為罕見，而在主觀抉擇的低限色彩向度中，更展現出藝術家對於中國水墨書畫的深厚寄情與功力。以西方論點來觀看時，朱德群固然在筆觸處理上，貼近抽象表現主義的激昂與奔放(圖3)，當他在這件作品的色彩選擇上，走向簡約與純粹的依歸時，從創作概念與語彙而論，實則與極簡主義消隱一切具象傳達意識可能性的訴求不謀而合。故此看來，回溯東方精神探本歸根的蹊徑，也讓朱德群的抽象表現，遠遠超乎西方冷熱抽象間的不休對戰，在自身的文化養分中取得巧妙的和諧與平衡。

朱德群1961年珍貴重要的作品讓觀者一同見證朱德群在創作生涯的早期，即徹悟到如何將中國傳統美學的多項元素揉成一氣，無論是水墨畫中濃沉跌宕的墨色，甚或是狂草中兼具力道與即興的筆趣神韻，在其神來之筆的運籌帷幄間，同時發揮地淋漓盡致。他更將中國歷代相傳的翰墨技法以及不可言喻的詩意，寫意傳神地轉書到西方油彩畫布的媒材上，其藝術成就可與西方二十世紀方興的抽象藝術相互輝映(圖4)；然而相較之下，朱德群的抽象探索中將長年積累的書法功力作出極致的發揮，在文化內涵及美學表現上更勝一籌，為東西抽象藝術精神層次的本質，拓進提昇到嶄新的次元。



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION
美國重要私人收藏

28 SHIY DE-JINN 席德進 (XI DEJIN, CHINA, 1923-1981)

Portrait of Jeannette

signed in Chinese and dated '1961' (lower right)
oil on canvas
99.5 x 72.5 cm. (39 $\frac{1}{8}$ x 28 $\frac{1}{2}$ in.)
Painted in 1961

HK\$1,500,000-2,000,000
US\$200,000-260,000

PROVENANCE

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

LITERATURE

Shiy De-Jinn, Shiy De-Jinn Studio, Shiy De Jinn Water-colors & Oil Portraits, Taipei, Taiwan, 1968 (illustrated, p. 58)

珍妮特肖像

油彩 畫布
1961年作
款識：席德進 1961 (右下)

來源

美國 私人收藏 (現藏者直接購自藝術家)

文獻

1968年《席德進畫集》席德進畫室 台北 台灣
(圖版，第58頁)



Shiy De-Jinn, *Portrait of Jeannette*, charcoal on paper, 1959, Asian 20th Century Art (Day Sale), Christie's Hong Kong, 27 May 2018, Lot 415

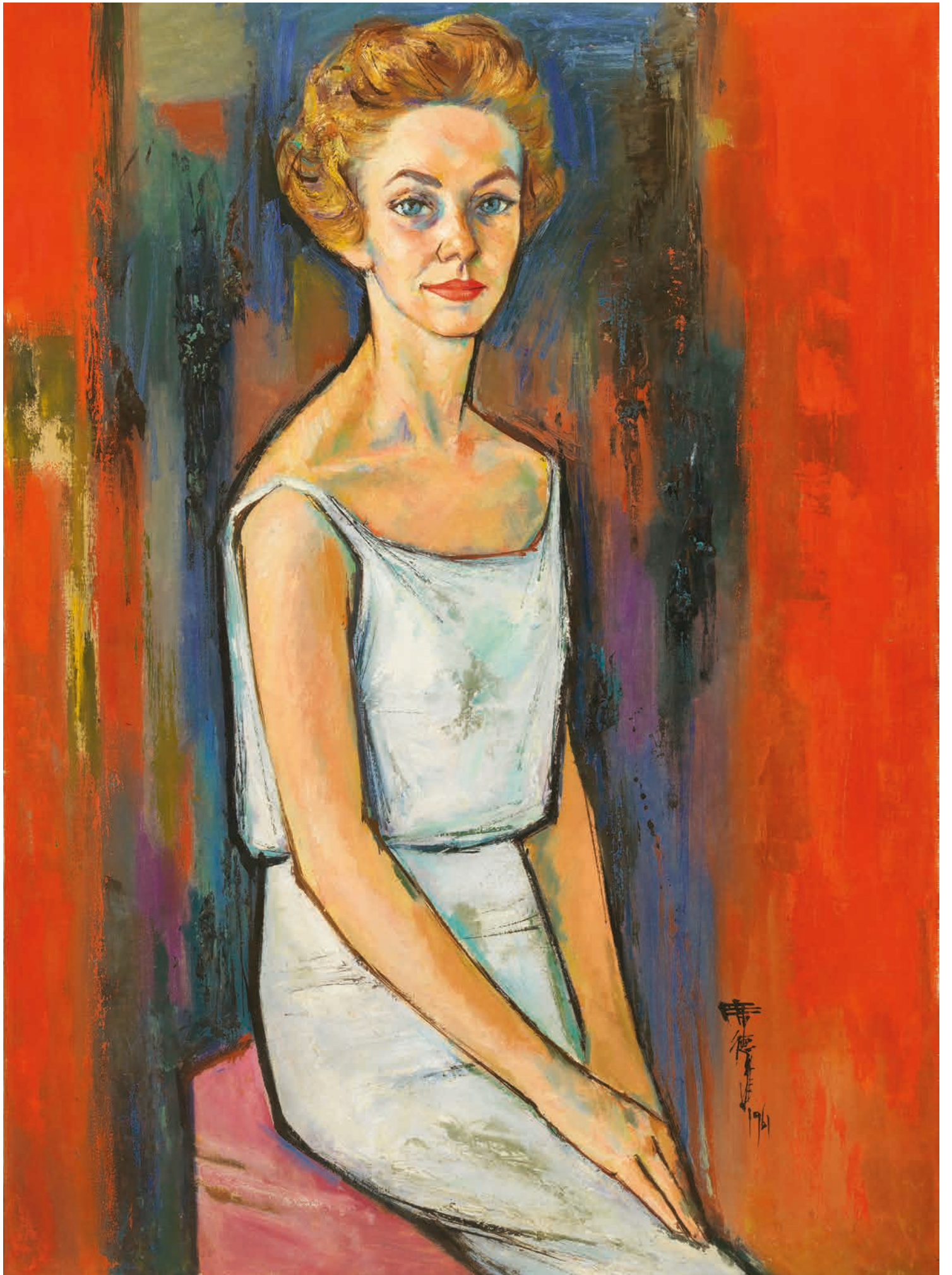
席德進《珍妮特肖像》炭筆 紙本 1959年作 亞洲二十世紀藝術 (日間拍賣)
佳士得香港 2018年5月27日 拍品編號 415

"Colours that radiate a lust for life depict the timelessness of the soul and the body."

-Shiy De-Jinn, *World of Portrait*

「綻放生命熱度的色彩 · 勾畫靈魂與肉體的永恆」

- 席德進的肖像藝術



The art of Shiy De-Jinn is one that tells a story of restless artistic pursuit, of a progression toward a highly distinctive artistic expression, and of a persisting legacy in the development of Chinese modern art. Born in a small town in China's Sichuan province, Shiy De-Jinn soon found himself at the Hangzhou National College of Art after scoring first in the college's entrance exam. Throughout his studies, he continued to perfect his skills in China's classical art forms while simultaneously being exposed to the practices of Western artists such as Picasso and Matisse. He later found mentorship in Lin Feng-Mian and studied under the tutelage of Chinese modern masters such as Zao Wou-Ki and Chu Teh-Chun. When he graduated in 1948, Shiy De-Jinn traveled to Taiwan to take up a position as an art instructor at the National Chiayi Senior High School. The vastly different landscape, as well as the independence from his mentors, teachers, and friends galvanized Shiy De-Jinn to establish his own style. It was during this period Shiy began his explorations into portraiture.

Consequently, the 1950s became the era in which Shiy De-Jinn's distinctive artistic language began to take form. During this time,

Taiwanese artistic circles were undergoing a wave of Westernization with an immense interest in abstract art. Shiy De-Jinn was also swept into this current of abstraction, often rendering his subjects against an abstracted background. It was his fascination with people that prompted his artistic pursuit in portraiture during this period. Shiy De-Jinn often looked to paint the people around him: friends, fellow artists, and his students. Through these portraits, he documented the friendships and, most importantly, the heartfelt communications that words alone could not convey, leaving behind a legacy of portraits that became archive for the relationships he forged throughout his career.

Portrait of Jeannette (Lot 28) depicts one of Shiy De-Jinn's most elegant subjects, American painter Jeannette Caviness, who studied under the artist in Taiwan during the late 1950s and early 1960s. (Fig.1) Jeannette Caviness and her husband, Colonel Roy B. Caviness, moved to Taiwan in 1958 when the couple were stationed on the American Air Force base in Taipei. During this time until their departure in 1961, Jeannette was an active member of the artistic circles in Taiwan. Her work was

Fig 2 Jeannette Caviness (right) looks at entries in an exhibition in Taipei, alongside fellow students and Madame Chiang Kai Shek.

Photo courtesy of the Caviness Family.

圖 2 珍妮特·凱文尼斯(右)與其他畫畫同學和蔣介石夫人宋美齡觀賞台北藝展的作品。

承蒙凱文尼斯家人提供照片。





included in exhibitions in Taipei, alongside other works by American painters on the island, even garnering awards in juried shows. (Fig. 2) It is easy to see the influence of Shiy's love for portraiture, as well as his adept brushwork and bold colouring in Jeannette's compositions. (Fig. 3) Through her studies with Shiy, Jeannette witnessed major developments in his career: his involvement in the fifth iteration of San Paolo Biennial, his exhibition of works at Taiwan's National Museum of History, and an invitation by the U.S. State Department to visit the United States. While Shiy painted many of his American friends and students, this portrait (then titled *Portrait of Mrs. Caviness*) was selected by the artist to be featured in a 1968 catalogue of his work published by Shiy's studio.

Portrait of Jeannette reflects Shiy's innovative visual lexicon; this artistic insight later defined the master's uniquely creative approach to his work. Whilst working on portraits, it was as if Shiy could look directly into the soul and spirit of a person with an acute power of observation, instead of merely delineating the person's outward looks. As an active member of the art community in Taiwan, Jeannette's smart, vibrant, and outgoing personality is apparent to spectators in both Shiy's portrait of her and in the photos taken during that time (Fig. 4). Shiy zeroed in on her character, portraying it deftly through the use of scarlet and inky black to render the background, accentuate Jeannette's vivacity. The abstract background highlighted

the different movements Shiy observed in Chinese and Western art development during his travels in Europe and the United States (Fig. 5), which served as fuel for his creative breakthroughs; that focus was translated into artistic finesse in his paintings. The sincerity and elegance of Jeanette's subtle smile serve as a powerful testament to Shiy's virtuosity as he unleashed his unequalled artistic prowess with confidence and vision.

In 1959, Shiy created a sketch featuring Jeanette painting in earnest (Fig. 6, Asian 20th Century Art, Day Sale, Lot 415). Shiy's familiarity with Jeanette's idiosyncrasies is beautifully attested as he captures her utter focus on the canvas, her ease and confidence with the paintbrush: using strong, steel-wire like silhouettes, he outlines Jeanette's slender, long body and prominent, graceful facial features. Two years later, the oil portrait Shiy painted suggests that his command of silhouetting—refined through the medium and colour—has departed from the decisive and swift lines inspired by Bernard Buffet (Fig. 7), becoming more sinuous and calligraphic; besides the developments in using line, in the painting Shiy focused more on the subtle treatment of light, dark, and shadows with different chromatic application. Portrayed and highlighted in blue, Jeanette's calm gaze feels piercing and attentive. Heavily influenced by the brilliant of colours around him in subtropical Taiwan, Shiy borrowed different hues to underscore the contrast between light

Left to right 由左至右：

Fig 3 Jeannette Caviness, *Untitled Portrait*, Painted circa. 1960

Photo courtesy of the Caviness Family.

圖 3 珍妮特·凱文尼斯《無題（肖像畫）》約於 1960 年時繪成
承蒙凱文尼斯家人提供照片。

Fig 4 A portrait of Jeannette Caviness, taken around the time she was living in Taipei.

Photo courtesy of the Caviness Family.

圖 4 珍妮特·凱文尼斯的一幅照片，攝於她旅居台北時期。
承蒙凱文尼斯家人提供照片。

Fig 1 Jeannette Caviness with her teacher, Shiy De-Jinn, in the studio.

Photo courtesy of the Caviness Family.

圖 1 珍妮特·凱文尼斯與恩師 -- 席德進在畫室
承蒙凱文尼斯家人提供照片。

and shadow to magnify the brightness of his subject. Jeanette's soft, blond hair, and translucent, fair skin are rendered gracefully by Shiy's proficient use of subtle, almost shimmering, colouration.

Shiy has mused, 'as much as we come into this world with a spirit, body and soul, artistic skills also come into being with the touch of life. This life becomes a timeless work of art.' *Portrait of Jeannette* is a testament to the warm, lasting friendship between the mentor and mentee. The pair shared many mutual friends, who were also painted by Shiy; Jeanette Caviness, along with this circle of Americans abroad, was fortunate to be gifted with the portrait and sketch of herself, along with an additional painting, *Deer in the Forest* (Fig. 8, Asian 20th Century Art, day sale, Lot 409). A similar composition (sold by Christie's in May 2014) was given to Jeannette's close friend who had also studied under Shiy, again bearing a lasting testament to this warm circle of friendship. One can speculate that the standing deer is meant to represent Shiy himself, watching over his two American students. Moreover, *Portrait of Jeanette* represents the master's heartfelt outpouring of soul into his craft as he settled into a deeper understanding of life.



Left to right 由左至右：

Fig 6 Shiy De-Jinn, *Deer in the Forest*, oil on canvas, 1957, Asian 20th Century Art Day Sale, Sale 13276, Lot 409

圖 6 席德進《秋林群鹿》油彩畫布 1957 年作 亞洲二十世紀藝術日拍 拍場編號 13272 拍品編號 409

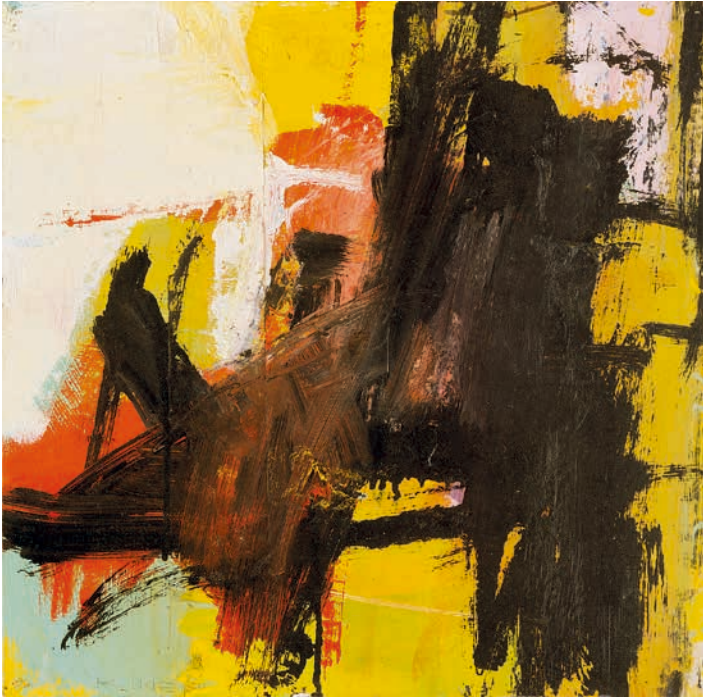
Shiy De-Jinn, *Deer in the Forest*, oil on canvas, 1959, Christie's Hong Kong, 25 May 2014, sold for HKD 2,080,000
席德進《秋林群鹿》油彩畫布 1959 年作 佳士得香港 2014 年 5 月 25 日 成交價：港幣 2,080,000

席德進的藝術世界宛如一篇傳奇故事，敘述著他對藝術境界求變不息的追求之旅、邁向獨特藝術表現的遠征，以及他為中國現代藝術發展所留下的恆久傳承。席德進出生於中國四川省的一座小鎮，於中國美術學院入學考中拿到榜首後入院就讀。在學期間，他孜孜矻矻地讓自己傳統中國藝術構塑的技藝日臻完美，而在此同時，他也接觸到畢卡索和馬諦斯等西方大師的藝術實踐。爾後，席德進接受林風眠的指導，也拜入趙無極和朱德群等現代中國藝術巨擘的門下習藝。在 1948 年畢業後，席德進來到了台灣，接受了國立嘉義高中

藝術老師一職。與中國天壤之別景色，以及離開導師、教授和朋友而單飛的獨立感，鼓舞了席德進放手創造自己的風格。而他也正是在這段期間開始探索肖像畫的語彙。

正因如此，席德進獨特的藝術語言在 1950 年代開始成長定型。在此同時，台灣的藝壇正歷經一場西化運動，對抽象藝術充滿濃厚興趣。席德進也受這股浪潮影響，經常將主題人物放在抽象背景中作畫。他對人物十分著迷，從而促使他在此時期展開肖像畫的藝術探險。他經常從周遭的人物取材，





如朋友、藝術同窗、和學生等。他透過這些肖像畫紀錄自己的友誼軌跡；更重要的是，這些作品助他傳達言語所無法表會的由衷之情，而他也留下了一系列美好的肖像畫傳承，為他藝涯期間所建立的眾多關係和情誼整理歸檔。

《珍妮特的肖像畫》(拍品編號 28)描繪了席德進作品中最優雅的靈感人物之一——美國畫家吉妮特·凱文尼斯。她在 1950 年代末期和 1960 年代初期師法台灣藝術家 (圖 1)。珍妮特和先生一羅伊·B·凱文尼斯上校——在 1958 年搬到台灣，與美國空軍隨行駐守在台北的基地。在凱文尼斯伉儷於 1961 年離台之前，珍妮特一直活躍於台灣的藝壇。台北的展覽均曾展示她與其他駐台灣美國畫家的作品；她的畫作甚至在評審展中獲獎過 (圖 2)。從珍妮特的構圖中 (圖 3)，我們得以一窺席德進對肖像畫的熱愛、他熟巧的筆觸和鮮明著色法，對她產生的深遠影響力。與席德進學藝期間，珍妮特見證了她恩師藝涯中數個重大里程碑：包括了他參加聖保羅舉辦的第五屆雙年展、他在台灣國立歷史博物館的展出、以及美國國務院的旅美邀請。儘管席德進以他許多美國朋友和學生為主題作畫，他特別挑了這一幅 (在當時名為《凱文尼斯夫人的肖像畫》) 作品，將其收錄於席德進畫室在 1968 年出版的圖鑑當中。

《珍妮特的肖像畫》反映了席德進創新的視覺語言，這份藝術洞見爾後也造就大師的獨特藝術性格。他在繪作所委託的畫中人物時，不僅止於刻劃人物的外型輪廓，他並以透析敏銳的觀察能力透徹主角的心靈，珍妮特活躍於當時台灣的藝術圈，從她旅居台灣所拍攝的生活照片中可見其機智聰穎的活潑個性 (圖 4)，席德進抓住她的性格以及描繪她的習性，以朱紅及墨黑的強烈色彩背景強調珍妮特對生命熱切誠摯的渴望，抽象的背景展現他在遊歷歐美時感到中西藝術發展的不同步調 (圖 5)，時時刻刻注意自身對藝術創造的突破，表現於畫中則是對藝術開創的精進；對比於珍妮特在畫中所流



露出優雅真摯的淺笑神情，顯露出席德進對藝術掌握力度的游刃有餘，擅長捕捉作畫對象的不自覺神情，展現出席德進自信且充滿真知灼見的獨創創作能力。

1959 年席德進為珍妮特繪畫紙上素描作品 (圖 6，亞洲二十世紀藝術日間拍賣，拍品編號 415)，珍妮特專注凝視於畫布的神情與氣定自若地握筆姿態透露出席德進對珍妮特日常生活習慣的嫻熟，他以鐵線般的強勁線條勾勒出珍妮特修長的身型以及立體的五官輪廓，時隔二年之後的油彩肖像作品則可看出席德進的線條技巧在油彩的潤飾下，已異於猶如畢費 (圖 7) 由強調線條速度的強勁感趨於穩重與流暢，除了結構式的外型輪廓，更加著重以色彩交互襯托。他以色彩處理明暗陰影，沉著對望的眼神在藍色的導引描繪下顯得炯炯生氣。席德進受到台灣亞熱帶氣候濃烈陽光的色彩衝擊，懂得借助色彩帶進光影及凸顯物體明度，珍妮特柔亮光澤的金色髮絲與透亮白皙的膚色皆是在席德進傑出用色的交相帶領下互為襯出。

席德進曾經說過：「藝術的技巧是帶著生命而來的，像人帶著靈魂與肉體走到世界來一樣，這種生命便成為永恆的藝術品。」《珍妮特的肖像畫》見證了導師與他弟子之間的溫暖情誼。他倆許多互有交集的友人，也曾是席德進畫作選輯中的筆下人物；而珍妮特·凱文尼斯也跟這些友人一樣有幸，從席德進那兒獲贈了自身的肖像作品，以及《秋林群鹿》(圖 8，亞洲二十世紀藝術日間拍賣，拍品編號 409)，為他倆長遠情誼做了細膩的明證。而《珍妮特的肖像畫》更是席德進用心體會生命的存在，賦予藝術豐饒的靈魂的代表創作。

Left to right 由左至右：

Fig 5 Franz Kline, *Black Reflections*, 1959, USA, New York, The Metropolitan Museum of Art

© 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York

圖 5 法蘭茲·克萊因《黑色反射》1959 年 美國 紐約 大都會美術館

Fig 7 Bernard Buffet, *Fruits and Flowers*, 1954, Christie's Shanghai, 24 Oct. 2015, Lot0413, sold for CNY810,000

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 7 畢費《水果盆與瓶花》1954 年 2015 年 10 月 24 日 佳士得上海 編號 413 成交價：810,000 人民幣

29 YUN GEE 朱沅芷 (ZHU YUANZHI, USA/CHINA, 1906-1963)

Old Broadway in Winter

signed 'Yun Gee' (lower right)
oil on canvas
121 x 101 cm. (48 x 40 in.)
Painted circa 1930s-1940s

HK\$30,000,000-40,000,000
US\$3,900,000-5,100,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 28 April 2002, Lot 148
Acquired from the above by the previous owner
Anon. Sale, Christie's Hong Kong, 30 November 2008, Lot 556
Acquired from the above by the present owner

EXHIBITED

New York, USA, Lilienfeld Galleries, Paintings by Yun Gee, 5-21 April, 1945.
New Jersey, USA, The Jersey City Museum, Bergen Branch Library, An Exhibition of the Work of Yun Gee, 5-26 January, 1948.

LITERATURE

New York Times, *Old Broadway in Winter*, New York, USA, 1945 (illustrated).

歡樂節慶的百老匯

油彩 畫布
約1930-1940年代作
款識：Yun Gee (右下)

來源

2002年4月28日 佳士得香港拍賣 編號 148
前藏者購自上述拍賣
2008年11月30日 佳士得 香港 編號556
現藏者購自上述拍賣

展覽

1945年4月5-21日「朱沅芷畫展」里里安費爾畫廊 紐約 美國
1948年1月5-26日「朱沅芷畫展」澤西市博物館 新澤西 美國

文獻

1945年《紐約時報》「專題報導—歡樂節慶的百老匯」紐約 美國 (圖版)



Fig.8 Yao Wenhan, *Joy at the New Year*, Qing Dynasty, National Palace Museum, Taipei, Taiwan.
圖8 姚文瀚《歲朝歡慶圖》清代 台灣 台北 國立故宮博物院



Fig.9 Thomas Hart Benton, *Madison Square*, 1924.
Artwork: © Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY
圖9 湯瑪斯·本頓《麥迪遜廣場》1924年作

"In every painting that comes from my heart, I am seeking to find the expressive vocabulary best suited to its era."

-Yun Gee

「每件發自內心的畫作都在試圖尋找符合其時代背景的表演語彙。」

- 朱沅芷



Yun Gee



Left to right 由左至右：

Lot 29

Fig.3 Georges Braque, *Le Viaduc de L'Estaque*, 1908, Tel Aviv Museum of Art, Tel Aviv, Israel.

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 3 喬治·布拉克《埃斯塔克之橋》1908年作 以色列 台拉維夫 台拉維夫美術館

Honored with the title 'pioneer of Chinese modernism,' Yun Gee was the earliest Chinese artist to explore the modern art of Europe and America. He mastered Eastern and Western forms and created an individual style based on his unique theory of 'Diamondism,' while his success made him a shining example for other 20th century Chinese artists. This *Old Broadway in Winter* (Lot 29) is the finest example in Yun Gee's career of a representative New York scene, combined with multi-point perspective in composition and his own original use of colour. *Old Broadway* is a classic work from a period of the artist's full maturity, in terms of both personal style and technique.

Born in Guangdong in 1906, Gee at 15 moved to San Francisco to live with his father, and entered the San Francisco Art Institute. One of his teachers, Otis Oldfield (1890-1969), crucially shaped his understanding of and sensitivity to modern art. In 1926, Yun Gee held his first solo show at the Modern Gallery he helped found. This led to his acquaintance with the Prince and Princess Achille Murate (Fig. 1), and with their support, he was able to travel to Paris. There his work met with great affirmation, being selected for showing in the most prestigious European exhibition, the Salon des Indépendants. The Great Depression of the '30s brought about Gee's return to New York, where, at the invitation of the Museum of Modern Art, he produced his *Wheels: Industrial New York* (Fig. 2), one of the best-known works of his career.

The 1920s were known in Europe and the US as 'the roaring twenties': Given the unprecedented wave of modernization during that period, along with raging consumerist appetites, cosmopolitan lifestyles, anti-traditional spirit, and a hugely optimistic outlook on the future, everyone felt that a new and radically

different age was on the way. In art, too, it was a brilliant and colourful era, as new concepts arrived in wave after wave, and new schools and factions sprang up. As one of the pioneers of modernism, Yun Gee derived inspiration from the new concepts of the '20s and '30s, among which Cubism stood out as especially revolutionary. Artists such as Georges Braque (1882-1963) (Fig. 3), who analytically depicted the relationships between different planes in his subjects, particularly impacted Gee's artistic outlook. Another artist, Robert Delaunay (1885-1941) (Fig. 4), was a leader in the French offshoot of Cubism known as 'Orphism.' Their analysis of light produced a further response among American artists known that was known as 'Synchronism' (Fig. 5). The theories of Synchronism, based on the colour wheel, used interactions between the primary colours of red, blue, and yellow to add freshness and brilliance to artists' works, and also deeply influenced Gee's art. Gee's works further tend to make metaphorical references to the subconscious, dreams, and poetry, while their narrative quality and multi-point perspective point toward the legacy of traditional Chinese painting. One example is an early Gee work, *Where is My Mother* (Fig. 6), in which Gee builds the Cubist spaces of his figurative composition principally from red, blue, and green; the Cubist influence is shown in the separation of discrete planes, which, combined with his colours, produces a stage-lit effect. These concepts ultimately shaped Gee's unique style, which emphasized a rhythmic organization of blocks and planes, brilliant contrasts, rhomboid or diamond-shaped divisions, and blending of primary colours, to break through spatial limitations and give voice to the stories and latent emotions behind his paintings. He gave the name 'Diamondism' to the theory he originated, and it became the main stylistic approach he applied throughout his career.

Diamondism is like a prism, or one-way glass. It's only a vehicle. It's not a reason for my paintings, but a power behind them. It all depends on how the artist, and in fact the viewer, makes use of it. —Yun Gee

These elements take on aspects in *Old Broadway in Winter* which signal that Gee's unusual style has now matured and become internalized. Gee no longer deliberately highlights the independence of different planes and primary colours. The painting has a softer, gentler look, and his Diamondism has reached a high degree of refinement. We can see that the sky and snowy street have been built up from exceptionally thin layers of red, blue, and green, while the notion of blended primary colours produces the brilliant, shifting light effects in the light yellow, sky blue, and pinks on the canvas. Those combinations provide visual richness, deriving from Gee's many years of experience in apply primaries in his Diamondism scheme. The layering of repeated shadows still reflects geometrical segmentation, producing a rhythmic interplay of light and shadow and enhancing spatial depth, while the street extends to its visual endpoint in the Empire State Building in the distance. Gee's eye takes in American brands popular at the time in such items as Rogers Peet clothing and Stetson hats, as well as the tobacco brand Fatima Cigarettes; at the same time, he faithfully depicts the Empire State Building and the Metropolitan Life Insurance Company Tower (Fig. 7) in the distance. Gee's presentation of a rapidly advancing American society reflects his relationship with his era and the land in which he lived. He also breaks down normal spatial perspective, adopting the more narrative effect of multi-point perspective of traditional Chinese painting (Fig. 8). In the space created between the two main buildings, any number of separate narratives are taking place, from the couple in the foreground to the woman leading her dog, to the passersby on the street and the children playing in the distance, pulling the viewer deep into the dreamlike world of the painting. At the time, a number of Regionalist painters were popular in America, in particular Thomas Hart Benton (1889-1975) (Fig. 9), who like Yun Gee endeavored to unite modern art with American scenes and customs. Gee,

however, in *Old Broadway in Winter*, finds greater spatial depth and richness of narrative, and a conception with deeper levels of meaning. Gee's composition is elaborately worked out and finely managed; his warm, golden tones highlight the warm sunlight and festive atmosphere on this winter's day, and symbolize the abundant energy of New York. By contrast with the heavier colours and more vivid personal views of other Yun Gee works, Gee's rarely seen approach in *Old Broadway in Winter* suggests the rich creative powers of the artist in combination with a sunny optimism about life. In 1945, this work was the subject of a special feature in the New York Post (Fig. 11). The story mentions 'Yun Gee' as a noted Chinese artist, along with exhibition information, and the inclusion of *Old Broadway in Winter* indicates it was considered very representative of his total output.

By 1932, Gee's reputation as an artist had already spread to China; he was mentioned in the Who's Who in China published by Millard's Review in Shanghai. By contrast with his brilliant compatriot Sanyu (1895-1966) across the Atlantic, Yun Gee eagerly embraced the avant-garde and was especially fond of depicting modern urban life. By combining an Eastern outlook with Western techniques, he promoted his own original style of Diamondism, tirelessly pursuing self-realization through art. He even offered classes overseas, inculcating a new generation of immigrants with new creative concepts, making him a leading pioneer among Chinese artists. Yun Gee's *Old Broadway in Winter* marks a high point of success for the artist. It is a one-of-a-kind work illustrating how the artist, with his mastery of East and West and old and modern techniques, fused them into an artistic vocabulary that became uniquely his own.

"In this twenty-first century world without aesthetic borders, Yun Gee has at last been granted his place in the history of modern art."

—Ilene Susan Fort, the Gail and John Liebes Curator of American Art at the Los Angeles County Museum of Art.



Left to right 由左至右：

Fig.6 Yun Gee, *Where Is My Mother*, 1926.

圖 6 朱沅芷《我的母親在何方》1926 年作

Fig.5 Stanton MacDonal-Wright, *Airplane Synchrony in Yellow-Orange*, 1920, Metropolitan Museum of Art, New York, USA.

圖 5 斯坦頓·麥唐諾·萊特《飛機與黃橙共色》1920 年作 美國 紐約 大都會藝術博物館



被譽為「華人現代主義先驅」的朱沅芷，是最早探索於歐美現代藝術的華人藝術家；他融貫中西開創獨一無二的「鑽石主義」個人風格，這樣的成就使他成為二十世紀華人藝術家的輝煌典範。此幅《歡樂節慶的百老匯》(拍品編號 29) 是朱沅芷藝術生涯中，最完美地結合了具代表性的紐約題材、多重視點的敘事構圖與獨創的用色技法，屬於個人風格與創作技法全面成熟時的經典作品。

1906 年生於廣東的朱沅芷，15 歲赴美依親與舊金山的父親一同生活，進入加州美術學校(現為舊金山藝術學院 San Francisco Art Institute)就讀。歐菲德教授(Otis Oldfield, 1890-1969)型塑了他對現代藝術的認識與敏銳度。1926 年，朱沅芷在他所協助創辦的「現代藝廊」(Modern Gallery)舉行了生平首次個展，因此結識了法國穆哈特王儲夫婦(Prince and Princess Achille Murat)(圖 1)。經由他們的贊助，朱沅芷得以前往巴黎，並入選歐洲藝術最高殿堂「獨立沙龍」(Salon des Indépendants)，無疑是對其作品價值的高度肯定。1930 年受到經濟大蕭條的波及，朱沅芷回到紐約，隨後應紐約現代美術館(MOMA)之邀，創作了《工業之輪在紐約》(圖 2)，成為生涯著名作品之一。

1920 年代的歐美正經歷「咆哮的 20 年代」：前所未有的現代化風潮、旺盛的消費欲望與都會生活、反傳統精神的社會、對未來的樂觀無限巨大，所有人都感到一個全新而截然不同的時代即將到來。在藝術上，一波波全新的藝術概念橫空出世，藝術流派各家爭鳴，形成絢爛多彩的年代。作為現代主義先驅的一員，朱沅芷深受西洋 20 至 30 年代諸多藝術概念的啟發，其中立體主義無疑是當時最具革命性

的主張。藝術家們如喬治·布拉克(Georges Braque)(圖 3)，用塊面的結構關係來分析物體，衝擊了朱沅芷的藝術視野；而法國立體主義分支「奧非主義」(Orphism)的先鋒羅伯特·德勞內(Robert Delaunay)(圖 4)對光線的解析，也進一步產生了由美國藝術家所發起的「共色主義」(Synchromism)(圖 5)，這些建立於「色環理論」的概念，以紅、藍、綠原色互補的原理使畫面更加鮮明，深深影響了朱沅芷的創作。此外，朱沅芷的作品也具有一種隱喻潛意識、夢境或詩意的傾向，而畫面所蘊含的敘事性與散點式構圖，則繼承了中國傳統繪畫的精隨。以早期作品《我的母親在何方》(圖 6)為例，紅、藍、綠成為創作主色，以表達具象的構圖及立體的空間，而塊面分割的作法，則顯然受到立體主義的啟發，兩種技法使畫面產生猶如舞台燈光一般的效果。這些藝術概念最終形塑了朱沅芷的個人風格，他強調把塊面的律動組織起來，以鮮明的對比、菱形的分割、原色的融合，打破空間的界線，表現畫面的故事及潛在情緒。他並以「鑽石主義」(Diamondism)為這樣獨創的藝術理論命名，成為朱沅芷一生最重要的創作風格。

「鑽石主義如同一面稜鏡，一片單向玻璃。它只不過是一種媒介，不是起因，而是一股力量。端看藝術家，也端看觀者，如何利用它。」

- 朱沅芷

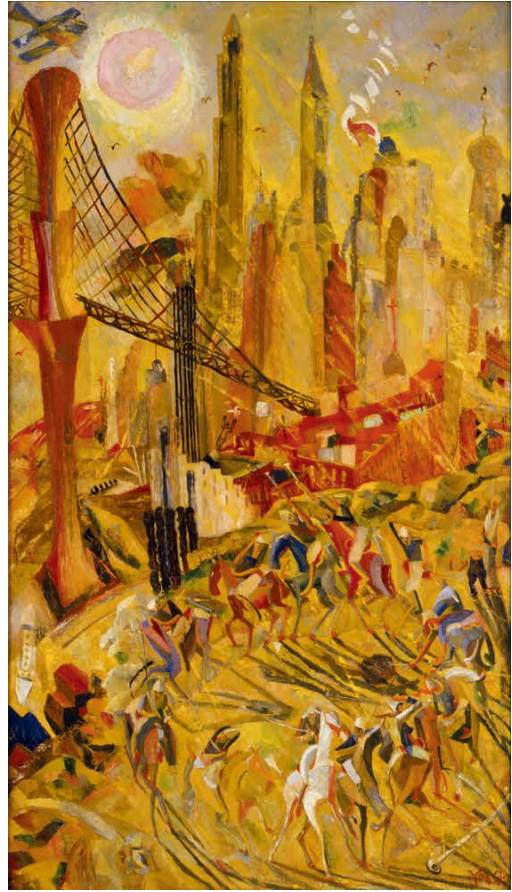
這樣的表現方式在此件《歡樂節慶的百老匯》象徵著風格的全面成熟及內化，不再刻意突顯塊面和原色的獨立，畫面更加柔和，進而將「鑽石主義」臻至完美。由天空及雪地的處理，可發現朱沅芷以極薄的油彩堆砌了紅、藍、綠三色，並以原色融合的原理創造出鵝黃、天青、粉紅等燦爛的光線變

Lft to right 由左至右：

Lot 29

Fig.10 *Old Broadway in Winter*,
New York Post, March 1945.
Credit: New York Post, NYP
Holdings, Inc.

圖 10 《歡樂節慶的百老匯》被刊載
於 1945 年 3 月紐約郵報



化，營造豐富的視覺效果，來自他多年鑽研原色應用的心得。而一道道陰影的層次對比，來自幾何分割的技巧，突顯了光影的律動，烘托了空間的深度，一路延伸視覺終點至遠方的帝國大廈。畫中以許多真實存在的美國品牌為題材，如服裝品牌 Rogers Peet 及 Stetson hats、香菸品牌 Fatima Cigarettes 等；遠方的帝國大廈及紐約大都會人壽保險大樓 (Metropolitan Life Insurance Company Tower) (圖 7) 也都被朱沅芷如實紀錄下來，真實呈現了一個騰飛的美國社會，這樣的題材連結了他與所生活的土地與時代的關係。此外，朱沅芷在創作時，打破空間的透視性，採取中國傳統散點式的敘事構圖 (圖 8)；由兩側建築所營造的空間中，近景的情侶、遛狗的婦人、街邊的行人、遠方嬉戲的孩童，都各自述說著一段故事，引領觀者彷彿夢境般深入畫中的世界。在當時，美國盛行以湯瑪斯·本頓 (Thomas Hart Benton, 1889-1975) (圖 9) 為首的鄉土主義 (Regionalism)，他們與朱沅芷都力求將現代藝術與美國風土景物結合；但相較之下，《歡樂節慶的百老匯》更有一種空間的深度及敘事的豐富性，蘊含更深層的畫面意境。此件《歡樂節慶的百老匯》佈局精巧，畫面精雕細琢，採用溫暖的金色烘托冬日暖陽的節慶氛圍，象徵充滿能量的紐約，是相較朱沅芷色彩濃重且個性鮮明的其他作品而少見的作法，代表著充沛的創作能量與樂觀的生活態度。1945 年，《歡樂節慶的百老匯》更登上紐約郵報的特別報導 (圖 10)，內容刊出這位名叫「Yun Gee」的華人藝術家以及相關的展覽資訊，可見這件作品在朱沅芷一系列創作中的代表性。

1932 年，朱沅芷的盛名已傳回中國，使他被刊載於上海密勒氏評論報所發行的《中國名人錄》之中。與在大西洋彼岸互相輝映的常玉不同，朱沅芷積極擁抱前衛藝術，偏愛

描繪現代都會生活，藉由融合東方內涵和西方技法，推動他所獨創的「鑽石主義」，鏗而不捨地追尋藝術的自我實現。他甚至在海外開班授課，教導新一代移民全新的創作概念，成為華人第一位現代藝術先鋒。此件《歡樂節慶的百老匯》標記了他一生創作歷程的最高成就，顯示在融會中西貫通古今之後，將東西方的藝術語言昇華為自我獨有的風格的獨一無二之作。

「在這個藝術無國界的二十一世紀，朱沅芷終於被賦予了他在現代藝術史上的地位。」

- 伊琳·福特 (洛杉磯藝術博物館高級策展人)



Clockwise 順時針：

Fig.7 Metropolitan Life Insurance Company Tower, New York, USA, 1911.
Photo: Library of Congress, LC-USZ62-124938.

圖 7 紐約大都會人壽保險大樓，攝於 1911 年

Fig.2 Yun Gee, *Wheel: Industrial New York*, 1932.

圖 2 朱沅芷《工業之輪在紐約》1932 年作

Fig.4 Robert Delaunay, *Champs de Mars, La Tour rouge*, 1911, The Art Institute of Chicago, Chicago, USA.

圖 4 羅伯特·德勞內《戰神廣場：紅色的塔》1911 年作 美國芝加哥芝加哥藝術博物館

30 CHEN YIFEI 陳逸飛
(CHINA, 1946-2005)

Beauties on Promenade

signed 'Chen Yifei'; signed in Chinese (lower right);
Marlborough Fine Art's label affixed to the reverse of
framing

oil on canvas
190 x 208 cm. (74 ¾ x 81 ⅞ in.)
Painted in 1997

Estimate On Request
估價待詢

PROVENANCE

China Guardian, 26 October 1997, Lot 1588
Acquired from the above by the present owner

EXHIBITED

Guangzhou, China, Shamian Exhibition Center, Master Oil
Painter Series: Chen Yifei, Chen Yanning, Leng Jun, 1999

LITERATURE

Shamian Exhibition Center, Master Oil Painter Series: Chen
Yifei, Chen Yanning, Leng Jun, Guangzhou, China, 1999
(illustrated, p. 10).
Tianjin Yangliuqing Fine Arts Press, Chen Yifei, Tianjin, China,
2008 (illustrated, p. 13).
Shanghai People's Fine Art Publishing, Chen Yifei, Shanghai,
China, 2010 (illustrated, p. 127).

麗人行

油彩 畫布
1997年作

款識：Chen Yifei 陳逸飛 (右下)；瑪勃洛畫廊
之標籤貼於畫框背面

來源

1997年10月26日中國嘉德拍賣 編號 1588
現藏家購自上述拍賣

展覽

1999年「利百家名家油畫系列：陳逸飛、陳衍寧、
冷軍」利百家會議展覽中心 沙面 廣州 中國

文獻

1999年「利百家名家油畫系列：陳逸飛、陳衍寧、
冷軍」利百家會議展覽中心 沙面 廣州 中國 (圖版，
第10頁)
2008年《陳逸飛》天津楊柳青畫社 天津 中國 (圖
版，第13頁)
2010年《陳逸飛》上海人民美術出版社 上海 中國
(圖版，第127頁)



Zhou Fang, *Court Ladies Adorning Their Hair with Flowers*, (detail) Tang Dynasty. Collection of Liaoning Provincial Museum.
唐代 周昉《簪花仕女圖》(局部) 遼寧省博物館藏



SANDGLASS - THE PASSAGE OF TIME

Chen Yifei was the first Chinese artist, following China's period of opening and reform, to make a name for himself in the United States and United Kingdom. He had received instruction in oil painting from Soviet artist Konstantin Maximov during Maximov's visit to China. However, Chen's grasp of the medium extended beyond his training in Soviet realism to incorporate the essentials of European classical realism, which allowed Chen to develop a realist style completely his own. Within two years after arriving in New York, he had caught the attention of Dr. Armand Hammer, chairman of Occidental Petroleum and founder of the Hammer Gallery. In 1985, on a visit to China, Dr. Hammer presented a Chen Yifei painting, *Hometown Memories—Twin Bridges*, as a gift to Chinese leader Deng Xiaoping. To overseas observers, Chen Yifei's artistic arrival was a harbinger for the start of a new era in China for fine arts.

Chen's *Beauties on Promenade* (Lot 30), painted in 1997, embodies the quintessence of Chen's career. Following over half a century of realist oil painting in China after Xu Beihong's groundbreaking achievements in the medium, this work represents a breakthrough and a fresh perspective from a Chinese artist traveling the path of realism in international art. The pursuit of Chen's realistic figurative painting is not about mirroring, he in fact explores the relationship between figurative painting, history and time, to illustrate the authenticity of history and time. With this theory in mind, Chen borrows poetic mood in Chinese art as well as theatricality to break away from classical realism. He then creates unique brushstroke showing haziness and movement to depict the continuity of time when revisiting history. Chen's theory of depicting the authenticity of history and time through realism transcends classical realism. The factors of time and space discussed in Chen's realistic painting are the common topic which artists in the contemporary era consider and discuss.

PROGRESSING MODERN CHINESE REALISM

The subjects of Chen Yifei's *Old Dreams of the Sea* series reflect both Chen's personal memories and his search for the Shanghai of the 1930s; thus, they represent both a city and an era. What Chen portrayed in these figures, however, was not their personalities or life stories; instead, Chen used them as expressive tools, vehicles through which he expounded his personal view of history.

For this reason, *Beauties on Promenade* takes on a highly theatrical aura, portraying a scene strictly controlled by Chen Yifei in his studio. Every aspect, including his subjects' clothing, their hair ornaments, the items they carry, and the careful lighting, was arranged meticulously by Chen. The intent was to elevate the personal portrait to a higher level, connecting it with history and society, while at the same time, breaking with the tradition of modern Chinese historical painting that had begun with Xu Beihong's modern realist painting in the '30s. Included in that tradition were the Chinese historical painters of Shanghai and Suzhou, principally Yan Wenliang and Tao Lengyue, who simply sought to depict people and scenery in their works. Beyond that, there were also the realist styles borrowed from the Soviet Union in the 1950s under the banner of socialist realism.

Chen began creating historical paintings in 1972, when his *Eulogy of the Yellow River*, with its incisive and magnetic energy, brought him instant recognition before he had even turned 30. We can also sense, from a later 1979 work, *Thinking of History from My Space*, the power of Chen's intent to impact traditional Chinese historical painting. The artist himself is seen in the painting, silhouetted from the

rear; with his back to the viewer, he stands in as a proxy for the modern audience, facing a memorial that encompasses all the vicissitudes of history. This was a monumental step forward in Chinese historical painting, breaking through the frozen or disregarded sense of zeitgeist of earlier historical paintings by making a connection between history and the present. By composing such a presentation, Chen advanced the art of Chinese historical painting, adding a more modern feel and sparking a deeper connection with the viewer.

Chen Yifei's unique view of history, and the timeless sense of beauty he drew out of the indelible traces of past events with his *Water Villages* series, brought him immediate fame in the United States. Ten years after completing *Thinking of History from My Space*, Chen once again made a breakthrough in his own historical painting with his *Old Dreams of the Sea* series in the 1990s. In this 1997 work, *Beauties on Promenade*, the artist melds his subjects with their historical setting, seeking to raise the art of portrait painting to a new and higher level. In this way, he forged a stronger connection between his subjects, their world, and their history. The connection to history is achieved through setting the scene and giving a voice to the great era of Shanghai in the 1930s. Additionally, Chen traces history even further back to the golden age of the Tang and its glorious artistic and cultural history.

In his youth, as a student at the Shanghai College of Art, Chen Yifei had become fascinated by classical Chinese poetry. The name of this masterpiece, *Beauties on Promenade*, is taken from a poem of the same name by Du Fu, the famous poet of the Tang era:

*In clear fresh weather on the third day of the third month,
Groups of lovely women appear along the Chang'an
waterfront.
Sophisticated, beautiful, graceful, and remote,
Their skin is soft, their figures ideal in shape.
Their embroidered silk dresses, radiant at dusk,
Have patterns of phoenixes and unicorns, in gold and silver.
And what are they wearing on their heads?
Jade green ornaments that drape beside their temples.
And what do we see at their backs?
Waistbands mounted with pearl that snug dresses close to
their bodies.*

While the setting for *Beauties on Promenade* is the old Shanghai of the '30s, this wonderful portrayal of four elegant, confident women on a leisurely stroll with their birdcages also suggests the ambience of Tang Dynasty—the sense of women from noble families with their elegant statures, sense of distinction, and attention to detail in their attire. Chen deliberately connects 1930s Shanghai with the Tang Dynasty, as two periods of China's history most representative of its classical accomplishments and its modernity, while also revealing the continuity of its culture.

In Western contemporary art, traces of a similar attitude toward classical art have been found in the works of artists such as Goya, Otto Dix, and Manet. Even the American contemporary portrait artist John Currin often returns to classical realism for inspiration, as shown in works such as his 1999 *Nice 'n Easy*. Currin shocked contemporary critics with its image of two nude females, combining poses typical of an adult magazine with the artistic DNA of earlier great masters. These classical figures have evolved in Currin's art, which depicts them in a freeze-frame style that captures their moments of interaction.

A BREAKTHROUGH IN CLASSICAL REALIST TECHNIQUE

With his solid academic grounding in realist painting and sculpture, Chen Yifei was able to grasp the essentials of

European classical realism. Then, on the basis of that style, which had evolved over hundreds of years, he developed an utterly unique brushwork style of his own, suitable for his realist oil painting. Classical realism employed exceptionally fine and precisely placed strokes of colour, through which artists precisely rendered the dimensionality of their subjects, the depth of the background, and the reflection of light. Instead, Chen used 'planes of colour' in a manner somewhat similar to the Impressionists.

In *Beauties on Promenade*, Chen has made use of the 'colour planes' technique from modern art in his classical realist painting, allowing him to produce brushwork that was broad, dense, textured, and mottled, yet at the same time, elegant and romantic.

This unique new style of brushwork allowed Chen Yifei, in a number of areas, to produce pictorial effects different from those of the classical realists and their technique of fine coloured lines.

The first is that the abstract, mottled, and 'frosted' or textured strokes Chen employed to create a hazy effect in his pictorial spaces, resembling the effect produced with a certain special photographic lens. With such strokes, Chen could fully express a nostalgic, romantic atmosphere in handling subjects relating to history, the past, and the passage of time.

A distant echo of this feeling can be found in the early realist oil paintings of German artist Gerhard Richter, who in the 1970s deliberately introduced a photographic vocabulary into painting. Richter employed very fine brushwork, and while his colours may intermingle on the canvas, there is little sense of texture. The effect is flat, like photographic developing paper, and his realist landscapes seem like scenic photographs taken from the window of a moving train. What the lens captures is not a static scene, but a vague or blurred image due to movement and the element of time, allowing stark realism to appear more dream-like. Chen, on the other hand, introduces a more



cinematic vocabulary, intently pursuing the sense of continuous motion and romantic atmosphere. In fact Chen's *Old Dreams of the Sea* paintings did have a cinematic origin.

Chen Yifei pays attention to various kind of visual effects apart from painting and contributes to his pursuit of "macro vision." The cinematic visual languages expressed by camera are also a major inspiration for Chen's oil paintings. In *Beauties on Promenade*, it is as if Chen were carrying film equipment and following the four women across a fully decorated stage set, creating a sense that what we see is just a frame from an ongoing, connected narrative. The haziness through Chen's unique brushstroke fully expresses the nostalgic and romantic mood of the history which the artist describes.

Additionally, Chen Yifei's brushwork itself, in which colours seem to intermingle, exudes a sense of movement and light reflection. The effects of this brushwork produce a sense of flow and direction somewhat like the spreading ink techniques in Chinese painting. These allow Chen to depict subjects that almost seem to be in motion, as in *Beauties on Promenade*, in which the effect is so convincing that we actually feel the four women with their birdcages move as they continue on their way. This unusual brushwork, with its vague haziness and sense of imminent motion, adds weight to the notion that Chen Yifei hoped to be considered among the ranks of the traditional Chinese painters.

Chen Yifei's innovative brushwork in oils, combining the techniques of Chinese ink-wash with the colour planes of the Impressionists, has been as significant in marking out a new era as the Pointillism of the Neo-Impressionists Georges Seurat and Paul Signac in the late 19th century.

Chen Yifei, *String Quartet*, 1986. Christie's Hong Kong, 29 May 2010, Lot 1002 Sold for 61,140,000 HKD

陳逸飛《弦樂四重奏》1986年
2010年5月29日佳士得香港
拍品編號1002 成交價：
61,140,000 港元



Lucian Freud, *Large Interior W11 (After Watteau)*, 1981-1983.

© Lucian Freud Archive / Bridgeman Images

盧西安·弗洛伊德《室內 W11 (華鐸之後)》1981-1983 年作

CHEN YIFEI IN AN INTERNATIONAL CONTEXT

Looking at Chen Yifei's *Beauties on Promenade* from an international standpoint shows how his handling of compositions parallels the development of another artist, the British portrait painter, Lucien Freud. In the '80s and 90's, Freud determinedly painted a series of works relating to artists of earlier generations, including Watteau, Chardin, Ingres, Constable, and Cézanne, in his pursuit of artificial settings, the self, and a sense of humour.

In 1981, Freud produced a painting based on a famous work by Watteau, dating from 1712, known as *Pierrot Content*. He exerted, what was for him, unprecedented control over the subject matter of this work, including telling his models he wanted to use Watteau as a blueprint, making them look at photos of the Watteau painting, and asking them to dress specially for it. Freud himself described the process in this way: 'The first time in my career as a portrait painter that I've given my subjects secondary importance.' He also described this work, *Large Interior W11 - After Watteau*, as being 'a little bit decorative.' For Freud, *Large Interior W11 - After Watteau* clearly expressed his sense of the theatrical.

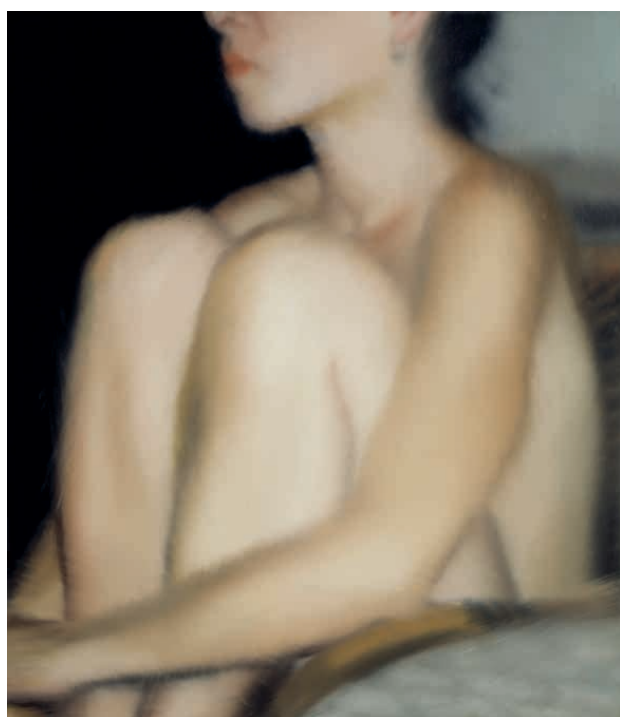
A common message behind both Freud's late-period work *Large Interior W11 - After Watteau* and Chen Yifei's *Beauties on Promenade* is that portrait art need not be merely biographical. While it can suggest aspects of the subject's inner world, it can also point toward the historical, can extend history, and can connect with the world. Portrait paintings can be thought of as connective devices which, following the artist's encounter with history, form a passage between past and present. Such a direction, in fact, has often appeared at various times in the history of both Eastern and Western art.

Left to right 由左至右：

Gerhard Richter, *Torso*, 1997.
© Gerhard Richter
格哈德·里希特《軀幹》1997年作

John Currin, *Nice 'n Easy*, 1999.
Christie's New York, 15
November 2016, Lot 25A Sold
for 12,007,500 USD
© John Currin.
約翰·柯林《Nice 'n Easy》1999
年作 2016年11月15日
佳士得紐約 拍品編號 25A 成交價：
12,007,500 美元

Lot 30 Detail 局部



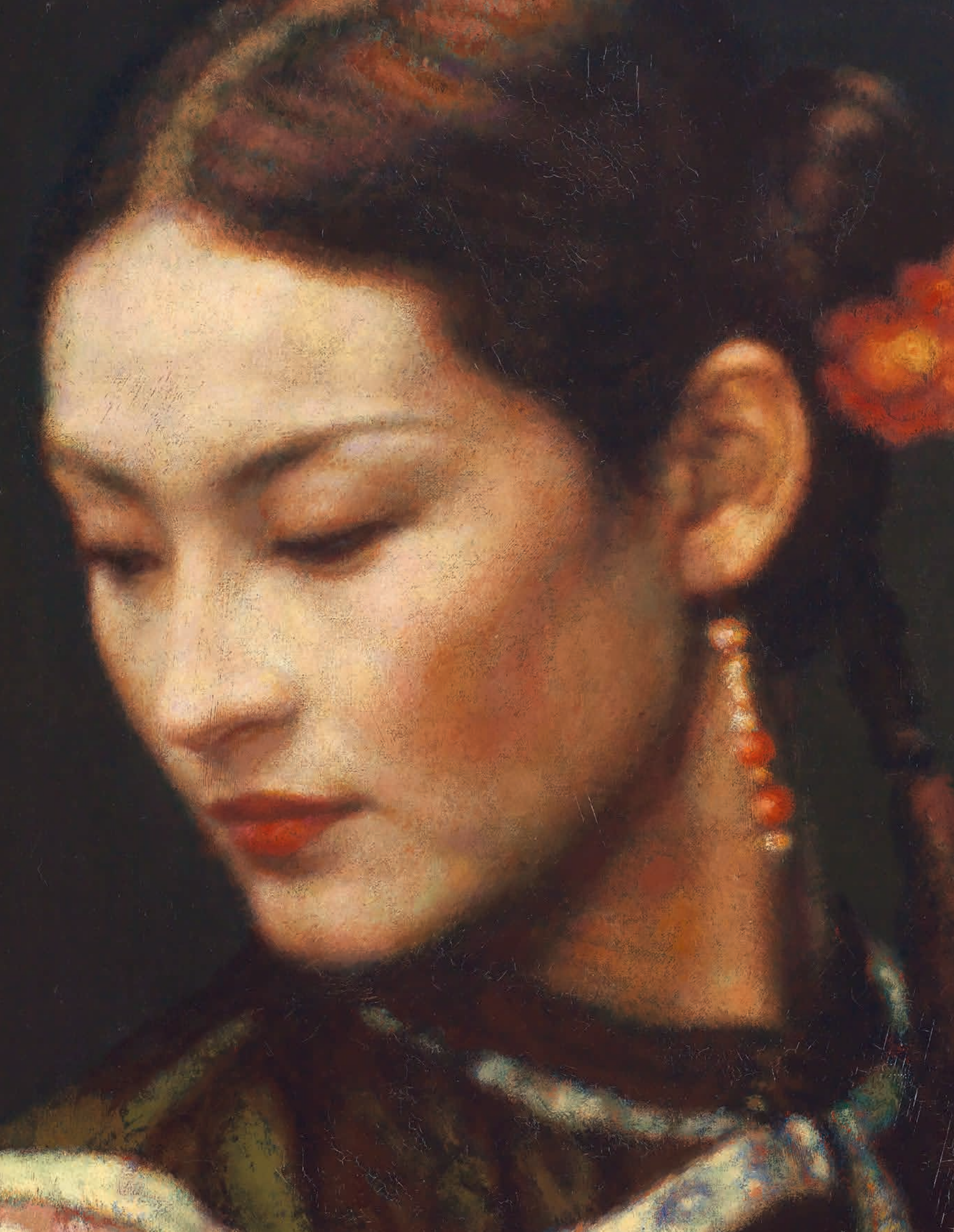
BEYOND THE CONCEPT OF REALIST PAINTING

Richter's early experiments with introducing photographic effects resulted in oils that were realistic yet dreamlike, and provided a new direction for realist painting. The large-scale photographic works of Andreas Gursky similarly take real scenes as their subject. His scenic views are then processed into surrealistic digital versions of themselves, which are completely convincing; the viewer is unable to tell at first glance which parts are real and which aren't. Only logical analysis can lead a viewer to slowly realize that one of his scenes is not a directly photographed work.

The elements of Chen Yifei's work which root his compositions in both realism and their unreal aura, are the same elements of poetry and artistic conception that have always informed Chinese art. While *Beauties on Promenade* is painted in a realist style, it represents a period of remembrance, of reflection, and of history—it is representative of an era. The use of models makes Chen's painting about real people, yet the degree of control he exerts to produce a scene, a setting, that is his alone, makes the painting also about an imagined ideal.

Richter, Gorsky, and Chen Yifei each sought to make breakthroughs in their realist presentations, to use different means—dreams, imagination, surrealism, scenic settings, the stage—to break through our previous conceptions of 'realism.' By breaking free from the binds that connect 'realism' and 'reality,' each of artist, not least Chen Yifei, provided new directions for realist art.







The Bund, Shanghai,
1930s.
1930年代上海外灘

Lot 30

沙漏 — 時光流轉

陳逸飛是中國改革開放後第一位在美國、英國藝壇成名的中國藝術家。他接受的油畫訓練是傳承自蘇聯馬克西莫夫油畫訓練班。陳氏雖然是接受蘇聯寫實風格培訓，可是他成功在掌握了歐洲古典寫實的精髓後，開創出自己的寫實風格。他借西方人最熟悉的古典寫實風格和浪漫主義展現中國藝術的特徵和精髓。在抵達紐約短短二年便獲著名漢默畫廊創辦人及美國石油大亨漢默博士的青睞。1985年，漢默博士訪問中國，並將陳逸飛的《家鄉的回憶—雙橋》致送中國領導人鄧小平。陳逸飛為海外觀者預示了中國新時代美術的到來。

經歷三十多年的油畫創作生涯，陳逸飛從來沒有脫離從歷史中尋找靈感，而「海上舊夢」系列是陳逸飛經過長期策劃，再次突破自己過往創作的歷史畫。1997年創作《麗人行》（拍品編號30）可謂是陳逸飛藝術生涯的精華，穿梭時空，回溯歷史，代表了中國經歷自徐悲鴻超過五十年寫實油畫的劃時代突破，代表了中國藝術家在國際藝壇的寫實路途上提出全新的觀點。陳逸飛想要追求的並非如照片沖洗出來的寫實肖像畫，他提出肖像畫和歷史、時間三者之間的關係，從而表現歷史、時間的真實性。在這個觀念下，他借中國藝術中的詩意、意境，以及劇場場景，擺脫寫實藝術與「照片寫實」的關係。他開創了獨一無二帶有朦朧光線、裊裊飄動之感的筆觸，表現穿梭歷史的時間延伸性。陳逸飛以寫實繪畫探討歷史、時間的真實性的觀念，遠遠超越了古典寫實繪畫所覆蓋的，與當代藝術探討的時間、空間關係如出一轍。

突破中國現代寫實歷程

陳逸飛「海上舊夢」系列的人物代表的是藝術家對三十年代的上海的追求、回憶，畫中人代表了一個時代，一個城市。陳氏著墨的並非是所描繪的人物的內在人格特徵，也不是關於一個人物的傳記。對陳逸飛而言，人物是承載了他對歷史的看法，是他表達的工具。

因此，《麗人行》一作充滿濃厚的劇場感，是陳逸飛在畫室中高度駕馭下而產生的場面。從衣服、頭飾、道具都是陳氏的編排，這個場景中的燈光並不是自然光線，都是劇場的燈光，由兩枝射燈從左、右二方照射四名仕女的臉孔。可見，陳逸飛想要追求的是如何把人物畫提升至一個與社會、與歷史有關係的高度，同時能突破中國現代藝術歷史繪畫自三十年代由徐悲鴻展開的中國現代寫實歷程，當中包括中國歷史繪畫、上海、蘇州以顏文樑、陶冷月為首，脫離歷史、政治意識，純粹繪人繪景的寫實油畫，以至五十年代以蘇俄寫實風格為主的社會現實主義油畫。



自1972年，陳逸飛創作歷史繪畫，《黃河頌》一作中的攝人深刻表現讓當時不到三十歲的陳逸飛在中國藝壇一鳴驚人。1979年的《踱步》可以窺見陳氏衝擊傳統中國歷史繪畫的強烈企圖。陳逸飛把自己的背影加入畫作，讓代表現代人的他背著觀者，面對包羅種種歷史場面的紀念碑。這絕對是中國歷史畫的一個劃時代的突破，突破了過去歷史繪畫忽略了、凍結了的時代感，把歷史和現代連繫。陳氏突破性的編排把中國歷史繪畫推前，增加了現代感，以致觀者內心的共鳴。

陳逸飛對歷史的獨特看法，以及他從不能磨滅的歷史中發掘出跨時空的美感延伸至讓他在美國成名的「水鄉」系列創作。《踱步》一作完成十多年以後，陳逸飛通過九十年代的「海上舊夢」組畫，再次突破自己的歷史畫。創作於1997年的《麗人行》中，藝術家把人物畫和歷史畫結合，尋找人物畫新的高度，使人物畫與歷史、與世界連結。他通過場景把人物和歷史連結，表現三十年代的上海大時代，同時回溯了盛世大唐之輝煌藝術文化歷史。

年輕的陳逸飛就讀上海美術專科學校時醉心中國古典詩詞。他把此幅重要創作取名為《麗人行》，名稱乃源自唐代著名詩人杜甫同名詩詞：

三月三日天氣新，長安水邊多麗人。
態濃意遠淑且真，肌理細膩骨肉勻。
繡羅衣裳照暮春，燈金孔雀銀麒麟。
頭上何所有？翠微盃葉垂鬢脣。
背後何所見？珠壓腰極穩稱身。

陳逸飛的《麗人行》以三十年代老上海為場景，同時把杜甫描述之盛世大唐姿態典雅、內涵洋溢、衣著講究的大家閨秀的氛圍，通過四名優雅自信的仕女，悠然自得地提著鳥籠踱步描繪得極至。陳氏刻意把三十年代老上海和唐代連接在一起，因為這兩個時期正正最能表現中國輝煌的古典及現代歷史，顯出中國文化的延伸性。《麗人行》就回溯了盛世大唐之輝煌藝術文化歷史，他以三十年代上海的場景來承接這段輝煌古典歷史、藝術、文化，繼而展示在當代的社會環境中，顯出中國文化的延伸。

在西方當代藝術中，這樣對西方古典藝術歷史的回溯同樣在馬奈(Manet)、戈雅(Goya)、奧托·迪克斯(Otto Dix)的作品中找到蛛絲馬跡，甚至是美國當代肖像畫家約翰·柯林(John Currin)經常回顧古典寫實，尋找靈感，他的名作《Nice 'n Easy》(1999年)震撼當代藝評界，作品中二位裸女形象猶如結合了成人雜誌中的女性體態，同時擁有古典大師繪畫女性裸體的基因。這些女主角在約翰·柯林的筆下演化成定格，把二位女性互動的一刻捕捉了。可見，古典寫實跨時代的魅力。



Chen Yifei, *Thinking of History from My Space*, 1979.
陳逸飛《踱步》1979年作

古典寫實繪畫技法的突破

擁有紮實油畫及雕塑科班訓練的陳逸飛在掌握了歐洲古典寫實的精髓後，繼而在這經歷過幾百年歷史的藝術風格上，創出屬於陳逸飛寫實油畫的獨一無二的筆觸。古典寫實以細膩而分毫不差的「色彩線」筆法著色，產生人物立體感、環境深度、光線折射等精準的描寫。陳逸飛的寫實繪畫，不論是八十年代江南水鄉、威尼斯水鄉，以至九十年代的「海上舊夢」肖像畫，雖然描寫得真實，但是畫作絕大部分並非以西方寫實的「色彩線」來完成，而是以接近西方印象派「色彩面」入畫。

在《麗人行》一作中，除了四位仕女的臉孔以細膩的筆法描繪立體逼真的輪廓，頭髮、髮飾、衣服均以相互推疊的「色彩面」組成。作品遠看似是照片中與現實分毫不差的現實景象，或許觀者也被矇騙，以為陳逸飛只是遵循西方古典寫實以細膩工筆的「色彩線」創作。可真相是陳逸飛把現代藝術中的「色彩面」注入古典寫實繪畫中，形成粗放、磨沙、濃烈、斑駁，但又能表現浪漫、典雅風格的筆觸。

陳逸飛這種獨特的筆觸形成與運用「色彩線」描寫的古典寫實在許多範疇上產生的不一樣的畫面視覺效果。第一：陳逸飛這種抽象、磨沙、斑駁的「色彩面」筆觸產生了畫面的朦朧效果。這儼如經過鏡頭輸出的特殊畫面效果，讓陳逸飛探討關於歷史、

過去、時間的題材發揮極致，表現一種懷舊、浪漫的氛圍。

這一點與德國當代藝術家里希特早期寫實油畫創作遙呼相應。里希特在1970年代把攝影語言帶進油畫，作品筆觸十分細膩，雖然色彩在畫面上相互推疊，但卻沒有任何肌理，彷彿由菲林沖洗在相紙的平面照片。里希特的寫實風景畫好像在正在開動的火車上用照相機拍下窗外的風景。鏡頭拍下的風景並不是靜止的，而是加上了動態的「時間」元素，風景因而變得模糊，畫面效果既是寫實，又是夢幻。而陳逸飛則以電影拍攝語言入畫，高度追求畫面具有延續性的動感，以及浪漫的氛圍。

陳逸飛對繪畫以外的視覺效果同樣關注，促成了他對「大視覺」的追求，其中電影鏡頭所能表達的視覺效果也是陳逸飛繪畫的一大靈感。1992年陳氏為了搜集創作「海上舊夢」的素材，因而親自執導拍攝了一段二十分鐘的影片。影片中拍攝穿著三十年代中國傳統服飾的仕女，在上海古舊的街道、中國古典建築及充滿二戰時期歐洲特色建築物行走。

《麗人行》的繪畫角度就如藝術家拿著攝影器材，一直跟隨四名仕女，儼如情境化的舞台，有承先啟後的故事情節。畫作隨著陳逸飛的筆觸產生朦朧光線的視覺效果，把藝術家講述舊日歷史的懷緬、陶醉、浪漫的氣氛表現得極至。

Left to right 由左至右：

Yan Wenliang, *Kitchen*, 1920.
顏文樑《廚房》1920年作

Xu Beihong, *Slave and Lion*,
1924. Christie's Hong Kong, 26
November 2006, Lot 181 Sold For
53,880,000 HKD

徐悲鴻《奴隸與獅》1924年作
2006年11月26日佳士得香港
拍品編號181成交價：53,880,000
港元





第二：陳逸飛這種仿如色彩相互滲透的筆觸帶有動感，隨著不同顏色的堆疊而形成千變萬化的光線和色彩變化。這油畫筆觸所呈現的效果就如中國水墨畫中的渲染技法，帶有方向感，帶有流動感。這樣形成陳氏那種可以表達動感的題材，如《麗人行》中四名提著鳥籠的仕女，引導觀者相信，讓觀者都能感受仕女正在行走的動感。陳逸飛這種帶有動感和朦朧效果的獨特筆觸，加強了陳氏想要加入中國傳統藝術中講求的意境，就是那種若即若離、似有若無、有開始，但未劃上句號，充滿想像空間的感覺。

陳逸飛創作結合中國水墨渲染技法及西方印象派「色彩面」的油畫筆觸的開創性與十九世紀「新印象主義」藝術家喬治·秀拉 (Georges Seurat) 及保羅·希涅克 (Paul Signac) 的「點描派」(Pointillism) 有同樣劃時代的意義。「點陣派」藝術家以色點的筆觸和著色方式形成，創作出前所未有的視覺效果。

從宏觀國際藝壇分析陳逸飛

當我們站在國際藝壇的層次分析陳逸飛的《麗人行》，當中的場景佈局與著名英國肖像畫家佛洛依德的畫作發展趨勢相吻合。自四十年代，佛洛依德經歷四十年刻劃人體、人物性格特徵，以至當下藝術家與模特兒的交流的肖像畫。到了八十、九十年代，佛洛依德銳意創作一系列與前輩藝術家互動的作品，包括：華鐸·夏爾丹 (Chardin)、安格爾 (Ingres)、康斯塔伯 (Constable)、塞尚 (Cézanne)，以滿足佛洛依德對人為、自我、幽默的追求。

1981年，佛洛依德創作了一幅以華鐸作於約1712年的名作《Pierrot Content》為主題的畫作。佛洛依德對作品內容的駕馭是他的藝術生涯中前所未有的，包括預先告知模特兒他想以華鐸名作為藍圖的計劃，讓模特兒預先看華鐸名作《Pierrot Content》的照片，更要求模特兒特別裝扮，就連佛洛依德自己也這樣形容，「這是在肖像畫生涯中首次把人物看成次要」。他同時形容《室內 W11—華鐸之後》(圖2) 一作是「有點裝飾性」。可見，《室內 W11—華鐸之後》一作表現了佛洛依德肖像畫的劇場感。

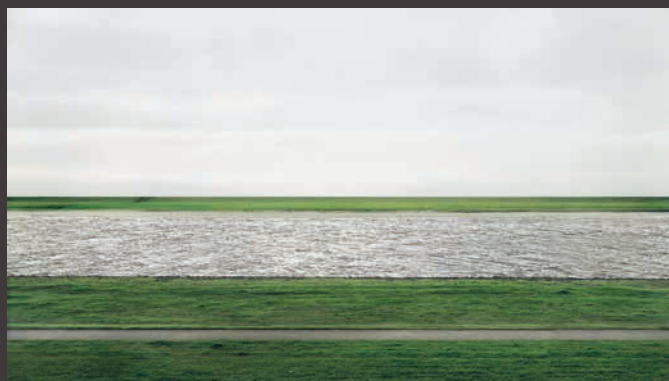
佛洛依德的後期創作《室內 W11—華鐸之後》及陳逸飛「海上舊夢」組畫帶出一個訊息就是肖像畫不僅僅限制於傳記式的創作，它除了能刻劃人物內心世界，肖像畫更能提示歷史，延續歷史，與世界連結。肖像畫可以是藝術與歷史的碰撞後形成能接通古今的結合物。事實上，這樣的方向一直在東方、西方藝術路途上發展都有出現。

突破寫實繪畫觀念

里希特以攝影技術帶進早期油畫，既是寫實，但又夢幻，為寫實繪畫提出了新的方向，就像古爾斯基 (Andreas Gursky) 的大型數碼輸出作品 (圖11)，以現實的風景為素材，然後以數碼科技把真實的風景，予以創作，合成超現實的數碼輸出作品。作品成功瞞騙觀者，瞥眼看來分不出那裡是真實，那裡是不真實。觀者唯有以邏輯分析，才慢慢發現這並非是一幅直接拍攝的風景照片。

而陳逸飛塑造寫實與不真實之間的元素便是中國傳統藝術中的意境、詩意。《麗人行》一作雖然是以寫實風格創作，作品是代表了一段回憶，一個想像，一段歷史，一個時代。陳逸飛在畫室中以模特兒創作，既是關於寫實的人，可是模特兒在藝術家高度的駕馭下，形成了一個由陳逸飛一手堆砌出來的場景，因此也是關於一個理想化的想像。

里斯特、古爾斯基，以至陳逸飛都在寫實的範疇上尋找突破，企圖以不同的方式——夢幻、想像、超現實、歷史、場景、舞台，打破過去對「寫實」的認知，擺脫寫實藝術與「照片真實」的關係，提出寫實藝術的新方向。



Top to bottom 由上至下：

Gerhard Richter, *Venedig (Insel) (Venice Island)*, 1985. Christie's London, 6 March 2018, Lot 23 Sold For 4,396,250 GBP

© Gerhard Richter 2018

格哈德·里希特 威尼斯(島嶼) 1985年作 2018年3月6日 佳士得倫敦 拍品編號 23 成交價：4,396,250 英鎊

Chen Yifei, *Bridge of Light*, 1980s.

陳逸飛《橋之光》1980年代

Andreas Gursky, *Rhein II*, chromogenic colour print face-mounted to Plexiglas, Executed in 1999, Christie's New York, 8 November 2011, sold for US\$4,338,500 Gursky

© 2012 Andreas Gursky / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

德列斯·古爾斯基《萊茵河II》彩色相紙 1999年作 2011年11月8日 佳士得紐約 成交價：美元4,338,500

PRIVATE COLLECTION, SOUTH AMERICA
南美洲私人收藏

31 ADRIEN-JEAN LE MAYEUR DE MERPRÈS

勒邁耶·德·莫赫普赫斯

(BELGIUM, 1880-1958)

La Montée au Temple Bali ***(Ascension to the Temple Bali)***

titled 'The ascend of the tempel / La monéte au temple Bali' (on the reverse)

oil on canvas

101 x 121 cm. (39¾ x 47⅝ in.)

HK\$3,200,000-4,200,000

US\$410,000-540,000

PROVENANCE

Acquired in Indonesia in the 1950s by the previous owner

Thence by descent to the present owner

Private Collection, South America

登上峇里島祭壇敬拜

油彩 畫布

款識：J. Le Mayeur (左下)；

The ascend of the tempel / La monéte au temple Bali (畫背)

來源

原藏者在1950年代得自印尼

從此由現藏者收藏

南美洲 私人收藏

The important painting *La Montée au temple, Bali*, or *The Ascend of the Tempel* (Lot 31) as Le Mayeur wrote on the reverse of his canvas, shows us the typical Balinese ritual of the daily morning offerings. In the front of the scene we see two women sitting together in charge of assembling flower petals for the canang sari, the daily gift to the gods and spirits. Behind them, central in the painting, is the temple, surrounded by flowerbeds guarded by statues of Hindi gods. On the right, two other women are standing in line with their baskets in order to give them to their friends who are reaching to the top of the temple to place the offerings

in. In the distance beyond, the sea and the sky are visible.

This puri was probably the temple Le Mayeur built in Sanur when he started to live there with his beautiful wife Ni Pollok in 1935. In a rice paddy just behind the beach they created a little paradise of their own. In a letter to a friend Le Mayeur writes "our little house makes up a worthy frame around her [Pollok's] beauty." The housing compound included a cottage and a lush garden full of exuberant trees and flowers, terraces, pergolas, little temples, statues and lotus ponds which served as the setting for most of his paintings. Le Mayeur who had been searching for colour and light everywhere in the world wanted to surround himself "with nothing but beauty". The artist travelled extensively through Europe, Africa, the Middle East and India before settling down in Bali where he found the three things in life that he loved: Beauty, sunlight and silence. He was entranced with the island, stating "Now could you tell me where to find these in a more perfect state than in Bali?" The daily activities of the Balinese maiden were all highly encouraging subjects for him to illustrate. "When one saw



Le Mayeur and Ni Pollok on a beach in a staged pose. Private collection, Belgium. On the back in the painter's handwriting: 'Pollok en pose de la mer' ('Pollock posing by the sea').

勒邁耶和帕洛選在海灘上擺姿勢。私人收藏 比利時。在照片的背上畫家自己寫：洛選 在海邊擺姿勢（法文）





Le Mayeur working by the pond.
Photo: private collection,
Belgium

Dr Jop Ubbens & Dr Cathinka
Huizing 《Adrien Jean Le Mayeur
de Merpres: Painter-Traveller/
Schilder-Reiziger, Pictures
Publishers, Wijk en Aalburg, The
Netherlands, 1995 (p.122, plate
183).

勒邁耶在池邊作畫

照片：私人收藏，比利時

Dr Jop Ubbens & Dr Cathinka
Huizing 《Adrien Jean Le Mayeur
de Merpres: Painter-Traveller/
Schilder-Reiziger》 Pictures
Publishers 奧爾堡 荷蘭 1995 年
(第 122 頁，圖版第 183)

those beautiful girls dressed in their finest silk sarongs with flowers in their hair, and carrying themselves like princesses, it was difficult to imagine that they were actually a cook and a chamber girl.” Rendering this peaceful scene depicted in *La Montée au temple*, with a portrait of Ni Pollok contemplating while gathering flower petals, was a challenging enterprise indeed.

Ni Pollok’s full visage is shown, with her eyes demurely looking down to the basket with flower petals. The faces of the other girls are

not recognizable. The eye of the beholder is drawn to Ni Pollok’s figure first, and then led upwards to the top of the painting. The way the four women are depicted, with their arms gracefully pointing upwards to the top of the temple attributes to a triangular composition. The whole scene is set on the right side of the canvas, whilst the left side shows just statues and plants.

Although the canvas is ‘laying’, in the so-called landscape format, the composition is vertical. Le Mayeur reached this impression by accentuating the verticals in the depiction, via a repetition of vertical forms: the temple in the middle, the vertical attitudes of the standing women, the vertical pole of the pergola, the vertical statues and even the direction of the leaves of the ‘Elephants ears’ are upwards.

Notably striking as well is the way the female figures are depicted. They are elongated, as are the arms and fingers of the ladies. A striking characteristic of Le Mayeur’s pre-war style is the way he painted the body of his figures. Seen in the depiction of feet, arms and hands, his creations are subject to unrestrained interpretation of anatomy.

Le Mayeur’s trademark is his masterly ability in rendering light and colour. In this painting, the morning light is depicted in very subtly. The long dark shadows, accentuated by the almost whitish streaks of light on the ground, on the statues and on the skin of the girls, already bathed in bright sunlight, contribute to this morning feeling. The dominating purples and pinkish tones and hues increase the tropical morning atmosphere. Against these light tones put mostly on the left of the painting, the artist used greys and dark greens contrastingly on the right side. The sky on this side of the canvas is purple and pink which might indicate a very early hour, the first rising of the dawn. With this play of light and dark colours, the painter created a contrast also in order to suggest depth. Next to the colours purple, pink, red and orange and other gentle earthy colours Le Mayeur used a little white and soft blues for the sea and the sky. This contrast also heightens the idea of perspective and lightness.

The image was built with quick, short and pasty strokes of the brush. Extremely accurate and artistic, Le Mayeur’s innate ability to suggest flowers and leaves with random patches, blobs and dots of thick paint without ever entering into great detail is without parallel.

Because of all the mentioned features I can conclude that this very sophisticated work, can be dated in the years just before the World War II. An intense and subtle use of colour in combination with sparkling light effects is the main force in Le Mayeur's pre-war Balinese works. Typical for this period additionally is the fact that the painter achieved an artistic feeling

in his canvas by simply adding colour patches. Later, in his post-war canvases he painted more elaborately and with more details. At the end of the 1930s and early 1940s Le Mayeur painted in an artistic and free style of which this beautiful painting is a fine example.

April 2018 Drs. C.Z. Huizing

此件由畫家勒邁耶親自在畫布背面寫上作品標題的重要作品《登上祭壇，峇里》(拍品編號 31)，展現峇里島人民每天早上獻祭的傳統習俗。前景有兩個女子坐在一起，負責收集花瓣製作小花籃，作為每日奉獻給神靈的貢品。在她們身後的畫面中心是花團圍繞的祭壇，外圍有印度教神祇石像守護。畫面右邊有兩位女子，她們將小花籃陸續傳遞到另一位女子手中，讓她將小花籃放在祭壇最高處。畫面遠處可見大海和天空。

畫中描述的場景可能是勒邁耶在 1935 年與美麗的妻子帕洛遷居到沙努爾時興建的祭壇。他們在海灘後的一片稻田裡創造了屬於二人的小天堂。勒邁耶在寫給朋友的信中說：「我們的小房子襯托着她(帕洛)的美。」這個莊園包括一間農屋、一個花木茂盛的花園，裡面有階梯、涼亭、小祭壇、神像和蓮池，這些場景出現在勒邁耶的大部分作品裡。勒邁耶在世界各地尋探色彩和光線，他渴望將自己置身於「唯美」的環境裡。他曾廣遊歐洲、非洲、中東和印度，最終定居峇里島，並在當地找到了一生中最愛的三樣事物：美、陽光、靜謐。他被這個島嶼深深吸引，更宣言：「你能告訴我，除了峇里，還有哪裡可以找到將這些保留得更完美的地方？」他樂此不疲地描述峇里島上年輕女郎的日常活動：「看到這些漂亮的女孩子，穿著最高級的絲綢紗籠，頭戴鮮花，舉止端莊如公主，很難想像她們是廚娘或女僕。」這些恬靜和諧的情景，還有帕洛在收集花瓣時若有所思的模樣，都被勒邁耶記錄在《登上祭壇，峇里》裡，這種表現技巧並不容易。

畫中可見帕洛的正面，她的雙目低垂，看著籃子裡的花瓣。其他女子面目不清。觀者的目光首先落在帕洛的身上，然後逐點向畫面上方移動。眾女子優雅地高舉起手臂伸向祭壇頂端，使構圖呈三角形。場景集中在畫面右邊，左邊只有神像和草木花卉。

雖然這幅畫面採用所謂的風景格式，但構圖呈垂直方向。勒邁耶反覆描繪直向形態，強調畫面的垂直感：畫面中間的祭壇、站立女子向上伸展的姿態、花架的桿子、直立的神像、甚至連「象耳芋」的葉子都呈向上狀。

女子的身軀亦非常引人注目。她們姿態修長，尤其是手臂和手指。勒邁耶在戰前的藝術風格有一個獨特之處，就是他對人體的處理手法。觀其塑造的人物，例如他們的腳、手臂和手掌，往往超越人體構造原理，任由畫家的創造力發揮。

勒邁耶極擅長表現光線和色彩，這是他的藝術特點。這幅作品展現了晨光熹微的景色。暗長的陰影，地上近乎白色的斑駁光線，灑落在神像和早已沐浴在晨光中的眾女的身軀上，

早晨清朗的感覺瀰漫畫面。畫面主色調是紫色和粉紅色調，使熱帶的清晨氣氛更加濃厚。淺色調集中在畫面左邊，右邊反襯以灰色和暗綠色。這邊的天空呈紫色和粉紅色，可見時辰尚早，或許正值破曉之際。畫家隨意調用深淺顏色，塑造對比效果，並提升畫面深度。除了紫色、粉紅色、紅色、橙色和其他柔和的大地色，勒邁耶亦用少量白色及柔和的藍色描繪大海和天空。這種色彩對比增加了畫面的透視效果和明亮輕快感。

這幅作品以輕快、短促、富肌理的筆觸繪製，勒邁耶繪畫技法精準，藝術氣息豐富。他擁有與生俱來的繪畫天賦，用厚稠的顏料隨意揮就出色塊、斑駁色帶和圓點，花葉的形態便悅然而生，無須刻意仔細描畫，此等技藝無人可比。

綜合以上種種因素，可見這是一幅精緻細膩的成熟佳作，創作年份應是二戰前不久。勒邁耶在戰前以峇里島為題材的作品對色彩的運用非常豐富而微妙，而且光線效果明亮耀目。這段時期另一個典型特色，是畫家透過簡單地加添色塊，使畫面充滿藝術美感。其戰後的繪畫方式更精細，表現的細節更豐富。在 1930 年代末和 1940 年代初，勒邁耶的繪畫風格隨興自由，這幅作品便是一個優秀的例子。

由 C. Z. Huizing 博士撰文

Adrien-Jean Le Mayeur De Merprès, Dancers in Bali, Christie's Hong Kong 28 November 2015, Lot 44, sold for HK\$7,480,000

Artwork: © 2018 Artists Rights Society (ARS), New York / SABAM, Brussels

勒邁耶·德·莫赫赫赫斯《峇里舞者》佳士得香港 2015 年 11 月 28 日 拍品 44 成交價：7,480,000 港元



32 HENDRA GUNAWAN 古那彎
(INDONESIA, 1918-1983)

Kuda Lumping

signed, dated and inscribed 'Hendra 76 / KW / Bandung' (lower right)
oil on canvas
147 x 202 cm. (57 $\frac{7}{8}$ x 79 $\frac{1}{2}$ in.)
Painted in 1976

HK\$3,500,000-5,500,000
US\$450,000-700,000

PROVENANCE

Acquired directly from the artist by Dr. Lukas Mangindaan, Jakarta
Anon. sale. Christie's Hong Kong, 24 May 2008, Lot 122
Acquired from the above sale by the present owner
Private Collection, Asia

LITERATURE

Astri Wright, *Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters*, Oxford University Press, Kuala Lumpur, 1994 (illustrated in black and white, p. 122)

爪哇舞蹈

油彩 畫布
1976年作
款識：Hendra 76 / KW / Bandung (右下)

來源

Dr. Lukas Mangindaan 於雅加達得自藝術家本人
2008年5月24日 佳士得 香港 編號122
現藏者購自上述拍賣
亞洲 私人收藏

文獻

1994年《Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters》Astri Wright 著 牛津大學出版社 吉隆坡 馬來西亞 (黑白圖版, 第122頁)



Hendra Gunawan, *Kuda Lumping*, Christie's Hong Kong 26 October 2003, Lot 93
古那彎《爪哇舞蹈》佳士得香港 2003年10月26日 編號93





Hendra Gunawan, *Melasti*,
Christie's Hong Kong 28
November 2015, Lot 47,
Realized at HKD 4,840,000

亨德拉·古那灣《美樂思儀式》佳
士得香港 2015 年 11 月 28 日 編號
47 成交價：4,840,000 港元

As demonstrated by the numerous versions he painted of the Kuda Lumping trance-dance, Gunawan was fascinated by intense emotion in high-pitched and extraordinary situations, which he reformulated into dramatic vignettes which highlight the presence of human courage and perseverance vis-à-vis desperation.” – Astri Wright.

Hendra Gunawan's art throughout his artistic progression is inspired by an awareness of the beauty of Indonesia and its people. His skilful depictions are not only the pristine landscape of Indonesia which he adored, but also the existence of Indonesian men and women who contributed tremendously in building the nation, capturing genre scenes of everyday life. As one of Indonesia's most important and recognised figure in the arts, alongside Affandi and S. Sudjojono, Gunawan's remarkable sensitivity to colour and artistry in creating his works was deemed revolutionary.

Arrested and imprisoned for 12 years for his involvement in a cultural organisation affiliated with the Communist party PKI, Gunawan's signature style in painting was honed and further developed through his time in prison. Life in prison was debilitating, and robbed Gunawan of both life's sense of purpose and its variety. During this period, Gunawan's encounter with his much younger second wife inspired him on the use of more vivid and lyrical colours in his later works. These lively colours represented joy, life and hope that Gunawan longed for. This period can be considered as an important and pivotal period, departing from his earlier artistic style where most of his motifs were inspired from the tumultuous political context in Indonesia.

However, as he progressed in the exploration of his artistry, there was one thing that remained constant – the depiction of the Indonesian people. They never failed to be the centre and focal point of his canvases in the context of work and play, in celebration and struggle. Gunawan's picture planes were meticulously composed as a symbol of celebration of life of his beloved nation.

Kuda Lumping (Lot 32) is an outstanding example of one of Gunawan's compelling portrayals of the people in celebration. This is a native dance of the Java Island, where it is performed during special and festive occasions. The troupe includes dancers riding colourful flat horses as their props and a shaman to lead the group. A small *gamelan* troupe completed with a *sinden* is also in accompaniment to liven up the ambience, attracting onlookers to gather and enjoy the show. The performance itself is very much a social event, in which the community at large will participate either as audience or helper. Such is the nature of the performance that it blurs the space for the stage and its audience.

There is a sense of informality achieved in the theatrical atmosphere which allows people from all corners of the neighbourhood to become a part of the performance, which is very much depicted in this exquisite work. Silhouettes of small human figures are seen at the background of the composition gathering to see the performance from afar, and also on top of the banyan tree, which is the symbol of gathering in the olden days. The performance is portrayed in grandiosity in size, as Gunawan preferred to work on bigger canvases, drawing from his experience of producing posters

during the pre-Indonesian war. With the rendering of a larger scale and composition, Gunawan compellingly draws the viewer of the painting in, also inviting us to be a part of the celebration and festivity.

Unlike many other Indonesian traditional trance-dances, *Kuda Lumping* is a dance that symbolises the battle of good and evil, which the essence is captured precisely and intensely in the present lot. The main character of the performance, riding her horse, is on a mission to defeat 'evil', performed by a dancer wearing a mask on the left hand of the canvas. Both dancers are wearing elaborate costumes full of colourful beads and sequins. With full force, the horse rider charges towards the other dancer dressed in turquoise top at the corner of the composition. Beneath the display of strength presented in this scene, the dancer is seen moving gracefully with elegant hand movements. Stylized and cursive brushworks were also used to portray the vigorous movement at the peak of the *Kuda Lumping* performance, outlining the mane of the flat horse as well as the hair that adorns the two female figures, giving forth a dramatic interpretation of the performance. Bright and vivacious colours are also used to capture the essence of celebration, and also the intense energy of the scene of the performance. Different from Gunawan's earlier works, *Kuda Lumping* showcases more complexity in colour layering which creates a sense of depth and an alluring visual imagery to the scene. With this work we can see Gunawan's mastery in colour – it is with colour that Gunawan finds the most natural approach to share his feelings.

One can barely see that Hendra had not taken any artistic influences from the west in creating his works. Rather, Gunawan created each and every scene with the newfound vocabulary that is true to his expression as a faithful countryman. It is not only by the usage of the local scene and subject that Gunawan expressed his nationalistic self, but also, the Indonesia-ness of Gunawan's painting is showcased in the way he portrayed his figures. This vocabulary is related to that of the *wayang*, which has influenced so much in Indonesia's visual and performing arts. In Gunawan's works, figures are often portrayed in profile or silhouette, with certain stylized exaggeration of facial features, expressive body movements and long limbs. Accompanying the figures, Gunawan also dressed them in Indonesia's traditional cloth, *batik*.

Monumental in size, *Kuda Lumping* is an extraordinary interpretation of the livelihood of Indonesia by the true master – A rare masterpiece that came from the former collection of Dr. Lukas Mangindaan, a psychiatrist and close confidant to the artist. It is mentioned by Dr. Mangindaan that throughout Gunawan's artistic career, the present lot is the most favourite rendition of the scene. Without a doubt, *Kuda Lumping* is the truest form of homage from the artist for his beloved country.



Hendra Gunawan in his studio accompanied by Nuraeni
亨德拉·古那灣在魯妮的陪同下於工作室內

「從古那彎所繪畫的眾多《竹馬舞》畫作中可以看到，古那彎特別受在緊張且特別的場景下所展現的強烈情緒所吸引，他把這些場景重新塑造成戲劇性的片段，突顯出人性在絕望中同時顯現的勇氣和毅力。」——阿斯特莉·萊特。

貫穿其整個藝術發展歷程，亨德拉·古那彎的創作靈感均來自他對印尼及該地人民展現的美麗一面。在他精湛描繪筆下不僅只有他所鍾愛的印尼原始風景，更有彰顯印尼男女為建設國家作出巨大貢獻，和捕捉日常生活場景的作品。作為印尼藝術界最重要且最受認可的藝術家之一，古那彎與阿凡迪及蘇佐佐諾齊名，其作品對顏色和藝術性的獨特敏銳度深具革命性的影響。

由於古那彎參與印尼共產黨有關的文化組織，而被捕並囚禁12年。身陷囹圄期間，古那彎磨練風格技巧，並進一步建立他的標誌性畫風。牢獄生涯剝奪了古那彎所秉持的生命意義，和多姿多采的生活，使他變得萎靡頹喪，但就在這期間，古那彎邂逅了比他年輕許多的第二任妻子，啟發了藝術家於後期作品中運用更多生動且熱情奔放的色彩。這些生動的色彩代表著古那彎對歡樂、生命和希望的渴望。這一時期是他重要的關鍵時期，讓他脫離早期主要描繪印尼動蕩政治背景的藝術風格。然而，縱然他在藝術探索中取得進展，有一點依然不變的，是他對描繪印尼人民的熱愛。他們仍然成為古那彎畫布中的中心焦點，他們時而在工作或娛樂，或是在慶祝或鬥爭中。古那彎精心建構繪圖畫面，以歌頌他深愛的國家的人民生活。

《爪哇舞蹈》（拍品編號32）是古那彎各個扣人心弦、描繪人民慶祝場面的畫作中傑出的典範之一。《爪哇舞蹈》是爪哇島的本土舞蹈，在特殊和喜慶場合時進行。劇團包括由薩滿祭司所帶領，騎著七彩平板馬道具的舞者，以及一小隊加麥蘭樂隊（gamelan），與女歌者（sinden），為表演增添生氣，以吸引觀眾聚集並欣賞節目。表演本身大致是一個社交活動，在這個活動中，整個社區將以觀眾或協助者的身份參與其中，因此表演中舞台與觀眾的區間十分模糊。

由於社區內各鄰里均可為表演作出不同的參與，致使劇團氛圍充滿不拘禮節的感覺，而這幅精湛的作品正正描繪這個特

質。作品的背景可以見到細小人物的剪影，表達從遠處及榕樹頂觀看表演的人群，象徵著的古代聚會。由於古那彎在前印尼戰爭期間曾從事海報製作，因此他喜歡在超大型的油畫畫布上繪畫，所以他在此畫作中把表演活動繪畫成宏大的規模。透過大比例的構圖繪畫，古那彎把觀賞畫作的觀眾扣人心弘地引入畫中，把我們一起邀請參與慶祝活動，感受節日的氣氛。

與許多其他印尼傳統的出神舞蹈不同的是，《爪哇舞蹈》是一場象徵善惡之戰的舞蹈，其精髓被精確而強烈地捕捉在作品中，畫中左側戴著面具的舞者，為表演的主角，他騎著馬匹，肩負擊敗「邪惡」的使命。兩位舞者都穿著精美的彩色珠子和閃片服飾。騎手使盡全力往畫中另一角落、穿著青綠色上衣的另一位舞者衝去，畫作場景充滿能量之餘，另一舞者愉悅地舞動著手部舞姿。藝術家以其獨特風格的筆觸和草書的筆法來描繪《爪哇舞蹈》表演最精彩處的激烈舞蹈瞬間，筆峰勾勒出平板馬的鬃毛以及兩位女表演者的髮絲舞動，展現出極具戲劇性的演譯。畫作亦運用了明亮和活潑的色彩來捕捉節日的慶祝氣氛，以及表演場景中所呈現的強烈力量。與古那彎早期的作品不同，《爪哇舞蹈》展現更複雜的色彩層次，塑造出更具深度和迷人的視覺意景。從這幅鉅作，我們可看到古那彎運作色彩的精湛技巧——是古那彎認為最能夠自然表達其感受的方式。

大家很難在藝術家的作品中找到任何西方藝術對他的影響，相反，古那彎坦率地以忠實鄉下人的角度，運用新的手法去表達，勾勒出各個不同的場景，藝術家不僅透過當地的場景及人物來表達其民族主義的情意結，他所繪畫的人物風格亦充份展現專屬古那彎畫作的印尼風情。他的這種表達手法與印尼哇揚木偶戲（wayang），對印尼視覺及表演藝術的影響息息相關。在古那彎的作品中，人物輪廓通常以勾線或剪影方法描繪，配以特定的誇張面部特徵，豐富的肢體動作和長長的四肢。古那彎筆下的人物亦穿著上印尼傳統蠟染布料（batik）。

《爪哇舞蹈》尺幅宏大，是一位真正的藝術大師對印尼生活的非凡演譯作品。這是一幅罕見的傑作，為古那彎密友——前精神病學家路卡斯·孟因達安博士生前收藏。孟因達安博士曾提到，在古那彎的整個藝術生涯中，此畫作是眾多描繪同一場景的作品中最深受其喜愛的畫作。毫無疑問，繪畫者透過《爪哇舞蹈》對其心愛的國家表達最真誠的敬意。

A troupe of men performing Kuda Lumping in the modern days.

於現代，一隊男舞者表演《爪哇舞蹈》





33 AFFANDI 阿凡迪 (INDONESIA, 1907-1990)

Fisherman

signed with artist's monogram and dated '1969' (lower left)

oil on canvas

149 x 96 cm. (58⁵/₈ x 37³/₄ in.)

Painted in 1969

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

US\$180,000-260,000

PROVENANCE

Anon. sale, Sotheby's Singapore, 9 October 2005, Lot 162

Acquired from the above sale by the previous owner

Anon. sale, Christie's Hong Kong, 24 May 2008, Lot 133

Acquired from the above sale by the present owner

Private Collection, Asia

漁夫

油彩 畫布

1969年作

款識：藝術家花押 1969 (左下)

來源

2005年10月9日 蘇富比 新加坡 編號162

原藏者購自上述拍賣

2008年5月24日 佳士得 香港 編號133

現藏者購自上述拍賣

亞洲 私人收藏



Vincent Van Gogh, Seascape at Saintes-Maries (Fishing Boats at Sea), 1888, Pushkin Museum, Moscow, Russia

文森·梵高《聖瑪利的海景（海上的漁船）》1888年作 俄羅斯 莫斯科 普希金美術館

Affandi's works have received critical acclaim for their powerful expressionistic quality, particularly outstanding in depicting the emotion and personality of his subjects. *Fisherman* (Lot 33), alongside other single figure works of the artist, is an excellent painting from the artist.

As early as in the 1950s, Affandi had given up using brush and applied paint directly onto the canvas out of the tube. With this free and spontaneous style that the artist explored his own emotions and those of his subjects. The strength of Affandi's fluid style lies in his ability to maintain a coherent structure of his subjects amidst the disarray of lines and colours. Details were meticulously kept, attesting much to the keen observation and to some extent the sense of humour of the artist

Fisherman is a superlative work from the artist, executed in 1969, generally considered as the strongest decade of the artist. It is a rare large scale vertical work, highlighting the expressionistic quality of his paintings, particularly outstanding in depicting the emotion and personality of his subjects. The fisherman in the painting is a man of significant proportions; at once comfortable with, and in command of nature and its elements.





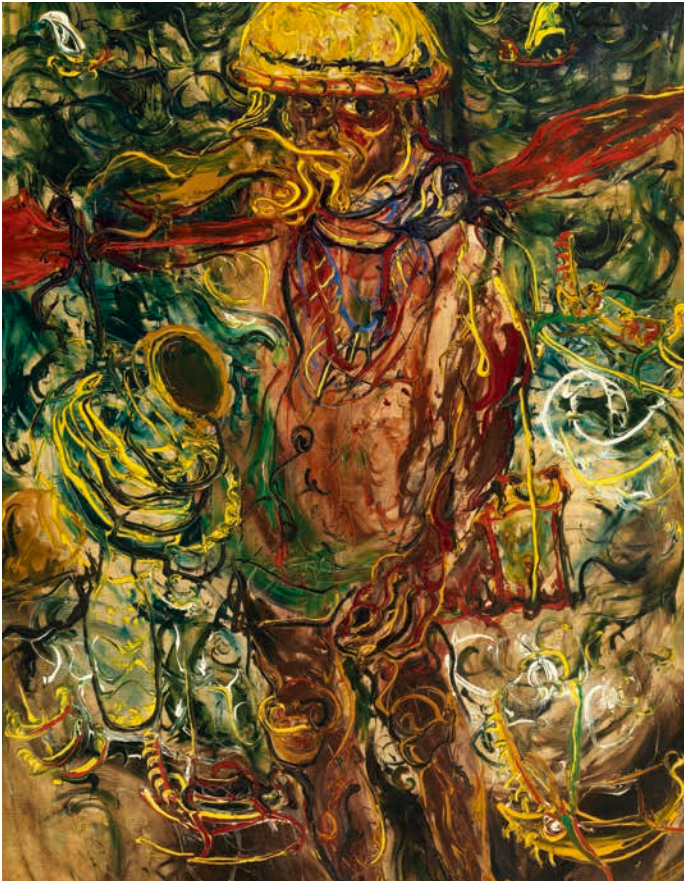
Affandi smiling as he prepares to paint
面帶微笑的阿凡迪在準備油彩

Depicting the fisherman returning to shore after a day out at sea, with the tools of his trade such as the oars of his boat easily draped over his right shoulder, the fisherman is master of his trade and commander of his destiny. His towering presence is emphasised by Affandi's very typical compositional treatment for paintings of single figures. The figure is situated in the vertical centre of the painting, in a heroic full-figure pose and the background heavily worked over. In *Fisherman*, the skin of the fisherman is a glowing orange-red, with complementary yellow and green tones in Affandi's characteristic undulating, swirling and spiralling application of paint directly from the tube onto the canvas, in the ultimate gesture of expressionistic abandon.

Hailed as a "*towering figure in the history of Indonesian modern art.*" Affandi's paintings often display his emotional responses to the lives of a people struggling to move out of poverty towards dignity. A fisherman is not typically viewed or revered as a painting subject, but in Affandi's oeuvre, he enjoys a central place of significance. Proportion is ignored as Affandi deliberately exaggerates the scale between humans and inanimate objects. The swirling gestural paint lines depicting the sky and seas, showing the virtuosity of his painting style, and the presence of boats rendered down in scale all lend a part in the artist's skilful storytelling using the canvas as a medium.

Affandi's art was rooted in the direct observation of the world around him, which he transformed to express his personal inner vision. His commitment to painting daily scenes of Indonesian life was a life-long passion; depicting, in his perception, the best and most beautiful aspects of his homeland. To capture the essence of each situation or object, he developed and continually replayed a group of subjects, such as rice terraces, Indonesian festivities, the sun, his self-portrait, and of course the dynamic energy of the village cockfight. These localised inspirations resulted in paintings which danced with a dynamic energy and a distinct rhythm full of emotional intensity - a perfect recording of the social emotions of the period in tune with the painter's own feelings and sentiments.

He advocated looking at paintings with his eyes and heart, rather than the intellect. Emotion is the essential element in the artist's work, capturing the essence and the soul of whatever he painted - and celebrating the soul of the people. He was always comparing himself in jest to van Gogh - a man of strong emotion, which in turn gave rise to works of art. Stylistically similar, the transcending of painting beyond just form and process gives rise to Affandi creating paintings radiating with optimism, inspiration and the pure joy of creating art.



阿凡迪的作品以其強烈表現力，尤其是對他的對象的情緒及性格之傑出描寫，獲得高度的專業評價。《漁夫》(拍品編號 33) 一作與藝術家其他人物繪畫一樣，誠為藝術家的一幅傑作。

早於 50 年代，阿凡迪便放棄使用畫筆，直接把油彩從鋅管塗抹在畫布之上。藉此自由奔放的風格，藝術家探討他自身與描繪對象的情感。阿凡迪流麗的風格的長處，在於他在混合的雜亂線條及色彩之中，仍保持他描繪對象的整體形象。細節得以仔細保留，同時揭露出藝術家本人細心的觀察與幾分幽默感。

繪於 1969 年的《漁夫》是藝術家巔峰之作，而這時期亦廣為推崇是藝術家藝術創作的高峰。這幅罕見的垂直構圖巨作，重點呈現了他作畫的表現性，尤其精於描畫他的對象的情思與性格。此作中的漁夫是一個比例勻稱，於自然及其波瀾之中自在自我的人物。

描繪一個剛從大海打魚歸來岸邊的漁夫，他的漁具船槳架在右邊肩膀之上，這漁夫是他的事業與命運的主宰。透過阿凡迪典型的獨立人物繪畫構圖，表現出他的雄偉。人物立在畫作正中心，以一個雄壯的全身描繪，配以反覆施彩的背景。在《漁夫》一作之中，漁夫的皮膚以奪目的橙紅色畫成，輔以阿凡迪典型的波動、旋轉起伏的直接把油彩從鋅管在畫布上施加的黃綠色調，展現出最極致的純粹表現性。

被推崇為「印尼現代藝術史中的巨人」。阿凡迪的繪畫一般表現他對奮力脫貧翻身的人們的生命的情感。漁夫一般不被視為值得作為繪畫題材，但在阿凡迪的作品之中，他有着中心的地位。在阿凡迪故意加強人與死物之間的比例之下，實際的比例被忽視。富動感的油彩描繪出天與海，表現出他作畫風格的高超，而漁船比例的縮少，則是藝術家以畫布作媒介去訴說故事的鬼斧神工。

阿凡迪的藝術扎根於他對周遭世界直接的觀察，這些觀察所得，轉移成為他個人內在意象的表現。他對日常生活的全神貫注是他一生的志業，對他來說，這是描繪他的家鄉最美好的一部份。透過捕捉每一個情景及物象的精髓所在，他不斷發展及持續探索一系列的物象，例如稻田、印尼的節慶、太陽、他的自畫像、當然還有鄉村鬥雞的動感力量。這些在地的啟發造就了充滿充沛能量與獨立感情與強烈的律動的繪畫，是對當時社會情感與藝術家本人的情思的最佳紀錄。

他主張以眼睛及心靈，而不是學養去欣賞他的作品。情感是藝術家作品重要的元素，捕捉了他描繪對象的精髓與靈魂，同時歌頌了人們的精神。他經常開玩笑的把自己與梵高相比：大家是都是一個有強烈感情的男人，而這種強烈的感情轉而造就一系列的藝術品。阿凡迪作品風格相類，其對形式與過程的超越，使得阿迪的的繪畫充滿着樂觀主義、啟發性與藝術創作的愉悅。

Clockwise 睡時針：

Lot 33

Affandi, Sang Nelayan (The Fisherman), Christie's Hong Kong, 27 May 2012, Lot 2113, sold for HK\$ 3,140,000

阿凡迪《漁夫》佳士得香港 2012 年 5 月 27 日 編號 2113 成交價：3,140,000 港元

34 AFFANDI 阿凡迪 (INDONESIA, 1907-1990)

Market Scene

signed with artist's monogram and dated '1965' (lower right)

oil on canvas

98 x 130 cm. (38¼ x 51⅞ in.)

Painted in 1965

HK\$2,500,000-3,800,000

US\$320,000-490,000

PROVENANCE

Acquired directly from the artist by Mr. Alex Papadimitriou

Celebrated as Indonesia's foremost modern maestro, Affandi is recognised for his creation of a signature style of painting and his unique choice of subject matter. A humanist at heart, Affandi believed in the universal human experience above all else and dedicated his life's practice to capturing the essence of the human condition in his paintings. This determination to depict life truthfully set him apart from the romanticised depictions of Indonesia of the popular *Mooi Indies* and *Pita Maha* styles that were favoured by the foreign patrons of the arts.

Market Scene (Lot 34) is a fascinating view of daily life, as it depicts the momentary madness that ensues when a drift of black pigs runs amok in the market. Affandi conveys the pleasing warmth of the tropics in cacophonous swirls of sunny yellow, deep emerald, and earthy shades of brown, while the offending animals are peppered around the scene in a stark shade of black. A bundle of struggling bodies curl up behind

市場景象

油彩 畫布

1965年作

款識：藝術家花押 1965 (右下)

來源

Alex Papadimitriou先生得自藝術家本人

a woven cage in the lower right of the foreground, suggesting that their fellow kin might have escaped from the same confines. Amidst the pandemonium, the villagers scramble into action with each one catching a piglet in their arms – the lady in the middle balances the piglet above her head, while the woman to her left clutches the struggling pig to her chest. The mischievous animals may have been the responsibility of a single villager, yet the entire market instinctively launches into action to contain the chaos, perfectly embodying the spirit of *gotong royong*, or neighbourly camaraderie.

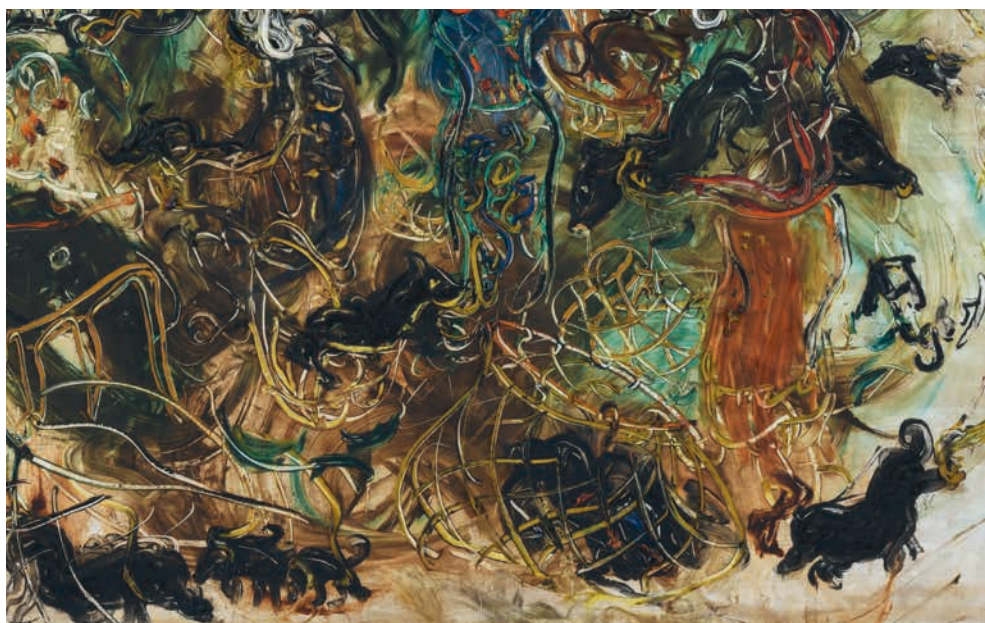
Affandi avoided omitting the candid and ugly, choosing instead to frame these untainted moments as crucial to our understanding of human nature. Spontaneity was crucial to the success of his best paintings and he would trust only his sight and intuition, insisting on being physically and emotionally present in every moment recorded on canvas. Painting *plein air* in



Vincent Van Gogh, *Farms near Auvers*, 1860.
Tate Collection, UK.

梵谷《奧維附近的農場》1860年作 英國 泰德美術館收藏





Lot 34 Detail (局部)

order to maintain the purest expression of the sudden frenzy, he lays his canvas on the dirt ground and works straight onto its surface with his bare hands, darting his eyes up from his makeshift workspace to catch glimpses of the flurry of movement while attacking the fresh paint with equal vigour. With his palms, he spreads the paint outwards and across the canvas, powerfully suggesting speed and movement through his own gestures, while his fingers dig deep into the thick lines of tube-squeezed paint, guiding the pigment to reveal the bare canvas beneath the raw, unmixed colours, breathing life into the figures.

While Affandi's works are often compared to the likes of Vincent Van Gogh, perhaps for his

heavy impasto and unblended colours, the former's works are far more expressionistic in their execution and thus much closer in spirit to the works of Gutai artist Kazuo Shiraga. Shiraga's use of his hands and feet allowed him to transmit his bodily energy directly onto the painted surface, with the paint providing a record of his unhindered actions. Famed American Abstract Expressionist Jackson Pollock similarly favoured the spontaneous and gestural in his free-formed expression of his inner turmoil. However, while Shiraga and Pollock worked in the absence of visual stimuli, Affandi's strength lies in his ability to grasp the fleeting emotive quality of a scene in real life through his strokes and motions. Despite

the speed at which the *market scene* unfolds, Affandi's hands make quick work of the canvas, deftly translating the energy of the moment into its fullest expression – each quick and spontaneous line smoothly pulled to its very fullest or coiled tightly into itself, displaying Affandi's true mastery of his technique in his sure and steady execution of a split-second instance.

Unlike early renditions of the village market that appear like well-composed postcards, Market Scene vibrates with the unrestrained excitement of a participant, fully immersed in the sudden commotion. The visual perspective of the painting differs from his usual market scene compositions which offer a further

Kazuo Shiraga, *Chikisei Sesuisho (Shan Tinggui – The 108 Liangshan heroes in the Water Margin)*, 1960. Christie's Hong Kong, 30 May 2016, Lot 3027, sold for HKD20,840,000.

Artwork: © The Estate of Kazuo Shiraga; Courtesy of Fergus McCaffrey, New York.

白髮一雄《地奇星聖水將(水滸傳108英雄好漢系列:單廷珪)》1960年作 佳士得香港 2016年5月30日 編號3027 成交價: 20,840,000 港元





viewpoint of the entire scene. Affandi clearly illustrates his mastery of the canvas medium, with the paint lines spread wildly past the edges of the canvas, suggesting a physical closeness to the subject matter while enveloping the viewer in the chaotic scramble. The present lot is exemplary of Affandi's

阿凡迪以獨創的繪畫風格和獨特的題材而聞名，是公認最重要的印尼現代藝術大師。他支持人道主義，視普世的人類體驗為最高價值，畢生致力用繪畫呈現人類狀態的本質。他堅持忠實呈現生活，避免以浪漫手法描繪印尼，有別於受外國藝術贊助者青睞的「美麗的東印度」(Mooi Indies) 和「皮塔瑪哈」(Pita Maha) 兩種流行風格。

《市集景象》(拍品 34) 描繪一窩黑色小豬在市場中橫衝直撞引起的騷動，精彩地呈現日常生活景象。畫家以煦陽的金黃、翡翠的深綠和泥土深深淺淺的褐色營造互相碰撞的漩渦，呈現愉悅的熱帶溫度，並以簡單的黑色繪畫正向四處逃逸和不受控制的動物。一堆蜷縮的軀體在前景右下方的織籠後掙扎著，暗示牠們的同伴可能剛從相同的困境中逃脫。一片混亂中，村民爭先恐後地一人抓住一隻小豬——中央的女人把幼犬穩住在頭頂，而她左邊的女人則把不斷掙扎的幼犬夾在懷中。雖然淘氣的初生之犢可能只屬於某一村民，但整個市場的人本能地一同行動收拾混亂場面，完美體現守望相助的睦鄰精神 (gotong royong)。

阿凡迪避免忽略赤裸和醜陋的畫面，認為這些未經修飾的時刻是洞識人性的重要契機。他最好的作品成功的關鍵在於即發性，他只相信自己的視覺和直覺，堅持以自己的身體和情感參與畫布記錄的每個時刻。為了保留突發騷動最原始的狀態，他維持戶外寫生，並把畫布鋪在泥地上，直接用雙手作畫，眼神時而從臨時的工作檯瞥向動態現場，同時以同樣的活力襲向新鮮的顏料。阿凡迪運用雙掌把顏料向外撥開直至佈滿畫布，有力的手勢反映出作品的速度和動態，

commitment to the honest expression of human nature, as he employs his unrivalled technique in his depiction of unglamorous village life, ultimately illustrating the innate *kampung* spirit that binds the Indonesian people together.

手指深深地陷入顏料管擠出的粗線，引導未經混和的原始顏料露出底下赤裸的帆布，為圖像注入生命。

或許因為厚塗和未經混和的色彩，阿凡迪的作品常被與梵高的作品相提並論，然而前者的作品在創作過程中其實富有更強烈的表現主義，因此更接近具體派畫家白髮一雄的作品。白髮一雄創作時手腳並用，能將身體能量直接傳遞至畫布表面，讓顏料記錄著他不受拘束的動作。著名美國抽象表現主義畫家波洛克同樣偏好以即發的手勢和自由的手法表現內心的動盪。三者迥異之處在於白髮一雄和波洛克創作時毋需視覺刺激，而阿凡迪的強項在於通過手法和動作捕捉現實生活情景中瞬間即逝的情感。他無懼市集亂況變化的速度，雙手飛快靈巧地在畫布上工作，充分地表現出當下的能量——一觸即發的線條不論是順滑地完全伸展開來，或緊緊地自我盤繞，都顯示出畫家嫺熟的繪畫技巧，以及在指顧之間執行創作的篤定和穩定。

阿凡迪以往以村落市集為題的畫作猶如精心製作的明信片，而《市集景象》則與現場不受控制的參與者一同興奮地振動著，完全沉浸在突發的騷動中。阿凡迪在這幅作品以全視景的構圖方式描繪，更有別於他其他以市場景象為主題的作品。畫家清晰展露出他對畫布媒介瞭如指掌，瘋狂的線條超越畫布邊緣，將觀者置於騷亂當中，營造出緊貼畫作主體的氛圍。阿凡迪在這幅拍品中發揮無出其右的技巧，描繪出平凡的鄉村生活，展現維繫著印尼人民的天然鄰舍精神 (kampung)，實為其堅持坦率表現人性的經典之作。

Jackson Pollock, *Number 13, 1949*. Christie's New York, 7 November 1990, Lot 12, sold for USD2,785,777.

Artwork: © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Photo: © The Museum of Modern Art, New York/Scala, Florence

傑克遜·波洛克《1949年第13號》
佳士得紐約1990年11月7日 編號12
成交價：2,785,777 美元

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

35 **GEORGETTE CHEN 張荔英**
(SINGAPORE, 1907-1992)

***Still Life with Rambutans, Mangosteens
and Pineapple***

signed 'CHEN' (upper right)
oil on canvas
54 x 65 cm. (21¼ x 9½ in.)
Painted circa 1960s

HK\$2,000,000-3,000,000
US\$260,000-380,000

PROVENANCE

Gallery 1, Singapore
Private Collection, Singapore
Acquired from the above by the present owner
Private Collection, Singapore

靜物與紅毛丹，山竹果和菠蘿

油彩 畫布
約1960年代作
款識：CHEN (右上)

來源
新加坡 1 畫廊
新加坡 私人收藏
現藏者購自上述收藏
新加坡 私人收藏



Paul Cézanne, *Still Life with Apples*, 1893 - 1894. Collection of the J. Paul Getty Museum, Los Angeles, USA.

保羅·塞尚《靜物與蘋果》1893-1894 年作 美國 洛杉磯 保羅·蓋蒂博物館

Born in China in 1906, Georgette Chen led a privileged life in her early years as the daughter of a travelling businessman and received her formal education in art from institutions in China, New York, and Paris. In 1930, the same year as her marriage to her first husband Eugene Chen, Chen exhibited at the prestigious Salon d'Automne in Paris, establishing her as a promising young artist. The end of the war and the unfortunate passing of her husband led her to relocate to Singapore in 1954. There, she took up a teaching position at the Nanyang Academy of Fine Art and, alongside her fellow Singapore pioneer artists, went on to develop her unique style of painting while guiding and influencing the generations of artists to follow.

Unlike her peers at the academy, Chen never quite took to traditional Chinese ink painting despite an early introduction to the art form. Instead, Chen favoured the styles and techniques of the Western Impressionists, citing Cézanne and Van Gogh amongst early influences to her personal practice. Chen's significant contribution to the Nanyang style was her delicate mastery of the Western oil painting techniques in her novel treatment of the local subject matter.





Left to right 由左至右：

Vincent Van Gogh, *Still Life with Vegetables and Fruit*, 1884. Collection of the Van Gogh Museum, Amsterdam, The Netherlands.

© Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

文森·梵谷《蔬果》1884年作
荷蘭 阿姆斯特丹 梵谷博物館

Georgette Chen, *Still Life with Tropical Fruits*, 1967.

Christie's Hong Kong, 25 May 2013, sold for HKD 5,070,000.

張嘉英《熱帶水果》1967年作
佳士得香港 2013年5月25日
成交價：5,070,000 港元

Still Life with Rambutans, Mangosteens and Pineapple (Lot 35) is a rare work of exceptional quality for its display of Chen's skilled draughtsmanship, compositional mastery of still life, and tender sensitivity to the nuanced rhythms of such quiet, contemplative scenes.

Working in a controlled studio setting, Chen was able to arrange her selection of tropical fruits precisely without them appearing contrived. Luscious, red rambutans spill onto the table alongside a cluster of ripened, purple mangosteens piled up in a sturdy rattan basket. Supporting the display is a lone pineapple, leaning diagonally in the background to provide both a physical and visual balance to the composition. Some of the fruits have their skin peeled back to reveal juicy white flesh, enticing the viewers into the reality that the painting portrays. While the porcelain plate balances upon a seemingly carelessly thrown white tablecloth, the rest of the composition has undoubtedly been positioned to perfection.

The Western academic tradition of still life painting sought to frame every image in a particular time and place, as signified by the artists' selection of everyday objects that are in turn elevated to items worthy of meticulous study and record. Instead of the usual combination of porcelain fruit bowls filled with fresh apples and oranges, Chen's choice of these distinctly tropical fruits was deliberate and thoughtful as she knowingly bestows upon them the same level of regard as their Western counterparts. Even the nondescript rattan basket plays its role as a cultural signifier in the arrangement, firmly situating the captured moment within the Southeast Asian context.

Chen drew significantly from Cézanne's approach to painting the physical form and his experimental dealings with the pictorial

format. Just as Cézanne combined multiplanar viewpoints to inform his still life compositions, the present lot appears to be regarded simultaneously from a height but also viewed straight on. Doing so increases the "tactility" of the optical experience, manifesting the "feeling" of perspective on a two-dimensional plane. Like Cézanne, Chen succeeds in creating a new world within her painting, inviting us to go beyond the visual enjoyment of the scene to enjoy it experientially.

Georgette's later works in Penang and Singapore favoured a more vibrant colour palette that reflected a sensitivity to the light and warmth of the tropics unlike the sombre palette of her early years in Paris, mirroring Van Gogh's development from a duller, melancholic palette to the saturated colours of the masterpieces he is known for today. In the present lot, the discordant sprinkling of beiges, mint greens, and pale pinks in visible brushstrokes on the backdrop seem to suggest the twinkling of the tropical sunlight streaming into the otherwise controlled studio environment. Chen was less concerned with rendering reproductions of visual realities and rejected any preconceived notion of the nature of objects and forms. Instead, she channels her energy into enhancing the expressiveness of the objects in the present. Chen does not focus on the supposed forms of the fruits, and instead mimics the intense light of the equatorial sun falling on the composition, imbuing her fruits with an inner luminosity.

Beautifully composed and a joy to behold, *Still Life with Rambutans, Mangosteens and Pineapple* is an excellent example of the enduring appeal of Georgette Chen's unique take on the Western tradition.



張荔英 1960 年生於法國，早年幸隨經商的父親遍遊各國，先後在巴黎、紐約、上海接受美術訓練。1930 年，張荔英的作品登上了巴黎的美術殿堂—秋季沙龍，成為巴黎藝術界的新星；同年嫁給首任丈夫陳友仁。歷經戰亂與丈夫陳友仁的不幸離世，張荔英於 1954 年定居新加坡，任教於南洋美術專科學校。張荔英在培育新一代美術人材的同時，與其他南洋藝術先鋒一樣，致力開創具其個人特色的繪畫風格。

張荔英雖自幼學習國畫，但甚少運用傳統的中國水墨書畫方式進行創作，有別於其他南洋畫派的先導者。張氏的作品喜以西方印象派的技法表達，畫風深受塞尚、梵高等大師所影響。她那細膩的描繪，讓日常景物散發出清新、浪漫的韻味，奠定了張氏在南洋畫派的面貌和地位。

《靜物與紅毛丹、山竹果和菠蘿》(拍品 35) 展現了張荔英在靜物構圖和描繪上的造詣，以細緻的線條與形態，營造出靜物畫面的恬淡安謐。

在畫室穩定的環境下，容許張氏仔細擺放所選用的熱帶水果，使構圖有布局而不失自然。惹人垂涎的紅毛丹隨散在桌上，側邊放了滿滿一籃紫紅色的山竹，背後斜放了一顆菠蘿作為實體和視覺上的平衡配置。部分水果外皮剝開，露出瑩白多汁的果肉，誘導觀者感受熱帶佳果的甜美。瓷碟放於看似隨意攤開的白色餐巾上，增添了畫面的層次，顯現藝術家對畫面布局的精練用心。

傳統的西方靜物畫，透過藝術家的描繪，鎖定日常景物於某一時空，使得這些畫中的日常用品及物件反過來成為得特別描繪研究和記錄下來的物品。張荔英以熱帶佳果取代了西方慣用的蘋果與橙；白瓷果盤改為竹籃，賦予其靜物作品一種獨特的南洋風貌。

張氏在形體描繪上吸收了塞尚的技法，嘗試以幾何圖形來解構處理畫面。塞尚研究以多重視點來構建靜物畫，張荔英在此作亦透過不同的取景角度，來增加畫面的二維透視感。如塞尚一樣，張荔英成功突破了傳統規範，為觀者帶來視覺饗宴。

張荔英後期作於檳城和新加坡的畫作，選用充滿熱帶地區的色調，予人溫暖感，與早期在巴黎作畫的暗淡用色形成對比；就如梵谷由沉鬱的色調轉為充滿情感的用色，而那些色彩豐富的後期作品，讓他聞名於世。散落在拍品《靜物與紅毛丹、山竹果和菠蘿》背景的米黃、淡綠、粉紅，尤如溫暖的熱帶陽光灑照在畫室牆上。她並不以完全真實再現所描繪物體為作畫重點，也不為物件形態與形式的本質作先入為主的設定。張荔英致力於表現物件當下的感染力：彷彿熾熱的赤道陽光落在畫面上，使得畫中水果由內而外散發出光芒。

張荔英掌握了西方美術技法與審美精髓，巧妙地運用於東南亞題材的靜物畫上，風格別樹一幟。此幀《靜物與紅毛丹、山竹果和菠蘿》筆觸優雅細膩，屬其同類作品中的典範，值得細味欣賞。

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

36 CHEONG SOO PIENG 鍾泗賓
(SINGAPORE, 1917-1983)

Balinese Lady

signed in Chinese, dated '1981' (middle right)
oil on canvas
91.5 x 61.5 cm. (36 x 24¼ in.)
Painted in 1981

HK\$1,000,000-1,800,000
US\$130,000-230,000

PROVENANCE

Acquired directly from the artist in 1981
Private Collection, Asia

峇里島女士

油彩 畫布
1981年作
款識：泗賓1981 (右中)

來源

現藏者於1981年得自藝術家本人
亞洲 私人收藏



Gustav Klimt, *Adele Bloch-Bauer I*, 1907. Neue Galerie, New York, USA.
古斯塔夫·克林姆《阿黛爾·布洛·包雅 I》1907年作 美國 紐約 新畫廊



Shi Lu, *PRUNUSH BRANCH AND ROCK*, 1971. Christie's New York, 18 March 2015, Lot 323, Sold for USD 3,525,000.
石魯《梅石圖》1971年作 佳士得紐約 編號 323 成交價：3,525,000 美元



Balinese Lady (Lot 36) by celebrated Singaporean artist Cheong Soo Pieng is an exquisite work of exceptional quality, featuring some of his beloved classic motifs that have come to embody his artistic achievements, and enthusiasm for constant innovation and experimentation that has made him a pioneer and pivotal figure in the Nanyang style of art. Emerging in Singapore during the late 1940s, this style combines classical Chinese painting methods with the compositional techniques of Western still life and figurative scenes.

In 1952, Cheong Soo Pieng, in search of a new environment to provide fresh inspiration, embarked on a trip to the Indonesian island of Bali with Liu Kang, Chen Wen Hsi, and Chen Chong Swee, hopeful of capturing the true essence of life in Southeast Asia. As a result, this epoch in Cheong Soo Pieng's extremely diverse oeuvre has come to be characterised by works that focused on Balinese female figures, village scenes or pastoral landscapes.

One of his late works, *Balinese Lady* features an idiomatic motif of the Balinese female figure, rendered in his iconic visual styling of long elongated torso and limbs, as well as exotic almond-shaped eyes inspired by the traditional shadow puppets of Indonesia known as *wayang kulit*. This particular work exhibits remarkable detailing, from the delineated lines of the fantastically large banana leaf the figure reclines upon, to the intricate *batik* motif of her sarong; this is typical of works from his decorative phase, which were executed towards the end of his life and epitomised the beauty he saw in Southeast Asia. In the background, a mosaic of foliage in a variety of warm golden tones, shimmer like *paillettes* and evoke the textured background of Gustav Klimt's *Portrait of Adele Bloch-Bauer I*.

Colour for Cheong Soo Pieng is never subordinate to other structural devices, but the "main theme" through which he achieves the "creation of harmony of colours and variations in tones which are the main objects in painting."¹ The use of colour in *Balinese Lady* is carefully considered: the canvas is dominated by warm hues of browns and yellows, rendering the cool tones of the green dotted pattern in the headscarf, the fruit in the basket, and the ambiguous circle in the foreground look ever more striking. Cheong Soo Pieng's penchant for elliptical motifs is an interesting element within many of his works, including his abstract paintings such as *Abstract Triptych*, providing a sense of tranquillity and perfection much in the way that an *ensō* in Japanese ink painting can be seen to represent nature and the universe.

Interestingly, the balanced composition of *Balinese Lady*, along with her benevolent downcast expression, and the patterned headscarf lightly draped over her head, brings to mind the classic religious iconography of Madonna paintings by great Western Masters from the likes of Jan van Eyck, to Raphael, and Sandro Botticelli. Indeed, Cheong Soo Pieng's love of the people of Nanyang is well documented through his decision to remain in Malaya, because he was moved by "a very warm feeling among the people."² Perhaps in some way, Cheong Soo Pieng wanted to employ the posture typically used to represent such emotional scenes, to simultaneously elevate his female figures, as well as to express his own reverence for a subject matter that had continued to fascinate him throughout the decades.

Cheong Soo Pieng's works have often been likened to the forms and structures of Western Cubism, in the way that he manipulates and defies conventions of space and volume through the flattening of perspective. However, looking at *Balinese Lady*, he still manages to retain an overall sense of harmony, achieved through a delicate balance of opposing planes and forces, which the artist undoubtedly adopted from the philosophy of traditional Chinese ink painting, in which he was formally trained at the Xiamen Academy of Fine Art. In *Balinese Lady*, a dense inky overhanging branch stands out sharply, thrusting diagonally across the dense verdure like a lightning bolt. This compositional device draws the eye towards the basket of tropical fruit, whereupon the elegant curved stem of the bunch of bananas continues to lead the eye toward the main figure, which intersects the branch and completes the visual flow reiterating his sustained interest in circular elements.

Cheong Soo Pieng's oeuvre is rife with features that fuse both Western modernist sensibilities with subjects that are uniquely Eastern, and "bespeak a conscious effort to make new art for a new kind of belonging, a new way of seeing the world."³ This is profoundly evident in *Balinese Lady*, which displays a visual vernacular that combines both products of his earlier artistic preoccupations with decades of observations and experiences within the region, resulting in an affiliation to the quotidian that elevated the everyday to the divine.

1 Yeo Wei Wei Ed., Cheong Soo Pieng: Visions of Southeast Asia. The National Art Gallery. Singapore. 2010. p.180.

2 Ibid. p.138.

3 Ibid. p.137.

Cheong Soo Pieng, *Abstract Triptych*, 1963. Christie's Hong Kong, 24 November 2012, Lot 14, Sold for HKD 4,220,000

鍾泗賓《抽象三聯幅》1963年作 佳士得香港 2012年11月24日 編號14 成交價：4,220,000 港元

Sandro Botticelli, *Madonna of the Rose Garden*, 1469-1470. Uffizzi Gallery, Florence.

桑德羅·波提切利《玫瑰園中的聖母》1469-1470年作 義大利佛羅倫斯 烏菲茲美術館



《峇里島女士》(拍品編號 36) 是新加坡藝術大師鍾泗賓罕見的作品，有着鍾氏最喜愛的傳統意象，充分表現出他的藝術成就，以及對一直創新及實驗的熱忱，這些特質使他成為南洋藝術風格的領軍人物。在 40 年代末的新加坡發揚的南洋藝術風格，糅合了傳統中國繪畫與西方靜物及人物的構圖技巧。

在 1952 年，鍾泗賓為了尋覓有新啟發的環境，與劉抗、陳文希和陳宗瑞，一起去了印尼峇里島，希望可以在該處捕捉到東南亞的精粹。因此，在鍾泗賓豐富的藝術生涯之中的這時期，代表作品聚焦描繪峇里女性人物、鄉郊景色及山水。

作為其中一幅晚年作品，《峇里島女士》表現了一個峇里女性人物的意象，以富鍾氏個人風格的修長身軀及四肢描繪，配以受傳統印尼哇揚皮影偶戲影響，充滿異國風情的杏眼。此作由其人物倚旁著的大蕉葉的修長線條，到紗籠的細密蠟染圖案，都表現出下筆之細膩。此作為鍾氏生命最後階段，充分表現出他在東南亞欣賞到的大美的裝飾性時期典型的作品。在背景有如馬賽克的花葉，有着溫潤的金光，如古斯塔夫·克林姆的《阿黛爾·布洛·包雅 I》背景般閃耀。

色彩對鍾泗賓來說，從來不是從屬於其他構圖結構意象，而是可以讓他營造「繪畫的重點，色彩及色調變遷的諧和」的「主題」所在¹。在《峇里島女士》一作中，色彩運用有着其精心考量：畫面以暖色的棕式和黃色為主，使得冷色的頭巾的圖案，果籃中的生果，以及背景模糊的圓圈看起來更加奪目。鍾泗賓樂用的橢圓圖案，是他很多作品中重要的元素，包括他的抽象繪畫如《抽象三聯幅》，營造出一個平靜與完美的感覺，就如日本水墨中表達自然及宇宙的圓相一樣。

《峇里島女士》平衡的構圖，加上其慈眉善目、輕披在頭上的頭巾，令人想起如揚·范·艾克、拉斐爾，以及波提切利等西方藝術大師作畫的傳統藝術圖像聖母像。誠然，鍾泗賓對南洋人物的熱愛，從他決定留在馬來亞可見一斑，

他被這裏「人們的熱情」感動²。或許冥冥中，鍾泗賓想要用聖母像的形態，把他筆下的女性人物昇華，同時亦表達出他對這數十年來熱愛的主題的崇敬。

鍾泗賓的作品常被人與西方立體主義的形象及結構相比較，特別是他以透視平面化的手法，對空間及質感的傳統的運用及扭轉。然而在《峇里島女士》一作中，透過細膩的平衡不同的平面與力量，他保留了整體的諧和協調。這點可以看出他在廈門美術學院受過的傳統中國水墨的思想影響。在《峇里島女士》一作中，濃墨的樹幹十分突出，如雷電般斜角劃過背景的花葉。這構圖使人目光轉到果籃之上，其中香蕉優美的弧度，又引領人目光轉回人物與樹幹之交接，完成了整個目光的流動，強調了他對圓作為繪畫元素的重視。

鍾泗賓的作品充滿着把西方現代主義思想與東方獨有的物象的融合，「創造出一個獨有的方式，為新的歸宿創造新的藝術，以新的方法去看世界」³。這在《峇里島女士》中可以清晰看到，此作表現了一種視覺的在地感，調和他早期藝術訓練與數十年來在東南亞的觀察與經驗，創作出尋常事物的忠實描寫，把日常化為永恆。

1 Yeo Wei Wei 編，《鍾泗賓：東南亞意象》，新加坡國家畫廊，2010，第 180 頁。

2. 同上，第 138 頁。

3. 同上，第 137 頁。



37 CHEN WEN HSI 陳文希

(SINGAPORE, 1906-1991)

Sorting the Day's Catch

signed 'CHEN WEN HSI' (lower left)
oil on board
49 x 59 cm. (19¼ x 23¼ in.)

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

US\$160,000-230,000

PROVENANCE

Collection of Mr Lee Sek Ong, former head of KADIN Tionghoa Soerabaja (Surabaya Chinese Chamber of Commerce and Industry)

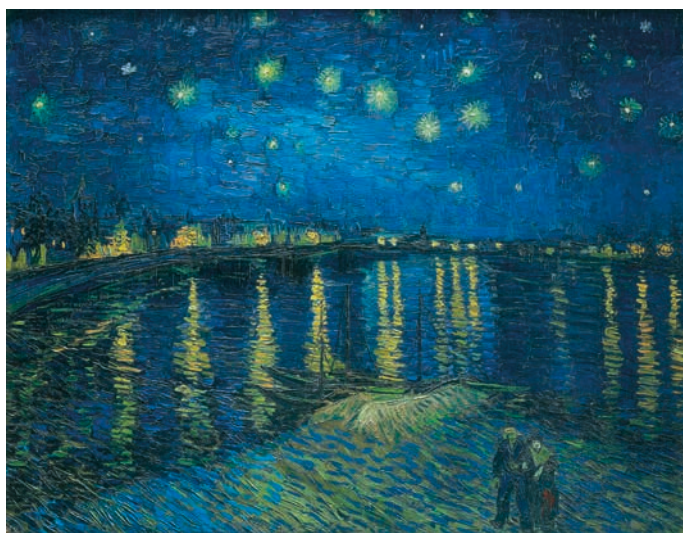
Private Collection, Indonesia

Acquired from the above by the present owner

Private Collection, Singapore

Amidst the flourishing arts scene of the early 50s and 60s in Singapore, and the establishment of a *Nanyang* style of art, the oil paintings of Chen Wen Hsi stand out as some of the most innovative works produced during this period in Southeast Asian art history.

Traversing through different schools of Western styles—from post-Impressionism to Fauvism, Cubism and Abstract Expressionism, Chen's wide artistic repertoire can be characterised by distinct phases of



Vincent Van Gogh, *Starry Night Over the Rhone*, 1888, Musée d'Orsay, Paris
文森·梵谷《隆河上的星夜》1888年作 法國 巴黎 奧塞美術館

打理漁獲

油彩 木板

款識：CHEN WEN HSI (左下)

來源

泗水中華工商業會前任主席李先生之收藏

印尼 私人收藏

現藏者購自上述來源

新加坡 私人收藏

innovation. In the early 1950s, he forged an art form with a 'local identity'—realistic depictions infused with post-Impressionist and Expressionist elements. The late 1960s saw the creation of a series of semi-abstracts and abstracts which remain an important series of art in his modern style.

Chen's initial exploration in the oil medium are widely acknowledged as his most innovative and experimental, his works often exuding a pulsating energy and an underlying fervor to discover new styles and techniques of painterly expression. A rare and early work in Chen's artistic *oeuvre*, *Sorting the Day's Catch* (Lot 37) is an impeccable post-impressionist composition highlighting a group of fishermen returning from a long day out at sea. Gathered on the beach with their boats full of catch, they are busy at work, negotiating and selling their spoils while engaging in relaxing chatter at the conclusion of a day's work.

An exuberant colour theory is employed, an aspect alluding to the influence of modern Western paintings. A spectrum of three basic colours: blue, green and yellow, along with supplementary hues of orange, brown, red, white and black are used, expressed in varying shades and tones which lend a sense of tropical energy and lively activity congruent with the nostalgia of traditional fishing livelihoods as an iconic symbol of local Southeast Asian heritage and community.





The landscape surrounding the scene is similarly imbued with a rhythmic vitality and boldness, expressed in the strong gestural strokes of impasto reminiscent of Western post-Impressionist paintings, and in the skillful mastery and balance of colour to enhance certain effects within the composition. The viewer's eye is drawn towards the sky, to a vastness of space awash with swashes of yellow and deep greens applied with thick brushstrokes outlining a darkening sky, where a distant horizon and looming mountain connects the heavens with the watery surface below. A rippling ocean is rendered in lighter hues of blue and white impasto – foamy waves rolling against the shoreline and leading out towards the midnight depths of the waters beyond.

Fishing boats, with their white sails gleaming in the distance, bob along the waves and current, highlighted in glimpses of bright vermilion that Chen also employs as accents in his depiction of the fishermen in the foreground of the work. On land, the earth is a heady mix of ochres and browns, applied with a flurry of movement and rhythm that suggests an atmospheric landscape rife with bustling activity.

where Van Gogh's meticulously arranged night sky and river is executed through precise strokes, Chen's vibrant sky and ocean shimmers in a mixture of cool and warm tones painted together with strokes of white. The mark of Chen's brush appears comparatively less regulated, though no less controlled in his placement, and their motion towards the middle right corner or the open sea amplifies an energetic current that extends beyond the composition.

In Chen's works, one also notices a strong inclination towards representing 'natural' and commonplace aspects of everyday life, injected with the artist's own subjective interpretation and vigor. 'I think we paint with more life if we observe the form taken on by the subject at a distance and put in the "spirit" it carries. What I paint goes beyond mere representation. There has to be "spirit" in it', he said (Chen Wen Hsi, interview by Pitt Kuan Wah, 24 Nov 1983, Oral History Centre, National Archives of Singapore, Singapore). Pairing down detailed pictorial elements to essential features and silhouettes, Chen's subject matter ultimately retain their form, but are portrayed expressively and fervently in highly varied strokes across a dynamic scene, capturing the vibrancy of the tropics and of *Nanyang*.

Sorting the Day's Catch reflects Chen Wen Hsi's eclectic composition of colour and form drawn from both Western and Asian influences in his painting style. Beautifully and innovatively expressed, the convergence of both Eastern and Western artistic perspectives in the work is a trademark of Wen Hsi's artistic talent and originality.

The beauty of Chen's deftness in Western painting often brings to mind the incandescence of a Van Gogh, whose sparkling river surface is created through short, even strokes of a limited range of blues and yellows. However,



Top to bottom 由上至下：

Lot 37

Chen Wen Hsi, *Singapore River*, Christie's Hong Kong, 25 November 2017, Lot 11, sold for HK\$ 2,375,000

陳文希《新加坡河景》香港佳士得 2017年11月25日 拍品11，成交價港幣\$ 2,375,000

1950 及 60 年代時期新加坡藝術興盛繁榮，同時南洋藝術風格創立，陳文希的油畫作品脫穎而出，成為這段時期在東南亞藝術史上最為創新的畫作之一。

嘗試過各種不同的西方風格 —— 從後印象派到野獸派、立體主義和抽象表現主義，陳文希豐富藝術風格其最大的特點可從他不同階段的創新作品看出。在 1950 年代早期，他用「在地身份認同」創造出一種藝術形式 —— 將實境描繪與後印象派及表現主義元素融合為一體。1960 年代後期則出現了一系列半抽象及抽象創作，而這些作品至今仍然是他現代風格中相當重要的系列。

陳文希開始以油畫作為媒介的探索，被公認最具創新性與實驗性。他的作品經常散發一股脈動的能量與潛在的熱情，藉以激發新的風格與繪畫的表現技巧。一幅陳文希早期難得的藝術《打理漁獲》（拍品編號 37），就是一件完美詮釋後印象派的作品。畫中突顯出一群從海上度過漫長一日返回陸地的漁民。滿載漁獲而歸的漁民聚集在海邊，他們忙著工作，一邊討價還價販賣他們的戰利品，一邊則是在忙完一天後，跟大夥兒輕鬆聊天。

使用活潑的色彩理論、暗喻現代西方繪畫影響的面向、一個包括三種基本顏色的光譜：藍、綠、及黃色、以及做為補充的橘、棕、紅、白及黑色色調，這些元素綜合後在畫面出現不同的濃淡色調，使得畫面充滿熱帶活力與生動的生活景象，並且和諧的與傳統漁業生計的懷舊之情並存，這正是當地東南亞文化傳承和社區生活的象徵標誌。

作品中鏗鏘有力的厚塗筆觸，以及在構圖中對色彩的精巧掌握及平衡來增強某些特殊效果的手法，令人聯想到西方後印象派繪畫，顯示出場景周圍的風景也充滿了一股律動的活力與無懼的精神。觀者的視線被天空所吸引，來到一個寬廣的空間。在這個空間裡，充斥著用濃密筆觸勾勒出黃色與深綠色的雲浪，襯托著一片逐漸變暗的天空。遠方的地平線和高聳的山脈連結著上方的天空及下方的海面。碧波蕩漾的海洋則呈現出藍與白厚塗顏料的較淺色調 —— 泡沫般的海浪拍打在海岸上，之後便朝著遠處如暗夜般的海水深處退去。

漁船在遠處閃閃發光的白色船帆，隨著海浪和潮流在水面上蕩漾。陳文希在畫面的前景，也用幾筆閃現的明亮朱紅色筆觸，強調他對漁民的刻畫。陸地上的泥土是由赭色與棕色驟筆混合而成，其張狂與律動的筆法則暗示了在這片情境景象中，到處充滿了熙熙攘攘的活動。

陳文希在西方繪畫中的靈巧手法，經常讓人聯想到梵谷筆下的燦爛亮光。梵谷閃閃發亮的河面景象，是透過短促、甚至點狀、由有限的藍色與黃色筆觸所形成。梵谷作品是透過精確的筆觸，小心翼翼地、在構圖上安排、描繪夜空和河流，而陳文希充滿活力的天空與海洋，卻是在冷暖混合色調以及白色筆觸中，發出生動的閃爍光芒。陳文希的筆法在相較之下比較不規則，但是在景物安排上一樣是謹慎的，而他們朝著畫面中間偏右或寬闊海面添加了一股動能，則擴大了能量的流動，使其滿溢於畫面之外。

在陳文希的作品中，也會注意到畫家有股強烈傾向，想要同時呈現「自然」與日常生活的平常面向，同時也注入藝術家自己的主觀詮釋和活力。他說：「我想如果先從遠處觀察物體的型態，然後加上它本身的『靈性』，我們的畫會更具有生命力。我的畫超越了物象，它必須具有『靈性』。」（陳文希，於 1983 年 11 月 24 日畢觀華先生的訪問，口述歷史中心，新加坡國家檔案館，新加坡。）將刻畫入微的圖像元素加上不可或缺的特性與輪廓，陳文希的主題最終保持了它們的形式。透過各種相當獨特的筆觸，畫家以充滿熱情的表現方式，將它們繪製於活潑生動的背景上，成功地捕捉了熱帶與南洋的旺盛生命力。

《打理漁獲》反應出陳文希的作品風格，在西方與亞洲文化影響下，所出現的一種不拘一格的色彩與形式組合。作品含有高度美感以及創新力，並同時兼具東方與西方的藝術視角，這些特質正是表現陳文希藝術才華及原創力的最佳典範。

Chen Wen Hsi painting in his studio.
陳文希在他的畫室工作



38 YAYOI KUSAMA 草間彌生

(JAPAN, B. 1929)

Lemon Squash

signed and dated 'yayoi Kusama 1991', titled in Japanese (on the reverse)

acrylic on canvas

162 x 130.3 cm. (63¾ x 51¼ in.)

Painted in 1991

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

US\$770,000-1,000,000

PROVENANCE

Private Collection, Asia

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

Yayoi Kusama was born in the city of Matsumoto, Japan in 1929. Her yearning for the freedoms offered by western art led her to travel to the United States in the 1950s to continue her artistic career. At the time, Japan was a conservative society that was dominated by men. It was considered extremely progressive for Kusama to travel by herself as a woman to participate in the western art scene. Fellow contemporaries who left Japan during the same period include Yoko Ono and On Kawara; they all achieved remarkable personal success, and their contributions to the post-war art scene in the United States cannot be overstated.

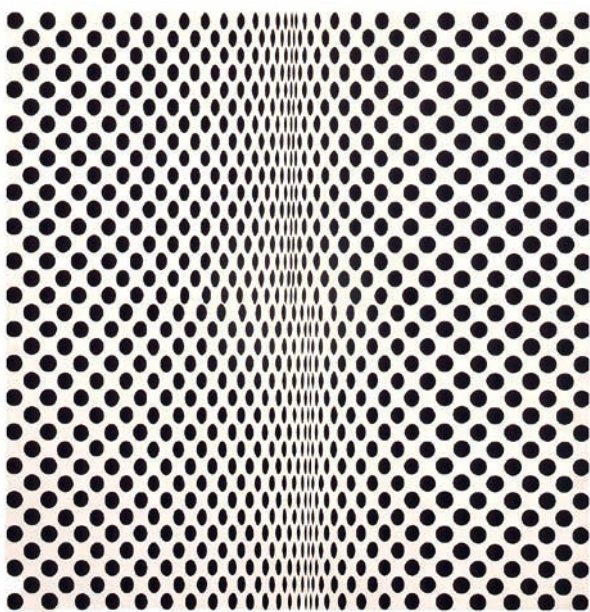


Fig. 3, Bridget Riley, *Current*, 1964, The Museum of Modern Art, New York, USA.

© Bridget Riley 2018. All rights reserved.

圖3 布里奇特·雷麗《流動》1964年作 美國 紐約 現代藝術館

檸檬汁

簽名: yayoi Kusama (畫背)

壓克力 畫布

1991年作

來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

In 1958, Yayoi Kusama moved from Seattle to New York. The following year, her solo exhibition featuring large-scale white paintings from her *Infinity Net* series catapulted her to international stardom. The repeated brushwork in these paintings demonstrate her unparalleled skill and determination. Although they bear resemblance to minimalistic works on the surface, the unmistakable sense of human craftsmanship fills these pieces with a unique allure. She explained the creative process of *Infinity Net*: "It has no composition. It has no beginning, no end, and no centre". Considered individually, the dots look like a microcosm under the glass of a microscope. Yet, when they are viewed together as a whole, they create a majestic macro-universe.

Yayoi Kusama is a seminal figure in the post-war contemporary art scene in the United States. She was a good friend of minimalist master Donald Judd, had a platonic relationship with Surrealist artist Joseph Cornell, and was a creative competitor of Andy Warhol. Between 1958 and 1968, Kusama was actively engaged in many disciplines such as painting, soft sculpture, installation, performance art, and even fashion. In 1962, the progressive art group Zero held an important exhibition at the Stedelijk Museum in Amsterdam, in which Kusama joined forces with many preeminent European artists such as Lucio Fontana, despite being the only female artist in the group.

Kusama returned to Japan in 1973, and she admitted herself into a psychiatric hospital in 1977. She spent the 1980s executing large-scale paintings that emphasised the flatness of picture plane. These works responded to the visual elements and commercial graphics that were popular in Japan at the time. It was during this period that she switched from oil paints to acrylic. Kusama represented Japan in the 1993 Venice Biennale, and from then on, solidified her position as one of the most venerated contemporary artists in Japan.



Other than purely abstract works such as the ones from the Infinity Net series, Kusama also painted representational subject matters such as still-lives, landscapes, and figures. Although pumpkins are among her most iconic subjects, the lemon squash is also one of her favorite objects to depict. Lemon Squash (Lot 38) offered in this auction is one of the rare works that belongs in this beloved series.

The academic consensus amongst art historians is that still-life painting as an independent genre began in the 16th century. Before this period, still-lives were considered inferior, peripheral works. Positioned on the lowest rung of the painting hierarchy, they were merely complementary to religious paintings and portraits. Still-life paintings only began to gain popularity in Northern Europe in the 17th century. In particular, the Netherlands embraced this genre enthusiastically because of their flourishing economy, and the Dutch purchased still-life paintings as displays of wealth. Following the decline of Neoclassicism in the 19th century, more expressions of sentimentality were being infused into still-life paintings. One of the prime examples of this transformation is Van Gogh's *Sunflower*. Cézanne, the father of modernism, depicted objects in his still-life paintings as geometric shapes (fig. 1). By distorting perspective and space, he opened the doorway to abstract art. Still-life painting was no longer an objective representation of reality - it was a subject for the exploration of innovative visual experience. Matisse further flattened the space in his still-life paintings and filled the picture plane with symbolic elements. This flattening of foreground and background in still-life painting would be further developed by the Cubists (fig. 2). These visual features would once

again undergo transformation in *Lemon Squash* through Kusama's idiosyncratic treatments.

Lemon Squash is the result of a still-life transformed by abstraction and flattening of space. The monochrome palette unifies the tone of the picture. Akin to advertisement printing, Kusama painted unmodulated black lines and planes that completely eliminated the sense of three-dimensionality in the still-life. The overall flatness and design arrangement of the piece are emphasised here. The glass, straw, and lemon slice are divided into geometric shapes of varying sizes. Then, each surface is painted with Kusama's signature dots. The arrangement of these dots differ from surface to surface. Compounded by the fact that highly saturated tones are used, these patterns produce a strong rhythmic effect. This visual phenomenon is reminiscent of the works by the central figure of the Op Art movement, English painter Bridget Riley. Her monochrome paintings produced in the early 1960s have a similar dazzling effect (fig. 3). However, the patterns in *Lemon Squash* are not merely decorative elements. Viewers must reference the artist's long-standing practice of using dots to perform self-obliteration in order to read the work properly. For this reason, *Lemon Squash* can be discussed in a formalist manner, yet at its core, the focus is still the vast void that is Kusama's polka dot universe.

After the first world war, some modernist artists advocated for a restoration movement (fig. 4) that returned to the emphasis on classical modelling aesthetics. In Kusama's artistic career, *Lemon Squash* represents a return to traditional three-dimensional modelling as well. By painting glasses of lemon squash, pumpkins, flowers, birds, and other representational objects, she was making

an effort to appeal to the public taste without compromising her artistic spirit. Other than being a medium for personal expression, art can also be used to satisfy the viewers' visual pleasure. The reason Yayoi Kusama's works are so universally appreciated by collectors is because she achieves a delicate balance that successfully links these two very different worlds.

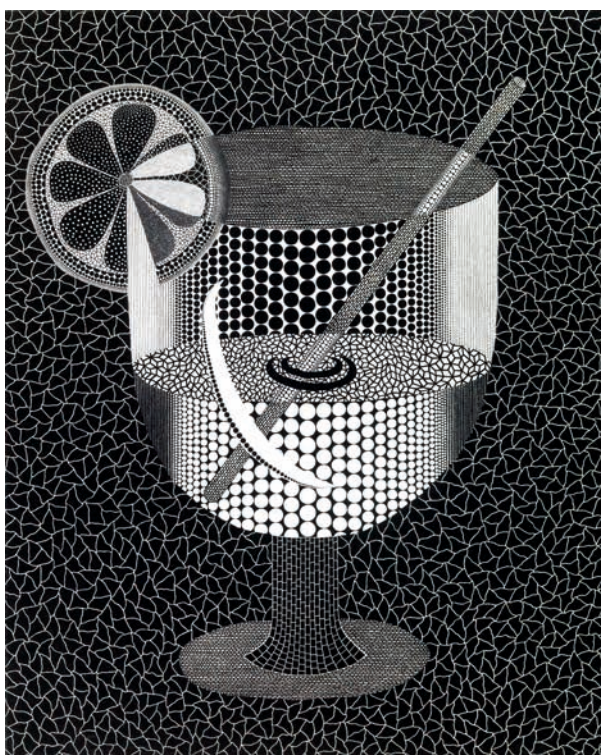
Left to right 由左至右：

Fig. 4, Fernand Léger, *Still Life with a Beer-Mug*, 1921-2, Tate Modern, London, UK.

Artwork © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

圖4 費爾南·雷捷《靜物與啤酒杯》1921-2年作 英國 倫敦 泰特現代藝術館

Lot 38





草間彌生 1929 年生於日本松本市，因為醉心西方藝術的自由而在 50 年代前往美國展開創作之路。當時日本是男性主導的保守社會，草間彌生以女性身份獨闖西方藝壇實在非常大膽前衛，同代離開日本還有小野洋子和河原溫等人，均在戰後的美國藝壇寫下屬於自己的光輝一頁。

1958 年，草間彌生從西雅圖搬到紐約，翌年展出「無限之網」系列白色大畫而一舉成名。重複性筆觸展示了無比的技藝和耐力，雖然看似當時流行的極簡主義作品，卻散發著充滿人性手感的獨特魅力。她曾解釋「無限之網」是「沒有構圖，沒有起點，沒有終點和中心。」網點看似顯微鏡下的微觀世界，加起來卻又造出宏觀的大氣象。

草間彌生是戰後美國藝壇的中堅份子，她跟極簡主義大師唐納·賈德是好朋友，又跟超現實主義藝術家柯奈爾談過一場柏拉圖式戀愛，而安迪·沃荷更是一位創作上的好對手。1958 至 1968 年間，她活躍於繪畫、軟雕塑、裝置、電影、行為表演，出版，甚至時裝。在 1962 年阿姆斯特丹 Stedelijk 美術館舉辦的「零」前衛藝術展上，草間與一眾重要歐洲藝術家如封塔納等人共聚一堂，她更是其中唯一的女性藝術家。

草間彌生於 1973 年回流日本，在 1977 年自願入住精神病院。她在 80 年代積極創作大畫，以強調平面感的作品回應日本流行的視覺元素和商業化風格，並由油彩轉為壓克力作畫。她在 1993 年代表日本參加威尼斯雙年展，從此奠定了她在日本藝壇的崇高地位。

草間彌生的繪畫主題除了以純抽象形式出現的「無限之網」外，其次就是靜物、風景和肖像等相對具像的內容。以靜物題材來說，南瓜固然是她最膾炙人口的一個圖像，而檸檬汁亦是她鍾愛的主題；拍品《檸檬汁》（拍品編號 38）便是創作於 90 年代難得的大幅作品。

藝術史學家一般認為靜物畫作為一個獨立畫科應該始於 16 世紀，之前靜物畫都只作為點綴宗教畫和肖像畫的背景，甚至被視為所有畫科中的最低級別。到了 17 世紀，靜物畫開始在北歐流行，特別是荷蘭這個富裕的國家，大眾以收藏靜物畫作為財富的炫耀。19 世紀初隨著新古典主義的勢力退潮，靜物畫的創作被加入更多個人情感表達，後來梵谷的「向日葵」更成為靜物畫的經典。現代藝術之父塞尚把靜物視為幾何圖形（圖 1），並對空間和透視加以扭曲處理，開啟通往抽象藝術的大門，從此靜物畫不再只求客觀重現，而是一個尋找嶄新觀看經驗的主題。馬蒂斯的靜物畫進一步平面化，並加入大量裝飾性圖案，這種把前後景物拉平的手法，亦在後來的立體派靜物畫中看到進一步發展（圖 2）。這些處理畫面的特色，都可以在草間彌生的《檸檬汁》中看到個人化的轉變。

《檸檬汁》是一個把靜物平面化再到抽象化的結果。她利用黑白統一畫面氣氛，以廣告式平塗筆法繪畫，無起伏的黑色線面把靜物的立體感徹底去除，強調整體的扁平感和設計效果。她把主體的玻璃杯、飲管和檸檬片分割成不同形狀大小的幾何面塊，再填充上草間式的圓點。每個面塊的圓點排列形式不同，加上顏色反差大，因而產生具韻律感的圖案效果，近似英國歐普藝術代表人物布里奇特·雷麗 60 年代初期那些令人目眩的黑白繪畫（圖 3）。然而《檸檬汁》的圖案並非一種單純的裝飾元素，觀眾必須配合藝術家長久以來借繪畫網點去消解自我精神幻覺的私人經驗來閱讀作品，因此「檸檬汁」是一個外在形式，而核心的部分仍然是無限而虛無的圓點世界。

第一次世界大戰後，一些現代藝術家曾主張「回歸秩序」（圖 4），強調古典的造型。草間彌生的《檸檬汁》在其創作生涯中亦似一種有限度的造型回歸，她藉著檸檬汁、南瓜、花、鳥等造型，令其藝術更能接近大眾的口味，卻不失個人藝術精神。藝術除了是為了表達個人情感的媒介外，更具備了滿足觀眾視覺愉悅的用途。草間彌生的藝術深受世界藏家喜愛，正因為她一直美妙地平衡著兩者的輕重關係。

Left to right 由左至右：

Fig. 1, Paul Cézanne, *Still Life with Apples*, 1879-82, NY Carlsberg Glyptotek, Copenhagen, Denmark.

圖 1 保羅·塞尚《靜物與蘋果》1879-82 年作 丹麥 哥本哈根 新嘉士伯美術館

Fig. 2, Georges Braque, *Bottles and Fishes*, 1910, Tate Modern, London, UK.

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 2 喬治·布拉克《瓶子與魚》1910 年作 英國 倫敦 泰特現代美術館

39 YAYOI KUSAMA 草間彌生

(JAPAN, B. 1929)

No. F. C. H.

titled, dated and signed 'No. F. C. H. 1960 YAYOI KUSAMA' (on the reverse)

oil on canvas

76.2 x 66 cm. (30 x 26 in.)

Painted in 1960

HK\$16,000,000-26,000,000

US\$2,100,000-3,300,000

PROVENANCE

Paula Cooper Gallery, New York, USA

Private Collection, New York, USA

Senior and Shopmaker Gallery, New York, USA

Acquired from the above, thence by descent to current owner

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

EXHIBITED

Los Angeles County Museum of Art, Los Angeles, USA, Love Forever: Yayoi Kusama, 1958-1968, 8 March - 8 June 1998.

The Museum of Modern Art, New York, USA, Love Forever: Yayoi Kusama, 1958-1968, 9 July - 22 September 1998.

The Walker Art Center, Minneapolis, USA, Love Forever: Yayoi Kusama, 1958-1968, 13 December 1998 - 7 March 1999.

The Museum of Contemporary Art, Tokyo, Japan, Love Forever: Yayoi Kusama 1958-1968, 29 April - 4 July 1999.

LITERATURE

Los Angeles County Museum of Art, Love forever: Yayoi Kusama, 1958-1968, Los Angeles, USA, 1998 (illustrated, plate no. 8, p. 98).

Los Angeles County Museum of Art, Love forever: Yayoi Kusama, 1958-1968, Los Angeles, USA, 1999 (illustrated, p. 96).

Phaidon Press Inc., Yayoi Kusama, 2017 (illustrated, p. 11).

No. F. C. H.

簽名：YAYOI KUSAMA (畫背)

油彩 畫布

1960年作

來源

美國 紐約 Paula Cooper 畫廊

美國 紐約 私人收藏

美國 紐約 Senior and Shopmaker 畫廊

現藏者家屬購自上述畫廊

此作品附藝術家工作室所簽發之藝術品註冊卡

展覽

1998年3月8日-6月8日「Love Forever: Yayoi Kusama, 1958-1968」洛杉磯郡藝術博物館 洛杉磯 美國

1998年7月9日-9月22日「Love Forever: Yayoi Kusama, 1958-1968」現代藝術博物館 紐約 美國

1998年12月13日-1999年3月7日「Love Forever: Yayoi Kusama, 1958-1968」沃克藝術中心 明尼亞波利斯 美國

1999年4月29日-7月4日「Love Forever: Yayoi Kusama, 1958-1968」東京都現代美術館 東京 日本

文獻

1998年《Love Forever: Yayoi Kusama, 1958-1968》洛杉磯郡藝術博物館 洛杉磯 美國 (圖版, 第8圖, 第98頁)

1999年《Love Forever: Yayoi Kusama, 1958-1968》洛杉磯郡藝術博物館 洛杉磯 美國 (圖版, 第96頁)

2017年《草間彌生》Phaidon Press Inc. (圖版, 第11頁)

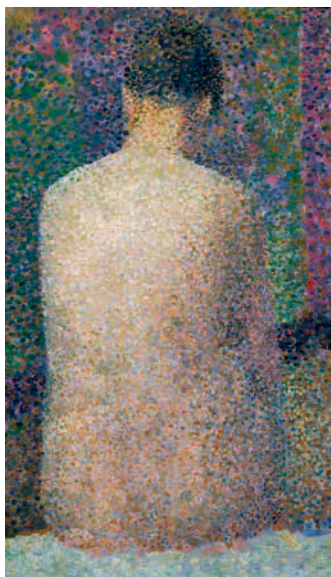


Fig. 1 Georges Seurat, *Model from the Back*, 1886, Musée d'Orsay, Paris, France.

Photo credit: Bridgeman Images

圖1 喬治·秀拉《模特兒的背影》
1886年作 法國 巴黎 奧賽博物館



In the late 1990s, the Los Angeles County Museum of Art and the Japan Foundation jointly organised the solo exhibition, *Love Forever: Yayoi Kusama, 1958-1968/In Full Bloom: Yayoi Kusama, Years In Japan*, with generous support from the Museum of Modern Art, New York. This historic exhibition toured in both the United States and Japan, and for three years, major cultural institutions from these two nations participated in the extensive exhibition research and planning process. The result is a systematic mapping of the artistic trajectory of this legendary artist. The exhibition included over 200 works from Yayoi Kusama's New York and Japan periods, and scholars from both nations contributed text to this massive project. In the foreword, Graham W. J. Beal, director of the Los Angeles County Museum, and Glenn D. Lowry, director of the Museum of Modern Art in New York, acknowledged Yayoi Kusama's influence on the development of American art in the 1960s. They further expounded upon the fact Kusama's artwork represents an amalgamation of many different artistic styles, including Surrealism, Abstract Expressionism, Minimalism, and Pop Art. Her works opened the door to Post-Minimalism, and inspired many influential artists that came after her.

Between her return to Japan in 1975 and the exhibition's opening, Yayoi Kusama had not been active in the international art scene. As a result, this large retrospective exhibition focused the international spotlight back onto her and her works. *No. F. C. H.* (Lot 39) is one of eleven Infinity Net paintings that were exhibited as part of the retrospective, and after completing the touring exhibitions in the United States and Japan, it was acquired by a private collector and has not appeared in the market since. Painted in 1960, this oil painting can be traced back to

the early period of this iconic series. It is widely recognised as a milestone work that serves as the foundation of Kusama's later artistic development – a true masterpiece.

Works in the Infinity Net series often utilise high contrast colours such as black and red, yellow and black, or green and black. The gravity of the black brings out the brilliance of the colour of the net, and as a result the relationship between the top and bottom layers is apparent. *No. F. C. H.* does not repeat this direct visual effect. Yayoi Kusama first painted the entire canvas a brilliant shade of burnt orange, then layered short arcs of teal blue over the top. As a colour, orange is typically used on the subject in the foreground, but Kusama's unorthodox use of orange as a background colour heightens the tension between the orange and the blue. Both tones are equally prominent as there is no apparent power imbalance between them, and visually one cannot easily determine the dominant-subordinate relationship. The two colours criss-cross against each other as they encourage the viewer's gaze to wander across the picture plane, and the rich visual stimulation is akin to the use of colour in pointillism (fig. 1). Complex tones may be broken down into primary colours constituents, and only upon close inspection does one realise that complex hues are made of dots of other colours. Seen at any distance, this is a painting that brims with vibrant hues. Yayoi Kusama skilfully combines two intensely contrasting colours, creating a thrillingly dramatic tension within the painted image.

The holes of the net in *No. F. C. H.* vary in size, and their movements change dynamically. This effect is reminiscent of the visual illusions used in op art (fig. 2). Op art uses rigid,

Left to right 由左至右：

Installation view of *No. F. C. H.* in *Love Forever: Yayoi Kusama, 1958-1968* at Los Angeles County Museum of Art, Los Angeles, USA.

© YAYOI KUSAMA

《No. F. C. H.》於「Love Forever: Yayoi Kusama, 1958-1968」展覽現場 攝於美國洛杉磯郡藝術博物館

Installation view of *No. F. C. H.* in *Love Forever: Yayoi Kusama, 1958-1968* at Museum of Contemporary Art Tokyo, Tokyo, Japan.

© YAYOI KUSAMA

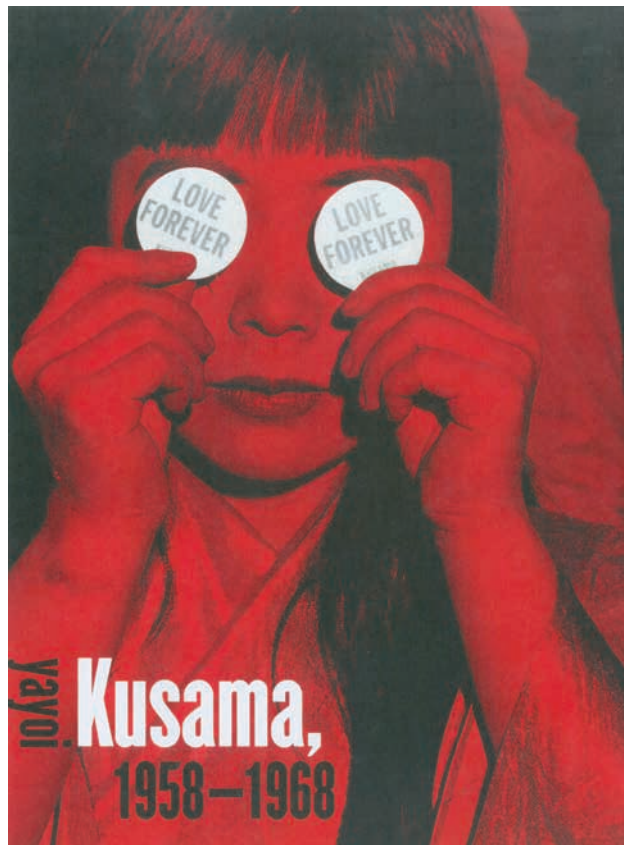
《No. F. C. H.》於「Love Forever: Yayoi Kusama, 1958-1968」展覽現場 攝於日本東京都現代美術館



scientific designs to combine shapes and colour into meticulously executed compositions that confound the viewer. Yet Kusama's treatment of surface is the exact opposite. The presence of her hand as the artist is strongly felt, and every brushstroke is filled with life. Viewers are encouraged to trace them to feel the dynamism in the artist's mark-making process. In addition, many progressive artists at the time were exploring the use of repeated elements in art. Günther Uecker from Zero art group used nails in his works (fig. 3) while Pop artist Roy Lichtenstein painted countless Ben-Day dots borrowed from the printing process in his works. In contrast, Yayoi Kusama's brushworks are not mechanically reproduced – rather the impasto on the painted surface is rich with texture. This treatment enhances the ever-changing rhythm of the net holes. The organic abstract patterns are charged with energy from the natural world, leading viewers into a unique visual experience constructed by the artist.

Yayoi Kusama has been tormented by hallucinations from an early age. She frequently perceives illusionary patterns engulfing the world around her, and this phenomenon compelled her to create artworks that transform her illness into a visual language. Using images and brushstrokes, she stimulates the subconscious of the viewers. Kusama's painted nets seem to be ever-expanding and multiplying like cells that threaten to breach the boundary of the picture plane. The infinite space conveys the world view of self-obliteration. By painting dots or nets, Kusama seeks to obliterate the world around her and sublimate her existence into an eternal realm. The concept of breaking through the two-dimensional space is often associated with the works of Lucio Fontana. By punching holes or slashing the canvas, he was creating new space by transcending the original dimension of the painting. During the 1960s, Yayoi Kusama was in fact invited to numerous exhibitions in Europe, including group exhibitions with Zero that featured seminal artists such as Fontana and Klein.

In the *Love Forever* catalogue, art historian Lynn Zelevansky discusses the significance of Yayoi Kusama's works during her New York period. She argues that Kusama's work successfully resonated with the contemporary environment in New York at the time because she was able to skilfully alter her highly idiosyncratic visual language to fit. Zelevansky pointed out that the subjects of dots and nets made their appearances in Kusama's watercolour works as early as her Japan period. But upon arriving in New York, the local artistic environment hastened



the development of these subject matters to maturity. Infinity Net served as a preview for increasing popularity monochrome and repeated patterns when these aesthetics were still at a nascent stage. It also bridges the two opposing art movements of Abstract Expressionism and Minimalism. Infinity Net shares the same pursuit for expressive brushwork of the former as well as the concerns for reduced visual elements of the latter. This critique not only highlighted Kusama's position in art history, it also summarised the importance of Infinity Net in her artistic career.

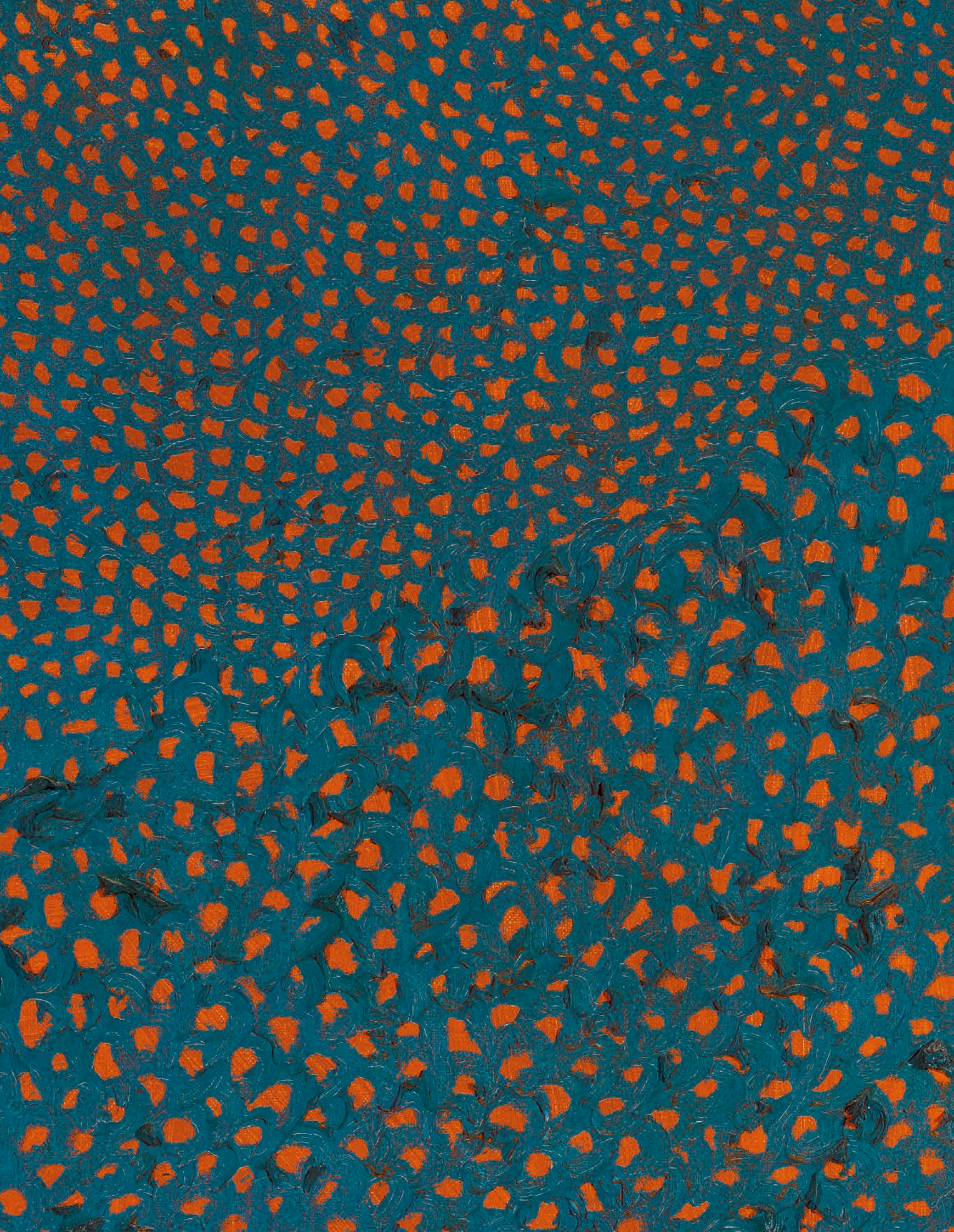
To this day, the works of Yayoi Kusama still possess an undeniable power over both the academic and commercial art worlds. Exhibited globally, she is one of the most preeminent female contemporary artists. Her personal museum opened in October of 2017 in Tokyo, Japan, and following the brushwork of *No. F. C. H.*, viewers can imagine that they have returned to New York when the painting was created. It is an archetypal work that serves as the cornerstone in the artistic career of the Queen of Polka Dots.

Cover of *Love Forever: Yayoi Kusama, 1958-1968*.

Image courtesy of the Los Angeles County Museum of Art, California

© YAYOI KUSAMA

「Love Forever: Yayoi Kusama, 1958-1968」封面



九十年代末歷史性的草間彌生個人展覽「Love Forever: Yayoi Kusama, 1958-1968/In Full Bloom: Yayoi Kusama, Years In Japan」巡迴美國及日本，由洛杉磯郡藝術博物館與日本基金會聯合主辦，紐約現代藝術博物館協辦，經過兩地重要文化機構歷時三年的籌備，系統地梳理這位傳奇藝術家的藝術軌跡。這次展覽囊括草間彌生於紐約時期及日本時期多達 200 餘件作品，規模宏大，並由兩地學者撰寫專文。洛杉磯郡藝術博物館總監 Graham W. J. Beal 及紐約現代藝術博物館總監 Glenn D. Lowry 在前言中講述這次大型展覽的緣起時，肯定草間彌生的先鋒地位，談及她排除萬難，以日本藝術家的身份在六十年代對美國藝術發展影響深遠，她的藝術揉合多種流派的元素，包括超現實主義，抽象表現主義、極簡主義及波普藝術，並預示後極簡主義的流行，又啟發了一些現今具影響力的後輩藝術家。

草間彌生自 1975 年歸國後在國際藝壇相對沈寂，這次回顧式的大型展覽令她重回世界藝術中心的眼光，饒富意義。《No. F. C. H.》(拍品編號 39) 便是展覽中十一件「無限之網」系列油畫作品之一，曾於如此重要的展覽中巡迴兩地展出，由私人收藏家珍藏後便從未在市場曝光。畫作完成於 1960 年，時值這個標誌性系列的始創期，被公認為奠定草間彌生往後藝術發展的里程碑式創作，無疑是藝術家經典傑作。

「無限之網」系列大量運用反差強烈的色彩，如「紅與黑」、「黃與黑」或「綠與黑」等，利用沉穩的黑色，烘托另一色彩的鮮明網紋。底與面的關係分明，《No. F. C. H.》沒有複製同樣的直接視覺效果，草間彌生先用橙紅塗滿畫布，再用短促的筆觸，一筆一筆地畫上彩藍孤線。橙紅常被當作主色調，草間彌生破格地把它作為基底，色彩本身鮮明奪目的特質，令它與繪於上層的彩藍爭持不下，兩者同樣突出，沒有明顯的強弱差別。觀者的眼睛無法直接判斷主與次的關係，兩種顏色在畫布上相互交錯，令人的視線隨之躍動。目不暇給的視覺感受有如點描法的用色方法(圖 1)，將事物還原為基本色點，近看之下是一個又一個的獨立色點，遠看之下它們卻組成一幅流光溢彩的優美畫作。草間彌生巧妙將「藍與紅」兩種強烈色彩並置，它們彷彿舞台上各領風騷的主角，形成張力十足的畫面。

《No. F. C. H.》的網眼或大或小，動勢各異，這也許會令人聯想到歐普藝術的幻覺效果(圖 2)。歐普藝術用嚴謹的科學設計來組合形狀與色彩，構思與下筆均一絲不苟，以精密的計算混淆

觀者的視覺。草間彌生的創作方法恰恰與之相反，她百份百地保留作品中的手繪感，使每一筆都散發另類的生命力，讓觀者得以追隨這些痕跡，感受到畫家當時運筆的力度、快慢與向。此外，當時有不少前衛藝術家都積極探求在作品中使用大量重覆元素，如零群藝術家 Günther Uecker 的釘子畫作(圖 3)、普普藝術家羅伊·利希滕斯坦在作品中加入來自網版印刷的圓點等，不過草間彌生的筆觸處理並非不帶感情而機械地重覆。這種特質，油彩充滿厚薄變化，在畫面留下不同的肌理層次，配合不規則的疏密變化。如此有機的抽象圖案使作品彷彿如擁有生生不息的自然力量，引領觀者進入草間彌生所構築的獨特視覺體驗。

草間彌生自小飽受幻覺困擾，經常突然看見眼前的所有事物被不同的圖案湮沒，驅使她投入視覺藝術創作，成功將困擾自己的幻覺發展成系統的視覺語言。她以圖像和筆觸挑動觀者的潛意識，令這張網像細胞般增生、繁殖，彷彿快要衝破畫布的界限，成為無限延伸的空間，傳達追求「自我消融」的世界觀。她希望透過筆下的圓點或網格將身邊一切消融，昇華到永恆的境界。打破二維空間的概念令人聯想起封塔納的創作，他在畫布打孔或劃出刀痕，超越平面繪畫的原有維度，製造全新的空間。事實上，草間彌生在六十年代多次獲邀到歐洲，參與前衛藝術團體「零群」等的展覽，與封塔納及克萊因等重要藝術家同場展出。

藝術史學家 Lynn Zelevansky 在「Love Forever」的圖錄中撰文討論草間彌生紐約時期的創作，她認為草間彌生卓越地將本來十分個人化的語言改造，呼應當下的環境。她指出圓點及網格主題於日本時期的水彩畫作中早已出現，不過當草間彌生抵達紐約後，當地的藝術氛圍令這些主題加快發展至成熟階段，「無限之網」預示了當時仍屬起始階段的重複元素及單色美學之流行，更在抽象表現主義和極簡主義這兩個極端之間築起橋樑，既兼顧前者對筆觸效果的追求，又吻合後者對簡化視覺元素的關注。這段評論不但點出草間彌生在藝術史上的定位，同時概括「無限之網」在其藝術生涯的重要性。

時至今日，草間彌生無論於學術還是市場領域都取得極高成就，作品在全球展出，是舉足輕重的國際當代女性藝術家。她的私人美術館更已於 2017 年 10 月在日本東京盛大開幕，吸引來自世界各地的藝術愛好者參觀。沿著《No. F. C. H.》裡每一下提與按的痕跡，觀者彷彿回到當年的紐約，感受草間彌生手中的每一筆，回溯這位「波點女王」的原始創作基石。

Left to right 由左至右：

Fig. 3 Günther Uecker, *Nagelrelief*, 1986, Christie's Amsterdam, 14 April 2015, Lot 8, Sold for EUR 985,500.

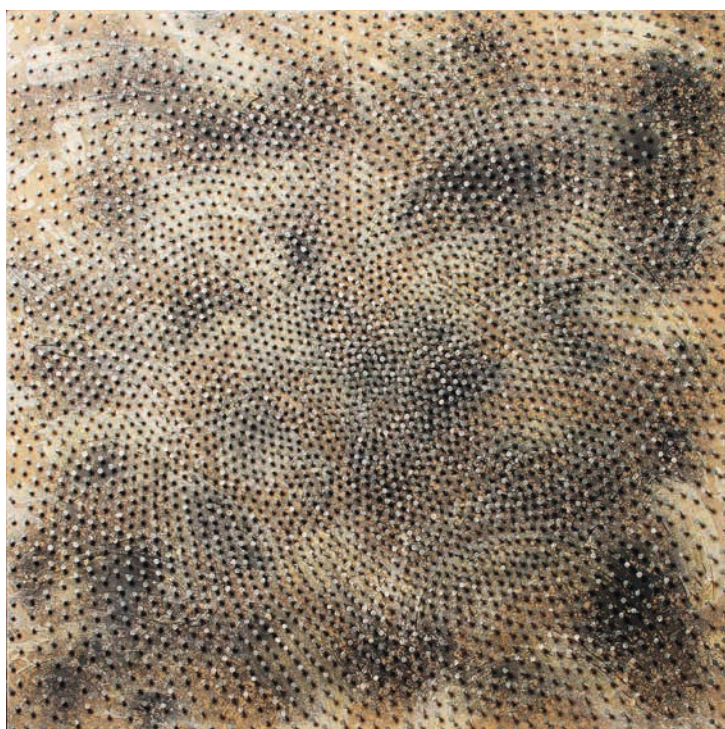
Artwork © 2018 Günther Uecker / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany

圖 3 君特·於克《Nagelrelief》1986 年作 佳士得阿姆斯特丹 2015 年 4 月 14 日 編號 8 成交價：985,500 歐羅

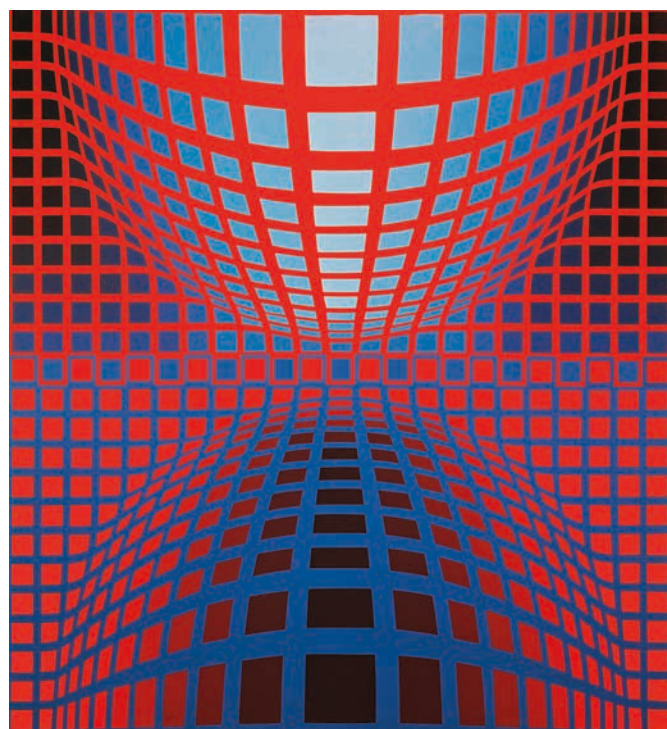
Fig 2 Victor Vasarely, *Opus III*, 1970-1974, Musee d'Art Moderne de la Ville de Paris, Paris, France.

Photo © De Agostini Picture Library / G. Dagli Orti / Bridgeman Images

圖 2 維克多·瓦沙雷《Opus III》1970-1974 年作 法國 巴黎 巴黎現代藝術博物館



Detail of the present lot 拍品局部



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

40 RICHARD LIN 林壽宇
(LIN SHOW-YU, UK/TAIWAN, 1933-2011)

Painting Relief Diptych

signed 'RICHARD LIN', dated '1965-1968' and inscribed '30" x 50" or 50" x 30" OIL/CANVAS' (on the stretcher of the left panel); signed 'RICHARD LIN', dated '1965-1968' and inscribed '30" x 50" or 50" x 30" OIL ON CANVAS' (on the reverse of the right panel); signed 'RICHARD LIN', dated '1965-68.' and inscribed '30" x 50" / 50" x 30" OIL/CANVAS.' (on the stretcher of the right panel)

oil on canvas, diptych

each: 127 x 76.2 cm. (50 x 30 in.) (2)

overall: 127 x 152.4 cm. (50 x 60 in.)

Painted in 1965-1968

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

US\$260,000-380,000

PROVENANCE

Private Collection, Europe

繪畫浮雕雙聯作

油彩 畫布 (二聯作)

1965-1968年作

款識：RICHARD LIN 1965-1968 30" x 50" or 50" x 30" OIL/CANVAS (左聯畫布 框架)；RICHARD LIN 1965-1968 30" x 50" or 50" x 30" OIL ON CANVAS (右聯 畫背)；RICHARD LIN 1965-68. 30" x 50" / 50" x 30" OIL/CANVAS.' (右聯畫布框架)

來源

歐洲 私人收藏



Fig. 3 Lucio Fontana, *Concetto Spaziale, Attesa*, 1964.

Artwork: © 2018 Artists Rights Society (ARS), New York / SIAE, Rome

圖 3 豐塔納《空間概念·等待》1964 年作



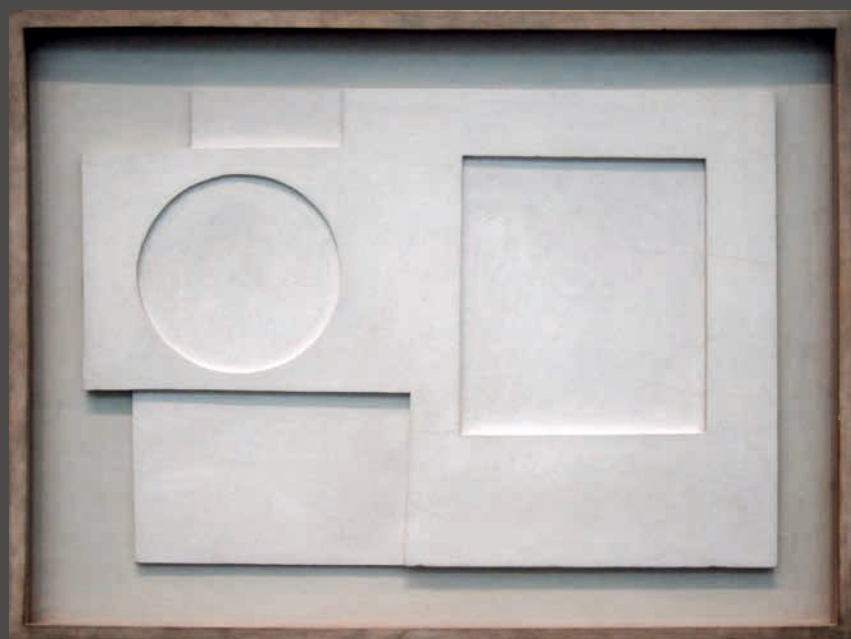
Richard Lin dedicated his career to the development of the Painting Relief concept, which is a wholly original and unprecedented style that combines ideas from sculpture with the vocabulary of painting; this has added a whole new dimension to painting and created a new artistic experience. At the same time, Lin expanded the form and substance of how the colour white is used in painting, which required great exactitude on the part of the artist, using his well-honed sensibility and meticulous artistry to compose order upon the canvas, making the colour a vessel for both Eastern cultures and modern Western spirits simultaneously.

Traditional Western paintings typically rely on the Three-Point Perspective to achieve the illusion of depth on a two-dimensional plane, and since the dawn of the 20th-century Modernist painters from the West have tried repeatedly to break through this illusory space that had become integral to the Western canon. Lin studied architecture at the Regent Street Polytechnic in London between 1954 and 1958, and spent his nights studying painting and crafts. At his first solo exhibition in 1961, the public saw their first showcase of Lin's "Relief Painting" works: influenced by modernist philosophy, Lin used media such as aluminium strips and Perspex to create abstract forms like the point, line, and plane, while also using thick oil paint to create palpable thickness on the canvas, resulting in a multi-dimensional composition. Compared with works by British artist Ben Nicholson, who made reliefs by carving directly into white planks (Fig. 1), Lin stands out with his attention to the technicalities of painting, which he combines with sculptural ideas to create a brand-new form of abstract painting.

Fig. 1 Ben Nicholson, 1934 (relief), Tate Modern, London, UK

Artwork : © 2018 Angela Verren Taunt / All rights reserved / ARS, NY / DACS, London

圖 1 尼克爾森 《1934 (浮雕)》英國倫敦 泰德現代美術館



In the mid- to late-1960s, after years of exploration with relief paintings, Lin gradually reduced his use of multiple media in his works. Unlike his earlier oversized work such as the "Modern Painting Relief Diptych" held at the National Palace Museum, which features both aluminium and yellow paint, this "Painting Relief Diptych" (Lot 40) made in 1965-1968 is composed only of white paint despite being from his same series of works. Here, the white paint is laid in intricate layers, which is a progression and development from earlier ideas about relief paintings and requires painstaking plus time-consuming processes from the artist to retain the layered dimensionality of relief paintings while accentuating the degree of painting work involved. All of the above render his stylistic language even more essential and unique, and is a masterpiece of perfected concepts and techniques.

Among other 20th-century masters, Lin's creative ideology can be compared with the Italian artist Lucio Fontana. Both of them "sculpt on canvas", and used concepts from sculpting to extend the dimensions in paintings, but they did so through opposing directions. Fontana broke through the confines of painting on canvas by slashing and tearing the canvas itself, revealing the space beyond the surface of it (Fig. 3). He explained that he "want[s] to open up space, create a new dimension, tie in the cosmos, as it endlessly expands beyond the confining plane of the picture." Fontana's ground-breaking acts have thus become an integral part of Western post-war art history because of his breakthrough in the conception of the medium of painting. Lin's relief paintings, which extend longitudinally on top of the canvas and combines sculptural and painting techniques to construct space beyond the canvas, thus approaches Fontana's ideals albeit from an entirely different direction. In this "Painting Relief Diptych", for instance, Lin stacked sheets of oil paint on canvas to build complicated layers, impart different degrees of physical depth to the colour blocks, occupy varying volumes in three-dimensional space, which achieves diverse proximities and spatial relationships (to the viewer). This also means that lighting and projection are key elements in the composition, adding further layers and variations to the work. It can be said that Lin's works, much like Fontana's, have moved beyond the surface of traditional canvases and broadened the realm of painting and forged a new kind of artistic experience – a feat doubly impressive and forward-thinking for the 1960s. Their contribution to art history is that they have brought a new multidimensional experience to painting, by introducing a multi-sensory thinking with both visual and tactile

林壽宇畢生發展了繪畫浮雕 (Painting Relief) 的概念，將雕塑的觀念結合繪畫的語言，創造出在藝術史上獨一無二的繪畫風格，開啟另一度繪畫空間，建構新的藝術體驗。另一方面，林壽宇在繪畫上拓寬了白色的形式與內涵，這取決於藝術家對分寸的精確把握，敏銳的藝術感知力和一絲不苟地建立畫面的秩序，使白色同時成為東方文化與西方現代精神的載體。

西方繪畫一般是在二維平面上以透視法虛構三維的幻覺空間，從 20 世紀初期開始，西方現代派藝術家前赴後繼地致力於突破西方傳統繪畫的幻覺空間的嘗試。林壽宇於 1954-1958 年在英國倫敦綜合工藝學院學習建築，同時在晚上進修繪畫和工藝。在 1961 年的首個個展上，林壽宇以「繪畫浮雕」命名的作品首次亮相於公眾面前。受到現代主義的影響，林壽宇將鉛條、有機玻璃 (Perspex) 等媒材轉化為「點、線、面」等抽象的繪畫元素，同時使用油彩在畫布上塗畫出一定的厚度，共同構成了多重的空間序列。相較英國藝術家尼克爾森 (Ben Nicholson) 在白色木板上直接雕刻形狀的浮雕作品 (圖 1)，林壽宇與之不同的是其對繪畫性的關注，在吸納了雕塑的觀念之後，將其融入繪畫的手法並創造出全新的抽象畫。

經過多年對繪畫浮雕的探索，在 1960 年代中後期，林壽宇逐漸開始在部分作品中嘗試去除運用多元媒材，比起由臺灣故宮博物館收藏的大幅作品《現代繪畫浮雕雙聯作》中對鉛條和黃色油彩的使用 (圖 2)，本組創作於 1965-1968 年的《繪畫浮雕雙聯作》(拍品編號 40) 雖屬同一系列，卻是僅由單一白色油彩構成，且層次極其複雜，是繪畫浮雕觀念的延伸和發展，需要藝術家以一種非常嚴謹的創作手法和耗時的工作方式來完成，既具有繪畫浮雕的立體層次感，更增強了繪畫性，使他的藝術語言愈加純粹與獨特，是在概念和技巧上臻於完善的巔峰之作。

在 20 世紀的藝術大師中，林壽宇的創作觀念可與義大利藝術家豐塔納 (Lucio Fontana) 相提並論。兩者均是「在畫布上做雕塑」，借用雕塑的觀念擴大繪畫的維度，開啟另一度繪畫空間，但他們的探索方向不同。豐塔納通過在畫布上劃開裂痕，向畫布的表面之下深入，展示了畫布底下的一個真實空間 (圖 3)，從而使繪畫表面擺脫幻覺空間的束縛。豐塔納對此解釋道「我想打開空間，創造一個新的維度，將它與無限伸展的宇宙相連。因為它不斷擴展，甚至超過了被約束的平面。」豐塔納這一驚世駭俗的行為，因其對繪畫觀念的突破，成為西方戰後藝術史上的經典。而林壽宇的繪畫浮雕，向畫布的表面之上延伸，以雕塑結合繪畫的手法，構造出畫布底層之外新的空間維度，與豐塔納異曲同工。以繪畫浮雕雙聯畫這組作品為例，他在畫布表面用油彩堆疊出非常複雜的層次，使這些色塊具有不同的物理厚度，在空間上佔有不同的體積，形成遠近不同的空間關係。光與投影作為畫面的重要元素，為畫面增加了更多層次與變化。可以說，林壽宇的作品和豐塔納一樣超越了傳統的畫布表面，從而拓寬了繪畫的疆域，建構新的藝術體驗，在 1960 年代的世界範圍內亦堪稱前衛。他們對藝術史的貢獻之處在於，借由此種方式，在繪畫上創造出視覺與觸覺並存的多元知覺經驗和時空體驗。也就是說，林壽宇的繪畫浮雕不僅打破西方文藝復興以來，繪畫以視覺經驗為基本的透視法，而且借由把繪畫做成一個物體 (浮雕)，與此同時這個物體在畫面上產生的光線和陰影變化，帶入一種觸覺經驗，借此創造出一種有別於透視法的繪畫感受。

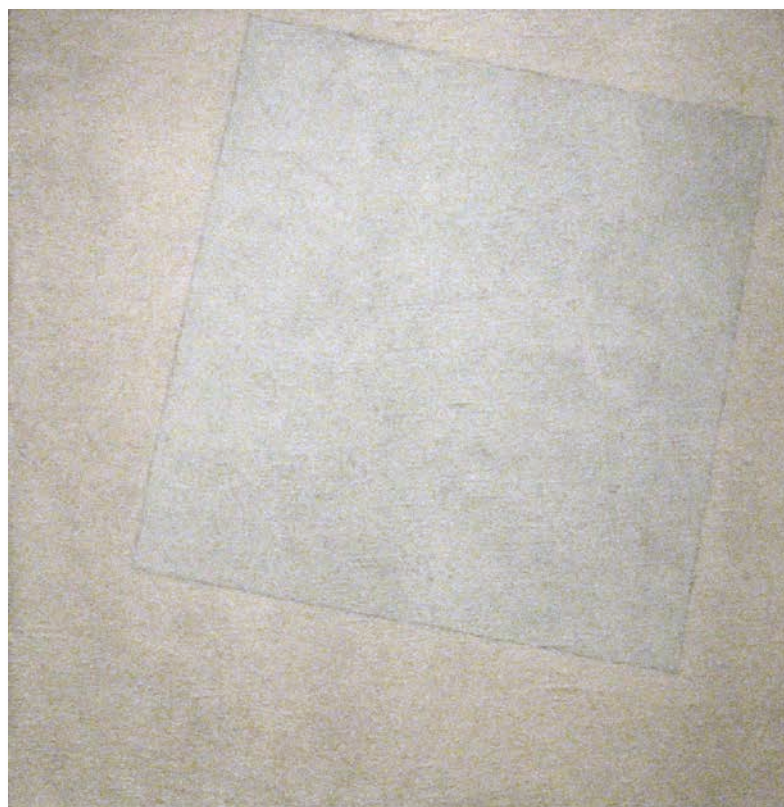
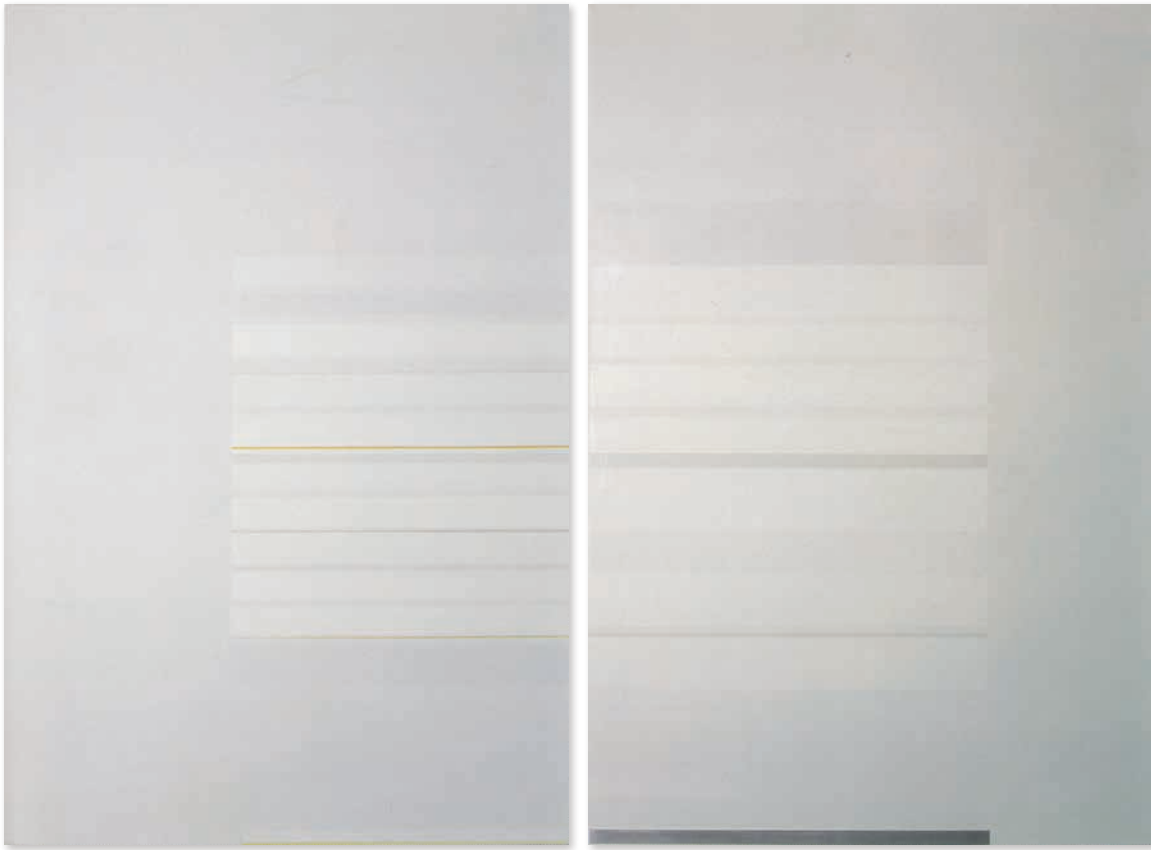


Fig. 4 Kazimir Malevich,
*Suprematist Composition:
White on White*, 1918

Credits: Digital image, The
Museum of Modern Art, New
York/Scala, Florence

圖 4 馬列維奇《至上主義構成：白
上白》1918 年作



1966年，藝術家米羅曾在倫敦拜會林壽宇工作室，留下「他在白色的世界中，無人能及」這句評語，眾所周知，白色是林壽宇藝術的另一標誌特點，但究竟林壽宇如何將白色發展成自成一家藝術語言，透過這組繪畫浮雕雙聯畫可領會到此中的深意。林壽宇的白加白（White on White）系列作品，以在白色上再迭加白色為特徵，而這組作品屬於其中極為繁複而少見的全白色（All White）作品。仔細觀看這組作品的白色，其中呈現出多種微差，有的白色發暖，傾向於略微的黃白或粉白，有的白色發冷，傾向於略微的灰白或藍白，形成一個白色的序列。實際上，顏色是連續變化的光譜，人的眼睛能分辨的顏色比語言所命名的顏色多出數百倍，林壽宇在繪畫上拓寬了白色的光譜。他之所以能夠將白色發展到極致，取決於藝術家對分寸的精確把握，敏銳的藝術感知力和一絲不苟地建立畫面的秩序，創造出獨特的白色繪畫技法。在這組作品上，無數平行的白色長條色塊，具有平滑的表面，富於光澤，它們的寬窄、厚薄、虛實、深淺、凹凸、光影效果，都經過藝術家精確的測量，反覆的塗畫與堆疊，所有這些因素又混合與融化在一起，達到一種完美的統一，也就是林壽宇所說的「一即一切」。

白色是20世紀藝術史上的經典顏色，這既由於現代建築對於白色空間的使用，使白色具有統領一切的地位，也由於白色的文化意涵，不僅代表了純粹、純潔，更象徵著無限、極簡，符合現代文明的精神。眾所皆知，在馬列維奇的現代主義開山之作《白上白》（White on White）中（圖4），他使用了兩重白色，以暖白底子上的冷白方塊，宣稱打破了色彩極限，藝術家可以遊弋於這個無限之中，它是「自由的白色之海」。林壽宇關於白色的觀念正是這一西方現代脈絡的發揚者，同時承接著東方文化的內涵。在中國的

繪畫和哲學思想中，白色並不僅僅是一種色調。例如太極圖中以黑白兩色象徵宇宙的兩極，其中白色代表「陽」。在中國畫中，白色與其說是一種顏色，不如說是一種空間。除雪景畫之外，中國畫中的「白」多以留白的方式存在，所謂「計白當黑」，說明中國繪畫與西方繪畫相比，在空間安排上截然不同的處理方式。在這組作品的畫面四周，同樣以不同程度的「留白」製造空間感，這也是林壽宇作品的典型特徵。此外，中國畫講究「墨分五色」，林壽宇的白色也像「墨」那樣可分出諸多層次，因此他可以捨棄諸多顏色。對他而言，東方哲學中的「一即一切」與西方現代藝術「少即是多」的極限概念相遇，使白色超越色彩的定義，同時成為東方文化與西方現代精神的載體。可以說，林壽宇的「白加白」繪畫浮雕從西方的媒材入手，卻有意識的展現了東方文化中的核心價值。

這組雙聯作體現了林壽宇對「重複與變化」的觀察及研究，兩件作品創作手法相似，均以全白的色塊迭加構成，並在畫面中心都有一條白色虛線相呼應，其中右邊比左邊這件構圖更密，正像是從不同角度對同一主題的延續和變奏。此外，從構圖角度來講，雙拼作品與單幅作品的最大不同在於，這種形式打破與分割了畫面，從而影響到觀眾的觀看方式，它阻止觀眾過度沉浸於一張畫的敘事或氛圍中，而是需要不斷跳出來對照觀看，產生了所謂間離效果，符合林壽宇堅持的「繪畫要回到畫面本身」的理念。正因如此，這組雙聯畫不僅從審美角度創造出雙倍的美感，而且與藝術家的創作觀念密切相關，好比中國的對聯或絕句，缺一不可，在這種相互參照之下，觀眾可以更好的理解林壽宇關於存在與變化的哲學。

Fig. 2 Richard Lin, *Modern Painting Relief Diptych*, 1967-1968, National Palace Museum, Taipei, Taiwan

圖2 林壽宇《現代繪畫浮雕雙聯作》
1967-1968年作 台灣 台北 國立故宮博物院

41 LEE UFAN 李禹煥

(KOREA, B. 1936)

Dialogue

signed 'L. Ufan '10' (on the lower right side); signed 'Lee ufan', titled 'Dialogue' and dated '2010' (on the reverse)
oil and mineral pigment and glue on canvas
227 x 182 cm. (89 3/8 x 71 5/8 in.)
Painted in 2010

HK\$1,800,000-2,500,000

US\$240,000-320,000

PROVENANCE

SCAI The Bathhouse, Tokyo, Japan
Private Collection, Asia
Anon. sale, Sotheby's Hong Kong, 6 April 2014, Lot 846
Private Collection, Asia (acquired from the above sale by the present owner)

對話

油彩 礦物顏料 膠水 畫布

2010年作

款識：L. Ufan '10 (右下畫側)；Dialogue
2010 Lee ufan (畫背)

來源

日本 東京 SCAI 澡堂畫廊

亞洲 私人收藏

2014年4月6日 蘇富比香港 編號846

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Fig.1 Sekine Nobuo, *Phase—Mother Earth*, 1968, Earth, cement, Installation view, 1st Kobe Suma Rikyū Park, Contemporary Sculpture Exhibition, October 1 - November 10, 1968.

Photo: Osamu Murai.

圖1 關根伸夫《位相-大地》泥土、水泥 創於1968年 裝置區一景 須磨離宮公園，現代雕塑展，1968年10月1日至11月10日 照片：由村井修所攝

A minimalist painter and key player in Korea's Dansaekhwa movement, a leading art theorist of Japan's Mono-ha group, a philosopher who is equally versed in Western philosophy and Eastern ideology—it seems that Lee's illustrious and peripatetic career defies any single category or label, just as Lee himself transcends any one nationality, practice, or movement.

It is only fitting that central tenant of Lee's work is a call for "coexistence," a fluid, respectful, and non-hierarchical encounter between the self and the other, East and West, the inner and outer worlds. Critically recognized for his unique and tenacious approach to breaking the boundary of modernist formalism in painting and sculpture, Lee Ufan has an equally crucial influence on his contemporaries, both artists and art theorists alike. He will undoubtedly remain in the annals of art history as a master who expanded the definition of modern sculpture and abstract painting, as well as a philosopher that advocated for coexistence in a time of cultural conflict, war, and ideological tension.

Born in Japanese-colonized Korea at the height of the Pacific War in 1936, Lee Ufan witnessed early-on the conflict and exploitation that was a byproduct of the colonial occupation. Moreover, following the liberation from Japanese rule in 1945, Korea was immediately swept up by the escalating tensions of the Cold War, which eventually culminated in the Korean War. Growing up as a child in this turbulent political environment, Lee Ufan was immensely interested in books on classical Korean literature, world literature and socialist political thought. This was also the period in which he was first introduced





Fig. 4 Lee Ufan in his studio

Photo: © 2010 ANZAI

圖 4 李禹煥在工作室中創作
由 ANZAI 所攝

to Daoist and Buddhist notions of the oneness of self and existence. Coupled with classes in calligraphy, poetry, and painting with a Chinese classics scholar, his early education was infused with the literati principles and eastern philosophy that would later be integrated into his artistic practice.

In 1956, Lee moved to Japan to care for his ailing uncle and pursued his academic studies in philosophy at Nihon University. Building on the foundation set during his early artistic training as well as inspirations from Sekin Nobuo's radical installation, *Phase - Mother Earth*, Lee began to experiment with abstract paintings and installations. (Fig. 1) His first solo exhibition in 1967 garnered great foreign interest and he was invited to participate in a myriad of exhibitions and biennials overseas, including Documenta VI in 1977 and Sao Paulo Art Biennial in 1969 and 1973. (Fig. 2) During the 1970s, he also set up a studio in Paris following a critically-acclaimed exhibition of his works in the city. His itinerant career led him to discover the failures of the modernist ideals of progress and rationalism in the face of genocide, nuclear holocaust, frenzied industrialization, and hyper-capitalism. Moreover, with his identity being tied to Korea and Japan, as well as the West, Lee constantly found himself rejected as an outsider or the "other" in each of the places he called home. Thus, it seems to be natural that Lee himself rejected the modern rationalist worldview which argued for a world with rigidly fixed meaning. Interestingly, his work resonated with the postmodern practices of artists working across the world at the same time. Looking to the Modernism movement that came before, especially the Abstract

Expressionist movement that centered on Jackson Pollock's action paintings, these postmodernist painters rejected this means of creating that emphasized the artist's power over the material. Instead, artists of this time sought for a more emphatic relationship with the world around them. Like Richard Serra's sculptural practices that rejected illusionism, expressionism and modernist notions of the creative self, Lee's work also called for a more physical experience between the forces of the body, material, time and space. (Fig. 3) Yet, as a philosopher-artist, Lee's bodily exploration of form and space in his works are also heavily influenced by the western phenomenology of Martin Heidegger, Maurice Merleau-Ponty and Emmanuel Levinas. In his works, he often aims to create a transcendental world that forgoes any existence of presupposed universal truths or privileged domination of subject over passive object. Instead, what remains in this artistic practice is a communal conversation between him and the medium.

"When I make a brush mark on the canvas, I hold my breath, I concentrate and I pray that my hand, the brush and the canvas will be in harmony."

- Lee Ufan

Lee's Dialogue series has evolved out of his previous *Correspondence* series, emerging as a complete embrace of the Korean Dansaekhwa movement which began in 1970s. Challenging the uncritical acceptance of Western Modernism during that time, Dansaekhwa artists looked beyond the last forty years of formalism for a distinct form of abstraction that focused on the spirituality of colour and the performance of painting. Characteristic

Left to right 由左至右：

Fig. 5 Agnes Martin, *This Rain*, 1958

Artwork © 2015 Estate of Agnes Martin/Artist Rights Society (ARS), New York

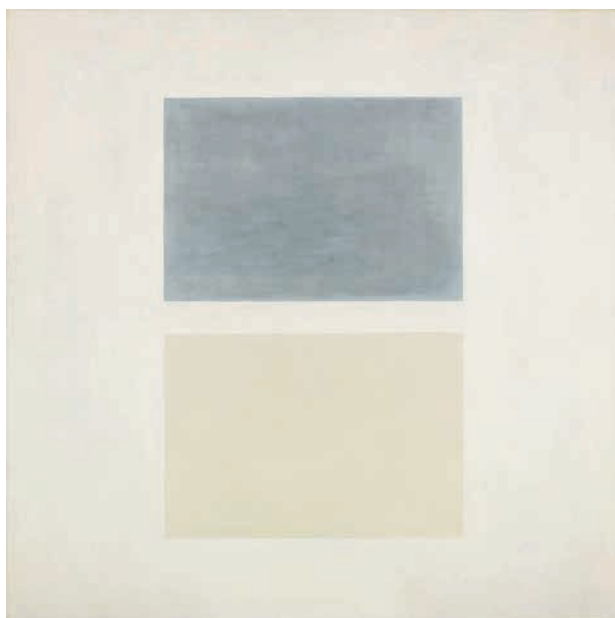
圖 3 艾格尼斯·馬汀《這雨》1958年

Fig. 3 Richard Serra, *Snake*, Weathering steel, three units, each comprised of two conical sections

Artwork © 2012 Richard Serra/Artist Rights Society (ARS), New York

圖 3 理查·塞拉《蛇》

風化處理過的鋼材一共三組，每組以兩個圓錐形部分所構成



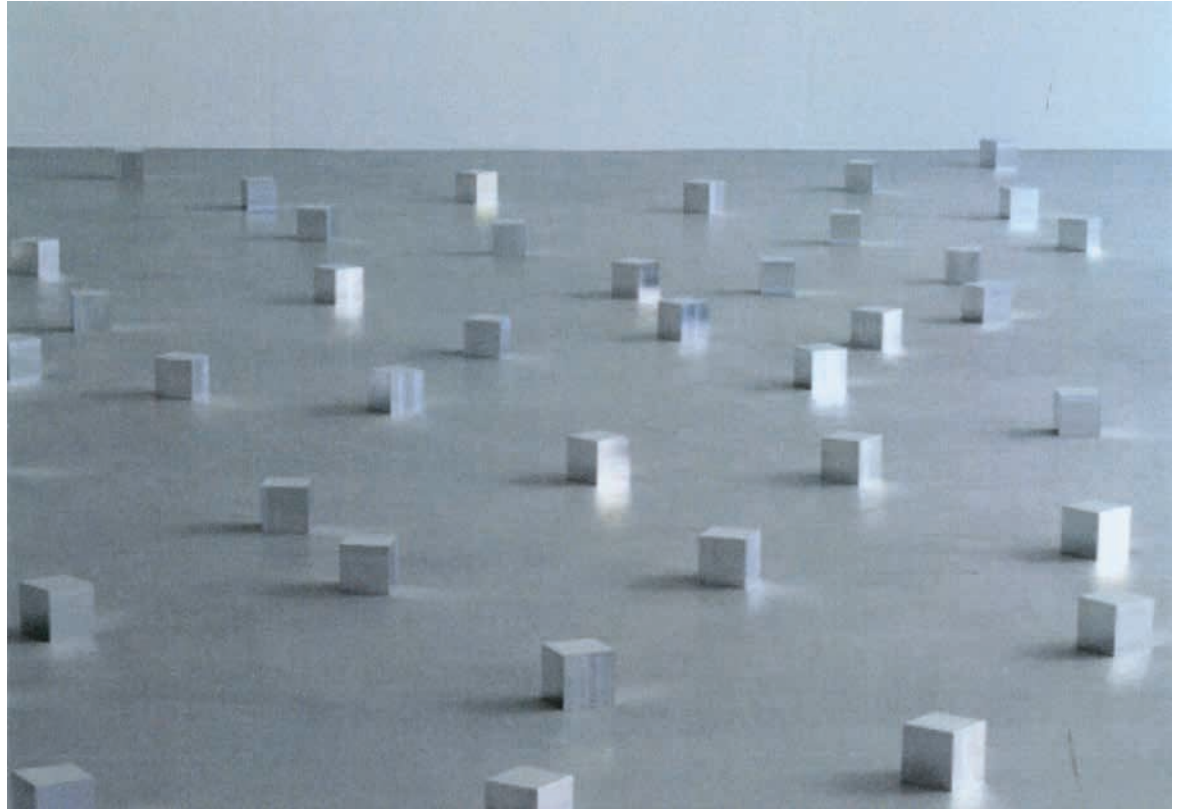


Fig. 6 Carl Andre, *AI Cloud*, 144 Aluminum cubes, 10 x 10 x 10 cm each, random array on floor 2001

Artwork © 2018 Carl Andre / Licensed by VAGA, New York, NY
圖 6 卡爾·安德烈《雲》144 個鋁製方塊，每個長寬高各為 10，隨意鋪置於地板上，製於 2001 年

of this series, *Dialogue* (Lot 41) is painted on a white background using a monochrome colour. With a wide-tipped brush and a refined gradation of thick pigment, Lee would layer his strokes three or four times over a period of days, applying a new layer of paint onto a half-wet layer. (Fig. 4) The laborious and highly specific process often takes the artist one month of repetitive action to complete a new work. This highly choreographed and deliberate movement of the brush echoes the practice of Chinese ink painting—great masters were said to have controlled and concentrated on every movement of the body, including their breathing, to compose their works. Most often, Lee's practice is re-contextualized into a western narrative, mostly compared to the

同時作為極簡畫派藝術家、韓國單色畫運動核心人物、日本「物派」藝術的領軍級理論家、以及精通西方哲學和東方意識形態的哲學家，李禹煥傑出且多面玲瓏的職業生涯沒有受限于任何一種單一的藝術類別或標籤。而他本身也逾越了任何一種國籍、繪畫風格、以及藝術流派。

對李禹煥作品之核心思想最恰當的描述可謂是對「共生」的訴求——也就是自我和他者、東方和西方、內在和外在世界間一種流暢、崇敬、而且無階級之分的相遇。李禹煥以其獨特且執著不懈的藝術手法，打破了現代派形式主義在繪畫與雕塑中的刻板框架，並因此備受矚目；而他對同期藝術家和藝術理論家的影響也不容小覷。李禹煥拓寬了現代雕塑和抽象繪畫的定義，並以哲學家的角色在一個充斥著文化衝突、戰爭和緊張意識形態的時期倡導共生。他無疑是藝術界留名青史的大師。

level of precision shown in the works of Agnes Martin. (Fig. 5) Yet, his works are imbued with a certain depth and vitality whose roots trace back to Lee's early literati training in classical Chinese art. These compositions communicate a hope for simplicity, peace, and understanding that stems from the artist's personal trauma and philosophical beliefs. It is in this simplicity of form, material, and action that Lee Ufan's works expand the artistic dialogue of contemporary art. With a new fusion of identity and experiences, Lee Ufan's painting demonstrates a possibility for a solely distinct Asian contemporary artistic language that declares itself independent from and entirely equal to the Western model.

李禹煥在 1936 年太平洋戰爭戰況最劇之時出生於日本殖民時期的韓國，早年便親歷了殖民統治下的衝突和剝削。此外，韓國剛于 1945 年擺脫日本統治，卻又立即被冷戰帶來的恐怖升級所支配，而最終導致韓國戰爭的爆發。在這種動盪政治氛圍中成長的李禹煥，對古典韓國文學、世界文學和社會主義政治思想充滿了濃厚興趣。也是在此時期，李禹煥初次接觸了道教和佛教中天人合一以及存在的觀念。他進而師從一位中國漢學家以學習書法、詩詞和繪畫。換言之，他的早期教育浸潤在文人氣節和東方哲思中，而這些也在之後被他融入了藝術創作中。

1956 年，李禹煥搬遷到日本，以便照顧罹病的舅舅，並同時在日本大學繼續攻讀哲學。基於早期的藝術訓練，並受到了關根伸夫的前衛裝置藝術作品《位相 - 大地》的啟發，李禹煥開始嘗試創作抽象畫和藝術裝置（圖 1）。他在 1967 年



的首次個展引起了國際上的高度關注，並收到大量的參展的請託以及海外雙年展的邀約，其中包括了1977年在巴塞爾的 Documenta VI，以及1969年和1973年的聖羅羅雙年藝術展（圖2）。1970年代，李禹煥在巴黎成功展出自己的作品之後，繼而開設了工作室。他周遊列國的閱歷，也讓他得以察覺世界現代進程中不堪的一面，而這來自種族滅絕、核武大屠殺、工業化狂熱、和高度資本主義。不僅如此，由於他的身份認同與韓國、日本和西方世界均有關聯，他一直在自己所稱之為家的地方被對待成外人或是「他者」。因此，李禹煥自然而然地否決了現代理性主義世界觀對世界持有的極度僵化的定義。有趣的是，他的作品與同期在世界各地投身於後現代創作的藝術家之作品頗有共鳴。若檢視之前的現代主義運動，特別是以傑克森·波洛克之動態繪畫為主的抽象表現主義運動，即可見一斑：這一流派的後現代主義畫家，對於強調藝術家自身力道超乎媒材之上的創作手段的做法持有否定態度。反之，這一時期的藝術家設法與他們周遭的環境建立出一種更確切的關係。一如理查·塞拉否定了幻覺論、表現主義、以及現代主義對於創意自身的概念，李禹煥的作品也試圖開創一種在身體、素材、時間和空間等能量間，更為物理性的體驗（圖3）。然而，身為一名哲學藝術家，李禹煥在作品中對形勢和空間的物質探索，卻深受馬丁·海德格、莫里斯·梅洛-龐蒂、以及伊曼紐爾·列維納斯等西方現象學者的影響。他經常在自己的作品中嘗試創造出一個超自然疆界，揚棄所有預先假定的普世真理、或是主體意識高過被動物體之特權主宰的概念。反之，在他的實踐中留存的，是他和素材之間一席共有的對話。

「當我的筆在畫布上刷過，我屏氣凝神並默念祈禱，盼我的手、筆和畫布能和諧共歌。」

—李禹煥

李禹煥的「對話」系列已從他之前的「相符」系列更演進一步，全然展現了於1970年代源起韓國的單色畫運動。單色畫藝術家們對於全盤接收西方現代主義的觀念抱持質疑的態度。他們的眼界超越了過去四十年來的形式主義，欲尋找一種專注於色彩及繪畫表現之靈性的獨特抽象型態。比如在這一繪畫系列中，《對話》（拍品編號41）便是以單色繪製於一片白色的背景之上。李禹煥用一支寬頭的筆刷以及一種能表現細膩漸層的厚重色彩，在為期數日的時間里於畫面上塗刷三至四次，最後在半乾的色層上再塗刷一層（圖4）。他通常要花上一個月進行這種重複並且精細的動作來完成一件新作品。這種刻意安排而又細膩的筆法，正好呼應了中國水墨畫的原則—據說水墨大師們為了繪製作品，會關注并控制身體的每個動作，甚至是呼吸。李禹煥的技法時常是將內容重置以進入一種西方的語境。它精密的程度在與艾格尼斯·馬汀之作品相比較下尤為顯見（圖5）。然而，李禹煥的作品中富有的一種特定的深度和張力，卻反應出了他早期從中國古典藝術中所習得的人文精神。這些元素融合在一起傳達出一種對簡潔與和諧的企盼，并影射出藝術家本人所經歷的創傷與持有的哲學信仰。李禹煥正是在這種極簡的形式、素材和創作行為中，擴展了當代藝術的對話。在被賦予了新的身份認同和經驗之後，李禹煥的畫作證明了純粹的亞洲當代藝術語彙完全可能從西方藝術模式中獨立出來並與之並駕齊驅。

Fig. 2 Lee Ufan with Nobuo Sekine at Stadtische Kunsthalle Düsseldorf, 1978.

Photo: Masayuki Takahashi.

圖2 1978年，李禹煥和關根伸夫在德國杜塞道夫的藝術館

照片：高橋昌幸所攝

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

42 RHEE SEUNDJA 李聖子

(KOREA, 1918-2009)

Vénus N°1 (Venus No.1)

signed 'SEUND JA RHEE', titled in Korean and inscribed '6350P420 PARIS' (on the reverse)

oil on canvas

114 x 80.2 cm. (44 $\frac{7}{8}$ x 31 $\frac{1}{8}$ in.)

Painted in 1963

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

US\$320,000-450,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, Seoul National University Faculty Hall, SEUND JA RHEE, 1-10 September 1965.

Seoul, Korea, Gallery Hyundai, Korean Abstract Painting, 25 March - 22 April 2016.

LITERATURE

Seundja Rhee Foundation, Seundja Rhee Foundation Catalogue, Seoul, Korea, 2013 (illustrated, unpagged)

金星 I

油彩 畫布

1963年作

款識：6350P420 SEUND JA RHEE PARIS
金星 I (畫背)

來源

亞洲 私人收藏

展覽

1965年9月1-10日「李聖子」首爾大學禮堂 首爾 韓國

2016年3月25日-4月22日「韓國抽象繪畫」現代畫廊
首爾 韓國

文獻

2013年《李聖子基金會圖錄》李聖子基金會 首爾
韓國 (圖版，無頁數)



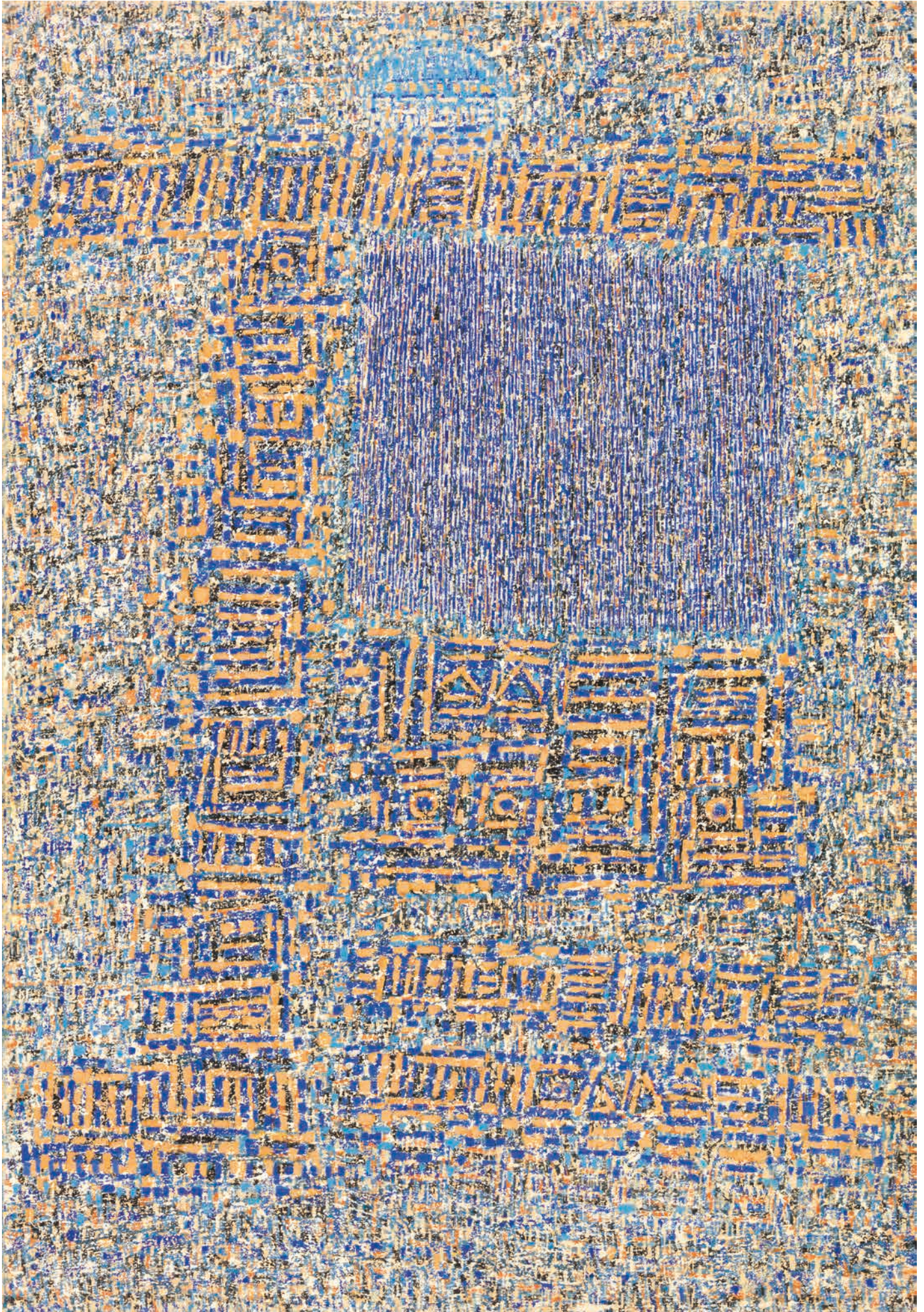
Rhee Seundja working at her studio in Tourrettes, France, 1968
李聖子 1968 年在她位於法國妥瑞特的工作室裡作畫

"The Earth has diverse meanings as square, triangle, circle does. As whole as one, it composes the record of woman's life... You must nurture the earth to see a tree. I painted in that way. I became to understand geometry while fertilizing the soil. My brush is like plough. I painted just like that...When completing the paintings, they become my sons."

- Rhee Seundja

「大地擁有多樣的意義，就像方形、三角形、圓形一般。整合為一體，它道出女性的一生… 你必須孕育土地才能見到樹木。我繪畫也是同理，一邊滋潤土地，一邊理解幾何圖形，畫筆便是一把犁頭。我便是這樣作畫… 完成的畫就是我的孩子。」

- 李聖子



Rhee Seundja is one of the most important pioneers in the history of Korean abstract art, who was fully devoted to creating art throughout six decades from the 1950s to 2009 when she passed away at the age of 91 in Paris. Rhee's magnificent oeuvre illustrates the subjects of her paintings were evolved from earth to the Earth and then cosmos. It reflects her logic and philosophy to probe the universal truth transcending emotions of physical existence. During TV interview, which was broadcasted by KBS, the national broadcaster of Korea in 1985, Rhee emphasized that she chose geometrical figures such as triangle, square and round as universal signs transcending time and the border, stating "they are the base of visual shapes, which anyone can understand."

Rhee decided to leave Korea for Paris in 1951 after an unwanted separation from her beloved three children due to marital discord. She started pursuing oil painting at the Académie de la Grande Chaumière, where Chinese masters of abstract art such as Zao Wou-Ki and Chu The-Chun studied. After only one year Rhee began to learn painting under Henri Goetz, he appointed her to be his teaching assistant. Goetz recognized early on her genuine creativity and sincerity towards art.

Vénus N°1 (Venus No.1) (Lot 42), painted in 1963 shows Rhee's interest in combining form and content. A simple composition with a few geometrical forms in the work illustrates her comment, "I employed geometrical marks to express my subject "Woman and Earth." I chose triangle, square and circle as universal signs transcending time and borders." Contrary to its simple refined appearance, the painting belies a painstakingly time consuming process. It results in an exquisite texture, mesmerizing upon careful examination of the material.

Despite her huge success and established artistic career as an abstract painter in Europe since the late 1950s, Rhee Seundja has been unfairly underappreciated in the local art market in Korea. There are many reasons for the oversight, one being gender discrimination which was rampant in Korea during the modern era. She was also isolated from a group of other contemporary Korean artists in Paris since Rhee began to paint over the age of thirty unlike others who had already established their artistic career in Korea before exploring Paris. Rhee's work shows that her intense endeavour and implacable devotion to overcome her late departure as an artist came to fruition. Furthermore, not only did she come to substantiate herself as an artist, she became a true master of her medium.

CHRONOLOGY OF SEUNDJA RHEE

李聖子生平簡介 1918. 6. 3 - 2009. 3. 8



1918

Born in Jinju, Korea
生於韓國晉州市

1953-56

Studied at Académie de la Grande Chaumière Paris France
就讀巴黎大茅屋藝術學院

1965

First exhibition in Korea
Hamchun Hall Seoul National University
首次於韓國首爾大學舉行展覽

1970

Solo exhibition National Museum of Contemporary Art Gyeongbokgung Seoul Korea
個展：國立現代美術館舉行 韓國首爾 景福宮

1951

Leave for France
往法國深造藝術



1963

Lot 42, Venus No. 1
拍品編號 42 《金星 I》



李聖子是韓國抽象藝術史中最重要先驅之一。她把大半生都獻身於創作，六十年來從未間斷，一直至 2009 年，李聖子於巴黎逝世，享年 90 歲。她的繪畫作品題材由早期的大自然、到地球、以至後來的宇宙，我們看到她的邏輯思維及哲理，以至她對超越物理存在的普遍情感的探索。李聖子於 1985 年的 KBS (韓國廣播公司) 電視訪問中提到她用三角形、正方形及圓形等幾何圖形作為超越時間及邊界的標示，因為「任何人都能理解這些最基本的視覺形狀」。

李聖子於 1951 年決定離開韓國，前往巴黎發展。那一年她被迫與丈夫離異，不得不揮別三個摯愛的孩子，獨自飛往異鄉。她於趙無極及朱德群等中國抽象藝術大師曾就讀的大茅屋學院學習油畫，師承畫家亨利·格茨。跟從格茨習畫一年後，他更委任她擔任其助教。格茨對李聖子的藝術天賦、創設能力與誠懇態度甚為激賞。

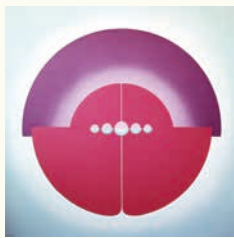
《金星 I》(拍品編號 42) 這幅畫創作於 1963 年，作品展現出李聖子對融合形狀與內涵的高度興趣。由數個幾何形狀所組合成的構圖，最能呼應她當時的藝術理念：「我使用幾何形狀是為了表達並且探索母親與地球這樣的主題。我選擇了象徵宇宙符號的三角型、正方形與圓型，是因為這些符號能超越時間與國界。」有別於作品中所呈現的簡單與優雅圖像，這幅油畫的創作過程卻曠日廢時。作品完成後所呈現的，除了細膩的油彩質感，還包含了創作者對素材最縝密的審視。

儘管李聖子自一九五零年代起，以抽象畫家的身分在歐洲獲得空前成功，藝術發展亦已奠下穩固基礎，但她在韓國本土藝術市場卻一直無人問津。她在過去之所以會被刻意忽略，有很多原因，韓國藝術界的性別歧視是其中之一。當時遠赴巴黎發展的韓國現代藝術家，多半是在祖國藝壇奠定地位之後，才轉往異地繼續藝術生涯，但李聖子則是到了法國才開始學畫。正因為如此，她這個局外人的身分不僅在同期藝術家間顯得孤立無援，更難能得到韓國藝術界的認可。李聖子的作品充分展現她為了克服這些外在困難，所展現的勤奮不懈與無比決心。最終她不但證實了自己的藝術實力，更紮紮實實地奠定了藝術家的身分，以及在自身創作語彙領域中佼佼者的地位。

1976

Solo exhibition "Seundja Rhee 25 years in Paris" Château-Musée de Cagnes sur Mer France

個展：「李聖子巴黎 25 年」卡納須梅城堡博物館 法國



1992

Inauguration the atelier Rivière Argent designed by herself Tourrettes-sur-Loup France

李聖子設計的新工作室「銀河」建成，位於法國南部的妥瑞特



1975

Participates in the 13th São Paulo Art Biennial Brazil

第 13 屆聖保羅雙年展 巴西

1978

Solo exhibition National Museum of Contemporary Art Deoksugung Seoul Korea

個展：國立現代美術館舉行 韓國 首爾 德壽宮



2009

Die in Saint Paul de Vence France

於聖保羅 德旺斯逝世

2018

Retrospective exhibition celebrating 100th anniversary of Rhee's birth, "Rhee Seundja: Road to The Antipodes" National Museum of Modern & Contemporary Art, Korea

慶祝李聖子的百年誕辰回顧展「李聖子：對極之路」韓國國立現代美術館 韓國



43 MASA AKI YAMADA 山田正亮

(JAPAN, 1929-2010)

Work C.135

signed, dated and inscribed in Japanese; dated '1963' and signed and dated twice 'M. Yamada 1964' (on the reverse); inscribed in Japanese and dated '1964' (on the stretcher)

oil on canvas

194 x 97 cm. (76 $\frac{3}{8}$ x 38 $\frac{1}{4}$ in.)

Painted in 1963-1964

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

US\$200,000-320,000

PROVENANCE

Private Collection, Asia

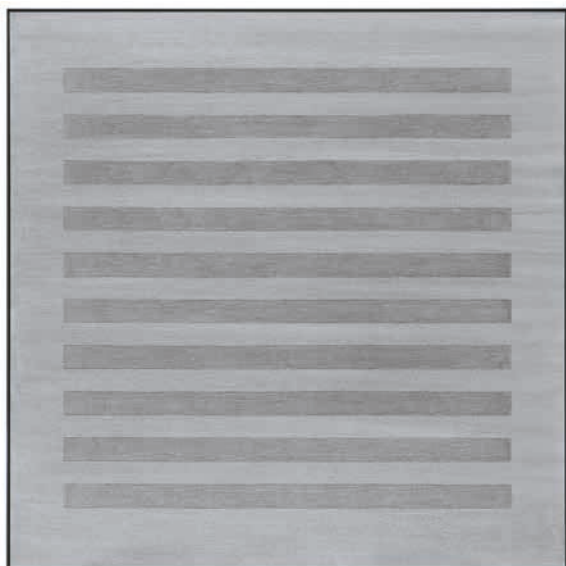
EXHIBITED

Tokyo, Japan, Nantenshi Gallery, One Man Show, 1964.

LITERATURE

Bijutsu Shuppan-Sha Ltd., Works: Yamada Masaaki, Tokyo, Japan, 1990 (illustrated, p. 68).

Fuchu Art Museum, The Paintings of Masaaki Yamada: From "Still Life" to "Work" to "Color", Tokyo, Japan, 2005 (illustrated, plate 125, p. 114).



Agnes Martin, *Untitled #6*, 1983. Private Collection

© 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York

艾利絲·馬丁《無題 #6》1983 年作 私人收藏

Work C.135

油彩 畫布

1963-1964年作

款識：一九六三年 山田正亮 1963 南天子畫廊
M. Yamada 1964 1964 M. YAMADA (畫背)；
南天子畫廊1964 (畫布框架)

來源

亞洲 私人收藏

展覽

1964年「One Man Show」南天子畫廊 東京 日本

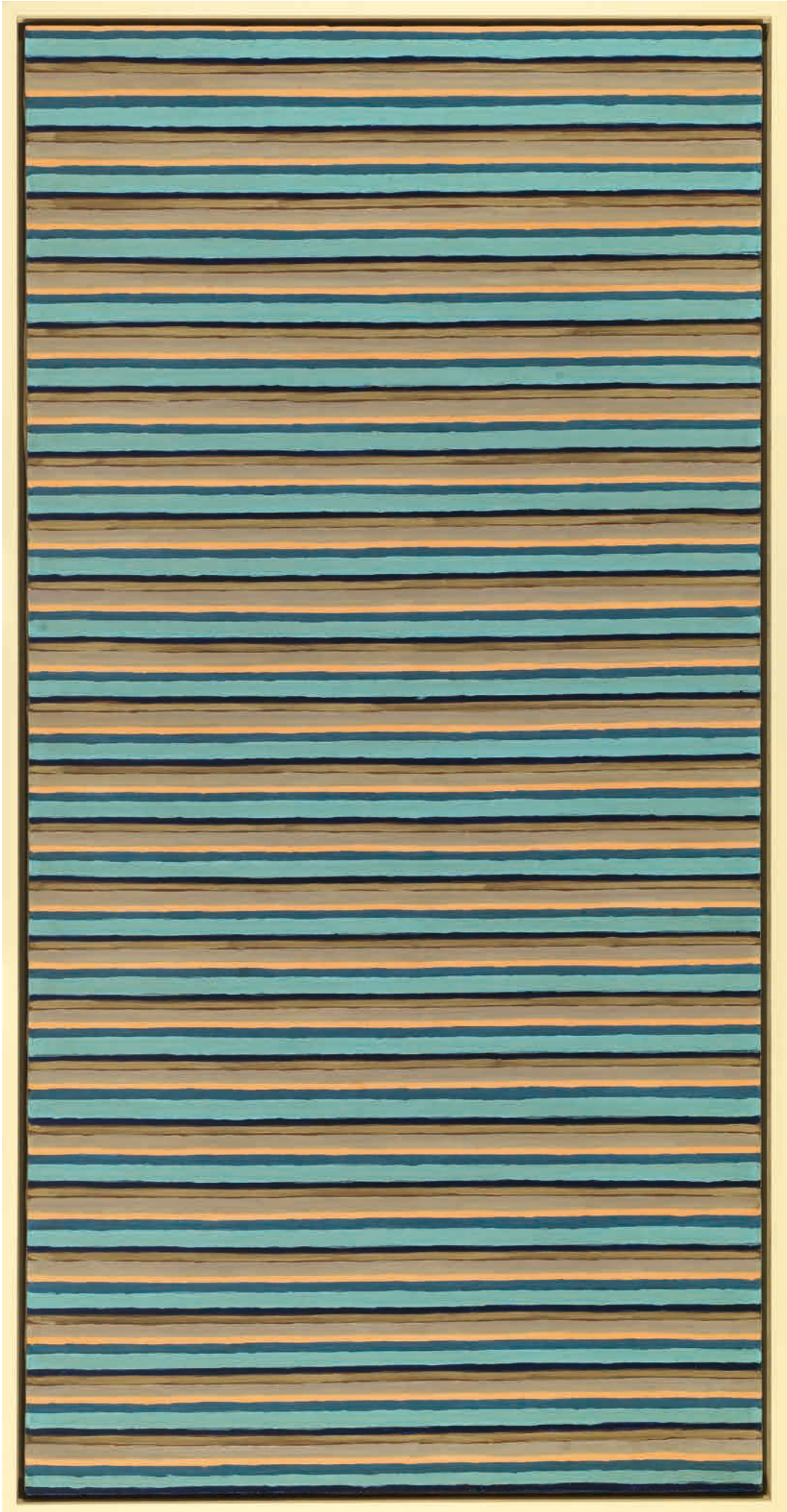
文獻

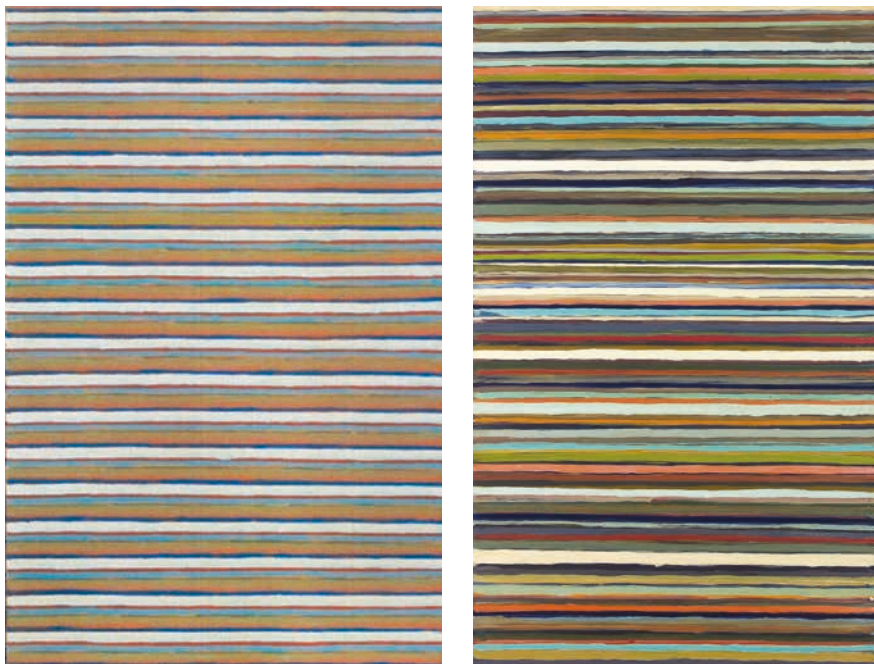
1990年《山田正亮作品集》株式會社美術出版社 東京 日本 (圖版，第68頁)

2005年《山田正亮之繪畫—從〈靜物〉到〈Work〉到〈Color〉》府中市美術館 東京 日本 (圖版，第125圖，第114頁)

This painting by Japanese artist Yamada Masaaki is a rare large-format work from the artist's iconic stripe series. Measuring almost two meters high, this piece is one of only three similarly-sized works created during the 1960s, with only one larger work from the same decade. Deceptively simple in appearance, alternating bands of colour form a simple pattern of horizontal stripes, creating a subtle symphony of hues that at once radiates both tension and harmony. As an iconic piece from Yamada's Work Series, *Work C.135* (Lot 43) represents a stellar example of the artist's investigation into the relationship between neighboring tones and hues, and is a testament to the artist's interest in exploring the most fundamental elements of painting.

To Yamada, each one of his paintings represented a single step in his quest to deconstruct the visual experience and achieve aesthetic transcendence. As a largely self-taught artist who spent most of his career working in isolation, Yamada made remarkable achievements in his work, often working in parallel with or even anticipating the major art trends that are more commonly associated with artists who were working in America or Europe during the late 20th century. According to an essay by Sawayama Ryo that





Left to right 由左至右：

Masaaki Yamada, *Work C. 107*, 1962, 145.7 x 97 cm. Bonhams Hong Kong, 6 June 2017, Lot 14. Sold for HKD 1,375,000

山田正亮《Work C. 107》145.7 x 97 公分 1962 年作 2017 年 6 月 6 日 邦漢斯香港 編號 14 成交價：1,375,000 港元

Masaaki Yamada, *Work C. 98*, 1961-1962, 130.3 x 80.2 cm.

Christie's Hong Kong, 26 November 2017, Lot 630.

Sold for HKD 1,125,000

山田正亮《Work C. 98》1961-1962 年作 130.3 x 80.2 公分

2017 年 11 月 26 日 佳士得香港 編號 630 成交價：1,125,000 港元

was published on the occasion of Yamada's retrospective show in 2016, when Yamada met Ad Reinhardt in Japan in 1966, "[Reinhardt] is said to have marveled at the fact that [Yamada] had been producing similar work in Japan as early as the 1950s."

Like many artists from the postwar generation, Yamada's early years were scarred by his witnessing of the violence and terrors of World War II. As Japan struggled to rebuild itself from the ashes, Yamada embarked upon a painting career that would deconstruct the then-inviolable conventions of art, and strive to transcend figurative painting. Yamada's early works focus on still-lives, depicting groups of bottles, jugs and fruit in muted tones reminiscent of compositions by Giorgio Morandi, but over time, three dimensional volumes became increasingly planar, evolving into explorations of abstract colours and line. Depth was virtually eliminated, as Yamada began to focus entirely upon the painted plane, dismantling and reconstructing the visual experience.

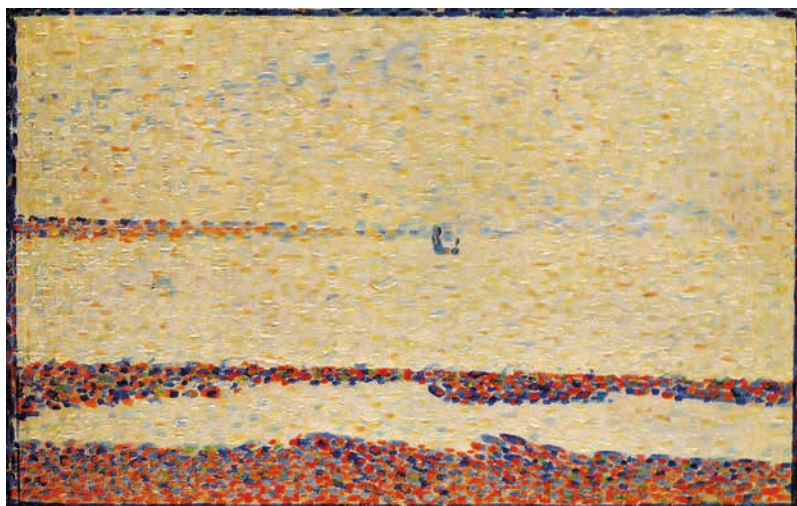
By the time Yamada embarked upon his Work Series in 1956, his paintings were entirely abstract, only retaining the muted colours and angular forms that had characterized his still-lives. Deeply fascinated by the nature of and relationships between colour and line, Yamada began to create pieces that were increasingly simple in their

construction, toying with rectangular forms for a period before eventually arriving at his stripe paintings. These compositions represent a pure visualization of colour and line, without the need for form or shape.

Work C.135 consists entirely of coloured horizontal stripes, painted from edge-to-edge on a relatively narrow, vertically-shaped canvas. Lines of blue, yellow, brown and black paint lie perpendicular to each other but never intersect, allowing for the relationship between adjoining colours to be the focal point of the piece. Looking at the painting, one strongly senses the push and pull between colours, as the eye perceives illusions of depth on what is in fact a single plane. Variations in width between the colours enhances this illusion, while a single repeating pattern allows the eye to dwell upon specific relationships that are created. In this regard, his work builds upon the theories on colour developed by pointillist artists such as Seurat and Signac, who placed contrasting colours side by side to achieve rich optical effects.

Among Yamada's many notebooks, he wrote, "In order not to interpret the painting conceptually, deepen consideration for uniform structure." A reminder to himself as well as the viewer, this direct command suggests two things: firstly, that Yamada was not interested in deep conceptual interpretations of his paintings, and the second, that he was instead much more interested the visual experience that could be achieved by the creation of uniformity and structure.

In this sense, Yamada was truly an artist of the 20th century, focused on the experience of the picture plane and cultivating an awareness of the painted surface. In a review of Yamada's recent retrospective at the National Museums of Tokyo and Kyoto for the Japan Times, critic Matthew Larking writes that "[Yamada's]



Georges Seurat, *Beach at Gravelines*, 1890, Courtauld Institute of Art, London, UK.

喬治·秀拉《格拉夫林海灘》1890 年作 英國 倫敦 考陶爾德藝術研究所

entire career is almost illustrative of the mid-20th-century American art critic Clement Greenberg's theorizing of modernist painting's progress toward withdrawing from content and celebrating the medium's paint and inherent two-dimensionality."

Indeed, close examination of *Work C.135* reveals a highly painterly surface that defies its rigid composition. Unlike the sleek anonymity of Minimalist art, Yamada's work is textured and includes both drips and bulges, allowing the inherent qualities of paint and material to shine through, expressing a balance between uniformity and chance.

It's easy to decry *Work C.135* as simple, but closer examination of the piece as well as its place within the context of Yamada's career reveals compelling details and conscious decisions that took years of careful thought, experimentation, and practice to achieve. The manner in which Yamada manipulates colour and line showcases his sophisticated understanding of the relationship between these fundamental visual elements – elements that contemporary artists continue to deconstruct today.

《Work C.135》是日本藝術家山田正亮最具代表性的「C系列」中十分罕見的巨型創作。根據文獻資料，《Work C.135》是這個僅僅限於六十年代出現的「C系列」中，尺幅第二大的作品（194 x 97 公分）。而尺幅最大的作品的尺寸為 194 x 130 公分。因此可見《Work C.135》的重要性。

乍看簡單，交互的色彩形成簡單的橫間圖案，營造出一個色彩內斂的協奏，同時表現出張力與和諧。作為山田「Work」系列的代表作，此作是藝術家探討相近色調與色彩之間的關係的傑作，亦是藝術家對探討繪畫最基本元素的一個見證。

對山田來說，他的每一幅作品都代表他意欲解構視覺經驗及達致美感的超越的一小步。作為一個藝術生涯大部份都獨立工作、自學有成的藝術家，山田的作品有超人的成就，常常與二十世紀晚期歐美的藝術家的主要藝術風尚並駕齊驅，甚至超前時代。根據澤山遼在 2016 年山田的回顧展時出版的論文，當山田在 1966 年與艾德·萊哈特 (Ad Reinhardt) 在日本見面的時候，「萊哈特對山田早於五十年代已在日本創作相類的作品感到驚奇。」

正如不少戰後一代的藝術家，山田早年為他在二次世界大戰目睹的暴行而感到創傷。當日本努力重新振作之時，山田亦展開了一個解構當時神聖不可侵犯的藝術傳統，並致力超越具象繪畫的藝旅。山田早年對靜物畫的聚焦，以深沉的色調描繪酒瓶水壺及生果的組合，在構圖上與喬治·莫蘭迪的表現相近。但隨年變化，變得越來越平面，演出是對抽象色彩及線條的探討。在山田開始全神貫注於畫面，解構視覺經驗之同時，深度在畫作中跡近消失。

在山田於 1956 年開始他的「Work」系列之時，他的作品已經完全抽象化，他的靜物畫之中，只保留富個人特色的低調色彩及棱角分明的形態。對色彩與線條的本質與關係充滿興趣，山田開始創作構圖日益簡單的作品，從探討長方形的



形式入手，後期達致他的橫間繪畫。這個構圖表現了不需形象及圖案形狀，色彩與線條的純粹表現。

《Work C.135》(拍品編號 43) 整幅作品由着色的平衡橫間組成，在一個窄身長形的畫面從左到右繪成。藍、黃、棕及黑色的線條之間並置但永不交錯，使得相鄰的色彩之間的關係可以作為此作的焦點所在。在欣賞這幅作品的時候，我們可以強烈的感受到色彩之間的張力，在平面之上目睹景深的幻覺。色彩橫間之間闊度的變化，加上自然滴漏效果，加強了這個幻覺，而重複的單一規律，使人聚焦於其營造的獨特色彩關係，產生強烈的雕塑立體感。由此看來，他的作品建基於秀拉及希涅克等點彩派畫家所建立的色彩的理論，把對比色相鄰並置，營造出豐富的視覺效果。

在山田眾多的記事簿之中，他曾寫道：「為了不去從理念上分析繪畫，要加強統一架構的考量。」這是一則他給自己與觀者的提示，這直接的命令表達了兩個重點。首先，山田以深入的、概念性的分析去切入他作品沒有興趣；第二，他對統一與架構能夠營造出的視覺經驗，更有興趣。

由此看來，山田確實是一位聚焦於畫面的經驗，亦致力經營對畫面的留心的二十世紀藝術家。在山田於東京及京都國立近代美術館的回顧展的一個評論之中，藝評人馬修·勒京寫道：「山田的整個藝術創作，差不多可以視為二十世紀中葉美國藝評人克萊門特·格林對現代繪畫理論中，現代主義繪畫向抽離內容、歌頌媒介的油彩及其內在平面性的發展的一個體現。」

誠然，仔細分析《Work C.135》之下可以看到一個打破僵硬構圖、高度繪畫性的平面。與現代藝術平整的單一化不同，山田的作品有其材質，包含了油彩的流淌與起伏，使得油彩與媒介的本質得以呈現，表現出統一與隨機之間的平衡。

Barnett Newman, *Concord*, 1949, Metropolitan Museum of Art, New York City

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巴尼特·紐曼《和睦》1949年作，美國 紐約 大都會美術館

44 CHIYU UEMAE 上前智祐

(JAPAN, 1920-2018)

Untitled

signed and inscribed in Japanese, dated '1970 1985' (on the reverse); signed and inscribed '202 x 139 202 x 139' (on the stretcher)

oil on canvas

202 x 139 cm. (79½ x 54¾ in.)

Painted in 1970; retouched in 1985 by the artist

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

US\$260,000-380,000

PROVENANCE

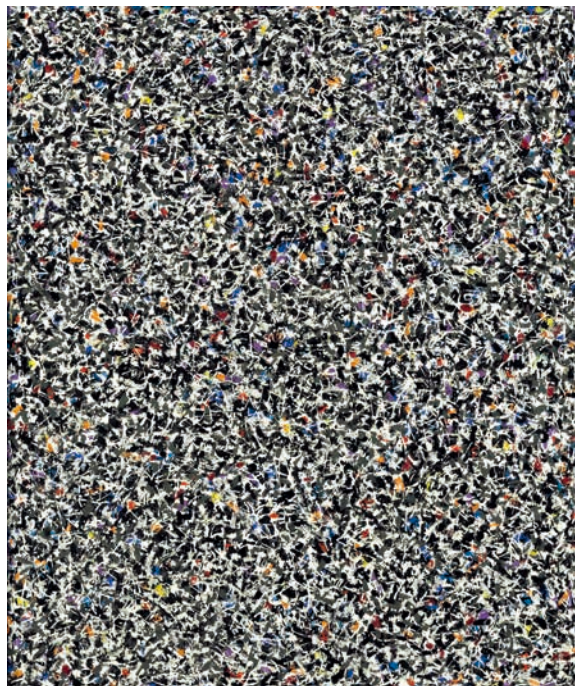
Private Collection, Asia

EXHIBITED

Kobe, Japan, B.B. Plaza Museum of Art, Over the Sotsuju - The Painting Journey of Chiyu Uemae, 3 November - 24 December 2012 & 5 January - 17 February 2013.

LITERATURE

B.B. Plaza Museum, Over the Sotsuju - The Painting Journey of Chiyu Uemae, Kobe, Japan, 2012 (plate 17, illustrated, p. 20).



Lee Krasner, *Untitled (The Mouse Trap)*, 1949. Christie's New York, 16 May 2013, Lot 177.

Artwork © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

李·克拉斯納《無題》(鼠標陷阱) 1949年作 佳士得紐約 2013年5月16日 編號 177

無題

油彩 畫布

1970年作；1985年藝術家加筆

款識：上前智祐 上前智祐 1970 1985年 (含日文款識) 上前智祐 (畫背)；上前智祐 202 x 139 202 x 139 (畫布框架)

來源

亞洲 私人收藏

展覽

2012年11月3日-12月24日及2013年1月5日-2月17日
「誕辰九十週年 - 上前智祐之繪畫歷程」 B.B. Plaza
美術館 神戶 日本

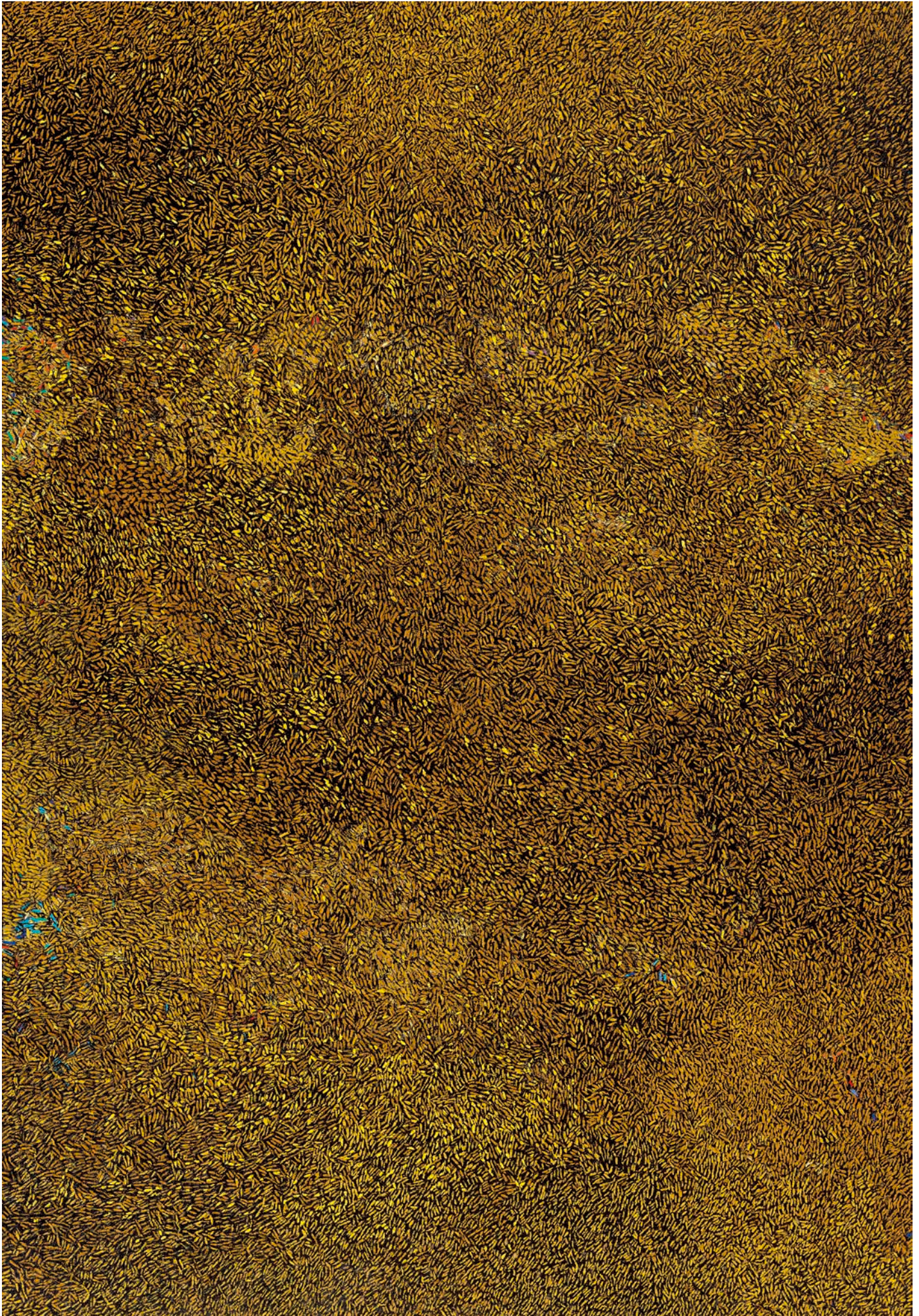
文獻

2012年 《誕辰九十週年 - 上前智祐之繪畫歷程》 B.B. Plaza美術館 神戶 日本 (圖版，第17圖，第20頁)

ACHIEVEMENT OF PURE VISUAL SENSATION THROUGH INTROSPECTIVE LABOR

Tens of thousands of strokes cover the surface of this monumental *Untitled* (Lot 44) work by Chiyu Uemae, yet, as one spends time travelling across the canvas, whether up-close or from afar, one reaches a sense of precise movement. Each stroke then stands out individually to reveal colour and volume, where the alternating layers of nuanced blacks and yellows unveil new tones, almost bringing a golden touch to the surface. The meticulous work brought to every stroke's length and direction does not go unnoticed as the viewer feels himself travelling through the movement of the painting, first guided in one way then led to another area of the canvas. A complex visual effect is thus carefully created by the various directions brushstrokes seem to take, while at the shorter strokes simultaneously form lines to guide the viewer in specific directions.

The strength of the painting also lies in the scarce individual specks of brighter light, yellows, greens,





Lot 44 Detail 局部

blues, oranges, reds and purples, bringing continuous pulse extending outside the rectangular frame of the canvas. The viewer is not facing a contained image but rather is perceiving a visual sensation of infinite flow as he enters into the world of Chiyu Uemae.

This work reveals Chiyu Uemae's painting process, where each stroke has a purpose and uneven accumulation of layers of paint pressed onto the surface provide materiality, volume, and nuance, much like some of the works by Lee Krasner, who was intimately involved in the synthesis of abstract form and psychological content, which announced the advent of American Abstract Expressionism. The technique is reminiscent of Lee Ufan's woodblock work *From Notch*, where he carved into the material to create a subtle visual effect of *volume and depth*

his relationship between the artist's cognitive and physical states within pictorial abstraction is very well described by Chiyu Uemae himself: "These ten fingers [...] carve out images transmitted from my brain to my nerves using materials that have been chosen for me. These inscriptions are no longer just material substances, but rather eternal, indestructible grave markers in which the living breath of the artist and his time resides" (Chiyu Uemae, 1998).

The accumulation of infinite dots revealing an introspective image of the artist's mind and body was most probably inspired by Uemae's study of Nan-Ga artists (Chinese-inspired traditional Japanese painting developed in the Edo Period), in particular Ise Taiga's *Fishing in Spring* time, where the artist uses dot-pattern brushstrokes to depict elements of his inner landscape, such as leaves, fields, mountains, and trees. The Impressionists, especially Van Gogh's late works, also developed the idea of figurative images revealed by individual strokes to display the artist's emotional charge.

In Chiyu Uemae's painting, dots not only represent the artist's unity with his work, but also display traces of living things.



Vincent Van Gogh, *Wheatfield with a Reaper*, 1889, Van Gogh Museum, Amsterdam

文森·梵高《麥田與收割者》
1889年作 阿姆斯特丹 梵高藝術館



Jean-Paul Riopelle, *Untitled*, 1953.
Christie's Paris, 5 December 2017,
lot 12, Sold for € 4,882,500

Artwork © 2018 Artists Rights
Society (ARS), New York / ADAGP,
Paris

尚·保羅·利奧貝爾《無題》1953年作
佳士得巴黎 2017年12月5日 編號12
成交價：4,882,500 歐元

A QUIET MASTER AMONG THE GUTAI

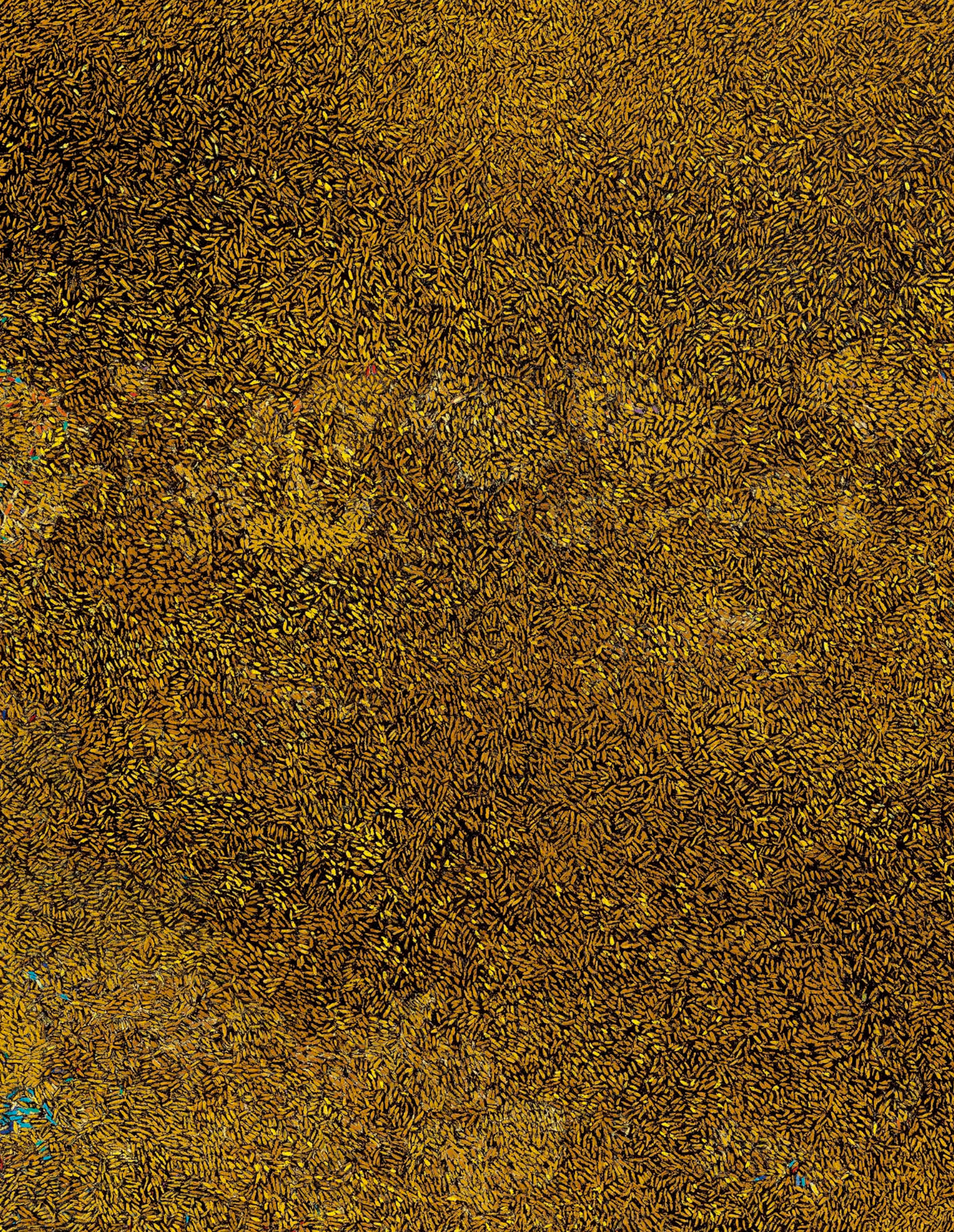
"I have no choice but to work in order to feed myself. But my life will be saved by painting" (Chiyu Uemae, 1947)

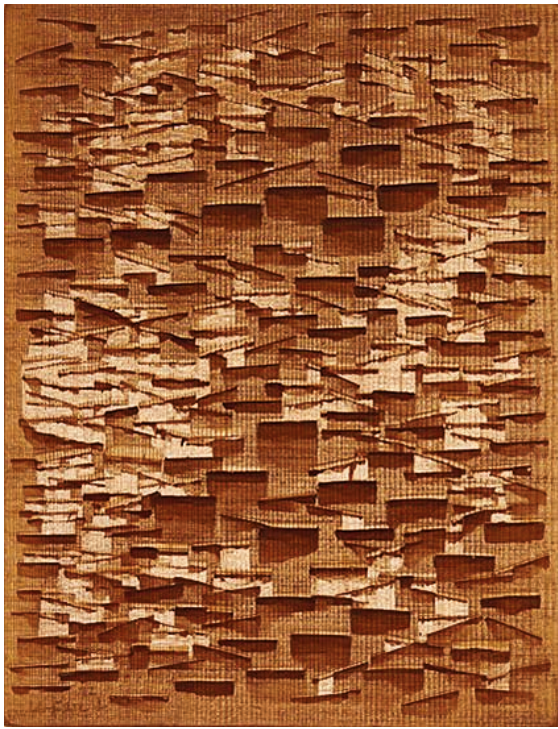
Chiyu Uemae is an artist who has never thought of selling his work for a living, instead, he maintained a job, and painted for himself. Born in 1920 in extreme poverty in a village near Kyoto, Chiyu Uemae barely attended elementary school, and thus had no alternative but to work as a laborer. He started an apprenticeship as a dyer of Kyozone (Kyoto-style dyeing), where he first discovered patterns and abstraction. As a self-taught painter, he studied Nan-Ga painting during his teenage years. After the war, he was deeply inspired by a Kyoto exhibition of abstract painting thus marking a permanent shift in his work away from representational imagery. After being selected for the first exhibition at Nikikai in 1947, Uemae moved to Kobe, and tried developing large semi-figurative works, which were all rejected by Nikikai. In need of a new challenge, Uemae discovered in 1952 the work of avant-garde artist Yoshihara Jiro, whom he would accompany in the creation of the Gutai Art Association in 1954.

In the wake of an international post-war avant-gardiste art scene, French art critic Michel Tapié, who unequivocally admired Uemae's work, would contribute to rising artistic exchanges by visiting the United States and

Japan several times. It was on such occasions as the 1958 "International Art of a New Era: Informel and Gutai" in Osaka, that Uemae's work could exist and interact with Western works, in particular those of Yves Klein and Jean-Paul Riopelle. In fact, *Untitled* seeks a similar outreach to Riopelle's work from the 1950s, where the treatment of matter was an essential part of the painting process, distributing an energy beyond the limits of painting through a play of intersecting vectors brought to light by colour.

On first impression, Chiyu Uemae stands out from his colleagues who represent the idea of the Gutai through impulsive, spontaneous and eccentric actions: while Saburo Murakami tears paper, Kazuo Shiraga paints with his feet, Shozo Shimamoto flings paint-filled bottles, and Atsuko Tanaka wears decorative dresses made of electric lights, Chiyu Uemae will carefully and meticulously add up layers of colour and shape out dots to create a coherent and deep conversation with the artwork he is creating. *Untitled* is a beautiful example of Chiyu Uemae's use of his own human experience as a labor-intensive worker and his personal intuition to guide his hand on the canvas so that he is able to join spirit and matter to create his own expression, epitomizing the essence of Gutai Art.





以「身」「心」建構的純視覺體驗

上前智佑的不朽巨作《無題》(拍品編號 44) 由數以萬計的筆觸密鋪而成。然而，當觀者的視線或遠或近的在畫布上游走，則不難感受到畫面精微的動感——每一下筆觸均獨特地呈現色彩與重量：細微的黑點與黃點互疊而成的全新色調，為畫作添上儼如金色般的點綴。每一筆長度、方向有異的細緻筆觸都令它們成為畫作中不可忽視的部分。它們引領著觀者的視線，隨著畫作的移動方向遊走，由一端慢慢走向另一端：各個筆觸彷彿指向四方八面，與此同時，較短的筆觸則同時指引觀者視線至特定方向。兩者交疊之下，建構出複雜的視覺效果。本作的焦點同時落在稀少而鮮艷色點上。它們或黃或綠、或藍或橙、或紅或紫，讓畫作的節奏由長形畫框向外伸延。觀者不是在觀賞一個有受限的形象，而是一面參與一場無限流動的視覺盛宴，一面逐步走進上前智佑的世界。

本作完美呈現上前智佑的繪畫過程：每一下筆觸都帶有獨特目的，厚薄不均的顏料互動交錯並層層堆疊，為畫作帶來豐富的質感、重量和細微變化。這些都讓此作跟李·克拉斯納的某些作品相似——克拉斯納不單積極結合心靈為主體的內容與抽象的表現方式，更繼而開創美國抽象表現主義畫派。本畫作採用的技巧亦與李禹煥的木刻印版作品《從刻》相類，李氏雕刻素材，呈現出容量與深度兼備的微妙視覺效果。

上前智佑自己曾詳細闡明在抽象創作中呈現的認知與身體狀態：「這雙手[...] 在早為我挑選好的素材上雕畫，展示由我腦袋經傳遞到神經系統의 影像。這些雕刻不單只是物質的存在，而是永恆而牢不可破的墓碑題辭，蘊藏著藝術家身處時代與其獨特氣息。(上前智佑，1998年)

無窮無盡的小點累積成上前智佑身心內省的形象。這大概源於他對「南畫」(受中國啟發而於江戶時代興起的日式繪畫)的研究，當中池大雅의 《釣魚》對其影響尤深。畫作以點點

筆觸呈現中各種元素，包括樹葉、田園、山脈和樹林，對本作的風格有直接影響。同時，印象派畫家如梵高較後期的作品，以一道又一道的筆觸展示藝術家的內心感情，亦啟發本作的象徵意念。在上前智佑的畫作中，小圓點不單代表他與作品二合為一的狀態，更進一步展示各種生物存在的痕跡。

具體畫派中安靜的大師

「我別無選擇，只有工作才能養活自己。但我的生命將被繪畫救贖。」(上前智佑，1947年)

上前智佑從未想過賣畫謀生。他由始至終都堅持只為自己作畫，所以一直都靠打工維生。生於1920年，上前智佑在極其貧困的京都鄉村出生，只是稍為上過小學，之後就在別無選擇之下當起工人。他師從京染(京都風格染布)染布師，並首次接觸到抽象表現方式與圖案之美。作為一位自學成師的畫家，他在青年時研習南畫，並在戰後深受於京都舉行的一個抽象畫展覽所啟發，更自此明顯地由寫實轉為抽象畫風。自1947年被二期會挑選為舉辦首個展覽的藝術家後，上前智佑移居到神戶，並開始創作半具像的大型畫作，惜全被二期會拒於門外。急需新衝擊的上前，於1952年發現前衛主義畫家吉原治良的作品，並於1954年共同創立具體美術協會。

前衛風格逐漸主導戰後國際藝術圈，當中法籍藝評人米修·塔佩耶(Michel Tapié)更毫無保留地表達對上前作品的欣賞。他更曾數次往來美國與日本，促進兩國之間的藝術交流。在1958年於大阪舉行的《新時代國際藝術展：非正式與具體》中，塔佩耶同時將上前的作品與西方大師如伊夫·克萊因與尚·塞利奧貝爾一起展出，讓彼此作品能夠互相交流。事實上，本拍品《無題》甚至與尚·塞利奧貝爾五十年代的作品般，具有同樣高度的認受性。當中藝術家對物質的處理被視為作畫過程的一個重要部份，透過用色呈現各個載體互為交錯的活動，從而釋出遠超畫作界限的源源能量。

上前智佑以衝動、直白而古怪的動作在他的同儕中脫穎而出，並展現「具體畫派」的概念：當村上三郎撕碎紙張、白髮一雄用雙腳繪畫、嶋本昭三拋擲滿滿的顏料瓶、田中敦子穿上佈滿電燈裝飾的裙子，上前智佑則選擇小心翼翼地周密地層層堆疊不同顏色的小圓點，創造出一個專屬於他自己與畫作之間，深刻而有條不紊的對話空間。上前智佑憑著個人身體勞動的工作經驗及個人直覺，親手將最深切的感受刻劃在畫布之中。《無題》讓他結合精神與物質，創作出獨一無二的表達方式，更使他成為具體畫派的藝術典範。

Lee Ufan, *From Notch*, 1972.
Yusuke Nakahara collection
Artwork © 2018 Lee Ufan /
Artists Rights Society (ARS),
New York
李禹煥《從刻》1972年作 中村佑介藏

Ike Taiga, *Fishing in Springtime*, 1747, Edo Period.
Cleveland Museum of Art, USA
池大雅《釣魚》1747年作(江戶時代) 美國 克利夫蘭藝術博物館



45 KOHEI NAWA 名和晃平

(JAPAN, B. 1975)

PixCell-Deer #39

mixed media sculpture

130 x 68.7 x 55.6 cm. (51 $\frac{1}{8}$ x 27 x 21 $\frac{7}{8}$ in.)

Executed in 2007

HK\$2,200,000-3,200,000

US\$290,000-410,000

PROVENANCE

Private Collection, Asia

One of the most iconic styles in Japanese contemporary art is superflat. Championed by Takashi Murakami, artists of this movement depict figures and scenes without three-dimensional rendering. The exceedingly cute character modelling is based on manga. These fantastic images further and further distance themselves from reality. On the periphery of this internationally renowned art movement, a young artist named Kohei Nawa started a new revolution of his own. With his innovative thinking and sculptural execution, he investigates the causal relationship between two-dimensional surface and three-dimensionality. It is a bridge that he endeavours to build between the virtual and the real in order to present to the audience a visual impact that is beyond this world.



Fig. 2, Pablo Picasso, *Bull's Head*, 1942, Musée Picasso, Paris, France
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
圖 2 畢卡索《公牛頭》1942年作 法國 巴黎 畢卡索美術館

PixCell : 鹿 第 39 號

綜合媒材 雕塑

2007年作

來源

亞洲 私人收藏

Kohei Nawa's artistic output is diverse. It includes sculptures, installations, and paintings. Undoubtedly, his most memorable series has to be PixCell. By covering up the entire object with transparent spheres, Nawa is bestowing it with a shroud of light. This process renders the surface of the object into countless cells. Visually, they are akin to pixels - the most fundamental element in computer graphics. These spheres have become a layer of new cells that wrapped around the object. Nawa named this PixCell.

The first step in making PixCell is to find a suitable object. Kohei Nawa combs Japanese auction websites on the Internet to find animal taxidermies. In this process, he realised that the most commonly searched taxidermies are of deers. This discovery revealed the importance of deer in Japanese culture and history. Since time immemorial, deers are believed to be messengers of the gods in the traditional Japanese religion of Shinto. They are considered sacred. Deers roam freely in front of the Kasuga Grand Shrine, as they are loved and respected by the residents of Nara city. In the Kasuga Deer Mandala painting, deers are placed at the highest register (fig. 1). This clearly indicates their significance as subjects of worship. During the Edo period, artists of the Rinpa school painted deers as companions of saints or as auspicious creatures that have poetic connotations.

The subjects of PixCell are found on the Internet. Hence, they originated from virtual images that were digitally constructed on a computer screen. Kohei Nawa's unique artistic treatment is based on physical objects being enclosed in real transparent spheres. These spheres of various sizes thoroughly cover the taxidermy. As a result, viewers must view the work through the myriad of refractions. This extraordinary viewing experience emphasises the depth of the gaze





as well as the continuity in observing multiple layers of detail. Thus, viewers are guided to employ a new mode of seeing that inspects the interiority of objects. *PixCell-Deer #39* (Lot 45) reminds us that regardless if it is the virtual space on the Internet or the reality in which we are physically situated, a fundamental ambiguity exists. Humans habitually perceive and investigate reality under this condition.

If we consider the material and structure of *PixCell-Deer #39*, it is apparent that as a three-dimensional work, it does not chiefly concern itself with traditional methods of sculpting and modelling. In fact, it follows the footsteps of Duchamp by using readymade objects. By combining two readymade objects, Duchamp's *Bicycle Wheel* creates new forms and meanings. Similarly, Picasso created *Bull's Head* with the same logic (fig. 2). He emphasised the importance of the multiplicity in his work, "if you were to see only the bull's head and not the bicycle seat and handlebars that form it, the sculpture would lose some of its impact". Kohei Nawa perfectly highlights the characteristics of the taxidermy and the glass beads. These two materials combined to create an organic form that the world has never seen before. The glass beads altered the natural texture, colour, and form of the animal fur in a way that is similar to how Christo and Jeanne Claude wrapped the Pont Neuf in Paris with fabric (fig. 3). A glowing new life form emerges from the computer screen and materialises in the physical world. Its presence is both surrealistic and futuristic (fig. 4).

From the pixels on a computer screen to the glass spheres, and ultimately reaching the PixCell state, this work reflects worldview of Kohei Nawa. Anything that undergoes his PixCell treatment will be transformed into something that carries the same DNA. Animals, toys, musical instruments, and containers all have different physical compositions. Yet, they are all unified by Nawa, creating a universality in the physical world. Not only does Nawa guide the audience to contemplate on the relationship between the self and the universe, he also inspires infinite imagination of how new species will be created in the rapidly developing field of bioengineering.

the present lot



Fig. 4, Meret Oppenheim, *Object*, 1936, Museum of Modern Art, New York, USA.
圖 4 梅瑞·歐本漢《物件》1936 年作 美國 紐約 現代藝術館



日本當代藝術其中一種最具代表性的風格是村上隆倡導的「超扁平」，從表面技巧來看，這個運動中的藝術家都喜歡描繪沒有三度空間的人物或場景，誇張可愛的角色造型大部分源自漫畫形象，虛幻的畫面與現實之間的距離被不斷拉開。在這個國際知名的藝術風潮以外，年輕一代的名和晃平另起新革命，以嶄新的思維和手法創作雕塑，深入探討平面與立體的因果關係，努力建構一道可以連結虛擬與真實的橋樑，讓我們得以經歷如幻似真的視覺沖擊。

名和晃平的創作形式多元化，包括雕塑、裝置到繪畫，而最令觀眾印象深刻的系列絕對是「PixCell」。他用透明的珠子把不同的物件表面徹底地包封，對他來說是為物件披上「一層光的外殼」。這個過程把物件的整個外層分裂為無數的細胞，看起來就像組成電腦圖像的最基本元素，即「像數」(pixel)；而這些由珠子成為了被包封物件的新細胞，名和晃平稱之為「PixCell」。

製作《PixCell》系列的第一步是尋找合適的物件作為製作對象，名和晃平瀏覽互聯網上一些日本拍賣網站去搜尋一些動物標本，這個過程令他發現最多被搜尋的結果原來是鹿標本。這個發現多少揭示了鹿在日本文化和歷史當中佔有一個獨特的地位。自古以來，鹿在日本傳統神道教中飾演著神明的使者，因而具有一種神聖和莊嚴的色彩。在奈良市的春日大社前的鹿公園內，人們可以看到鹿兒們自由地漫步，受到俗世的崇敬。從一些古代名為春日曼荼羅圖（圖1）的繪畫中看到，鹿更是被放置在最中央位置，清楚地說明其作為被人崇拜的角色和重要性。在江戶年代，琳派的畫家們亦喜歡把鹿描繪成聖賢左右的伴侶，又或是作為令人聯想有關吉祥或詩意的生物。

《PixCell》系列的題材都是從互聯網上發現的，亦即來自電腦屏幕上由一個個數碼像素所構成的虛擬影像。名和晃平獨創的藝術處理，主要建立在把實體動物封閉於真實立體的透明珠子細胞之中。大與小的珠子覆蓋過動物身體後，令觀眾必須通過無數的光學折射現象去觀看作品，因而產生了一種特別的視覺經驗，在強調觀看的深度外，更建立了一種同步觀看多重細節的連續性，觀眾因此而被引導以

一個全新的形式去端詳內部的物件。《PixCell：鹿 第39號》(Lot 45) 提醒了我們，無論是虛構出來的互聯網空間，抑或人類身處的真實世界，都擁有一種含糊不清的本質，而人類總是習慣於這種狀況下去探索和想像真實。

若果我們思考《PixCell：鹿 第39號》的材料和構成，可以很簡單地發現它作為一件立體作品，並非主要涉及傳統的雕和塑的方式，而是承接由杜象直接使用現成物為材料進行接合的路線，杜象的《單車輪》就是由兩種物件合併而產生新的形式和意義。畢卡索也曾以相同的手法創作了《公牛頭》(圖2)，而他更強調「如果你只能看到公牛頭，卻沒發現組成它的單車座椅和手把的話，這件雕塑必然會失去某種衝擊力。」名和晃平正好把動物標本和玻璃珠子的特質發揮到極致，兩種材料的完美合併創造了一種世間前所未見的生物形態。玻璃珠子改變了動物皮毛天生的質感、顏色和形態，就像克里斯多及珍妮克勞德把巴黎的新橋包裹起來一樣(圖3)。一頭發光的新生物彷彿從屏幕上走到真人間，既富有超現實味道(圖4)，亦盛載著濃厚的未來感。

從電腦上的像素，到真實的玻璃珠子，再到終極「PixCell」狀態，反映出名和晃平一套獨特的世界觀。任何物件只要通過他的「PixCell」化處理，便被轉化為擁有相同基因的新物種。當動物、玩具、樂器、容器等物件本來由不同元素組成，現在卻徹底地被統一化，建構出一個大同的物質世界。名和晃平不單引領觀眾思考自身與萬物的關係，更在生物科技發展快速的今天，提供一個對未來物種演變的無限想像。



Top to bottom 由上至下：

Fig. 3, Christo and Jeanne-Claude, *The Pont Neuf Wrapped*, 1975-85, Paris, France

Artwork: © 1985 Christo

Photo: © Wolfgang Volz

圖3 克里斯多及珍妮克勞德《被包裹的新橋》1975-85年作 巴黎 法國

攝影：Wolfgang Volz

Fig. 1, *Kasuga Deer Mandala*, 14th century, Nara National Museum, Japan

圖1《春日曼荼羅圖》14世紀 日本奈良國立博物館

46 LI CHEN 李真
(TAIWAN, B. 1963)

Golden Rain

signed in Chinese and 'Li Chen', numbered '8/8', dated '2005' (engraved on the lower back)

bronze sculpture

157 x 84 x 87 cm. (61 $\frac{7}{8}$ x 33 x 34 $\frac{1}{4}$ in.)

Executed in 2005

edition 8/8

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

US\$290,000-360,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Singapore, Singapore Art Museum, Li Chen : Mind, Body, Spirit, 17 September – 9 December 2009 (different size and edition exhibited).

LITERATURE

Asia Art Center, Li Chen: Energy of Emptiness - 52nd International Art Exhibition, Taipei, Taiwan, 2007 (different size and edition illustrated, p. 186-189).

Asia Art Center, Li Chen in Beijing: In Search of Spiritual Space – Solo Exhibition at National Art Museum of China, Taipei, Taiwan, 2008 (different size and edition illustrated, cover and p. 130-139).

Singapore Art Museum, Li Chen : Mind, Body, Spirit, Singapore, 2010 (different size and edition illustrated, p. 90-91).

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, Taipei, Taiwan, 2012 (different size and edition, illustrated, p.162).

黃金雨

簽名: 李真 Li Chen (背面下方)

銅雕 雕塑

2005年作

版數: 8/8

來源

亞洲 私人收藏

展覽

2009年9月17日-12月9日「李真：精神·身體·靈魂」新加坡美術館 新加坡（展出為不同尺寸及版數）

文獻

2007年《李真：虛空中的能量 第五十二屆威年斯雙年展》亞洲藝術中心 台北 台灣（圖版為不同尺寸及版數，第186-189頁）

2008年《李真：尋找精神空間 - 中國美術館個展》亞洲藝術中心 台北 台灣（圖版為不同尺寸及版數，封面及第130-139頁）

2010年《李真：精神·身體·靈魂》新加坡美術館 新加坡（圖版為不同尺寸及版數，第90及91頁）

2012年《大氣-李真台灣大型雕塑首展》亞洲藝術中心 台北 台灣（圖版為不同尺寸及版數，第162頁）



Fig. 4 The Gold-plated silver figure of Amun-Ra, 26th Dynasty, The British Museum, London, United Kingdom.

Photo credit: British Museum

圖4《阿蒙拉鍍金神像》第26王朝 英國 倫敦 大英博物館

Taken from the Spiritual Journey through the Great Ether series, *Golden Rain* (Lot 46) was completed in 2005. The creative impetus of the work stemmed from this moment when Li Chen was inspired by the beautiful scenery at Gaomei Wetlands in Qingshui District, Taichung, Taiwan. As the rain fell, Li Chen watched the sunset over the horizon, and the raindrops glistening golden in twilight. Some children were playing joyfully in the rain. It was a perfect unison of the self and nature for the artist, who transformed this scene in his memory into the sculpture *Golden Rain*. The sculpture portrays a child who has byakugo eyebrows and elongated ears touching his shoulders. With his head tilted back towards the sky, he has his eyes closed and a content look on his face, as he receives the golden raindrops. A closer look reveals





Fig.2 *Painting Banner of Caves of the Thousand Buddhas* (Detail), Tang dynasty, The British Museum, London, United Kingdom.

圖 2 《敦煌千佛洞幡畫》(局部) 唐代 英國 倫敦 大英博物館

four raindrops on his neck that resemble another face. Here, Li Chen seeks to amplify the intuitive perception to convey a unique sense of humour and optical illusion, presenting a different experience to the viewer. The work also alludes to the generative cycle where “gold gives birth to water” in the system of *Wu Xing* (five elements) to elucidate the genesis of life. The imagery of “the world engulfed in a golden dusk” opens up a boundless realm of imagination.

The distinctive style of Li Chen’s art has been shaped by his creation of Buddha sculptures over the years, and his internalized understanding of ‘Buddha’ and ‘Dao’ (the path). He expresses through sculpture a purely oriental spiritual essence—a smiley and endearing figure with a smooth and sumptuous surface, it possesses a crystalline purity in its texture, the gentleness of gold and the energy of black. This illumination of “the lightness of weight”, “the realness of the illusory”, and “ethereal beauty” reveals a carefree and transcendent attitude. Li Chen’s connection with Buddha sculptures began with a chance suggestion made to him by a friend who engages in spiritual practice. Through his own exploration, Li Chen gradually developed different views of the universe. In 1998, Li Chen’s father passed away, and his sorrow propelled him to contemplate the mystery of the existence. Drawing insights from his practice of zazen, Li Chen said, “When we see a material that is black, it always feels heavy. When you are practising zazen or when you have your eyes closed, black is the lightest colour.” Between its deceptive heaviness and its transcendental stillness, the unique charm

of ‘black’ gives concrete form to the illusory. It also guides Li Chen to discover the right language for his artistic creation. In the world of Li Chen’s art, there is a childlike innocence and an eternal wisdom that lies beyond words, conveying an unrestrained spiritual energy to the viewer. This is in complete contrast to the coldness and the emphasis on sensory excitement in Western sculpture. For instance, while the the famous sculpture by Nazar Bilyk (Fig. 1) hints at a similar realm as the one depicted in *Golden Rain*, the work revolves around traditional motifs in Western art such as the aesthetics of the body, and the relationship between human and nature. If Western sculpture captures a certain moment of the body “in motion”, Li Chen’s sculpture encapsulates the rhythm of one’s interior world.

The image of one looking up to the sky and receiving the rain in *Golden Rain* is a symbol of the inseparable relationship between the sky, the earth, and human. The harmonious contrast between black and gold seems to ignite an intense vitality in emptiness, which echoes the spiritual concept of “emptiness does not contain nothingness”. Upon closer look at the slight creases on the clothing, one sees that Li Chen has simplified the design of the outfits of traditional Buddha statues; his sculpture harkens back to the minimalist style of Buddha statues from the Northern dynasties, where Buddha is clad in clothing that fits snugly to the body. The image of Buddha bathing (Fig. 2) reminds one that Buddha was bathed in auspicious rain the moment he was born. As stated in Verse of Bathing Buddha: “We now bathe the various tathāgatas, who are adorned

with pure wisdom and virtue; may living beings of the five turbid realms be led from samsara, and together realize the pure Dharma-body of Tathāgata.” The child lifts up his kāsāya and holds a bowl of golden raindrops. The raindrop splashes symbolize the perpetuation of the truth of Tathāgata’s teachings, which enlightens the Buddha-nature in all living beings and cleanses them of afflictions and impurities. This echoes the ancient wisdom described in The Lotus Sutra: “He rains sweet dew and Dharma rain, which extinguish the flames of affliction.” An innocent heart is as radiant as pure gold, and crystalline as the truth of Tathāgata’s teachings. The image of holding a bowl of water in the kāsāya carries similar connotations as Buddha holding the alms bowl (Fig. 3). Carrying the alms bowl symbolizes carrying abundant wisdom and good karma, while the emptiness of the alms bowl symbolizes that one can only attain true spiritual fulfillment by grasping the essence ‘emptiness’. From the blissful expression on the child’s face, it is not hard to imagine the fulfillment of the soul which, having been cleansed, grasps the essence of ‘emptiness’ and becomes filled with wisdom.

A viewer who sees *Golden Rain* for the first time is astounded by the ingenious combination of ‘black’ and ‘gold’. Since antiquities, gold has been a symbol of divinity and eternity in human civilization because of its sun-like radiance and its durability. Apart from the patterning of green bronzes with gold and silver inlays in ancient China, statues of gods in ancient Egypt (Fig. 4) were often embellished with gold inlays to endow them with magical power. In *Golden Rain*, Li Chen uses ‘gold’ to symbolize eternal concepts such as the truth of Tathāgata’s teachings and the wisdom of Buddha-nature, illustrating the perpetuation and reinterpretation of culture. Li Chen’s pursuit of refinement is also evident in the techniques employed in the making of this sculpture, where emphasis is placed on the change of texture in fine details. For instance, while the body of the child is entirely in black, the artist renders the fine details like the face and the forehead by highlighting the gradation of texture and subtle differences between the matt surface and the glossy surface. It endows the sculpture with a lifelike naturalness, and a faint yet delicate glow. Taking a closer look at the four raindrops on the neck, one sees that they display a totally different texture than the golden raindrops in the bowl. The gradation of gold colour appears where the raindrops come into contact with the body, as it imitates drops of water falling. The perfection of these fine details is what makes Li Chen’s work come to life for the viewer.

Golden Rain was selected for Li Chen’s solo exhibition, “Energy of Emptiness”, in the 52nd Venice Biennale in 2007, which made Li Chen the first Taiwanese artist to be invited as an individual to present a solo exhibition in the event. In 2008, the work was showcased in the solo exhibition “Li Chen: In Search of Spiritual Space” in the National Art Museum of China. It was also featured as the cover art of the exhibition catalogue. In 2009, the work was showcased in “Li Chen: Mind-Body-Spirit”, a solo exhibition by Li Chen held by the Singapore Art Museum. The Spiritual Journey through the Great Ether series thus became one of the most popular series by Li Chen.

Li Chen said, “I don’t live in tradition; I live in the present. That’s why I want to explore in my art the expression of our time.” In the contemporary era when a good many souls are drowned in material desire and anxiety, Li Chen reinterprets ‘emptiness’ in Buddhism and ‘Qi’ (energy) in Daoism with his purest innocence; he then instills the energy into the heart of the viewer through his art. There is no wonder that those who have seen Li Chen’s work say it both soothes and shakes them. Embodying a childlike delight and profound philosophical reflections at the same time, these works are inspired by traditional thought and religion. They encapsulate Li Chen’s unique insights into the external universe and one’s interior world, while resonating with a touch of humour. They are works of art that evoke a sense of calm and joy.

Fig.3 A Gandhara grey schist figure of Buddha Sakyamuni, ca. 3 century, Christie’s Amsterdam, 18 Oct 2005, Lot 9, sold for EUR 8,365.

圖3《釋迦摩尼佛》約3世紀 佳士得阿姆斯特丹 2005年10月18日 編號9 成交價：8,365 歐元



《大氣神遊》系列中的《黃金雨》(拍品編號 46) 完成於 2005 年，李真當時於台中清水(高美)濕地借景抒懷，觀察到雨後時分，夕陽落入地平線前的閃閃餘暉，將雨水映照成金黃色，孩童在雨中暢快淋漓，將自身與大自然融合為一，遂將記憶中的此情此景化為雕塑作品—《黃金雨》。雕塑呈現了一位眉點白毫、長耳垂肩站立的孩童，仰天滿足地閉上了眼睛，承接黃金般的雨滴。正面細看，有四滴雨滴落在頸間，彷彿是另一張表情，李真意圖在此放大直觀的感受，呈現獨特的幽默與虛幻視覺，帶給觀者不同的感受，並以五行中「金生水」的隱喻，來詮釋生命的源頭，由「日落萬點金」的意境，產生無限的想像空間。

李真獨特的藝術風格來自於多年的佛像塑造經驗，及對「佛」「道」的內化理解，以雕塑來傳達完全東方式的精神內涵—憨掬可人的體態、圓潤光滑的外表、玄如明鏡的質感、金的溫潤與黑的能量，如此「既重又輕」、「又實又虛」、「空靈華美」的效果，訴說著一種輕鬆自在、逍遙人間的超然態度。李真與佛像的淵源，其實來自一位修行朋友偶然的建議，但在鑽研的過程中，他對宇宙生命的看法也漸漸改變。1998 年，李真的父親故去，巨大的打擊令他更深刻地去思索其中的奧義。根據他自身打坐的經驗，李真曾說道：「通常我們看到黑色的物質，總是沉重的。但當你打坐或者閉上眼睛的時候，黑色卻是最輕的。」於是「黑」這看似沉重卻又無比至靜的獨特魅力，讓抽象的虛無有了實體的承載，也讓李真的藝術創作找到適當的語言。在李真的藝術世界裡，常有孩子般的天真與難以形容的永恆智慧，毫無保留地向觀者傳達精神能量，這與西方雕塑冰冷、強調感官刺激的觀念完全不同。例如納扎爾·比利亞克(Nazar Bilyk)的著名雕塑作品(圖 1)雖與《黃金雨》有類似意境，但圍繞軀體美感、人與自然的表現仍不脫西方傳統命題範圍；如果說西方雕塑精準捕捉了人體「運動」的某個瞬間，那麼李真的雕塑則是捕捉了人們內心深處的律動。



《黃金雨》仰天接雨的形象，象徵著天、地、人密不可分的關係，而黑與金的對比和諧，彷彿虛空中迸發出了強烈的生命力，即所謂「空而不無」。細看作品微微的衣褶，李真明顯簡化了傳統佛像的衣飾，使之回湖北朝佛像「薄衣貼體」「曹衣出水」的清淨風格。而「浴佛」(圖 2)的意象，使人想起佛陀降生之時，也是沐浴著祥雨而來，如《浴佛偈》所言：「我今灌沐諸如來，淨智莊嚴功德聚；五濁眾生令離垢，同證如來淨法身。」孩童雙手掀起袈裟，捧起一碗金色的雨水；雨滴激起水花，譬喻甘露法雨普潤眾生，激起佛性，洗滌眾生的煩惱塵垢，呼應了《妙法蓮華經》：「澍甘露法雨，滅除煩惱焰。」的古老智慧，說明一顆善良的心，像真金一樣光燦，像甘露一樣純潔晶瑩。袈裟盛水的碗狀意象，其實與佛像持物中的「鉢」(圖 3)頗有異曲同工之意。持鉢象徵盛滿智慧與福德，而鉢的空性也象徵了唯有理解「空」才能獲得真正心靈的滿足；從孩童嘴角洋溢的幸福表情，不難想像洗滌了心靈之後，頓悟了「空」而盛滿點滴智慧的狀態，是何等滿足。

初次見到《黃金雨》，總會被「黑」與「金」的巧妙組合所驚嘆。自古以來，黃金因其色澤如閃耀的陽光、不腐不朽的特性，在人類文化中常象徵神性與永恆。除了中國古代青銅錯金銀的技術，古埃及神像(圖 4)也常使用黃金鑲嵌以賦予雕像神奇的力量。在《黃金雨》中，李真使用「金」來象徵甘露之水、智慧佛性等不朽的概念，表現了人類文化的傳承及轉譯。而在雕塑製作技術上，李真也精益求精，追求細微處質感上的變化。例如孩童雖通體黑色，但在面部或頸頭處等細微之處，藝術家刻意呈現霧面至亮面之間的漸層過渡及巧妙區別，使得雕塑有如具有生命一般的自然，呈現一種幽微細緻的光澤。細看頸間的四滴雨水，與碗中的金黃色雨水呈現完全不同的質感，和身體接觸的雨滴做出金黃色漸層的變化，模仿水滴自然滑落的效果。這些在細微處的致力追求，正是李真作品使觀者感到自然生動的原因。

此件《黃金雨》曾獲選入 2007 年第 52 屆威尼斯雙年展的李真個展「虛空中的能量」，使李真成為百年來首位以個人名義受邀參展的台灣藝術家。隔年 2008 年，本作品再度於北京中國美術館「李真—尋找精神的空間」個展中展出，並成為該展覽出版之畫冊封面；而後 2009 年，也展出於新加坡美術館為李真舉辦的「李真—精神·身體·靈魂」個展中。《大氣神遊》系列於是成為李真最受歡迎的系列作品之一。

李真曾說：「我不是活在傳統裡，而是活在當下，所以我想用這個時代的方式去表現。」在人們充滿物質慾望、內心紛亂躁動的當代，李真透過最自然的赤子之心，闡釋佛學的「空」與道家的「氣」，再將能量透過藝術注入觀者的心中，無怪乎看過李真作品的人常坦言內心同時存在舒坦與震撼。而這些童趣卻又充滿深刻哲思的作品，啟發於傳統的思想與宗教，揉合於李真對外在宇宙與內在心靈的獨到見解，摻入少許心血來潮的幽默感，凝固在一件件作品中，讓人感到安定與喜悅。

Fig.1 Nazar Bilyk, *Rain*, 2010.

圖 1 納扎爾·比利亞克《雨》2010 年作

"Looking up to the sky, I am called to
receive the auspicious rain, as water
turns into gold under the radiant sun"

-Li Chen

「仰首奉詔承祥雨，朱日還天水生金」

- 李真



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

47 YOSHITOMO NARA 奈良美智 (JAPAN, B. 1959)

Punch Me Harder

titled 'Punch me harder', artist's signature and dated
'2000' (lower edge)
acrylic and coloured pencil on paper, mounted on canvas
215.9 x 195.6 cm. (85 x 77 in.)
Executed in 2000

HK\$10,000,000-15,000,000
US\$1,300,000-1,900,000

PROVENANCE

Private Collection, Asia

LITERATURE

Bonitas-Bauer, Yoshitomo Nara: Lullaby Supermarket,
Würzburg, Germany, 2002 (illustrated, p. 97).

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works
Volume 2 -Works on Paper, Tokyo, Japan, 2011 (illustrated, plate
D-2000-003, p. 149).

Punch Me Harder

簽名：奈良美智 (下沿)
壓克力 彩色鉛筆 紙本 裱於畫布
2000 年作

來源

亞洲 私人收藏

文獻

2002年《Yoshitomo Nara: Lullaby Supermarket》
Bonitas-Bauer 維爾茨堡 德國 (圖版，第97頁)

2011年《奈良美智：作品全集第2卷-紙上作品》
株式會社美術出版社 東京 日本
(圖版，第D-2000-003圖，第149頁)



圖3 安迪·沃荷《Mao》1973年作 展覽現場 倫敦 薩奇美術館

Fig. 3, Andy Warhol, *Mao*, 1973, Exhibition View, Saatchi Gallery (Boundary Road), London, 1985

Image courtesy of the Saatchi Gallery, London

Artwork: ©2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)





Left to right

Tsuguharu Foujita, *Shoulder length portrait of a young child wearing a headscarf*

Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

藤田嗣治《一個戴著頭巾的小孩的齊肩畫像》

Lot 47

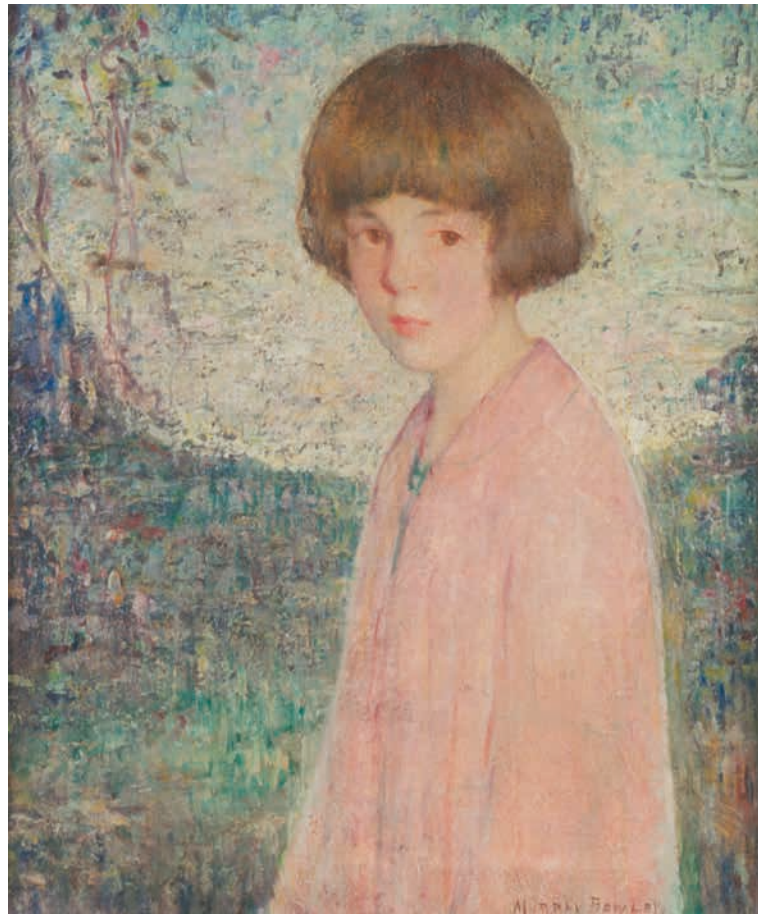
After living in Germany for twelve years, Yoshitomo Nara returned to Japan in 2000. Painted the year of his return, *Punch Me Harder* (Lot 47) is executed in a neo-expressionist style where the expression of self is the prime objective. The use of colour and the brushwork treatment are markedly more nuanced and controlled. Concise lines neatly delineate the child's features. Translucent hues are meticulously layered in order to give the colours a rich translucency and depth. It is apparent that in terms of composition and character modelling, Yoshitomo Nara is profoundly influenced by traditional Japanese *Ukiyo-e* paintings (fig. 1). However, in *Ukiyo-e* paintings, the female subjects always avert their gazes from the viewers. In this regard, Nara's figures diverge from traditional painting, as his young subjects always fearlessly gaze back at the viewers, piercing the picture plane with their green eyes. The lustre on the little girl's shirt collar and her hair are highlighted with red and green coloured pencil, and these colours are also echoed in her green eyes and red lips. By using coloured pencil, Nara was able to preserve the sketch quality of the mark-making process - it is improvisational and intimate. The background treatment adheres to Nara's signature process - by leaving it largely empty, the figure seems to emerge from the picture



plane. The resulting tone is exceptionally somber. Recalling the years he studied abroad in Germany, he once said, "During that time, the weather was always gloomy. I felt like I existed in a vacuum that was devoid of people. I was detached from everything around me. I was transported back to my childhood whenever I felt that way".

The child in the work sports a classic bowl-cut bob hair, and she wears a shirt with a Peter Pan collar. This type of collar was made popular in the early 20th century when actress Maud Adams played the leading role in the 1905 Broadway production of *Peter Pan* (fig. 2). *Peter Pan* can fly, and he never grows up. Not only is it a children's story, it also represents a beautiful memory that adults secretly yearn to return to. The Peter Pan collar became a standard feature in children's clothing in the 1920s, persisting until today. Compared to *Peter Pan*, whose appearance would never change despite how much he aged on the inside, Nara's child reveals a sense of loneliness and rebellion that does not match her age nor her appearance.

The children that Nara depicts are not individuals, but are instead the likeness of an ordinary child. On the other hand, Andy Warhol, an artist who also had a unique understanding of portraiture, exclusively painted celebrities



as subjects. For example, he featured Chairman Mao one of his most iconic series of paintings (fig. 3). The gaudy colours and brash brushwork strip away the sense of authority that the original image is supposed to instill in the public. The portrait becomes a parody and a popular image that is filled with irony. When Nara infuses the most ordinary children with a sense of animosity, rebellion, and defiance, he also subverts the viewers' preconceived notion of children being innocent.

Standing in front of this work, it is hard to not be overwhelmed by its sheer size. The child in the painting appears to be much larger than a child in real life. In turn, this makes the adult viewer feels particularly small. One must look up to clearly see the facial expression of the figure in the painting, and the positions of grown-up and child are thus switched. This treatment visually empowers the piece with a certain sense of impact and hostility. However, this is not all that Nara was trying to achieve. As early as 1951, Mark Rothko stated that painting large-scale works had a personal significance to him, "To paint a small picture is to place yourself outside your experience, to look upon an experience as a stereopticon view or with a reducing glass. However you paint the larger picture, you are in it. It isn't something you command". Because one cannot

command the work in its entirety, *Punch Me Harder* closes the psychological distance between the subject and the viewers. Visually, because the viewers are completely possessed by the picture, they can intimately feel it resonating with them.

When Nara was asked about the identity of his subjects, whether he was painting himself or a projection of himself as a child, he replied, "I was not deliberately painting any particular girl. Through painting representational features such as eyes, noses, and mouths, I wanted to express something deeper. This deeper thing cannot be described with language. Yet, people will understand." The child in *Punch Me Harder* is a mirror. They reflect the mental state of the artist when he painted the work, and they also reflect the emotions of the viewer who sees the painting. These feelings are an accumulation of experiences and sentimental encounters from the past. Nara summed up these reactions, "It matters not what kind of person you are, there will always be moments of courage and moments of vulnerability". Strength and weakness, duplicity and naivety, Nara takes these different aspects of human nature and combines them in the same picture. He gives the viewers spiritual solace and the courage to live authentically.

Murray Percival Bewley,
Portrait of a Young Girl · 1920,
Collection of Panhandle-Plains
Historical Museum, Texas, USA

莫瑞·佩西瓦爾·貝萊《一個年輕女孩的肖像》1920年作 美國德州潘漢德爾·平原歷史博物館



n c h m e

harder 12



Fig. 2, Maude Adams as Peter Pan, wearing the eponymous collar

圖 2 莫德·亞當斯飾演彼得·潘，穿戴同名衣領



Fig. 1, Kitagawa Utamaro, *Hitomoto of the Monji-ryū*, 1799. Museum of Fine Arts Boston, USA

圖 1 喜多川歌麿《文字樓一と本》1799 年作 美國 波士頓美術館

2000 年，奈良美智結束了在德國長達十二年的生活，搬回了日本。作於這一年的《Punch Me Harder》(拍品編號 47)，結合了新表現主義以表現自我為主旨的創作風格，在色彩和筆觸的處理上卻更為細膩平和，簡潔的線條勾勒出畫中孩童的造型，顏料的層層疊加，小心翼翼地打造出畫面中微妙的色彩變化。顯然奈良在構圖及人物造型的塑造上深受日本傳統浮世繪的影響(圖 1)，然而不同於浮世繪中女子往往目光看向別處，奈良筆下孩子綠色的雙眼毫不畏懼地直視畫面之外的觀者，充滿挑釁的意味。紅色與綠色的彩色鉛筆勾勒出女孩的娃娃領及頭髮的光澤，與她眼中的綠、嘴唇的紅相呼應。充滿繪畫性的筆觸中保留了大膽肆意的人性化痕跡。在背景處理上，奈良一貫的留白使人物從畫中浮現而出，顯得格外清冷孤獨。回憶起在德國留學的日子時他曾說道：「那時的天氣總是陰沉沉的，我就像置身於只有我一個人的世界，周圍的一切都與我無關，那種感覺，突然一下子仿佛又回到了童年。」

作品中的兒童穿著經典的童花頭，身著娃娃領童裝。娃娃領又被稱為彼得·潘領 (Peter Pan Collar)，其來源可以追溯到 1905 年，因百老匯女明星莫德·亞當斯飾演的彼得·潘而流行(圖 2)，彼得·潘會飛，並且永遠長不大，不僅是孩子心中的幻想童話，更是存留於成年人記憶裡的美好憧憬。彼得·潘領在 1920 年代開始成為了童裝的標準設計沿用至今。比起不論內心如何成長外表都不會改變的彼得·潘，奈良筆下的小孩所透露出的叛逆與孤獨感卻與她的年齡及形象全然不符。

奈良所畫的兒童形象從來不是某一特定人物，只是平凡小孩標準的扮相。而同樣對人物肖像有獨特理解的安迪·沃荷，則僅僅選擇名人作為肖像畫的主角，例如他以毛澤東為主題的波普作品(圖 3)，鮮豔另類的用色以及大膽的筆觸徹底剝奪了政治圖像原本給大眾帶來的權威之感，反而成為了充

滿諷刺意味的時髦作品。當奈良為最平凡的孩童的形象加上了敵意的神情和叛逆的挑釁，也同樣顛覆了人們原本對孩子天真無邪形象的認知。

站立於作品前，難以不為它巨大的尺幅所震撼。畫中的兒童顯然遠遠大於真實生活中孩子的高度，讓注視畫面的成年人顯得矮小，唯有抬頭仰視才能看清畫中人物的神情，大人與孩子的身份位置因此形成了一種互換，這種互換在某一定程度上賦予作品視覺上的震懾力與威脅感，然而奈良的目的不僅僅於此。馬克·羅斯科早在 1951 年便提及過巨幅作品對他本人而言的重要性：「繪製小幅畫作是將自己放置於對作品的體驗之外，仿佛透過投影儀或縮放鏡看事物。然而當創作大幅繪畫時，你卻身在其中。它並不是你能掌控的。」由於不能輕易掌握作品的全貌，《Punch Me Harder》拉近了畫中人物與觀者內心的距離，讓看畫的人的視覺完全被作品佔據，去感受和尋求內心的親密感與共鳴感。

如果繼續深思奈良究竟在畫誰，在畫什麼，當被問及畫中人是否是其童年自我的映射時，他曾回答道：「我沒有刻意去畫女孩，只想通過眼睛、鼻子、嘴等這些形象畫些更深入的東西。這種更深的東西是無法用語言描述的，但有的人會懂。」《Punch Me Harder》中的小孩像一面鏡子，在反應出藝術家創作時的心情的同時，更映射了每個人看畫時心中的感覺，一種情感和對過去經歷的回憶。有時更像他曾說的，「實際上不管是什麼樣的人，一定都有堅強和柔弱的時候。」奈良將人性中堅強和柔軟、複雜和天真的不同面揉於同一畫面之上，為人們帶來像童年時期一樣至情至性地生活的勇氣以及心靈的慰藉。

48 YOSHITOMO NARA 奈良美智

(JAPAN, B. 1959)

In the Pinky Lake

titled 'in the Pinky Lake', artist's signature and dated '2..4' (on the reverse)

acrylic on cotton mounted on FRP

180 x 180 x 26 cm. (70 $\frac{7}{8}$ x 70 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in.)

Executed in 2004

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

US\$1,300,000-1,500,000

PROVENANCE

Galerie Jonhen + Schöttle, Cologne, Germany

Anon. Sale, Christie's London, 26 June 2013, Lot 296

S*2 Gallery, Hong Kong

Acquired from the above by the present owner in 2014

Private Collection, Asia

EXHIBITED

Helsinki, Finland, Helsinki Art Museum, Japan Pop,
9 September - 27 November 2005.

Essen, Germany, Museum Folkwang, Rockers Island,
5 March - 1 July 2007.

Hong Kong, S*2 Gallery, The World According to Yoshitomo
Nara, 6 September - 24 September 2014.

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works
Volume 1 - Paintings, Sculptures, Editions, Photographs,
Tokyo, Japan, 2011 (illustrated, plate P-2004-012, p. 193).



Fig. 5 Anish Kapoor, *Untitled*, 2004, Christie's New York, 11 May 2011, Lot 40, sold for USD 842,500

Artwork © 2018 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London

圖 5 卡普爾《無題》2004 年作 佳士得紐約 2011 年 5 月 11 日 編號 40 成交價：
842,500 美元

In the Pinky Lake

藝術家簽名 (畫背)

壓克力 棉布 裱於強化玻璃纖維

2004年作

來源

德國 科隆 Galerie Jonhen + Schöttle

2013年6月23日 佳士得倫敦 編號296

香港 S*2藝術空間

現藏者於2014年購自上述空間

亞洲 私人收藏

展覽

2005年9月9日-11月27日「日本波普」赫爾辛基美術
博物館 赫爾辛基 芬蘭

2007年3月5日-7月1日「Rockers Island」弗柯望
博

物館 埃森 德國

2014年9月6日-9月24日「奈良美智眼中的世界」
S*2藝術空間 香港

文獻

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，
版畫，攝影作品》株式會社美術出版社 東京 日本
(圖版，第P-2004-012圖，第193頁)

As an inherently social species, humans need to maintain relationships with other individuals to be happy. Isolation can lead to loneliness, and loneliness to depression. However, if one can meditate upon life, observe nature, and create works that express the inner thoughts of solitude, a state of isolation can be more rewarding than being out of place in a crowd.

Internationally renowned Japanese artist Yoshitomo Nara grew up in solitude. He lived in a rural area in the Aomori prefecture, and one of his most vivid childhood memories is of the snowscape during the harsh winters. Nara did not have anyone to talk to when he was young. His only companions were trees, cats, dogs, and other animals. Solitude taught him how to read nature with his spirit and reflect on his existence. This is the upbringing that enabled him to empathise with countless viewers through his art.

The artistic style of every artist is somehow influenced by their upbringing. However, contemporary art was not easily accessible in Nara's hometown of Aomori.





Top to bottom 由上至下：

Fig. 2 Utamaro Kitagawa, from the series *Variations of Blooms, According to their Speech (Sakiwake kotoba no hana)*, 18th century, Collection of Tokyo National Museum, Tokyo, Japan

圖 2 喜多川歌麿《咲分ヶ言葉の花 たわいなし》18 世紀 東京國立博物館 東京 日本

Fig. 3 Japanese rock garden (karesansui), Ryoan-ji, Kyoto, Japan

圖 3 枯山水 日本 京都 龍安寺

Fig. 4 Sandro Botticelli, *Madonna of the Pomegranate*, circa 1487, Uffizi Gallery, Florence, Italy.

圖 4 波提切利《持石榴的聖母》約 1487 年作 意大利 佛羅倫斯 烏菲茲美術館



Print media was the sole means by which to obtain information. Fortunately, inspiration often comes from a realm that is outside of art: everyday life. Nara was drawn to punk rock and folk music from Europe and America in his youth. He would mail-order large quantities of western vinyl records from Tokyo. The square design of the vinyl sleeve became the seed that inspired Nara's artistic language. Despite not understanding English, music and album design became Nara's source of joy and inspiration. Later in his career, English lyrics would become one of the key subject matters in his artistic output.

In 1988, Yoshitomo Nara travelled to Kunstakademie Düsseldorf to further his artistic education. Because of the language barrier, he was once again isolated in solitude. Remarkably, the distance between the self and the outside world helped him to nurture a keen sense of observation. This sensibility helps Nara to transcend the technical side of art making and give expression to his inner voice. On his creative process, Nara comments that, "I don't paint when I am happy. I only paint when I am angry, lonely, sad, when I am able to talk to the work."



After living in Germany for twelve years, Yoshitomo Nara returned to Japan in 2000 to continue his artistic career. At the time, he was engrossed in one particular subject – an adorable little girl whose face suggests malevolent intentions. *In the Pinky Lake* (Lot 48) is a mature work from Nara's tondo series. Myriad layers of translucent hues combine to demonstrate the artist's reverence and mastery of classical oil painting techniques (fig. 1). The modelling of the girl in the painting is cleanly delineated, and it is evident that this work is influenced by Japanese *Ukiyo-e* painting (fig. 2). Yoshitomo Nara's superior brushwork is amply demonstrated in the treatment of the girl's eye, which emphatically dispels the myth that Nara's child-like depiction is due to his lack of ability. 180 centimetres in diameter, this large-scale painting features only a child's head. Her body is obscured under the water. Around her puffy face, there are few lightly shaded arcs to suggest the presence of water. The treatment is similar to drawing ripple lines in the sand to indicate a body of water in Japanese

rock garden. The child in front of the viewer can be perceived as the mountain, and the colour white around her water - a picture that represents a state of zen is thus completed (fig. 3). The air of solemnity permeates the scene as if it is taking the viewers back to a certain day in Nara's lonesome childhood. This type of melancholic solitude is singularly graceful and poetic. This state of being connects with the traditional Japanese concept of *mono no aware* - "the pathos of things" - where human sentiments resonate with the objects and scenes around them. Empathy, compassion, and a deep appreciation for the poignancy of existence are all qualities of *mono no aware*. It is not a rational thinking process - one has to rely on intuition and honesty with oneself to reach this state of mind. It is with this attitude that Nara persists to create art to this date.

Yoshitomo Nara is an artist who boldly experiments with different kinds of creative media. Other than painting on rectangular canvases, he also enjoys painting in the round format. Paintings on round vessels were found as early as in ancient Greece. During the Renaissance in the 15th century, painting on round surfaces was formalised into a schema known as a *tondo*. Compositionally, the major difference between the round canvas and the rectangular canvas is that space is extremely compressed. Area that can express the background are reduced, and as a result, the subject is pushed into a more prominent position (fig. 4). By using a stripped-down background to complement a single figure, Yoshitomo Nara's ingenious use of the *tondo* format in *In the Pinky Lake* emphasises an intangible quality that is unique in Eastern philosophy. This treatment is similar to how Anish Kapoor uses the primordial shape of circle to evoke a psychological response from the viewers (fig. 5). They both seek to open a direct passage to the hearts of the viewers with their art and bring them to an imaginative realm.

The shape of circle is closely associated with the feelings of completeness and harmony. Yoshitomo Nara infuses the sentimentality in Japanese aesthetics in the Western artistic format. This work amplifies the sense of zen in the visual domain, and it provides a resting place for a memory that was etched in the heart a long time ago.





人類作為一種社會動物，須要通過與人交往而覓得到快樂。孤獨所帶來的寂寞通常令人想到負面的人生，然而一個人若因為孤獨反而可以靜心思考、細味自然、幻想生命、以至藉由創造來表達內心，這樣比身處人群之中但感格格不入來得幸福。

奈良美智正是一位從孤獨世界成長並成名的日本藝術家，他兒時生活於偏遠的青森縣農村，嚴寒的冬天和積雪成為他回憶中的深刻部份。奈良美智曾承認童年時根本沒有可以傾訴的對象，因此他只能選擇對樹木和貓狗等動物說話。這種獨處的時光卻讓他學會以心靈去閱讀自然，反思自我的生命，這是他日後能夠成為感動無數觀眾的畫家的背景。

每位藝術家的風格形成都跟個人成長經歷有關，對青年時期的奈良美智來說，故鄉青森縣卻是一個無法接觸當代藝術的孤獨地方，一切資訊亦只有在印刷品上接收，慶幸的是，真正啟發藝術創作的元素往往來自藝術以外的生活日常。由於奈良美智對西方龐克音樂和歐美民謠的熱愛，所以青年時的他不斷從東京郵購大量西方黑膠唱片。方型唱片封套上的設計，竟成為了奈良美智藝術語言的啟蒙。他雖然不諳英語，卻能通過音樂和封套設計的結合而獲得滿足和啟發，而不同的英語歌詞更成為他日後創作的靈感和題目。

1988年奈良美智遠赴德國杜塞爾多夫藝術學院學習，因為語言上的隔閡，他再一次與孤獨相遇。難得的是，自身與外界的距離感反而培養了他對觀察事物的敏感度，令創作主題更傾向內心的表達，而非單純停留在技巧的層面。正如他曾表示：「我不在開心時作畫，我只在憤怒、孤獨、悲傷時作畫，即是我可以與作品對話的時候。」

旅居德國十二年以後，奈良美智在2000年回到日本創作，而他的主題一直離不開那個形象既可愛，表情卻又邪惡的小女孩。拍品《In the Pinky Lake》(拍品編號48)來自成熟時期的圓碟畫系列，層層細膩的色彩組合反映了藝術家對古典油畫技法的嚮往和嫻熟(圖1)。畫中女孩造型簡潔，線條利落，明顯看到深受日本浮世繪人物畫影響(圖2)，從女孩眼部的筆法處理，便足見奈良美智在線條勾勒技術方面之高明，有力地否定其作品為稚拙兒童繪畫之誤解。達到180公分直徑的大型繪畫上，只有一個小孩的頭部，身體靜默隱藏於水中，鼓脹的臉龐周圍畫有幾道輕柔的白色弧線以暗示水的存在，這種引人想像的藝術手法，正與日本枯山水庭園中以沙石紋路來表現水的情況接近。觀眾眼前的小孩彷彿成為了「山」，加上粉紅色的「水」，完成了一個枯山水禪意之境(圖3)。瀰漫畫面的孤獨寧靜氣氛，彷彿要把觀眾帶回奈良美智童年某天的獨處時刻。這種淡然的孤獨顯得份外優美和充滿詩意，連接到日本傳統美學中的物哀精神。日本文化中的哀並非單指哀傷，而是有關人的各種情感與境物交融的一種狀態，包括了同情、感動和享受凄美。物哀的美並非來自理性判斷，而是依靠直覺和真心去感受，正正是奈良美智一直堅持至今的創作心態。



奈良美智是一位勇於嘗試不同創作形式的藝術家，除了繪畫在長方形的畫布上，他亦喜愛選擇圓形的格式作畫。早在西方古希臘時期已經出現過繪畫在圓形器皿上的圖畫，而15世紀文藝復興時期，更流行正規的圓形畫，意大利文稱為「Tondo」。就構圖方式來說，圓形畫跟長方形畫的主要分別是的空間被大大壓縮，可以表現背景的部分減少，因而造成主體更突出的結果(圖4)。奈良美智巧妙運用圓形格式創作的《In the Pinky Lake》，以簡單的背景處理襯托單一人物，突出了一種獨特的東方虛無氣質，正如當代藝術家卡普爾以單純的圓形去呼喚觀眾的心理反理(圖5)，同樣是希望通過作品打開一道直指人心的大門，為觀眾預留了一片幻想的天地。

圓形予人圓滿、完全與和諧的感覺。奈良美智把日本的美學情懷，灌注到西方的藝術形式之中，放大了一個禪意的視覺境界，並安頓了一段自我心靈中的久遠記憶。

Fig. 1 Domenico Ghirlandaio, *The Portrait of Giovanna Tonabuoni*, 1488, Thyssen-Bornemisza Museum, Madrid, Spain.

圖1 多米尼哥·基蘭達奧《喬凡娜·托納波尼肖像》1488年作 西班牙 馬德里 提森·博內米薩博物館

49 ZENG FANZHI 曾梵志

(CHINA, B. 1964)

Portrait

signed in Chinese, dated and signed '2003 Zeng Fanzhi'
(lower right)

oil on canvas

250 x 170 cm. (98 $\frac{3}{8}$ x 66 $\frac{7}{8}$ in.)

Painted in 2003

HK\$5,000,000-7,000,000

US\$640,000-900,000

PROVENANCE

Acquired directly from the artist by the present owner

Private Collection, New York, USA

LITERATURE

Hanart T Z Gallery, Recent Works by Zeng Fanzhi, Hong Kong,
2006 (illustrated, p. 55).

肖像

簽名：曾梵志 Zeng Fanzhi (右下)

油彩 畫布

2003年作

來源

現藏者得自藝術家本人

美國 紐約 私人收藏

文獻

2006年《曾梵志近作》漢雅軒 香港 (圖版, 第55頁)



Fig. 4 David Caspar Friedrich, *Abbey in the Oakwood*, 1809-1810.
Alte Nationalgalerie, Berlin, Germany.

圖4 卡斯帕·大衛·弗裡德里希《奧克伍德的修道院》1809-1810年作 德國 柏林
舊國家美術館

There are few Chinese painters whose careers possess the depth and complexity as that of Beijing-based artist Zeng Fanzhi. From the beginning of his career, Zeng Fanzhi's paintings have been widely recognized for their emotional directness, instinctive psychological sense, and distinctive style. Although his artistic expressions have shifted throughout the years, what remains at the core of his practice is a reexamination of his personal surroundings and intimate sentiments, allowing Zeng to claim a distinctive place within today's group of established contemporary Chinese artists.

China and especially, Beijing, in the early 1990's was in the throws of a uniquely challenging historical situation—great changes in policy brought along societal shifts faster than ever before. Zeng's most notable Mask series has been a characteristic motif in his paintings for over seven years and first emerged when Zeng moved from Wuhan—a place he had lived his entire life—to Beijing in 1993. In these unfamiliar new surroundings, the creation of the Mask series insulated Zeng and allowed him to identify the kind of 'face' one was expected to show in polite society. The less desirable aspects of his past or character could be concealed; he could become—or, more accurately, he could present—a new person under the guise of a civilized mask. The strong juxtapositions of contrasting elements create a great impact in works from this series; tailored bourgeois suits and fitted smiling masks are coupled with the engorged hands and glimpses of raw skinned flesh with exposed sinew.



The late nineteenth century philosopher, Friedrich Nietzsche once declared "The mouth may lie, alright, but the face it makes nonetheless tells the truth." The fundamental essence of Zeng's Mask series is in contention to Nietzsche's belief, and through his portraits Zeng expresses his discontent in the forced intimacy of human nature. Other than his philosophical beliefs, Zeng's strongest inspiration stems from the expressionist works of artists such as Max Beckmann (Fig. 1), whose rich palette and broad brushstrokes can clearly be mirrored in his earlier works, such as the Meat and Hospital series (Fig. 2). It is evident to see the progression from these series into the Mask series through the blazing colour and rough texture that Zeng continues to use in his portrayal of human flesh.

In the large-scaled painting *Portrait* (Lot 49) presented here, we can also trace a progression of thought from the beginning of the Mask series in 1993 to Zeng's more recent works. The painted subject takes on most of the motifs found in his Mask series: the subject stands tall with a striking red suit amidst an unidentifiable background, looking forward into an ambiguous space. His hands and ears are engorged. The way in which he renders the skin of his figure recalls works by Francis Bacon—both artists seem to be intrigued by the depiction of skinned flesh as if it is a tool by which to reflect the inner emotions and anxiety of their subjects (Fig. 3). Yet, fundamentally different than his Mask series is the merging of mask with flesh, or rather, the complete absence of one. Traditionally, his masks are easily recognizable due to the contrast between the pale-white mask and the pink and red skin underneath. The eyes on these masks often appear lifeless, the pupils even sometimes reduced to a simple "+" sign within a circle. However, in this portrait, the subject's mask seems to be disintegrating or disappearing, offering a more lifelike

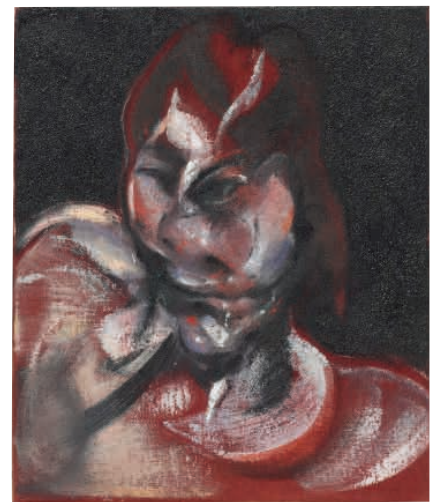
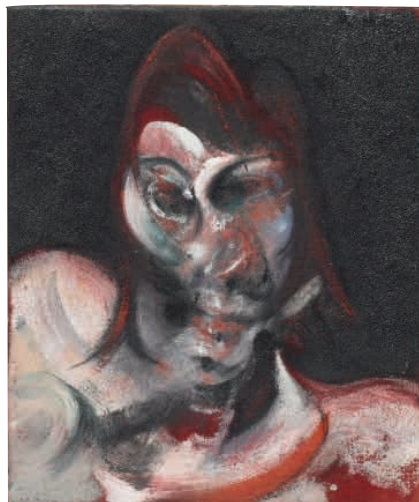
rendering and perhaps, more intimate access to the subject's emotions. Through this painting, Zeng shares with the viewer a personal moment in which the figure seems to be shedding the protective layer of superficiality that he has built up in contemporary society. Interestingly, Zeng portrays blooming flowers at the upper right, capturing them in an ephemeral moment as they fall onto the subject. This fleeting moment of the fallen delicate blossoms is directly contrasted with the subject's seemingly impenetrable and firm appearance, alluding to the fragility felt within the subject and this disjuncture between the inner and outer self. Perhaps also alluding to the passing of time, the flowers show the subject honestly facing his emotions of isolation and insecurity over time—he stands confidently as his anxieties and insecurities are exposed and is, perhaps, hopeful for a resolution between himself and his innermost fears.

From Zeng's start of his Mask series until now, we witness his initial insight into the shifting dynamics of his social environment; we see him pursue a desire for an acceptance and peace with the overwhelming emotional and psychological anxieties that previously loomed behind the painted surface of his works. The diverse cultural appeal of Zeng's art stems from his honesty, fragility, and beauty in portraying his raw emotions. Much like the works of David Caspar Friedrich, Zeng's work tells a tale of loneliness and isolation that resonates too greatly with every individual in contemporary society (Fig. 4). He exposes the insecurities and anxieties that many try to ignore. Yet, his portrait perhaps reveals a new chapter of his work that serves as a call to resolve the discord between the inner sentiment and the outer appearance while, ultimately, inching towards a complete acceptance of these emotions and triumph over the anxieties created in these turbulent times.

Fig. 3 Francis Bacon, *Three Studies for the Portrait of Henrietta Moraes*, 1963. Museum of Modern Art, New York, USA.

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圖 3 法蘭西斯·培根 《亨利埃塔·莫萊伊斯肖像三習作》1963 年作 美國 紐約現代藝術博物館





中國當代藝壇中鮮有畫家能在創作深度和複雜程度上與曾梵志並駕齊驅。這位現居北京的畫家自始就以作品所散發的真摯情感、直觀的心理意識、以及獨特風格著稱。儘管他的藝術表達在多年來常有改變，但其核心價值依舊，即不斷審視周遭環境和關注親密感受。這讓曾梵志在當代中國藝壇眾多優秀畫家之間佔有重要的一席之地。

中國，尤其是北京，在1990年代初期處於一種極具挑戰性的歷史環境中。政策的重大改變使得社會歷經了前所未有的變遷。曾梵志最受矚目的作品系列《面具》最初出現於1993年，即他從故鄉武漢搬到北京時期，並且在之後至少七年間作為藝術家的創作典型。在這個全然陌生的新環境中，曾梵志透過《面具》的創作將自己隔離，以便他辨識出人們在當下社會中被期待的模樣。他的過去、或是個性中較為不堪的一面，即可被妥善隱藏；他可以藉著戴上一副文明的面具來喬裝自己，以成為，或更為確切的說，代表一個新的人。曾梵志在這一系列中運用強烈的對比元素來並列、錯置，從而創造出視覺衝擊。正如作品中的人物身著剪裁合身的中產階級西裝和相稱的微笑面具，然而卻搭配著腫脹的雙手及赤紅外露的筋腱。

19世紀末的哲學家，弗裡德里希·尼采曾說過，「我們的嘴或許會說謊，誠然；但我們的臉毫無疑問會表述真相。」曾梵志《面具》系列的本質精神，其實是對尼采這一主張的異議，而藝術家透過這些肖像畫，表達了對人性中存在的牽強且不自然的親密感之不滿。除了哲學信仰之外，曾梵志最大的靈感來自表現主義藝術家的作品，如馬克斯·貝克曼具有濃烈色彩和奔放筆法的畫作（圖1）。曾梵志早期的作品，如《肉》和《醫院》系列（圖2），就栩栩地反映貝克曼的審美和表達。透過這些作品用以描繪人體肉身的鮮豔顏色以及粗獷紋理，我們得以看到曾梵志從早期作品衍變到《面具》系列的過程。

我們亦可在這幅大型作品《肖像》（拍品編號49）中瞥見自1993年始創《面具》系列至近年來曾梵志在創作上的思想



變化。畫中人擁有《面具》系列中所具備的多種特質：主角穿著奪目的紅色西裝，筆挺地站在一個無法辨識的背景之前，放眼凝視著模糊曖昧的空間。人物的手和耳朵充血發紅。曾梵志處理筆下人物之膚色的手法，讓人想起了法蘭西斯·培根的作品：這兩位藝術家似乎都著迷於描繪肉體，彷彿將其當成詮釋人物內在感受和焦慮的一種工具（圖3）。然而，此作在根本上與《面具》系列的差別，在於曾梵志將面具與肉身融為一體，或者可以說，面具徹底的被隱匿了。曾梵志過去的做法是把蒼白的面具，與面具下粉紅和腥紅的皮膚作為鮮明對比。這些面具的雙眼通常毫無生氣，藝術家甚至有時將眼球僅以圓圈框住一個「十」字來表達。然而，《肖像》中主角的面具似乎在瓦解、甚至消失，進而顯得人物鮮明逼真，並讓觀者更能與人物的情緒產生親密連接。透過這幅作品，曾梵志給觀者提供了一種個人體驗，即讓畫中人物擺脫了在當今社會中築起的浮於表面的保護層。有趣的是，藝術家在畫面右上方描繪了綻放中的花朵，並捕捉了花朵落到主角身上的短暫時刻。纖細花朵在這墜落的瞬間，與主角看似堅不可摧的外表形成強烈對比；這暗示了人物內心所感受到的脆弱、以及人物的內在與外在之間的脫節。或許也是為了暗指時間的流逝，畫中人物在動態花朵的映襯下誠實地流露出了疏離感和不安全感：儘管他的焦慮和侷促已暴露在世人面前，他依然堅定地站立著。他或許是在盼望自己能與內心最深處的恐懼達到和解。

從初創《面具》系列至今，我們見證了曾梵志最初的見解逐漸融入了他身處的這一不斷變遷的社會環境；我們能看到他對與接納作品中所瀰漫的心裡及情感焦慮有著執著地追求。曾梵志作品的多元文化魅力，來自他描繪自己真實情感時所表現的率真、脆弱、和美好。一如大衛·卡斯巴·佛烈德利赫的作品，曾梵志的藝作宛若一篇故事，敘述著每個身處當今社會的現代人所深刻體驗的孤寂和隔離感（圖4）。他將許多人嘗試放置一旁的不安全感及焦慮坦露而出。並且，這幅肖像畫或許也揭示了他作品的新篇章，其意為呼籲世人直面內在感受和外在喬裝間的分歧，並最終全然接受且戰勝這種彷徨下的不安。

Left to right 由左至右：

Fig. 1 Max Beckmann, *The Night (Die Nacht)*, 1918-1919. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany.

Artwork: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

圖1 馬克斯·貝克曼《夜》1918-1919年作 德國 杜塞爾多夫北萊茵-威斯特法倫藝術品收藏館

Fig. 2 Zeng Fanzhi, *Meat*, 1999. San Francisco Museum of Modern Art, San Francisco, USA.

© Zeng Fanzhi

圖2 曾梵志《肉》1999年作 美國 舊金山 現代藝術博物館

50 RONALD VENTURA 羅納德·文圖拉
(PHILIPPINES, B. 1973)

Untitled 16

signed 'Ventura 16' (lower right)
oil on canvas with artist's frame
Painted in 2016

HK\$2,000,000-3,000,000
US\$260,000-380,000

PROVENANCE

Primae Noctis Gallery, Switzerland
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITION

Lugano, Switzerland, Ronald Ventura Solo Exhibition:
"Recent works", 10 March – 20 April 2016.

無題 16

簽名：Ventura 16 (右下)
油彩 畫布 藝術家原裝框架
2016年作

來源

瑞士 Primae Noctis畫廊
現藏者購自上述拍賣
亞洲 私人收藏

展覽

2016年3月10日 - 4月20日「羅納德·文圖拉：
最近的作品」 Primae Noctis畫廊 盧加諾 瑞士



Sally Mann, *Candy Cigarette*, 1989, Gelatin silver print.
莎莉·曼恩《香菸糖》攝於1989年 銀鹽影像作品





Left to right 由左至右：

Ronald Ventura, *Zookeeper*, 2008. Christie's Hong Kong, 26 May 2012, Lot 2043, sold for HKD 2,300,000.

Courtesy of the Artist and Tyler Rollins Fine Art

羅納德·文圖拉《飼養員》2008年作 佳士得香港 2012年5月26日 編號2043 成交價：2,300,000 港元

Ronald Ventura, *Wonderland*, 2012. Christie's Hong Kong, 26 Nov 2017, Lot 222, sold for HKD 1,062,500.

Courtesy of the Artist and Tyler Rollins Fine Art

羅納德·文圖拉《仙境》2012年作 佳士得香港 2017年11月26日 編號222 成交價：1,062,500 港元

Ronald Ventura has distinguished himself as a compelling visionary within contemporary Asian art over the last five years. Hailing from a background of rich storytelling and mythology within the Philippines, Ventura has rapidly expanded his idiosyncratic visual outreach to create highly recognisable and lucidly spellbinding canvases. The artist is unsurpassed at exploring the "what-if" moments of human existence: the elusive and suspenseful magical quality which emanates during unexpected intersections of reality. Every canvas given life under his brush is a carefully crafted tableau with a unique cast of characters, metaphors and motifs—an elegant dance of the figments of our imagination. (Fig. 1)

Ventura's work features a complex layering of images and styles, ranging from hyperrealism to cartoons and graffiti. His work becomes a synthesis of different movements and periods of art, metaphorically similar to the multifaceted national identity of the Philippines. At its core, Ventura's work is an investigation into the idea of identity. Among the historic occupying powers of Spain, Japan, and the United States, as well as the indigenous culture of Philippines, this fusion of cultures has created a contemporary sense

of unease when it comes to defining identity, both national and individual. Growing up witnessing this phenomenon, Ventura attempts to illustrate this through a dialogue of images, from the East and the West, the high and the low, the old and the new. Yet, when viewers eagerly set out to dissect each layer of his work to reach an understanding of the entire piece, it quickly becomes apparent that this act is fruitless—each layer is dependent on the other and furthermore, these otherwise meaningless layers derive meaning from each other, eventually creating an artwork that is, although convoluted, also daringly multi-faceted and all-encompassing.

Camouflage (Lot 50) reveals precisely Ventura's mastery in binding together disparate elements, simultaneously revealing and concealing his inspirations and intents. The work combines elements of hyperrealism, graffiti, and sculpture while incorporating the frame as an integral part of the artist's work. At first glance, *Camouflage* seems to be a work from a fairytale story book, a means of which many of Ventura's inspirations take root. (Fig. 2 & 3) The black and white painting underneath reveals three wolves curiously and, perhaps, somewhat maliciously, approaching a peculiar creature. The upper bodies of two young girls seem to be



attached to a horse-like lower body, recalling the form of a centaur, which regularly appeared in Roman mythology and Renaissance artworks. (Fig. 4) Yet, departing from a typical depiction of this mythical creature, here there appears to be two heads: one girl looks defiantly into the distance, seemingly unaware or unaffected by the approaching danger, while the one shields her face with her hands, perhaps in fear of the wolves. Immediately, we are left confounded. Furthermore, the graffiti drawn on top brings the work deeper into a dimension of illusion and imagination. The girls are given fairy wings on their backs and the young girl in front has a dress drawn in the style of characters found in fairytales such as Alice in Wonderland. The sinuous lines of graffiti impart the work a sense of lightness while the hard, impenetrable dark frame, modeled with skulls, envelopes the work into a heart of darkness. *Camouflage* becomes a visual tease, a coherent balance between light and darkness, silence and din, beautiful and beastly, chaotic and poetic. Like the title suggests, the girls are camouflaged behind this heavy graffiti while Ventura camouflages his true intentions behind all this layering and mixing. As viewers, we are never entirely sure what we are supposed to perceive or if it is even possible to accurately guess at the artist's *modus operandi*.

Ultimately, this work undoubtedly ranks as an important masterpiece amongst Ronald Ventura's recent works. The deliberate and masterful execution, brilliantly hybrid imagery and skilful inclusion of the sculptural frame captures the fragile yet hypnotic charm of the two beautiful girls who are approached by beasts in the midst of a grassy field. Like always, Ventura's works are imbued with a lyrical sensitivity, intriguing and captivating in a way that is highly individualistic of our time and of Filipino culture.

Left to right 由左至右：

René Magritte
Memory of a Voyage, 1955.
 Artwork: © 2018 C. Herscovici,
 London / Artists Rights Society
 (ARS), New York
 雷內·馬格利特《航行之憶》
 1955 年作

Sandro Botticelli, *Pallas and the Centaur*, c. 1482.
 山德羅·波提切利《帕拉斯與半人馬》1482 年作



Left to right 由左至右：

Lot 50

Marcel Duchamp, *L.H.O.O.Q. Mona Lisa*, 1919.

Artwork: © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018

馬歇爾·杜象《L.H.O.O.Q. 蒙娜麗莎》1919年作

過去五年來，羅納德·文圖拉在當代亞洲藝壇中儼然成為一名創作先行者。他的創作起家於菲律賓文化中豐富的敘事和神話背景，藉此迅速拓展他特殊的視覺版圖，創造出辨識度極高、讓人極為目眩神迷的作品。在探究人類生存中「倘若…會怎樣」之時刻，文圖拉讓其他藝術家望塵莫及；當生存現實在意外交叉那一剎那所散發的炫奇特質，既難以捉摸又充滿懸疑。每一幅在他奔放筆觸下甦醒的畫作，無疑是一座精心雕琢、別有天地的活人畫，有狂狷獨特的角色陣容、譬喻和主題，吸引著我們的涓滴想像來輕歌曼舞。

文圖拉的作品充滿著交錯層疊的形象和風格，從超級寫實主義、卡通到塗鴉，應有盡有。他的作品儼然成為各種藝術運動和時期的綜合體；就譬喻意義上而言，這特質與菲律賓多元的國家認同經驗相仿。就核心來說，文圖拉的作品是對身份認同的檢視。細細回顧著菲國史上的外來殖民影響，如西班牙、日本及美國、及菲律賓原民色彩等；當菲國人民在定義國家和個人認同時，這種文化融合現象，多少在他們之間

造成了不自在感。文圖拉成長時期目睹了這種現象，嘗試從東到西、從高峰到低谷、從古舊到新穎，透過形象的對話來彰顯這樣的經驗。然而，當觀者興致勃勃地去解構他作品的每一層次，希冀能了解整個構圖，他們很快了解到這種探索是徒然的，因為每個層次的故事都相依聯繫；還有，這些看似毫無意義的創作層面，均從彼此汲取敘述意義；儘管曲折跌宕，這些串連最終成為一幅狂狷、多元、又包羅萬像的大作。

《無題 16》(拍品編號 50) 恰恰捕捉了文圖拉結合異類元素、且在同一時間揭露並隱藏他靈感和意向的異稟長才。這一幅畫結合了超寫實主義、塗鴉和雕塑的元素，且涵括了文圖拉創作中重要的畫框。乍看下，《無題 16》不過是一個取自童話故事的畫作，而童話故事正好是文圖拉汲取諸多創作靈感的工具(圖 2 和 3)。下方的黑白顏料揭示了三隻狼，既古怪又有些不懷好意地接近一個奇特的生物。兩名小女孩的上半身似乎連在一個似馬的下半肢，讓人想起神話中的半





人半馬怪物；這種奇獸經常出現在羅馬神話和文藝復興時期的藝品（圖4）。然而藝術家卻選擇不走描繪這種異獸的典型老路：此獸看似有兩個頭，其中一個小女孩望向遠處，眼神挑釁，似乎對即將來臨的威脅毫無所覺、或是毫不受影響；而另外一個小女孩或許因恐懼狼隻、而用雙手遮住臉。身為觀者的我們馬上對這樣的構圖覺得困惑不已。還有，上方所畫的塗鴉將作品帶往另一次元的錯覺和想像。兩名小女孩背後有仙子般的翅膀，前方的那一名所穿的洋裝，風格近似愛麗絲夢遊仙境中角色的衣飾風格。塗鴉畫的迂迴線條為作品帶來了一種輕盈感；然而以骷髏頭為造型且堅不可摧的畫框，卻將整個構圖籠罩在一種闇黑氛圍中。《無題 16》本身就是一種視覺魔法，在光與暗、無聲和吵雜、優美和野蠻、混亂和詩篇之間的協調平衡。正如作品名稱所述，小女孩們被這片沈重的塗鴉畫所偽裝著，而文圖拉也將他真正的意圖隱藏在這些層次交疊和渾沌中。身為觀者的我們，永遠不會知道我們該在作品中釐清什麼、也永不可能猜出藝術家的創作手法。

終極說來，本作品無疑是文圖拉近年來作品中最顯著的巨作之一。其中刻意和爐火純青的執行手法、臻於化境的混合意象、以及融合雕塑畫框的巧妙組合，淋漓地捕捉了兩名漂亮小女生脆弱卻催眠般的魅力，儘管草原中央正有惡獸在匍匐接近。文圖拉的創作一如往常散發著雋永詩意，令人嚮往神馳，在我們這時代和菲律賓文化中作出了一個充滿個人特質的宣告。

Left to right 由左至右：

Jean-Michel Basquiat
Untitled (Fallen Angel), 1981.

Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018
尚·米榭·巴斯奇亞《無題》(墮落天使)，1981年代作

Yayoi Kusama, *Accumulation No. 1*, 1962, The Museum of Modern Art, New York

© YAYOI KUSAMA
草間彌生《堆砌 No.1》1962 年作，美國紐約 現代藝術博物館



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

51 YUAN YUAN 袁遠

(CHINA, B. 1973)

The Other Side 3

titled, signed and dated 'The Other Side 3 Yuan Yuan 2015'; signed in Chinese, dated again '2015' (on the reverse)

oil on canvas

230 x 180 cm. (90½ x 70⅞ in.)

Painted in 2015

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

US\$120,000-150,000

PROVENANCE

Private Collection, Europe

EXHIBITED

Galerie Malingue, Paris, France, Yuan Yuan: There is No There There, 21 October - 5 December 2015.

LITERATURE

Edouard Malingue Gallery, Yuan Yuan, Hong Kong, 2016. (illustrated, cover and p. 175).

Viewing one of Yuan Yuan's paintings is an experience comparable to a space journey: what meets the eye is a magnificent yet complex compositional narrative, defined by a dramatic spatial layout and the play of light; the intricate seaming that lines the borders of

彼岸 3

簽名：Yuan Yuan袁遠（畫背）

油彩 畫布

2015年作

來源

歐洲 私人收藏

展覽

2015年10月21日-12月5日「袁遠：There is No There There」馬凌畫廊 巴黎 法國

文獻

2016年《袁遠》馬凌畫廊 香港（圖版，封面及第175頁）

the mirrors and the unsettling, utter desolation of the space leave the spectator lost in a resplendent time capsule.

Yuan Yuan, a graduate cum laude from the prestigious Department of Oil Painting at the Chinese Academy of

Art, was trained in traditional Russian realism, with an artistic focus on the Romanticism-influenced handling of light, and noted for a fervent pursuit of compositional detail and treatment. Magnificent pavilions and galleries are a favourite motif among many artists; painters of the Venetian School were frequently commissioned by the royalty to depict the halls and loggias of the palace (fig.1) In *The Other Side 3* (Lot 51), Yuan Yuan adds a layer by painting the reflected image of the mirror, complicating the interior image with a sophisticated and dynamic flair. The image reflected here is the Hall of Mirrors at Museum of the Revolution, Havana. At first glance, it seems a figurative painting of a replicated landscape; nonetheless, what Yuan Yuan captured is not a realist mural, but a deconstructive and reconstructive effort about light, space, detail and precision. Meanwhile, with a sweeping glance at the unfocused texture of the vista, the artist seeks to create a



Fig 1 Giovanni Paolo Panini, *Gallery of Cardinal*, 1740. Wadsworth Atheneum Museum of Art, Hartford, USA

圖1 喬瓦尼·保羅·帕尼尼《紅衣主教的畫廊》1740年作 美國 哈特福德 沃茲沃思學會美術館





left to right 由左至右：

Fig.2 Hall of Mirrors at Museum of the Revolution, Havana, Cuba

圖 2 古巴 夏灣拿 革命博物館 鏡廳

Lot 51

boundary between the surreal and real, and an ephemeral arcade of time. The borders of the mirrors hint that the other side of the painting reflects reality, that the spectator is staring at the mirror image of the historic museum stretching into the distance behind him. The faint refraction and juxtaposition dissolve the distance of the hallway in perspective. The mirrors that meet the eyes and the world in the mirrors are so clear that they become palpable. This mystical, imaginary dreaminess sets the tone for Yuan Yuan's stylistic lexicon transcending representationalism, blazing the trail for landscape paintings in the next generation of Chinese contemporary art.

The Cuba Museum of the Revolution, built in 1909, is housed in the old city walls that made up of the Presidential Palace. The opulent Hall of Mirrors (fig. 2) in the Museum of the Revolution is a beautiful facsimile of the Hall of Mirrors at Chateau Versailles in Paris, the extremely sumptuous interior decorations were supervised by Charles Lewis Tiffany, a renowned designer based in New York. From palatial opulence to the fashion and glamour that New York design deliver, the spectators are also treated to an anticlimactic experience riddled with ruins and debris in the war trenches; this magnificent architecture has witnessed a tumultuous period in Cuban history. In the early 20th century, the United States forcibly inserted itself in Cuban political affairs to propagandise capitalist intemperance, the resulting reality was a widening gap between the rich and poor, and a high unemployment rate; the situation

Fig. 4 Diego Velázquez, *Las Meninas*, 1656, The collection of Museo Nacional Del Prado

圖 4 迭戈·委拉斯奎茲《宮女》1656 年作 西班牙 馬德里 普拉多博物館



abated in 1950 when Fidel Castro and Che Guevara conducted an armed revolt to oust the U.S.-backed authority. The surface of the marbled floor in the Presidential Palace stairway is scarred by the onslaught of violent gunfight on the day of the revolutionaries' takeover. The cracked floor tiles in the painting nonetheless remain bright and icy azure as a veiled mockery of the elegant Tiffany blue.

The Hall of Mirrors at the Museum of the Revolution was renovated in 2015. The metallic balustrades of the mezzanine are a foil to the modernized historic monument; the chandeliers

are covered by the black cloth, forlornly hung on the frescoed ceiling. An inspirational transplant from the Hall of Mirrors at Chateau Versailles, built in 1678, to the former Presidential Palace in Cuba of the early 20th century, the Museum has borne the repercussions of the revolution in the 1950's, and reinvented itself in 2015 to an establishment that acknowledges history, and embraces a new beginning. If *L'empire des Lumières* (fig. 3) by René Magritte encapsulates day and night in one composition, *The Other Side 3* by Yuan Yuan can be considered to dimensionally superimpose space, time and history.



Yuan Yuan's creations are not pigeonholed in a particular stretch of time, nor wallowing in melancholic 'nostalgia' or 'remembrances.' In *Las Meninas* (fig. 4), Spanish painter Diego Velázquez uses the image of the mirror, where the King and Queen are seen standing, with their gazes on their daughter, to metaphorise their love for the royal daughter. Meanwhile, he superimposes the places of the royal couple and the spectator, creating one of the world's renowned riddles on the representation of reality and mirage. While showing the exhibition 'There is No There There' in Paris, Yuan Yuan placed The Other Side series in a relatively closed-up and low-set gallery. The indoor image inside and outside the painting mirrored each other; it was as if the splendid Hall of Mirrors was stretching beyond the spectators, unsettling them with obscured boundaries between reality and a reflective world. By grafting the borderlands inside and outside the mirror, Yuan Yuan hopes to inspire an innovative viewing experience, placing the spectator before history, remembrances, reflections and imaginations. The perfumed couture and coiffed royalties of the high society in the glorious past glimmer and flutter in a multifarious unraveling and juxtaposition; as the myth and the empire dissolved, the luminous palace rose from the wreckage; the guiding light toward the future on the other side dappled the opposite end of hallway. By fusing architectural history and revolutionary influence, time and reality in a reflective universe, Yuan Yuan portrays a compelling narrative about imagination and make-believe with eloquence.

觀看袁遠的繪畫是一趟時空穿越之旅。映入眼簾中顯赫而複雜的佈局，戲劇化的空間感與光線，鏡像邊緣的縫接與空無一人的迷惑，都使人迷失於目眩神迷的時光隧道。

以中國美術學院油畫系高材生身分畢業的袁遠，受傳統俄羅斯寫實主義及浪漫派光線處理的繪畫訓練，對場景的細節處理有著偏執的追求。氣魄雄偉的亭台樓閣是藝術家喜愛的經典題材，意大利威尼斯畫派更常受皇公貴胄委託繪畫宮殿內廊（圖1），袁遠在《彼岸》此一系列卻加上鏡像倒映的描繪，使畫面愈加繁複多變。藝術家透過鏡像反映展示的為夏灣拿革命博物館的鏡廳，乍看似乎是風景再現的具象繪畫，但藝術家呈現的並非寫實的風景，而是對光線、空間、細節精準的拆解與重構。同時他以如若視線快速掠過景物般失焦的肌理，表達虛實邊界、捕捉時間迴廊的概念。鏡塊邊緣提示畫中彼岸實為現實的反映，彷彿觀者身後才是歷盡滄桑的宮殿。隱約的折射錯位，瓦解了長廊透視的距離感。眼前的鏡面，鏡中的世界，都明晰得仿似觸手可及。這種虛浮玄妙的夢幻感，奠定袁遠描畫場景超越具象的風格展示，成為中國當代藝術中對風景的斬新演繹。

追溯革命博物館的歷史，這座建於1909年的宮殿取址於舊城牆，過去曾是古巴總統府，其中富麗堂皇的鏡廳（圖2），仿照巴黎凡爾賽宮的鏡廳修建，極盡細緻堂皇的室內裝飾更由紐約著名設計師蒂芙尼(Tiffany)主理。從宮殿高貴的氣派至紐約時尚設計的奢華，畫中華麗的宮殿內，忽見如若戰壕的頹垣敗瓦，輝煌一時的建築見證了動盪不安的歷史。美國在二十世紀初強力介入古巴政權，吹捧紙醉金迷的奢靡風氣，現實民生卻是貧富懸殊和高失業率，直至1950年代菲德爾·卡斯特羅和哲古華拉領導的革命軍推翻親美政權。總統府部分光滑的大理石地面上，仍留有當日革命軍攻佔專權政府的彈痕。畫中地面碎



Fig 3 René Magritte (1898-1967), *L'empire des lumières*, 1949, Christie's New York, 13 November 2017, Lot 12A, Sold for USD 20,562,500

Artwork © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York

圖3 馬格利特《光之帝國》1949年作 佳士得紐約 2017年11月13日 編號12A 成交價：20,562,500 美元

裂的磚塊亮冽湛藍，側面諷刺蒂芙尼藍的優雅用色。

鏡廳在2015年歷經整修，倚欄的金屬梯烘托古蹟的現代化修復，被黑布包裹的水晶燈不再閃爍，幽幽地高懸於壁畫天花。從1678年建築的凡爾賽宮鏡廳，移植為二十世紀初的舊古巴總統府，經過五十年代的衝擊與革命，蛻變為2015年擁抱歷史、重新整頓出發的革命博物館。若說馬格利特的《光之帝國》（圖3）將日與夜濃縮在同一個畫面上，袁遠的《彼岸3》便以層疊方式立體地折射空間、時間與漫長的歷史。

袁遠的創作並不佇足在時間的一個定點，滯留於「懷舊」或「憑弔」的感傷氣氛。西班牙黃金時代畫家委拉斯奎茲在繪畫《宮女》之時，以掛在牆上的鏡面暗示公主父母的凝視（圖4），隱喻畫外現實世界中國王與皇后對愛女的關切，同時疊合皇族二人與觀畫者的位置，締造藝術史上其中一道實景與虛景的謎題。在巴黎展出「There is no there there」的展覽時，袁遠將《彼岸》系列放置在一個相對密閉、樓底不高的畫廊中展出。畫內畫外的室內影像互相輝映，彷彿觀者身後就是璀璨的鏡廳，惶惶然讓人分不清現實與畫中世界。藝術家企圖嫁接鏡裡鏡外的邊界，導引一種全新的觀看方式，使觀眾立於歷史、回憶、比對與想像跟前。往昔流金的衣香鬢影，在多樣性的解讀與層次中浮想聯翩；在神話分崩離析的同時，金碧輝煌的宮殿在破碎的磚瓦中重生；通往未來的彼岸之光，灑落在歷史長廊的另一端。在融合建築史與革命意義、時間與虛實的鏡像空間，袁遠層層闡述著引人入勝的故事與想像。

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

52 HUANG YUXING 黃宇興

(CHINA, B. 1975)

Treasure Island

signed and dated 'HUANG YUXING 2015'(lower right)
acrylic on canvas

145 x 230 cm. (57 1/8 x 90 1/2 in.)

Painted in 2015

HK\$500,000-800,000

US\$64,000-100,000

PROVENANCE

Private Collection, Asia

寶島

簽名：HUANG YUXING 2015(右下)

壓克力 畫布

2015年作

來源

亞洲 私人收藏



Fig. 1, Christo and Jeanne-Claude, *The Pont Neuf Wrapped*, 1975-85, Paris, France

Artwork: © 1985 Christo

Photo: © Wolfgang Volz

圖1 克里斯多及珍妮克勞德《被包裹的新橋》1975-85年作 巴黎 法國

The relationship between humans and their world is a consistent thematic thread running through Huang Yuxing's oeuvre. From his early work based on personal experiences to later expressionistic drawings on found images, and in his recent abstract pieces exploring themes of life and time, Huang has maintained a focus on the theme of humanity. Huang's early paintings portrayed people in the real world, but later, the world is placed at a distance, glimpsed only through a keyhole. In his *River and Bubbles* series, images both flowing and static appear and depict life's cycles, while in the *Habitat* series, living beings are revealed as both fragile and powerful entities. As the contextual structure for Huang's ideas about humanity shifted from figuration to metaphorical images, and then underwent further refinement into total abstraction, the concept of humanity in Huang's work has always been the matrix through which he challenges the world, expressing his belief that humans are the carriers of history and wisdom about reality.





In his *Treasure* series, Huang shifts his point of view, creating new virtual spaces to explore imaginary landscapes. In doing so, he explores the conflicts and overlaps between the eternal nature of time and complexity of humanity. In Huang's *Treasure Island* (Lot 52), the artist borrows and refines key elements from his previous series: rivers, whirlpools, buildings, crystals, and life forms are subjected to mutation, reconstruction, superimposition, buffing, and scraping, resulting in the integration their colours and forms. On the island shore beyond the river, a palatial structure towers high, and warm-toned surrealist colours combine with numerous crisscrossing lines to create a multidimensional maze-like space. The palace is magnificent but illusory, the treasures inside enclosed within the structure but still emitting a dazzling light. Huang's method of constructing this imaginary scene recalls the husband and wife team of Christo and Jeanne-Claude and their practice of wrapping real-world structures in fabric. The structures and their surroundings are automatically altered by the nature of the wrapping and its concealment of the original object, producing effects at once real and illusory.

Left to right 由左至右：

Lot 52

Dan Flavin, *Untitled (in honor of Leo at the 30th anniversary of his gallery)*, 1987, San Francisco Museum of Modern Art, San Francisco, USA

© 2018 Stephen Flavin / Artists Rights Society (ARS), New York
丹·弗萊文《無題》1987年作 美國舊金山當代藝術博物館

Fig.2 Paul Sérusier, *The Aven River at the Bois d'Amour*, 1888. Musee d'Orsay, Paris, France

Artwork: © Musee d'Orsay, Paris, France / Bridgeman Images

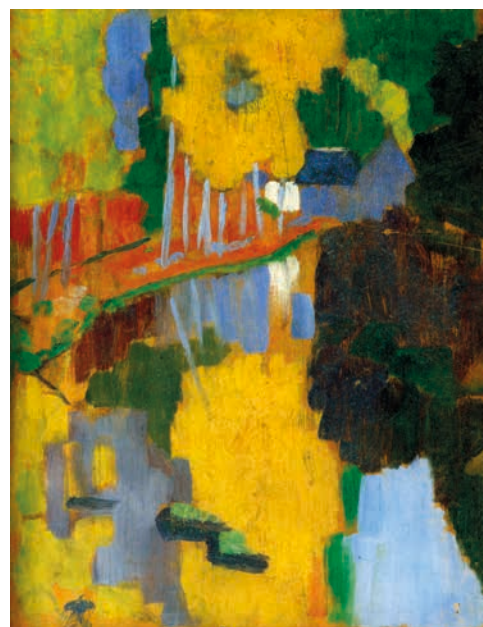
圖2 保羅·塞律西埃《愛園的亞翁河》1888年作 巴黎 奧賽美術館

With this work, Huang continues to strengthen his individual painterly vocabulary and unique artistic style, creating a piece that exemplifies his masterful control of visual contrast and harmony. The element of colour has always served an important function in his work, and Huang notes that, "to take all of the boundaries and all the colours and mix them all up, and then to rearrange them, make something perfect - that's the state I always hope to reach." His infectious and appealing colours sometimes even determine the form his works will take as they fuse to produce their own kind of colouristic space. This recalls the results achieved by Paul Sérusier, a painter of the



Nabis group, who, taking Gauguin's advice to augment his colours and simplify his forms, was tremendously pleased with the results produced in his 1888 *The Aven River at the Bois d'Amour* (Fig. 1).

Huang Yuxing's brilliantly painted shapes consolidate themselves into a densely complex yet organic sense of space. Within these emotionally charged structures he weaves geometric objects and fragments, along with subtler figures as transparent as bubbles, to produce an unreal temporo-spatial web somewhere beyond the physical limits of time as we know it. In this unreal world, the upper portions symbolize the architecture of life, and the toppled figure reveals both weakness and stubbornness, symbolizing all the possible reactions of man to his physical world, its seductive external attractions and our resistance to them, the perplexity of growth, and our persistence and our surrender. This is perhaps almost the opposite of an image



painted by Caspar David Friedrich, of a cross standing majestically on a mountaintop (Fig. 2), yet Huang's work too testifies to the relationship between belief and outer reality. As Huang Yuxing has said, 'One's history and its course are manipulated and controlled by so many things external to life.' Beneath the gorgeous colours and the psychedelic treasures, the river in the foreground flows slowly by, and even its eddies and whirlpools float lazily on the surface. The river stands for the passage of time, and is imbued by the artist with greater significance as 'the source of life.' Things in the world may undergo great change, but as Laozi said in the Dao De Jing: 'All things take shape and become active, then ultimately return to their original source.' In this physical world we inhabit, everything has its natural course of development, its own destiny. So one should 'empty oneself of everything, and guard this serenity faithfully' to return to the source of life. In the end, 'like vegetation that grows and flourishes, all returns to the root from which it sprang.'

人與世界的關係，在黃宇興的創作中一直都是一個重要的線索。從早期作品中以自身經歷為源，將現成圖像為素材的表現主義風格的繪畫，再到近年來，以「生命」「時間」為主題的抽象構成風格的探索時期，黃宇興都將這個線索貫穿其中。早期繪畫中立足於現實世界的人；隨後置於身外而通過畫面的鎖孔來窺視世界的觀者；再而「河流」和「氣泡」系列中流動和靜止的生命循環；以及在「滋生之地」中脆弱而又強大的生命體等，他將「人」的語義結構從具象的現行到意像的隱喻，再至抽象的提煉，「人」的概念是他作品中挑戰「世界」的基質，也是承接歷史與現實的載體。

在「寶藏」系列中，黃宇興從另一個視角去塑造一種新的維度空間方式的虛擬場景，來展現永恆的「時間」和複雜的「人性」在錯綜複雜的「世界」中如何衝突和消融，將人的生命狀態置於一種與主觀化的世界中，以互動的關係來討論。在本拍品《寶島》(拍品編號 52) 中，藝術家將近年他的其它系列作品中若干關鍵要素提取出來：河流、漩渦、建築、晶體、生命體等等的元素，通過變形、重構、迭加、抹擦、平刮等方式在結構與色彩上整合。河流之岸的島嶼上，一座如同宮殿般的建築體巍然屹立，並以曖昧詭異的超現實色彩和縱橫阡陌的結構，構成迷宮般的多維度空間：殿堂雄偉而迷幻，而內在的寶藏似乎被建築物所籠罩，但仍然散發著耀眼的光芒。這個場景無疑是虛構的，這種對場景構築的虛構方式，如同藝術家克裡斯多和珍妮·克勞德夫婦以包裹的方式將現成建築物覆蓋(圖 1)，實物場景由於覆蓋物的特質而改變，出現了隱藏的效果，形成真實卻又虛構的效果。

同時，黃宇興也在不斷強化個人繪畫語言的獨立和個性化的特點，以達到氛圍的營造乃至元素之間的衝突、交鋒與和解，來創造出新的視覺感以及更趨完善的語言形態。其中，色彩在黃宇興的作品中一直起到重要的功能，他說過：「把



所有的邊界和色彩全部打亂，然後重新組合，達到完美，是我最終所希望的狀態。」他充分發揮色彩的感染力，甚至讓色彩來決定形式的處理，以及構造一個色彩的空間。這讓人回憶起 1888 年納比先知派的藝術家保羅·塞律西埃在聽取了更高的建議後，嘗試加強顏色而簡化形式的方式創作出《愛園的亞翁河》(圖 2)後的喜悅。

黃宇興筆下的色彩鮮豔的幾何塊狀體凝結出一個紛繁而又富有機體感的空間，而這個感性的空間框架中各種幾何體與碎片的交織，以及微妙的如同氣泡般透明感所營造出的虛無時空感，超越時間的物理限制。在這虛無世界中，頂部像徵生命體的建築物卻以倒塌的形式流露出脆弱但又固執的態度，象徵著「人」在這個物質世界中，對外界的誘惑、自身的防禦，以及成長困惑的對抗與融合、堅持與放棄的多樣性人性反應。這與弗裡德里希筆下在山頂上盎然屹立的十字架的形像全然不同(圖 3)，卻也以另一種姿態見證信仰與現實的關係。如同黃宇興所說：「個人的生命史和它生存的軌跡，總在被各種各樣生命以外的東西來回擺布和操作著。」絢麗的色彩和迷幻的寶藏之下，前方的河流緩緩流過，甚至於河面上的漩渦都是以游蕩的方式平鋪於上。河流代表著時間的流逝，也被藝術家賦予了「生命之本源」的意涵。無論世間如何變化，如同老子在《道德經》所言，「萬物並作，吾以觀復」：塵世的萬物各有其發展軌跡及定數，「致虛極，守靜篤」回到生命之本源，最終「夫物芸芸，各復歸其根」。

Fig. 3 Caspar David Friedrich, *The Cross in the Mountains*, 1808. The Galerie Neue Meister in Dresden, Germany
Artwork: © Staatliche Kunstsammlungen Dresden / Bridgeman Images

圖 3 卡斯帕·大衛·弗裡德里希《山上的十字架》1808 年作 德國 德勒斯登 現代大師美術館

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is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary

proof of directors and beneficial owners; (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. 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 +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

You can find a Written Bid Form at the back of our Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **•** next to the lot number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid

increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or

announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the

storage and collection page

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www.christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

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 any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African

elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for

any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus

buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E 2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- 在本目錄條目或**狀況**報告中提及狀況不同等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷，內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方酬金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作為指引。本目錄使用的貨幣兌換率是根據最近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石索取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有照片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年

中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為匿名委託人的代理人**：如果您以代理人身份為匿名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding；點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是

以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 **•** 標記。**底價**不會高於**拍賣品**的**低價估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's LIVE™ (如第 B6 部分所示) 透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投 (也稱為不在場競投或委託競投)。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低價估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為**流拍拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低價估計**開始，然後逐步增加 (競投價遞增幅度)。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。

拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或獲得，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項** (詳見以下第 F1(a) 段定義) 的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品** (我們的“真品保證”)。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本**目錄描述**第一行 (“**標題**”) 以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料 (包括**標題**以外的**大階字體**注明) 作出任何**保證**。
- 真品保證**不適用**有保留標題**或**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**有保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指

佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。

- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖樣存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑰邊的破損、污漬、邊緣磨損或其它不影響文本及圖樣完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有**標題**的書籍；
 - 沒有**標明估價**的已出售**拍賣品**；
 - 目錄中表明售後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

- 拍賣後，您必須立即支付以下**購買款項**：
 - 成交價**；和

- (ii) 買方酬金；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
- (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：
- 香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
- (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
- (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
- (vi) 支票
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。
2. 所有權轉移
只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。
3. 風險轉移
拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：
- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則**拍賣品**根據“倉儲與提取”頁由第三方倉庫保管之日起；除非另行協議。
4. 不付款之補救辦法
(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有

權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。
5. 扣押**拍賣品**
如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
- (b) 有關提取**拍賣品**之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

(iv) 倉儲的條款適用，條款請見 www.christies.com/storage。

(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com

(b) 含有受保護動物植物的**拍賣品**

由類臨絕種及其他受保護野生動物植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物植物的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有

關測試並無定論或確定物料乃非洲象牙，不被視為取消拍賣和退回購買款項的依據。

(d) 源自伊朗的拍賣品

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”(身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗(波期)的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若能在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任(無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項)；和
- (ii) 本公司無就任何**拍賣品**的可售品質、是否適合其特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有(a)至(d)或 E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別注釋外，包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的拍賣品的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品：

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方交付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述(包括於拍賣場通過對有關陳述作出的任何更改)。

佳士得集團：Christie's International Plc、其子公司及集團的

其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估值**為兩者的中間點。

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件)；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：拍賣品的所有權歷史。

有保留：如 E2 段中的意思；有**保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有**保留標題**”的意思。

底價：**拍賣品**不會以低於此**底價**出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知(上述通知內容會另行通知以電話或書面競投的客戶)，或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

大階字體：指包含所有的大寫字體。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the

help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

ψ **Lots** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 "業務規定 · 買方須知" 一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定 · 買方須知第 H2(b) 段。

ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be

significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the

avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved

the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

**Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of .../ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

**Signed .../ "Dated .../ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

**With signature .../ "With date .../ "With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲：部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

● 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ● 號以資識別。

◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中註以符號 ◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概

全部或部份是藝術家之創作。

*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

*「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

*「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [或大概日期] 而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

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19/04/2018

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at Hong Kong Convention and Exhibition Centre by 4.00pm on 30 May 2018 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at www.christies.com/storage and our fees for storage are set out in the table below -these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2.00pm on 31 May 2018.

All collections from the offsite warehouse will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: postsaleasia@christies.com.

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or postsaleasia@christies.com.

com. To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		
Long-term storage solutions are also available per client request.		

倉儲與提取

提取地點與條款

所有未在 2018 年 5 月 30 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定**拍賣品**所在倉庫。**拍賣品**的移送和倉儲受 www.christies.com/storage 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2018 年 5 月 31 日下午 2 時起可以開始提取。所有在其他倉庫之提取，將只能通過提前預約方式。請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。電話：+852 2760 1766 / 電郵：postsaleasia@christies.com

對於儲存在其它倉庫的**拍賣品**，如果您希望我們在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放**拍賣品**。所有費用付清之後，方可提取**拍賣品**。

裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 postsaleasia@christies.com。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 www.christies.com 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後1-30天內	免費	免費
自第31天起：管理費 每天倉儲費用	港幣700元 港幣80元	港幣350元 港幣40元
損失和損壞責任	按購買 拍賣品 的成交價的0.5%或全部倉儲費用收費（以較低者為準）	
如果在拍賣後30天內提取 拍賣品 ，無須支付上述費用。物品大小由佳士得酌量決定。		
長期倉儲服務方案可按客戶要求提供。		

ASIAN 20TH CENTURY &
CONTEMPORARY ART
CONTEMPORARIES:
VOICES FROM EAST AND WEST
(EVENING SALE)

SATURDAY 26 MAY 2018
6.00PM

Convention Hall,
Hong Kong Convention and Exhibition Centre
No.1 Harbour Road, Wanchai, Hong Kong

CODE NAME: **NEW ERA S18**
SALE NUMBER: **13275**
LOT NUMBER: **1 - 77**

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

BID ONLINE FOR THIS SALE AT
WWW.CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	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 to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,000,000, 20% on any amount over HK\$ 2,000,000 up to and including HK\$ 30,000,000 and 12.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale - Buying at Christie's printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

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. High Value Lot Deposit Forms should be sent to the Bids Department 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 Deposit Forms.

Written Bids Form

Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:

Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable) _____

Client Name (please print) _____

Address _____

Contact Number (Mobile) _____

Please verify email address for post-sale communication:

Shipping Quote Required

Shipping address Same as the above 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 _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, 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, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

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, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

亞洲二十世紀及當代藝術 融藝 晚間拍賣

二〇一八年五月二十六日
星期六 下午六時正

香港灣仔港灣道 1 號
香港會議展覽中心會議廳

編號名稱：**新紀元 S18**
拍賣編號：**13275**
拍賣品編號：**1-77**

佳士得不接受包括代理人在內之第三方支付；付款資料於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

競投一般由低於低端估價開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價金額：

競投價	每次喊價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定買方須知）**。買方酬金費率按每件拍賣品成交價首港幣 2,000,000 元之 25%，加逾港幣 2,000,000 元以上至 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。名酒的買方酬金是按每件拍賣品成交價之 22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先送達其書面競投書給本公司之競投人。
- 如果您以書面競投一件“沒有底價”的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；如果您的投標價低於**低端估價**的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：+852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。請將已填妥之高額拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或**佳士得集團**其他公司亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

書面競投表格 香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號（若適用） _____

客戶名稱（請用正楷填寫） _____

地址 _____

聯絡電話（手提電話） _____

請確認電郵地址以作售後服務用途：

請提供運費報價

運送地址（ 同上述地址相同）：

如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名 _____

日期 _____

如閣下未曾於佳士得競投或託售拍賣品，請附上以下文件之副本。個人：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)



BIDDER REGISTRATION FORM

Paddle No.

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/State Country

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):
.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

You can pay any 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.

C Sale Registration

- | | |
|--|---|
| <input type="checkbox"/> 16123 Fine & Rare Wines:
Direct from the Cellars of the Historic Domaine Comte Georges de Vogüé | <input type="checkbox"/> 15953 Chinese Contemporary Ink |
| <input type="checkbox"/> 16124 Fine & Rare Wines Featuring Wines Direct from Masseto and a Collection
of Château Lafleur and other Guinaudeau Family Estate Wines | <input type="checkbox"/> 15954 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 16130 Hong Kong Magnificent Jewels* | <input type="checkbox"/> 15955 Fine Chinese Modern Paintings* |
| <input type="checkbox"/> 16128 Important Watches and Private Collections | <input type="checkbox"/> 16911 Celestial Immortals –
The Taber Family <i>Tianqiuping</i> from Philbrook Museum of Art* |
| <input type="checkbox"/> 16132 Handbags & Accessories | <input type="checkbox"/> 16956 Three Qianlong Rarities –
Imperial Ceramics From An Important Private Collection* |
| <input type="checkbox"/> 13275 Asian 20th Century & Contemporary Art (Evening Sale)* | <input type="checkbox"/> 16966 The Nitta Maitreya* |
| <input type="checkbox"/> 13276 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 16265 Contemplating The Divine – Fine Buddhist Art * |
| <input type="checkbox"/> 13277 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 16759 Leisurely Delights of a Transient Life* |
| <input type="checkbox"/> 13276 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 15959 Important Chinese Ceramics and Works of Art* |

* If you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle

Please indicate the bidding level you require:

- | | | |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000 | <input type="checkbox"/> HK \$ 500,001 - 2,000,000 | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 + |

D 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.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name Signature Date

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶編號

客戶名稱

客戶地址

城市 / 區 郵區編號

縣 / 省 / 州 國家

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同) :

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。個人：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得獲得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。

C 拍賣項目登記

- | | |
|--|---|
| <input type="checkbox"/> 16123 佳士得名釀：武戈伯爵酒莊直遞珍釀 | <input type="checkbox"/> 15953 中國當代水墨 |
| <input type="checkbox"/> 16124 佳士得名釀：
呈獻馬賽多直遞窖藏、花堡酒莊非凡醇釀及格維諾德家族珍藏佳釀 | <input type="checkbox"/> 15954 中國古代書畫 |
| <input type="checkbox"/> 16130 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 15955 中國近現代畫 * |
| <input type="checkbox"/> 16128 精緻名錶及私人珍藏 | <input type="checkbox"/> 16911 天中八仙 — 費布克美術館珍藏乾隆天球瓶 * |
| <input type="checkbox"/> 16132 典雅傳承：手袋及配飾 | <input type="checkbox"/> 16956 乾隆三希 — 重要私人珍藏清代官窯精品 * |
| <input type="checkbox"/> 13275 亞洲二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 16966 新田舊藏鎏金銅彌勒佛 * |
| <input type="checkbox"/> 融藝（晚間拍賣）* | <input type="checkbox"/> 16265 正觀自在 — 佛教藝術精品 * |
| <input type="checkbox"/> 13277 亞洲當代藝術（日間拍賣） | <input type="checkbox"/> 16759 浮生閑趣 * |
| <input type="checkbox"/> 13276 亞洲二十世紀藝術（日間拍賣） | <input type="checkbox"/> 15959 重要中國瓷器及工藝精品 * |

* 如閣下有競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌

請提供閣下之競投總額：

- | | | |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000 | <input type="checkbox"/> 港幣 500,001 - 2,000,000 | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 聲明

• 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。

• 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。

• 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。

• 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



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01/04/18

HONG KONG AUCTION CALENDAR

FINE & RARE WINES: DIRECT FROM THE CELLARS OF THE HISTORIC DOMAINE COMTE GEORGES DE VOGÜE

Sale number: 16123
FRIDAY 25 MAY
5.30 PM

FINE & RARE WINES FEATURING WINES DIRECT FROM MASSETO AND A COLLECTION OF CHÂTEAU LAFLEUR AND OTHER GUINAUDEAU FAMILY ESTATE WINES

Sale number: 16124
SATURDAY 26 MAY
10.30 AM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE) CONTEMPORARIES: VOICES FROM EAST AND WEST (EVENING SALE)

Sale number: 13275
SATURDAY 26 MAY
6.00 PM
Viewing: 25-26 May

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13277
SUNDAY 27 MAY
10.30 AM
Viewing: 25-26 May

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13276
SUNDAY 27 MAY
1.30 PM
Viewing: 25-26 May

CHINESE CONTEMPORARY INK

Sale number: 15953
MONDAY 28 MAY
11.00 AM
Viewing: 25-27 May

IMPORTANT WATCHES AND PRIVATE COLLECTIONS

Sale number: 16128
MONDAY 28 MAY
12.00 PM
Viewing: 25-27 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15954
MONDAY 28 MAY
2.30 PM
Viewing: 25-28 May

FINE CHINESE MODERN PAINTINGS

Sale number: 15955
TUESDAY 29 MAY
10.30 AM & 2.30 PM
Viewing: 25-28 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 16130
TUESDAY 29 MAY
1.00 PM
Viewing: 25-29 May

CELESTIAL IMMORTALS - THE TABER FAMILY TIANQIUPING FROM PHILBROOK MUSEUM OF ART

Sale number: 16911
WEDNESDAY 30 MAY
10.30 AM
Viewing: 25-29 May

THE THREE RARITIES - IMPERIAL QIANLONG CERAMICS FROM AN IMPORTANT PRIVATE COLLECTION

Sale number: 16956
WEDNESDAY 30 MAY
10.45 AM
Viewing: 25-29 May

THE NITTA MAITREYA

Sale number: 16966
WEDNESDAY 30 MAY
11.00 AM
Viewing: 25-29 May

HANDBAGS & ACCESSORIES

Sale number: 16132
WEDNESDAY 30 MAY
11.00 AM
Viewing: 25-29 May

CONTEMPLATING THE DIVINE - FINE BUDDHIST ART

Sale number: 16265
WEDNESDAY 30 MAY
11.15 AM
Viewing: 25-29 May

LEISURELY DELIGHTS OF A TRANSIENT LIFE

Sale number: 16759
WEDNESDAY 30 MAY
11.45 AM
Viewing: 25-29 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15959
WEDNESDAY 30 MAY
2.30 PM
Viewing: 25-29 May



All dates are subject to change, please phone +852 2760 1766 for confirmation

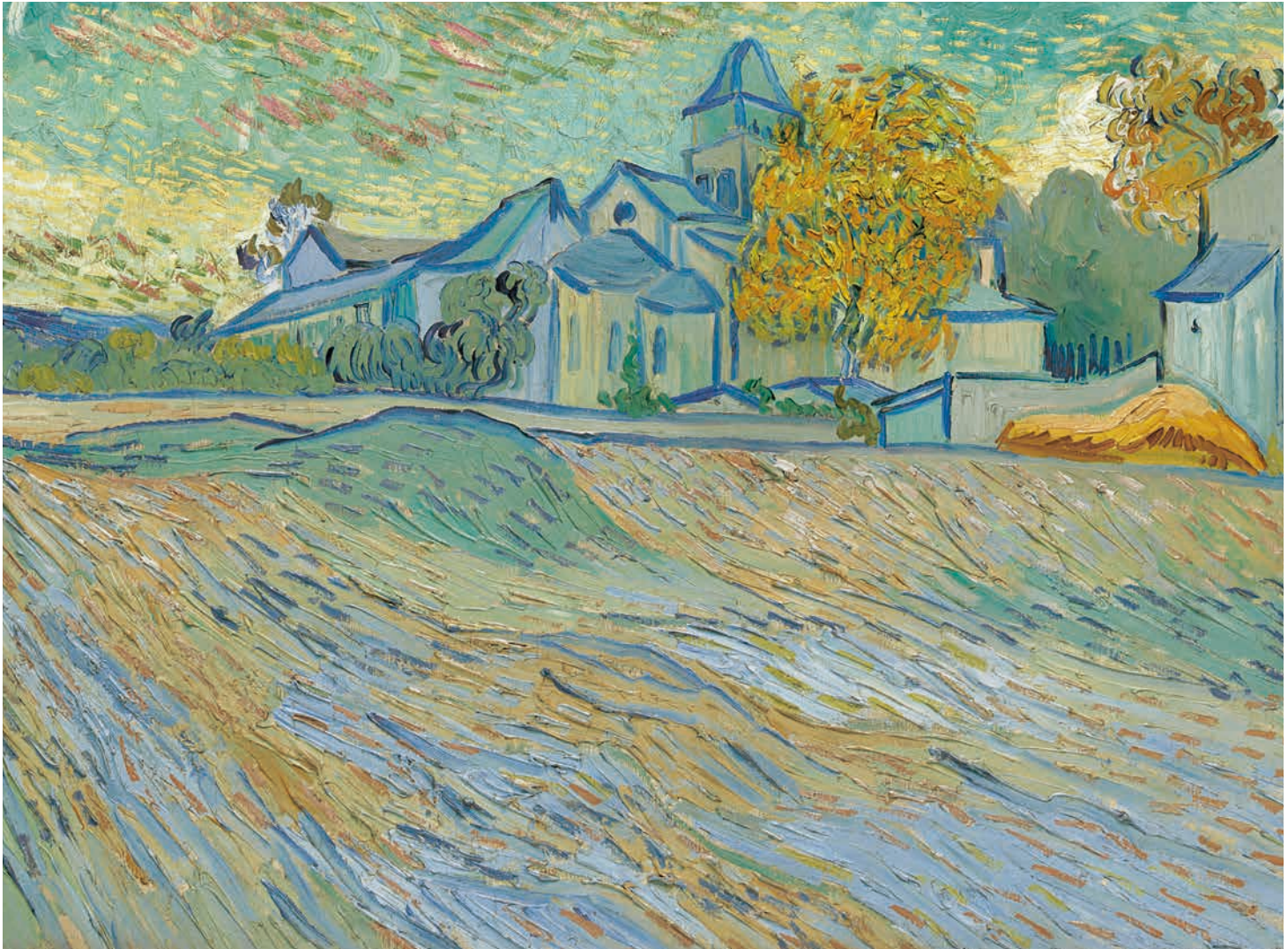
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VINCENT VAN GOGH (1853-1890)
Vue de l'asile et de la Chapelle Saint-Paul de Mausole (Saint-Rémy)
oil on canvas
17¼ x 23¾ in. (45.2 x 60.3 cm.)
Painted in Saint-Rémy, autumn 1889
US\$35,000,000-55,000,000

**IMPRESSIONIST AND MODERN ART
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NICOLAS DE STAËL (1914-1955)

Fleurs

signé 'Staël' (en bas à gauche)

huile sur toile

147 x 98 cm

Peint en 1952

€3,500,000-5,500,000

ART CONTEMPORAIN - VENTE DU SOIR

Paris, 7 June 2018

VIEWING

1-7 June 2018

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75008 Paris

CONTACT

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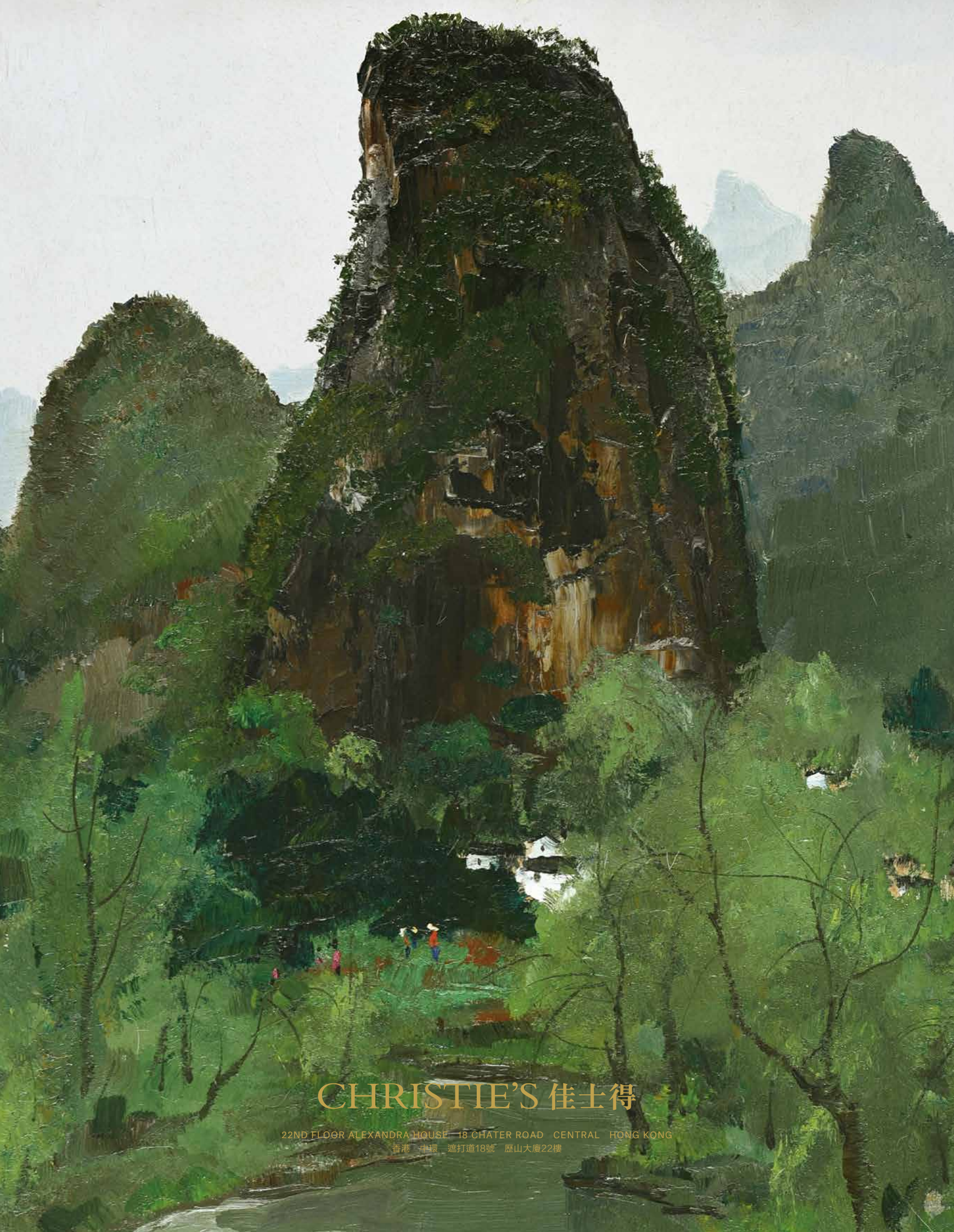
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