

An abstract painting with a dark, textured background. The composition is dominated by bold, expressive brushstrokes in vibrant red, deep black, and warm yellow-gold. The red areas are concentrated on the left and right sides, while the black and yellow tones form a central, more chaotic and layered structure. The overall effect is one of intense energy and dramatic contrast.

ASIAN 20TH CENTURY ART DAY SALE

亞洲二十世紀藝術 日間拍賣

Hong Kong 27 May 2018 香港 2018年5月27日

CHRISTIE'S 佳士得



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

SUNDAY 27 MAY 2018 · 2018年5月27日(星期日)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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Saturday, 26 May · 5月26日 (星期六)

10.30am - 7.00pm

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ASIAN 20TH CENTURY ART DAY SALE

波の川 (The River of Waves)
Shirayama
1954



波の川
Shirayama



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301

VU CAO DAM

(VIETNAM, 1908-2000)

Deux jeunes femmes (The two young Women)

signed 'vu cao dam' (lower left)
ink and gouache on silk
34 x 26 cm. (13½ x 10½ in.)
Painted circa 1939

HK\$250,000-350,000

US\$32,000-45,000

武高談

(越南，1908-2000)

兩位年輕女子

水墨 水粉 絹布
約1939年作
款識: vu cao dam (左下)



Mai Trung Thu, Vu Cao Dam and Le Pho in front of Galerie Van Ryck in Paris, for an exhibition by Vu Cao Dam
梅忠恕，武高談和黎譜在巴黎Van Ryck畫廊前，1946，為了特別參加武高談特展。

Vu Cao Dam was both painter and sculptor, splitting his activity between two representations, one three dimensional for sculptures and one two dimensional for paintings. In that sense, his importance in the production of the Indochina Fine Arts School appears exceptional: as his best friends - Le Pho, Mai Thu and Le Thi Luu - for example were 'only' painters.

Of the two representations, was it the sculptor or the painter which mostly influenced the other?

Deux Jeunes Femmes (The two young Women) (Lot 301) is a magnificent and rare early painting from the artist, and allows us the great honour to present here some answers, offering an opportunity to better understand Vu Cao Dam's dual competence. Indeed, one can determine through this painting that both the sculptor and the painter are in play to create a very original piece of art, and, it seems that Vu Cao Dam paints Vu Cao Dam's sculptures. These are not made out of clay or bronze but instead of gouache and ink.

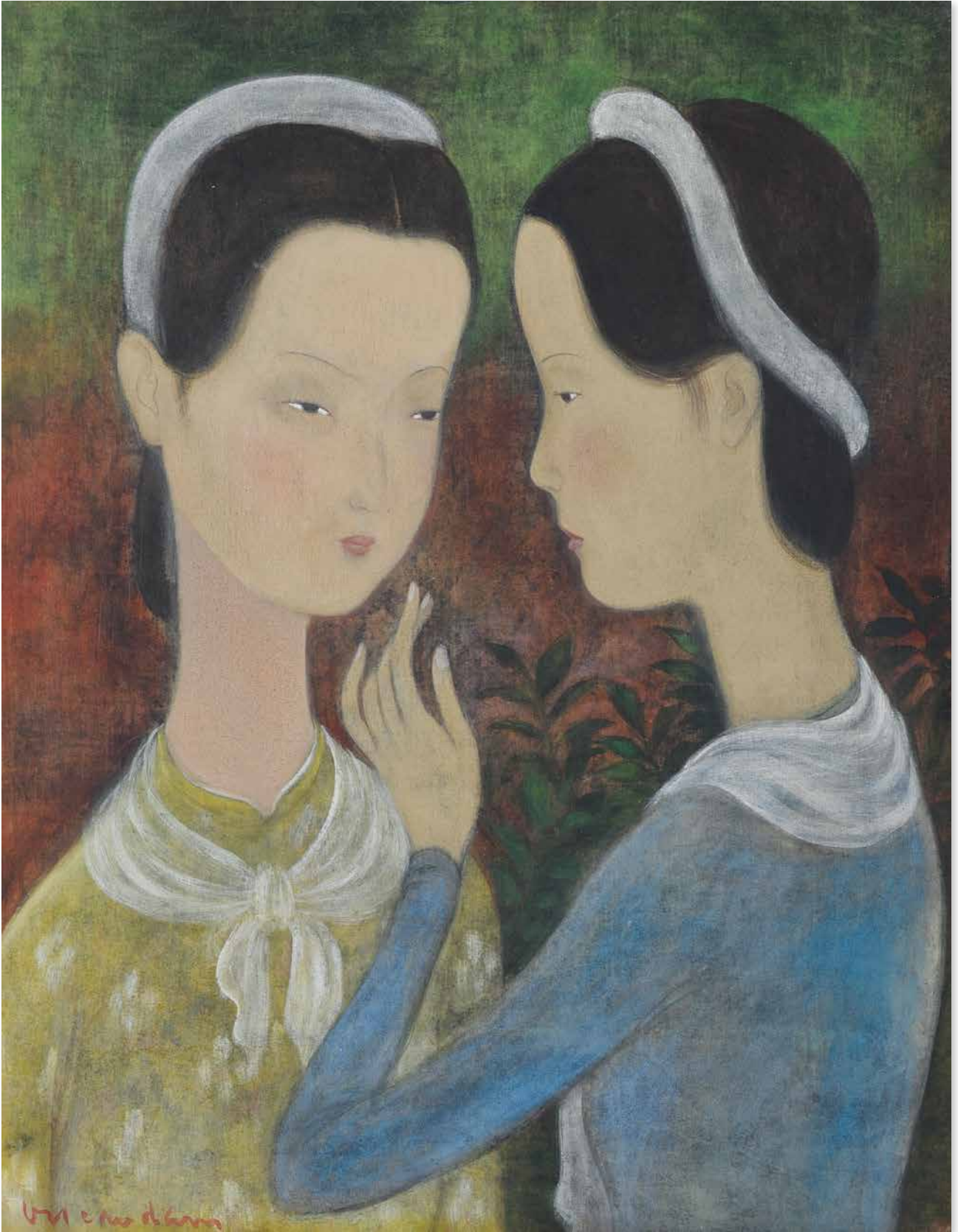
Far from merely painting a simple classical subject related to elegant beauties of Tonkin, Vu Cao Dam shows us here young ladies still and almost frozen in their gesture and expression.

One lady is facing us, her arms hidden, and the other lady a side profile, her arm and left hand taking over the centre of the painting. This illustrates perspective harmoniously, one lady adding to the other more than just merely completing another. It lends forth the perception the two ladies are not really in discussion, but are instead set in an aesthetic composition found in sculpture.

The top of the headbands in their hair punctuate the black of the hair, serving as a visual tool to frame the scene on top of the painting. The young lady's left hand on the right, gracious and centred, confers vitality to the work as a point in contrast, as their faces seem frozen. The pastel tones used in the two ao dai adheres to a traditional reference to his native Vietnam, and frame the scene at the bottom just below the central hand. We can feel the strength of the sculptor who knows how to choose an instant and how to freeze the movement. Vu Cao Dam shows us that the language is before all, a gesture more than it is mere words, evocative and full of meaning and emotion.

So, is Vu Cao Dam a painter or a sculptor?

Jean-François Hubert
Senior Expert, Vietnamese Art





MAI TRUNG THU 梅忠恕

CONFUCIANISM AND REALISM

A great painter understands his craft and is able to talk about himself. Therefore, to truly understand Mai Thu's paintings it is key to understand his life as well. Born into a Mandarin's family in North Vietnam, his brilliant studies in the Indochina Fine-Arts School (Hanoi) from 1925 to 1930 and from which he graduated in the first class, paved the way for his move to France in 1937 for a new life just after leaving the Lycée of Hué where he was working as an art teacher.

His origins, education and quest for the West, are some of the many points he shared with his lifetime friends, the painters Le Pho, Vu Cao Dam and Le Thi Luu. If we tried to differentiate him from his friends, we could say that he remained probably the most "Vietnamese" of all his peers although he genuinely loved his adopted country France.

Mai Thu, soon became known for his evocative works on silk using gouache and

ink. This became the sole medium he would faithfully use from 1937 and for the rest of his life.

As we can see here, he composed his works to offer the vision of a nostalgic but also a proud Vietnam where (mainly) women and children remain the true messengers of happiness, elegance and immanence. In *L'Étude (Study)* (Lot 302) and *La Lettre (The Letter)* (Lot 303), Mai Thu depicts the gentle tenderness and love of the mother to her child in an elegant world. Indeed, Mai Thu exemplifies the Confucians ethics of ancient Vietnam nurtured by education and filial duty adding his very own touch of kind softness. For Mai Thu, authority is not severity, it is love that builds the bond and not submission. Mai Thu left for France, partially, to refuse this moral submission.

The young lady in *Jeune Fille Agenouillée (Young Girl Kneeling)* (Lot 304) is the paradigm of obedience as a passive listener

and she further illustrates this ancient moral.

These three paintings irradiate Mai Thu's style so characteristic to him: the mandarin mood made of a mixture of sophistication and austerity bathed in a lot of love. But our painter is also immersed in the real world: it is shown in this extremely rare subject *Still Life with Pineapples and Oranges* (Lot 305), these appetizing fruits, where by his talent in gouache on silk he raises simple fruits into art objects.

The masterworks mentioned here are a perfect illustration of the painter's talent at his best.

Jean-François Hubert
Senior Expert, Vietnamese Art



Lot 302 Detail 局部



Lot 303 Detail 局部



302

MAI TRUNG THU

(VIETNAM, 1906-1980)

L'Étude (Study)

signed and dated 'MAI THU 1941' (lower left); titled 'L'etude'

(on the reverse)

ink and gouache on silk

51 x 37.5 cm. (20 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in.)

Painted in 1941

one seal of the artist

HK\$400,000-500,000

US\$51,000-64,000

PROVENANCE

Private Collection, Asia

梅忠恕

(越南，1906-1980)

學習

水墨 水粉 絹布

1941年作

款識: MAI THU 1941 (左下); L'etude (畫背)

藝術家鈐印一枚

來源

亞洲 私人收藏



303

MAI TRUNG THU

(VIETNAM, 1906-1980)

La Lettre (The Letter)

signed and dated 'MAI THU 1942' (lower right); titled 'La Lettre' (on the reverse)

ink and gouache on silk
41 x 48 cm. (16½ x 18¾ in.)
Painted in 1942
one seal of the artist

HK\$300,000-400,000

US\$39,000-51,000

EXHIBITED

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

LITERATURE

Jean-François Hubert et Catherine Noppe (Eds), Arts du Vietnam, Mariemont, Belgium, 2002 (illustrated catalogue, fig 9.07).

梅忠恕

(越南，1906-1980)

一封信

水墨 水粉 絹布
1942年作

款識: MAI THU 1942 (右下); La Lettre (畫背)
藝術家鈐印一枚

展覽

2002年4月20日 - 2002年8月18日「桃花和天藍色的鳥」
麗蒙特博物館 越南藝術和文 麗蒙特 比利時

出版

2002年 Jean-François Hubert 及 Catherine Noppe 著
Arts du Vietnam 比利時 (圖版目錄, 第9.07圖)

304

MAI TRUNG THU

(VIETNAM, 1906-1980)

Jeune Fille Agenouillée (Young Girl Kneeling)

signed 'MAI THU' and dated in Chinese (lower right)
ink and gouache on silk in the artist's original frame
25.6 x 13.5 cm. (10 1/8 x 5 3/8 in.)
Painted in 1974

HK\$200,000-260,000

US\$26,000-33,000

梅忠恕

(越南，1906-1980)

跪禱

水墨 水粉 絹布 藝術家原裝框架
1974年作
款識：MAI THU 七十四 (右下)



304

305

MAI TRUNG THU

(VIETNAM, 1906-1980)

Still Life with Pineapples and Oranges

signed 'Mai Thu' and dated in Chinese (lower left)
ink and gouache on silk in the artist's original frame
29 x 29 cm. (11 1/2 x 11 1/2 in.)
Painted in 1959
one seal of the artist

HK\$90,000-120,000

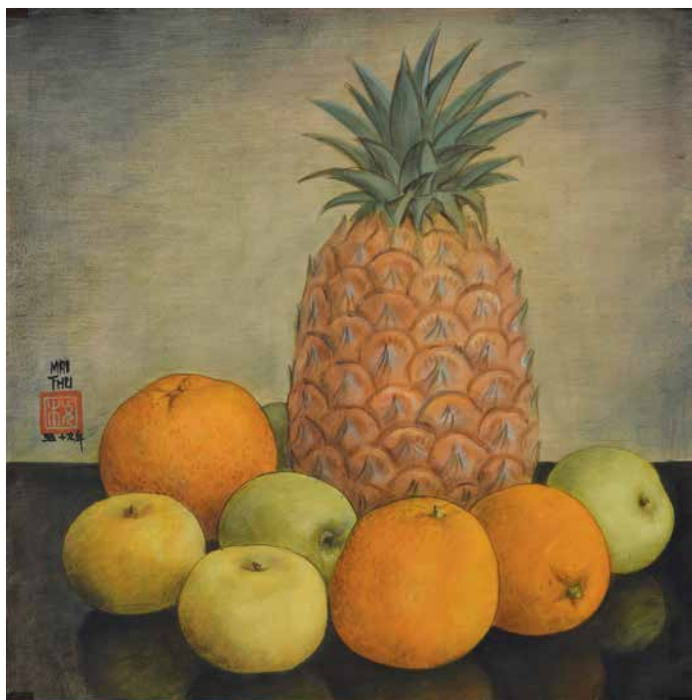
US\$12,000-15,000

梅忠恕

(越南，1906-1980)

靜物與菠蘿和橘子

水墨 粉彩 絹布 藝術家原裝框架
1959年作
款識：Mai Thu 五十九年 (左下)
藝術家鈐印一枚



305



Lot 308 Detail 局部

VU CAO DAM 武高談

THE FINDLAY PERIOD, BEFORE AND DURING

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

Indeed, Vu Cao Dam came from a line of learned men, this is why he very naturally

considered as a reference the grand literary Vietnamese tradition which he, by nature, both borrowed and acted upon.

Whilst illustrating stories about the *Kim Van Kieu*, Vu Cao Dam was not satisfied with a simple illustration of the highly popular book; he added his personal touch and he breathed his truth into it. In some rare paintings, we can identify precise scenes of the story but usually the works are more allusive than descriptive. In the original text, Kieu and Van see a man appear on

"his horse, small and vivacious, (...) white like snow, the colour in his clothing resemble wind and grass from the sky"

in this way, in *Le Cheval Blanc* (Lot 306), we can identify Kim, the main male character of the book. On the other hand, the two other paintings *Composition* (Lot 307) and *Le Poète* (Lot 308) do not allow, even if they suggested it, a precise identification of *Kim Van Kieu*.

Executed in 1961, circa 1963 and 1978 our three masterworks show the progressive integration of the artist in his Findlay period. In a private interview with Yannick Vu-Jakober, the artist's daughter, she said

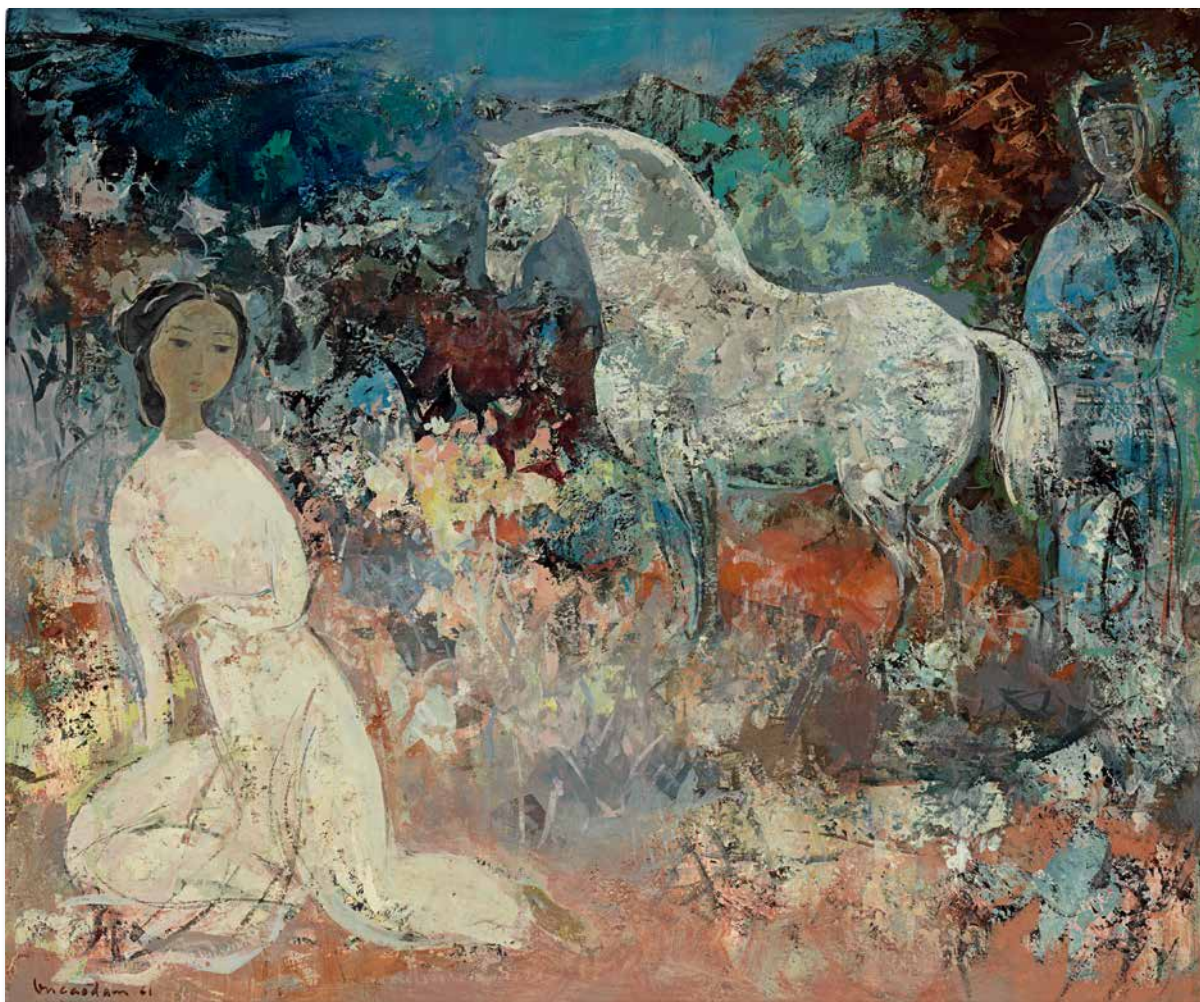
"I believe that Dad met Findlay through Le Pho in Paris (...) Findlay and his sister Helen often came to Saint-Paul and for a long time kept corresponding with my parents".

Two interesting points are worthy of being mentioned from these three works. Firstly, we can note that Vu Cao Dam "fixed" his new style before his commitment with the Findlay Gallery in 1963 as shown in *Le Cheval Blanc* dated 1961. Secondly, we can also see that under the influence of his time commissioned by the Findlay galleries, the background is not as charged allowing the artist to emphasize on the characters in the foreground. The three paintings are works of maturity, with a studied composition and an extraordinary mixture of mastery and the most intense sensitivity.

Jean-François Hubert
Senior Expert, Vietnamese Art



Lot 308 Detail 局部



306

VU CAO DAM

(VIETNAM, 1908-2000)

Le Cheval Blanc

signed and dated 'vu cao dam 61' (lower left)
oil on canvas
52 x 63.5 cm (20½ x 25 in.)
Painted in 1961

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Private Collection, San Diego, USA
Anon. Sale, Bonhams New York, 4 Nov 2015, Lot 148
Acquired from the above sale by the present owner
Private collection, USA

武高談

(越南，1908-2000)

白馬

油彩 畫布
1961年作
款識：vu cao dam 61(左下)

來源

美國 聖地亞哥 私人收藏
2015年11月4日 邦瀚斯 紐約 編號 148
現藏者購自上述拍賣
美國 私人收藏

307

VU CAO DAM

(VIETNAM, 1908-2000)

Composition

signed 'vu cao dam 78' (lower left); signed 'vu cao dam', signed again in Chinese, titled 'Composition' and dated '1978' (on the reverse)
oil on canvas
81.5 x 100 cm. (32 1/8 x 39 3/8 in.)
Painted in 1978

HK\$280,000-350,000

US\$36,000-45,000

武高談

(越南，1908-2000)

作文

油彩 畫布

1978年作

款識：vu cao dam 78 (左下); vu cao dam/武高談/
Composition/1978 (畫背)



307

308

VU CAO DAM

(VIETNAM, 1908-2000)

Le Poète

signed 'vu cao dam' (lower left); titled 'Le Poète',
inscribed and signed again (on the reverse)
oil on canvas
24.5 x 33 cm. (9 7/8 x 13 in.)

HK\$100,000-150,000

US\$13,000-19,000

武高談

(越南，1908-2000)

詩人

油彩 畫布

款識：vu cao dam (左下); Le Poète/ vu cao dam (畫背)



308



309

NGUYEN TU NGHIEM

(VIETNAM, B. 1922)

Ancient Dance

signed and dated '84' (lower right)
lacquer on panel
55 x 75 cm. (21 $\frac{1}{8}$ x 29 $\frac{1}{2}$ in.)
Executed in 1984

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Acquired directly from the artist by the present owner

阮思嚴

(越南，B. 1922)

古代舞蹈

漆 木板
1984年作
款識：84 (右下)

來源
現藏者得自藝術家本人

An artist can never be codified. And among the 2nd generation Vietnamese artists such as Bui Xuan Phai, Nguyen Sang, Duong Bich Lien and Nguyen Tu Nghiem, the latter is probably the most challenging to understand, due to the complexity of his vision and talent.

Indeed, one cannot approach his work superficially by just seeing in it a celebration of old times, like for example the present lot *Ancient Dance* (Lot 309) here, or even finding naivety in all his work. Nguyen Tu Nghiem is a 'de-constructor' of the highest degree, and the painting presented here is probably the strongest example to illustrate this.

It is the result of a perfect technique in mastering a firework of tones, revealing a talented painter who chose to go all the way in his approach: the faces deliberately do not show a single line, the dancers' belts and the headgears seem to weave along with the movement, the background intensely charged, all of which add to create a psychedelic ambiance; where the plethora of tones is allowed through a perfect mastery of the lacquer technique. It is an atmosphere of an imminent end of the world evoked here by Nguyen Tu Nghiem: a respectable ancient world vanishes and in its sublimation that will give birth to a modern world.

Jean-François Hubert
Senior Expert, Vietnamese Art



310

NGUYEN TRUNG

(VIETNAM, B. 1940)

Reclining Lady

signed and dated 'ng Trung 99' (lower middle)
lacquer on panel
90 x 120 cm. (35³/₈ x 47¹/₄ in.)
Painted in 1999

HK\$100,000-150,000

US\$13,000-19,000

After the reunification of Vietnam in 1975, the artist was expected to be the servant of the socialist cause: the obligatory subjects and themes were men or women as heroes, as soldiers, as workers. Ho Chi Minh was held up as the mythical figure par excellence. Nguyen Trung however, never agreed to join this movement. He then continued his personal approach in abstract Art and at the same time kept painting the distant

and beautiful Vietnamese woman almost vanishing in an environment punctuated by flowers in their freshness. Women distinguished, elegant but always humble like in our captivating Reclining Lady (Lot 310) executed in 1999 which subtly illustrates the answer to the dogmatic mentioned above; here our Lady dreams more than she sleeps.

The painter can master both oil on canvas and work on lacquer but more rarely

阮忠

(越南，B. 1940)

斜躺女子

漆 木板

1999年作

款識: ng Trung 99 (中下)

used the latter, a more demanding and complex process needing a high level of diligence.

Jean-François Hubert
Senior Expert Vietnamese Art



311

TRAN VAN HA

(VIETNAM, 1911-)

Thuyền Câu Dâu Bến (Boat Dock)

signed 'Van Ha' (lower left)
lacquer and gold leaf on panel
75 x 127.5 cm. (29½ x 50¼ in.)

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Acquired directly from the artist

TRAN VAN HA

(越南，1911-)

船碼頭

漆 金箔
款識: Van Ha (左下)

來源

現藏者直接購自藝術家本人

312

HOANG TICH CHU

(VIETNAM, 1912-2003)

Maiden at Rest

lacquer on panel: signed and dated 'htchu 1981' (lower right);
mixed media on paper: signed and dated 'htchu 1981' (lower
right)

lacquer on panel; charcoal on paper; & ink on paper.

lacquer on panel: 42 x 52 cm. (16½ x 20½ in.);

mixed media on paper: 42 x 52 cm. (16½ x 20½ in.)

ink on paper: 16 x 24 cm. (6¼ x 9½ in.)

Executed in 1981 (2)

HK\$80,000-100,000

US\$11,000-13,000

The lot introduced here, not only illustrates the extraordinary talent of one of the greatest artist in Vietnamese lacquer, but also shows two rare characteristics, one technical and the other, aesthetic. It is what confers to the work its uniqueness.

On a technical level, we learn more about the commonly used practice followed by the masters in lacquer. First, the execution of a drawing on paper, a kind of sketch to outline the main characters, the composition and the proportions. Afterwards, the use of tracing paper to capture the main drawing and replicate it on the panel to be lacquered. The next step will consist in a slow process of applying layers after layers of lacquer,

allowing at every step a drying period. The work is precise and meticulous working from the black and white sketch to construct a symphony of colours from pigments in the medium, mixed or on its own. Every artist keeps, very preciously, the tracing papers to be able to reproduce the subject individually like Nguyen Sang or Nguyen Tu Nghiem among others, or to set in a more consequent work like Nguyen Gia Tri for example.

On an aesthetic level, it is first important to remark that, and it is exceptional, the artist doesn't use his unconditional love of his life, his wife, Hoang Tuyet Trinh (1918-2012) as a model. Here we have a different lady: the lines on her face remain unknown, the body

HOANG TICH CHU

(越南, 1912-2003)

休息的少女

漆 木板; 綜合媒材 紙本; 水墨 紙本
1981年作 (2)

漆 木板款識: htchu 1981 (右下)

綜合媒材 紙本, htchu 1981 (每幅作品之右下方)

appears more voluminous, a choice his family explained while traveling in Poland where the artist received a prize in 1958. The painter was fascinated by the corpulence of some of the women in Central Europe, a corpulence so contrasting compared to his usual models. Hoang Tich Chu kept a photo of him surrounded by these rounded ladies he liked to show to his visitors, revelling in the exotic differences to his native Vietnam.

Jean-François Hubert
Senior Expert, Vietnamese Art



312-1



312-2



312-3



313

NGUYEN TRUNG

(VIETNAM, B. 1940)

Vach Rêv

signed and dated 'ng Trung 2000' (lower left); signed and inscribed 'VACH RÊV/ 1m x 1m/mixed media/ 'Ng Trung 99' (on the reverse)
mixed media on canvas
100 x 100 cm. (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Painted between 1999-2000

HK\$80,000-120,000

US\$11,000-15,000

阮忠

(越南，B. 1940)

Vach Rêv

綜合媒材 畫布
1999-2000年作
款識: ng Trung 2000 (左下); VACH RÊV/ 1m x 1m/
mixed media/ Ng Trung 99 (畫背)

314

LE PHO

(VIETNAM, 1907-2001)

La Pagode

signed and dated 'Le Pho 1930' (lower right); titled and dated 'La Pagode 1930' (on the reverse)
oil on paper laid on board
111.5 x 140 cm. (43 $\frac{7}{8}$ x 55 $\frac{1}{2}$ in.)
Painted in 1930

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 4 April 2004, Lot 67
Acquired from the above sale by the present owner

黎譜

(越南，1907-2001)

文廟

油彩 紙本 木板
1930年作
款識: Le Pho 1930 (右下); La Pagoda 1930 (畫背)

來源

2004年4月4日 香港蘇新加坡 編號67
現藏者購自上述拍賣

In olden times, Vietnam is confronted by a double necessity: to defend the territory and to consolidate the monarchy. For that reason, the ruling powers understood the need to acquire competent administrators who know the law and the application of it. It is in the perspective of forming a ruling class that the court built, in 1070 in Hanoi, a monument dedicated to Confucius. Originally, this monument used to house three statues of Confucius' disciples and painted portraits of 72 of his pupils. In 1075, the first competition for selection was only accessible to the children of the imperial family or of the aristocracy. Little by little the tests to graduate as a "grand scholar" were specified: a solid literary talent, a great capacity to write and a solid general culture based on Buddhism, Confucianism and Taoism were to be demonstrated.

Le Pho contemplates the Temple of Literature which remains the same except for the high wall added in 1833. No doubt the painter was sensitive to the beauty of the gardens and the basins, in this magical place where all is serene, and where decoration and architecture appear minimal.

In 1930, it was Le Pho, the young graduate from the Fine Arts School of Hanoi, and the

favourite pupil of Victor Tardieu (1870-1937), the director of the school, who painted this imposing large painting, *La Pagode* (**Lot 314**) What does he express exactly, him, the educated mandarin, whose father used to be the Vice-King of Tonkin? What does he see, a needed homage to a power well gone or a call for help of a power to return?

In 1930, Le Pho was already aware for a year that he would participate in 1931 at the Colonial International Exhibition of Paris and dreamt of his future as a painter. It is by leaning towards a universalism that an artist becomes major. It is by putting at risk his own identity, that a painter such as Le Pho can reach the absolute.

Let us examine more precisely this painting. The painter provides us with a vision more charming than solemn of this place. A place he feels deeply towards, but does not celebrate. The buildings are partially described but it is the trees that are the true actors of the artwork: the powerful trunks and its branches frame the buildings. A few characters including a lady and a child are visiting but are no longer the actors of power. The whole scenery immersed in shades of brown and green shows that nature is stronger than humans.

Has our painter already decided in 1930? No one will ever know but the painter's artworks, often messianic, talk for him. In 1931, Le Pho will leave for Paris, and live there for more than a year, also visiting Europe, before returning to Hanoi in 1932 where all seems going well for him. A new posting as a teacher in Fine Arts, a strong group of collectors, the consideration of all and the ease of his native country.

However he knows that the real power in art is in the *ville-lumière* (Paris). He no longer wanted to address a deceased mandarin world but he wanted to continue his quest for the absolute, following the steps of Bonnard and Matisse. In 1937, he left Vietnam for Paris and never returned to his native country.

Jean-François Hubert
Senior Expert, Vietnamese Art



315

NGUYEN PHAN CHANH

(VIETNAM, 1892-1984)

Enfant à l'oiseau (Child with Bird)

signed and inscribed in Chinese (upper right)
ink and gouache on silk in the original Gadin frame
65 x 50 cm. (25% x 19% in.)
Painted 1931
one seal of the artist

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

US\$130,000-200,000

PROVENANCE

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

EXHIBITED

Paris, France, AGINDO, Exposition de l'Ecole de beaux-arts
de Hanoi et des écoles d'artisanat de l'Indochine, 1932

LITERATURE

Revue L'illustration, No. 4683, 1932 (illustrated, unpagged)

When Jean Tardieu, (the son of the visionary Victor Tardieu) received a request to write an article for the special Christmas issue in 1932 of "L'illustration" (which was the most famous French magazine of that time), he decided to present 4 paintings of Nguyen Phan Chanh. All of them had been sent to France in 1931 to promote the new field of Vietnamese pictorial art. The collection included: "La Sorcière", "La Jeune Fille Lavant des Légumes", the one he erroneously titled "Les ébats des enfants" and the current lot presented here *L'Enfant à l'oiseau*". Victor Tardieu understood that if he wanted his pupils to be publicly recognized, he knew that the strong institutional decisive impulse by the creation of Fine Art School of Indochina in Hanoi in 1924 was not enough, and he also needed to create a strong relationship with the true connoisseurs. Many exhibitions were organized within the School of Fine Art, along with the encouragement of diverse institutions to bring together artists and art lovers. This is how Christie's had the honour, to propose many works from the Tholence-Lorenzi's collection, a former Upper Resident of Tonkin up to 1937, when they had to return to France.

A very moving note appears on the back of the work, a handwritten one by Victor Tardieu himself and sent to the present owner's grandfather. It informs us on the importance for him of the purchase:

"(…) pupils over there, I can't tell you how much honor your interest to their attempt means to them, so much that I can myself feel the real price of this. (….) please be ensured, dear Doctor, of my gratitude."

Victor Tardieu

阮潘正

(越南, 1892-1984)

孩童與鳥

水墨 水粉 絹布 (原裝框架)
1931年作
款識：辛未年秋之仲 鴻南阮潘正筆 (右上)
藝術家鈐印一枚

來源

原藏者直接購自藝術家
從此由現藏者收藏
法國私人收藏

展覽

1932年「河內美術學院及中南半島手藝學院展覽」AGINDO 巴黎 法國

出版

1932年《L'illustration》, 4683號, 1932
(圖版, 無頁數)

Forever faithful to the quintessence of his work - aiming to glorify the eternal Vietnam where the daily simplicity is the equivalent of eternal wisdom - the painter shows us a child whose face remains unknown as the real subject of the picture is the bird in its cage of wicker which the child seems to feed or to titillate through the bars.

The masses of black ink (legs, thighs and headgear) compose this triangle which builds Nguyen Phan Chanh's works. The gouache in these brown tones so characteristic of the author comes to complete the masterpiece of the artist. The scene set inside which is so rare in the artist's early works expresses a melancholy embodied by the songbird not as just a bird but also a prisoner.

Kept in the same family since its purchase in Agindo, (Economic Agency of Indochina in Paris), with its Gadin original frame (by the Parisian picture framer) and its Japanese style lacquer, *L'Enfant à l'oiseau (Lot 315)* whom many thought and considered as lost is a rediscovery that Christie's is proud and honoured to present - bringing yet another building block to the construction of the art history of Vietnam.

當 Jean Tardieu (富有創見的藝術教育家 Victor Tardieu 之子) 接到邀請, 為《L'illustration》(當時最流行的法國刊物) 1932年聖誕節特刊撰稿, 他便決定呈現四幅阮潘正的畫作, 皆是1931年為宣傳新發展的越南繪畫而寄往法國的作品, 分別是《女巫》、《清洗蔬菜的年輕女子》、他標錯題目的《孩童的歡笑》, 以及本次上拍的《孩童與小鳥》。

Victor Tardieu 深知, 如果想讓學生們更被公眾所認識, 單憑在1924年創立的河內印度支那藝術學院是不夠的, 他還需要與真正的鑒藏家們建立起緊密的關係。為此, 他在藝術學院辦了許多展覽, 也在不同機構的推動下把藝術家與藝術愛好者帶到一起。這是佳士得如何呈獻 Tholence-Lorenzi 家族收藏的



The original page of the painting as it appeared in *L'illustration*, Christmas 1932.
繪畫的原始頁面發表在 *L'illustration*, 聖誕節1932。

精品, Tholence-Lorenzi 夫婦曾居越南北部東京, 直到1937年返回法國。

本作品的背面還有 Victor Tardieu 親筆書寫致現藏者的祖父肺腑留言, 足見該次購藏對他來說的重要性:

「... 在那裡的學生們, 我無法用言語表達, 您對他們作品的興趣對他們來說是多麼大的榮幸, 我本人無疑感受到其中的真正價值和意義。請代我向現藏者的夫人問好。... 我由衷感激不盡。」

Victor Tardieu

阮潘正對自己作品的初衷一直不變, 希望以簡單生活中的點滴體現永恆的智慧, 讚美永恆的越南。畫中的孩童背向觀者, 看不到其面目, 孩童正在餵食挑逗柳籠中的小鳥, 而這隻籠中鳥才是畫面的真正主角。

黑色墨水的大面積 (雙腿和頭巾) 形成阮潘正作品中常見的三角構圖, 棕色色調中的水粉也是其標誌性畫法, 為作品點睛之筆。此作為藝術家早年甚少見的室內題材作品, 籠中小鳥亦像是失去自由的囚犯, 令畫面瀰漫著憂傷氣氛。

本畫自從 Agindo (巴黎的印度支那經濟發展局) 購得以後就一直留在其家族收藏, 並保持著最初的 Gadin 畫框 (巴黎畫框名家) 以及日本塗漆。《孩童與小鳥》曾被外界以為已經遺失多年, 這次佳士得非常榮幸把它再次呈獻廣大藝術愛好者, 並為組建越南藝術史添上一塊基石。

Jean-François Hubert
Senior Expert, Vietnamese Art
越南藝術資深專家



三年未平 秋之仲



洪甫 阮福正年



316

TÔN THẤT ĐẠO

(VIETNAM, 1910 - 1979)

La Coiffure

signed 'Ton That Dao', signed again in Chinese (lower left)
ink and gouache on silk
49.5 x 66.5 cm. (19½ x 26½ in.)
one seal of the artist

HK\$180,000-250,000

US\$24,000-32,000

TÔN THẤT ĐẠO

(越南, 1910-1979)

理髮

水墨 水粉 絹布
款識：Ton That Dao (左下)
藝術家鈐印一枚

Art History has no objectivity when it comes to contemporary events: with the proximity of time, the ideological shocks involved between the observer and the one being observed can lead to passive or deliberated omissions.

Ton That Dao does not escape that rule. His curriculum was very promising, he was born in Hue, a member of the Royal family, and in 1910 he was admitted into the Indochina School of Fine Arts in Hanoi in the 8th promotion (1932-1937), at the same time as Luong Xuan Nhi and Lê Yen among others in the 1930's. This was a place and a time where teaching was at its best, and where the many and very diversified talents were brought together to contribute in the building of a harmonious and original synthesis strong enough to give birth to an incredible art school.

Ton That Dao started teaching in the Khai Dinh Lycée in Hue, where he first lived, as well as in Dong Khanh College. Furthermore, he developed other talents such as cinema storyboarding and in book illustration. Later he would become the teacher of Bao Long, the imperial Prince and son of Bao Dai in 1941. Bao Long always evoked his master with respect such as when he conducted a personal interview in Paris, 1995.

Ton That Dao's work was exhibited in places such as Hanoi in 1939, Saigon in 1945, Japan in the 1940s and even the Vatican in 1950. Later on, he took part

in the creation of the Fine Art School in Hue in 1957 and became one of its most recognized directors and teachers.

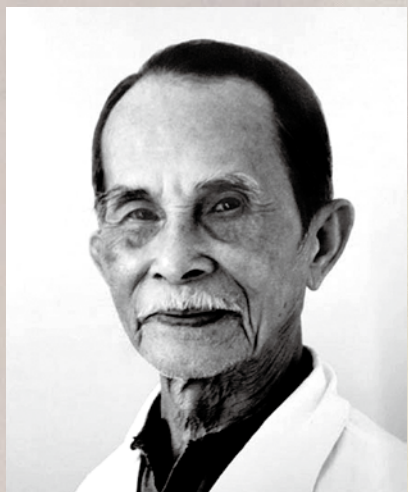
A royal family member, a traditionalist, a teacher, a man from the "South": all of this was too much for the Vietnamese official historiography after 1975. And hence Ton That Dao does not appear in the different official hagiographies. Socially, like many others – his existence was muffled and erased.

He died in 1979 taking with him all his memories of a world well gone leaving a few traces like in this magnificent work where a young lady (certainly about to get married) is getting ready with the help of two others.

In this rare silk, the confined atmosphere, austere and yet so typical of the old Hue is well described: one gets dressed, the makeup is on to keep up with the social rank: everything is duty with no pleasure; the vase with the flowery branch, set on its stand, the censer, the mirror, and the make-up box, all laid down on the ground and appearing more like official instruments more than everyday objects. Gouache in shades of browns punctuated by the ink reinforce again the atmosphere of the old days.

Jean-François Hubert
Senior Expert, Vietnamese Art

LUONG XUAN NHI 梁春爾



Luong Xuan Nhi (1914-2006)

Luong Xuan Nhi holds a prominent place within 20th Century pictorial Vietnamese art. He was a graduate from the Hanoi Fine Arts School in 1937, and a very active participant of the SADEAI (Société Annamite d'Encouragement à l'Art et à l'Industrie, 'Annamese Society for the Encouragement to Art and Industry'). This was established in 1934, and they used to organise a remarkably successful competition in which they would grant bonuses to students or graduates (up to 1939).

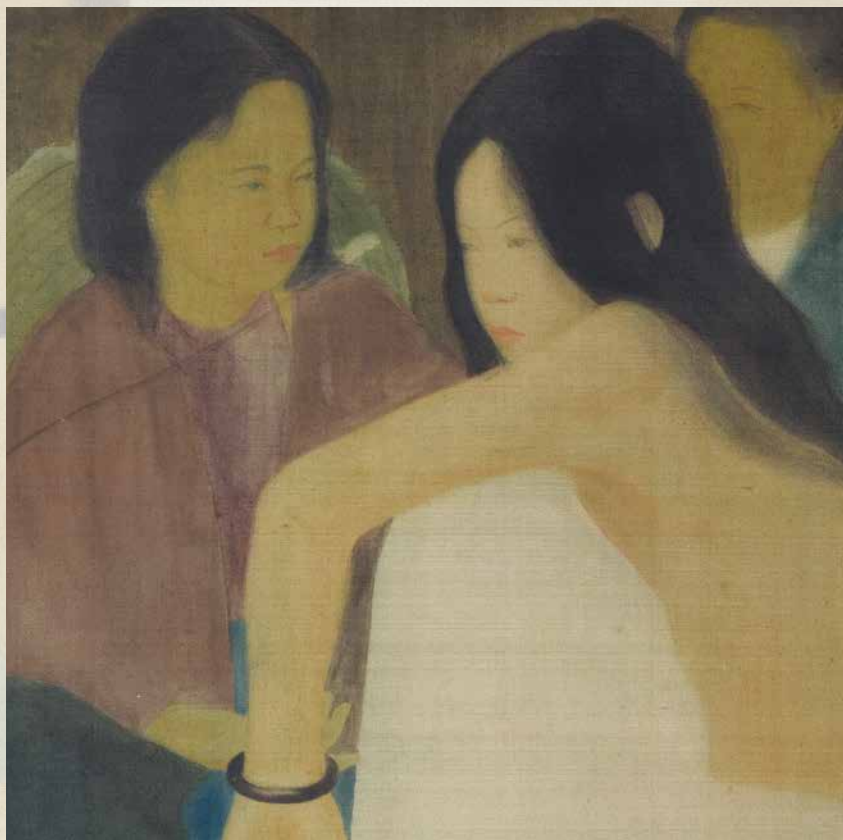
Luong Xuan Nhi was also a founding member of FARTA (Foyer de l'Art Annamite, 'Home of Annamese Art') along with To Ngoc Van, Tran Van Can and Le Van De and others which would lead the two Salons in 1943 and 1944 in Hanoi. Luong Xuan Nhi left behind him a body of work particularly attractive even though only a few remain, with some on silk.

The philosophical thought that was so inspirational to Vietnam at that time and the symbolism which is always part of all the Vietnamese pictorial work in the 1930's and the 1940's, makes us believe that in this painting Luong Xuan Nhi evokes the emancipation that began in the 1930's.

This major work is integrally part of the evolution of the ideology of the pre-War period, elaborated notably by the 'Tu Luc Van Doan' group, a literary movement founded in 1933 by the authors Khai Hung and Nhat Linh. Disputes were expressed in Art and Literature: it is where the snobbish bourgeoisie and the mandarins' bigots were debated. It is where the difficult conditions of the working class, the economic and intellectual retardation of the rural world are denounced. Unlike most of the other painters in his time, Luong Xuan Nhi did not paint beautiful and elegant women in ao dai but rather the reality of female peasants in simple clothes, their bodies shaped by

the hard work and life. The reconsideration purely communist, more drastic, will happen a few years later. It is worthy of note that Luong Xuan Nhi later espoused strongly Socialist views - his biography thus being highly typical of contemporary Vietnam - as is shown by his numerous trips to Eastern European countries and his constant participation in various official bodies.

Jean-François Hubert
Senior Expert, Vietnamese Art



Lot 317 Detail 局部

Luong Xuan Nhi



317

LUONG XUAN NHI

(VIETNAM, 1914-2006)

Three Young Girls

signed 'Luong xuan nhi', signed again in Chinese (lower right)
gouache on silk
38 x 31 cm. (15 x 12¼ in.)
one seal of the artist

HK\$450,000-550,000

US\$58,000-70,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 12 October 2003, Lot 101
Acquired from the above sale by the present owner
The work was awarded by the SADEI (Annamese Association for Arts and Technology Promotion) in Hanoi in 1936

梁春爾

(越南，1914-2006)

三位年輕女子

水粉 絹布
款識: Luong xuan nhi 梁春爾 (右下)
藝術家鈐印一枚

來源

2003年10月12日 香港蘇新加坡 編101
現藏者購自上述拍賣
此作品於1936年獲河 安南
內藝術及科技推廣安南協會所頒發的獎項



318

NGUYEN PHAN CHANH

(VIETNAM, 1892-1984)

Nursing a Baby

signed and dated 'Ng. Phan Chanh 9-1972' (lower left);
signed in Chinese (middle left)
ink and gouache on silk
70 x 50 cm. (27½ x 19⅝ in.)
Painted in 1972
one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

阮潘正

(越南，1892-1984)

護理寶寶

水墨 粉彩 絹布
1972年作

款識: Ng. Phan Chanh 9-1972 (左下); 阮潘正 (中左)
藝術家鈐印一枚



319

LE PHO

(VIETNAM, 1907-2001)

Composition

signed 'Le Pho' and signed again in Chinese (lower left)
oil on canvas
90 x 116.5 cm. (35 $\frac{3}{8}$ x 45 $\frac{7}{8}$ in.)

HK\$250,000-350,000

US\$32,000-45,000

黎譜

(越南，1907-2001)

構圖

油彩 畫布

款識: Le pho 黎譜 (左下)



320

LE PHO

(VIETNAM, 1907-2001)

Roses Trémières

signed 'Le pho', signed again in Chinese (lower right); titled 'Les roses Trémières' (on the reverse)
oil on silk laid on board
48 x 63.5 cm. (18 7/8 x 25 in.)
Painted *circa* 1958

HK\$80,000-120,000

US\$11,000-15,000

黎譜

(越南，1907-2001)

蜀葵

油彩 絹布 裱於木板
約1958年作

款識: Le pho 黎譜 (右下); Les roses Trémières (畫背)



321

LE PHO

(VIETNAM, 1907-2001)

L'Étude (The Study)

signed 'Le Pho' and signed again in Chinese (lower left); titled 'L'etude'
(on the reverse)

oil on canvas

65 x 81 cm. (25 7/8 x 31 7/8 in.)

Painted circa 1970

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Heidi Nuehoff Gallery, New York, USA

Acquire from the above by the present owner

Private Collection, New York, USA

黎譜

(越南，1907-2001)

攻讀

油彩 畫布

約1970年作

款識: Le pho 黎譜 (左下); L'etude (畫背)

來源

美國 紐約 Heidi Nuehoff 畫廊

現藏者購自上述收藏

美國 私人收藏



322

LE PHO

(VIETNAM, 1907-2001)

Les Roses Trémières

signed 'Le pho', signed again in Chinese (lower left); titled
'Les roses Trémières' (on the reverse)

oil on canvas

99 x 65 cm. (39 x 25 7/8 in.)

Painted *circa* 1970

HK\$200,000-260,000

US\$26,000-33,000

黎譜

(越南，1907-2001)

蜀葵

油彩 畫布

約1970年作

款識: Le pho 黎譜 (左下); Les roses Trémières (畫背)

EARLY SCHOOLS OF 20TH-CENTURY BURMESE PAINTING

Myanmar painting is crucial to Southeast Asian arts because its history reaches back to the 11th century AD. This invites irony because Myanmar's contemporary painting is sparsely known due to the wall that surrounded Myanmar after military takeover in 1962. Nonetheless, the 20th-century history of Myanmar painting is similar to the transformations which occurred elsewhere in Asia—Indonesia, Vietnam, and India, for example—whereby local artists began to mix indigenous tendencies with Western influences, arising in unique perceptions.

In Myanmar, the formal introduction of international painting occurred with the establishment of the Burma Art Club in 1918. In the 1920s, British club members sent two Burmese painters, Ba Nyan and Ba Zaw, to London to study at the Royal College of Art. Ba Nyan remained in London seven years, where he also studied under the atmospheric realist Frank Spenlove-Spenlove and was influenced by the master painter Sir Frank Brangwyn. His training under Spenlove was thorough, and he made the Grand Tour throughout Europe to familiarize himself with the work of the Continent's great masters. Although painters in Burma before Ba Nyan had encountered Western influence from professional British artists who traveled to Myanmar and provided ad hoc instruction—Sir Gerald Kelly and Talbot Kelly, for instance—it was Ba Nyan, when he returned to Yangon in 1930, who established the foundations of a realist and impressionist school of painting, through rigorous apprenticeship of young artists and episodic instruction to mature painters.

Ba Nyan and two other painters, Ngwe Gaing and San Win, formed the heart of what

might be called the Yangon School—a term which includes many painters in Yangon who did not necessarily study under Ba Nyan, Ngwe Gaing, or San Win but who painted in a realist or impressionist style, sometimes mixing in Traditional effects. When Ba Nyan died at the age of 48, Ngwe Gaing became known as the foremost painter in Myanmar. He was from the southern coast and was of mixed Burmese-Chinese lineage. His early painting instruction came from Ba Ohn and Poe Aung in Dawei, and in Yangon from Ba Sein and ultimately Ba Nyan. In time, Ngwe Gaing became known as "All-Around Ngwe Gaing" for he was a master of pen-work and pencil drawing, watercolour, gouache and oil, and his genres included portrait, landscape, still-life, old Burmese tales and Buddhist themes.

Mandalay was hatching its repartee. Ba Zaw, whose training in London was in transparent watercolour, passed on his skills to fellow Mandalay artists such as Saya Saung. By this time, a tradition in plein air watercolour had developed in Mandalay where the style was suited to the scenic monuments of Upper Myanmar. The eccentric genius Ba Thet was among those working in this style, and he seemed to have tired of these depictions and began to poke fun in some work at what is sometimes called in Burma the British "Royal Academy style." Ba Thet could be a bold experimenter, and through his encouragement and that of U Kin Maung (Bank), a Modernist Movement was initiated largely, but not entirely, from Mandalay in the 1950s-60s which borrowed from the surrealist aspects of the centuries-old temple paintings in Pagan.

Another early school of painting existed in Mandalay—the Chone\Aye School, then under the mastership of Saw Maung. The originator of the school, Saya Chone, a 19th-20th century Royal Artist in the traditional mode, began adding Western perspective and proportion to his paintings. Chone trained Saya Aye who painted religious works in Upper Myanmar and paintings to preserve the memory of the monarchy. Saya Aye was Saw Maung's father and trained Saw Maung, who took over his business. Thus, throughout this turbulent period, Saw Maung was painting religious works for edifices in Upper Myanmar with a crew of more than 20 painters. But he was not blind to the movements stirring about him, and experimented with realism, impressionism, and Traditional painting in a secular oeuvre which received kudos. What was true of Saw Maung was also true of painters such as Kan Chun (Railway) and Kyaw Nyunt who worked under him. They too developed secular oeuvres.

Kyaw Hlaing (Bogalay), Ba Lon Lay, Lun Gywe, and Min Wae Aung's influences are from the Yangon School. The works of Tin Maung Oo (Yangon), (Ramree) Tin Shwe, Myat Kyawt, and Nyein Chan Su derive from the rupture into Modernism which began in the 1960s and gained forceful momentum in the late 1990s.



Lot 331 Detail 局部



Lot 328 Detail 局部



Group of Burmese painters at work.
一群緬甸畫家在工作



Photo of U Saw Maung, c. 1930. Courtesy of Khin Maung Gyi.
U Saw Maung的相片約1930年代 承蒙Khin Maung Gyi 提供照片

二十世紀緬甸繪畫早期畫派

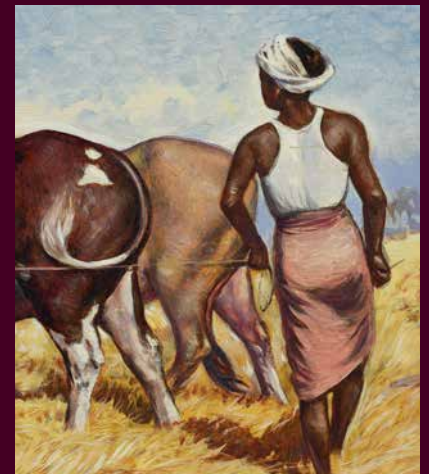
緬甸繪畫在東南亞藝術領域不可被忽視，其悠遠歷史可追溯至十一世紀。但諷刺的是，緬甸自1962年軍政府執政後不對外開放，以致當代緬甸繪畫幾乎不被外界所知。儘管如此，二十世紀緬甸繪畫歷史與印尼、越南、印度等亞洲國家的發展軌跡頗為類似，當地藝術家逐步開始混合自身傳統藝術與來自西方的影響，形成獨有的視角與美學觀。

在緬甸國內，對國際繪畫的正式認識始於1918年緬甸藝術會的成立。到了1920年代，英國會會員協助兩名緬甸藝術家 Ba Nyan 與 Ba Zaw 前往倫敦皇家藝術學院深造，Ba Nyan 繼續在倫敦居住了七年，並曾隨氛圍寫實主義畫家弗蘭克·斯賓勒夫學習，亦頗受畫家弗蘭克·布朗文爵士的影響。經過跟隨斯賓勒夫的系統全面訓練，並遊歷歐洲，熟識歐洲大陸巨匠的名作。雖說在 Ba Nyan 之前的緬甸畫家亦透過傑拉德·凱利爵士、塔爾博·凱利等旅至緬甸的英國專業藝術家而得到西方藝術的短暫培訓，但直到 Ba Nyan 在1930年回到仰光後，才正式成立學校，傳授現實主義和印象派藝術，年輕的藝術家在此接受嚴格密集的培訓，成熟的藝術家也時而前來上課。Ba Nyan 連同另外兩位畫家 Ngwe Gaing 和 San Win 成為了我們稱之為仰光畫派的核心。仰光畫派不僅限於跟隨這三人的學徒，更包括了許多其他仰光的畫家，他們的共同點是採取現實主義或印象派畫法，有時更融入緬甸傳統元素。Ba Nyan 48歲時早逝，其後 Ngwe Gaing 成為緬甸最頂尖畫家，他來自緬甸南部，有著緬甸和中國血

統，早期在土瓦隨 Ba Ohn 和 Poe Aung 習畫，後前往仰光跟隨 Ba Sein 和 Ba Nyan 繼續學習。他被人們稱為「全能 Ngwe Gaing」，因為他精通鋼筆和鉛筆素描、水彩、水粉與油彩，而涉獵的題材包括肖像、風景、靜物、緬甸傳統故事以及佛教題材。曼德勒省也在培育英才。Ba Zaw 在倫敦研習了透明水彩，回來傳授於 Saya Saung 等一眾曼德勒的畫家。那時，曼德勒興起戶外水彩寫生，該風格很適合緬甸北部的壯麗山水。當時的怪才 Ba Thet 也以這種風格作畫，但很快便厭倦了千篇一律的描繪，開始取笑所謂英國「皇家學院風格」的作品。Ba Thet 是一名大膽的創新畫家，在他與 U Kin Maung (Bank) 的鼓勵下，1950至1960年代以來自曼德勒為主的許多藝術家開展了大規模的現代運動，充分運用蒲甘數百年歷史廟宇的超現實離奇氛圍。曼德勒另有一所早期畫院，便是當時以 Saw Maung 領導的 Chone/Aye 畫院。學院的創始人 Saya Chone 是十九到二十世紀傳統畫法的王畫家，他開始在自己的創作中融入西方視角和比例。Saya Aye 在 Chone 的培訓下在緬甸北部繪畫宗教主題作品，以及緬懷王朝的作品。Saw Maung 是 Saya Aye 的兒子，他隨父親學習，並繼承了他的生意。在動蕩時期，Saw Maung 連同其二十餘人的畫家隊伍一直為越南北部建築繪畫宗教主題作品。但他並非對身邊的現代運動視而不見，亦曾嘗試現實主義、印象派以及非宗教題材的傳統繪畫，贏得不少讚譽。Saw Maung 的畫風亦

由跟隨他工作的畫家所承繼，比如 Kan Chun (Railway) 和 Kyaw Nyunt 便也創作了許多非宗教題材畫幅。

畫家 Kyaw Hlaing (Bogalay)、Ba Lon Lay、Lun Gywe 和 Min Wae Aung 受仰光畫派影響，Tin Maung Oo (Yangon)、(Ramree) Tin Shwe、Myat Kyawt 和 Nyein Chan Su 則放下傳統，投入1960年代開始的現代主義，至1990年代末活動達至巔峰。



Lot 323 Detail 局部



323

U SAW MAUNG

(BURMA, 1900-1969)

Man In Pink Sarong Tending Buffalo

signed in Burmese and dated 1966 (lower right)
oil on board
47 x 60 cm. (18½ x 23¾ in.)
Painted in 1966

HK\$150,000-250,000

US\$20,000-32,000

LITERATURE

Andrew Ranard, *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, 2009 (illustrated, Fig. 173.)

U SAW MAUNG

(緬甸，1900-1969)

粉紅衣飾男子趕牛

油彩 木板
1966年作
款識：緬文簽名1966 (右下)

出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著
Silkworm Books 清邁 泰國 (圖版，第173圖)

324

U KAN CHUN (RAILWAY)

(BURMA, C. 1928-1995)

Princess With Necklace

signed in Burmese and dated '13-3-74' (lower right)

oil on board

54 x 39 cm. (21¼ x 15⅝ in.)

Painted circa 1974

HK\$35,000-55,000

US\$4,500-7,000

LITERATURE

Andrew Ranard, *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, 2009 (illustrated, Fig. 180.)

U KAN CHUN (RAILWAY)

(緬甸，1928-1995)

戴著項鍊的公主

油彩 木板

約1974年作

款識：緬文簽名 13-3-74 (右下)

來源

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著
Silkworm Books 清邁 泰國 (圖版，第180圖)



324

325

U KYAW HLAING (BOGALAY)

(BURMA, 1914-1996)

The Rutted Road

signed in Burmese (lower left)

oil on canvas

42 x 59.5 cm. (16½ x 23⅝ in.)

Painted in 1989

HK\$45,000-70,000

US\$5,800-9,000

LITERATURE

Andrew Ranard, *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, 2009 (illustrated, Fig. 202.)

U KYAW HLAING (BOGALAY)

(緬甸，1914-1996)

車轍的道路

油彩 畫布

1989年作

款識：緬文簽名 (左下)



325

出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著
Silkworm Books 清邁 泰國 (圖版，第202圖)



326

326

U BA LON LAY

(BURMA, 1922-1988)

Burmese Dancer

signed in Burmese (lower left)
oil on board
56 x 25 cm. (22 x 9 $\frac{7}{8}$ in.)

HK\$45,000-70,000

US\$5,800-9,000

LITERATURE

Andrew Ranard, *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, 2009 (illustrated, Fig. 204.)

U BA LON LAY

(緬甸，1922-1988)

緬甸舞者

油彩 木板
款識：緬文簽名 (左下)

出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著
Silkworm Books 清邁 泰國 (圖版·第204圖)

327

U KYAW NYUNT (MANDALAY)

(BURMA, C. 1924-2003)

Karen

signed 'KYAWNYUNT' and inscribed (lower left)
oil on board
39.5 x 60 cm. (15 $\frac{1}{2}$ x 23 $\frac{3}{8}$ in.)

HK\$28,000-48,000

US\$3,600-6,100

LITERATURE

Andrew Ranard, *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, 2009 (illustrated, Fig. 191.)

U KYAW NYUNT (MANDALAY)

(緬甸，約1924-2003)

Karen

油彩 木板
款識：KYAWNYUNT (左下)

出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著
Silkworm Books 清邁 泰國 (圖版·第191圖)



327



328

U NGWE GAING

(BURMA, 1901-1967)

Flowers With Burmese Hintha

signed in Burmese (lower left)
oil on board
44 x 59 cm. (17³/₈ x 23¹/₄ in.)

HK\$250,000-400,000

US\$32,000-51,000

U NGWE GAING

(緬甸，1901-1967)

鮮花和緬甸神話中的鳥雕像

油彩 木板
款識：緬文簽名(左下)



329

329

TIN MAUNG OO (YANGON)

(BURMA, B. 1949)

Trishaw Splendor

signed and dated 'TINMAUNGOO 93' (lower right)
oil on canvas
87 x 61 cm. (34¼ x 24 in.)
Painted in 1993

HK\$24,000-35,000

US\$3,100-4,500

TIN MAUNG OO (YANGON)

(緬甸，1949年生)

三輪車的光輝

油彩 畫布

1993年作

款識：TINMAUNGOO 93 (右下)



330

330

MIN WAE AUNG

(BURMA, B. 1960)

Dusty Journey

signed 'MIN WAE AUNG 94' (lower right)
oil on canvas
62 x 88 cm. (24¾ x 34¾ in.)
Painted in 1994

HK\$65,000-100,000

US\$8,400-13,000

MIN WAE AUNG

(緬甸，1960年生)

僕僕風塵

油彩 畫布

1994年作

款識：MIN WAE AUNG 1994 (右下)



331

U LUN GYWE

(BURMA, B. 1930)

Burmese Dancer

signed 'Lun Gywe 94' (lower right)
oil on canvas
74 x 58 cm. (29 $\frac{1}{8}$ x 22 $\frac{7}{8}$ in.)
Painted in 1994

HK\$70,000-90,000

US\$9,000-12,000

LITERATURE

Andrew Ranard, *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, 2009 (Illustrated, Fig. 283.)

U LUN GYWE

(緬甸，1930年生)

緬甸舞者

油彩 畫布
1994年作
款識：Lun Gywe 1994 (右下)

出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著
Silkworm Books 清邁 泰國 (圖版，第283圖)



332

332

MYAT KYAWT

(BURMA, B. 1966)

Abstract Dancer

signed 'MYAT KYAWT 00' (lower middle)
oil on canvas
49 x 60 cm. (19¼ x 23¾ in.)
Painted in 2000

HK\$15,000-25,000

US\$2,000-3,200

MYAT KYAWT

(緬甸, B. 1966)

抽象舞者

油彩 畫布
2000年作
款識：MYAT KYAWT 00 (中下)



333

333

RAMREE TIN SHWE

(BURMA, 1960-C. 2009)

Arakan Ruins

signed 'Ramree Tin Shwe 2003' (lower left)
oil on board
59.5 x 90 cm. (23¾ x 35¾ in.)
Painted in 2003

HK\$25,000-45,000

US\$3,200-5,800

RAMREE TIN SHWE

(緬甸, 約1960-2009)

Arakan 廢墟

油彩 木板
2003年作
款識：Ramree Tin Shwe 2003 (左下)



334

NYEIN CHAN SU

(BURMA, B. 1973)

U Pein Bridge

signed 'NCS 04' (upper left)
acrylic on canvas
59.5 x 75 cm. (23 3/8 x 29 1/2 in.)
Painted in 2004

HK\$15,000-25,000

US\$2,000-3,200

NYEIN CHAN SU

(緬甸, 1973年生)

U PEIN 橋

壓克力 畫布
2004年作
款識：NCS 04 (左上)

335

DAMRONG WONG-UPARAJ

(THAILAND, 1936-2002)

Going Home

signed, dated and inscribed 'Damrong.W 1961 Bangkok' (upper right)
oil on board
87.5 x 124.5 cm. (34½ x 49 in.)
Painted in 1961

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

Gifted to the former owner during the time he resided in Thailand
Thence by descent to the present owner
Private Collection, USA

DAMRONG WONG-UPARAJ

(泰國, 1936-2002)

回家

油彩 木板
1961年作
款識: Damrong.W 1961 Bangkok (右上)

來源

前藏者居於泰國時獲藝術家贈予
現由前藏者家屬收藏
美國 私人收藏





336

AFFANDI

(INDONESIA, 1907-1990)

Desa di Bali (A Village in Bali)

signed with artist's monogram and dated '1947' (lower left)
oil on canvas
64.5 x 83.5 cm. (25½ x 32¾ in.)
Painted in 1947

HK\$550,000-750,000

US\$71,000-96,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 May 2014, Lot 228
Acquired from the above sale by the present owner
Private Collection, Asia

阿凡迪

(印尼，1907-1990)

巴厘島村莊

油彩 畫布
1947年作
款識：藝術家花押 1947 (左下)

來源

2014年5月24日 佳士得 香港 編號228
現藏者購自上述拍賣
亞洲 私人收藏

337

AFFANDI

(INDONESIA, 1907-1990)

Self-Portrait I

signed with artist's monogram and dated '1972' (lower right)
oil on canvas
129.5 x 99 cm. (51 x 39 in.)
Painted in 1972

HK\$1,400,000-2,400,000

US\$180,000-310,000

PROVENANCE

Private Collection, Asia

LITERATURE

Sardjana Sumichan, *Affandi – Vol I*, Bina Listari Budaya Foundation, Jakarta; Singapore Art Museum, Singapore, 2007 (illustrated, fig. 040, p. 116).

阿凡迪

(印尼，1907-1990)

自畫像

油彩 畫布
1972年作
款識：藝術家花押 1972 (右下)

來源

亞洲 私人收藏

出版

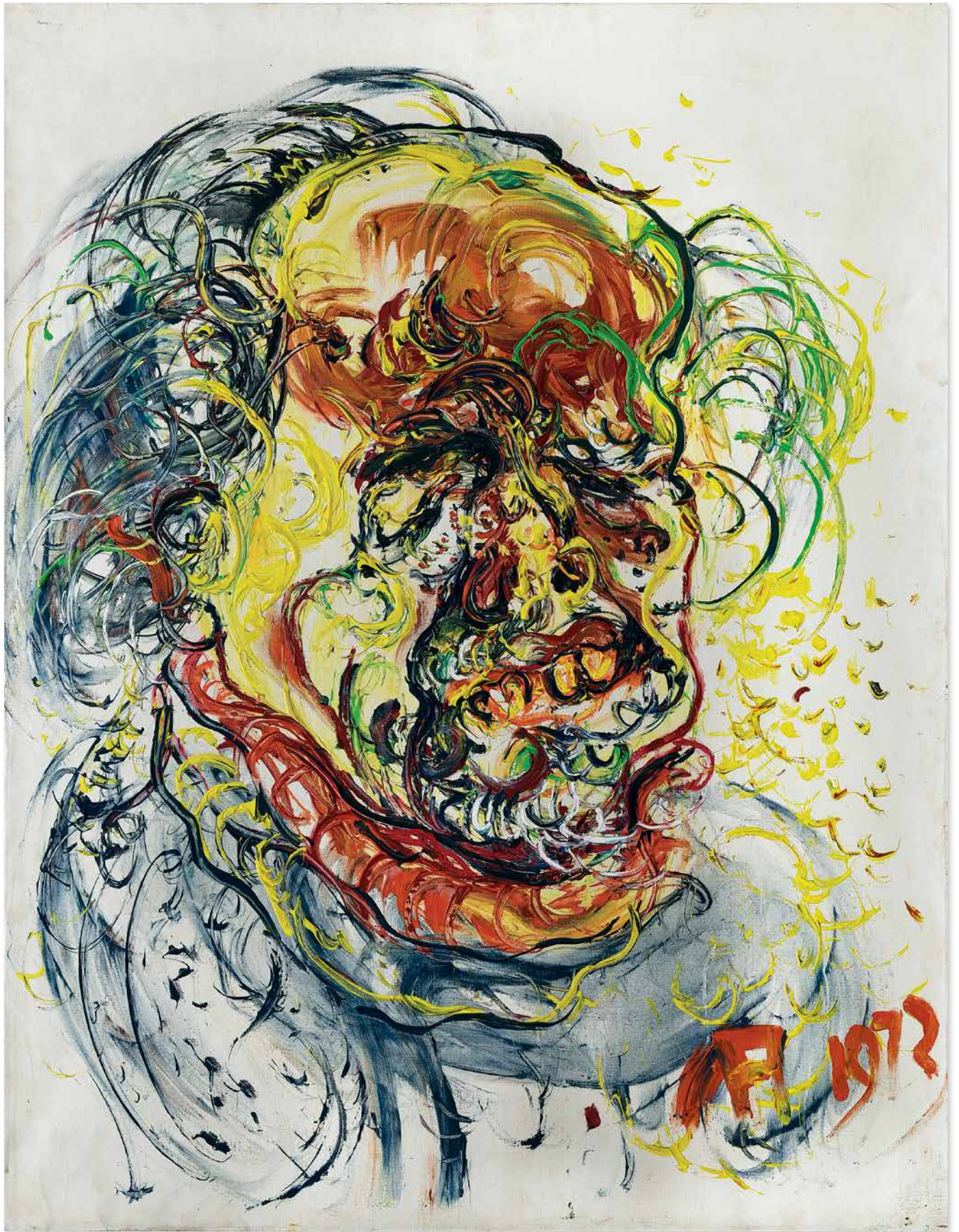
2007年《Affandi – Vol I》Sardjana Sumichan著Bina Listari Budaya基礎 雅加達及新加坡國家美術館 新加坡 (圖版，第040圖，第116頁)

The self-portrait is one of the most challenging and deeply important genres of painting in modern art. Affandi is particularly known within 20th century Asian art to be one of the most prolific self-portraitist, receiving not only popular acceptance during his lifetime but also posthumously in the affirmation by critics and collectors alike for his paintings of himself. In modern art from the West, Vincent van Gogh's body of more than 30 self-portraits completed between the years 1886-1889 is often cited as one of the most prolific and significant attempt by an artist to seek artistic breakthrough, negotiate the imperatives of self-expression and market demand and seek introspection. Like Van Gogh, Affandi's self-portraits serve this purpose. But in

a significant way, Affandi departed from Van Gogh-his engagement with the self-portrait as a pictorial format was life long and sustained throughout his entire painting career. To Affandi, age and the verisimilitude of appearance do not matter; what matters most is how the individual personality, confidence and passion comes true and is being seen by the viewer through the self-portrait.

In *Self-Portrait I (Lot 337)*, this excellent painting is indicative of Affandi and his distinctive style of painting using his fingers, hands and wrists.

The painting is imbued with the characteristic energetic fervent swirl of his expressionistic strokes. The accent is on the strength of the strokes, the way hair is depicted, the adorning colours of red, yellow and green on the face which give life to the painting and the emotions expressed. Always autobiographical in nature, his self-portrait paintings reveal the present emotions the artist is feeling, staying true to his belief that self-portraits were the windows to the artist's soul. It displays a remarkable understanding of not-as some may commonly mistake-a preoccupation with the self, but more a visual meditation of the physical world that he inhabits, and which he has seen change along with changes in his physical and psychological self.





338

HENDRA GUNAWAN

(INDONESIA, 1918-1983)

Aku

signed and dated 'Hendra 74', titled 'Aku' (lower right)
oil on canvas
88 x 96 cm. (34 $\frac{5}{8}$ x 37 $\frac{3}{4}$ in.)
Painted in 1974

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

US\$110,000-150,000

PROVENANCE

Formerly in the collection of Dr. Jacob Vredenberg, Indonesia
Anon. Sale, Sotheby's Singapore, 22 October 2006, Lot 186
Acquired from the above sale by the previous owner
Anon. Sale, Sotheby's Hong Kong, 6 October 2013, Lot 477
Acquired from the above sale by the present owner
Private Collection, Asia

古那彎

(印尼，1918-1983)

我

油彩 畫布
1974年作
款識: Hendra 74, Aku (右下)

來源

原由Dr. Jacob Vredenberg 收藏 印尼 2006年10月22日
香港蘇富比 編號186
原藏者購自上述拍賣
2006年10月22日 香港蘇富比 編號477
現藏者購自上述拍賣
亞洲 私人收藏

Hendra Gunawan was born in Bandung, West Java, in 1918 to a working-class family. Being constantly in touch with simple village life and deeply involved in the theatre scene, scenes of local environs and a theatrical colour palette frequently emerged in his oeuvre. In 1939, he dedicated his life to painting and participated in the Sanggar Pelukis Rakyat (People's Artists Studio) in Yogyakarta, Central Java together with another Indonesian maestro, Sudjana Kerton. Together with other fellow painters in his era, Hendra faced the most tumultuous period in the Indonesian history; marked with wars and political instability. The artist was eventually caught up in an anti-communist purge and incarcerated for thirteen years from 1965 as punishment for his involvement in the communist-sponsored Lembaga Kebudayaan Rakyat (known as LEKRA, or the People's Cultural Association).

This long imprisonment left him with an intense longing for his family and the outside world, and the expressive paintings from this period are charged with profound emotions rarely seen in earlier works. It was also a period when colour took on

a pivotal role in Hendra's work as Astri Wright commented "(his paintings) radiate with colour—clashing, surprising sweet—but somehow almost always brilliantly resolved in the composition as a whole." (Astri Wright, *Soul, Spirit, and Mountain - Preoccupations of Contemporary Indonesian Painters*, Oxford University Press, Kuala Lumpur, 1994, p. 177).

During this period, Hendra painted a number of self-portraits, including the present painting *Aku* (Lot 338), when he had fewer sources of inspirations for his paintings. Painted in 1974, four years before his release in 1978, the work depicts an ageing man, recognisably Hendra with his long flowing black hair and greying beard, sitting before a prison door, accompanied by a terrifying mask of the mythical demon Rangda and a simple tin cup. The sparsely furnished cell is rendered in a gloomy palette of grey, contrasted with bursts of bright colours centred on the artist and his belongings. There is no view out the barred confines and little light comes through. The man's skin is blotchy, painted in bright tones of orange and turquoise, and his legs and feet become patterned areas of colour

play—spots and sinuous lines appear on bare skin, rendered in shades of blue, white, orange and purple—as they emerge from his batik shorts. Resting against a corner wall as a hand encircles a prison bar, the man assumes the air of a Chinese sage, pensively gazing towards the distance and beyond his present confinement—a sign of hope perhaps, at a possible future free from the gloom and isolation of solitude.

Despite the seemingly sombre overtones of Hendra's self-portrait, the man's visage is not one of overt anguish or suffering, but is instead softened with a hint of a smile, his lidded but sharply painted eyes emitting a sense of determination and calm endurance. It is the look of a man imbued with the wisdom of his circumstance, but who refuses to give up hope for his eventual release and freedom.

An emotionally uplifting work executed amidst a period of great uncertainty and political instability, *Aku* is a declaration of faith, resilience and perseverance in the face of hardship that resonates with the viewer in its echoes of bravery against all odds.

339

HENDRA GUNAWAN

(INDONESIA, 1918-1983)

Woman with Fowl by the Beach

signed and dated 'Hendra '70' (lower left)
oil on canvas
131 x 80 cm. (51½ x 31½ in.)
Painted in 1970

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

US\$120,000-150,000

PROVENANCE

Oet's Fine Art Gallery, Jakarta, Indonesia, no. 720
Anon. sale, Christie's Hong Kong, 31 October 2004, Lot 587
Acquired from the above sale by the present owner

古那彎

(印尼，1918-1983)

海灘上的女士與鳥

油彩 畫布
1970年作
款識：Hendra '70 (左下)

來源

印尼 雅加達Oet's 美術館 數 720
2004年10月31日 佳士得 香港 編號587
現藏者購自上述拍賣

'Hendra's paintings exude a love for the spirit, shapes and colours of the land, which he sees as beautiful and generous, and of the women, whom he sees as fertile and nourishing, symbols of, among the other things, the vitality of the Indonesian people...'

Astri Wright





340

ADRIEN-JEAN LE MAYEUR
DE MERPRÈS

(BELGIUM, 1880-1958)

The Lily Pond

signed 'J. Le Mayeur' (lower right)
oil and pastel on paper
47 x 62 cm. (18½ x 24¾ in.)

HK\$250,000-300,000

US\$32,000-38,000

PROVENANCE

Anon. Sale, Sotheby's London, 15 May 2005, Lot 285
Acquired from the above sale by the present owner
Private Collection, Asia

勒邁耶·德·莫赫普赫斯

(比利時，1880-1958)

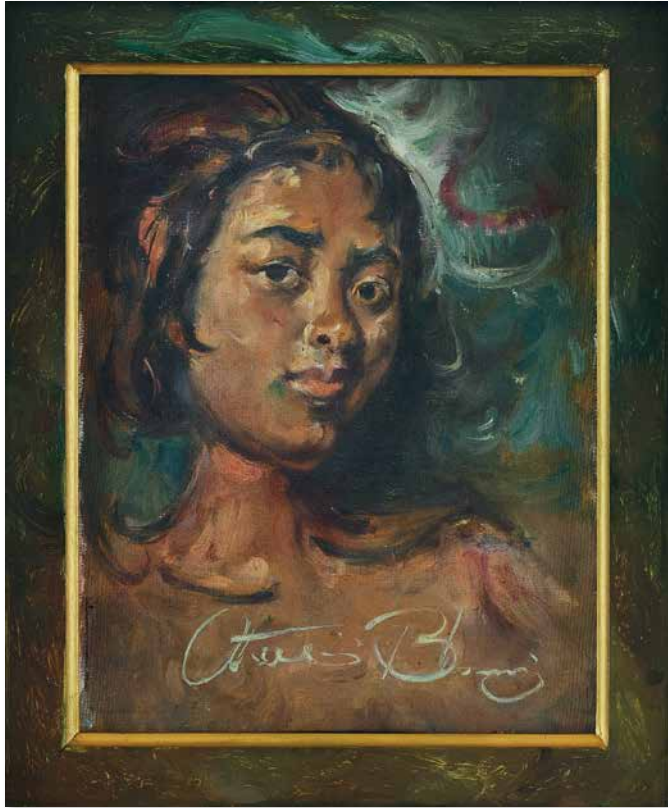
百合池塘

油彩 粉臘 紙本

款識: J. Le Mayeur (右下)

來源

2005年5月15日 蘇富比 倫敦 編號285
現藏者購自上述拍賣
亞洲 私人收藏



341

341

ANTONIO BLANCO

(PHILIPPINES, 1912-1999)

Portrait of a Balinese Girl

signed 'Antonio Blanco' (lower middle)
oil on canvas
28 x 22 cm. (11 x 8 $\frac{5}{8}$ in.)

HK\$90,000-120,000

US\$12,000-15,000

安東尼奧·布蘭科

(菲律賓，1912-1999)

峇里島女孩的畫像

油彩 畫布

款識: Antonio Blanco (中下)



342

342

DULLAH

(INDONESIA, 1919-1996)

Mawar Putih (White Roses)

signed 'Dullah', inscribed and dated 'Bali 1978' (lower right)
oil on canvas
60 x 50 cm. (23 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in.)
Painted in 1978

HK\$30,000-40,000

US\$3,900-5,100

DULLAH

(印尼，1919- 1996)

白玫瑰

油彩 畫布

1978年作

款識 : Dullah, Bali 1978 (右下)



343

S. SUDJOJONO

(INDONESIA, 1914-1986)

Bunga Parsel (Flower Bucket)

signed with artist's monogram and dated '1969' and titled 'Bunga Parsel' (lower middle); signed 'Sudjojono' (lower right); inscribed 'Bakat kita dapat dari Tuhan. Tetapi watak kita harus buat sendiri. Tapi bakat saja belum cukup tanpa menguasai teknik melukis sepenuhnya dan akan jadi pelukis besar kalau keadaan mengizinkannya', signed and dated again (on the reverse)

oil on canvas

60 x 51 cm. (23 5/8 x 20 1/8 in.)

Painted in 1969

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

This artwork is accompanied by certificate from Galeri Santi No. 196/GS/VIII/99

蘇佐佐諾

(印尼，1914-1986)

花桶

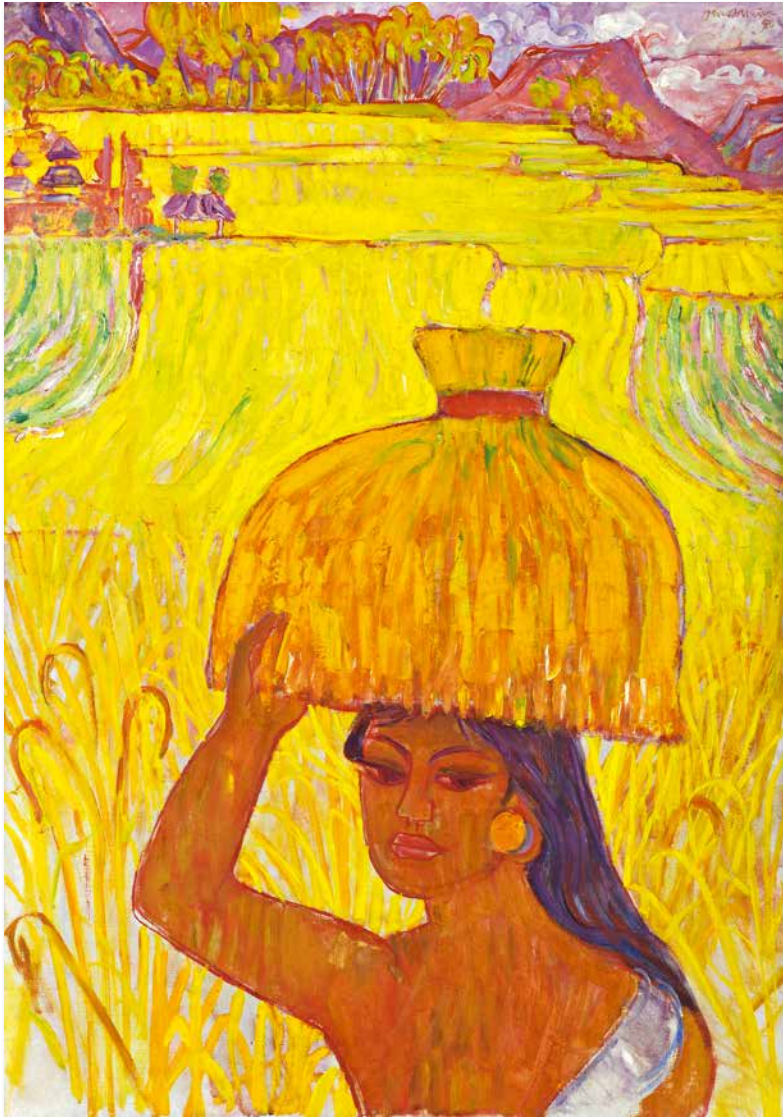
油彩 畫布

1969年作

款識：藝術家花押 1969/Bunga Parsel (中下); S Sudjojono (右下); Bakat kita dapat dari Tuhan. Tetapi watak kita harus buat sendiri. Tapi bakat saja belum cukup tanpa menguasai teknik melukis sepenuhnya dan akan jadi pelukis besar kalau keadaan mengizinkannya (畫背)

來源

此作品附Galeri Santi 簽發之保證書，編號196/GS/VIII/99



344

THEO MEIER

(SWITZERLAND, 1908-1982)

Balinese Maiden

signed and dated 'Theo Meier 50' (upper right)
oil on canvas
121 x 86 cm. (47 $\frac{3}{8}$ x 33 $\frac{3}{8}$ in.)
Painted in 1950

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 8 April 2008, Lot 613
Acquired from the above sale by the present owner
Private Collection, Singapore

西奧·梅耶

(瑞士，1908-1982)

巴厘島少女

油彩 畫布
1950年作
款識: Theo Meier 50 (右上)

來源

2008年4月8日 蘇富比香港 編號613
現藏者購自上述拍賣
新加坡 私人收藏



345

WILLEM DOOYEWAARD

(THE NETHERLANDS, 1892-1980)

Verdant Bali (Woman In Front Of A Hut)

signed 'Dooyewaard' (lower right)

oil on canvas

85 x 65 cm. (33½ x 25¾ in.)

Painted in the 1920s

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

Acquired directly from the artist

Thence by descent

Private Collection, Netherlands

威廉·杜爾華德

(荷蘭，1892-1980)

青翠的巴厘島

油彩 畫布

約1920年代作

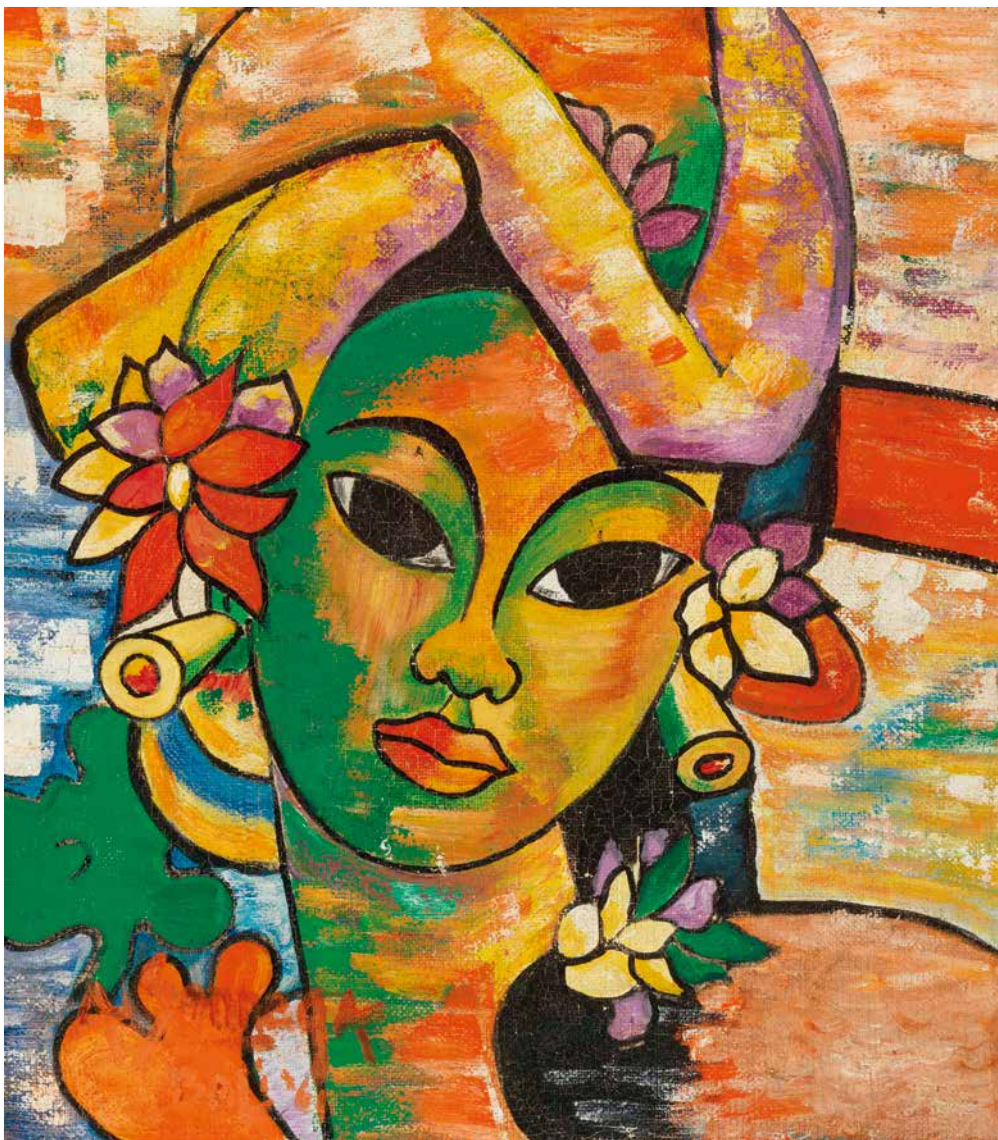
款識: 'Dooyewaard' (右下)

來源

原藏者直接得自藝術家本人

現由原藏者家屬收藏

荷蘭 私人收藏



346

AUKE SONNEGA

(THE NETHERLANDS, 1910-1963)

Portrait of a Balinese Girl

signed 'SONNEGA', inscribed, and dated 'Bali 1961' (lower left)
oil on canvas
41 x 35 cm. (16 1/8 x 13 3/4 in.)
Painted in 1961

HK\$90,000-150,000

US\$12,000-19,000

PROVENANCE

Private Collection, USA

奧庫·蘇恩赫

(荷蘭，1910-1963)

峇里島女孩的畫像

油彩 畫布

1961年作

款識: Sonnega/Bali 1961 (左下)

來源

美國 私人收藏



347

SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

Bedoyo Ketawang (Inner Beauty)

signed and dated 'Srihadi S 2010' (upper right); signed and dated again, titled 'Bedoyo Ketawang (Inner Beauty)' (on the reverse)

oil on canvas

140 x 150 cm. (55½ x 59 in.)

Painted in 2010

HK\$400,000-600,000

US\$52,000-77,000

路斯裡

(印尼·B. 1931)

內在美

油彩 畫布

2010年作

款識: Srihadi S 2010 (右上); Bedoyo Ketawang (Inner Beauty) (畫背)



348

RUSLI

(INDONESIA, 1916-2006)

Temple Scene

signed with artist's monogram and dated '1963' (lower left)
oil on canvas
65 x 85 cm. (26 x 33 in.)
Painted in 1963

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 31 October 2004, Lot 583
Acquired from the above sale by the present owner
Private Collection, Asia

路斯裡

(印尼，1916-2006)

寺廟場面

油彩 畫布
1963年作
藝術家花押 1963 (左下)

來源

2004年10月31日 香港佳士得 編號583
現藏者購自上述拍賣
亞洲 私人收藏

CHEONG SOO PIENG 鍾泗賓

Cheong Soo Pieng is an important artist of the modern Chinese diaspora. He was born in Xiamen, China in 1917, and moved to Singapore in 1947, where he lived and worked until his death in 1983. He created an art that took into account the local people and culture of the Malay world, and established the spirit of engagement so needed then. Working between 1947 and 1983 in Singapore, his paintings had been detailed, sensitive and timely. It stands also as an artist's documentary of the adoption of local space which over time resulted in a culture that was spontaneously syncretic. His works fused Chinese, Malayan and Indonesian in a melded modern artistic vocabulary. The visual language that Soo Pieng employed to convey this was likewise syncretic, an authentic development of East-West art. It was a justifiable outcome of his transposed ambitions to create a new Chinese modernism when he emigrated to Singapore. He successfully developed a plethora of visual expressions from figurative to abstract works in varied media, from oils, to watercolour, Chinese ink and mixed media. His work also establishes the extended boundaries of the Chinese immigrant

community through their definition of the Nanyang, and their identities as a people of Southeast Asia.¹

The well-chosen suite of eight paintings by Cheong Soo Pieng include a finely-detailed oil from 1981, several Chinese ink works in both figurative and abstract compositions, a still life of tropical fruits, and an unusual mixed media abstract painting on textile and jute with gold-leaf. Each work comes as a highly accomplished piece. Together, they form one of the finest selections of works by Cheong Soo Pieng presented at Christie's.

The oil painting *Durian Seller* (Lot 349) is a sensitively detailed work, being beautifully composed and visually-balanced. The humble subject is depicted in local olive and ochre colours, and much texture is drawn from the attap eaves, wood, foliage, and spiny, rotund durian fruit, the bamboo barrel of an opium pipe, and the fantastical batik sarongs of the women. The durian seller himself is enigmatic, his long facial features accentuated by a nick in his hat, he lights his pipe as the women munch. Soo Pieng himself plays a little game, writing the painting title, his signature and date into the stall signage. Much attention may be paid to

the features of Chinese-style illustration, and the transparency of the oil paint to simulate Chinese ink painting. However, it is worth noting the emphasis on humanist elements, including a little humour, that makes this a rare and important work by Soo Pieng which reveals the artist's character.



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



LOT 355 *Sitting* 坐姿女子 (1950)

In the 1960s, Cheong Soo Pieng travels to Europe, changing his paintings stylistically. This period is characterised by an innovative pictorial format that combines the technique of traditional Chinese ink painting with that of the Abstract Expressionism of the West to capture local village scenes and landscapes.

LOT 354 *Untitled*
無題 (1961)



LOT 350 *Kelong Scene*
奎籠場景 (1961)

1946-1959

Cheong Soo Pieng arrives in Singapore in 1946, which would become a great source of inspiration for the pioneer of the Nanyang style of painting, concentrating on scenes of daily life in his immediate environment. In 1952, he goes on the historic field trip to Bali with Liu Kang, Chen Chong Swee and Chen Wen Hsi.

鍾泗賓於1946年移居新加坡，他深受當地的文化所薰陶，從而啟發創作靈感，並以日常所見的情景為主題，開創了南洋風繪畫的先河。於1952年，他與劉抗、陳宗瑞及陳文希到峇里來了一場具歷史意義採風之旅。

1960-1969



LOT 351 *Fishing Village*
漁村 (1960)



LOT 359 *Untitled*
無題 (1967)

在1960年代，鍾泗賓的一次歐洲之旅改寫了他的作畫風格。在這段時期，創新的構圖成了他作品的特徵，以傳統中國水墨畫的技巧結合西方抽象表現主義手法，捕捉當地鄉村的景色及風光。

The earlier mixed media abstract painting *Vision* (Lot 352) is made using a similar muted colour palette but of gold, black and blue. Abstract impressionist in style, the dissection of the canvas breaks it into square spaces. The use of diffused colour, the play on square forms and graphic linework are much in line with developments in abstraction then.

Two earlier works, *Sitting* (Lot 355) and *Still Life - Fruits and Bottle* (Lot 356) make an interesting dialogue with the 1961 Chinese ink pieces *Untitled* (Lot 354) and *Kelong Scene* (Lot 350). The *Still Life* piece employs Chinese ink and painting formats with Western composition and perspective. The deceptively simple composition is witty and sophisticated in its staging.

The viewer of this suite is treated to a variety of superior expressions for both figurative and river scenes. The viewer should also mark the exciting shift between *Fishing Village* (Lot 351), a boldly dramatic construction of lines and planes, and *Untitled* (Lot 353), the impressionistic, elemental abstract sans subject.

鍾泗賓是現代華僑藝術家家中的翹楚。他1917年生於中國廈門，並於1947年遷居到新加坡，在該處生活及創作直至他1983年離世。他的藝術表現了當地的風土人情與馬來風貌，同時營造出當時十分需要的共融精神。在1947至1983年，在新加坡的創作生涯中，他的作品詳細、細膩，而合時的記載了他的一生。這亦是藝術家本人對適應當地生活的

紀錄，隨著日子流逝，此地發展出一個自然共融的文化。他的作品以現代藝術語彙糅合了中國、馬來亞及印尼的元素。鍾泗賓所運用的藝術語彙亦是一樣的兼容並蓄，誠然是東西藝術交融的成果。這亦是他移居新加坡，志於創造新的中國現代主義藝術必然的成就。他成功掌握一系列不同的藝術表現方法，以諸如油彩、水彩、水墨到混合媒介等不同創作媒介，畫出了具象和抽象的傑作。他的志業，透過對「南洋」的定義與作為東南亞人民的身份，建立並擴闊了華僑社群的疆界。

是次精心挑選的八幅鍾泗賓傑作，包括一幅1981年精製的油畫，數幅有着具象及抽象的構圖的中國水墨作品，一幅熱帶生果的靜物畫，及一幅罕見，以布料及金葉閃閃的黃麻果為題的混合媒介抽象繪畫。每幅作品都獨當一面，合起來看，它們不啻是拍賣會上少見的鍾泗賓作品掇英。油畫作品《榴槤賣者》(拍品編號 349)，巧思絕倫，構圖精緻平衡。市井主題以當地的橫線、赭色為主；亞答屋檐、樹木、枝葉、尖刺突兀而形態圓潤的榴槤、鴉片煙槍的竹筒，女士美麗的蠟染紗籠，為畫面帶來濃厚質感。榴槤小販本身亦引人入勝，他帽子的裂口，強調出他修長的面容，在女士們享用榴槤時，他卻在一邊點起煙槍。鍾泗賓在此幽了觀眾一默，把畫題、落款及日期寫在招牌之上。作品的中式的繪圖，以油彩的透明來模仿中國水墨的效果誠為亮點。然而其幽默的淑世情懷更值得留心，這罕見的傑作，無疑亦側寫出藝術家本人的性格。早期的混合媒介抽象作品《視力》(拍品編號 352)，以類似的沉實色調，但以金、黑、藍，三色為主而入畫。其畫風為抽象印象主義，畫面之分割，把作品化為正方形組成的空間。以淡彩着墨，

探討正方形的形象與圖像的線條一點，與當時抽象主義的發展相呼應。

另外兩幅早期作品《坐姿女子》(拍品編號 355)及《靜物畫 水果和瓶子》(拍品編號 356)，則與1961年創作的水墨作品《無題》(拍品編號 354)及《奎籠場景》(拍品編號 350)成有趣的對比。《靜物畫 水果和瓶子》一作以中國水墨的形式表現西方構圖與透視。這乍看簡單的構圖，其實有着幽默及精巧的匠心。

觀者從這一組作品中，可以欣賞到不同的人物及山水的優越表達。觀者亦當為意從《漁村》(拍品編號 351)中大膽的線條與平面構圖，到《無題》(拍品編號 353)中，富印象主義風格，單以元素入畫的變遷。

¹ The paragraph text is an edited extract from the book *Soo Pieng - Drawings & Sketches* by Seah Tzi-Yan, which is to be released later in 2018. Copyright © Seah Tzi-Yan, 2018.

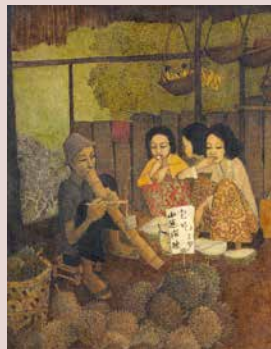
該段文字是Soo Pieng - Seah Tzi-Yan的素描和草圖，將於2018年晚些時候發布的編輯摘錄。Copyright©Seah Tzi-Yan, 2018。



Cheong Soo Pieng, sketching outdoors in Europe
鍾泗賓在歐洲戶外寫生



LOT 352 *Vision* 視力 (1972)



The 1970s and early 1980s signalled the height of his artistic practice; decades of experimentation and innovation led him to refine his techniques, although the everyday continued to be major interest for him. His figures of this period are further stylised and made more fluid.

LOT 349 *Durian Seller*
榴槤賣者 (1981)

1970-1979

Cheong Soo Pieng had previously experimented with three-dimensional art forms during his time as a student at the Xiamen Academy of Fine Arts. In the 1970s, he revisits sculpture, influenced by Pablo Picasso and Henry Moore, incorporating various mixed media elements such as rivets, metal wires and bottle caps into his work.

鍾泗賓就讀於廈門藝術專科學院時，曾以三維立體的藝術形式作實驗。在1970年代，他受到畢加索及亨利摩爾的風格所影響，以不同的綜合媒材元素例如鉚釘、鐵線及瓶蓋，重新創作雕塑藝術。

1975-1983



1970至1980年代初可說是他藝術生涯的巔峰時期。他經歷了數十載的實驗及創新，雖然其技巧已更見精煉，但他依舊以每天的見所聞為作品的主題。在這個時期，他作品的畫中人物已偏向非寫實，更見流暢優美。

Cheong Soo Pieng, *Balinese Lady*, 1981, Christie's Hong Kong, 26 May 2018, Lot 36
鍾泗賓《峇里島女士》1981年作
佳士得香港 2018 年5月26日編號36

2017

Cheong Soo Pieng's centennial
鍾泗賓一百週年紀念

349

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Durian Seller

signed and inscribed in Chinese, dated '1981' (lower right);
titled, dated and signed in Chinese (on the reverse)
oil on canvas
107 x 85 cm. (42½ x 33½ in.)
Painted in 1981

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

US\$160,000-230,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Singapore, National Museum Art Gallery, Cheong Soo Pieng
Retrospective 1983, 11-27 November 1983

LITERATURE

Soo Pieng, Summer Times Publishing, Singapore, Colourplate 7

Cheong Soo Pieng is a master and one of the important pioneer artists of the typical Nanyang style of Southeast Asian narratives. His works are not purely historical documentation, but a time machine that captures the mood of Southeast Asia at a time when the region was experiencing a de-colonisation and searching for an identity unique to itself, a window into the past. *Durian Seller* (Lot 349) is a wonderful example of the way in which he encapsulated the atmosphere of the region, incorporating various indigenous cultural elements in the work: the tropical fruit, the act of communal eating, the batik motifs on women's clothing and his iconic textural devices inspired by Chinese calligraphy. For Soo Pieng the quotidian was a constant source of inspiration, declaring that "the equator is a paradise for a gamut of flowers and fruits, aquatic life and birds. As long as we are open to new ideas and are willing to learn from nature, the source of subjects for painting is endless." Indeed, to some extent, *Durian Seller* can be seen as Soo Pieng's homage to what is known regionally as 'the king of fruit'.

Colour and composition are the cornerstones of any painting by Soo Pieng and this work is no exception. The diagonal line of the opium pipe functions as a structuring device within the composition, jutting across the canvas. Opium was commonly smoked in Southeast Asia, having been introduced to the region by tribal immigrants who brought the poppy seed with them. By the early 20th Century, the French Indochina began stimulating the trade of opium, becoming a popular pastime of many migrant workers. The end of the pipe then leads visually into the painting and toward the durian seller's stall front, within which Soo Pieng has left a little whimsical element. Soo Pieng displays his own personality and sense of humour by including

his name in the signboard, which translates to "mangosteen and durian, quality assured Soo Pieng". The eye follows through, catching on to the outstanding bright vermilion within the fabric of the lady's skirt, creating a circular



Lot 349 Detail 局部

visual current that he so favoured because of its harmonious quality. These visual devices are a combination of Soo Pieng's own understanding and reimagination of both Eastern and Western artistic techniques, effecting a of innovative and highly distinct styles that despite their differences, have become the hallmark of his oeuvre, electing comparisons between him and the famous cubist painter, Pablo Picasso.

Considering the humanist subject-matter and the exquisite quality of the work, *Durian Seller* is a rare piece by the artist to be offered on the market. His sensitivity to the human condition, coupled with his unwavering desire to elevate the everyday through painting has made him a cultural luminary and one of the most pivotal figures in the Nanyang Style movement.

鍾泗賓

(新加坡, 1917-1983)

榴槤賣者

油彩 畫布
1981年作

款識：泗賓 1981 (右)；榴槤上市 油畫 一九八一年 鍾泗賓作 (畫背)

來源

亞洲 私人收藏

展覽

1983年11月11日-27日「鍾泗賓1983」新加坡國家博物美術館 新加坡

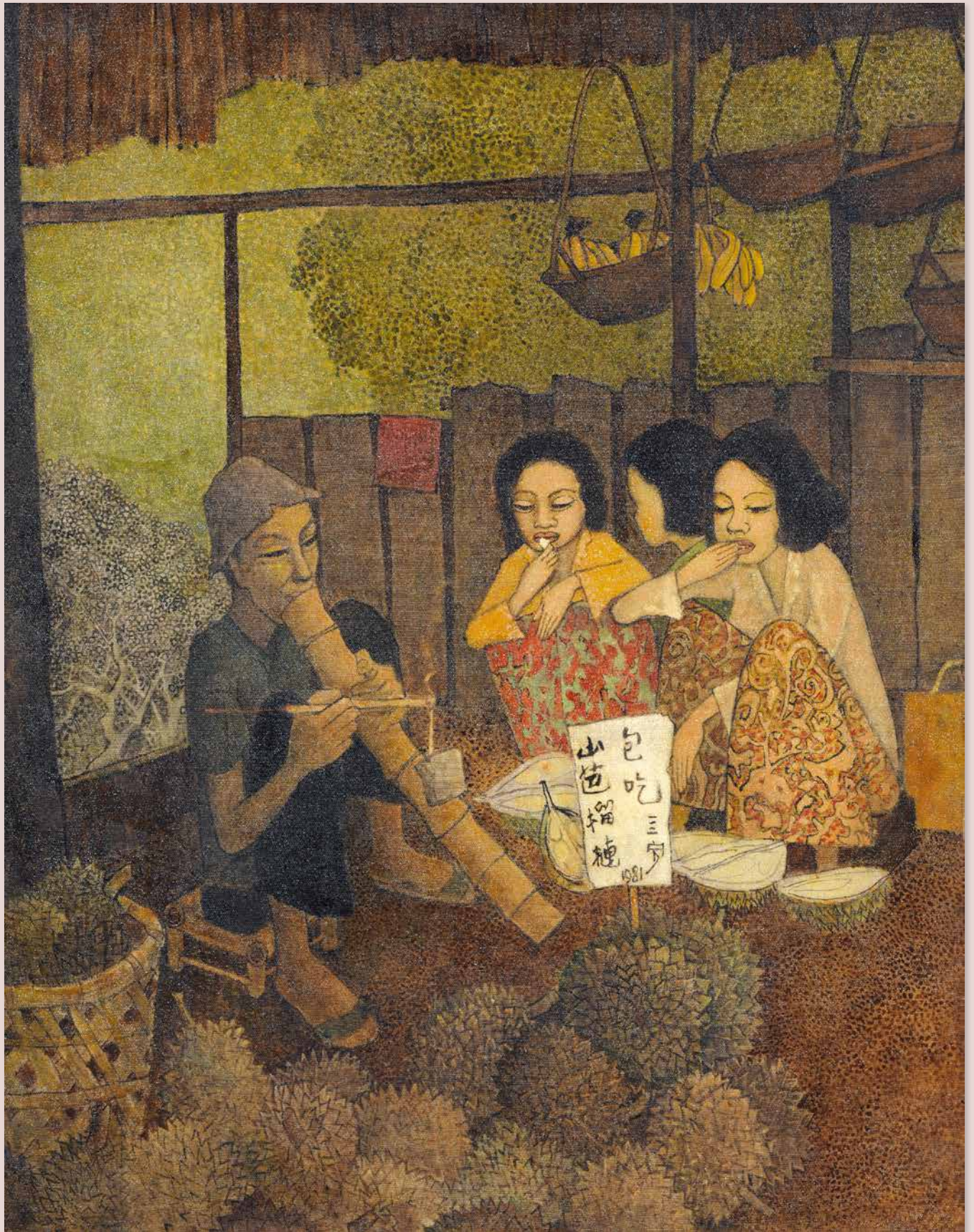
出版

《泗賓》Summer Times 出版 新加坡 (圖版, 第7圖)

鍾泗賓是開創南洋畫派東南亞寫實繪畫的重要藝術家之一。他的作品不僅具歷史紀錄意義，而且更像時光機一樣，重返過去捕捉當時的東南亞正值脫離殖民統治追尋自我身份的社會境況。《榴槤賣者》(拍品編號349)描繪了當地的風土人情，把不同的文化元素囊括在作品當中，例如熱帶水果、吃東西的人群、女士服飾上的蠟染花圖案，以及他啟發自中國書法的獨特筆觸。日常生活的情景是藝術家常用的主題，宣示著「赤道是繁花、水果、水上生活及雀鳥的樂土。只要我們欣然接受新的意念，願意從大自然中學習，繪畫主題是源源不絕的。」事實上，《榴槤賣者》可說是藝術家對「水果之王」榴槤表達的讚美。

顏色與構圖一向是鍾泗賓作品的重要一環，這一點在此作品也同樣呈現出來。煙管的對角線成了構圖的結構手法，並在畫布上延伸。當時外來移民引進了罌粟籽，因此吸食鴉片煙曾在東南亞非常普遍。在20世紀初，法屬印度支那推動鴉片貿易，過去很多移民工人都流行吸食鴉片煙。煙管的末端帶領畫面的視線，引領到榴槤攤檔的前方，而藝術家亦在此處亦留下了微妙的細節。招牌上的文字意思是「包吃 泗賓 山竹 榴槤」，他畫上自己的名字，彰顯出其個人風格及幽默的筆觸。觀者繼續沿著畫面構圖，視線落於女士裙上明亮的朱紅色布料。這一圈的視覺效果，呈現了藝術家風趣幽默的表達手法。這些視覺手法呈現了藝術家結合對東西藝術技巧的個人理解及想像。縱然東西方的文化不盡相同，但藝術家豐富的創意及截然不同的風格，成了其作品的一大標記，同時亦引發觀者對他與著名立體派畫家畢加索之間的對比。

《榴槤賣者》是個以人文主義為主題的精湛之作，亦是藝術家少數在藝術市場可見的作品。他對人文狀況的敏銳觸角，以及一貫在畫作中表達日常事物的風格，讓他成為傑出的文化藝術家，以及南洋運動的先驅人物之一。





350

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Kelong Scene

signed and dated 'Soo Pieng 61', signed again
in Chinese (lower left)
ink and colour on paper
93.5 x 45 cm. (36 3/4 x 17 3/4 in.)
one seal of the artist
Painted in 1961

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Asia

鍾泗賓

(新加坡，1917-1983)

奎籠場景

水墨 設色 紙本

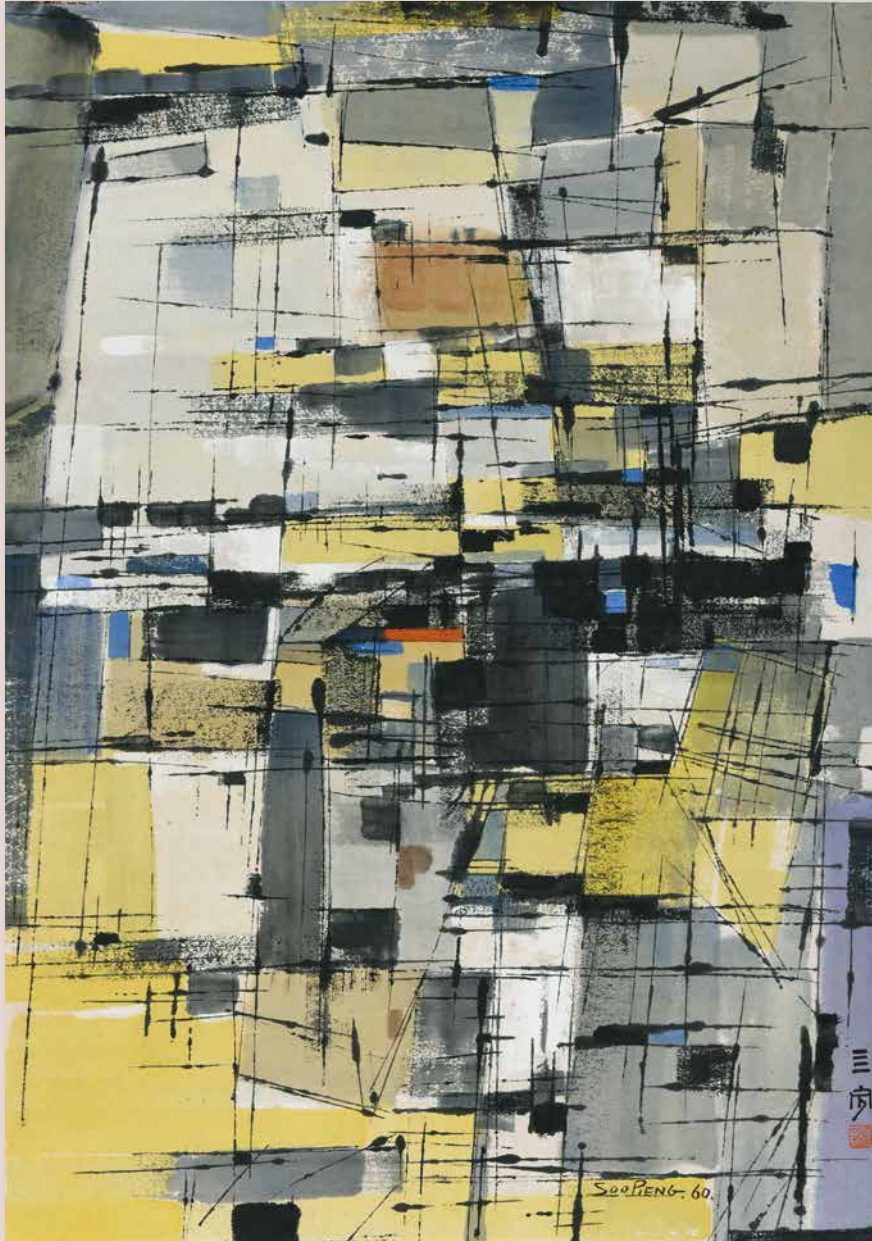
1961年作

款識：Soo Pieng 61 泗賓 (左下)

藝術家鈐印一枚

來源

亞洲 私人收藏



351

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Fishing Village

signed and dated 'Soo Pieng 60', signed again in Chinese
(lower right)
ink and colour on paper
65 x 45 cm. (25 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in.)
one seal of the artist
Painted in 1960

HK\$140,000-220,000

US\$18,000-28,000

PROVENANCE

Private Collection, Asia

鍾泗賓

(新加坡，1917-1983)

漁村

水墨 設色 紙本
1960年作
款識：Soo Pieng 60 泗賓(右下)
藝術家鈐印一枚

來源

亞洲 私人收藏

352

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Vision

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

mixed media and gold leaf on canvas

74 x 53.5 cm. (29 1/8 x 21 1/8 in.)

Painted in 1972

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

Private Collection, Asia

鍾泗賓

(新加坡，1917-1983)

視力

綜合媒材 金箔 畫布

1972年作

款識：泗賓 (左下); Soo Pieng 1972 (畫背)

來源

亞洲 私人收藏

A first-generation Chinese who migrated to Singapore, and became firmly entrenched within what is now known as the 'Nanyang' style—or school—of Singapore art, Cheong Soo Pieng has been widely acclaimed as an artist whose personal career has undergone a myriad of transformations: stylistically ranging from the experimental to the traditional; with motifs drawn from the warmly local to elegantly abstract. Though the artist often associated with his stylistic figurative works of Balinese women, he has produced numerous abstract works that are often attributed to concepts and themes of a transcendental or spiritual nature.

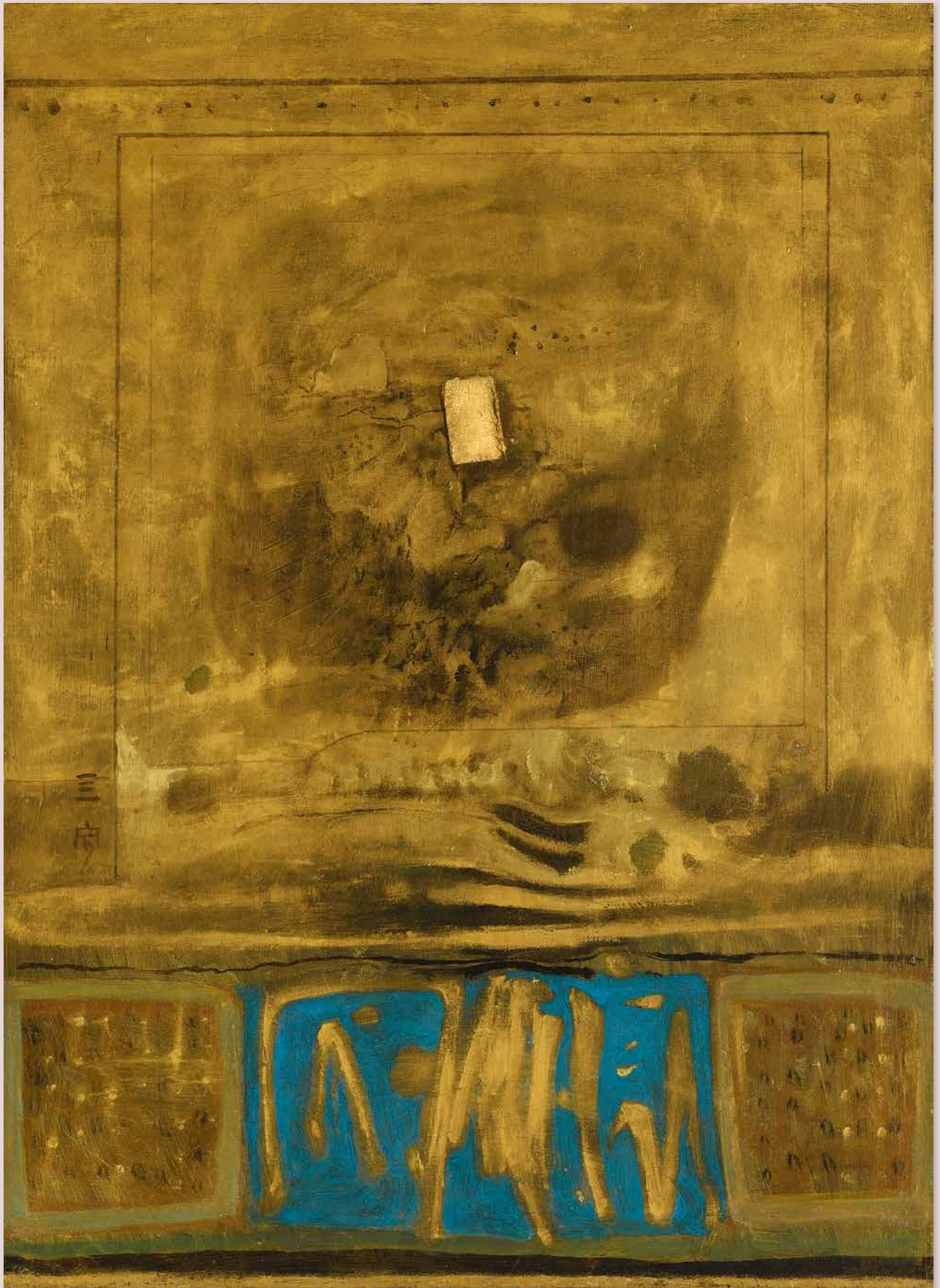
Executed in 1972, *Vision* (Lot 353), is a painting of unique quality, a meditative exploration of the relationship between geometric forms (squares and rectangles), with fields of colour bearing a centre of interest or focus. In this case, an amorphous form layered with shades of muted gold, its softly feathered edges ensconced within thin

geometric frames that hover above a sea of undulating brushstrokes rendered in deeper strokes of brown. An ethereal core that pulsates with a surface of painterly energy, Soo Pieng's specific style of Sino-Western abstract painting is profoundly present in his dense interwoven strokes of black inkwash, executed with a calligraphic intensity.

The work also takes on an almost tribal aspect, its gold and earthy expanse starkly contrasted with an intense cerulean passage inscribed with linear forms reminiscent of an ancient lingua franca. Flanked by squares on either side filled with a rhythmic order of symbolic etchings, Soo Pieng's experimentation of mixed media elements and a strong tactile language in *Vision* provides an intriguing multisensory experience to viewers.

While the artist's work is strongly influenced by the movements of modern Western art, particularly in the aftermath of his seminal

year-long European sojourn in 1962, it is by no means an imitation of it. Rather, Soo Pieng's abstract expressions are reflections of the artist's personality and emotions that are drawn from the world he lives in. While certainly challenging the norms of his artistic oeuvre, *Vision* is not beyond the understanding of the viewer, but rather, encourages new directions of perception that find balance and meaning in layers of contemplation and emotional sensation.





353

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Untitled

signed and dated 'Soo Pieng 67', signed again in Chinese (lower left)

ink and colour on paper
93 x 45 cm. (36 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in.)

Painted in 1967
one seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Private Collection, Asia

鍾泗賓

(新加坡 · 1917-1983)

無題

水墨 設色 紙本

1967年作

款識：Soo Pieng 67 泗賓 (左下)

藝術家鈐印一枚

來源

亞洲 私人收藏

354

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Untitled

signed in Chinese (upper left); signed and dated
'Soo Pieng 61' (lower left)
ink and colour on paper
94 x 45 cm. (37 x 17¾ in.)
Painted in 1961
one seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Private Collection, Asia

鍾泗賓

(新加坡，1917-1983)

無題

水墨 設色 紙本

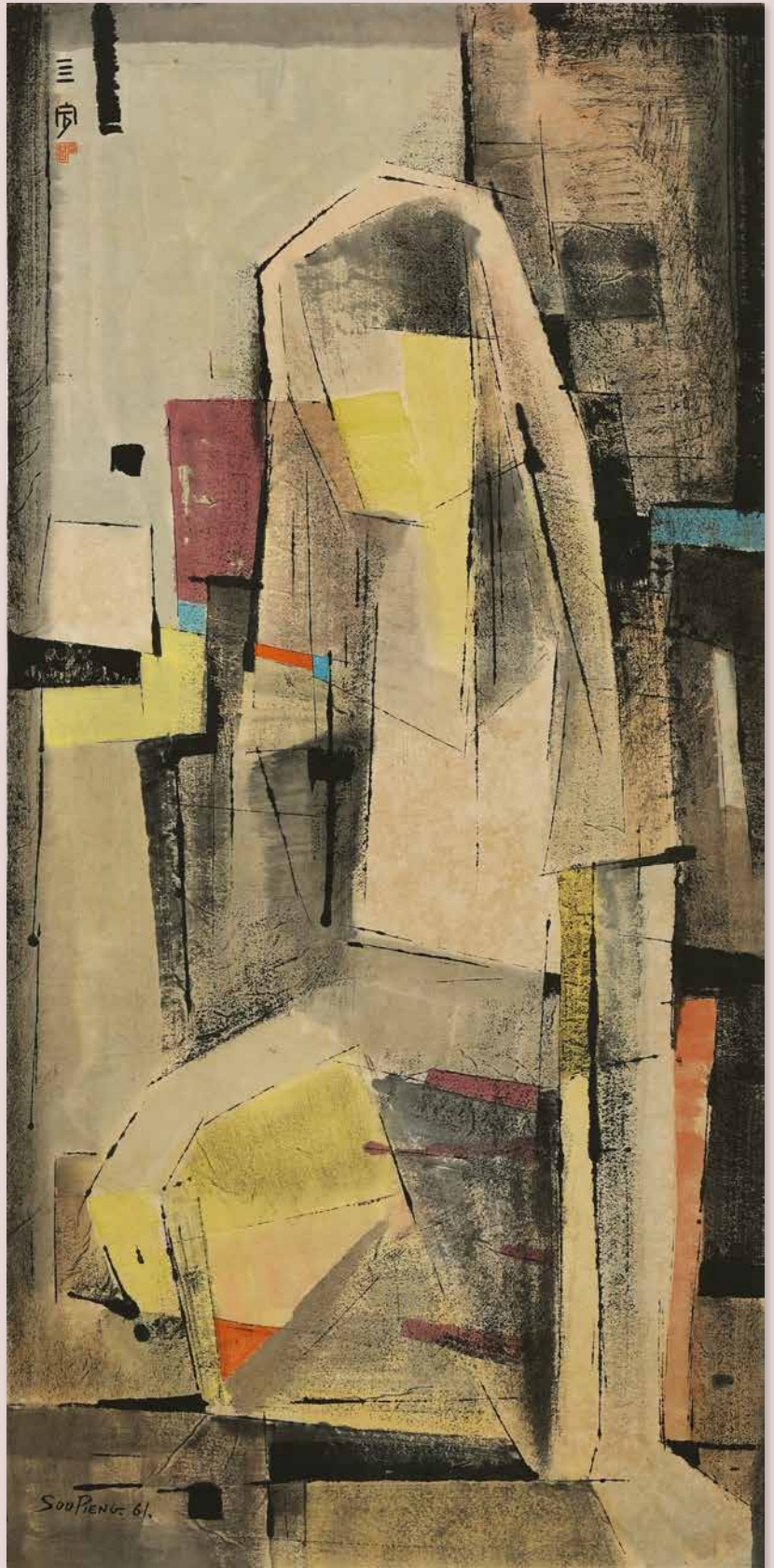
1961年作

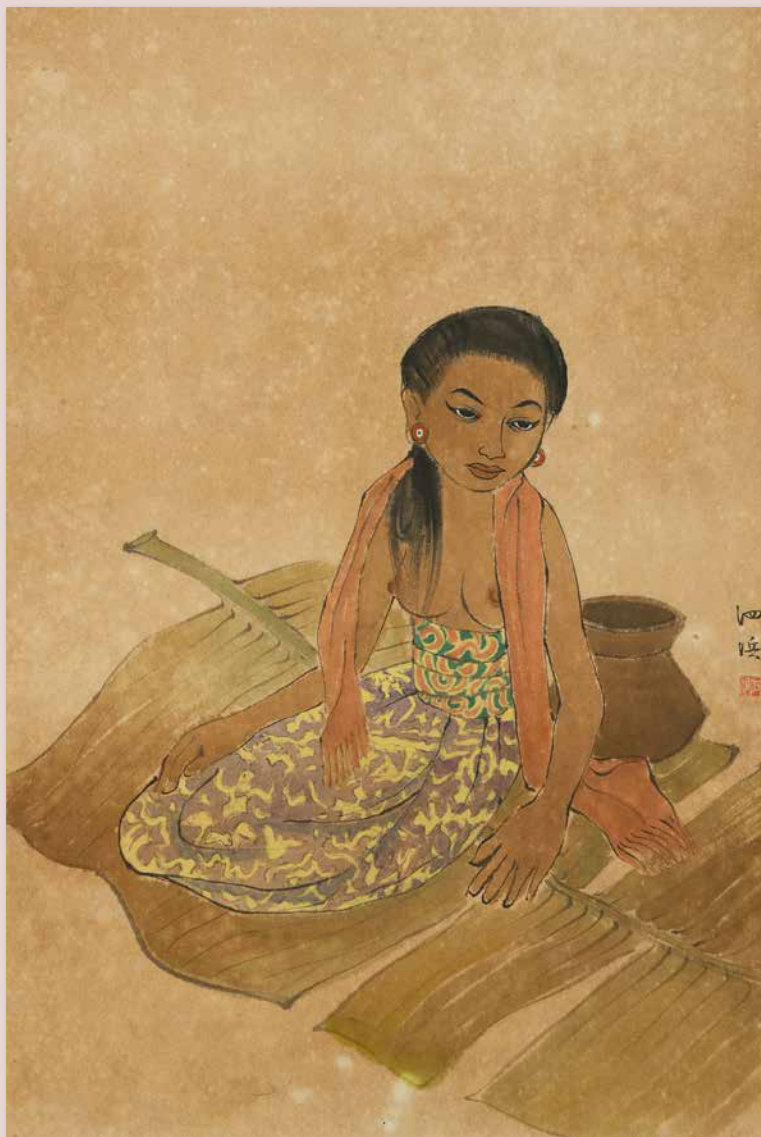
款識：泗賓 (左上); Soo Pieng 61 (左下)

藝術家鈐印一枚

來源

亞洲 私人收藏





355

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Sitting

signed in Chinese (middle right)
ink and colour on rice paper
75 x 50.5 cm. (29½ x 19⅞ in.)
Painted circa 1950s
one seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Private Collection, Asia

LITERATURE

Cheong Soo Pieng, Straits Commercial Art Co., Singapore (illustrated)

鍾泗賓

(新加坡，1917-1983)

坐姿女子

水墨 設色 紙本
約1950年代作
款識：泗賓 (中右)
藝術家鈐印一枚

來源

亞洲 私人收藏

出版

《鍾泗濱通集》海峽美術公司出版 新加坡(圖版)

356

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Still Life – Fruits & Bottle

signed in Chinese (upper left)
ink and colour on rice paper
92 x 45 cm. (36¼ x 17¾ in.)
one seal of the artist

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Asia

鍾泗賓

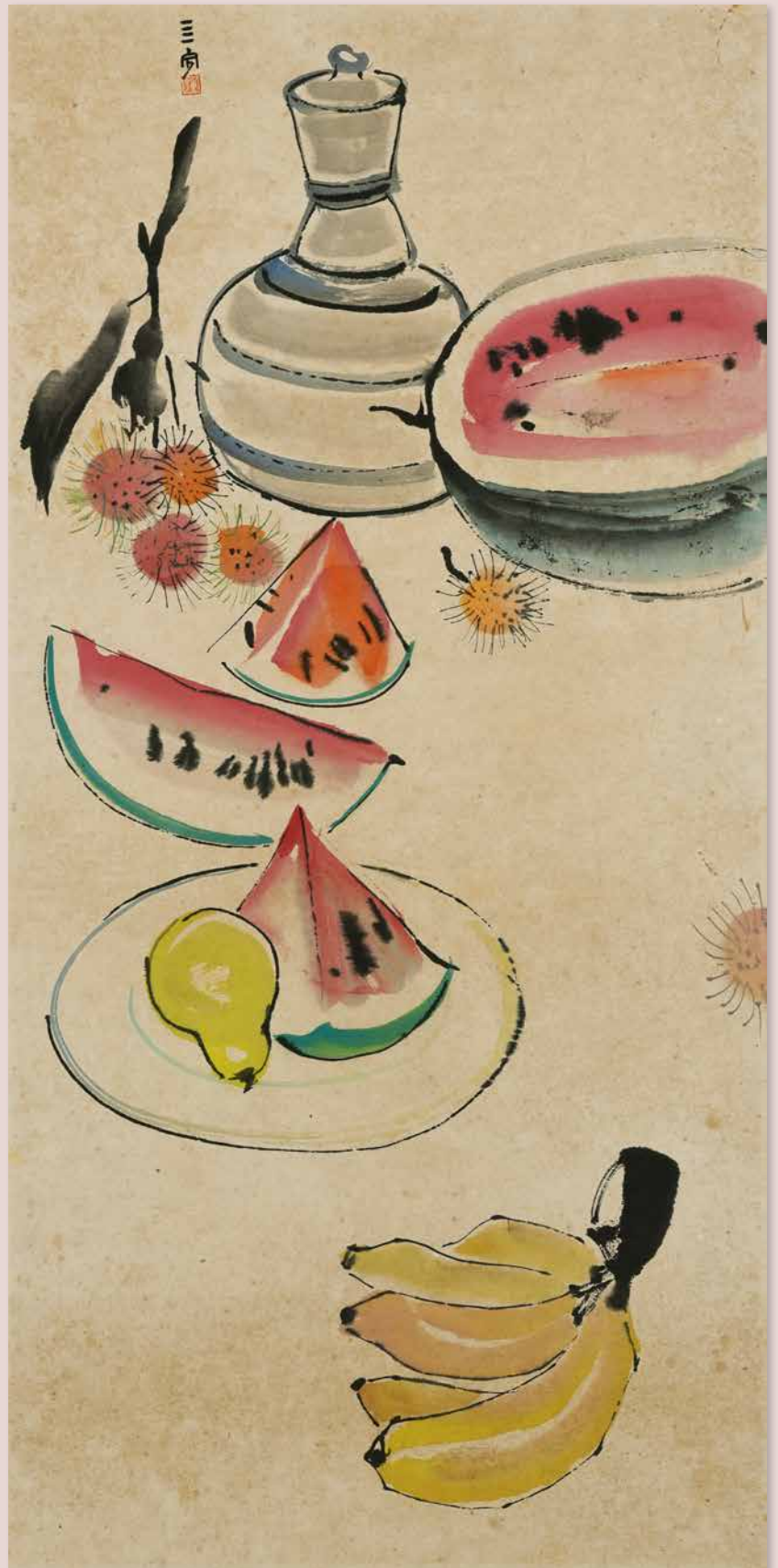
(新加坡，1917-1983)

靜物畫 水果和瓶子

水墨 設色 宣紙
款識：泗賓（左上）
藝術家鈐印一枚

來源

亞洲 私人收藏



CHEN WEN HSI 陳文希

The fish is an often-seen design engraved in precious fragments of jade and carved into the back of antique Yoke-Back Chinese chairs made of rare Huanghuali. It is a ubiquitous motif in Chinese mythology due to the homophonic association that the Chinese word for fish 'yu', has with 'abundance' and 'affluence'. Bearing that in mind, then *Carp in the Reeds* (Lot 357) is a work that is inordinately auspicious with its sixty-nine fish darting across the paper appearing almost as if to come alive.

This is not unexpected from Pioneer Nanyang artist Chen Wen Hsi who renders some of the most exquisite animal subjects burgeoning with life and vigour in Chinese ink – a theme that has interested and brought him much joy since his childhood, which the purity of village life in Guangzhou afforded him. Through his avant-garde 'Nanyang style' of borrowing techniques from both Eastern and Western artistic approaches, Chen simultaneously contributed to the reinvigoration of the centuries-old Chinese painting traditions, while promoting distinctively local subjects and sentiments through his new visual vernacular. Chen was not a purist in any sense of the word, he drew similarly from Western oil painting by the likes of Picasso and Matisse, in addition to various Chinese ink painting methods. Despite Chen's references to many famous Chinese ink



Lot 357 Detail 局部

masters, it would be highly reductive to suggest that his work simply combines their techniques. Rather that he understood the underlying principles of Eastern and Western artistic practices and reimagined them into one of the most significant features of his oeuvre and a hallmark of his body of work. His resulting new style was a response to the socio-political changes happening in the region at the time, and Chen's artistic developments was a conscious effort to encapsulate a new perspective and a new kind of belonging.

Chen displayed his interest in artistic experimentation from a young age, grinding up organic indigenous materials such as red stone and extracting the juice of leaves to create his own pigments. This fascination drove him to leave for Shanghai to study art formally, where he was exposed to various schools of Chinese ink painting styles such as the Wu school and the Lingnan school. He immersed himself in the world of traditional Chinese art at the Xin Hua Academy of Fine Art, practicing alongside other pioneer Nanyang artists such as Liu Kang and Chen Chong Swee. In *Carp in the Reeds*, we behold Chen's application of both the looser strokes of the xieyi style in the depiction of the reeds, and the delineated lines of his gongbi style in the representation of the carp, contrasting with one another to stunning effect and giving his work a sense of realism that makes one want to reach out and run one's fingers through the water. Such is the beauty of Chen's works; often, he creates a tension through the pushing and pulling of opposites. Even the way in which the vertical aquatic verdure is juxtaposed against the more horizontal flow of the fish, creates a bold and daring composition.

Indeed, *Carp in the Reeds* features one of Chen's most definitive and singular structural techniques within his ink paintings – that of the oval – which he maintains is "a compositional structure that



Photograph of artist painting with his fingers, location unknown, c. 1964.

藝術家以手指作畫的照片 地點不詳 攝於約1964年

should have an oval or two rotund forms". For Chen, this "long parabolic curve on the plane" creates a sense of dynamism in the work that gives it movement and life. Some believe that that this feature was inspired by one of Chen's greatest influences, that of the important 20th Century traditional Chinese painter, Pan Tianshou. Pan had had developed a style in which the privileged the articulation of the void as much as the formulation of solid forms, as exemplified by his work *Bamboo and Orchid* with the dramatic sweeping curves of the bamboos, creating a circular space of nothingness in the painting. Chen Wen Hsi extrapolated and simplified this philosophy, amalgamating it with that of Western visual principles such as contrast, balance and rhythm, resulting in a breath-taking work of majestic proportions. Every line in the work is carefully considered to produce the most visual delight and maximum impact; no brushstroke is superfluous and multiple layers of swiftly-applied translucent ink washes compels *Carp in the Reeds* to ripple and vibrate, eliciting an atmospheric depth with overwhelming feeling and emotion.

Colour was also exceptionally important to Chen, and his use of colour within the



Chen Wen Hsi, *Carp*, Undated (c. 1980s), Collection of LASALLE-SIA College of the Arts, Singapore.
陳文希《鯉魚》日期不詳（約1980年代）新加坡拉薩爾藝術學院收藏

composition of *Carp in the Reeds* is one which characterises his thirst for constant innovation; in addition to the use of other smaller fish to intersperse with the carp to create compositional interest and balance, he has deliberately painted a single ultramarine carp amongst a school of traditionally crimson ones, which is not a common feature of traditional carp paintings. From a classical subject-matter customarily prized purely for its aesthetic and visual harmony, Chen elevates it beyond this conventional appreciation creating an idiosyncratic, almost narrative effect, much in the way in which Bada Shanren does with his moving depiction of a bird perched on a rock.

Carp in the Reeds is one of the most exquisite and superb examples of Chen's carp paintings to be offered on the market.

An elegant and deeply poignant work that showcases the artist's skills and unique creative flair, alongside his thoughtful compositional techniques, Chen was truly a beacon of innovation and genius for the many generations of artists that followed after.

魚形圖騰常見於珍貴的玉刻或罕有的黃花梨木製古老官帽椅靠背上的雕花。由於中文裏「魚」字的諧音與「有餘」和「富裕」相通，因此魚形圖案是中國神話中常見的主題。由此可見，《蘆葦中的鯉魚》（編號357）作品中六十九條生龍活虎的活魚躍然紙上，實在是一幅充滿吉祥寓意的作品。

此畫出自先鋒南洋藝術家陳文希之手，他以中國水墨創作過許多以動物為題的精妙佳作，作品中的動物皆栩栩如生——藝術家童年時在廣州過著簡樸的農村生活，令他打從兒時起就對動物這個主題深感興趣，並帶給他很大的喜悅。陳氏借鑒東西方藝術技法建立其前衛的「南洋風格」，同時為振興中國歷史悠久的繪畫傳統作出貢獻，並以其新視覺語言致力提倡本地主題和情感。陳氏從來並非純粹主義者，他在中國水墨畫的技巧之上，參考了畢加索和馬蒂斯的油畫，吸取了西洋油畫的技法。儘管陳氏效法許多著名的中國水墨大師，但單單視之為把不同的技巧拼湊應用到繪畫上，未免低估了他的藝術創作。陳氏相當了解東西方藝術實踐的基本原則，並將其重新詮釋，成為藝術家作品中的重要特色並建立起個人標誌。他所建立的新風格回應當時在該地區發生的社會政治變化，陳氏的藝術發展有意識地概述一種新視角和建立新歸屬感。

陳氏從小就對藝術實驗感興趣，他就地取材把紅色石頭等有機材料磨碎，並萃取葉子的汁液來製造顏料。陳氏對藝術的追求，驅使他去上海習畫，並接觸到吳門畫派和嶺南畫派等各種中國水墨畫流派。他在新華藝術專科學校攻讀，沉浸在中國傳統藝術世界中，與劉抗和陳宗瑞等先鋒南洋藝術家一起學習。在此作《蘆葦中的鯉魚》，不難注意到陳氏使用了寫意風格那寬鬆的筆觸來描繪蘆葦，並以工筆風格勾勒鯉魚的線條，兩種風格互相比較，效果令人驚艷，並令作品帶有現實主義之感，讓人想要伸手撥弄水面，讓清泉流過指間。陳氏的作品就是如此清麗；他的作品中更時常利用相對物之間的一推一拉來營造張力。垂直的水生植物與鯉魚的水平游動並置，創造出大膽而蒼勁的構圖。

誠然，《蘆葦中的鯉魚》是陳氏的水墨作品中，其中一幅採用了最鮮明獨特結構技巧的作品——就是橢圓形；他認為「構圖結構自應成橢圓形或雙圓形」。對於陳氏來說，這種「平面上長長的拋

物曲線」可為作品帶來活力，賦予它動感和生命力。有些人認為陳氏這項繪畫特色，是受了二十世紀著名國畫家潘天壽的影響，潘氏也是其中一位對陳氏創作影響最深的藝術家之一。潘氏所建立的個人風格，既著重虛空的闡釋，也顧及實體形式的表述，就如他的作品《雙清圖》中，彎曲的竹支形成滿有張力的曲線，在畫作中創造出一個虛無的圓形空間。陳文希推而廣之並簡化了這一門哲學，將其與西方視覺原理如對比、平衡和節奏等融合起來，進而創作了這一幅令人嘆為觀

止的殿堂之作。作品中每條線條都經過仔細考量，藉以產生最大的視覺樂趣和衝擊；省卻多餘筆觸，輕巧地掃上層層具半透明質感的水墨，令《蘆葦中的鯉魚》畫面彷彿微微顫動泛起陣陣漣漪，引發具深度的藝術氛圍，勾起滿腔感覺和情緒。

色彩對陳氏來說也是非常重要，《蘆葦中的鯉魚》構圖中所使用色彩突顯了他渴望不斷創新；他描繪了其他小魚來襯托出鯉魚，以帶出構圖的趣味和平衡，還特意在一群緋紅色的小魚中描繪了一條佛青色的鯉魚，萬紅叢中一點綠，絕對是一幅一反傳統的鯉魚圖。陳氏把一個一向被視為純審美和視覺和諧的經典題材，提升並超越傳統的藝術鑑賞，創作出一種與眾不同、接近敘述性的效果，類似八大山人的畫作中描繪小鳥歇息在岩石上那動人的一刻。



Bada Shanren, *Bird and Rock*. Christie's New York, 16 September 2014, Lot 33, Sold for USD 100,000.
八大山人《鳥石圖》紐約佳士得 2014年9月16日
編號33 成交價：100,000美元

《蘆葦中的鯉魚》是陳氏在市場上眾多鯉魚圖中最精緻優秀的作品之一。作品既優美又憂悵深刻，構圖滿注深思，展現了其藝術技巧和獨特的創作天賦，陳氏實在是隨後許多後起之秀在藝術創新和創作上的領航燈塔。

357

CHEN WEN HSI

(SINGAPORE, 1906-1991)

Carp in the Reeds

signed and inscribed in Chinese (lower right)
ink and colour on paper
97.5 x 182 cm. (38 3/8 x 71 1/4 in.)
two seals of the artist

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

US\$200,000-320,000

PROVENANCE

Acquired directly from the artist in the 1981
Private Collection, Singapore

陳文希

(新加坡，1906-1991)

蘆葦中的鯉魚

水墨 設色 紙本
款識：文希（右下）
藝術家鈐印二枚

來源

原藏者在1981年得自藝術家本人
新加坡私人收藏







358

CHEN WEN HSI

(SINGAPORE, 1906-1991)

Ducks Swimming in Spring

signed and inscribed in Chinese (upper left)
ink and colour on paper
109 x 47 cm. (42 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in.)

HK\$320,000-550,000

US\$41,000-70,000

PROVENANCE

Private Collection, Singapore

陳文希

(新加坡, 1906-1991)

鴨子在春天游泳

水墨 水粉 紙本
款識: 文希 (左上)

來源

新加坡 私人收藏

Born the younger son of a scholarly landowner, Chen Wen Hsi grew up in a village community surrounded by nature. As a child, he would improvise with mineral and vegetable colouring to painting his observations of the animals that roamed freely around his childhood home. Thus began his lifelong love of art as he continued to develop his craft. Eventually, he enrolled in the Xinhua College of Art which positioned him in the company of some of the most prominent Chinese artists of the era. There, Chen honed his technical dexterity in Chinese ink painting and developed an appreciation for the complex pictorial structures of Western oil painting, putting him in good stead to amalgamate both approaches in creating his own style.

In *Ducks Swimming in Spring* (Lot 358), a single duck silently glides over the surface of the pond, pausing only to regard two water striders that have caught its attention. Employing a technique taught to him by his professor Pan Tianshou, Chen's paints the duck with thick, blunt strokes created by his fingers, adding volume to its feathers. In contrast, the water striders are painted with extreme precision at the point of a fine-nibbed brush, to appear as though they are perched on the water surface. The reeds are executed in sweeping strokes of translucent greys as if bending to the will of the gentle breeze. Varying tones of black ink are also used in the rendering of the hefty rock by the pond side. Chen's minimal use of colour affords the painting a quiet air of elegance, balancing his varied strokes against the negative space used in the composition. Instead of painting a rippling pond in the background, Chen retains the untouched paper to suggest an undisturbed water surface. While the still waters imbue the scene with an overall atmosphere of calm, it is also rife with anticipation as the duck appears ready to pounce on the insects at any moment. Only with such an acute sense of observation and a keen eye for detail is Chen able to execute such a simple yet compelling composition.

Ducks Swimming in Spring is an exceedingly exquisite instance of Chen's unfailing instinct for visual rhythm of a composition, accomplished through his expert technique and keen observation. It is upon contemplating works like *Ducks Swimming in Spring* that we are gifted a glimpse into Chen's innate aesthetic sensitivity, a driving force of his most beautiful and delicate works.

359

CHEN WEN HSI

(SINGAPORE, 1906-1991)

Gibbons

ink and colour on paper
83 x 50 cm. (32½ x 19½ in.)
Painted circa 1970s-1980s

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE

Acquired directly from the artist

陳文希

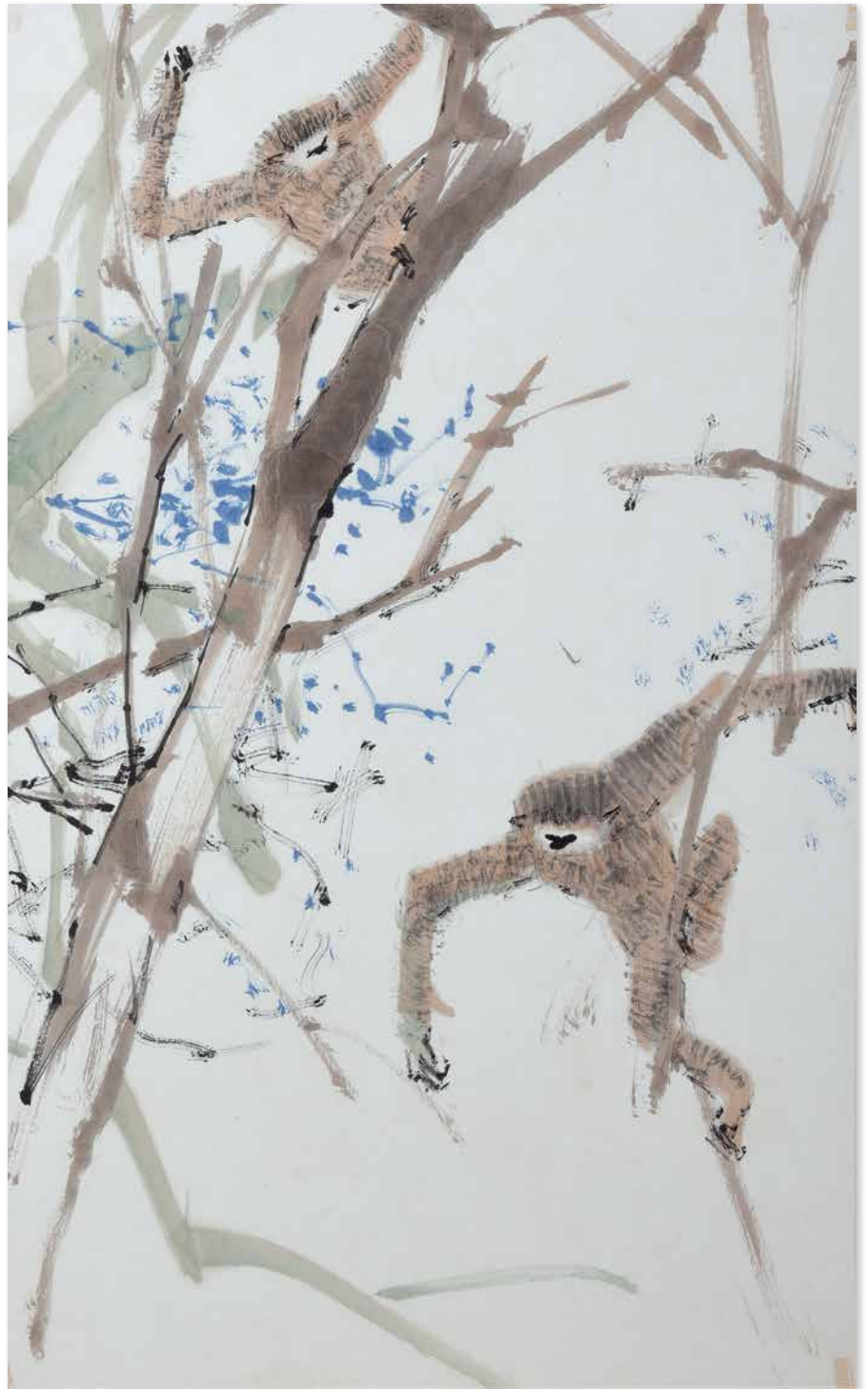
(新加坡，1906-1991)

長臂猿

水墨 設色 紙本
約1970-1980年代作

來源

現藏者直接購自藝術家本人



360

CHEN WEN HSI

(SINGAPORE, 1906-1991)

A House in the Woods

oil on canvas laid on board
55.5 x 76 cm. (21⁷/₈ x 29⁷/₈ in.)

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Private Collection, Singapore

EXHIBITED

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

陳文希

(新加坡，1906-1991)

樹林裡的房子

油彩 畫布 裱於木板

來源

新加坡 私人收藏

展覽

2000年10月24日-11月26日「新近發現的陳文希作品」新加坡
國家美術館 新加坡

"It is this ability to innovate which enables [Chen Wen Hsi] to bring infinite variety into his compositions of Chinese art. The same forte sees him moving which apparent ease from Chinese art to Western art. As with the highly innovative artists like Picasso and Matisse, vision has long triumphed over tradition or medium. Indeed Wen Hsi's art is characterised by distinct phases of high innovation"

Choy Weng Yang

Curator of Art, National Museum, Singapore

1991





362

LIM TZE PENG

(SINGAPORE, B. 1923)

At The Marketplace

signed in Chinese and dated '02' (lower right)

oil on canvas

65 x 90 cm. (25 5/8 x 31 1/2 in.)

Painted in 2002

HK\$100,000-160,000

US\$13,000-20,000

林子平

(新加坡，B. 1923)

市場上

油彩 畫布

2002年作

款識：林子平 02 (右下)



363

363

TAY CHEE TOH

(MALAYSIA, B.1941)

Girl in Hammock

signed in Chinese (lower right)
ink and colour on paper
45 x 61.5 cm. (17¾ x 24¼ in.)
one seal of the artist

HK\$20,000-30,000

US\$2,600-3,800

PROVENANCE

Private Collection, USA

鄭志道

(馬來西亞, 1941年生)

吊床上的女孩

水墨 設色 紙本
款識：志道 (右下)
藝術家鈐印一枚

來源

美國 私人收藏

364

CHUAH THEAN TENG

(MALAYSIA, 1914-2008)

Fishing Village

signed 'Teng' (lower left)
batik dye on cloth laid on paper
61 x 45 cm. (24 x 17¾ in.)

HK\$50,000-70,000

US\$6,400-9,000

PROVENANCE

Private Collection, USA

蔡天定

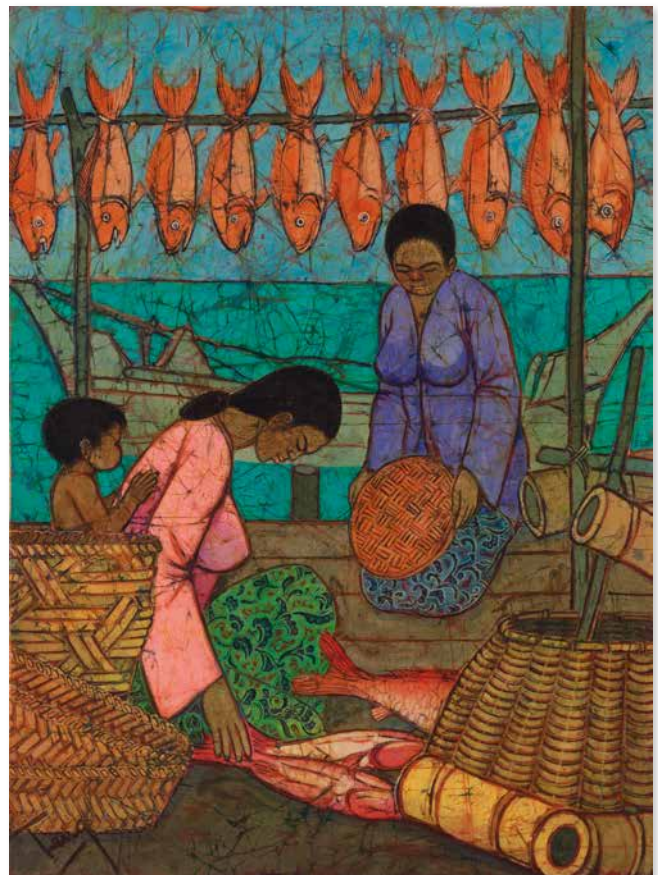
(馬來西亞, 1914-2008)

漁村

蠟染 布 裱於紙本
款識：Teng (左下)

來源

美國 私人收藏



364



365

TAY BAK KOI

(SINGAPORE, 1939-2005)

Serenity by the River

signed 'Bak Koi' (lower left)
ink and colour on paper
60 x 61.5 cm. (23 $\frac{5}{8}$ x 24 $\frac{1}{4}$ in.)

HK\$20,000-30,000

US\$2,600-3,800

鄭木奎

(新加坡，1939-2005)

河邊的寧靜

水墨 設色 紙本
款識: Bak Koi (左下)

366

FERNANDO ZÓBEL

(SPAIN-PHILIPPINES, 1924-1984)

The Lantern

signed 'Zobel' (lower right)
oil on canvas
96.5 x 130 cm. (38 x 51½ in.)
Painted in 1967

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

US\$110,000-130,000

PROVENANCE

Private Collection, Sweden

費南度·索維爾

(西班牙/菲律賓, 1924-1984)

燈籠

油彩 畫布
1967年作
款識: Zobel (右下)

來源

瑞典 私人收藏

'I do not think it possible to achieve a more dazzling effect with such economy of means, such asceticism. If there is to be found in Spain an original calligraphic painting without precedent, one Oriental in its agility while Spanish in its emotional expressivity, that painting is the elegant, harmonious, marvellously floating art of Fernando Zóbel.'

(Carlos Antonio Arean. "Microcritica" "Correo de las Artes" Madrid, 1961)

One of the most progressive abstractionists to emerge from Asia, Zóbel was born in Manila, educated at Harvard and later the Rhode Island School of Design where he first encountered the major Western abstract artists, most significantly Mark Rothko, whose pared down reductionist works were to influence Zóbel throughout his life. Zóbel initially alternated between Manila and Madrid, where he became a member of the Spanish post-war fraternity, alongside artists like Luis Feito and Gerardo Rueda. Eventually he established his studio in Cuenca, Spain, where he became an active participant in the artistic climate of the city and also a mentor to the rising generation of art students, founding the Museo de Arte Abstracto Español.

Painted in 1967 and 1978 respectively, *The Lantern* (Lot 367) and *La Terraza III* (Lot 368) belong to a series that immediately followed Zóbel's *Serie Negra* (*The Black series*) works, extending from 1963 to the 1970s, a period most commonly known as the colourist period. Transitioning from strong works of chiaroscuro and dynamic movement in the early 1960s, the artist began to incorporate colour into his work, though rarely in bright hues; preferring instead to focus on softer tones, as well as earth and gold-toned shades which could capture the effects of light, reflection, Nature and movement. Following his move to Spain in 1960, works from the period were often drawn from the Medieval landscape and Mediterranean climate of Cuenca, where colour and movement begin to take on qualities of tranquility and serenity.

In *The Lantern*, warm and cold browns and grey emerge from a disembodied field as an isolated form of rich earthy tones and calligraphic strokes is suspended in a dawn-like radiance, whose subtle emotion would break under the excess of chromatic vibrations. A soft patina confers on the large expanse the muted richness so reminiscent of a Rothko. Colour however, does not fade, but rather becomes the quintessence of light, a hazy lyrical luminosity unburdened by the sweetness and intensity of stronger tones. Movement, as is a dominant attribute of the works by Zóbel, is expressed here in a rhythm of blurred and wispy lines,

flowing and meeting in intersections and dispersing swiftly into their environs in a restless fervour. This endows the work with a unique dynamism which the static nature of painting does not neutralise but instead enhances beautifully, providing a sense of permanence to the artistic and meditative splendour of the piece.

Similarly, for *La Terraza III*, sweeping strokes of colour punctuated with ethereal curves of calligraphic black indicate a lightness of being in the painting's treatment of movement. Carefree and unwavering, the viewer's wandering gaze follows the soft modulations of slowly constructed chromatics, drawn in by the exquisite appeal of varying tones of pink, bathed in a warm glow evocative of Cuenca's Castilian sunsets. A rare work of transcendental quality, *La Terraza III* bears a fresh and spontaneous air, though Zóbel's paintings were anything but—each piece is a highly cerebral concept, a quest for equilibrium executed after careful deliberation with technique and proficiency.

In creating areas of varying rhythm, tone and movement in the present works, as lines textures and background tones are in constant movement and dialogue with each other, the virtuosity of combining these elements certainly reveal Fernando Zóbel's talent as a master abstractionist and visual composer.





367

FERNANDO ZÓBEL

(SPAIN/PHILIPPINES, 1924-1984)

La Terraza III

signed 'Zobel' (lower right); signed 'Zobel', dated and titled '78-83/LA TERRAZA III', original gallery label and museum label affixed (on the reverse)

oil on canvas

100 x 100 cm. (39% x 39% in.)

Painted in 1978

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Galería Theo, Madrid, Spain

Colección Elvira González, Madrid, Spain

RBC Investor Services, Madrid, Spain

Banco Inversis, Madrid, Spain

費南度·索維爾

(西班牙/菲律賓, 1924-1984)

La Terraza III

油彩 畫布

1978年作

款識: Zobel (右下); Zobel 78-83/LA TERRAZA III (畫背); 畫廊標籤及博物館標籤貼於畫背

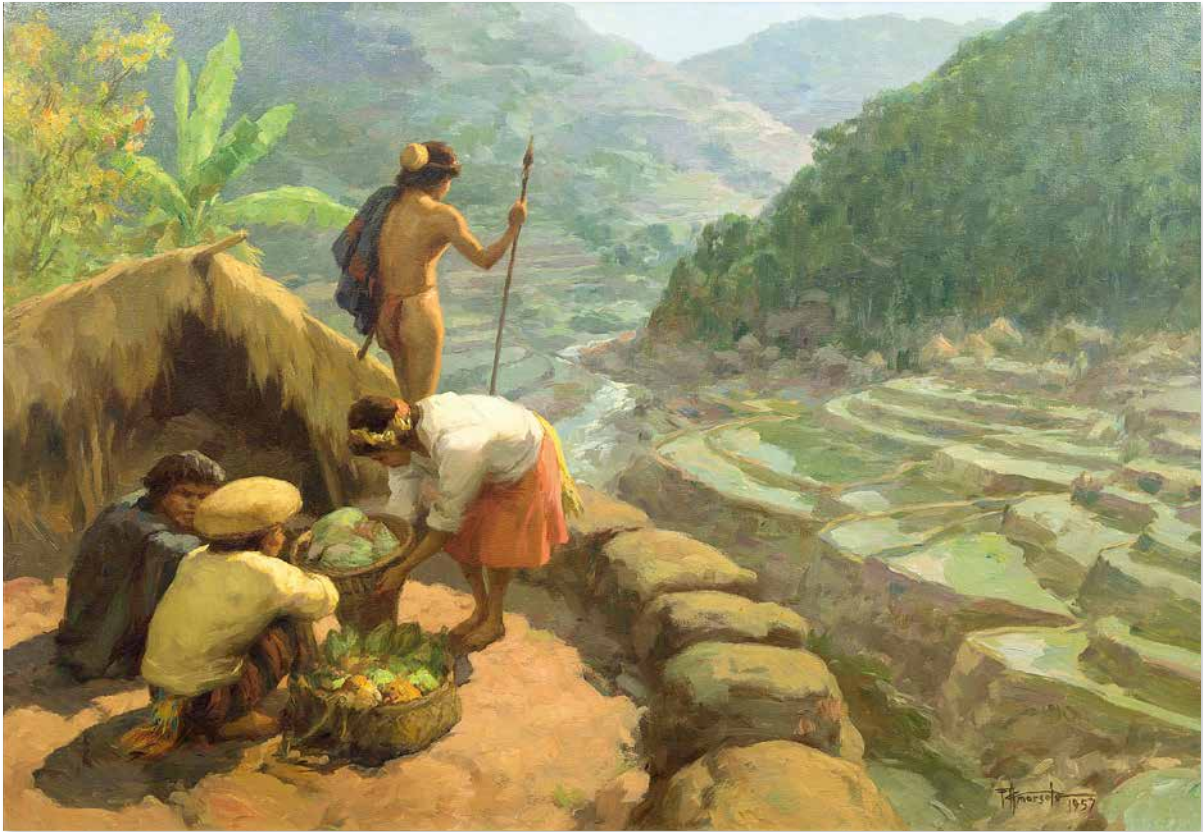
來源

西班牙 馬德里 Theo 畫廊

西班牙 馬德里 Elvira González收藏

西班牙 馬德里 RBC投資者服務

西班牙 馬德里 Banco Inversis



368

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

Step Farming

signed and dated 'F. Amorsolo 1957' (lower right)

oil on canvas

61 x 87 cm. (24 x 34½ in.)

Painted in 1957

HK\$260,000-360,000

US\$33,000-46,000

PROVENANCE:

Acquired directly from the artist by the previous owner

Thence by descent to the present owner

Private Collection, USA

阿莫索羅

(菲律賓, 1892-1972)

梯田

油彩 畫布

1957年作

款識: F. Amorsolo 1957 (右下)

來源

原藏者直接得自藝術家

現由原藏者家屬收藏

美國 私人收藏

369

PACITA ABAD

(PHILIPPINES, 1946-2004)

Orange Punch

signed 'pacita' (lower right)
acrylic and batik cloth stitched on canvas
243 x 180 cm. (96 x 71 in.)
Executed in 2003

HK\$140,000-200,000

US\$18,000-26,000

帕斯塔

(菲律賓, 1946-2004)

橙汁

壓克力 蠟染布 畫布
2003年作
款識: pacita (右下)



Photograph of the artist

Orange Punch (Lot 369) is a vibrant textile collage by internationally renowned Filipino artist Pacita Abad, from her last major series *Endless Blues*. A disciplined and prolific artist, Abad's inquisitive nature and innovative spirit led her to experiment fearlessly with different mediums and techniques that inspired her on her travels around the world. Despite the countless forms they took, Abad's extensive oeuvre is characterised by her consistent use of bold and vibrant colours. Abstract or figurative, her works are a diverse combination of luminous oil paints, vividly patterned cloths, and an array of found material, stitched together to form an enchanting tapestry that tells the story of the artist's experience.

Completed in 2003, *Orange Punch* was executed in the year before Pacita Abad's passing. From 2001 to 2004, Abad battled courageously against cancer in her lungs. With the doctor's strict travel ban, the avid traveller took refuge in her studio, a sanctuary she turned to for her peaceful recovery. Blues music became a significant

part of her therapy, and she often found herself lost in the jazzy rhythms and melancholic melodies of the music. Abad likens her textile collages of the series to the music genre that carried her through this trying time - "always strong, sometimes sad, a bit nostalgic, and very colourful". *Orange Punch* typifies the essence of Abad's final series. With a hodgepodge of fabrics from the many trips she had taken around the world painstakingly stitched onto the canvas base, and the energetic sweeping strokes of fluorescent orange and yellow paint that bring the individual islands of cloth together, Abad harmonises the different aspects of her 32-year long career. Spontaneity drives the lively composition as if the geometric shapes could leap forth in an exuberant dance. In an amalgam of meaningful traditional textiles and Abad's flair for contemporary painting, the present lot celebrates the beauty of life in a sensory feast, captivating the viewer with the tactile nature of this visually arresting work.





370

ROMEO TABUENA

(PHILIPPINES, 1921-2015)

Woman with Fruits

signed and dated 'Tabuena 69' (upper right)
tempera on masonite board
61 x 52 cm. (24 x 20½ in.)
Painted in 1969

HK\$50,000-70,000

US\$6,400-9,000

羅米奧·塔貝納

(菲律賓，1921-2015)

女人與水果

蛋彩 纖維板
1969年作
款識: Tabuena 69 (右上)



371

BUT MOCHTAR

(INDONESIA, 1930-1990)

Two Figures

signed and dated 'BUT MR 1967' (lower right)
oil on canvas
90.5 X 105 cm. (35 $\frac{5}{8}$ X 41 $\frac{3}{8}$ in.)
Painted in 1967

HK\$220,000-320,000

US\$29,000-41,000

布特 莫達

(印尼，1930-1990)

兩個輪廓

油彩 畫布
1967年作
款識：BUT MR 1967 (右下)



372

AHMAD SADALI

(INDONESIA, 1924-1987)

Sisa Bidang Berhias Emas Dengan Dasar Putih
(White Space Decorated with Gold)

signed and dated 'Sadali 1981' (lower right); titled 'sisa bidang berhias emas dgn dasar putih', inscribed and dated again, Artist's label and Exhibition label affixed (on the reverse)
oil on canvas
99 x 99 cm. (39 x 39 in.)
Painted in 1981

HK\$600,000-800,000

US\$77,000-100,000

EXHIBITED

Singapore, National Museum Art Gallery, Asean Exhibition of Painting, Graphic Arts and Photography 1981, 11-22 September 1981

阿默·薩達里

(印尼，1924-1987)

平衡白色空間裝飾著黃金

油彩 畫布

1981年作

款識: Sadali 1981 (右下); sisa bidang berhias emas dgn dasar putih (畫背); 藝術家名片及展覽標籤貼於畫背

展覽

1981年9月11-22日「1981年東南亞國家聯盟繪畫、印刷及攝影藝術展覽」新加坡國家美術館 新加坡



373

MOCHTAR APIN

(INDONESIA, 1923-1994)

Townscape

signed and dated 'Mochtar Apin 90' (lower right); titled 'Townscape', signed and dated again, inscribed 'acrylic / canvas 150 x 140 cm, artist's address inscribed (on the reverse)
acrylic on canvas
160 x 140 cm. (63 x 55½ in.)
Painted in 1990

HK\$90,000-120,000

US\$12,000-15,000

LITERATURE

Paradoks Mochtar Apin, Indonesia, Edwin Gallery, 2014 (Illustrated, p. 195)

莫達 阿賓

(印尼，1923-1994)

市容

壓克力 畫布

1990年作

款識: Mochtar Apin 90 (右下); Townscape (畫背)

出版

2014年《Paradoks 莫達 阿賓》

Edwin Gallery 印尼 (圖版，第195頁)



374

UMI DACHLAN

(INDONESIA, B. 1924)

Abstrak

signed and dated 'umi d. 91' (lower left)
mixed media on canvas
70 x 70 cm. (27½ x 27½ in.)
Painted in 1991

HK\$40,000-60,000

US\$5,200-7,700

烏米·達赫蘭

(印尼, B. 1924)

抽象

綜合媒材 畫布
1991年作
款識: umi d. 91 (左下)



375

AHMAD SADALI

(INDONESIA, 1924-1987)

Komposisi Abu-Abu Hijau dan Emas (Gray, Green and Gold Composition)

signed and dated 'Sadali 87' (lower right)
acrylic on cardboard
75 x 50 cm. (29½ x 19⅝ in.)
Painted in 1987

HK\$140,000-220,000

US\$18,000-28,000

PROVENANCE

Edwin Gallery, Jakarta
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED

Jakarta, Indonesia, Grand Hyatt Hotel & Edwin Galeri, The Hidden Works and Thoughts of Ahmad Sadali, 15-26 October 1997.

阿默·薩達里

(印尼，1924-1987)

灰色，綠色和金色組成

壓克力 紙板
1987年作
款識：Sadali 87 (右下)

來源

雅加達 印尼 Edwin Gallery
現藏者購自上述收藏
亞洲私人收藏

展覽

1997年10月15-26日「阿默·薩達里隱而未見的作品與思想」
君悅酒店及Edwin Galeri 雅加達 印尼

377

SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

Horizon and the Fishing Boats

signed and dated 'Srihadi S 1986' (upper right); signed and dated 'SRIHADI S 1986', titled 'Horizon and the Fishing boats', inscribed (on the reverse) and titled and dated again on artist's label affixed on the reverse
oil on canvas
100 x 130 cm. (39 $\frac{3}{8}$ x 51 $\frac{1}{8}$ in.)
Painted in 1986

HK\$450,000-650,000

US\$58,000-83,000

路斯裡

(印尼 · B. 1931)

地平線和魚船

油彩 畫布
1986年作

款識: Srihadi S 1986 (右上); SRIHADI S 1986/Horizon and the Fishing boats (畫背); 藝術家標籤貼於畫背

"The horizon, is the line separating the higher and lower worlds, with man occupying the position in between. Through its simplicity, it evokes an awareness of the divine. A few deceptive brushstrokes are enough to divide the canvas. The search for the minimal form that this process implies may be construed as a search for the essence of the truth"

Srihadi Soedarsono

(Jean Couteau, Srihadi Soedarsono, The Path of the Soul, Lontar Foundation, Jakarta, Indonesia, 2003)





PROPERTY FROM AN ASIAN PRIVATE COLLECTION
亞洲 私人收藏

378

A.D. PIROUS

(INDONESIA, B. 1933)

House By The River

signed and dated 'Pirous 65' (lower left); gallery label
affixed on the reverse

oil on canvas

50 x 70 cm. (19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in.)

Painted in 1965

HK\$60,000-80,000

US\$7,700-10,000

阿都·雅裡·比勞斯

(印尼, B. 1933)

河邊的房子

油彩 畫布

1965年作

款識: Pirious 65; 畫廊標籤貼於畫背



378

PROPERTY FROM AN ASIAN PRIVATE COLLECTION
亞洲 私人收藏

379

ZAINI

(INDONESIA, 1926-1977)

Untitled

signed and dated 'zaini 64' (lower right)

oil on canvas

50 x 70 cm. (19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in.)

Painted in 1964

HK\$40,000-50,000

US\$5,200-6,400

ZAINI

(印尼, 1926-1977)

無題

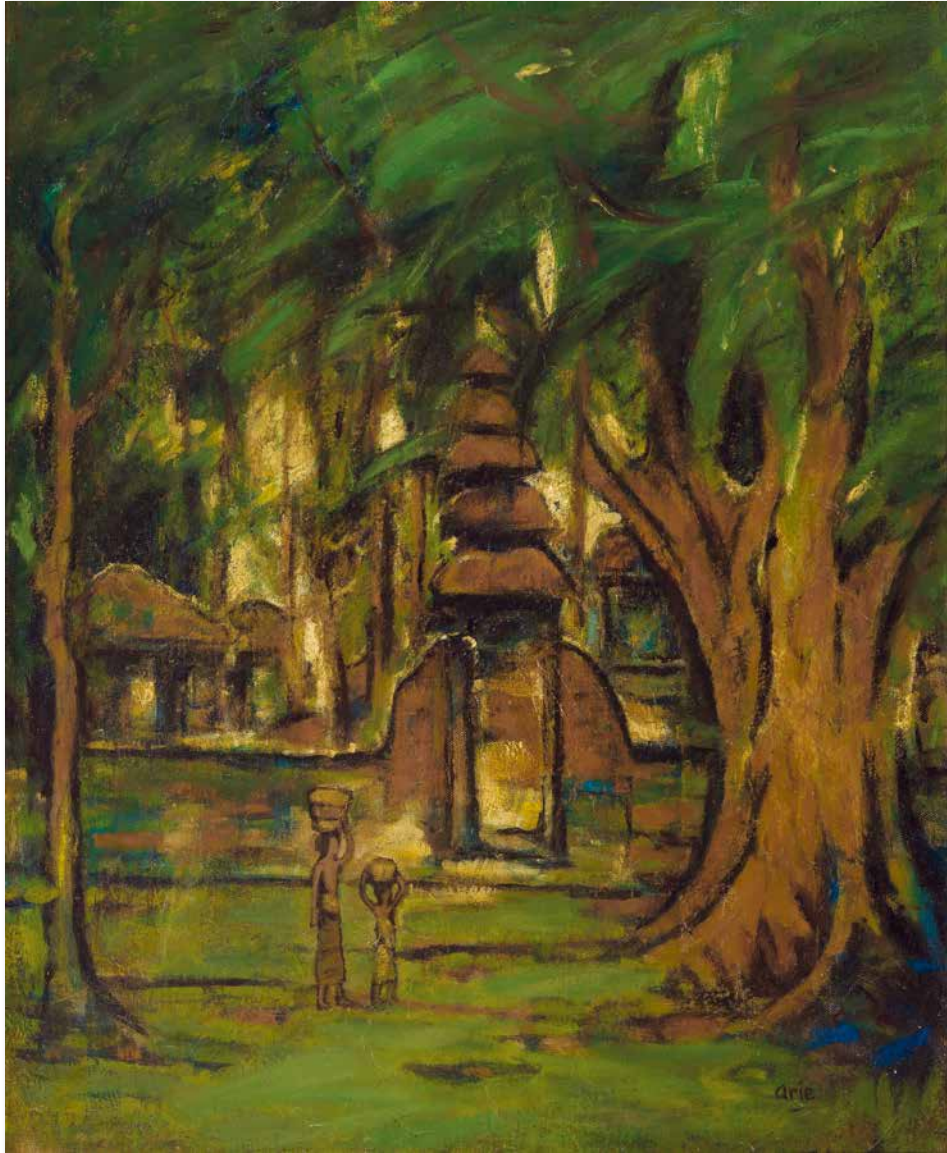
油彩 畫布

1964年作

款識: zaini 64 (右下)



379



380

ARIE SMIT

(INDONESIA, 1916-2016)

Greenery Glow at the Front Gate

signed 'arie' (lower right); signed, titled and dated 'greenery glow at front gate/arie smit/1962' (on the reverse)

acrylic on canvas

75.5 x 60.5 cm. (29 3/4 x 23 7/8 in.)

Painted in 1962

HK\$180,000-280,000

US\$24,000-36,000

艾利·斯密特

(印尼·1916-2016)

在前門發光的綠化

壓克力 畫布

1962年作

款識：arie (右下); greenery glow at front gate/arie smit/1962 (畫背)



381

ARIE SMIT

(INDONESIA, 1916-2016)

Pots of Flowers

signed and dated 'arie smit 91' (lower left); titled 'Pots of Flowers',
inscribed, signed and dated again (on the reverse)
oil on canvas
26 x 45 cm. (10¼ x 17¾ in.)
Painted in 1991

HK\$100,000-150,000

US\$13,000-19,000

艾利·斯密特

(印尼，1916-2016)

花盆

油彩 畫布

1991年作

款識：arie smit 91 (左下); Pots of Flowers (畫背)



382

WIDAYAT

(INDONESIA, 1923-2002)

Flora & Fauna

signed 'Widayat 81' (lower left)
oil on canvas
126 x 148 cm. (49 5/8 x 58 1/4 in.)
Painted in 1981

HK\$120,000-220,000

US\$16,000-28,000

維達雅

(印尼，1923-2002)

油彩 畫布

1981年作

款識：Widayat 81 (左下)

383

LEE MAN FONG

(INDONESIA, 1913-1988)

Peace Doves

signed in Chinese (middle left); inscribed and dated in Chinese (upper left)

oil on masonite board
80 x 121 cm. (31½ x 47¾ in.)
Painted in 1988
one seal of the artist

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Acquired directly from the wife of the artist, Mrs. Lee Man Fong, by the present owner

李曼峰

(印尼，1913-1988)

和平鴿子

油彩 纖維板

款識：曼峰（中左）；一个八八年画於新加坡（左上）

1988年作

藝術家鈐印一枚

來源

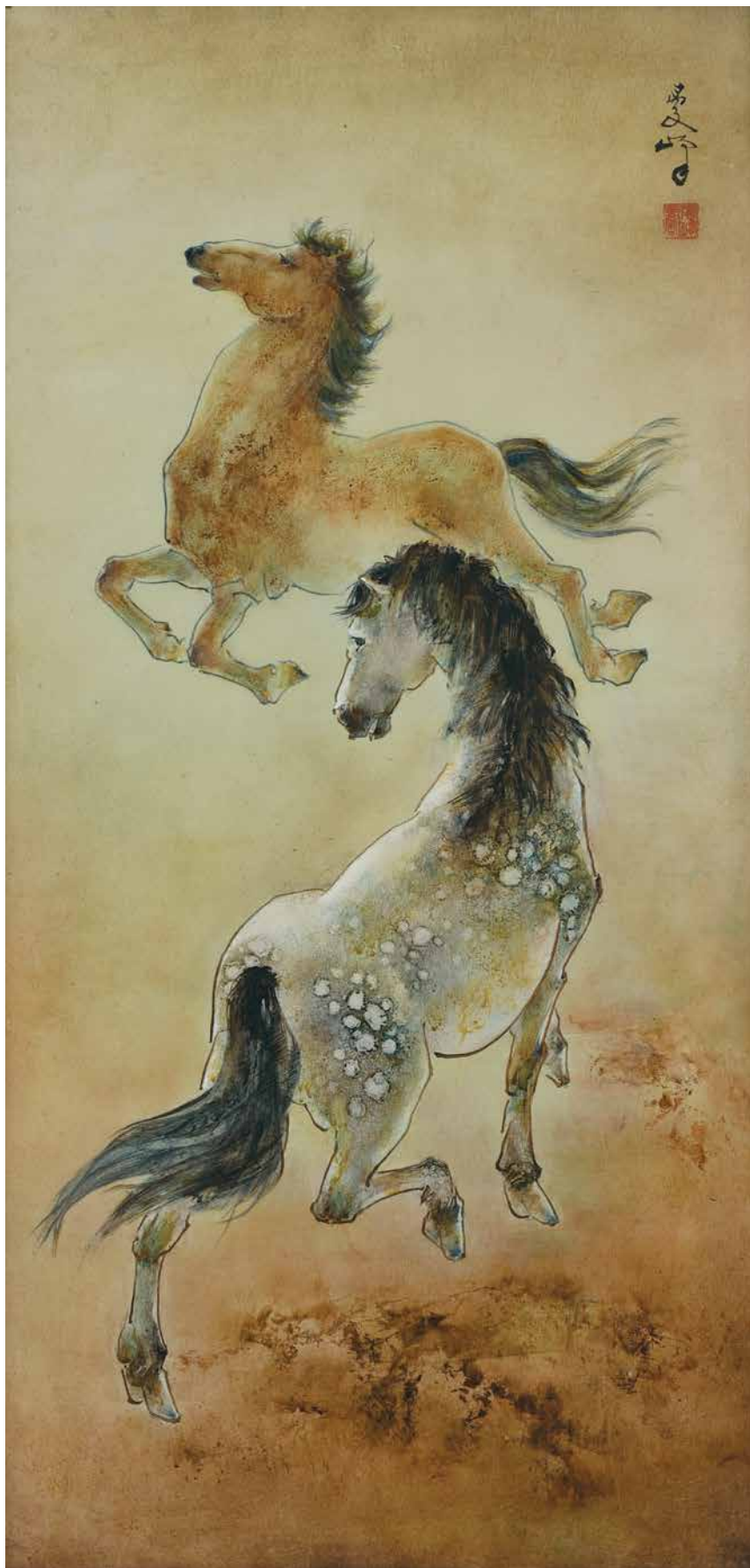
現藏者得自藝術家妻子李曼峰夫人

"Some friends like to ask me how I entered the world of art. My answers are fairly simple. I tell them that to become an artist one must first love and respect one's work. One must be honest in one's art, and beginners in painting should study from direct investigation of nature, from meticulous investigation of nature's myriad transformations to increase their powers of observation."

Lee Man Fong







384

LEE MAN FONG

(INDONESIA, 1913-1988)

Two Horses

signed in Chinese (upper right)
oil on masonite board
102 x 49 cm. (40 $\frac{1}{8}$ x 19 $\frac{1}{4}$ in.)
one seal of the artist

HK\$260,000-350,000

US\$34,000-45,000

李曼峰

(印尼, 1913-1988)

兩匹馬

油彩 纖維板
款識：曼峰 (右上)
藝術家鈐印一枚



Lot 386 Detail 局部

HENDRA GUNAWAN: THE NURTURERS OF NATURE

Known as one of the forefathers of Indonesian Modern Art, Hendra Gunawan was a nationalistic artist who dedicated his work to celebrate the Indonesian way of life.

This season, Christie's is pleased to present a pair of works by Hendra Gunawan which celebrate the role of women and the reality of their everyday lives. Hendra's women are often depicted as women at work cultivating the lands Mother Nature has to offer. Recognized for his vibrant and lively colours, Hendra adds colours and vividness to the neutral tones of nature which brings delight to the viewers. He expresses his captivation of Indonesia's beautiful landscapes.

Landscape with Water-Buffaloes (Lot 386), portrays an Indonesian landscape with complete elements of the Earth – volcano, padi fields, river, flora, fauna and humans, all in idyllic harmony, which brings together the cycle of life. In the foreground, there is a woman working in the fields, carrying a basket in the padi fields with the buffaloes hoeing through the fertile soils.

Here, Hendra depicts the scene of daily life – women nurturing the soil, subsequently blossoming into rice paddies. This symbolizes food as the source of life that is sown from the fertile soils and also mirrors the mothers as the source of giving life, shown in *Women Overlooking A Cliff with a View of the Sea (Lot 385)*.

In *Women Overlooking A Cliff with a View of the Sea*, Hendra paints two groups of women carrying out their daily activities. The group of women on the right are lying on the ground relaxing and socializing together, while the woman on the left is carrying a child, set apart from the crowd to carry out her maternal duties.

The colour composition shows a balance of cooler and warm colours, denoting an awareness of the beauty of the everyday. The mother and child are in the life stage of motherhood, shown as conservative, calm, collected with cool colours complementing the background. On the other hand, the group of women socializing are shown in vibrant, bright

and exuberant colours which may indicate the youthful stage of their lives.

Hendra enlivens and honours the female spirit as active, strong, nurturing, graceful, and persevering – irreplaceable to the functioning of everyday life and society. The women are enriched with vibrant colours as the artist celebrates the importance of women and their roles in ordinary scenes of daily life.



Lot 385 Detail 局部

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



385

HENDRA GUNAWAN

(INDONESIA, 1918-1983)

Women Overlooking a Cliff with a View of the Sea

signed 'Hendra' (lower left)
oil on canvas
75 x 135 cm. (29½ x 53½ in.)

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

US\$210,000-280,000

PROVENANCE

Acquired directly from the family of artist by Mr. Stan Rainsborough
Acquired from the above by father of previous owner, and thence by descent
Anon. sale, Christie's Hong Kong, 24 May 2008, Lot 123
Acquired from the above sale by the present owner
Private Collection, Asia

古那彎

(印尼，1918-1983)

俯瞰大海懸崖的女性

油彩 畫布
款識: Hendra (左下)

來源

由Mr. Stan Rainsborough 得自藝術家家族
前藏者父親購自上述藏者，從此由前藏者收藏
2008年5月24日，佳士得 香港 編號123
現藏者購自上述拍賣
亞洲 私人收藏



386

HENDRA GUNAWAN

(INDONESIA, 1918-1983)

Landscape with Water-Buffaloes

signed 'Hendra' (lower right)
oil on canvas
100 x 155 m. (39 3/8 x 61 in.)

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE

Anon. sale, Christie's Hong Kong, 28 April 2002, Lot 77
Acquired from the above sale by the previous owner
Thence by descent to the present owner
Private Collection, USA

古那彎

(印尼，1918-1983)

景觀與水牛

油彩 畫布
款識: Hendra (右下)

來源

2002年4月28日 佳士得 香港 編號77
前藏者購自上述拍賣
從此由現藏者收藏
美國 私人收藏



Lot 387 Detail 局部

SANYU 常玉

SCHOLARLY LADIES IN THE STUDIO : A SELECTION OF DRAWINGS BY SANYU

Christie's is very pleased to present a beautiful selection of ladies sketching in the studio (Lots 387-390). With his genius ability to handle the intensity and depth of the line, Sanyu spent his early years in Paris depicting a variety of poses and renditions of women sketching at the Académie de la Grande Chaumière. The following lots, highlighted by *Lady Sketching* (Lot 387), represent an exquisite selection of these beautiful drawings, each unique and representative of Sanyu's character.

ACADEMIE DE LA GRANDE CHAUMIERE : A SOURCE OF INSPIRATION

Displaying a few touches of colour and affirmative lines, *Lady Sketching* welcomes us into the world of Sanyu in his early years in Paris. This Parisian woman was probably drawing a nude model during an open afternoon session at the Académie de la Grande Chaumière, where Sanyu spent most of his time as a way to escape the formal academism of the École des Beaux Arts de Paris. At the heart of the Montparnasse art scene, Sanyu would come to observe and experiment from his interactions with European avant-garde artists from the School of Paris. Seeking new modes of representation to escape the pre-established visual language from the turn of the century, Sanyu's training in Chinese calligraphy provided him with a new-found sense of freedom in depictions of figures.

THE BEAUTY OF SIMPLE LINES

Lady Sketching epitomizes Sanyu's virtuosity of the line. One can imagine him sitting among other students in front of a nude, picking up his brush and ink, and sketching her. If a pose didn't interest him, he would sketch the students around him in ten minutes. Here, each line has a purpose and determination to highlight details: the seam of her skirt, a curl setting free from her pony-tail, focused eyes, and a loose jacket in line with Parisian fashion. Relying on his well-trained calligraphic hand, the few lines and varying degrees of intensity of colour applied with poise and rhythm are just enough to create a sense of space and volume, and express character.

AN EXPANSIVE HERITAGE

Extremely prolific during this period of his life, many drawings and watercolours executed at the Académie de la Grande Chaumière attest for Sanyu's creation of a unique aesthetic language. Exuding with confidence and simplicity, *Lady Sketching* beautifully exemplifies an artist's determination to achieve modernity and minimalism through the line, directly drawn from his own cultural heritage. At the heart of the first truly international artistic community, Sanyu's body of works on paper elegantly displays a perfect balance between a deep Chinese aesthetic sensitivity and a European visual language.

學院畫室中的女士：常玉素描選集

佳士得非常榮幸為您呈現一組精美的常玉紙上作品（拍品編號387-390）。常玉在旅居巴黎初期，利用他處理線條強度與深度變化的天賦，描繪在大茅舍藝術學院進行素描的女子們所展現的各種姿勢與神態。以下這批以《素描中的女士》（拍品編號387）為亮點的一系列紙上作品，每一幅均反映出常玉的獨特風格。

大茅舍藝術學院：靈感的泉源

常玉僅以數抹色彩與篤定的線條，便完成《素描中的女士》。這幅畫作引領我們進入他早年在巴黎生活的世界。畫中這位巴黎女子極可能是某日下午在大茅舍藝術學院的開放課程上練習裸體素描。大茅舍藝術學院是常玉在當時最常流連之處，這是他逃離法國美術學院正規學院派教育的地方。常玉當時正處於蒙帕納斯藝術圈核心，他喜歡透過觀察自己與二十世紀上半葉巴黎畫派出身的歐洲前衛藝術家之間的互動，並以此進行實驗性的創作。此外，他也持續探尋新的表現模式，企圖擺脫自二十世紀之後便已建立的視覺語言。他所受過的中國書法訓練便在此時發揮作用，為他所描繪的人物帶來某種新穎的自由快感。

簡單線條之美

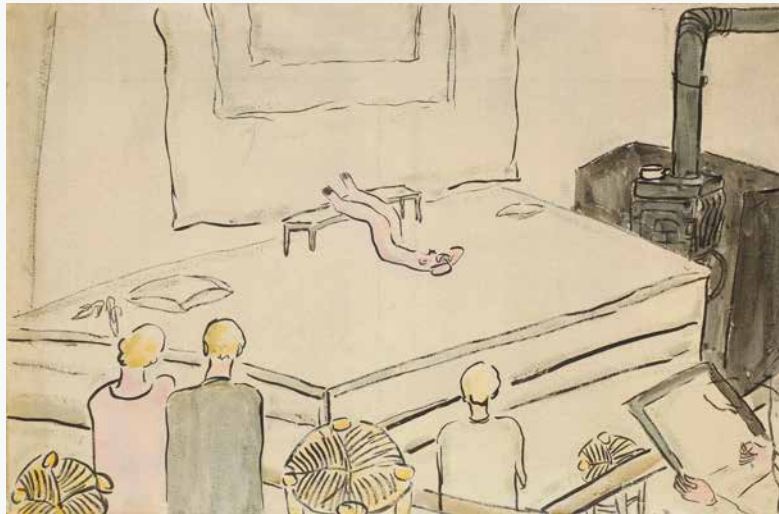
《素描中的女士》體現了常玉在線條運用方面的精湛技藝。我們可以想像他與同學坐在一位裸體模特兒面前，用他的筆墨進行素描的情景。倘若他對模特兒的姿勢不感興趣，就會改以坐在他周遭的同學為模特兒，並在短時間內完成。《素描中的女士》裡的每一道線條，都具有某種突顯細節的意圖與決心，例如女子裙襬的線縫、從馬尾散落出來的一縷捲髮、專注的眼神，以及符合巴黎時尚的寬鬆夾克。常玉受過良好書法訓練、簡約的線條以及沉著、韻律性的色彩強度變化，正好足以讓他創造一種空間感與量感，從而展現人物的個人特質。

豐厚的文化遺產

在大茅舍藝術學院的這段時光是常玉藝術生涯中最多產的時期。他在這段時期創作的眾多素描與水彩畫，都是其獨特美學語言的例證。《素描中的女士》散發著自信與簡樸的美感，優美地體現一位藝術家直接汲取他自身的文化遺產，並透過線條去追求現代性與極簡主義的決心。常玉當時處於世界上第一個真正國際性藝術社群核心，他的人像紙上作品優雅地呈現了對淵博的中國美學感知與歐洲視覺語言的完美平衡。



Sanyu in his studio.
常玉在工作室
Courtesy of The Li Ching Cultural and Educational Foundation.



Sanyu, *L'Atelier, Pose du Modèle (Model Posing in Studio)*, ca. 1930s. Christie's Hong Kong, 23 November 2013, Lot 29
常玉《在工作室裡擺姿勢的模特兒》1930年代作
香港佳士得 2013年11月23日 編號29 成交價：5,080,000港元



387

SANYU

(CHANG YU, FRANCE/CHINA, 1895-1966)

Lady Sketching

signed in Chinese and signed 'SANYU' (lower left)
ink and watercolour on paper
48 x 32 cm. (18 7/8 x 12 5/8 in.)

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE

Private Collection, USA

This work is registered as W222 by The Li Ching Cultural and Educational Foundation. (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

(法國/中國, 1895-1966)

素描中的女士

水墨 水彩 紙本
款識：玉 SANYU (左下)

來源

美國 私人收藏

此作品已登記於財團法人立青文教基金會，登錄號碼為W222
(詳情請瀏覽常玉線上資料庫<http://www.artofsanyu.org/>)



388

SANYU

(CHANG YU, FRANCE/CHINA, 1895-1966)

Seated Lady

signed in Chinese and signed 'SANYU' (middle left)
ink and charcoal on paper
44.8 x 28 cm. (17 $\frac{3}{8}$ x 11 in.)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Private Collection, Europe
Anon. Sale, Christie's Hong Kong, 26 May 2013, Lot 3638
Acquired from the above by the present owner

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue Raisonné: Drawings and Watercolours, 2015 (Electronic version retrieved from <http://www.artofsanyu.org/> illustrated, plate D2114).

常玉

(中國，1895-1966)

閒坐仕女

水墨 炭筆 紙本
款識：玉 Sanyu (左中)

來源

歐洲 私人收藏
2013年5月26日 佳士得 香港 編號3638
現藏者購自上述拍賣

出版

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會
台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版, 編號D2114)



389

SANYU

(CHANG YU, FRANCE/CHINA, 1895-1966)

Lady sketching

signed in Chinese and signed 'SANYU' (lower right)
ink on paper
42 x 27 cm. (16½ x 10⅝ in.)

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Collection of Mr Jean-Claude Riedel, Paris, France
Private Collection, USA

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue
Raisonne: Drawings and Watercolours, 2015 (Electronic version retrieved from
<http://www.artofsanyu.org/> illustrated, plate D2029).

常玉

(法國/中國，1895-1966)

素描中的女士

水墨 紙本
款識：玉 SANYU (右下)

來源

法國 巴黎 尚·克勞德·希耶戴先生舊藏
美國 私人收藏

出版

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會
台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版
編號D2029)



390

SANYU

(CHANG YU, FRANCE/CHINA, 1895-1966)

Untitled

signed in Chinese and signed 'SANYU' (lower left)
ink and charcoal on paper
43 x 28.5 cm. (16⁷/₈ x 11¹/₄ in.)

HK\$120,000-240,000

US\$16,000-31,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a letter of authenticity issued by the Li-Ching Cultural & Educational Foundation and signed by Rita Wong.

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue Raisonné: Drawings and Watercolours, 2015 (Electronic version retrieved from <http://www.artofsanyu.org/> illustrated, plate D2108).

常玉

(法國/中國, 1895-1966)

無題

水墨 炭筆 紙本
款識：玉 Sanyu (左下)

來源

亞洲 私人收藏

此作品附財團法人立青文教基金會開立及由衣淑凡簽發之作品保證文件

出版

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會 台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版, 編號 D2108)



391

SANYU

(CHANG YU, FRANCE/CHINA, 1895-1966)

Two Nudes

ink on paper
27.3 x 21.2 cm. (10¾ x 8⅝ in.)

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Collection of Mr. Jean-Claude Riedel, Paris, France

Private Collection, Asia

This work is accompanied by a statement of opinion issued by Rita Wong.

This work is registered as D0663 by The Li Ching Cultural and Educational Foundation. (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

(法國/中國，1895-1966)

兩個裸女

水墨 紙本

來源

法國 巴黎 尚·克勞德·希耶戴先生舊藏

亞洲 私人收藏

此作品附衣淑凡簽發之作品意見書

此作品已登記於財團法人立青文教基金會，登錄號碼為D0663 (詳情請瀏覽常玉線上資料庫<http://www.artofsanyu.org/>)

392

CHU TEH-CHUN

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

No. 238

signed in Chinese, signed and dated 'CHU
TEH CHUN 65' (lower left)
gouache on paper
53 x 25 cm. (20 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in.)
Painted in 1965

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Private Collection, Asia

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

朱德群

(法國/中國，1920-2014)

第238號

水粉 紙本

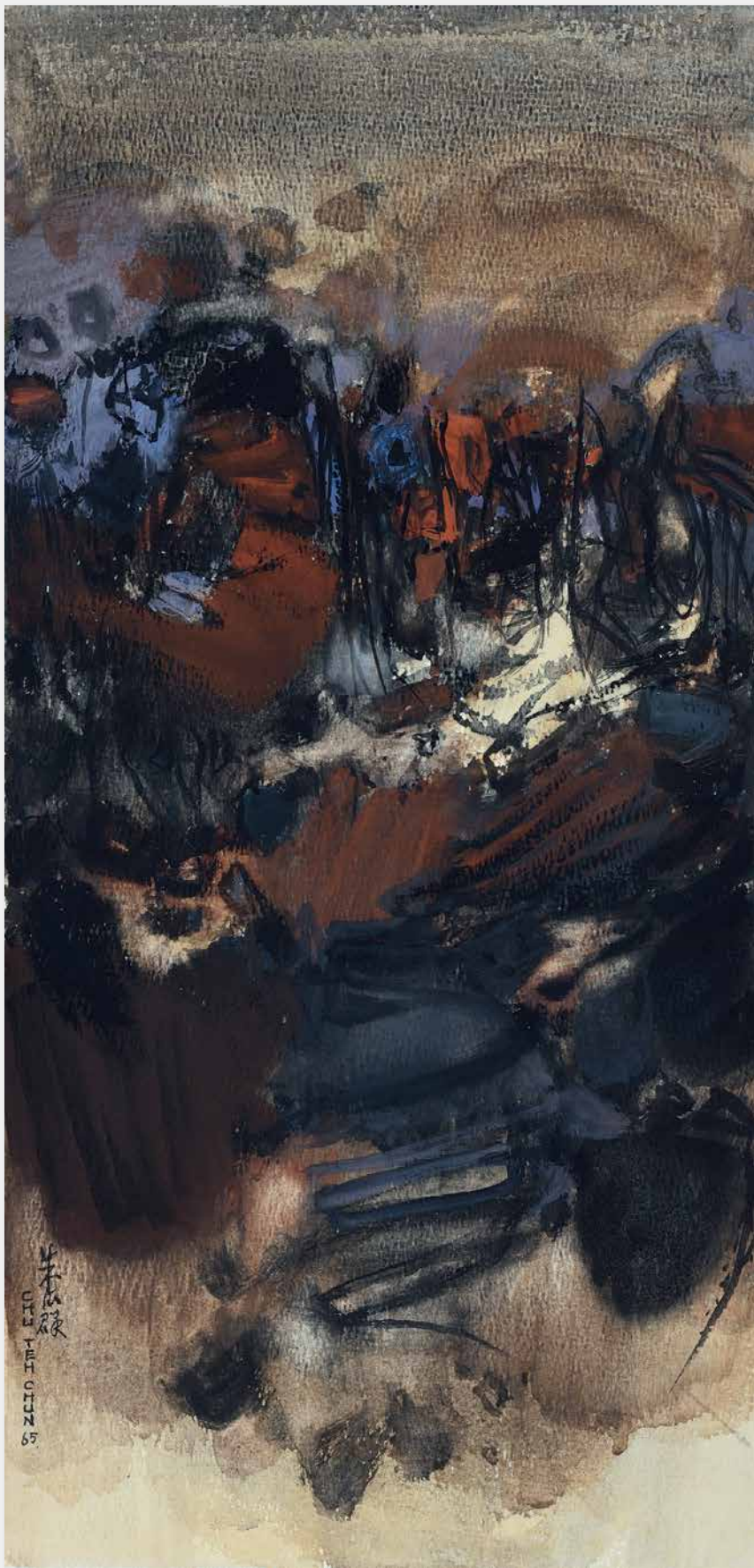
1965年作

款識：朱德群 CHU TEH CHUN 65 (左下)

來源

亞洲私人收藏

此作品已經日內瓦朱德群基金會鑑定





393

CHU TEH-CHUN

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

Composition Rouge

signed in Chinese, signed, titled and dated 'CHU TEH-CHUN
le 16.3.1981' (lower right)
gouache on paper
49.5 x 64 cm. (19½ x 25¼ in.)
Painted in 1981

HK\$500,000-800,000

US\$64,000-100,000

PROVENANCE

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

朱德群

(法國/中國，1920-2014)

紅色構圖

水粉 紙本

1981年作

款識：朱德群 CHU TEH-CHUN le 16.3.1981 (右下)

來源

亞洲私人收藏

此作品已經日內瓦朱德群基金會鑑定



394

CHU TEH-CHUN

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

Untitled

signed in Chinese, signed and dated 'CHU TEH-CHUN 66' (lower right)
gouache on paper
35.5 x 26 cm. (14 x 10¼ in.)
Painted in 1966

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Private Collection, Asia

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

朱德群

(法國/中國，1920-2014)

無題

水粉 紙本

1966年作

款識：朱德群 CHU TEH-CHUN 66 (右下)

來源

亞洲 私人收藏

此作品已經日內瓦朱德群基金會鑑定

395

CHU TEH-CHUN

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

03.11.1976

signed in Chinese, signed 'CHU TEH-CHUN' (lower right); signed in Chinese, signed, titled and dated 'CHU TEH-CHUN le 3.11.1976' (on the reverse)
oil on canvas
91.8 x 64.8 cm. (36 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in.)
Painted in 1976

HK\$3,800,000-5,800,000

US\$490,000-740,000

PROVENANCE

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

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

朱德群

(法國/中國, 1920-2014)

03.11.1976

油彩 畫布
1976年作
款識：朱德群 CHU TEH-CHUN (右下)；CHU TEH-CHUN 朱德群 le 3.11.1976 (畫背)

來源

歐洲私人收藏 (現藏者直接得自藝術家)
此作品已經日內瓦朱德群基金會鑑定

TEMPERATURE AND ENERGY

03.11.1976 (Lot 395) embodied the character of Chu Teh-Chun's art. It shows the influence of light in his art from the 70s, performing strong theatrical effect. The work is composed by bright red, yellowish orange and orange colour, against the dark brown background, delivering a sense of power. Chu once recalled after visiting the retrospective exhibition of Nicolas de Staël, "isn't this kind of natural and pungent style of painting which I have always longed for?" 03.11.1976 expresses the freedom, passion and energy pursued by Chu.

Chu was deeply inspired by Western traditions with oil painting during his travels in Europe. The most notable influence was the usage of light, which became a key element in his abstraction theory. Between 1965 and 1975, Chu made a number of trips to Brazil and various destinations in Europe. On one, in 1965, he glimpsed the highest peak in the Alps, Mont Blanc, and in 1969, he visited the Rijksmuseum Amsterdam, to see the retrospective exhibition on the 300th anniversary of Rembrandt's death. In addition, visits to various museums in Munich, Germany in 1972 would prove to have a great influence on his work.

Chu enhances the lighting effect by bright and contrasting colour, together with his fast and decisive brushstrokes. Such kind of theatrical lighting effect is similar to the emotion in classical painting titled *Saint Mary Magdalene in Ecstasy* by Caravaggio. Chu once said, 'The colour and lines in my images

are never random results, but are put together harmoniously for one common purpose: to activate light sources and call forth images and rhythms.' It becomes clear that colour, lines, and light were important tools that allowed Chu to achieve the harmonious rhythms of his paintings. A study of the contrasts of light and shadow occupied Chu since the '70s, and in fact, they have been a subject of study throughout the history of art, from the chiaroscuro of the Renaissance to the Impressionist focus on depicting the play of light and shadow. Minimalist Dan Flavin initiated a series of intriguing light sculptures in the early 1960s using tube lighting, showing that lighting - though abstract - indeed plays an important role in changing the overall atmosphere of an image.

Different from figurative painting, the sense of drama in Chu's paintings is basically derived from colour. This depiction of light by colour is like the dusk painted by Ma Yuan in *Water Studies* through layering of thin colour pigment, while Chu expresses the temperature and energy of light by the texture of intermingled oil paint.

Chu displays his ambition in exploring the possibilities of Chinese calligraphy using Western oil paints. The powerful, thick strokes and intense thin lines bring out the deep oriental spirit in Chinese calligraphy. The curves and turns echo the elegant usage of line in Liang Kai's *Willow Tree and Two Crows*.



Caravaggio, *Saint Mary Magdalene in Ecstasy*, 1606.
Collection of Musée des Beaux-Arts, de Marseille, France.
卡拉瓦喬《陶醉的抹大拉馬利亞》1606年作
法國馬賽美術館藏





Ma Yuan, *Water Studies*, Southern Song dynasty. Photo: © The Palace Museum Collection of The Palace Museum, China.
南宋 馬遠《水圖卷》(局部) 中國故宮博物院藏

繪畫的溫度和能量

《03.11.1976》(拍賣編號 395)的重要性在於展示了朱德群追求畫作的個性，是他在六十年代建立的抽象方向以後，在七十年代加入光線的應用，產生強烈劇場攝人感的代表作。作品以激昂的亮紅色為主調，加入橘黃色、鮮橘色，在亮黑色混合深褐色的背景下更顯光芒，散發先聲奪人的威力。朱德群看過德·斯塔埃爾回顧展後這樣想：「我一直嚮往和憧憬的，不就是這種自然潑辣的作畫風格嗎？《03.11.1976》正正展現了朱德群藝術中自由的活力、奔放的激情。」

朱德群遊歷歐洲讓他深刻獲得西方傳統油畫的啟發，其中極為重要的是光線的應用，這是朱氏抽象繪畫理論的一大重點。1955年，朱氏剛抵歐洲後遊歷西班牙馬德里參觀普拉多美術館收藏的哥雅作品及艾·葛雷歐故居。1965年至1975年間，朱德群間斷地遊歷了巴西和歐洲不同地方，其中1965年遊經瑞士阿爾卑斯山之屋脊伯朗峰、1969年參觀荷蘭阿姆斯特丹國立博物館舉行的「林布蘭誕辰三百年回顧展」和1972年在德國慕尼黑之旅都對朱德群七、八十年代的創作有深遠的影響。

《03.11.1976》在充滿移動之勢的筆觸中加上光線的元素，在明感對比的光影下追求繪

畫戲劇性的感染力，如古典寫實藝術卡拉瓦喬《陶醉的抹大拉馬利亞》中人物在光線下氛圍下加強的雕塑感和內在情緒。朱德群曾說：「在我的畫面上，其色彩和線條從不是偶然的，它們和諧地達到同一目的：激活光源，喚起形象和韻律」。可見，色彩、線條和光線是朱德群繪畫重要的手段，以達至「韻律」。光線是朱德群自七十年代研究的重點。文藝復興繪畫的光暗對比；印象派對變幻萬千的自然光的描寫；以至簡約主義藝術家丹·弗文自1960年代初用光管創作觸動人心的光雕塑，使無形的光成為主角，改變環境的氛圍。

雖然朱德群畫作中並沒有以人物來營造劇場感，他的劇場感是來自色彩。而以色彩描繪光線的描述，就如南宋畫家馬遠《水圖卷》中描寫黃昏時分的，以薄薄的中國顏料渲染，表達光線折射。朱德群則以油彩的肌理及相互堆疊的色彩表現光線的溫度和能量。

《03.11.1976》中下方粗獷的油彩線性揮寫中，展露出他竭力以西方油畫媒材開拓中國線條美感的高度企圖心，其揮灑勁毫的油彩線條，以及高密度的纖細線條，發出強烈東方精神的書法性，其筆鋒迴、護、鉤、挑微妙的線條流轉之間，互相呼應，蒼勁的線條，同時又帶南宋畫家梁楷《秋柳雙鴉圖》中優美流暢的線條應用。



Liang Kai, *Willow Tree and Two Crows in Autumn*, Southern Song dynasty. Photo: © The Palace Museum Collection of The Palace Museum, China.
南宋 梁楷《秋柳雙鴉圖》中國故宮博物院藏



1960s: FLOWING MOVEMENT IN WEIGHTY ROCK STRUCTURE

The format of Chinese landscape painting became the starting point of Chu Teh-Chun's abstract works in the 60s during the period when he explores the direction to escape the bonds of "form" in painting and shift freely between figuration and abstraction in order to achieve "formlessness." Such question is prompted to Chu after his view on Nicolas de Staël painting in 1956. However, Chu's pursuit of forms does not only come from Western art theories, it was also inherited from the Tang and Song dynasty landscapes familiar to him in his youth. Chu also draws from his Chinese painting teacher from the Hangzhou National College of Art, Pan Tianshou, whose simplification of the details of great mountains and large rock formations results in a steep keystone shape that reflects an Eastern artistic approach to the escape from the concept of form.

The five works from 1961-1966 offered in this auction exemplify Chu's progressing result on form. *Composition 55* (Lot 397) from 1961 demonstrates a structural relationship of masses similar to that of mountains in Chinese landscape painting. Examining the 12th century Emperor Ming-huang's Flight to Szechwan, we see mountains formed by contour lines and masses.

In *Composition 134* (1962, Lot 398), *Composition 161*, (1963, Lot 396), *Composition 238* (1965, Lot 392) and *Untitled* (1966, Lot 394), speedy and directional brushstrokes form an integral and coherent movement, surging with an unending aura. It is in fact such fast and decisive brushstroke distinguishes Chu from Western abstract artist.

In *Composition 134* (1962, Lot 398), regardless of weighty colour blocks, the

liveliness within the painting reminds us of the 12th century *Windy Pines Among a Myriad Valleys* by Li Tang. Li's signature 'ax-cut texture stroke' (fupi cun) transmits the same force of impact. *Cun* is a special technique in Chinese landscape painting to create surface textures in a symbolic way, resulting in a unique aesthetic style.

The think dark rock-like structure and strong lines on turquoise green background are balanced by the semi-transparent dripping effect on the bottom part. Chu distils the elements of the landscape and turns them into formless, using colour, shape, and line to produce a silent architectural cadence.



Nicolas de Staël, *Composition*, oil on canvas, 1944.
Christie's London, 29 June 2011, Lot 239, Sold for 97,250 GBP.
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
德·斯塔埃爾《構圖》油彩畫布1944年作 2011年6月29日佳士得倫敦
編號 239 成交價：97,250英鎊



Ma Yuan, *Singing and Dancing*, Southern Song dynasty.
Photo: © The Palace Museum. Collection of The Palace Museum, China.
南宋 馬遠《踏歌圖軸》中國故宮博物院藏



396

CHU TEH-CHUN

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

Composition No. 161

signed in Chinese and signed 'CHU TEH-CHUN' (lower left); signed in Chinese, signed, dated, and titled 'CHU TEH-CHUN 1963 No. 161' (on the reverse)
gouache on paper
52.8 x 37.7 cm. (20 3/4 x 14 7/8 in.)
Painted in 1963

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Private Collection, Europe

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

朱德群

(法國/中國, 1920-2014)

構圖 第161號

水粉 紙本

1963年作

款識：朱德群 CHU TEH CHUN (左下)；CHU TEH CHUN
朱德群 1963 No. 161 (畫背)

來源

歐洲 私人收藏

此作品已經日內瓦朱德群基金會鑑定

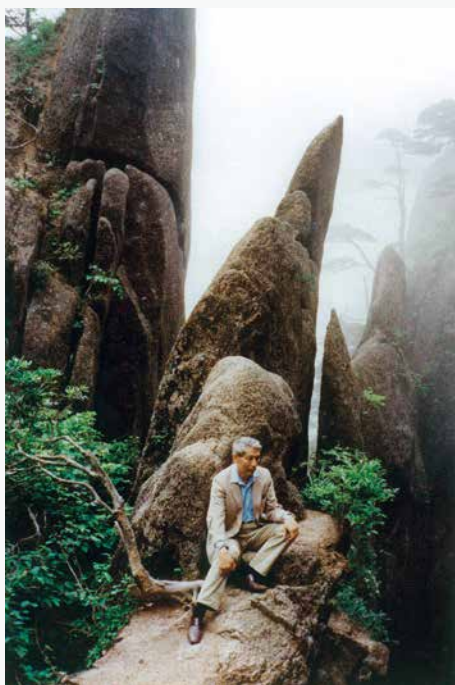
1960年代：千斤巨石的塊面中的移動之勢

中國山水畫的形式是朱德群六十年代抽象藝術的切入點。朱氏對「形」的推敲來自於1956年欣賞德·斯塔埃爾的畫作後所引申的問題：如何才能擺脫繪畫上「形」的束縛，在具象和抽象之間自由變換，達到「破形」、「無形」？但朱氏對「形式」的追求並不是單向解讀西方藝術理論，他是從中國宋代繪畫中攝取形式。同時，他回顧在杭州藝專的中國畫老師潘天壽作品，其通過簡化大山或大石塊細節，而得出的險峻的梯形，也就是東方藝術對擺脫「形」的概念。

本次拍賣作品覆蓋1961-1966年創作之五幅油畫及紙本作品，呈現了朱德群在「形」這個西方繪畫觀念上的突破。

1961年《構圖 第55號》(拍賣編號 397)中的塊面結構與中國山水繪畫中山體構成相近，如約十二世紀的《明皇幸蜀圖》中以輪廓線及塊面組成的山體。1962年《構圖 第134號》(拍賣編號 398)、1963年《構圖 第161號》(拍賣編號 396)、1965年《構圖 第238號》(拍賣編號 392)及1966年《無題》(拍賣編號 394)分別出現快速果斷，一氣呵成，產生移動之勢的筆觸。就是這些筆觸把朱德群與西方抽象藝術家分別出來的。

1962年《構圖 第134號》(拍賣編號 398)中的色塊彷彿如千斤巨石，可是畫作所散發的活力和力度，與12世紀李唐《萬壑松風圖》中衝擊力的「斧劈皴」筆痕所傳遞的力度感類似。中國山水畫的皴法是一種手段，畫家將其心中的審美意象藉助於皴法表現出來，從而形成了畫面獨具特色的藝術形象。畫面以松石綠色為背景，中下方厚重的墨黑色塊和剛勁線條與左右二方的滴漏形成一鬆一緊，一明一暗的對比而相互平衡的節奏。朱德群儼如把山脈進行抽象勾勒，把有形之物轉化成無形的靈感，繼而運用色塊、形體、線條產生帶建築性的無聲韻律。



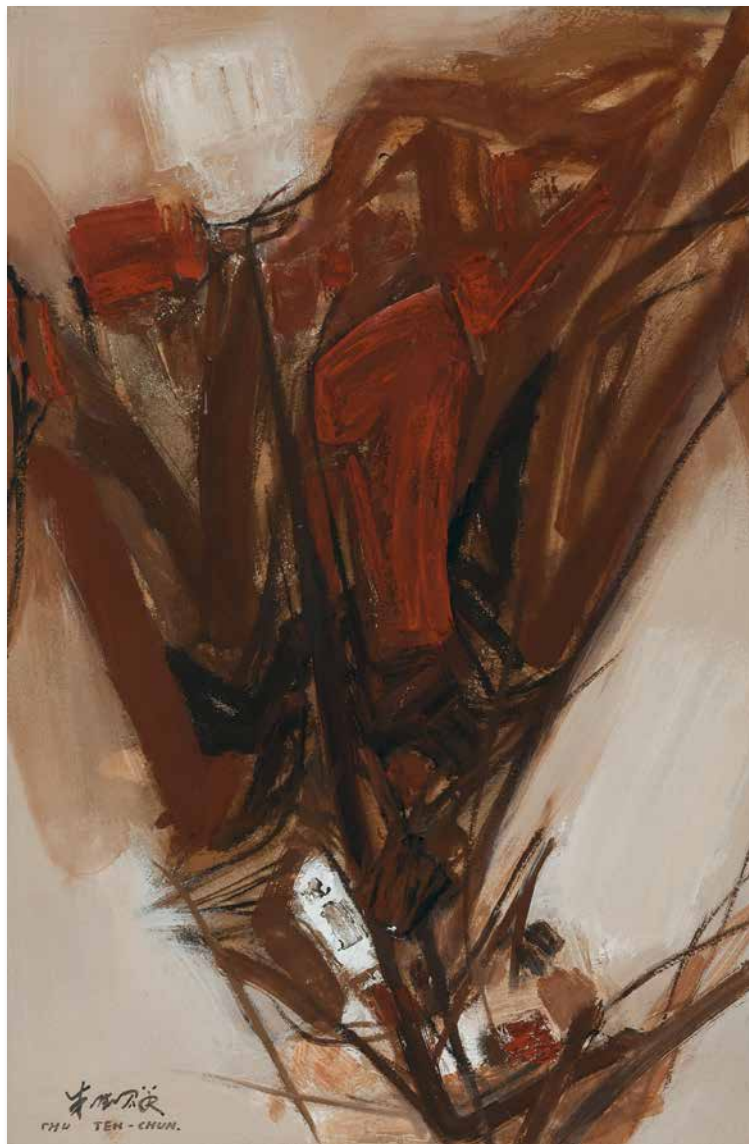
Chu Teh-Chun at Hungshan Mountain, China
朱德群攝於中國黃山



Pan Tianshou, *Paddy Field in Jiangnan*, ink and colour on paper, 1953.
The Memorial Museum of Pan Tianshou, Hangzhou.
潘天壽《江南水滿田》1953年作 設色紙本 杭州潘天壽紀念館藏



Emperor Ming-huang, *Flight to Szechwan* (detail) colour on silk, circa 12th century. Collection of National Palace Museum, Taipei
明皇幸蜀圖(局部) 設色絹本約12世紀 台北 國立故宮博物院藏



397

CHU TEH-CHUN

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

Composition No. 55

signed in Chinese and signed 'CHU TEH-CHUN' (lower left)
gouache on paper
54 x 35.5 cm. (21¼ x 14 in.)
Painted in 1961

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Acquired directly from the artist in Paris circa 1970
Thence by descent to the previous owner
Private Collection, France
Private Collection, Asia
The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva

朱德群

(法國/中國，1920-2014)

構圖 第55號

水粉 紙本
1961年作
款識：朱德群CHU TEH-CHUN (左下)

來源

約1970年於巴黎直接得自藝術家
從此由前藏家家屬收藏
法國 私人收藏
亞洲 私人收藏
此作品已經日內瓦朱德群基金會鑑定

398

CHU TEH-CHUN

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

No. 134

signed in Chinese and signed 'Chu Teh-Chun' (lower left);
signed in Chinese, signed, titled, and dated 'CHU TEH-CHUN
1962 No. 134' (on the reverse)
oil on canvas
53.4 x 80 cm. (21 x 31½ in.)
Painted in 1962

HK\$2,400,000-3,400,000

US\$310,000-440,000

PROVENANCE

Private Collection, USA

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

朱德群

(法國/中國, 1920-2014)

第134號

油彩 畫布

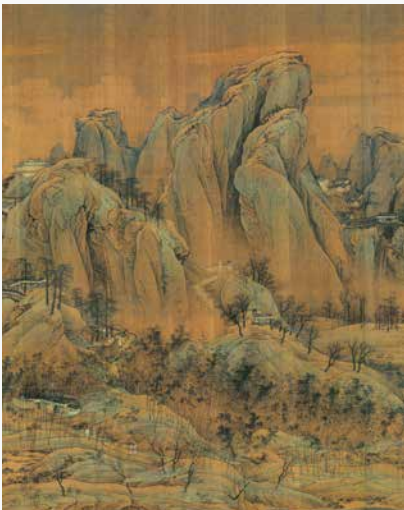
1962年作

款識：朱德群 CHU TEH-CHUN (左下)；朱德群 CHU TEH-CHUN
1962 No. 134 (畫背)

來源

美國 私人收藏

此作品已經日內瓦朱德群基金會鑑定

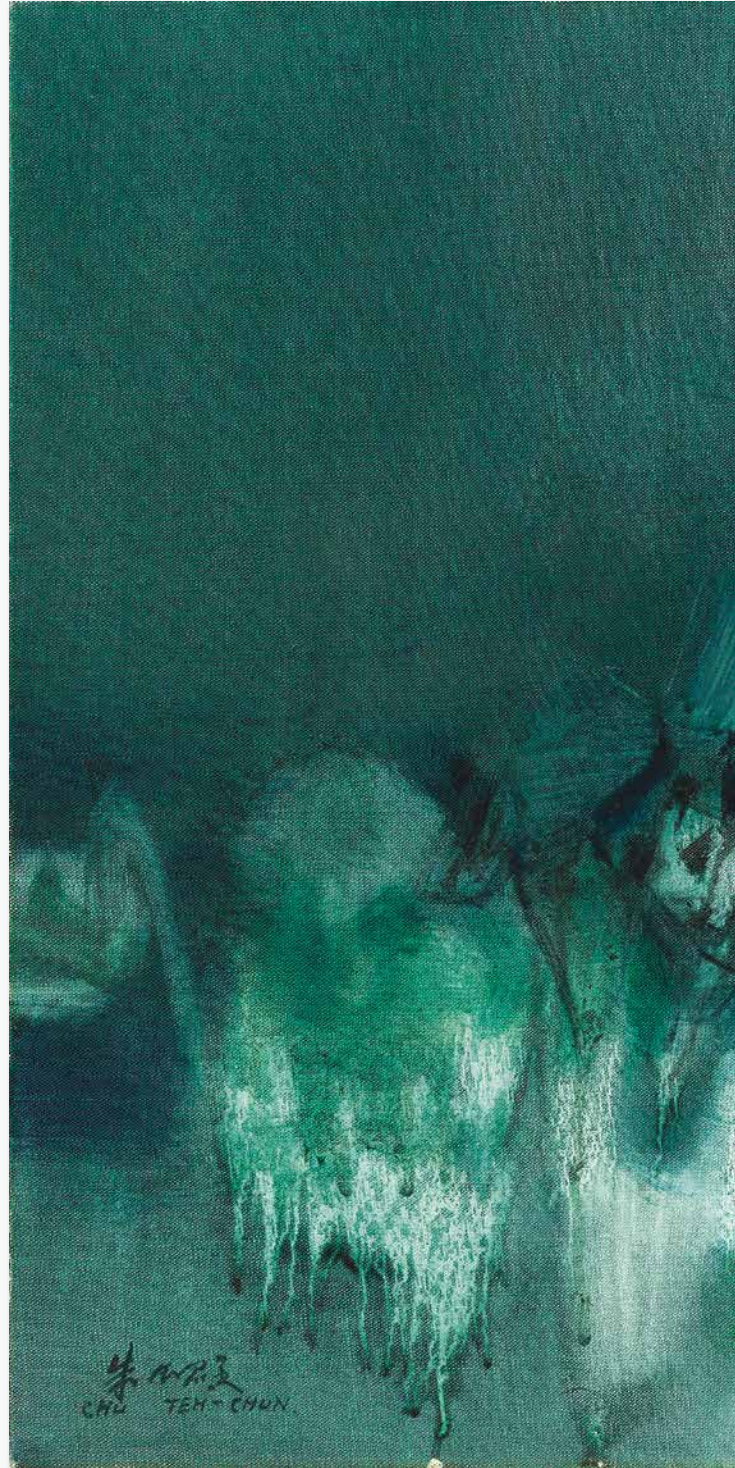


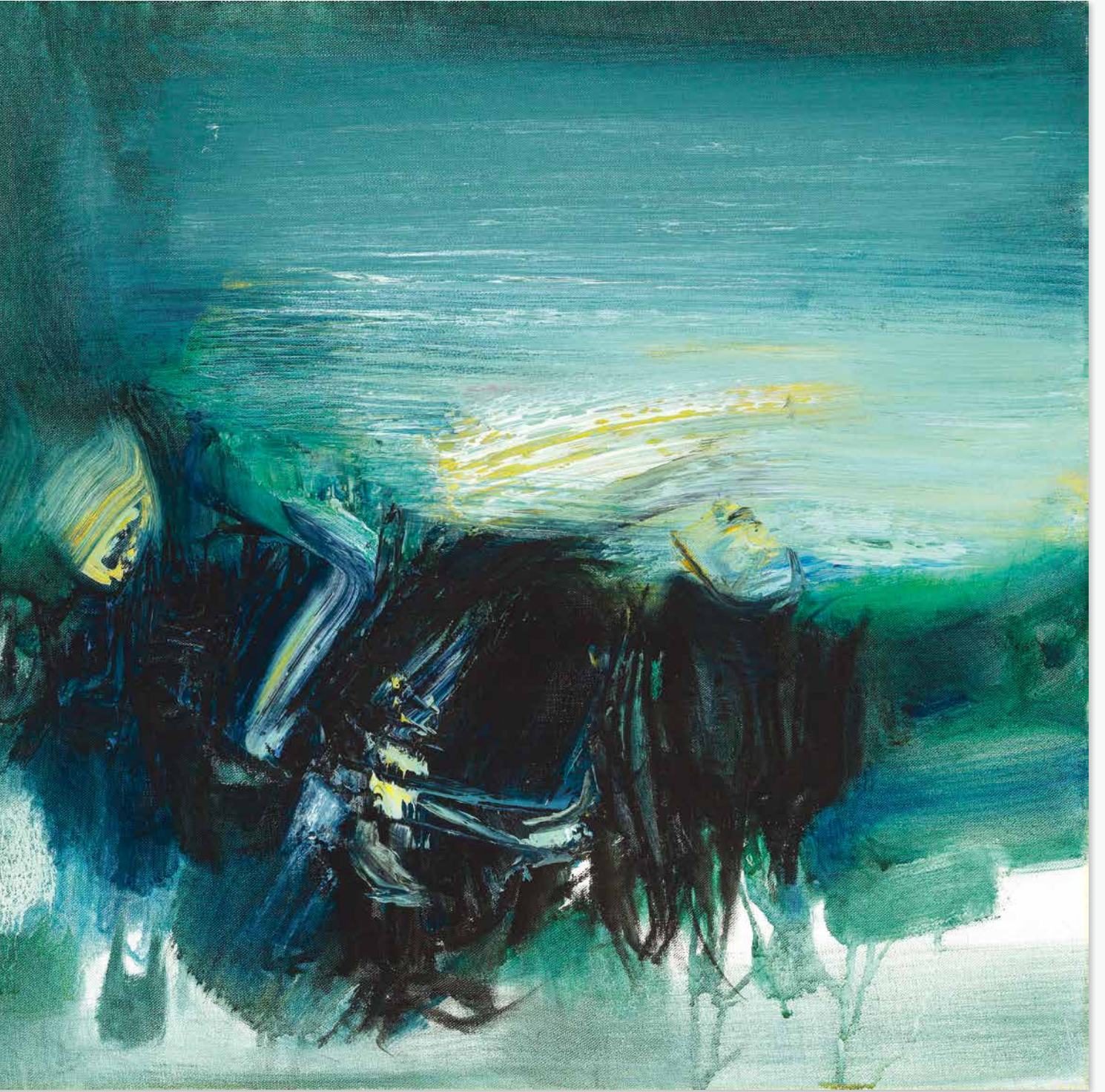
Zhao Boju, *Autumn Coloururs on Mountain and Rivers* (Detail).

Photo: © The Palace Museum

Collection of The Palace Museum, China.

南宋 趙伯駒《江山秋色圖卷》(局部) 中國故宮博物院藏





399

CHU TEH-CHUN

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

Chaos Cristallin

signed in Chinese, signed and dated 'CHU TEH-CHUN. 90.' (lower right); signed in Chinese, signed, titled and dated 'CHU TEH-CHUN "Chaos Cristallin" 1990' (on the reverse)
oil on canvas
130 x 96.7 cm. (51¼x 37¾ in.)
Painted in 1990

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

US\$360,000-490,000

PROVENANCE

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

LITERATURE

The Ueno Royal Museum, Solo Exhibition of Chu Teh-Chun, Japan, 2007 (illustrated, p.232)
National Museum of History, Thin Chang Corporation, Chu Teh-Chun 88 Retrospective, Taipei, Taiwan, 2008 (illustrated, p.152)

朱德群

(法國/中國，1920-2014)

清澈之光

油彩 畫布
1990年作
款識：朱德群 CHU TEH-CHUN. 90. (右下)；"Chaos Cristallin" CHU TEH-CHUN 朱德群 1990 (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

出版

2007年《大象無形朱德群展》上野之森美術館 日本 (圖版，第232頁)
2008年《朱德群88回顧展》國立歷史博物館 馨昌股份有限公司 (圖版，第152頁)

SYMPHONY OF LIGHT AND SHADOW

Chaos Cristallin (Lot 399) from 1990 both clearly incorporated effects of light. In order to capture the fast-changing and fluid light, Chu created a translucent paint that rendered an ethereal brushstroke. Oil paint has never before been so feathery and impalpable. Coloured masses are light and tender, almost as if they were washes of ink on rice paper, dancing along the rhythm created by refractions of light. This is without a doubt one of the most influential achievements of Chu in the 20th century abstract art. In addition, Chu was deft at creating highlights with white. In 1983, Chu traveled to Beijing, Datong, Huangshan, Xishan, Hangzhou and Nanjing. The misty mountains in gauzy clouds unique to China's landscape inspired him. Thin and translucent paint surrounds the more dense masses, with light interlacing and reflecting. Imageries floating down, circulating, wandering around, we see through clouds the real, the fabled, the discernable and the intangible. In *Chaos Cristallin*, the artist skillfully adds on touches of feathery black and blue with a soft brush. The distinctive blue and green were applied to exhibit the complex and mutable relationship between light and shadow. Masses and lines of turquoise, mint green, navy blue and bright blue permeate

into the deep earthy tone, with hints of yellow and red planes here and around, composing a symphony of light and shadow.

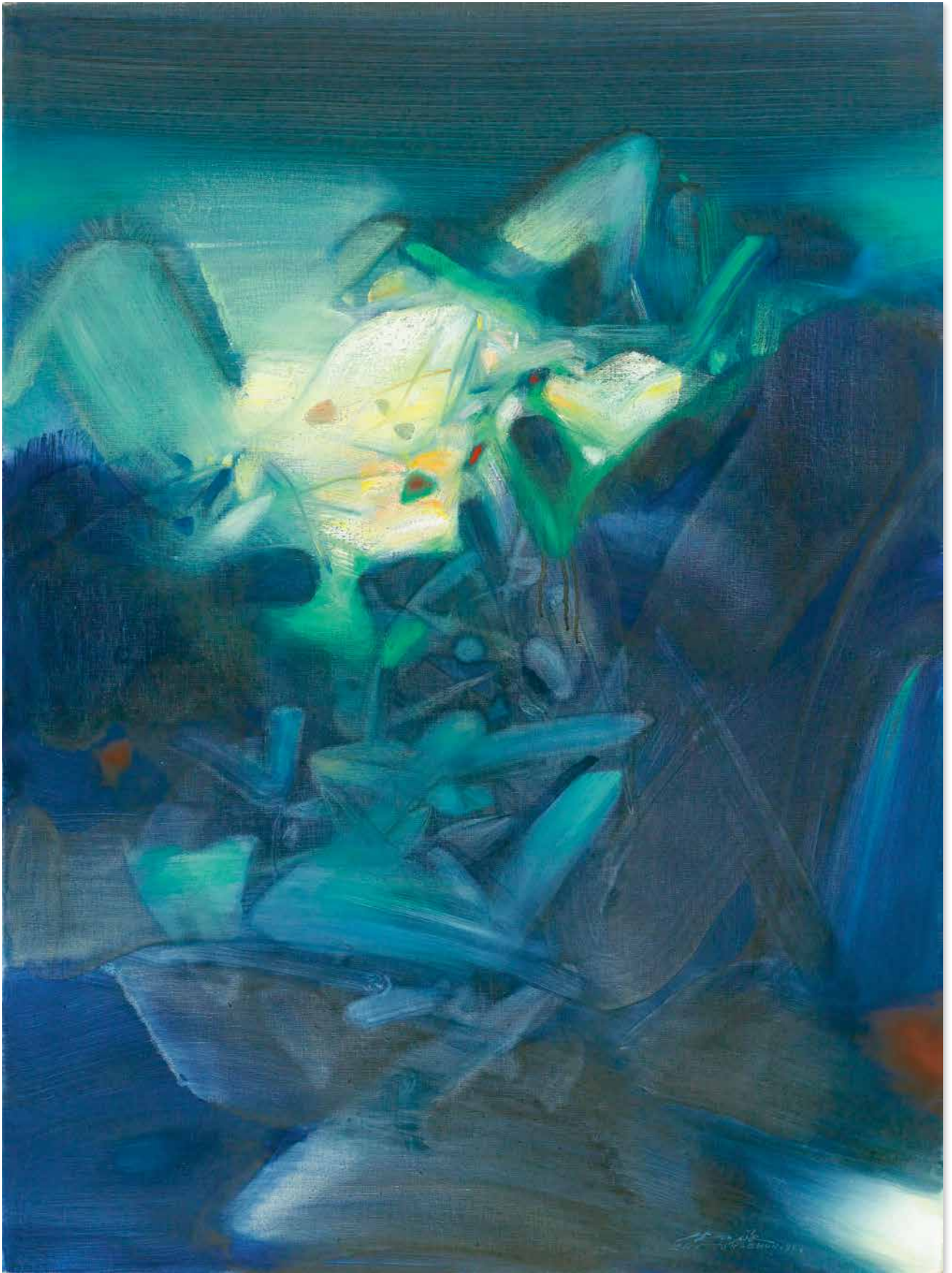
光影流轉

1990年創作的《清澈之光》(拍賣編號 399)出現明顯的放光處，為了把流轉的光線淋漓盡致地呈現，朱氏刻意調出半透明的質感的油彩，獨創巧如絲紗、輕如羽毛的油畫筆觸，成就了色塊產生了一種貼近水墨在宣紙上暈染的效果，又彷彿如光線折射時色散所產生的視覺律動。這絕對是朱德群在二十世紀抽象繪畫中的成就。此外，朱德群巧妙地應用白色油彩，形成明顯的高光效果。1983年朱德群遊歷了北京、大同、黃山、西山、杭州、南京。中國山水獨有的騰雲駕霧之飄逸感反映在二幅作品中。薄薄的透明油彩圍繞密塗的塊面，在這裡產生光線的轉折，產生飄落、流轉、移動之勢，恰如在山中騰雲駕霧看世界物象的虛實變化。

在《清澈之光》中，藝術家以靈活的手腕利用特別柔軟的毛筆「寫」上輕巧、柔軟的墨黑色、瓦藍色、松石綠色線條。線條彷彿和背景融合，藝術家以不一的藍色和綠色表現複雜的光影變化，松石綠、湖水綠、海軍藍、瓦藍組成背景，又加上具顛覆性的黃色和紅色塊面，組織成豐富的光影流轉變化。



El Greco (1541-1614), *The Opening of the Fifth Seal*, oil on canvas, 1608-1614, Collection of Metropolitan Museum of Art, New York, USA
埃爾·格雷考(1541-1614)《揭開啟示錄的第五封信》
油彩 畫布 1608-1614年作 美國 紐約 大都會博物館藏



400

CHAO CHUNG-HSIANG

(ZHAO CHUNXIANG, CHINA/USA, 1913-1991)

Abstraction

signed and dated 'Chao 62' (upper right); signed, inscribed, dated and titled 'CHAO-CHUN-HSIANG 288, 7TH AVE, n.y.c.l. 1962 ABSTRACTION' (on the reverse)

oil on canvas

142.5 x 177.8 cm. (56 1/8 x 70 in.)

Painted in 1962

HK\$780,000-900,000

US\$100,000-120,000

PROVENANCE

Acquired directly from the artist by the previous owner

Private Collection, New York, USA

LITERATURE

Chao Chung-Hsiang, Alisan Fine Arts Limited, Hong Kong, 1997 (illustrated in black and white, plate 24, p. 134).

趙春翔

(中國/美國，1910-1991)

抽象

油彩 畫布

1962年作

款識：Chao 62 (右上)；CHAO-CHUN-HSIANG 288, 7TH AVE, n.y.c.l. 1962 ABSTRACTION (畫背)

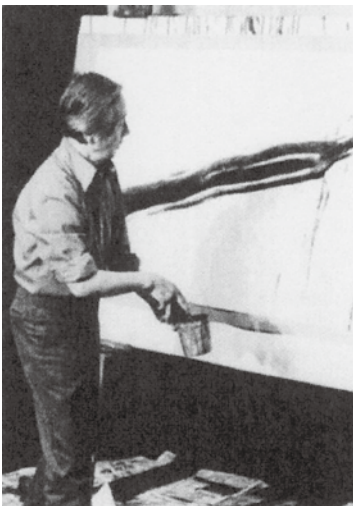
來源

原藏者直接得自藝術家本人

美國 紐約 私人收藏

出版

1997年《趙春翔》藝倡畫廊 香港(黑白圖版，第24圖，第134頁)



Chao Chung-Hsiang at work
趙春翔在作畫







Lot 400 Detail 局部

Born in 1910, Chao Chung-Hsiang was from a scholar-gentry family in Henan, China. Influenced by Sinology and Taoism doctrine, Chao had developed high attainments in calligraphy and Chinese ink painting since childhood. Chao Chung-Hsiang later studied at Hangzhou National Academy of Art alongside Zao Wou-Ki, Chu Teh-Chun and Wu Guanzhong under the tutelage of Lin Fengmian, who was often recognized as the founding father of the artistic branch which applies impressionist philosophy and techniques onto Chinese ink painting (Fig. 1) Since then, Chao Chung-Hsiang began his exploration of the fusion between Chinese and Western painting styles. In 1958, abstract expressionism was at the peak of its maturity in the American art world, while Chao Chung-Hsiang, with his vision of creating an artistic style that

would combine the humanism of traditional Chinese art with the philosophy of modern Western art, arrived to New York City on his own. In the following thirty-odd years, Chao Chung-Hsiang would continue to engage a dialogue between the East and West, pitting symbolic Eastern elements against Western philosophy, which would eventually develop into a signature painting branch.

The work *Abstraction (Lot 400)* was executed in 1962. By this time, Chao had befriended the first generation of the school of abstract expressionism, including Franz Klein, Mark Rothko and Willem de Kooning in the metropolitan city of New York. In the meantime, many abstract expressionist pioneers had been moving away from figurative imagery towards pure abstraction. (Fig.2) With his profound skill base and keen artistic sensibilities, Chao Chung-

Hsiang had quickly adopted the gestural presentation and aggressive paint handling, and developed a unique representation of the Chinese ink tradition within the confines of abstract expressionism. As evidenced in *Abstraction*, the medium is oil; yet, on its large-scale canvas, many Chinese ink painting techniques such as *nóng dàn* (thick and light shades), *pō pō* (splashed ink and broken ink) and *kū rùn* (dry and wet brushes), which were often employed to rectify the tension of brush stroke, were utilised to replace the lines and fields that often serve to contextualize in abstract expressionist style. Progressions of action painting are also visible in *Abstraction*. Drips that appear occasionally throughout the painting along with the broad but abrupt strokes promoted a sense of dynamic incompleteness, as if the flow of creating was



1. Lin Fengmian, *Autumn Scenery*, ink and colour on paper, circa 1950s
林風眠《秋色》設色紙本約1950年代作



Lot 401 Detail 局部



2. Franz Kline, *Untitled*, oil and enamel on wallboard panel, 1950.
Artwork: © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York
弗蘭茲·克萊恩《無題》
油彩瓷釉 墙板 1950年作

still in the process of settling and coming into definition. In terms of the colour scheme, Chao had practised a palette of hues that is inspired by Fauvism and Surrealism onto *Abstraction*. A variety of pure colours with unfamiliar combinations have been incorporated on the canvas through liberated executions of brushstroke. The irregular weights, configurations and levels of shading have created an intense sensation on the work. Chao further applied alighted ink-like austere black strokes on the very top layer of paint, strikingly and vigorously. Through the intriguing order of colours, one could speculate Chao's attachment to the Chinese humanism painting traditions while pursuing the impromptu in abstract expressionism.

During this period, Chao Chung-Hsiang's paintings were dignified, bold and unrestrained. It was also the only period in his artistic career when he created works with only oil and canvases. Being the representative masterpiece of this time period, *Abstraction* bears witness to Chao Chung-Hsiang's exploration of fusing the Chinese and Western style dichotomy and the born of a new aesthetical philosophy of art.

In the following twenty years, Chao Chung-Hsiang was increasingly influenced by the New York School artists: he started to incorporate the circular colour spectrum into the core of his artworks while abstracting Chinese traditional symbols and motifs into a fusion of artistic languages. (Fig.3) The work, *A Bird Family Under the Blessed Shade (Lot 401)*, is one of the most representative examples of this series of

work. The symbol of yin and yang (Taiji) was situated on top of the work while its illuminating glow shines like that of the sun and moon. The coloured brushstrokes extend dynamically from the center outwards, symbolising that of completeness, harmony and eternity. Under the luminous sun of Taiji, Chao Chung-Hsiang depicted a scene of a family of birds resting under the shade of a bamboo forest in ink painting. The presented tranquility and modesty directly contrast with the brightness and vigor of the sunbeam. It is with this intense disparity of the exuberant colours that manifests Chao Chung-Hsiang's mastery of balance, as he negotiates the subtle differences in brush strokes, the spirituality of symbols, and the antithesis between ink and paint. This work not only highlights the artist's impeccable skill in ink painting but also his response to the immediate circumstances within the movement of Western modern art.

趙春翔於1910年出生於中國河南的書香世家，他自幼便受國學與道家的影響，在書法及國畫上有所造詣。趙春翔此後研習於杭州國立藝術專科學校，同與趙無極、朱德群、吳冠中等師承林風眠(圖1)。從此，趙春翔開啟了對融合中西方繪畫的探索。1958年，美國的藝術界正值抽象表現主義的成熟時期，趙春翔懷抱著開創中西合璧繪畫藝術形式 - 即將中國傳統人文情懷與西方現代藝術精神結合的願景，隻身前往紐約。此後的三十餘年，趙春翔不斷運用東方的象徵元素與西方哲學進行對話，創作出了別具一格的繪畫體系。

作品《抽象》(拍品編號400)創作於1962年。此時的趙春翔已在紐約結識了弗朗茲·克林因，馬克·羅斯科，以及威廉·德·庫寧等抽象畫派

的領軍人物(圖2)。憑借深厚的功底和敏銳的藝覺，趙春翔迅速在抽象表現裏展開了有關中國墨韻的聯想。《抽象》以油彩為媒介，在大尺幅的畫布上通過濃淡、潑破、枯潤等水墨技法呈現出西方藝術用線條與塊面探討的語境。在色彩運用上，趙春翔將野獸派及超現實主義派色調注入《抽象》。多種純粹而非自然的設色通過直率粗放的筆法組合在畫中。其不規則的體積、結構和明暗關係創造出強烈的情感表達。趙春翔又加以焦墨色的油彩用大筆刷的形式在畫布上肆意揮畫，形成強烈的對比。於這種奇妙的色彩秩序之間，可見趙春翔在追求抽象表現主義之即興趣味的過程中對中國文人畫的執著。在這一時期，趙春翔的畫作氣宇軒昂、豪邁不羈、一氣呵成，也是他唯一僅以油彩與畫布創作的時期。《抽象》作為此時的經典傑作，見證了趙春翔開拓融中西繪畫風格的歷程和一個新藝術體系的開始。

在此後的20餘年間，趙春翔繼而受到紐約畫派藝術家的影響，開始採用光譜色彩的圓，作為繪畫主題，並將中國傳統的符號語言抽象化地融於其中(圖3)。作品《福蔭一家》(拍品編號401)便是此系列最具代表性的畫作之一。似光暈環繞的太極符號有如日月高掛於畫面之上。不同顏色的筆觸從核心向外極具動態地延伸，象徵著完整、和諧、與永恆。明亮的太極之日下，趙春翔以水墨呈現了在竹間小憩的三鳥之家。其靜默深沈與日暈的明亮艷麗形成了矛盾。在高明度原色的烘托下，墨韻的微妙變化，符號的精神性，以及墨色間的對立均得以更加突出，但在趙春翔的取舍經營間達到了均衡。此作品除彰顯了藝術家對水墨掌握的深厚功力外，亦展現了其身處西方現代藝術運動中對於周遭環境的回應。

401

CHAO CHUNG-HSIANG

(CHINA/USA, 1910-1991)

A Bird Family Under the Blessed Shade

signed in Chinese, signed 'Chao', inscribed and dated 'To Dear B. Mitchil 1980 N.Y.C.' (upper right)
ink, acrylic and colour on paper
75.5 x 54.5 cm. (29¾ x 21½ in.)
Painted in 1980

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Acquired directly from the artist by Mr. B. Mitchil
Private Collection, New York, USA
Private Collection, Asia

趙春翔

(中國/美國，1910-1991)

福蔭一家

水墨 壓克力 設色 紙本
1980年作

款識：To Dear B. Mitchil 春翔 Chao 1980 N.Y.C. (右上)

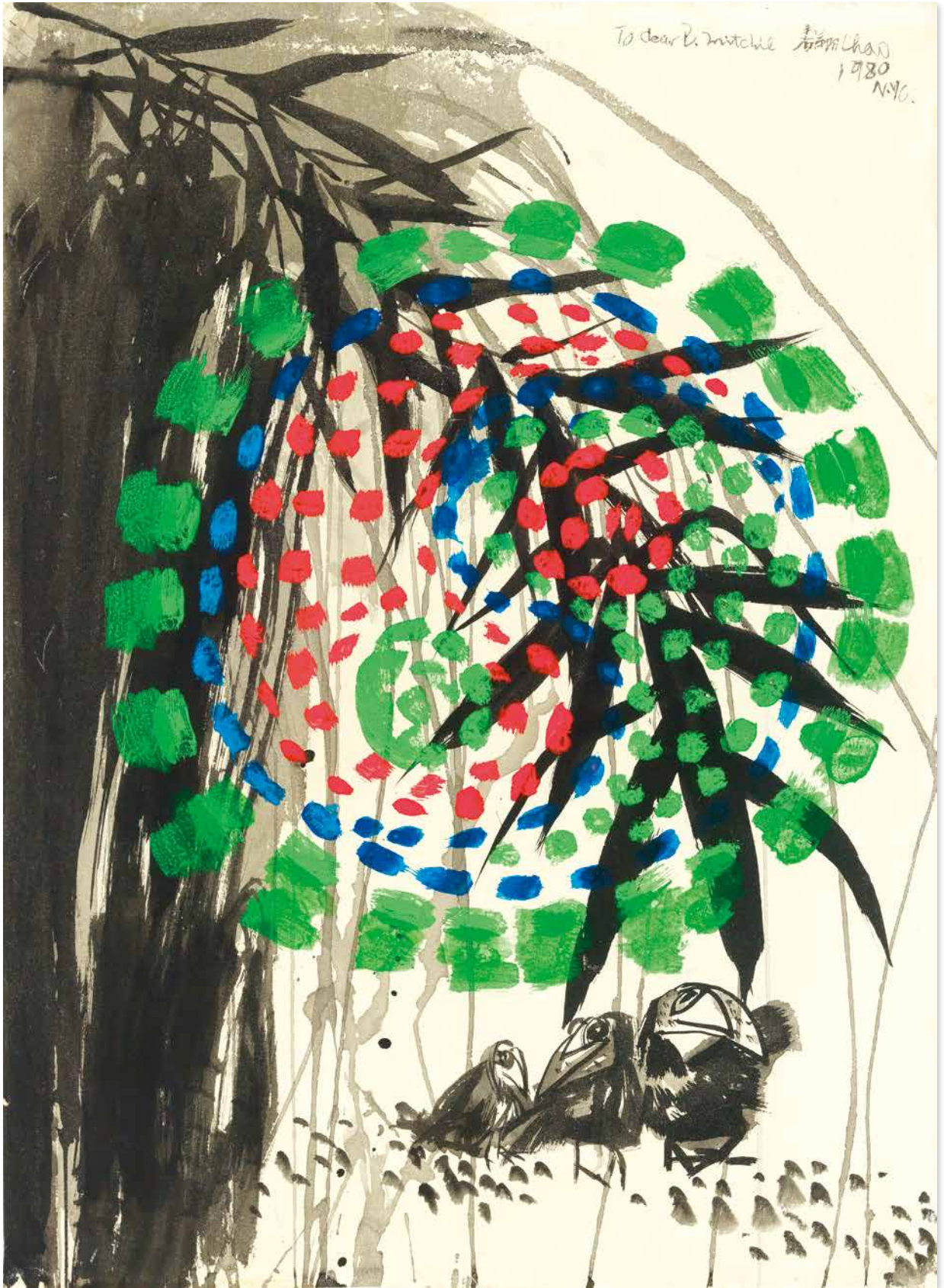
來源

B. Mitchil 先生直接得自藝術家
美國 紐約 私人收藏
亞洲 私人收藏



3 Jasper Johns, *Target with Four Faces*, ink on plastic
Painted in 1979.
Artwork: © 2018 Jasper Johns / Licensed by VAGA,
New York, NY
賈斯特·瓊斯《四面靶心》水墨 塑料 1979年作

To dear P. Mitchell Hamilton
1980
N.Y.C.



402

JOHN WAY

(WEI LE TANG, CHINA, 1921-2012)

Abstraction

signed and dated 'John Way 2001' (lower right) ; signed and dated 'John Way 2001' (on the reverse of both panels)
mixed media on canvas, diptych
each: 162 x 112 cm. (63¾ x 44¼ in.)
overall: 162 x 224 cm. (63¾ x 88¼ in.)
Painted in 2001

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE

Private collection, Asia

EXHIBITED

Shanghai, China, Shanghai Art Museum, John Way Retrospective - 80 Years, 2001.

LITERATURE

John Way Retrospective - 80 Years, Shanghai Art Museum, Shanghai, China, 2001 (illustrated, p. 282-283).

John Way was a pioneer of Chinese abstract art, one of the early Chinese artists who began exploring the world of abstraction. Way was born in Shanghai in 1921, at a time when the vogue for abstraction was sweeping through the artistic circles of Europe; coming from a literary family, his study of calligraphy under Li Zhongqian planted the seeds for his later fusion of Chinese calligraphy with Western avant-garde styles. He moved to Hong Kong in 1949 to escape the civil war, and in 1956 he and his wife settled in Boston, where he entered the Massachusetts Institute of Technology and studied abstract techniques with Richard Filipowski. In 1965 his work was shown in the joint exhibition *Painting Without a Brush* at the Institute of Contemporary Art, Boston, alongside works by Jackson Pollock, Willem de Kooning, Hans Hartung, and Paul Klee, bringing broad affirmation of his status in the US and European art world. A period of living in France in 1975 brought even greater stylistic maturity, as he continued creative work while delving into studies of technique and art theory and participating in international exhibitions.

The large-scale diptych *Abstraction (Lot 402)* from 2001 illustrates the unique spatial feel of John Way's work. Within its collage-like composition of regularly repeating abstract figures, Way also ingeniously takes advantage of the aged and weathered textures in the deep tones of his oils, enhancing the sense of visual weight and pulsation, while still retaining the sense of

speed and the spontaneous calligraphic feel of his brushwork. The result is intense, deeply felt rhythmic movement in an ideal expression of the union of traditional calligraphy and abstraction that formed the unique individual style of John Way.

魏樂唐作為華人抽象藝術先驅，是抽象藝術世界中的早期華人藝術家之一。1921年於出生於上海，當時歐美藝壇正值抽象藝術席捲之勢，出身書香門第的魏樂唐跟隨李仲乾學習書法，埋下未來融合中國書法與西方前衛藝術的種子。1949年為避戰亂輾轉赴港，1956年偕妻子定居美國波士頓，進入麻省理工學院，跟隨理查·弗利波斯基(Richard Filipowski)學習抽象表現手法。1965年入選波士頓當代美術館「不用畫筆的畫作」聯展，與多位國際大師如波洛克(Jackson



Nicolas de Staël, *Rouge et Noir*, 1950, Christie's Paris, 4 June 2013, Lot 8, sold for EUR 841,500. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
尼古拉·德斯塔埃爾《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

魏樂唐

(中國，1921-2012)

抽象

綜合媒材 畫布(二聯作)

2001年作

款識：John Way 2001(右下)；John Way 2001(雙屏畫背)

來源

亞洲 私人收藏

展覽

2001年「魏樂唐八十回顧展」上海美術館 上海 中國

出版

2001年《魏樂唐八十回顧展》上海美術館 上海 中國(圖版，第282-283頁)

Pollock)、德庫寧(Willem de Kooning)、哈同(Hans Hartung)及克利(Paul Klee)一同展出，地位獲得歐美藝術界普遍肯定。1975年寓居巴黎後，風格更趨成熟，再深造繪畫技法與藝術理論的同時並持續創作，以多檔國際展覽活躍於世界藝壇。

此2001年所作之大尺幅聯幅作品中，表現了魏氏獨特的空間感。採用抽象重複性規律拼貼構圖，並巧妙運用深色油彩表現古老風化的質地，以突顯視覺的震撼及重量，但又不失速度感與即興寫意的書法筆觸，產生濃烈激昂的律動，為其融合了傳統書法與抽象表現的個人藝術風格作了最佳詮釋。



John Way, Chinese ink on Rice Paper, 1950s.
魏樂唐《水墨》1950年代作



403

RHEE SEUNDJA

(KOREA, 1918-2009)

Les branches de la mémoire (The Branches of the Memory)

signed and dated 'SEUND JA RHEE 61' (lower right); signed 'SEUND JA RHEE', titled, numbered and inscribed '6115F418 "LES BRANCHES DE LA MEMOIRE" Rue du Ranelagh NO 8' (on the reverse)
oil on canvas
65 x 54 cm. (25 7/8 x 21 3/8 in.)
Painted in 1961

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, Gallery Hyundai, SEUND JA RHEE, 5 - 14 February 1985.

LITERATURE

Seundja Rhee Foundation, Seundja Rhee Foundation Catalogue, Seoul, Korea, 2013 (illustrated, unpagged).

During the 1950s, Rhee Seundja studied oil painting at the Académie de la Grande Chaumière, where Chinese masters of abstract art such as Zao Wouki and Chu Teh-Chun studied. During this period, she vigorously absorbed diverse techniques of oil paintings, seeking her own palette and compositional forms, and achieved an outstanding development in a short amount of time. For instance, Rhee's work was displayed at the National Museum of Paris in 1956, and it drew the attention of a noted art critic Georges Boudaille. He volunteered to write a review for her. After the exhibition at the National Museum of Paris in 1956, Rhee gradually moved onto abstract painting. She reinterpreted the landscape as she saw it and recomposed it upon the reflection of her own mind. Rhee's magnificent oeuvre can be generally divided into five periods: transition from figuration to abstraction (1953-1958); Woman and Earth series (1958-1968); Geometric abstractions and abstract landscape (1969-1979); Road to the Antipodes series (1980-1994); and Cosmos series (1995-2009).

Rhee Seundja successfully positioned herself as an abstract painter in the intensively competitive art world in Paris during the 1950s. A noted French writer Michel Buto, who was one among many

enthusiastic supporters of Rhee emphasized the importance of nature, saying that it has been the core source of inspiration in Rhee's art throughout her artistic career. Her work is a mesmerizing variation of nature, shifting from figurative to abstract styles. Michel Buto liked to call her "our ambadress of the dawn." Buto felt that Rhee's art connected Korea, motherland of her birth where she was born and lived until the age of 32 to France, motherland of her artistic career where she established her success as an abstract painter and lived until her death in 2009. Buto wrote in the catalogue of her retrospective exhibition at the National Museum of Modern and Contemporary Art, Korea in 1988, "Seundja, you saw every inch of France. As much you touched stones, listen to streams, climbed the rocks, picked flowers and leaves everywhere in France, as the landscapes and legends of France in your paintings, prints and potteries will continue to have conversations with those in your motherland, Korea."

1950年代起，李聖子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。這段期間她也展現了豐沛的藝術活力，不斷吸收學習各種油畫技法，同時更進一步探索獨到的色彩與構圖形式，在極短的時間內已成績斐然，並於巴黎藝壇逐漸嶄露頭角。1956年，李聖子於法國國家現代美術館展出作品，獲得當時在巴黎極

李聖子

(韓國，1918-2009)

記憶的分支

油彩 畫布

1961年作

款識：SEUND JA RHEE 61 (右下)；6115F418 "LES BRANCHES DE LA MEMOIRE" Rue du Ranelagh SEUND JA RHEE NO 8 (畫背)

來源

亞洲 私人收藏

展覽

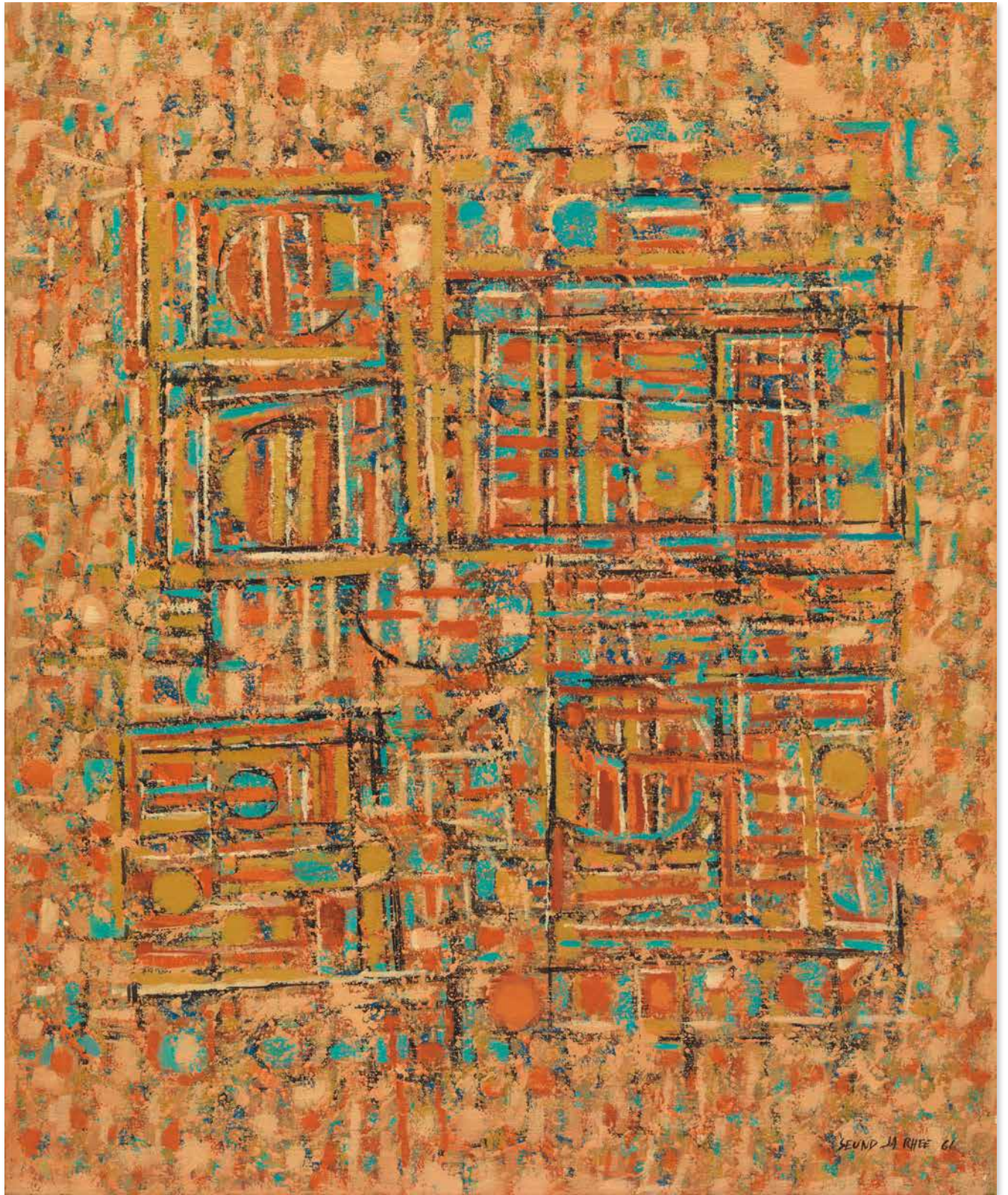
1985年2月5-14日「李聖子」現代畫廊 首爾 韓國

出版

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)

負盛名的藝評家喬治·布大宜矚目。布大宜主動為李聖子的作品撰寫了一篇評論。1956年法國國家現代美術館展覽結束之後，李聖子便逐漸朝抽象繪畫的領域發展。李聖子將映入眼簾的具象風景，在融合自我感受與想像力之後重新建構，進而展現出獨樹一格的色彩與構圖力道。她的作品華美精緻，可大致劃分為五個階段：由具象繪畫過渡到抽象繪畫的轉型時期(1953-1958)；「母親與地球」系列作品(1958-1968)；幾何抽象繪畫和抽象山水繪畫(1969-1979)；「對極之路」系列作品(1980-1994)；和「宇宙」系列作品(1995-2009)。

李聖子早在二十世紀五十年代就已經在競爭激烈的巴黎抽象派畫壇贏得一席之地。她的支持者眾多，當中包括著名法國作家米謝·布拖。布拖認為大自然是李聖子整個藝術生涯中的核心靈感來源，其作品帶出大自然感人心脾的魅力，遊走在具象與抽象之間。米謝·布拖稱李聖子為「我們的黎明使者」。布拖覺得李聖子的藝術與她出生和成長的韓國息息相關，她32歲時才離開韓國前往法國，在那裡打造出自己的藝術事業，成為一名備受認可的抽象畫家，並且在她2009年去世前一直住在法國。布拖為其於1988年在韓國國立現代美術館舉辦的回顧展圖錄中寫道：「李聖子，你看盡法國的每寸土地，在各個地方觸摸石頭，聆聽流水，攀上岩石，採集花草。在你的油畫、版畫和陶瓷作品中，法國的山水精粹將繼續與你家鄉韓國的草木山河有所神交。」





404

RHEE SEUNDJA

(KOREA, 1918-2009)

Untitled

signed 'SEUNDJIA RHEE' (lower right); signed 'S. Rhee' (on the reverse)

oil on canvas

38 x 46 cm. (15 x 18½ in.)

Painted in the 1950s

HK\$250,000-450,000

US\$32,000-58,000

PROVENANCE

Private Collection, France

Acquired from the above by the present owner

李聖子

(韓國，1918-2009)

無題

油彩 畫布

1950年代作

款識：SEUNDJIA RHEE (右下)；S.Rhee (畫背)

來源

法國 私人收藏

現藏者購自上述收藏



405

RHEE SEUNDJA

(KOREA, 1918-2009)

La nuit de Tourettes Juillet N°3 (A night of Tourettes July No. 3)

signed and dated '79. SEUND JA RHEE' (lower right); signed 'SEUND JA RHEE', titled, dated, numbered and inscribed "'LA NUIT DE TOURETTES Juillet N'III 79 100 x 100 715 (TOURETTES)'" (on the reverse)

acrylic on canvas
100 x 100 cm. (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 1979

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

US\$110,000-130,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Saint Paul de Vence, France, Galerie Alexandre de la Salle, SEUND JA RHEE, 19 April - 16 May 1985.

Vallauris, France, Château-Musée de Vallauris, SEUND JA RHEE Chemin au Pays du Matin Calm, 5 April - 23 June 2003.

李聖子

(韓國，1918-2009)

妥瑞特的一夜，七月，第三號

壓克力 畫布

1979年作

款識：79. SEUND JA RHEE (右下)；"LA NUIT DE TOURETTES Juillet N'III 79 100 x 100 715 SEUND JA RHEE (TOURETTES)" (畫背)

來源

亞洲 私人收藏

展覽

1985年4月19日-5月16日「李聖子」Alexandre de la Salle畫廊 聖保羅 法國

2003年4月5日-6月23日「李聖子 前往早晨寧靜之地的道路」瓦樂利博物館城堡 瓦樂利 法國

Kim Whan-Ki began his artistic experiments with varied Korean motifs, especially summoning the significance of the stark splendor of baekja, Joseon Dynasty ceramics, finding limitless inspiration in their austere and regal beauty. As described in his poetic notation, "round sky, round jar/blue sky, white jar/ they are surely one pair," nature and tradition were the same thing to him. His way of depicting nature was to take excerpts from the patterns or scenes found in cloud or crane paintings inlaid in celadon or folding screens and re-mold them as abstracted forms in his own art.

In 1956, Kim departed for Paris with the intention of gaining direct exposure to Western art. He stayed there for three years, a period which saw the advent of a newly flourishing artistic ingenuity. His affection for indigenous motifs ironically grew stronger after arriving in Paris. In this period, Kim continued to explore in depth varied typical Korean motifs and landscapes and eventually schematizing them with simplified outlines and vibrant colour-fields. In the realm of Diaspora where subjectivity and the experience of being cultural "other" underlies many interaction, Kim devoted himself to the very difficult question of how to accommodate or embrace mainstream culture, while still adhering to his own subjectivity. In this life-long journey of artistic and personal development, Kim consistently set his identity in Korean traditional culture and natural landscapes.

Kim's artistic achievements are further elucidated, when compared with those of Zao Wou-Ki. These key figures of modern Asian art shared a genuine native consciousness and parallel personal trajectory. Starting from their artistic practices influenced by European modern art, they both reached ultimate level of originality with a unique style of pure abstraction that still contains traces of their mother lands. Sharing similar aesthetic poetry as Zao, Kim emphasized harmony in colour and pattern, the flowing charm of Eastern ink paintings. Painting a nature of his own, Kim's works eliminated conventional representation fully after his move to America in 1963, working instead in large colour grids reminiscent of the logical aesthetics of Piet Mondrian.



3 Kim Whan-Ki in his studio, New York, 1968
金煥基在他的工作室 紐約 1968年作

Untitled-28-I-68 I and Untitled-7-II-68 III (Lot 406), featured here were produced in Kim's New York period (1963-1974). Discarding his secure life as a professor in Korea, Kim permanently left his motherland and settled in New York, in order to break free of his familiar environment and to continue his avant-garde experiments. During this period, he explored a variety of materials and techniques, including gouache, sand mixed with oil paint, oil on newspaper, collage, and papier-mache. *Untitled-28-I-68 I and Untitled-7-II-68 III* are the result of these artistic experiments and one of best examples using oil on newspaper.

Through his constant effort to deconstruct and simplify forms during the late 1960s, the artist's own approach to so-called 'pointillism' began to appear in his works in the 1970s. At first glance, we can easily mistake them with Western geometric abstraction. Close inspection reveals, however, that the origin of all lines and dots is that of the common shapes of mountains, trees, or little islands which can be found throughout the Korean landscape. It is crucial to understand that his lyrical abstraction, drawn from nature, aims to return to nature. Kim has summarized this journey: "art is not an aesthetic, philosophical, or literary theory. It just exists like sky, mountain, and stone." Kim took his artistic origin from Korean landscape and through his long journey through Western abstraction, returned to it again with the profound and unique language of Korean modernism.

金煥基的藝術創作始於對豐富多樣的韓國民族圖案的挖掘，對朝鮮李氏王朝白瓷尤為偏愛。古樸素淨且散發皇室威儀的造型一直是其永不枯竭的靈感源泉。其所作詩中有言「天圓器合，碧落白罐，雙雙成對」。於金煥基，自然與古典藝術已交融為一。藝術家將採擷自青瓷或屏風上鑲嵌的雲紋或仙鶴圖案抽象為畫作中的紋樣寫自然之意韻。

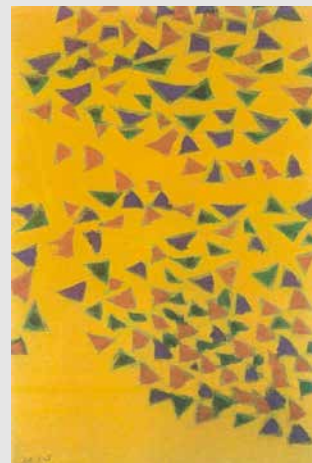
1956年，金煥基赴巴黎接受西方藝術的薰陶。旅居三年間，他見證了全新藝術風格的誕生。身處巴

黎，反而促使金煥基對本土民族圖案產生更加深厚的羈絆。此間，他對韓國傳統圖案及自然風貌不斷深入探索，最終將其抽象為簡潔的輪廓及明快的色塊。在民族大流散的背景下，主觀自我與外來文化身份相互碰撞，而金煥基則一直專注於解決如何將主流文化納入創作，且同時保持自己的主觀意識的難題。畢其一生的藝術創作和個人探索中，金煥基始終堅持將自己的身份置於韓國傳統文化與自然景觀的語境之中。

與趙無極相比照，金煥基的藝術成就同樣脈絡清晰。作為現代亞洲藝術的關鍵性人物，二者均秉持自身文化的自覺且經歷相似的蛻變軌跡。在歐洲現代藝術的影響下，兩位藝術家都以蘊含民族特徵的獨特純粹的抽象風格，發展出高度原創的個人藝術語彙。與趙無極詩意的美學表達類似，金煥基強調色彩與圖案的和諧，以及東方水墨畫的流動魅力。1963年移居美國後，金煥基徹底摒棄了常規的表現形式，轉而借鑒蒙德里安的逻辑美學，以巨大的色塊表達自己心中的自然。

本次呈現的作品《無題 - 28 - I - 68 I》和《無題 - 7 - II - 68 III》(拍品編號406)創作於金煥基定居紐約的時期(1963年-1974年)。為了與自己熟悉的環境徹底隔離，繼續進行前衛藝術的探索，金煥基放棄了在韓國安逸的教授職位，永遠地離開故土，定居紐約。在此期間，他對多種媒材和技法進行了反覆嘗試，包括水粉畫、沙粒與油彩的混合、油彩與報紙、拼貼以及混凝紙膠。《無題 - 28 - I - 68 I》和《無題 - 7 - II - 68 III》正是其油彩與報紙創作的代表佳作。

透過於二十世紀六十年代末不斷的解構與簡化造型，藝術家開始在七十年代的創作中運用獨闢蹊徑的「點彩畫法」。一眼望去，這些畫似乎很容易與西方幾何抽象藝術混同。而細細品味，則能發現所有的線條和圓點都是以韓國獨特的地理風貌，如山川、樹木或小島的形狀為藍本。這種詩意的抽象風格，即源於自然，而又回歸自然。金煥基曾總結其藝術生涯：「藝術無關乎美學，哲學或文學的理論。它的存在與天空、山川和岩石無異。」金煥基的藝術創作以韓國自然景觀為啟發，在西方抽象藝術的影響下不斷蛻變，最終又回歸到深刻而獨特的韓國現代主義語彙。



2. 29-I-68 III, oil on newspaper, 1968,
A work from the same series, private collection

Artwork: © Whanki Foundation-Whanki Museum
29-I-68 III油彩 報紙 1968年作 來自同一系列的作品 私人收藏



406

KIM WHAN-KI

(KOREA, 1913-1974)

Untitled - 28 - I - 68 I; & Untitled - 7 - II - 68 III

one titled, dated and numbered '28 - I - 68 I' (lower left); one titled, dated and numbered '7 - II - 68 III' (lower left)
 two oil on newspaper
 each: 55 x 38 cm. (21 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in.) (2)
 overall: 55 x 76 cm. (21 $\frac{1}{8}$ x 29 $\frac{7}{8}$ in.)
 Painted in 1968

HK\$750,000-1,000,000

US\$96,000-130,000

PROVENANCE

Private Collection, Asia (acquired from the bereaved through Whanki Museum by the present owner)
 Each work is accompanied by a certificate of authenticity issued by the Whanki Museum, dated 29 July 2003.

金煥基

(韓國，1913-1974)

無題 - 28 - I - 68 I；及無題 - 7 - II - 68 III

水粉 報紙 (共二幅)
 1968年作
 款識：28 - I - 68 I (其中一幅作品之左下方)；及7 - II - 68 III (其中一幅作品之左下方)

來源

亞洲 私人收藏 (現藏者透過煥基美術館購自藝術家家屬)
 每件作品均附煥基美術館於2003年7月29日所發之作品保證書



407

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

Temple

signed in Chinese, signed and dated 'Shiy De Jinn 1957' (lower right)
 watercolour on paper
 38.3 x 55.2 cm. (15 1/8 x 21 3/4 in.)
 Painted in 1957

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Private Collection, USA

席德進

(中國，1923-1981)

廟

水彩 紙本
 1957年作
 款識：席德進 Shiy De Jinn 1957 (右下)

來源
 美國私人收藏



408

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

Horses

signed and dated 'Shiy 1967' (upper left)
oil on canvas
80.6 x 91.5 cm. (31¾ x 36 in.)
Painted in 1967

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

US\$77,000-130,000

PROVENANCE

Private Collection, Los Angeles, USA
Private Collection, USA (acquired from the above in 1986)

席德進

(中國，1923-1981)

馬匹

油彩 畫布
1967年作
款識：Shiy 1967 (左上)

來源

美國 洛杉磯 私人收藏
美國 私人收藏 (現藏者於1986年購自上述前藏者)

"DYNAMIC STROKES AND VIBRANT COLOURS—
SHIY DE-JINN'S EARLY PAINTINGS AND DRAWINGS FROM THE 1950S-1970S."

A major Taiwanese painter, Shiy De-jinn was born in Sichuan in 1923. During his student years in Chengdu, he studied with painter Pang Xunqin who had been educated in France, and came into contact with the work of modern Western painters such as Picasso and Matisse. In 1943 he was admitted to Sichuan Provincial School of Art and Technology, where he studied with Lin Fengmian and devoted his attention to exploring the line as the subject of painting. While cultivating the Chinese essence of his art practice, he also read extensively on theories of Western painting and worked on developing his own painting style. Christie's presents an eclectic selection of Shiy De-Jinn's early works from the 1950s to 1970s, which marks the theme of this sale. The works are also diverse in medium, as they include sketch, watercolour and three rare oil paintings by the artist. In their expression and style, these works illuminate the diversity that underlies the early years of Shiy De-Jinn's artistic development.

In 1962, the U.S. State Department sent a delegation to Taiwan to select modern painters for invitation to exchange in the U.S., and Shiy De-Jinn endeavoured to earn his place in the programme. He spent the next four years travelling the U.S. and Europe. Throughout his travels, Shiy De-Jinn was deeply inspired by Western avant-garde art. It impelled him to turn to and contemplate the profound traditional Chinese culture as the source of his creative inspirations. The 1967 work *Horses* (Lot408) was created at this point in his artistic development. Embracing Pop Art, the popular Western avant-garde art of the time, he used repetitive subjects to emphasize the organic nature of objects. He revamped the art of moulded picture bricks from Han Dynasty (Fig 1) the bright red colour that is widely used in Taiwanese temple paintings, illustrating a humanistic concern towards Chinese folk arts in this unique

creation for its time. Besides the intricate details, the line delineates the existence of the subject in this work, which stands out as one of the few Chinese folk art creations by Shiy De-Jinn.

As Shiy De-Jinn noted, he was influenced by Lin Fengmian in his emphasis on the line: "He taught me to use line to show body, and not to seek light and shadow on the canvas, because light and shadow are external. Rather, one must grasp the existence of the object, and strengthen that existence. He taught me to paint boldly, and pursue my own style." He liked to use creative methods which could be swiftly executed such as watercolour or sketching to capture different moods and colours, which fill his works with a sense of vitality and simplicity.

The 1957 work *Temple* (Lot407) spotlights his command of texture and lustre. It marks the artist's shift away from the characteristics of his paintings during his years at the School of Art and Technology, and towards an emphasis on colours and texture. Shiy De-Jinn said, "It was only around this time that I came to have an understanding of colours. This kind of vibrant colours are perfect for depicting the subtropical sunshine and scenery of Taiwan." From the late 1950s to early 1960s, Shiy De-Jinn created many works around the themes of Taiwanese temples and markets, such as *Street Vendor* (Lot413) from 1961 and *Fishing Village in Matsu* (Lot412) from 1962. The works reveal his love for traditional Taiwanese architecture, and the people and landscape of rural villages in his late years.

Meanwhile, the artist also took inspiration from the brushwork of Bernard Buffet. The simple and clear line became a distinctive feature of Shiy de-jinn's art, and this technique is featured in *Portrait of Jeannette* (Lot 415). The subject is American painter Jeannette Caviness, she and her husband Colonel Roy B. Caviness were stationed with

the U.S. Armed Forces in Taipei in 1958. Before their departure from Taiwan in 1961, Jeannette studied painting from Shiy de-Jinn, and this spontaneous sketch is a memento of their friendship. The oil painting *Portrait of Jeannette* (Lot 28) from evening sale and *Deer in the Forest* (Lot 409) from the day sale were also gifted to Jeannette by the artist.

In 1966, Shiy De-jinn ended his four-year travels in Europe and the U.S., and he held a solo exhibition in Hong Kong as he passed by the city. With his passion for capturing the scenery that he saw, the artist created the sketch *Squatters' Huts* (Lot 411) of the city. He used a sharp, precise contour as the main structure and enlivened it with colours to depict variations that are fresh, simple and richly textured. It showcases his exceptional command of drawing techniques where he rarely did a preliminary sketch while capturing his subject with precision, which was the result of his dedicated practice in creating lines. At this point, Shiy De-jinn's landscape has shifted from the serene countryside in his early works to minimalist imagery. The momentum of the stroke is emphasized over the creation of atmospherics, and it embodies an illustration-like charm.

After his return to Taiwan, Shiy De-jinn immersed himself in exploring the landscapes and local customs of Taiwan. In 1968, he initiated the "Bringing Art to the Countryside" movement. With his sketch book, paint and canvas, he travelled across the country to create sketches and paintings of people in the rural areas whereas in 1971, he created *Woman on the Rattan Chair* (Lot414). After moving to Taiwan in 1948, Shiy De-jinn left his footsteps across the country, and encapsulated the natural and human landscapes of Taiwan with his paintbrush. He also undertook research on ancient architecture and folk arts, which led him to another zenith in his artistic career.



Han's stone engravings, Han Dynasty, China, Shandong, China, Shandong Muesum
漢朝《畫像石》山東 中國山東博物館



Lot 408 Detail 局部

「鐵鈎銀畫 絢麗斑斕— 席德進 1950-1970 早期繪畫」

席德進是台灣重要畫家，1923年出生於四川，在成都就學期間，受到留法畫家龐薰蕪的薰陶，即開始接觸畢加索及馬諦斯等西方現代畫家。1943年進入四川國立藝專，師承林風眠，專注線條為入畫主體，由此涵養其東方底蘊並開始大量接觸西方繪畫理論逐步開創個人繪畫特色。此次佳士得以席德進1950至1970年的一系列多元早期作品為一概念主題，作品媒材多元，含括素描、水彩以及珍稀難得的3張油畫作品，經由創作風格的表現，展現席德進早期豐富多元的創作軌跡。

1962年，美國國務院派人來台遴選現代畫家赴美考察，席德進積極爭取，不久後便赴美遊歐4年，在遊歷歐美後，席德進受到西方前衛藝術的深刻刺激，轉而內省感受創作應內求於博大精深的東方傳統文化。1967年所作的《馬匹》(拍品編號408)即在此一背景下創作。他敢於接受當時西方前衛藝術普普畫風的潮流，以重複性主題強調物體的有機性，將中國漢魏畫像磚藝術(圖1)加以台灣廟宇喜用的大紅繪色，展現對中國民間藝術的人文關懷，形成當時實為難得所見之創作，細節中並不忘以線條勾勒抓住物體主體，是席德進少見的中國民間藝術之作。

席德進曾經說過林風眠對他的影響在於對線條的重視：「他教我用線去表現物體，不要在畫上追求光影，因為光與影都是外表。要抓住物的本體，堅強的本體。大膽去畫，追求自己的風格。」來台後的席德進更深受台灣亞熱帶海島豐富、神秘而又多彩的人文及自然景觀所震撼。他喜歡以水彩或素描等快速的創作方式，捕捉不同的情調與色彩，使作品充滿活力與樸實的感覺。

1957年所作的《廟》(拍品編號407)便突顯了他對景物質感、色澤的掌握，一改藝專時期的畫面特質，進入較重色彩、質感的階段。席德進說：「這時我才對色彩有了認識，用這種強烈的色

彩，正能表現台灣亞熱帶的陽光和景物。」50年代末至60年代初，席德進創作了不少以台灣民間廟宇、市井風光為主題的作品，如1961年《攤販》(拍品編號413)及1962年《馬祖漁村》(拍品編號413)，隱約透露晚年他對台灣傳統建築及農村人物、風景的熱愛。

同時他更受到貝爾納·畢費(Bernard Buffet)的啟發，簡潔俐落的線條於是成為席德進作品獨特的標誌，《珍妮特肖像》(拍品編號415)便明顯運用了這樣的技巧。畫中人是美國畫家珍妮特·凱文尼斯，她與先生羅伊·B·凱文尼斯上校於1958年隨美軍駐守台北基地。在1961年伉儷離台前，珍妮特一直跟隨席德進習畫，留下了這幅充滿友誼即興的素描作品。除此之外，是次夜拍的油畫作品《珍妮特肖像》(拍品編號28)以及日拍《秋林群鹿》(拍品編號409)均是藝術家贈送給珍妮特的作品。

1966年，席德進結束了4年的歐美壯遊，途經香港舉辦個展，喜愛紀錄所見景物的他，不忘寫生創作《香港木屋》(拍品編號411)水彩作品。他以銳利而精確的輪廓作為結構，點綴色彩，呈現清新、簡潔、富層次的變化。這樣幾乎不打草稿的雄厚素描功力、準確掌握形貌的功夫，來自勤練線條的成果。這時席德進的風景已從早期寧靜的鄉村野趣，轉變為簡潔的意象，畫面上的筆力表現多於氣氛的營造，充滿插圖般的趣味。

回台後的席德進，一頭栽進探索台灣風土民情的世界。1968年發起「藝術歸鄉」運動，常帶著速寫簿、顏料和畫布跑遍各地，在鄉間為當地人速寫、作畫在，並1971年留下《藤椅上的女人》(拍品編號414)作品。自從1948年來台後，席德進幾乎已踏遍了台灣各地，用畫筆記錄下台灣的人文自然景色，並投入古建築與民間藝術的研究，締造了藝術生涯的另一次高峰。



1. Jeannette Caviness with her teacher, Shi De-jin, in the studio. Photo courtesy of the Caviness Family. 珍妮特·凱文尼斯與恩師-席德進在畫室



Lot 28



Lot 409



Shiy De-Jinn, Deer in the Forest, oil on canvas, painted in 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

409

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

Deer in the Forest

signed and dated 'Shiy De Jinn 1957'; signed in Chinese (lower right)
oil on canvas
51 x 63 cm. (20 1/8 x 24 3/4 in.)
Painted in 1957

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

US\$130,000-190,000

PROVENANCE

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

席德進

(中國，1923-1981)

秋林群鹿

油彩 畫布
1957年作
款識：Shiy De Jinn席德進 1957 (右下)

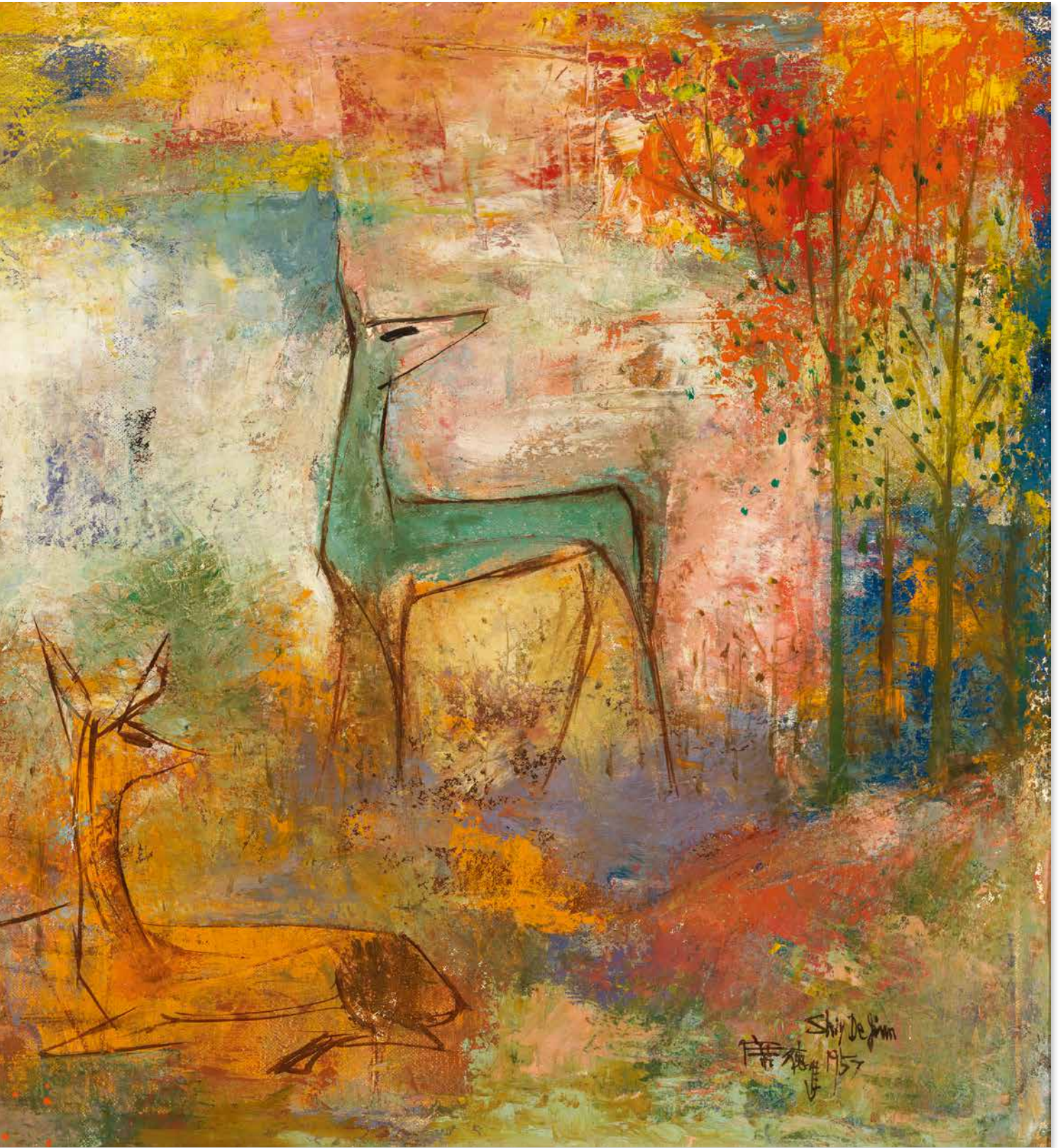
來源

美國 私人收藏 (現藏家直接購自藝術家)

Created in 1957, *Deer in the Forest* (Lot 409) is one of the few oil paintings in the artist's oeuvre. Featuring an abstract backdrop, the painting emphasizes the use of line to encapsulate the existence of the subject: the herd of deer are rendered only in line, yet they appear vigorous and spirited. Shiy De-Jinn's line embodies a singular style and brilliance. Between the intensity and the pauses in the brushwork, there is a sharp feeling of turns in every stroke, which spells an elegant charm in strong momentum. Accentuated by Shiy De-Jinn's command of colours, the herd of deer look as if they were standing on stage. The surrounding colours are transformed into stage curtains by the strong sense of space and the brightness that evokes stage lighting effects, while the herd of deer become the focal point of the painting, become merely decorative.

創作於1957年的《秋林群鹿》(拍品編號409)是他為數不多的油畫精品。融合抽象性背景的表演形式，強調線條抓住物的本體，使得畫中群鹿僅用線條描繪，卻生動強健。席德進的線條風格秀逸，鋒芒畢露，力道與頓點使得每一筆畫方折意味濃厚，剛健有力，厚實中見媚勁。加上席德進對色彩的領悟，群鹿彷彿置身於舞台，穿透的空間感以及頗具舞台燈光效果的表現，讓四周色彩成為布幕，昂首站姿的鹿隻頓時成為視線聚焦的主角。





410

SHIY DE-JINN

(XI DEJIN, CHINA, 1923- 1981)

Goose Farming

signed in Chinese, signed and dated 'Shih Dejinn 1956' (lower left)
oil on canvas
40 x 52.5 cm. (15¾ x 20⅝ in.)
Painted in 1956

HK\$380,000-580,000

US\$49,000-74,000

PROVENANCE

Anon. Sale, Christie's South Kensington, 14 November 2003, Lot 277

Anon. Sale, Christie's Hong Kong, 27 May 2012, Lot 2167

Acquired from the above by the present owner

席德進

(中國，1923- 1981)

養鵝人家

油彩 畫布

1956年作

款識：席德進1956 Shih Dejinn(左下)

來源

2003年11月14日 佳士得 倫敦南肯辛頓 編號277

2012年5月27日 佳士得 香港 編號2167

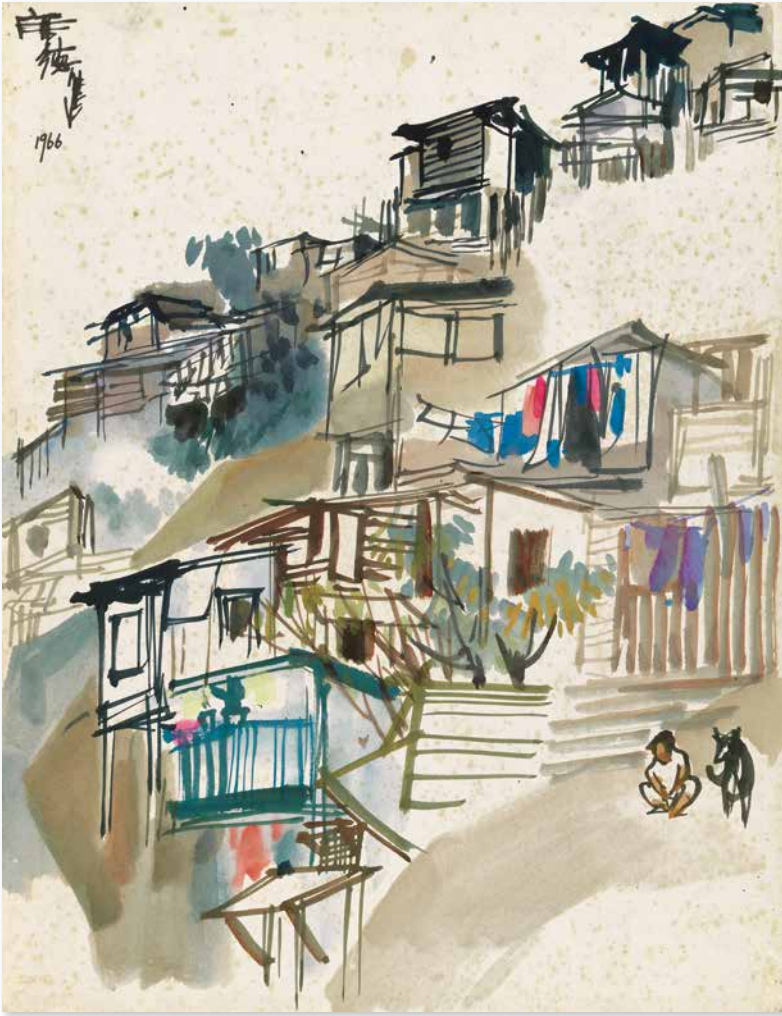
現藏者購自上述拍賣

In 1956, Shiy De-Jinn moved out of his home in Taipei to a residence by the railroad, where he lived nearby some farmers in the rural area. The rich human landscape became a subject for his sketching and painting excursions. *Goose Farming* (Lot410) was created during this period. He used single-coloured, straight and thick lines to draw the geometric shapes in his vision in order to depict the everyday scenery. The line and geometrical architectural structures are emphasized on the canvas, while the details of women farmers and goose-rearing enrich the story in the painting. The work sheds light on the evolution of Shiy De-Jinn's art, as it is an important oil painting from around this turn in his creative development.

1956年，席德進由台北住所搬至鐵道邊，比鄰農家田野，豐富的人文景觀成為他外出寫生的創作題材。《養鵝人家》(拍品編號410)即為此一時期所作，他大量地運用純色、直截以及粗擴的線條繪畫眼中所見之幾何造型以呈現生活中的景物。畫中強調線條與幾何建築結構，加以農婦與養鵝豐富畫中情節，足見席德進藝術發展進程的軌跡，也是席德進創作轉折中的重要油畫作品。







411

411

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

Squatters' Huts

signed in Chinese and dated '1966' (upper left)
watercolour on paper
40.7 x 31.7 cm. (16 x 12½ in.)
painted in 1966

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Hong-Gah Museum Collection, Taipei, Taiwan

LITERATURE

Shiy De Jinn: Water-colours & Oil Portraits, The Studio of Shiy De-jinn, Taipei, Taiwan, 1968 (illustrated, p. 60).
Chew's Cultural Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 75).
Pada Art Gallery, Shiy De Jinn, Taipei, Taiwan (illustrated, plate 18).

席德進

(中國, 1923-1981)

香港木屋

水彩 紙本
1966年作
款識：席德進 1966 (左上)

來源

台灣 台北 鳳甲美術館

出版

1968年《席德進畫集》席德進畫室台北 台灣(圖版, 第60頁)
2009年《藝有所思—鳳甲美術館當代藝術藏品選集》邱再興文教基金會 台北 台灣(圖版, 第75頁)
《席德進》八大畫廊 台北 台灣(圖版, 第18圖)



412



413

412

SHIY DE-JINN

(XI DEJIN, CHINA, 1923- 1981)

Fishing Village in Matsuo

signed and dated 'Shiy De Jinn 1962'(lower right)
watercolour on paper
39.3 x 56.8 cm. (15 ½ x 22¾ in.)
Painted in 1962

HK\$60,000-90,000

US\$7,700-12,000

PROVENANCE

Hong-Gah Museum Collection, Taipei, Taiwan

LITERATURE

Shiy De Jinn: Water-colours & Oil Portraits, The Studio of Shiy De-Jinn, Taipei, Taiwan, 1968 (illustrated, p. 29).
Chew's Cultural Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 78).
Pada Art Gallery, Shiy De Jinn, Taipei, Taiwan (illustrated, plate 22).

席德進

(中國，1923- 1981)

馬祖漁村

水彩 紙本
1962年作
款識：Shiy De Jinn 1962 (右下)

來源

台灣 台北 鳳甲美術館

出版

1968年《席德進畫集》席德進畫室台北 台灣(圖版，第29頁)
2009年《藝有所思-鳳甲美術館當代藝術藏品選集》邱再興文教基金會 台北 台灣(圖版，第78頁)
《席德進》八大畫廊 台北 台灣(圖版，第22圖)

413

SHIY DE-JINN

(XI DEJIN, CHINA, 1923- 1981)

Street Vendor

signed in Chinese; dated '1961'(lower right)
charcoal on paper
38.9 x 54 cm. (15¾ x 21¼ in.)
Painted in 1961

HK\$50,000-80,000

US\$6,400-10,000

PROVENANCE

Hong-Gah Museum Collection, Taipei, Taiwan

LITERATURE

Chew's Cultural Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 79).
Pada Art Gallery, Shiy De Jinn, Taipei, Taiwan (illustrated, plate 23).

席德進

(中國，1923- 1981)

攤販

炭筆 紙本
1961年作
款識：席德進1961(右下)

來源

台灣 台北 鳳甲美術館

出版

2009年《藝有所思-鳳甲美術館當代藝術藏品選集》邱再興文教基金會 台北 台灣(圖版，第79頁)
《席德進》八大畫廊 台北 台灣(圖版，第23圖)



414

414

SHIY DE JINN

(XI DEJIN, CHINA, 1923-1981)

Woman on the Rattan Chair

signed in Chinese; dated '1971' (lower left)
charcoal on paper
53.5 x 38.5 cm. (21 x 15 1/8 in.)
painted in 1971

HK\$50,000-80,000

US\$6,400-10,000

PROVENANCE

Hong-Gah Museum Collection, Taipei, Taiwan

LITERATURE

Chew's Cultural Foundation, Art Thinks - Selections of Modern and Contemporary Art from the Hong-Gah Museum Collection, Taipei, Taiwan, 2009 (illustrated, p. 76).
Pada Art Gallery, Shiy De Jinn, Taipei, Taiwan (illustrated, plate 2).

席德進

(中國，1923-1981)

藤椅上的女人

炭筆 紙本
1971年作
款識：席德進 1971 (左下)

來源

台灣 台北 鳳甲美術館

出版

2009年《藝有所思—鳳甲美術館當代藝術藏品選集》邱再興文教基金會
台北 台灣(圖版：第76頁)
《席德進》八大畫廊 台北 台灣(圖版：第2圖)



415

415

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

Portrait of Jeannette

signed in Chinese, signed and dated 'Shiy De Jinn 1959' (lower left)
charcoal on paper
54 x 40 cm. (21 1/4 x 15 3/4 in.)
Painted in 1959

HK\$35,000-55,000

US\$4,500-7,000

PROVENANCE

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

席德進

(中國，1923-1981)

珍妮特肖像

炭筆 紙本
1959年作
款識：Shiy De Jinn 席德進 1959 (左下)

來源

美國 私人收藏 (現藏家直接購自藝術家)



416

FOUJITA

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

Portrait de Jeune Fille à Hanoi
(*Portrait of a Young Girl in Hanoi*)

signed in Japanese; signed, inscribed and dated 'Foujita Hanoi 1941'
(lower left)

ink, watercolour and charcoal on paper
27 x 24 cm. (10 5/8 x 9 1/2 in.)
Painted in 1941

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Private Collection, Japan
Private Collection, Asia

LITERATURE

S. Buisson, *Léonard-Tsuguharu Foujita Volume 2: Sa vie, son oeuvre*, Paris, France, 2001 (illustrated in black and white, plate 41.24, p. 370).

藤田嗣治

(法國/日本, 1886-1968)

河內姑娘肖像

水墨 水彩 炭筆 紙本
1941年作

款識：嗣治Foujita Hanoi 1941(左下)

來源

日本 私人收藏
亞洲 私人收藏

出版

2001年《藤田嗣治作品集(二)》希薇·布伊森著 巴黎
法國(黑白圖版, 第41.24圖, 第370頁)



417

FOUJITA

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

La Madone (Madonna)

signed in Japanese and signed 'Foujita' (lower right)
pencil on paper
32.5 x 23.5 cm. (12¾ x 9¼ in.)

HK\$20,000-40,000

US\$2,600-5,100

PROVENANCE

Private Collection, Asia
Sylvie Buisson has confirmed the authenticity of this work.

藤田嗣治

(法國/日本 · 1886-1968)

聖母像

鉛筆 紙本
款識：嗣治 Foujita (右下)

來源

亞洲 私人收藏
此作品已通過希薇·布衣森女士鑑定



418

FOUJITA

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

Untitled

signed 'Foujita' and signed in Japanese (left side); inscribed
'CERAMIQUE LACHENAL piece unique' (underside)
painted ceramic
diameter: 15.5 cm. (6 1/8 in.)
height: 14.5 cm. (5 3/4 in.)
Executed *circa* 1934

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, USA

This work is accompanied by a certificate of authenticity issued by Sylvie
Buisson, dated 12 April 2018.

藤田嗣治

(法國/日本, 1886-1968)

無題

手繪 陶瓷

約1934年作

款識：Foujita 嗣治 (左側)；CERAMIQUE LACHENAL
piece unique (底部)

來源

美國 私人收藏

此作品附希薇·布伊森女士於2018年4月12日開立之作品
保證書

419

TING YIN-YUNG

(DING YANYONG, CHINA, 1902-1978)

The Eight Immortals

signed and dated in Chinese (lower left)
ink and colour on paper
138.5 x 69.3 cm. (54½ x 27¼ in.)
Painted in 1977
Two seals of the artist

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

US\$160,000-230,000

PROVENANCE

Private Collection, Asia

丁衍庸

(中國，1902-1978)

八仙

水墨 設色 紙本
1977年作
款識：丁巳 丁衍庸 (左下)
藝術家鈐印兩枚

來源

亞洲 私人收藏



2 Bada Shanren (Zhu Da) (Chinese, 1626-1705), *Two Eagles*, 1702
Hanging scroll; ink on paper
八大山人(朱耷)(中國，1626年-1705年)《雙鷹圖》1702年作立軸；紙上水墨



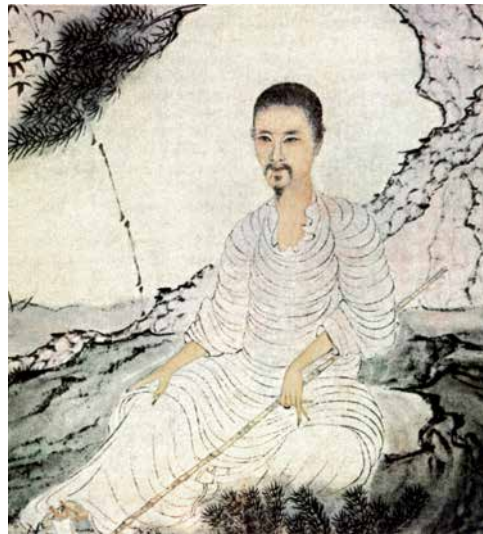
4 *Scroll Painting of the Eight Immortals*, Kesi, Detail, Yuan dynasty The Palace Museum.
《八仙立軸》(局部) 緙絲 元代 中國故宮博物院藏

倒騎驢子度平生
 惟氣尚存
 薩米和法廷
 高深洞窟
 就岸我僅後
 乾皇親
 國威
 書同男你
 就古怪
 宋護
 拐
 紫
 麟
 一
 雲
 轉
 沐
 子
 博
 三
 五
 仙
 姑
 乃
 三
 已
 下
 序





6 André Derain, *Portrait of Henri Matisse*, 1905.
Tate Modern, London, UK.
Artwork: © 2018 Artists Rights Society (ARS),
New York / ADAGP, Paris
安德列·德蘭《亨利·馬蒂斯畫像》1905年作 英國 倫敦
泰特現代美術館



3 Shitao, *Master Shi Planting Pines*, c. 1674,
ink and colour on paper. National Palace Museum, Taipei
石濤《種松圖》1674年作 水墨 設色 紙本 臺北 國立故宮博物院藏

Revered as the "Matisse of the East" and "Bada Shanren of Modern Times," Ding Yanyong developed a notable career that traversed major movements across Shanghai, Hong Kong, and Tokyo, utilising a range of Western and Chinese media. Throughout his life, Ding created works that dissolved boundaries between Eastern and Western art while achieving finesse in both ink and oil painting. His dedication to pursuing new artistic styles to reflect the spirit of the era and his persistent career in art education make him a paramount figure in the modernisation of Chinese art in the 20th century. (Fig. 1)

Ding Yanyong's career can be categorized into two periods: the first primarily informed by the Western art movements he was introduced to in his six years of art studies in Japan's Tokyo School of Fine Arts while the latter reflects the influence of ancient Chinese ink-wash paintings shortly after his return to China in 1925. Inspired by the works of Bada Shanren, Shi Tao and Jin Nong he collected during this period, Ding slowly moved away from a style of Western realism to explore the intellectual depth and expressive calligraphic rhythm in these ancient calligraphic works and paintings. (Fig. 2 & 3) From the 1920s to 1970s, Ding's style evolved into a fusion of different influences: the carefree manner of Bada Shanren, the sinuous lines in ancient Chinese jade seals and primitive arts, as well as the colours and spatial practices of Western Fauvism.

Historically, artistic theories and paintings created by the renowned painter Gu Kaizhi of Eastern Jin Dynasty set a milestone for the depiction of the character's spiritual essence. For Ding, Bada Shanren's work continued this capturing of the spirituality while also laying a more contemporary foundation for Chinese painting. It was exactly these ancient and traditional works of clean and simple forms that Ding sought to revive.

Eight Immortals (Lot 419) is a work exemplary of this revival. Ding captures each of the immortals' posture and spirit with a few simple lines. Initially appearing in 11th century Jin Dynasty, the subject matter of *Eight Immortals* are thought to be signs of prosperity and longevity, making them popular themes within Chinese painting. (Fig. 4) Deeply incorporated into the culture, Ding portrays these immortals along with each of their power tools, a symbol and vessel for their supernatural powers. Coupled with a primitive drawing of a cow that is reminiscent of the earliest drawings found in the caves of Lascaux, Ding's *Eight Immortals* is a highly expressive work that illuminates his personal

interest in antiquarianism, a practice of traditional connoisseurship of ancient artifacts and inscriptions that was highly celebrated among the literati since the 10th century. (Fig. 5) However, rather than mere interest and revival, Ding's reinterpretation of these traditionally monochrome works of Chinese ink art is infused with bright and saturated colours, imbuing the work with a sense of contemporaneity that is reminiscent of paintings from Western Fauvism. (Fig 6 & 7) In this work, exuberant colours and rhythmic lines complement each other, rendering it a composite of past and present, East and West, and undoubtedly an example of 20th century Chinese contemporary art.



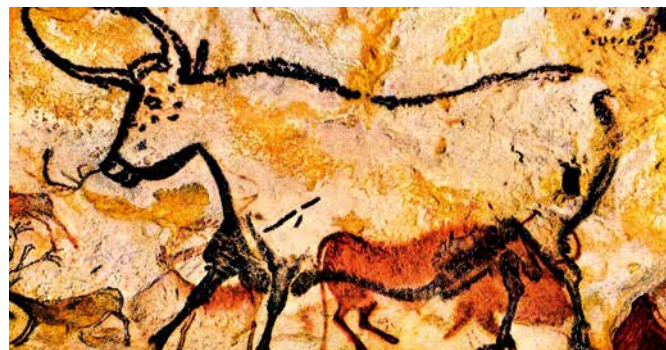
1 Ding Yanyong painting, *In the Same Boat*, 1977
丁衍庸於1977年繪製《同舟共濟》



Lot 419 Detail 局部



7 André Derain, *The Dance*, 1906. Fridart Foundation, London.
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
安德列·德蘭《舞蹈》1906年作 倫敦 Fridart Foundation



5 Cave drawing Lascaux, France 岩洞畫 法國拉斯科岩洞

以「東方馬蒂斯」、「現代八大山人」馳譽海內畫壇的丁衍庸擅用西方及中國傳統藝術媒介，開創了獨樹一幟的藝術風格，成為上海、香港、東京等主要現代主義運動的重要推動者。縱觀丁氏藝術生涯，其作品打破了東西方藝術之藩籬，巧妙游走於中國傳統水墨及西方油畫之間。丁衍庸畢其一生不斷求索全新且反映時代精神的藝術風格，以及對於藝術教育的不懈堅持，使他成為二十世紀中國藝術現代主義思潮的領軍人物之一。(圖1)

丁衍庸的藝術道路可被劃分為兩個階段：早期負笈東京藝術大學研習西洋繪畫的六年間所接觸的西方現代主義風格，及隨後於1925年歸國後受中國水墨畫的傳統繪畫所影響之風格。深受其所藏之八大山人、石濤及金農的作品啟發，丁衍庸逐漸由西方寫實主義轉向挖掘傳統書法繪畫中所承載的文人氣質及線條韻律的表達。(圖2和圖3)上世紀二十年代至七十年代，其風格糅合八大山人之恣意筆法，先秦金石篆

刻之迂回古拙線條，及西方野獸派繪畫之濃烈色彩與空間構圖，融諸家堂奧而又自出機杼。在中國古代藝術史上，由東晉顧愷之所開創的藝術理論及其傳世畫作奠定了中國傳統人物繪畫「以形寫神」的基礎。而丁衍庸認為，八大山人的作品不僅繼承了這種對神情意蘊的捕捉，同時又為中國繪畫步入當代做好了鋪墊。這些表達形式簡練質樸的古代藝術正是丁衍庸在作品中試圖重新觀照的。

《八仙》(拍品419號)正是其對傳統藝術重新觀照的典範之作。丁衍庸以未加修飾的寥寥數筆準確勾勒出八仙各種情趣和動作神態。八仙的傳說最早始於十一世紀晉朝，八位仙人象徵富貴延年，是中國傳統繪畫中頗為流行的主題。(圖4)丁衍庸筆下的八仙極具鮮明的文化特徵：畫中仙人手持不同法器，代表各自擅長的神力。其中伴以一頭線條古樸的黃牛，更與拉斯科岩洞原始壁畫多有神似(圖5)。丁衍庸的《八仙》展現了豐富的藝術表現力，當中便

可一窺其對金石學的偏愛與造詣，而這種雅致的情趣自十世紀以來一直為中國文人士大夫所極力推崇。然而在興趣與觀照之外，丁衍庸對原本單一墨色的傳統繪畫的重新闡釋為其注入了明快飽和的色彩，進而增添了一抹強烈的西方野獸派繪畫風格。(圖6和圖7)該幅作品中，生動活潑的色彩與充滿節奏感的線條相得益彰，流露出遊戲古今，出入中西的逍遙自由，無疑是中國二十世紀當代藝術之典範。

420

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

Untitled

signed and dated in Chinese (middle right)
ink and colour on handmade paper
55.4 x 84.6 cm. (21¾ x 33¼ in.)
Painted in 1963
one seal of the artist

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

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

劉國松

(台灣，1932年生)

無題

水墨 設色 手作紙本
1963年作
款識：劉國松 一九六三 (右中)
藝術家鈐印一枚

來源

原藏者直接得自藝術家本人
現由原藏者家屬收藏
美國 私人收藏

"I rarely sense power in Chinese painting, but when I stood in front of Fan Kuan's *Travel in the Mountains*' for the first time I felt that the mountain bore down on me and I experienced a wave of power rushing towards me."

LIU KUO-SUNG

Through a life of restless artistic innovation, fervent advocacy for change and a pursuit for the spirituality beyond the realm of mere representation, Liu Kuo-Sung is leaving behind a legacy that stands testimony to his unparalleled contributions to the development of modern Chinese ink painting. Originally educated in the Western-style during his studies at Taiwan Normal University, Liu Kuo-Sung began to reconsider issues of the long outdated traditional Chinese paintings after gazing upon Fan Kuan's *Travel in the Mountains*' at the National Palace Museum exhibition in 1960 in Taiwan.

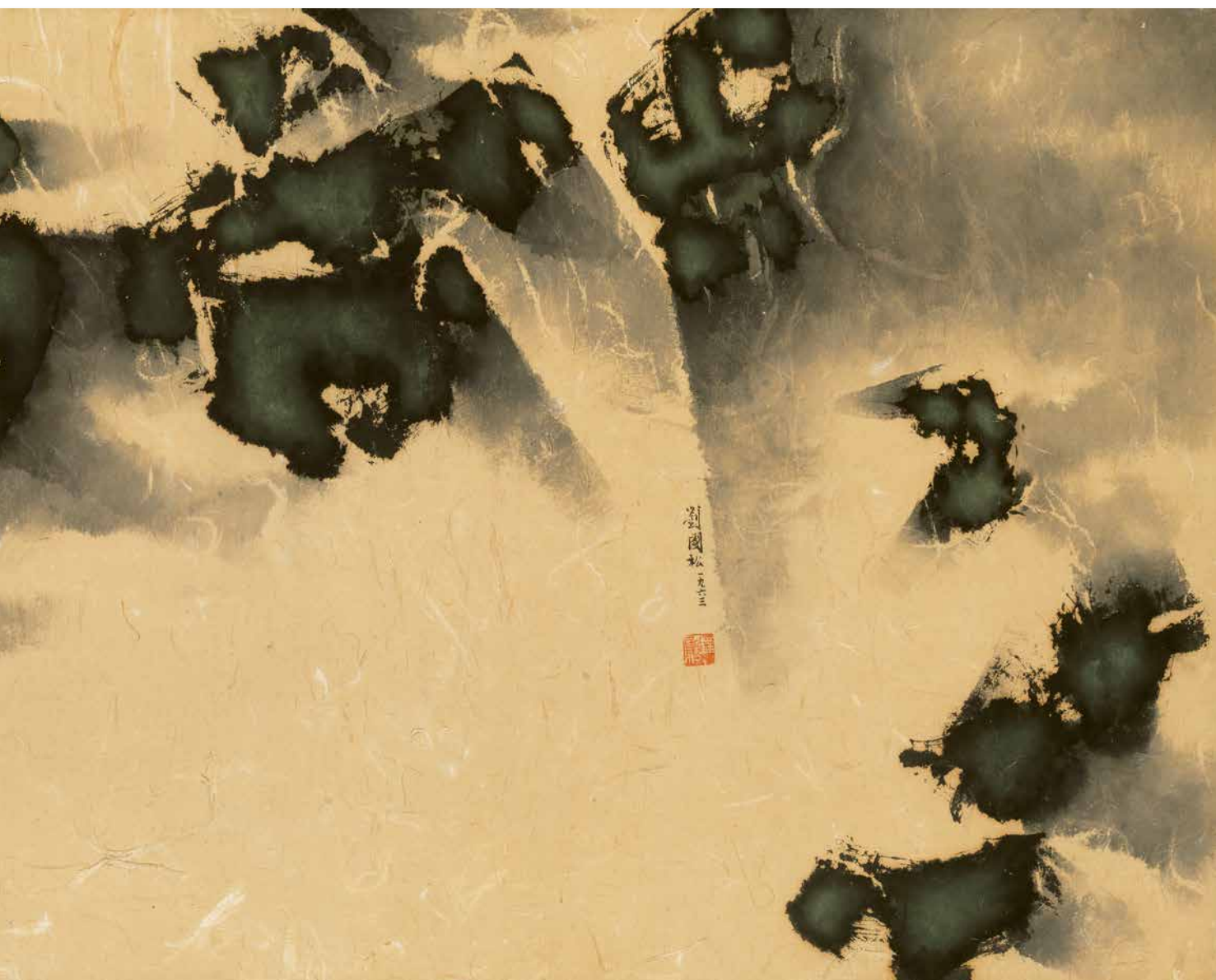
Liu Kuo-Sung attempt to capture this distinct Chinese sensation to what he knew best through his studies, the abstract

expressionism movement that swept through China's artistic circles in the late 1950s. He believed that abstract painting was the long sought-after answer that China's modern art was seeking in order to become accepted and relevant again in the contemporary art world. To open up space for change, he sought to distill the spirit of tradition by experimenting with new materials and techniques. What makes Liu Kuo-Sung distinctive is perhaps he led a new vernacular movement in Chinese ink painting by writing, inventing and attributing a new vocabulary to China's modern art.

Liu is best known for his strong simple forms executed with ink and brush. Inspired by the 1968 NASA Apollo missions, celestial bodies resembling the Earth, Moon and Sun

have been featured frequently in his works. This cosmic fascination is presented in Liu's *Moon's Metamorphosis* (Lot 421). Using bright and nearly fluorescent colours, Liu plays with the geometric shape of the paper and the moon to instill a shallow sense of pictorial depth and a feeling of the extraterrestrial that is beyond the realm of humanity. Deeply rooted in the poetic sensibilities the Chinese have for the aesthetic appreciation of the moon, the work simultaneously is also an abstraction of the strange, cosmic world into a flat, two dimensional drawing. As Liu sought to transcend the limitations of nature and express the freedom of the soul, his works often range between the portrayal of the incomprehensible, distant galaxy and his purely abstract ink paintings. *Untitled* (Lot





420) is characteristic of the latter. After laying down his brushstrokes with traditional ink, Liu Kuo-Sung pulls the long fibers from the rough-textured paper to produce spontaneous linear lines that break down the pure black strokes. The work becomes an experimentation that defies and rebels against the art of traditional Chinese ink while simultaneously, updating and creatively playing with ways to introduce it into the realm of the avant-garde.

In retrospect, Liu is not only the pioneer in modern Chinese ink painting, he is also representative of an entire generation of Chinese painters who possessed the ambition and powerful artistic vision of such to fuse the dichotomy.

劉國松一生不懈的藝術創新、倡導變革以及追求深邃的精神層次，印證了他在中國現代水墨畫史上的

無雙貢獻。最初，他在台灣師範大學接受西式教育。自從1960年於臺灣故宮博物院展覽上有幸瞻仰范寬之作品《谿山行旅圖》後，劉國松便開始重新審視中國傳統繪畫。

“那次展覽對我影響很大。中國畫很少給予我一股很大的力量，但當我第一次站在范寬《谿山行旅圖》的原畫面前，我覺得那座山有一股壓下來的力量，一股好大好大的力量朝著你沖過來。”

劉國松

為了捕捉傳統藝術特有的感觸，劉國松轉向了自己一直在鑽研的、於1950年代後期席捲中國藝術界的抽象表現主義。他堅信這是中國現代藝術在當代重拾威望的關鍵，並為此不斷嘗試新材料與技術以提煉傳統中的精粹。劉國松最卓越之處也許便是他通過創造新的視覺語言為中國水墨畫帶來一場革新。

劉國松以雄健簡練的構圖聞名於世。受到1968年美國太空總署阿波羅任務的啟發，劉國松的作品開始頻繁出現月球等天體，在他的《月之蛻變》(拍品編號421)中可見一斑。明亮而近乎熒光的色彩給畫面帶來了層次感及脫俗感，亦同時將虛幻的太空平面化。劉國松的作品時而描繪遙遠而不可理解的銀河系，時而又完全抽象，而《無題》(拍品編號420)正是後者的寫照。他先循傳統上墨，後拉去皺紙上的紙筋使其生出多條直線以打破墨筆筆法。此作品在反抗傳統的時亦成為昇華為前衛藝術。回顧至今，劉國松不僅是中國現代水墨畫的先驅，他亦代表了一代擁有視野和雄心、渴望融古匯今的中國藝術家。



421

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

Moon's Metamorphosis

signed and dated in Chinese (bottom); titled in Chinese and dated '1971'
(on the reverse)

ink and colour on paper

each side measures 77 cm. (30 3/8 in.)

Painted in 1971-1972

one seal of the artist

HK\$280,000-480,000

US\$36,000-61,000

PROVENANCE

Private Collection, USA

劉國松

(台灣，1932年生)

月之蛻變之七十八

水墨 設色 紙本

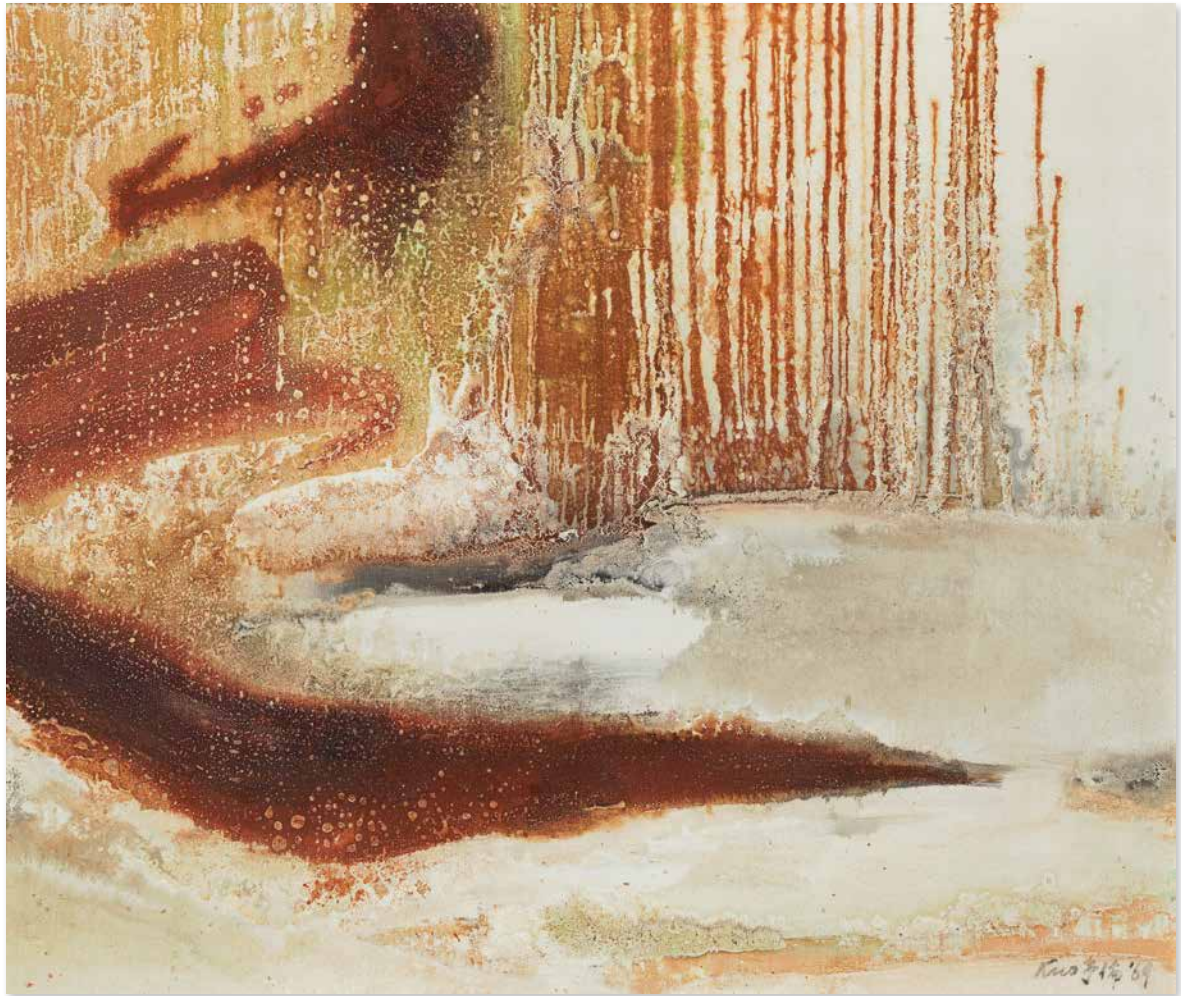
1971至1972年作

款識：劉國松 一九七二 (底部)；月之蛻變之七十八 1971 (畫背)

藝術家鈐印一枚

來源

美國 私人收藏



422

KUO YU-LUN

(GUO YULUN, CHINA, 1930-2001)

Above

signed 'Kuo', signed in Chinese, and dated '69' (lower right);
titled, signed, dated and inscribed 'Above by Kuo Yu Lun 1969
36"x48"' (on the reverse)
oil on canvas
81.6 x 95.3 cm. (32½ x 37½ in.)
Painted in 1969

HK\$50,000-100,000

US\$6,400-13,000

PROVENANCE

Private Collection, USA

郭予倫

(中國，1930-2001)

上

油彩 畫布
1969年作

款識：Kuo 予倫 '69(右下)；Above by Kuo Yu Lun 1969
36"x48"(畫背)

來源

美國 私人收藏

423

ZAO WOU-KI

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

An Original Watercolour on Paper and Two Black and White Lithographs accompanying a Set of Lecture par Henri Michaux de Huit Lithographies de Zao Wou-Ki

signed in Chinese, signed 'ZAO' (lower left of the watercolour); numbered 'épreuve d'artiste 3/10' (lower left of each black and white lithograph); signed in Chinese, signed 'ZAO' (lower right of each black and white lithograph); dedicated in Chinese, signed in Chinese, signed 'ZAO', dedicated 'à Monsieur Chou-Ling qui sut réussir ce beau livre hommage amical h michaux' (on the colophon)

a watercolour and two black and white lithographs accompanying a set of eight coloured lithographs in editioned book with original wood paper case
watercolour: 42.2 x 32 cm. (16 5/8 x 12 5/8 in.)

book: 45 x 34 x 3 cm. (17 3/4 x 13 3/4 x 1 1/8 in.)

lithographs: 43.2 x 32.5 cm. (17 x 12 3/4 in.)

book edition: HC

black and white lithographs edition: Epreuve d'Artiste 3/10

Executed in 1950

HK\$450,000-550,000

US\$58,000-70,000

PROVENANCE

Anon. Sale, Christie's Paris, 29 November 2011, Lot 254

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

The watercolour is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki, dated 21 August 2012.

LITERATURE

Nesto Jacometti, Edition Gutekunst & Klipstein, Catalogue raisonné de l'oeuvre gravée et lithographiée de Zao Wou-Ki 1949-1954, Berne, Switzerland, 1955 (different edition illustrated in black & white, plate 65, unpagéd).

Arts et Métiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black & white, plate 50-57, pp. 35-36).

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (different edition illustrated, plate 48-55, pp. 40-42).

When Henri Michaux discovered Zao Wou-Ki through these eight lithographs, he enthusiastically wrote eight poems in appreciation of them. Establishing for the first time a new creative sequence where image precedes text, this triggered the publication of the present artist's book, published by Robert Godet and Mr Chou Ling, director of Editions Euros in Paris. The current "Hors Commerce" edition of this historical book is personally dedicated to Chou Ling himself and is exceptionally enriched with an additional original watercolour and two signed black and white lithographs, probably meant as a gift

to the publisher. This unique and unrecorded combination of an original work with an artist's book attests for the close partnership between the artist and Chou Ling.

Lecture (Lot 423) is the first of a long series of collaborations between the artist and poets of his time, propelling Zao Wou-Ki to the rank of an interdisciplinary artist well integrated in the Parisian art scene.

當亨利·米修初次看到這八幅趙無極創作的版畫，便興致勃勃地寫了八首詩來歌頌一番。一圖勝萬語，這些首度創作的版畫系列促使羅伯·高德(Robert Godet)及巴黎歐洲出版社(Editions



趙無極

(法國/中國，1920-2013)

一幅水彩紙上作品；二幅黑白石版畫；

及一套亨利·米修對趙無極八幅石版畫解讀

水彩 紙本；黑白石版 版畫 (共二件)；及版畫書內含彩色石版
版畫 (一套共八件 附原裝紙製木盒)

1950年作

版畫書版數：HC

黑白石版畫版數：Epreuve d'Artiste 3/10

款識：無極ZAO (水彩左下)；épreuve d'artiste 3/10 (每件黑白石版畫左下)；無極ZAO (每件黑白石版畫右下)；送給周麟兄以紀念第一本書他予我的幫助和合作 無極ZAO à Monsieur Chou-Ling qui sut réussir ce beau livre hommage amical h michaux (版權頁)

來源

2011年11月29日 佳士得巴黎 編號254

歐洲私人收藏 (現藏者購自上述拍賣)

此水彩紙上作品附趙無極基金會於2012年8月21日簽發之保證書

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti編 Gutekunst & Klipstein出版 伯爾尼 瑞士 (黑白圖版為另一版數，第65圖，無頁數)

1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版為另一版數，第50-57圖，第35-36頁)

1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版為另一版數，第48-55圖，第40-42頁)

Euros)總監周麟出版了這本藝術家出版集。這次拍賣的是此歷史專輯的「作家自留版」，由藝術家私人贈予周麟，當中更特別附上一張原創水彩作品及兩張由藝術家親筆簽名的黑白版畫，作為對出版社的贈禮。這本藝術家版畫書附有未曝光且獨一無二的作品，見證了藝術家與周麟的深厚情誼。

《賞析》(拍品編號 423) 是藝術家與同期詩人合作的首本長篇版畫書，令趙無極以跨界別藝術家的身份躋身巴黎藝術界。



424

ZAO WOU-KI

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

5.Août.67

signed in Chinese and signed 'ZAO' (lower right); signed, inscribed and titled 'ZAO Wou-Ki 46 x 50 5.Août.67.' (on the reverse)
oil on canvas
46 x 50 cm. (18 1/8 x 19 5/8 in.)
Painted in 1967

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

US\$240,000-360,000

PROVENANCE

Frank Perls Gallery, Los Angeles, USA
Private Collection, USA

This work is accompanied by a certificate of authenticity issued by the Fondation 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 Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki).

趙無極

(法國/中國, 1920-2013)

67年8月5日

油彩 畫布
1967年作
款識：無極 ZAO (右下)；ZAO Wou-Ki 46 x 50 5.Août.67.
(畫背)

來源

美國 洛杉磯 Frank Perls畫廊
美國 私人收藏

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)

"[Zao] had discovered his heritage: the rhythms of nature, more important than nature ..."

Henri Michaux

「趙無極發現了他的遺產：大自然的節奏，這一點比自然更為重要……。」

亨利·馬修



William Turner, *Norham Castle, Sunrise*, c. 1845. Collection of Tate Britain.

透納《諾勒姆城堡》約1845年作 英國泰特美術館藏



THE RHYME OF NATURE

5.Août.67 (Lot 424) is seemingly an expression of vast and misty landscape. In fact, it is the nature itself to which Zao goes for inspiration and his works have a highly distinctive character. Henri Michaux commented the relationship between nature and Zao,

"[Zao] had discovered his heritage: the rhythms of nature, more important than nature ..."¹

Henri Michaux, "Jeux d'encre," Zao Wou-Ki, Encre, Paris, 1980

In 5.Août.67, the swirls of lines, simultaneously delicate and rough, drawn with extreme high-speed brush movements, circulating the air. Vibration from the center and floating surrounding compose continuous

movement, reflecting the rhythms of nature and vast landscapes are then evoked. Zao deliberately increased the proportion of solvent when mixing oil paint, and when applying them, he tried to spread the paint as evenly as possible to leave no brush marks, creating continuous colours that flowed, permeated, and spread as if the light reflection depicted by Turner.

It is interesting to note the ink-wash-like treatment of black colour as if wet Chinese or Indian ink brushstrokes with gradations of shade which are absorbed by the background. The layering of blue colour together with absorbing black shades blend different tones of blue – sky blue, light blue and grayish blue, vibrating and floating in the air. The layering of colour as if coloured ink contacts the absorbent Xuan paper, reminding us the far away misty landscape depicted by Song dynasty painter Chen Qingbo.



Chen Qingbo, *Spring Dawn over Mountains and Lake*, Southern Song dynasty. Collection of The Palace Museum, China.
南宋 陳清波《湖山春曉圖頁》中國故宮博物院藏



Lot 424 Detail 局部

大自然的韻律

《67年8月5日》(拍品編號 424)看起來似乎是一幅廣闊而煙雨朦朧的山水畫。事實上，趙無極的創作靈感來源與自然息息相關，使他的作品具有高度的獨特性。著名法國詩人評論趙無極與大自然之間的關係時曾說：「趙無極發現了他的遺產：大自然的節奏，這一點比自然更為重要……。」¹亨利·馬修，「水墨遊戲」，《趙無極》，Encres，巴黎，1980年。

《67年8月5日》中包含細膩、粗糙的線條，彷彿漩渦以高速度轉動，攪動空氣。中心部分和周邊的連續移動，反映出自然的節奏和廣闊的景觀。趙無極在混合油彩時故意增加了溶劑的比例，減低其黏性，他均勻地塗抹油彩，產生流轉的色彩，就像透納對光線折射的描繪。

值得注意的是，淡黑色的部分好像濕潤的中國水墨或印度墨水渲染，產生了濃淡的色調。不同色調的黑色混合藍色，形成天藍色，淺藍色和灰藍色的色調，在空中振動和漂浮。這種油彩顏色的分層讓人回溯宋代畫家陳清波描繪遠方飄渺的山水。



Zao Wou-Ki 趙無極
Photo: © 2018 Artists Rights Society (ARS),
New York / ProLitteris, Zurich

425

ZAO WOU-KI

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

24.03.89

signed in Chinese and signed 'ZAO' (lower right); signed 'ZAO Wou-Ki', titled and dated '24.3.89' (on the reverse)

oil on canvas

60 x 73 cm. (23 5/8 x 28 3/4 in.)

Painted in 1989

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

US\$390,000-510,000

PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki, dated 23 January 2018.

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).

趙無極

(法國/中國，1920-2013)

24.03.89

油彩 畫布

1989年作

款識：無極ZAO (右下)；ZAO Wou-Ki 24.3.89 (畫背)

來源

歐洲私人收藏

此作品附趙無極基金會於2018年1月23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)

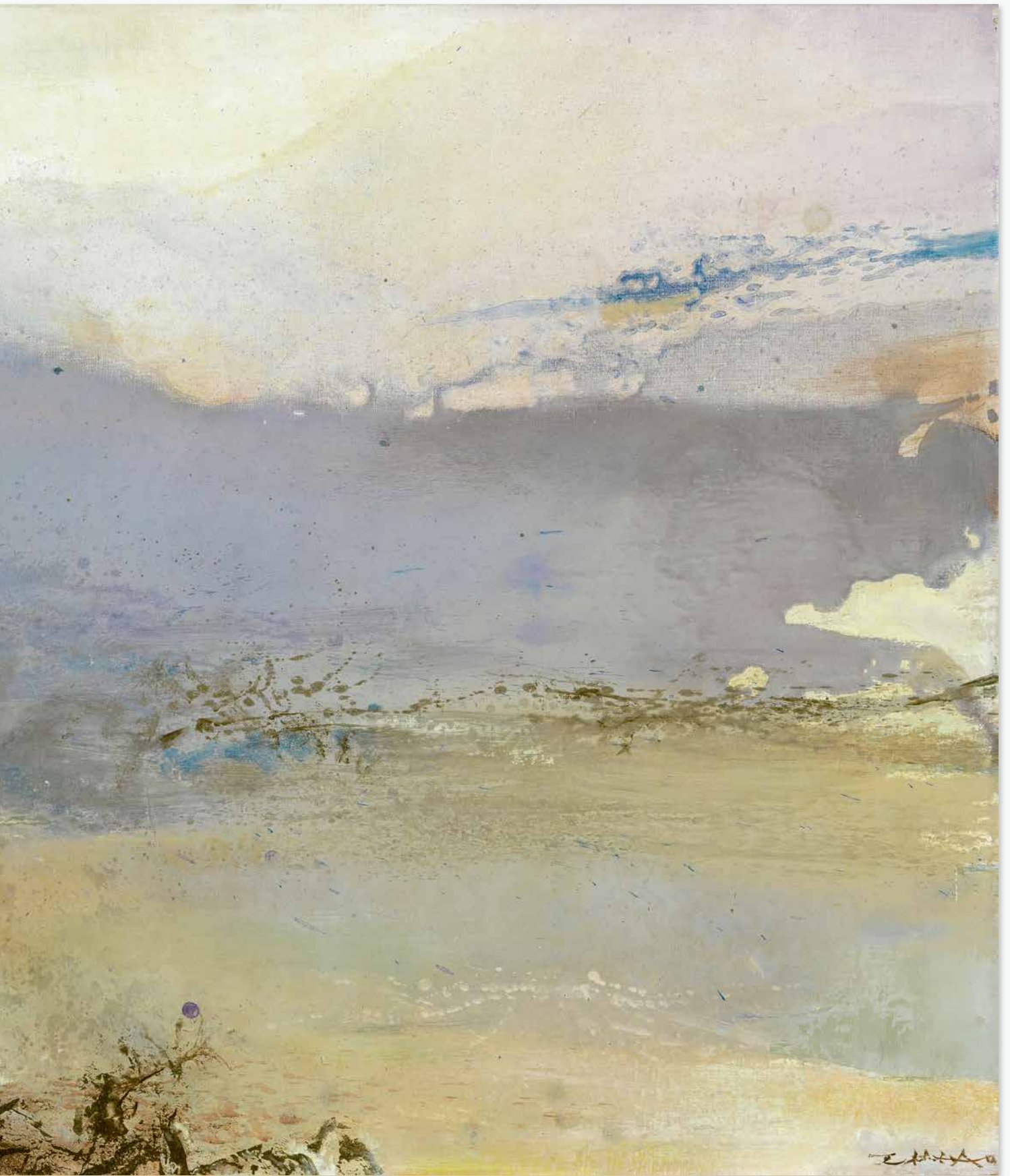
"I aspire to paint with colours to express subjects that can be represented in the most simplest way."

Zao Wou-Ki

「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。」

趙無極







Claude Monet, *Matinée sur la Seine*, 1897.
Christie's New York, 13 November 2017, Lot 26A, Sold for USD 23,375,000
莫奈《塞納河上的早晨》1897年作 2017年11月13日佳士得紐約 拍品編號 26A
成交價：23,375,000 美元



Zao Wou-Ki, *No. 16*, 1971, Indian ink on Chinese paper
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《第十六號》1971年作 印度墨 中國紙本

SENSE OF FLUTTERING

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 in the 1990s became even more adventurous and unrestricted.

24.03.89 (Lot 425) is a work that deeply embodies Zao's shift toward colour field painting during this later period of his life. It 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.

24.03.89 is completed with fresh and vibrant palette—violet blue, light purple, grayish blue and silver white blend and spread across the canvas with a gradation reminiscent of Chinese ink in the foreground, and expand out into a dream-like space, interacting with the heavy linear motif on lower left.

Comparing this 1989 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.

裊裊飄動的視覺效果

趙無極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，九十年代以後色彩探索更趨大膽奔放。

《24.03.89》(拍品編號425)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步轉化，取而代之的是一股清新靈動的活力。



Mi Youren, *Rare Views of Xiao Xiang*, Southern Song dynasty. Collection of The Palace Museum, China.
南宋 米友仁《瀟湘奇觀圖卷》(局部) 中國故宮博物院藏

趙氏以清新亮麗的藍紫色、淡紫色、灰藍色、灰白色等色調，創作出《24.03.89》，並在前、中、後景營造中國水墨的暈染效果，刻劃出如夢似幻的空間。加上左前方的厚重的深褐色線條向上延伸，成了一鬆一緊協調畫面的張力，形成裊裊飄動的視覺效果。若比較趙氏於1989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。



Lot 425

426

ZAO WOU-KI

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

04.03.63

signed in Chinese and signed 'ZAO' (lower right); signed and titled 'Zao Wou-Ki 4.3.63' (on the reverse)
oil on canvas
100 x 81 cm. (39 3/8 x 31 7/8 in.)
Painted in 1963

HK\$5,200,000-7,200,000

US\$670,000-920,000

PROVENANCE

Morgan Knott Gallery, Dallas, Texas, USA

Acquired from the above by the previous owner

Thence by descent to the present owner

Private Collection, Dallas, Texas, USA

This work is accompanied by a certificate of authenticity issued by the Fondation 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 Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki).

趙無極

(法國/中國, 1920-2013)

04.03.63

油彩 畫布

1963年作

款識：無極 ZAO (右下)；Zao Wou-Ki 4.3.63 (畫背)

來源

美國 德州 達拉斯 Morgan Knott畫廊

前藏家直接購自上述畫廊

現由原藏家家屬收藏

美國 德州 達拉斯 私人收藏

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)



Ma Yuan, *Viewing Plum Blossoms by Moonlight*,
Southern Song Dynasty, collection of the Metropolitan
Museum of Art, New York, USA
馬遠《月下賞梅圖》南宋 美國 紐約 大都會藝術博物館藏

"From afar the mountains are coloured, from
close by the water is quiet.

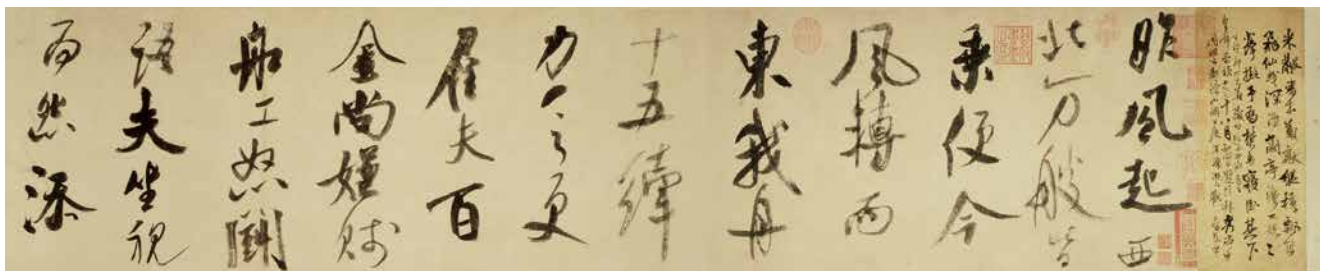
Spring has passed but the flowers still bloom,
man approaches but the birds are calm."

Painting by Wang Wei

「遠看山有色，近聽水無聲。
春去花還在，人來鳥不驚。」

王維《畫》





Mi Fei, *Poems in Wuzi's Boat*, Song Dynasty circa 1095, collection of the Metropolitan Museum of Art, New York, USA
米芾《草書吳江舟中詩卷》宋約1095年作 美國紐約大都會藝術博物館藏

In 1963, Zao Wou-Ki's new painting studio at Rue Jonquoy had just finished construction with studio light shone only from the north, giving the artist consistent lighting which helped him grasp and perceive minute changes in colours. Zao also filled the studio courtyard with Chinese flora, including maples, birch, an orchid he brought back from China, and a few orange trees. Gardening is a distinguished and cultivated Chinese pastime, and doing so also reminded Zao of his father and his childhood. The title of *04.03.63 (Lot 426)* indicates that the work was finished in early March, when Winter was passing, and hints of Spring could be discerned from the treetops. The garden in the new studio naturally became the artist's muse and subject, bringing his abstract creations to new rarefied heights. This masterpiece also marked the culmination of his six years of travels throughout places such as New York, Japan, and Hong Kong, and the

canvas is imbued with Zao's ruminations and insight over this extensive journey.

The sense of space and expansiveness in *04.03.63* comes partly from Zao's grasp of the dichotomy between the evanescent and the physical, while the other half can be attributed to his treatment of lighting. Zao said that, "Many of my paintings seem sparse. But oil is more difficult to render a wash effect than ink, so I spend more time conveying an empty space than I do in the other parts. Chinese painting has been tremendously significant for me in this regard, because of the rhythm created by form and empty space." Zao clearly grasped how to handle the relationship between the virtual and the corporeal from his study of traditional Chinese paintings, and he also drew from Western artistry to inform his expression of abstract light sources. Zao employed an expanse of snowy white and silvery grey as the backdrop of the painting,

while using the calligraphic lines in the centre to enhance the tension of the overall piece and to evoke the traces of Chinese characters. Those same black strokes also remind one of the "ink-wash muscularity" of Song-Dynasty painter Ma Yuan, as the powerful strokes show off the consonance of ink. In this work, Zao deliberately uses white space to establish the scene. Placing the subject matter amidst an expanse of space, Zao creates the sense of infinity.

This work's provenance can be traced back to the collection of the famous gallerist Morgan Knott, and the previous owner kept this piece in the family collection until today, making this a particularly rare opportunity. Zao's works in the 1960s are generally agreed to be created at the height of his artistic career. His record-setting oil painting sold from last year is also from the same period, completed just a year after this work.



Zao Wou-Ki's studio in the Rue Jonquoy
Photo: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極位於中真街的工作室



Franz Kline, *De Medici*, 1956, Christie's New York, 12 November 2014, Lot 26, sold for USD 11,058,500
Artwork: © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York
法蘭茲·克萊因《De Medici》1956年作 佳士得紐約 2014年11月12日 編號26 成交價：11,058,500美元



Lot 426 Detail 局部

1963年趙無極位於中貴街 (Rue Jonquoy) 的新畫室修竣完工，畫室僅有北面來光，穩定的光線使他能掌握色彩的細緻變化。他在院子種了幾棵中國常見的槭樹、樺樹、一棵從中國帶回來的草蘭和幾棵橘樹。園藝是中國人心目中的雅事，亦讓趙無極憶起父親和童年的往事。《04.03.63》(拍品編號 426) 中的標題表明成畫時間為三月之初，寒冬漸去，從樹枝梢頭看到春天已悄悄歸來，而新畫室的園林亦成為藝術家的靈感泉源和繪畫主題，讓他的抽象創作更為雋雅拔俗。此幅傑作更在他先後遊歷紐約、日本和香港等地後完成，趙無極將在這趟六年前的旅程中的所思所得，圓滿呈現於畫布上。

《04.03.63》畫面所產生的空間感，一部分來自趙無極對虛實關係的掌握，另一部分則來自他對光線的運用。趙無極曾說：「我的畫很多地方看來很空，但油畫不像水墨那樣容易渲染，所以我在空的部分，比在實的部分下得功夫更多。中國畫裡虛實造成的節奏，在這點上給我很大的啟

示。」趙無極從傳統中國繪畫中領會到虛實關係的處理，並由西方繪畫而啟發他對抽象光源的表達。他以一片雪白、銀灰色作為基調，畫面中央如書法般的線條增強畫面的張力，隱約能看到中國文字的輪廓。作品中心的黑色筆觸亦令人聯想起宋代畫家馬遠「水墨蒼勁」的筆法，筆力蒼勁，卻又有水墨渾融之處。趙無極在此以留白的方式來造境，所繪的景物只佔畫面中的寥寥一角，實由小中現大，達到「言有盡而意無窮」的境界。

此作品曾被著名畫商摩根·諾特 (Morgan Knott) 收藏，前藏家得此作後便一直在家族收藏至今從未在市場上露面，相當珍稀難得。六十年代的作品普遍被認為是趙無極創作的巔峰，去年打破他油畫拍賣價格紀錄的作品，亦是此作後翌年創作的同期作品。



Joan Mitchell, *Hemlock*, 1956, collection of the Whitney Museum of American Art, New York, USA
Artwork: © Estate of Joan Mitchell.
瓊·米切爾《Hemlock》1956年作 美國紐約惠特尼美國藝術博物館藏

427

PANG JIUN

(PANG JUN, CHINA, B. 1936)

A Thousand Boats Passing by in the Spring

signed in Chinese, dated '2018'(lower right)

oil on canvas

200 x 200 cm. (78 ¾ x 78 ¾ in.)

Painted in 2018

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

US\$160,000-280,000

PROVENANCE

Private Collection, Asia

龐均

(中國 · 1936年生)

春滿江岸千帆過

油彩 畫布

2018年作

款識：龐均 均 2018 (右下)

來源

亞洲 私人收藏

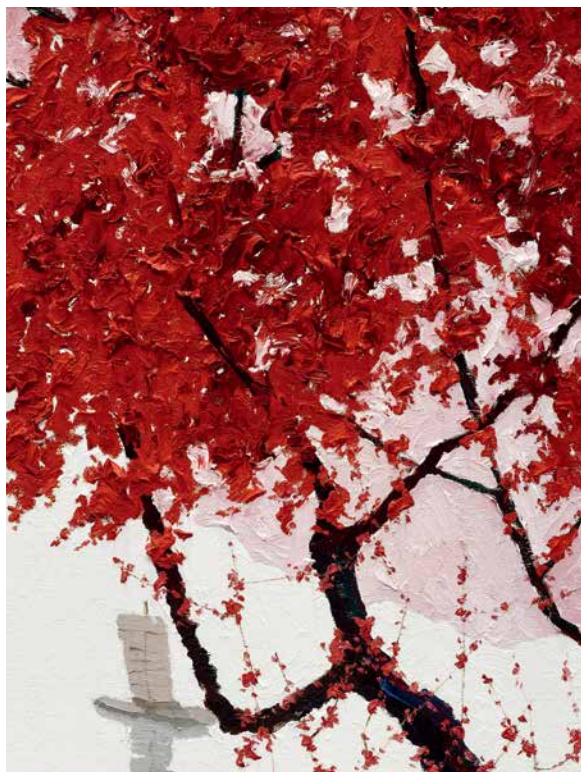
"Pang's work combines Chinese and Western artistic thought, using oil paint to bring forth the glory of Impressionism and explosiveness of Fauvism. At the same time, traditional Chinese literati painting runs in his blood. He transfers the sentiments and scenes of painting along with highly spiritual Oriental philosophy to the world of Western oil painting."

Masakazu Mizuno
Director, The Ueno Royal Museum





2018



Lot 427 Detail 局部



Lot 427 Detail 局部

「龐均先生的作品，融匯了中西方的藝術思維，用油畫顏料揮灑印象派的光彩和野獸派的爆發力，而骨子裡卻又流瀉著中國傳統文人的血液。將文人畫中的的寄情於景且富含精神性的東方哲學轉入西方油彩世界裡。」

上野之森美術館 館長 水野政一



Lot 427 Detail 局部

無論是絢爛與飽滿的靜物，還是優雅含蓄的風景，龐均的油畫作品不但強調西方繪畫造型形體的力度，而且融合了東方哲學的含蓄意境，氣韻生動的寫意風格。在超過八十年的藝術創作生涯中，他堅持以西方文化的油畫語言體系，納入有著深厚傳統的中國文化體系中，加以融合改造並創新，形成其獨特的繪畫語言及藝術風格。

是次拍品《春滿江岸千帆過》(Lot 427) 為龐均立山而下望的江岸美景，在構圖上利用一角景物來表現廣大空間，形造出層層遞進的氣勢。畫中描繪春天河岸的景緻，幾株開滿紅花的樹木由外伸進畫面，與群山綠嶺雙映成翠。平靜的江河與渡江的帆船形成一靜一動、一緩一急的對比，將觀者的視覺沿著江河一直延伸到後方群山裡去，直至融入大自然的懷抱之中。

龐均以他擅長的灰色調子構建山水，傳達出中國詩詞韻味，使得煙嵐飄渺，湖面開闊。相較於西方繪畫強調的造型與色彩，龐均更加以中國書法線條深刻畫自然山水的氣韻走向，所使用的線條含一破三折的變化，深具濃厚的繪畫哲學與張力。他在處理樹木的筆法尤為精煉，以掘、拆、修、幼的線條表現千姿百態的樹木，在用層層疊疊的油彩把色彩混合，顏色與顏色相加，亦似乎隨觀者的角度而產生變化，形成豐富、跳躍的動人色彩。



428

YANG CHI HUNG

(USA/TAIWAN, B. 1947)

Volcano

signed, dated and titled 'Chihung Yang 2015 Volcano'
(on the reverse)
acrylic on canvas
96.1 x 128.5 cm. (37 $\frac{3}{8}$ x 50 $\frac{1}{2}$ in.)
Painted in 2015

HK\$260,000-400,000

US\$34,000-51,000

PROVENANCE

Private Collection, Asia

楊識宏

(美國/台灣, 1947年生)

火山

壓克力 畫布

2015年作

款識: Chihung Yang 2015 Volcano (畫背)

來源

亞洲 私人收藏

楊識宏，長年以來探索繪畫最原始的本質，中國美術最基本的元素「線條」，在他的手勢變化中顯得氣象萬千。1947年生於臺灣，1979年他帶著東方文化背景旅美，充分吸收西方當代藝術思潮的豐富養份，在橫跨半世紀的創作生涯中，將東西文化融合，刻畫出獨樹一格的「東方詩學」風格。

欣賞他的作品，可見奔放的色彩、多姿的線條，以及波瀾湧現的能量流動於畫面之中。他擅長從日常生活中描繪「生」、「死」、「時間」等議題，並以繪畫作為載體，重現過去的輝煌事件或是對周遭的感知。電影「賈斯伯荷西之謎」中的電影台詞：「你有聽過大自然的吶喊嗎？我們都稱之為『寧靜』」，不僅影響了楊識宏的創作，也貼切成為他關注周遭環境的註腳。以《火山》(拍品編號 428)一作為例，當拉開時間的軸線，火山的活動從板塊擠壓、能量累積到火山爆發，正如同時間般，貫徹進而消弭。火焰噴發前，內部醞釀著龐大的能量，黑煙從地面的裂縫中不斷冒出，於四周形成裊裊黑煙。噴發前的火山狀態，飽滿、渾厚、熱情，究竟是憂慮？還是期待？這一切的思考皆來自深不可測的未知。大自然看似騷動，定睛看卻很靜止、很幽暗，形成一股神祕的湧流。

2015年，楊識宏於日本東京上野之森美術館舉辦個展，館長水野政一說明楊識宏的「東方詩學」如何在文化底蘊層次上，對平面繪畫賦予開創性的意義：「從他早年作品《具象自我時期》中可見到的寫實風格，到與大自然對話並且受到植物啟迪的風格，到今日作品蘊含著東方哲學與文化，楊識宏所採用的繪畫語言持續地轉變、發展、臻至成熟。他將壓克力顏料的獨有特色發揮得淋漓盡致，華麗筆觸與用色達到完善的境界。同時，他純粹完美的抽象畫作，呼應中國水墨畫精神，尋求『生命與存在』的解答。」



429

HONG LING

(CHINA, B. 1955)

Snow

signed in Chinese and dated '08' (lower right)
oil on canvas
80 x 100 cm. (31 ½ x 39 ⅝ in.)
Painted in 2008

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

洪凌

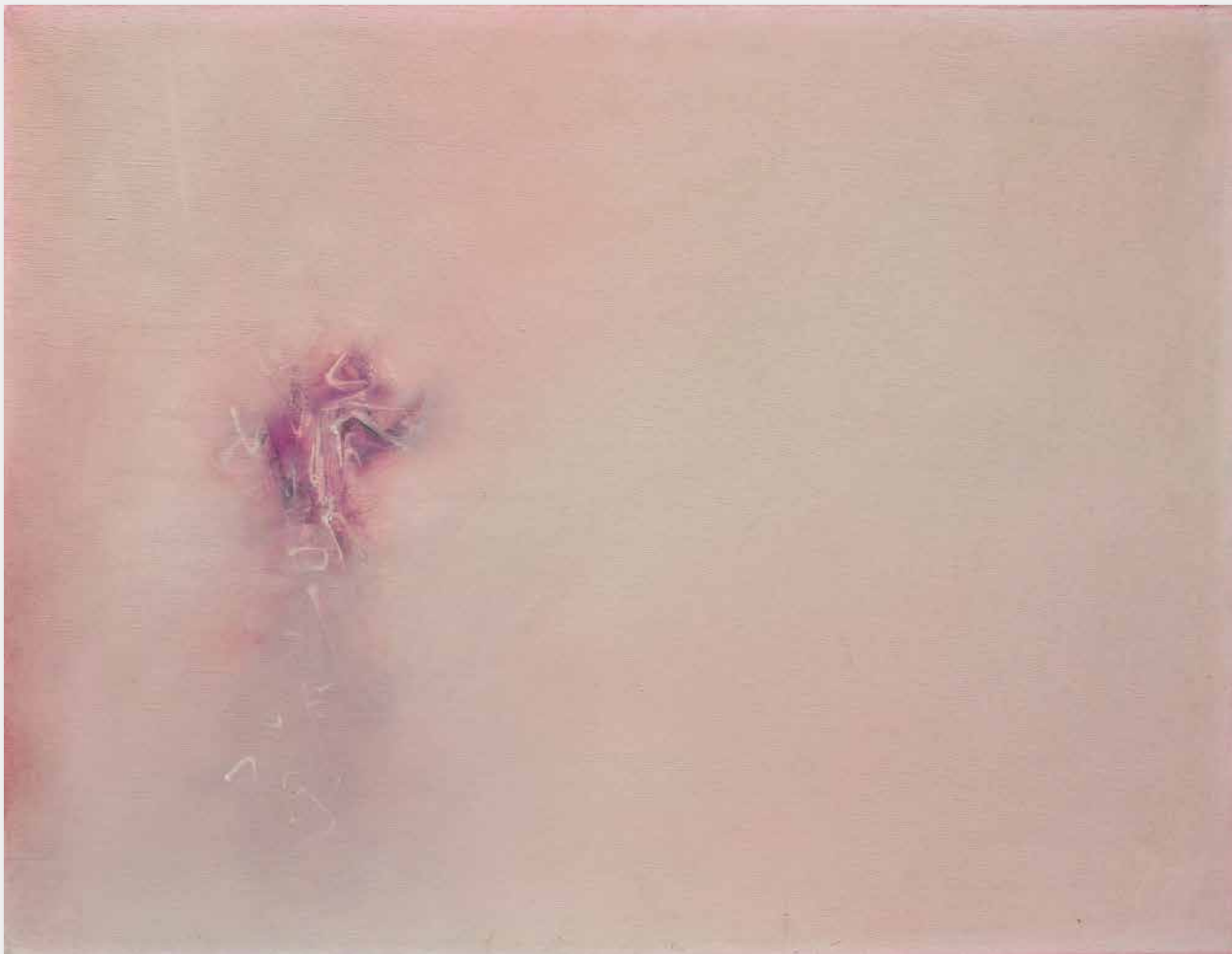
(中國，1955年生)

悅雪

油彩 畫布
2008年作
款識：08 洪凌(右下)

來源

亞洲 私人收藏



430

LALAN

(XIE JINGLAN, FRANCE/CHINA, 1921-1995)

La Rose

signed and dated 'Lalan 69' (on the reverse); inscribed, signed and dated 'une Rose pour Anne son amie Lalan 70', titled, signed and dated 'La rose Lalan 68-9' (on the stretcher)

oil on canvas

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

Painted in 1968-1969

HK\$180,000-260,000

US\$24,000-33,000

PROVENANCE

Private Collection, France

謝景蘭

(法國/中國, 1921-1995)

玫瑰花

油彩 畫布

1968-1969年作

款識: Lalan 69 (畫背); une Rose pour

Anne son amie Lalan 70, La rose

Lalan 68-9 (畫布框架)

來源

法國 私人收藏

"Lalan's art joins a trend in Western art... but reveals more often the sensitivity that created the linear and chromatic compositions of Chinese tradition. It is no doubt this aspect of her work will lead to the fulfillment of her talent."

Vadime Elisseeff

431

XIAO RUSONG

(HSIAO JU-SUNG, TAIWAN, 1922-1992)

Still Life by The Window

signed, titled and inscribed in Chinese (on the reverse)
watercolour on paper
72 x 99 cm. (28 3/4 x 39 in.)

HK\$550,000-650,000

US\$71,000-83,000

PROVENANCE

Private Collection, Asia

LITERATURE

A Memorial Collection of Works by Hsiao Ju-Sung, Cultural Center of Hsinchu County, Hsinchu, Taiwan, 1997 (illustrated, p. 143).

Taiwan Fine Arts Series 24- Hsiao Ju-Sun, Artist Co., Taipei, Taiwan, 2004 (illustrated, p. 101).

蕭如松

(台灣，1922-1992)

窗前靜物

水彩 紙本

款識：靜物 青雲展 蕭如松作(畫背)

來源

亞洲 私人收藏

出版

1997年《蕭如松紀念畫集》新竹縣立文化中心 新竹 台灣 (圖版，第143頁)

2004年《台灣美術全集第24卷 蕭如松》藝術家出版社 台北 台灣 (圖版，第101頁)





Xiao Rusong's life was dedicated to creative activities and arts education; his works received high honours at the provincial, regional, and national levels, and he had also been set apart with a vetting waiver for his entries to the Taiwan Provincial Fine Arts Exhibition. His instantly identifiable style was a result of his original exploration and experimentation; unlike the style of English transparent watercolours employed by artists such as Kinichiro Ishikawa, Xiao chose opaque watercolour as his main medium of expression, and carved out his own path in the process. Among the three lots in this sale, *Still Life by the Window* (Lot 431) and the 1966 *Interior* (Lot 432) hail from his distinctive "blue/green" and "glass and window" periods, while the 1983 *Interior* (Lot 433) is from his later "simplified" period, after decades of practice and refinement.

Xiao studied many artistic styles in his life and drew from all of them to inform his own

style of expression. Early in his career he learned from Shiotsuki Toho, but later on he was influenced by the innovative watercolour style of Nakanishi Toshio, and combined the even colour application in oil paintings with the vibrant transparency of watercolours, plus the brushstrokes of Chinese ink wash paintings, to create his unique style of opaque watercolour. In the 1960s, diverse avant-garde ideas were disseminating throughout and taking root in Taiwan, and Xiao began his experimentation with the compositional ideas of Cubism (Fig. 1), as well as Piet Mondrian's (Fig. 2) exploration of vertical spaces created by lines and planes. Xiao found that transparent or translucent objects such as glass were excellent at representing light, colours, and space, and subjects such as window frames, glass, and still life also enable a wonderful layering and contrast between the corporeal and the ethereal, which suited themselves well to watercolour. In the mid-1960s during his

"blue/green" period, he showed a preference for monochromatic tones and also created his own wash techniques, which turned opaque watercolours clear to reflect the effect of glass and light on colours. In the 1980s, Xiao developed his "simplified and deformed" style, and created a new visual experience by eliminating unnecessary details while preserving the most distinctive features of a scene and accentuating or deforming them.

Xiao's unapologetically modern, simplified, and crystalline colours and composition gave birth to his tranquil and elegant style, which also reflected his personal polish and temperament; the melding of oil painting techniques, ink wash brushstrokes, and abstract geometric methods applied to watercolours all make him one of the most important artists in modern Taiwanese art history.



Lot 431 Detail 局部



1 Georges Braque, *Le Guéridon*, 1911, Christie's New York, 15 May 2017, Lot 5A, sold for USD 10,103,500
Artwork: © 2018 Artists Rights Society (ARS), New York /ADAGP, Paris
喬治·布拉克《獨腳小圓桌》1911年作 佳士得紐約
2017年5月15日 編號 5A 成交價 10,103,500 美元



432

XIAO RUSONG

(HSIAO JU-SUNG, TAIWAN, 1922-1992)

Interior

signed 'J.S.' (lower left)
watercolour on paper
90.3 x 64.7 cm. (35½ x 25½ in.)
Painted circa 1966

HK\$500,000-600,000

US\$64,000-77,000

PROVENANCE

Private Collection, Asia

LITERATURE

A Memorial Collection of Works by Hsiao Ju-Sung, Cultural Center of Hsinchu County, Hsinchu, Taiwan, 1997 (illustrated, p. 134).
Taiwan Fine Arts Series 24- Hsiao Ju-Sun, Artist Co., Taipei, Taiwan, 2004 (illustrated, p. 95).

蕭如松

(台灣，1922-1992)

室內

水彩 紙本
約1966年作
款識：J.S (左下)

來源

亞洲 私人收藏

出版

1997年《蕭如松紀念畫集》新竹縣立文化中心
新竹 台灣 (圖版，第134頁)
2004年《台灣美術全集第24卷 蕭如松》藝術家出版社 台北 台灣 (圖版，第95頁)



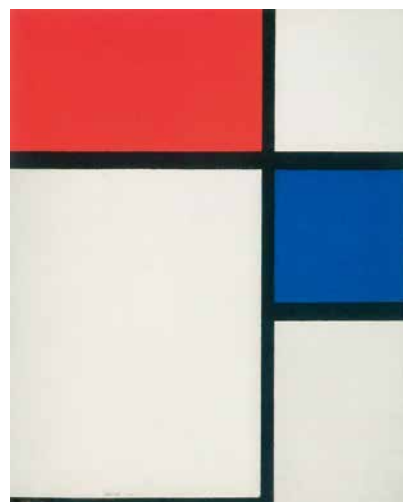
Lot 432 Detail 局部

蕭如松一生奉獻於藝術創作及美術教育，作品參加省展、台陽展、青雲展、全省教職員美展均獲得極高的榮譽，並得到省展免審查的肯定。他獨特的藝術風格全靠自我摸索領會而來；不同於具有英式透明水彩特徵的石川欽一郎(Kinichiro Ishikawa)一派，蕭如松選擇以「不透明水彩」作為主要創作媒材，開創出一條屬於自己的道路。本次三件作品中，《窗前靜物》(拍品編號431)及1966年《室內》(拍品編號432)出自蕭如松最具個人特色的「藍青色時期」的「玻璃與窗系列」，而1983年《室內》(拍品編號433)則屬於晚年融會精煉後的「簡素化時期」作品。

蕭如松一生研究許多藝術流派，從中學習自我的表現方式。早年曾師從鹽月桃甫(Shiotsuki Toho)，但後來受到日本革新派水彩畫家中西利雄(Nakanishi Toshio)的啟發，結合了油畫平塗的效果與水彩鮮明的質感，加上中國水墨的線條筆觸，獨創「不透明水彩」為表現方式。60年代時，各類前衛概念向台灣美術界猛烈撲來，蕭如松開始

研究立體派(圖1)的構成概念，以及蒙德里安(Piet Mondrian)(圖2)有關線與面的垂直性空間。他發現像玻璃這樣的透明物體，對光線、色彩及空間均有很好的表現力，且由窗框、玻璃、靜物所形成的虛實相映、空間重疊，也非常適合用水彩來表現。60年代中期發展出「藍青色時期」除了偏愛單色系，更運用獨創的「洗刷技術」，將不透明水彩轉變成清澈的效果，營造玻璃與光線的色彩變化。80年代蕭如松著手「簡素化變形」(deformer)的創作，除去不必要的細節，保留造型上最有特點的部份，加以突顯或變形，塑造新的視覺感受。

蕭如松極具現代、簡素又澄澈的色彩及構圖，創造了一種靜謐優雅的個人風格，表達了內心的修養與氣質；加上融會油畫技法、水墨線條、抽象幾何於水彩的獨創技法，使他成為台灣近代美術史上具有重要地位的藝術家。



2. Piet Mondrian, *Composition No. II, with Red and Blue*, 1929, The Museum of Modern Art, New York, USA.
蒙德里安《構成II 紅與藍》1929年作 美國紐約現代藝術博物館



433

XIAO RUSONG

(HSIAO JU-SUNG, TAIWAN, 1922-1992)

Interior

signed 'J.S.' (lower right)
watercolour on paper
72 x 52.7 cm. (28¾ x 20¼ in.)
Painted in 1983

HK\$380,000-500,000

US\$49,000-64,000

PROVENANCE

Private Collection, Asia

LITERATURE

A Memorial Collection of
Works by Hsiao Ju-Sung,
Cultural Center of Hsinchu
County, Hsinchu, Taiwan, 1997
(illustrated, p. 133).
Taiwan Fine Arts Series
24- Hsiao Ju-Sun, Artist
Co., Taipei, Taiwan, 2004
(illustrated, p. 178).

蕭如松

(台灣，1922-1992)

室內

水彩 紙本
1983年作
款識：J.S (右下)

來源
亞洲 私人收藏

出版
1997年《蕭如松紀念畫集》新竹縣立文化中心 新竹
台灣 (圖版，第133頁)
2004年《台灣美術全集第24卷 蕭如松》
藝術家出版社 台北 台灣 (圖版，第178頁)

434

LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

Untitled (Sea of Mystery)

signed and dated 'LUIS CHAN 1986' (lower right)
acrylic on canvas
130.5 x 78.5 cm. (51 3/8 x 30 7/8 in.)
Painted in 1986

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Hanart TZ Gallery, Hong Kong
Private Collection, Europe

EXHIBITED

Ferrara, Italy, Gallerie d'Arte Moderna e Contemporanea, Aspetti
Della Pittura Cinese Contemporanea, 3 July – 3 October 1988.

"Painting is about colour and form. There are basically two types of colour: warm and cool. One can express just about any emotion playing with colour"

Luis Chan

It is indeed through his mastery of colours that Luis Chan welcomes his audience into his imaginative landscapes filled with fantastical creatures. Neither Eastern nor Western, neither abstract nor realist, his works demonstrate a unique approach to art which originates purely from within, subconsciously drawing from his own visual repertoire.

Having received a western education, his upbringing in Hong Kong also provided him deeply engrained Oriental roots. This cultural fusion particularly reverberates



Mark Rothko, *Homage to Matisse*, 1954. Christie's New York, 8 November 2005, Lot 34. Sold for USD 22,416,000. Artwork: © 1998
Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克·羅斯科《向馬諦斯致敬》1954年作 紐約佳士得 2005年11月8日 編號34 成交價：22,416,000美元

in his works, whether it is with the use of oil painting, or with the incorporation of Chinese landscape elements combined with flamboyant colours.

While all three works offered here exemplify three different styles of Chan's artistic career, they all share the common root in the exploration of colour and space. *Untitled (Sea of Mystery)* (Lot 434), *Admirers of the Pink Girl* (Lot 435) and *Variation of A Sunny Day - Morning, Noon, Sunset* (Lot 436) are all reminiscent of Fauvism as well as Abstract Expressionism, not only because of the colour palette, but also in their spatial structure. The vertical layered compositions concurrently refer to Chinese handscroll landscape painting. *Admirers of the Pink Girl* will play on positive and negative space within traditional a Chinese landscape, where the effects of depth and perspective are nonexistent, and *Variations of a Sunny Day* reminds us of Zhang Daqian's splashed and colourful landscapes.

Very much involved with Hong Kong's artistic community, Luis Chan is not a painter by profession, instead, he spent most of his life working by day, painting by night, for the love of the act of painting for himself. With very little formal training (a one-year distance programme on watercolour in 1927), he would nourish his visual repertoire by subscribing to Western art publications and drawing inspiration from the reproductions he would see. His passion and emotions immediately transpire from these works through the playful combination of powerful colours and composition. Although the viewer oscillates between abstraction and figurative representation, the fantastical universe remains unique and deeply personal.

陳福善

(中國，1905-1995)

無題 (神秘之海)

壓克力 畫布
1986年作
款識：LUIS CHAN 1986 (右下)

來源

香港 漢雅軒
歐洲 私人收藏

展覽

1988年7月3日至10月3日「當代中國繪畫選粹」
費拉拉現當代藝術館 費拉拉 意大利

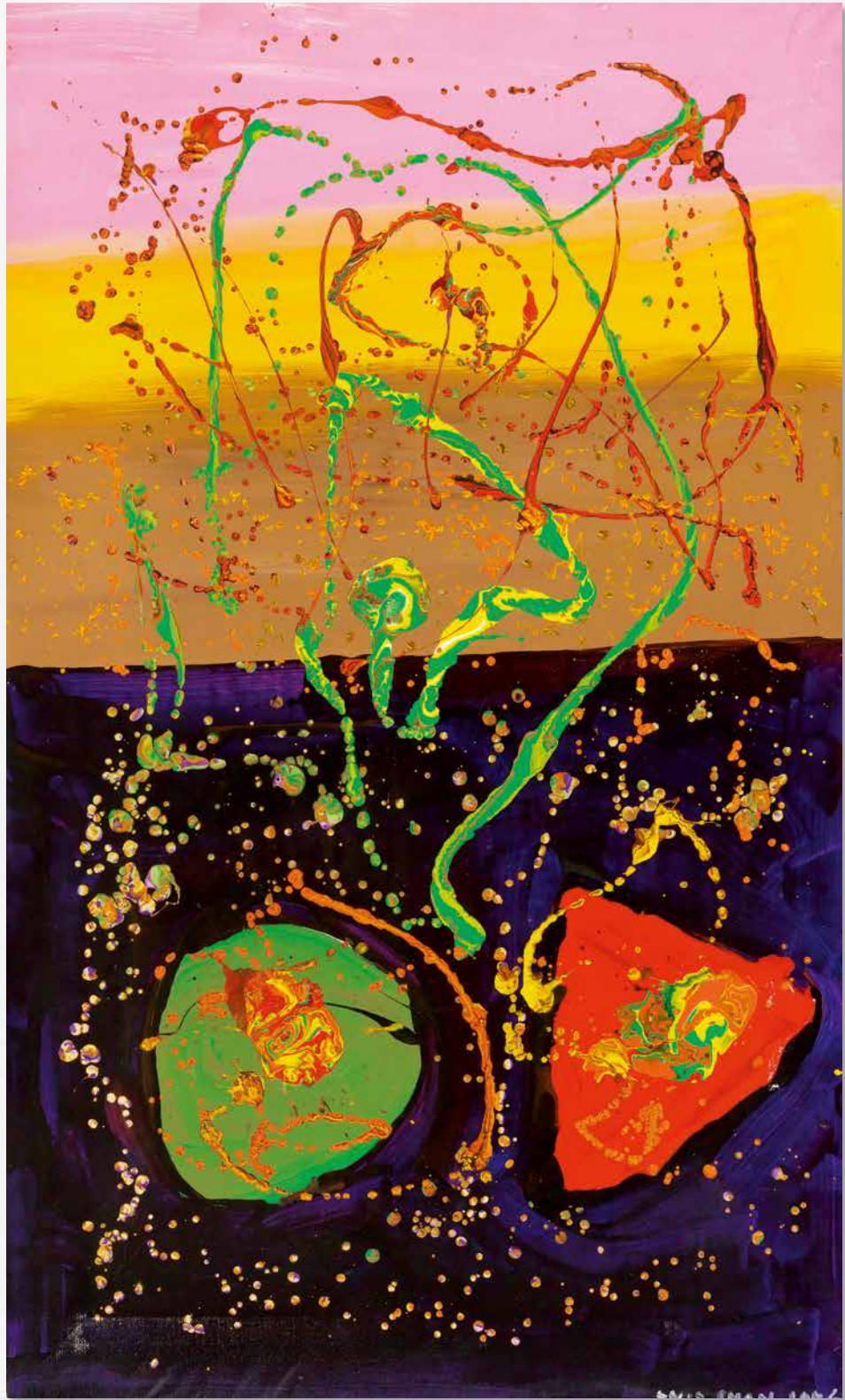
「作畫不外乎是色彩和形式的組合。顏彩基本而言有兩種：暖色系和冷色系。所有的喜怒哀樂都可以透過色彩的燻而栩栩呈現。」

陳福善

陳福善透過他對顏色的精湛掌握，將觀者引進他充滿怪奇生物的幻想世界。他的作品既無東方元素也無西風影響，非抽象也非寫實，而是彰顯了一種純然來自心靈世界的創作手法，源自他潛意識中的視覺乾坤。

除了西方教育的洗禮，陳福善在香港的成長背景也影響了深植於他作品內的東方風格。無論是油畫、或是結合了絢爛顏色和中國風景畫元素的藝術品，這種文化融流也能深深體現在他的作品之中。儘管在此所展示的三幅作品彰示了陳福善藝術生涯中三種不同風格，它們均具有一共同點，就是對色彩和空間的深度探索。《無題 (神秘之海)》(拍品編號434)，《粉紅女孩的傾慕者》(拍品編號435)以及《太陽下的變幻 - 晨、中午、夕陽》(拍品編號436)都透露了野獸派以及抽象表現主義的風格，而除了陳福善的顏色表現，他畫作中的空間結構也是讓人產生這種聯想的原因之一。當中其垂直而具層次感的構圖，頗具中國山水畫卷軸的影子。而傳統中國山水畫中的虛實空間，則是在《粉紅女孩的傾慕者》相錯如繡，作品當中可見不見深度遠近和透視角度等元素；而《太陽下的變幻》讓我們想起了張大千潑墨如煙海又鮮豔的風景畫。

陳福善活躍於香港藝壇，卻非以全職畫家自居；反之，他一生絕大多數時間都是白天工作，而入夜之後因著對繪畫的熱愛而投入創作。陳福善並未接受過正式的藝術訓練(除了在1927年上了一年的遠距水彩課程)，他其實是透過訂閱西方藝術出版品、並且從他所參觀過的摹寫作品汲取靈感，來滋養自己的視覺阡陌。陳福善對藝術的熱愛和情感，透過姹紫嫣紅的顏彩加上別出機杼的構圖奔流而出。儘管觀者會對這些作品是抽象、或具象表現兩風格之間游移不定，陳福善所提供的幻奇世界依然匠心獨運、使人深深低迴共鳴。





435

LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

Admirers of the Pink Girl

dated and signed in Chinese, signed and dated 'LUIS CHAN 1978' (upper right)

ink, colour, and acrylic on paper laid on board

134 x 70 cm. (52 ¾ x 27 ½ in.)

Painted in 1978

three seals of the artist

HK\$140,000-240,000

US\$18,000-31,000

PROVENANCE

Hanart TZ Gallery, Hong Kong

Acquired from the above by the present owner

Private Collection, USA

陳福善

(中國，1905-1995)

粉紅女孩的傾慕者

水墨 設色 壓克力 紙本 裱於板

1978年作

藝術家鈐印三枚

款識：戊午年陳 LUIS CHAN 1978 (右上)

來源

香港 漢雅軒

現藏者購自上述畫廊

美國 私人收藏



436

LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

Variation of A Sunny Day - Morning, Noon, Sunset

signed and titled in Chinese; signed, titled and dated 'LUIS CHEN VARIATION OF A SUNNY DAY - MORNING, NOON, SUNSET 1984' (on the reverse)

acrylic on canvas, hanging scroll
236.5 x 137 cm. (93 $\frac{1}{8}$ x 53 $\frac{7}{8}$ in.)
Painted in 1984

HK\$150,000-300,000

US\$20,000-38,000

PROVENANCE

Hanart TZ Gallery, Hong Kong
Private Collection, Europe

EXHIBITED

Hong Kong, Hong Kong Museum of Art, Luis Chan - Fifty Years of Artistic Career, 7 September - 7 October 1984.
Ferrara, Gallerie d'Arte Moderna e Contemporanea, Aspetti Della Pittura Cinese Contemporanea, 3 July - 3 October 1988.

陳福善

(中國，1905-1995)

太陽下的變幻 - 晨、中午、夕陽

壓克力 畫布 立軸

1984年作

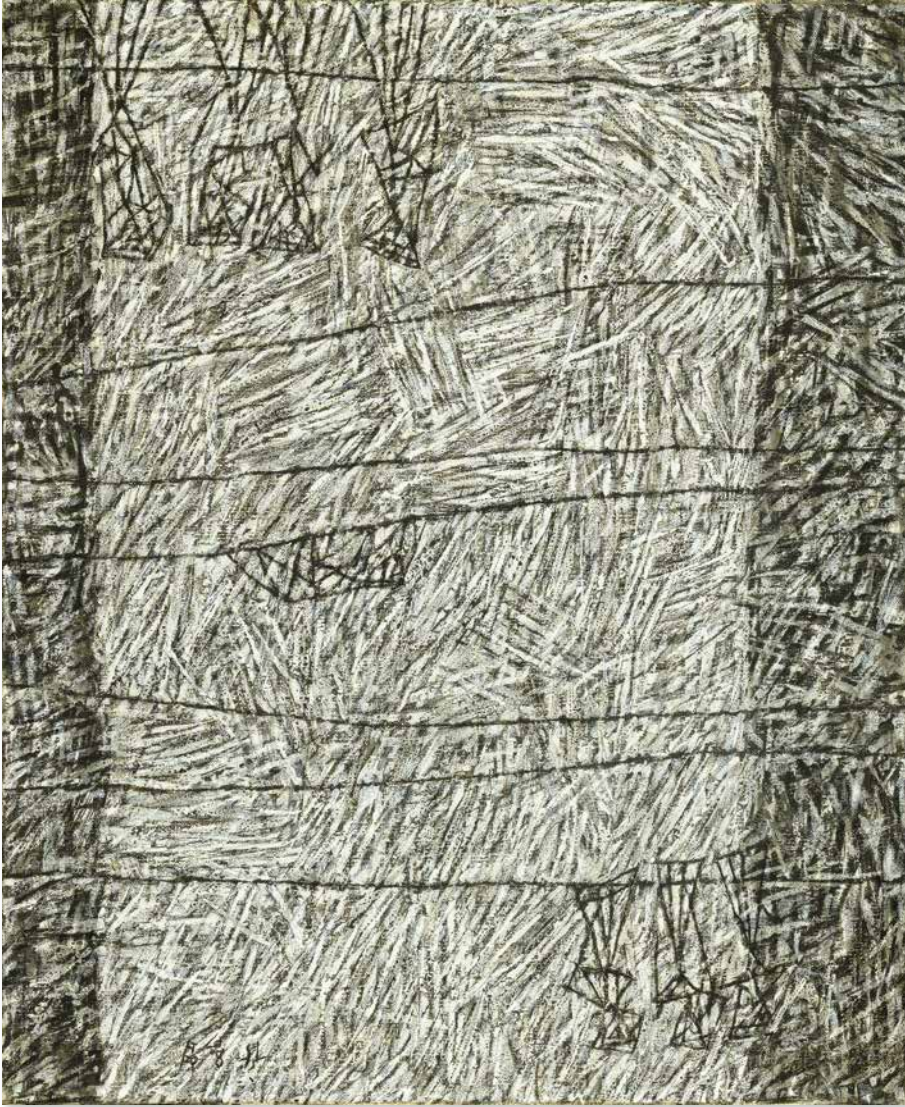
款識：太陽下的變幻 - 晨、中午、夕陽 VARIATION OF A SUNNY DAY - MORNING, NOON, SUNSET LUIS CHAN 陳福善 1984 (畫背)

來源

香港 漢雅軒
歐洲 私人收藏

展覽

1984年9月7日至10月7日「陳福善五十年的創作歷程」
香港藝術館 香港
1988年7月3日至10月3日「當代中國繪畫選粹」
費拉拉現當代藝術館 費拉拉 意大利



437

HWANG YONG-YOP

(KOREA, B. 1931)

Human

signed in Korean (lower left)
oil on canvas
60.6 x 50 cm. (23 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in.)
Painted in 1975

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

黃用燁

(韓國，1931年生)

人間

油彩 畫布
1975年作
款識：(藝術家簽名) (左下)

來源

亞洲 私人收藏

'Sometimes people ask me what I would like to be if I could be reborn,' the artist says. 'I say I would be a painter — not just because I like to paint, but because I feel obligated to do this for society'.

Hwang Yong-Yop

Born and raised in Pyongyang, North Korea, Hwang Yong Yop's exposure to totalitarian regime and his near-death experience in wars during childhood constantly evoke the muse for his art. In 1950, Hwang fled to South Korea and soon started studying in Hongik University to pursue fine arts. Regardless of the emerging trends of abstract art at the time in the local Korean art scene, Hwang insisted and persisted in his own unique form of art - an expressive and figurative style celebrating Korean history, traditional culture, and humanistic contemplation. *Human* (Lot 437) and *Human - Mt. Geumgang* (Lot 438) are solid exemplifications of his painting skills and artistic philosophy. Layers of paint blending with suggestive brushstrokes repetitively convey the crude suffering and powerlessness of nemesis under external instabilities. Through developing multi-layered oil paint as well as constructing semi-abstract and semi-geometric forms, the imageries in his works communicate the artist's raw sentiments and agonising scrutiny of the human condition. *Human's* effort to merely survive under political volatility are revealed and examined on physical and psychological perspectives. For the whole of six decades of artistic career, Hwang's paintbrushes never abandon the mission to delineate the oppressed people and social injustice.



438

HWANG YONG-YOP

(KOREA, B. 1931)

Human - Mt. Geumgang

signed in Korean and dated '99' (lower right); signed in Korean, signed again in Korean, titled in Korean, dated '99' and inscribed in Korean (on the reverse)
oil on canvas
130.3 x 162.2 cm. (51 $\frac{1}{8}$ x 63 $\frac{7}{8}$ in.)
Painted in 1999

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Private Collection, Asia

黃用燁

(韓國，1931年生)

人間一金剛山

油彩 畫布
1999年作

款識：99 (藝術家簽名) (右下)；99·100号·下人間一金剛山 黃用燁 (藝術家簽名) (畫背)

來源

亞洲 私人收藏

「有時有人問我：若我能重生，會想做個什麼人？我回答說，我想成為一位畫家，這不僅是因為我喜歡繪畫，我更覺得這是我對社會要盡的義務。」

黃用燁

黃用燁生於北韓平壤，自小於極權主義的政治環境下成長。童年時在戰亂中與死亡擦肩而過的經歷，一直成為啟發他的創作靈感。1950年他前往南韓於弘益大學修讀美術，當時韓國本土的藝術界正流行抽象藝術的熱潮，但他卻堅持其獨特的個人藝術風格，透過表現性及具象的手法，創作以韓國歷史、

傳統文化及人文思想為主題的作品。《人間》(拍品編號437)及《人間-金剛山》(拍品編號438)皆是展現其繪畫技巧及藝術哲學的實例。具層次感的顏料透過引發聯想的筆觸，反復地傳達人民在對外動盪環境之下，宿命所帶來的痛苦及無助。透過多層次的油彩、半抽象的構圖及半幾何的形狀，作品的

意象表達了藝術家毫不修飾的真實情感，以及他對人世間苦痛的描繪。此外，作品也展現和審視了人民在政治動盪的環境之下，掙扎求存時身心經歷的辛酸。在整整60年的藝術生涯當中，黃用燁從未放低過畫筆來表達人民及社會受到不公平的壓迫，並一直以此為己任。



439

KIM TSCHANG-YEUL

(KOREA, B. 1929)

Untitled (Waterdrops)

signed and dated 'T. Kim 74' (lower right)
oil on linen
100.5 x 100.1 cm. (39% x 39% in.)
Painted in 1974

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

US\$110,000-150,000

PROVENANCE

Galerie Sprick, Bochum, Germany
Schröder, Münchmeyer, Hengst &
Co., Frankfurt, Germany (acquired
from the above in 1974)

Private Collection, Germany (as a
gift from the above in 1979, and
thence by descent to the present
owner)

金昌烈

(韓國，1929年生)

無題 (水珠)

油彩 麻布
1974年作
款識：T. Kim 74 (右下)

來源

德國 波鴻 裂縫畫廊
德國 法蘭克福 Schröder, Münchmeyer, Hengst & Co. (前藏家
於1974年購自上述畫廊)
德國 私人收藏 (上述前藏家於1979年贈予現藏家，現由原藏家
家屬收藏)

"The reason for drawing drops of water is to dissolve everything into drops of water and return it transparently into nothingness. When we have turned anger, unease, and fear into emptiness, we can experience peace and harmony."

Kim Tschang Yeul

Born in 1929 and still working today, Kim Tschang Yeul has become one of the most distinguished and celebrated living Korean artists. Strictly Korean by birth and in his early artistic training, Kim went on to spend the better part of his mature years in the West – he lived in New York from 1965 to 1969 and has been based in Paris and Seoul since 1970. During this time, he became exposed to and well-versed in the then dominant art movements such as European Art Informel, Abstract Expressionism, Pop Art, Minimalism, and Photorealism. Kim fuses his mastery in these movements and his thoughts deeply rooted in Asian philosophy and aesthetics into developing his singular style and motif that he continues to work with for more than forty decades to this day: the representation of the water drop.

Kim's paintings of water drops first emerged in 1972 and developed as an iconic motif and his signature style by the mid-1970s that the artist has been continuing to explore with within his oeuvre, presenting this simple subject in a wide variety of contexts and mediums. This rich symbolic implication of the image of the water drop made it an apt vehicle for Kim to not only engage in a personal form of meditation rooted in Buddhist notions and Taoist wisdom through depicting it, but also to allude to an autobiographical journey of his own experience and acceptance through the traumatic years of the Japanese occupation and Korean War living in Korea.

By ceaselessly and repeatedly depicting each water droplet, Kim hoped that the act of painting and the intense continual concentration it requires would bring about a state of serenity, that would allow himself and the viewers to reach a level of mindfulness from the work. On the blank canvas the artist had drawn countless variegated droplets, with each drop having dissimilar refractions and sizes, so that while they appear homogeneous at first glance, closer inspection would reveal great variety instead. What the droplets do have in common is that they each embody the artist's considerable investment in the time-consuming creative process as well as dedication to painting techniques - in effect, every droplet is

a testament to Kim's impressive orderliness and control when painting. This link to nature, which is echoed thematically and in the choice of media, as well as the discipline and commitment required in the highly repetitive creative process, is exactly what makes modern Korean abstract artists, such as Park Seo-Bo and Chung Sang-Hwa, stand out in their philosophy and ideology, and what allowed them to find their unique artistic vocabulary among the vast field of abstract art from the East and West.

Painted in 1974, *Untitled (Water drops)* (Lot 439) is an exceptional work created during the incipient years of Kim's exploration of this simple motif. In this work, a small constellation of glistening water drops occupies a simple and unadorned backdrop of a blank canvas. The water drops maintain a concentrated composition in the lower left quadrant of the canvas, drawing one's eyes to the expansive ground left untouched and unprocessed. Appearing to sit directly on the raw linen surface, this cluster of clear beads of glowing water is executed with immaculate precision and care, each painted drop perfectly imitating the shadows and transparency of real water. Through this use of trompe l'oeil in rendering combined with the Zen practice of repetition rooted in Buddhist traditions, Kim engages in a meditative ritual and a search for purity and calmness in the context of and reaction to the hardships experienced through the post-war period in Korea.

In a more recent work, *S.A.9200* (Lot 440), Kim incorporates text into his matrix of the water drops. Drawn from his practice in Chinese calligraphy which he learned at the age of five from his grandfather, a layer of Chinese characters adorns the canvas along the edges, framing the crystalline water droplets. Ed Ruscha similarly engages in a trompe l'oeil rendering of a viscous liquid and explores the tension between text and image in his word paintings. However, unlike Ruscha where the text depicted holds a central role, deliberately chosen for their phonetic qualities and evocative power, it is not essential to interpret the meaning of the Chinese writings in Kim's works. While all characters certainly have meaning, Kim employs them as much for symbolic and aesthetic reasons as for their meaning. To Kim, the 'blank' areas of the canvas is as important as the figured area, the water drops and the Chinese characters, in creating the painting. *S.A.9200* is a representative example that demonstrates Kim's mature technique and style of employing Chinese characters, where an intimate and reciprocal relation is shared between the ground and the support.

「我描畫水珠的動機，是希望將所有事物溶解於點點水珠中，將其變為透明的空無。一旦我們將憤怒、不安和恐懼昇華為虛空，就可以體驗平安和和諧了。」

金昌烈

金昌烈出生於1929年，是其中一位最超群馳名而活躍於創作的韓國藝術家。金昌烈的出生背景和早期藝術訓練均恪守韓國正統；成年後則多在西方工作、生活。他從1965年到1969年間旅居紐約，並自1970年後起立基於巴黎和首爾。在這段期間，他接觸到當時風華一世的諸多藝術運動，像是歐洲「不定形藝術」主義、抽象表現主義、普普藝術、極簡主義、以及照相寫實主義；除了見證這些運動，他也熟悉它們各派技巧。金昌烈融合了他這些藝術運動的技能、以及他深植於亞洲哲學和美學的創作見解，從而發展出獨樹一幟的風格和主題，從過去四十年來直到今日仍堅持不變——即水珠的各種表現型態。

金昌烈的水珠作品在1972年首度登場。到了1970年代中期，儼然成為他獨特的創作主題及代表風格，而藝術家也持續在他的作品中探索、實驗，以各色創作背景和媒材表達這簡單的主題。水珠形象之深遠且充滿象徵性的意蘊，成為最合適大師的創作工具，不僅讓他在創作中進行一場根基於佛教哲學和道教智慧的個人冥想之旅，同時也能透過這種自傳式的藝術檢驗，論述他在日據時代和韓戰期間所經歷的多年傷痛，從而坦然接納這段生命歷程。

透過孜孜不倦、來回重複地描繪水珠，金昌烈期望繪畫這個行為、以至不斷專注於繪畫這個行為所帶來的「放空」，能容讓他和觀者陷入沈思冥想。藝術家在空白的畫布上，繪製出形形色式的水珠。其光影變化無一近似，形狀大小亦大相徑庭，每顆水珠驟眼看時看似同一，但細心察看時，其實每顆都不盡相同。相同的是，每顆水珠都盛載了藝術家冗長的創造過程和其對繪畫技法的堅執——每顆水珠都見證金昌烈對藝術創作的高度自律性。這種在媒材與題材上與大自然的聯繫，和創作時重複動作所要求的紀律與韌性，正令韓國現代抽象藝術家如：朴栖甫、鄭相和等在哲思意涵上獨當一面，在云云東西抽象藝術中覓得屬於他們的創作語彙。

《無題》(水珠) (拍品編號439)繪於1974年，是金昌烈開始探索這極簡主題的早期特別之作。在這作品中，小群蒼翠聚集的閃耀水珠佈於一片簡單而毫無裝飾的空白畫布上。這些水珠在畫布左下角密麻地聚集著，吸引觀者的眼光移往那些未有顏色、未經處理的廣大空白處。這一群透亮的閃耀水珠看似是直接被置放在這片未加工的麻畫布表面上，每顆細心畫好的水珠活靈活現地模仿真實水珠的光影和透亮。而透過「視幻覺法」的呈現，加上從佛教傳統衍生的禪性重複手法，金昌烈展開了獨特的冥想儀式，對他在戰後身處韓國所歷經的苦難時空、和創痛印象，做出反應和昇華，從中尋找靈的純摯和平靜。

在金昌烈較近期的作品中，《S.A.9200》(拍品編號440)將文字融入水珠的藝術模陣中。這特殊的技巧，源自他在五歲時在祖父教導之下所習得的中國書法：一排中國字綴飾著畫布的邊界，包圍著晶瑩透亮的水珠。美國畫家愛德華·魯沙也曾在黏液媒介上，嘗試視幻覺的類似手法，在他的字詞繪畫上探索字訊和形象的張力。然而，魯沙是因著文字的語音特質和喚憶力量，將其作為作品的主角；而有別於魯沙的作品，中國文字意義的詮釋過程，並非金昌烈的藝術重心。雖然每個文字確實有其意義，但是金昌烈卻也是因著它們的象徵和美學因素而納入創作中。對金昌烈來說，在創作這幅畫的過程中，畫布的「留白」與繪有形表、水珠和中國文字的區塊同等重要。《S.A.9200》是典型的藝術型例，展現大師使用中國文字的成熟技巧和風格；在這其中，背景和支撐主題展開一場親密而相對應的交流。



440

KIM TSCHANG-YEUL

(KOREA, B. 1929)

S.A.9200

inscribed, dated, and signed 'S.A. 9200 7-1992 T. Kim',
and signed in Korean (side of canvas)
oil on canvas
72.5 x 59.5 cm. (28½ x 23¾ in.)
Painted in 1992

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, New York, USA

金昌烈

(韓國，1929年生)

S.A.9200

油彩 畫布
1992年作
款識：S.A.9200 7-1992 T.Kim 金昌烈
(畫側)

來源

美國 紐約 私人收藏



441

YUN HYONG-KEUN

(KOREA, 1928-2007)

Untitled (Burnt Umber & Ultramarine)

signed in Korean and dated '1990' (on the reverse)

oil on cotton

72.8 x 116.7 cm. (28 3/4 x 46 in.)

Painted in 1990

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE

Dado Gallery, Seoul, Korea

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

尹亨根

(韓國，1928-2007)

無題 (焦赭和深藍)

油彩 棉布

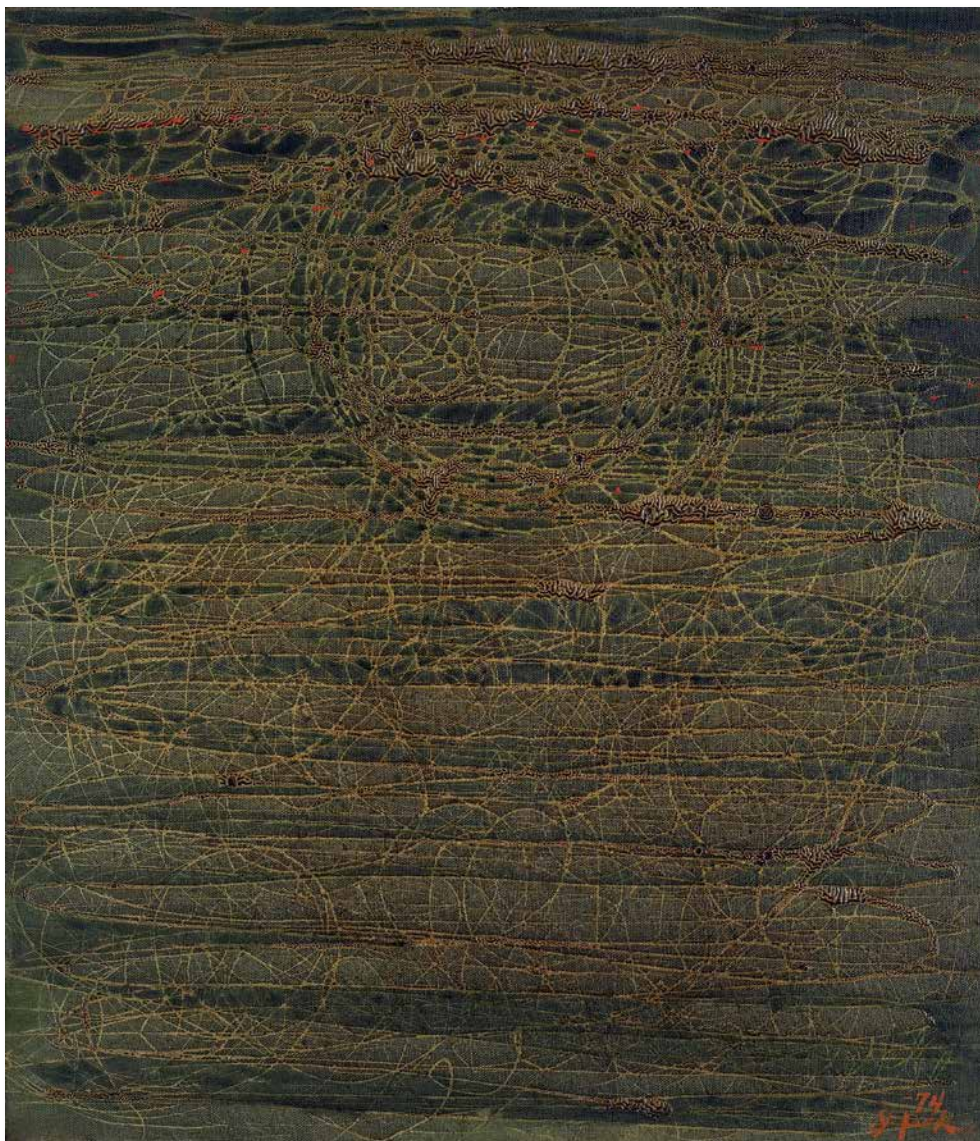
1990年作

款識：尹亨根 1990 (畫背)

來源

韓國 首爾 多都畫廊

亞洲 私人收藏 (現藏者直接購自上述畫廊)



442

PARK JANG-NYUN

(KOREA, 1938-2009)

Response H-79

signed in 'J. Pak' and dated '-74' (lower right); signed and titled in Korean, titled 'H-79' and dated '74.' (on the reverse)

oil on canvas

54.9 x 47.5 cm. (21 $\frac{5}{8}$ x 18 $\frac{3}{4}$ in.)

Painted in 1974

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Asia

LITERATURE

Park Jang-Nyun, Yooji Publication, Park Jang-Nyun, Gunsan, Korea, 2002 (illustrated, p. 121).

朴庄年

(韓國，1938-2009)

H-79 (反應)

油彩 畫布

1974年作

款識：-74 J. Pak (右下)；朴庄年 H-79 (反應) 74. (畫背)

來源

亞洲私人收藏

出版

2002年《朴庄年》朴庄年著 Yooji 出版社 群山 韓國 (圖版，第121頁)

(...) More specifically, Park Jang-Nyun used to draw curtains using hyper-realistic techniques, but it is hard to put his work into the category of hyper-realism painting because it expresses the conceptualization of objects instead of representing the part of the landscape. This is the basis for seeing his work as an extension of conceptual art. He enjoyed playing the concept by introducing the material hemp cloth as a means of denying visual tricks of illusion. Therefore, Park's remark on his work, "The curtains of the hemp cloth you see are hemp cloth" evokes of Frank Stella's famous statement, "What you see is what you see". He painted the fabric of hemp cloth on hemp cloth. So, the curtain that was painted was a problem that was never connected between 'reality' and 'illusion' which is nothing more than a gap.

- Extracted from an art critic Yoon Jin Sup's essay, "Hemp Cloth--In the Gap between Reality and Illusion" on the retrospective exhibition catalogue of Park Jang-Nyun at Sungkok Arts Museum, Park Jang-Nyun: 1963-2009, 22 March-13 May 2018.

……具體而言，朴庄年曾偏愛以超寫實技法描摹窗簾，但因其作品旨在表達概念化的物體而非還原其所見，很難將這些畫作納入超寫實主義範疇。這也是將其作品解讀為概念藝術延伸的基礎。朴庄年樂於透過引入麻布材料以否認錯覺這一視覺詭計。因此，朴庄年曾評價其作品，「你所見的麻布窗簾即是麻布」，這與弗蘭克·斯特拉提出的著名概念「所見即所見」相呼應。他在麻布上描繪麻布織物，從而使作品中的窗簾成為了一個與『真實』和『虛幻』相割裂的懸而未決的難題。」

- 摘自藝術評論家尹晉燮為Sungkok藝術博物館舉辦的朴庄年作品回顧展所撰寫的文章「麻布——在真實與虛幻之間」，《朴莊年：1963-2009，二零一八年三月二十二日至五月十三日》



443

PARK JANG-NYUN

(KOREA, 1938-2009)

Hemp Cloth 83-18

signed and dated 'J. N. Park 83' (lower middle); signed in Korean, signed '(Park, Jang-Nyun)', dated '1983' and dated in Korean, titled '(HEMP CLOTH 83-18)' and titled in Korean, inscribed '(1937-) (GUN SAN KOREA) 1/2 oil on hemp cloth' and inscribed in Korean (on the reverse) oil on hemp cloth
44.9 x 34.8 cm. (17 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in.)
Painted in 1983

HK\$85,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

朴庄年

(韓國，1938-2009)

麻布 83-18

油彩 麻布
1983年作

款識：J. N. Park 83 (中下)；1983年作 朴庄年 (Park, Jang-Nyun) 麻布 83-18 (HEMP CLOTH 83-18) (1937-) (GUN SAN KOREA) 麻布 油彩 1/2 oil on hemp cloth (畫背)

來源

亞洲 私人收藏

444

KAZUO SHIRAGA

(JAPAN, 1924-2008)

Untitled

signed in Japanese (lower right); signed and dated 'Shiraga 1969.11' (on the reverse)
oil on canvas
33.5 x 24.3 cm. (13¼ x 9½ in.)
Painted in 1969

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Private Collection, Asia

The work is accompanied by a certificate of authenticity by Japan Art Dealers Association, dated 15 March 2018.

白髮一雄

(日本，1924-2008)

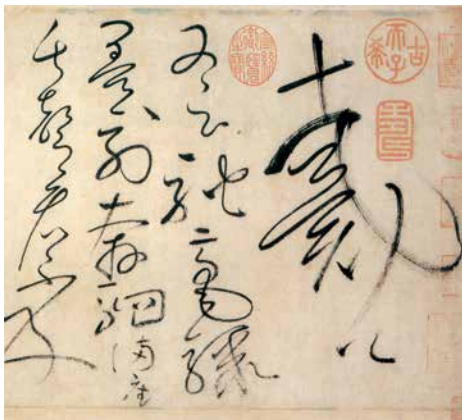
無題

油彩 畫布
1969年作
款識：白髮(右下)；Shiraga 1969.11 (畫背)

來源

亞洲私人收藏

此作品附日本洋畫商協同組合於2018年3月15日所發之作品保證書



2 Huai Su, *Autobiography*, Tang Dynasty, National Palace Museum, Taipei, Taiwan
懷素《自敘帖》唐代 台灣 台北 國立故宮博物院藏

Paint and paintbrush are the two crucial tools for painters. This seemingly obvious combination applies to most painters across art history, but Kazuo Shiraga, who pioneered in disrupting this formula, and substituting himself as an art tool. His artworks explore originality, gestural abstraction and the beauty of spontaneity.

FEET PAINTING

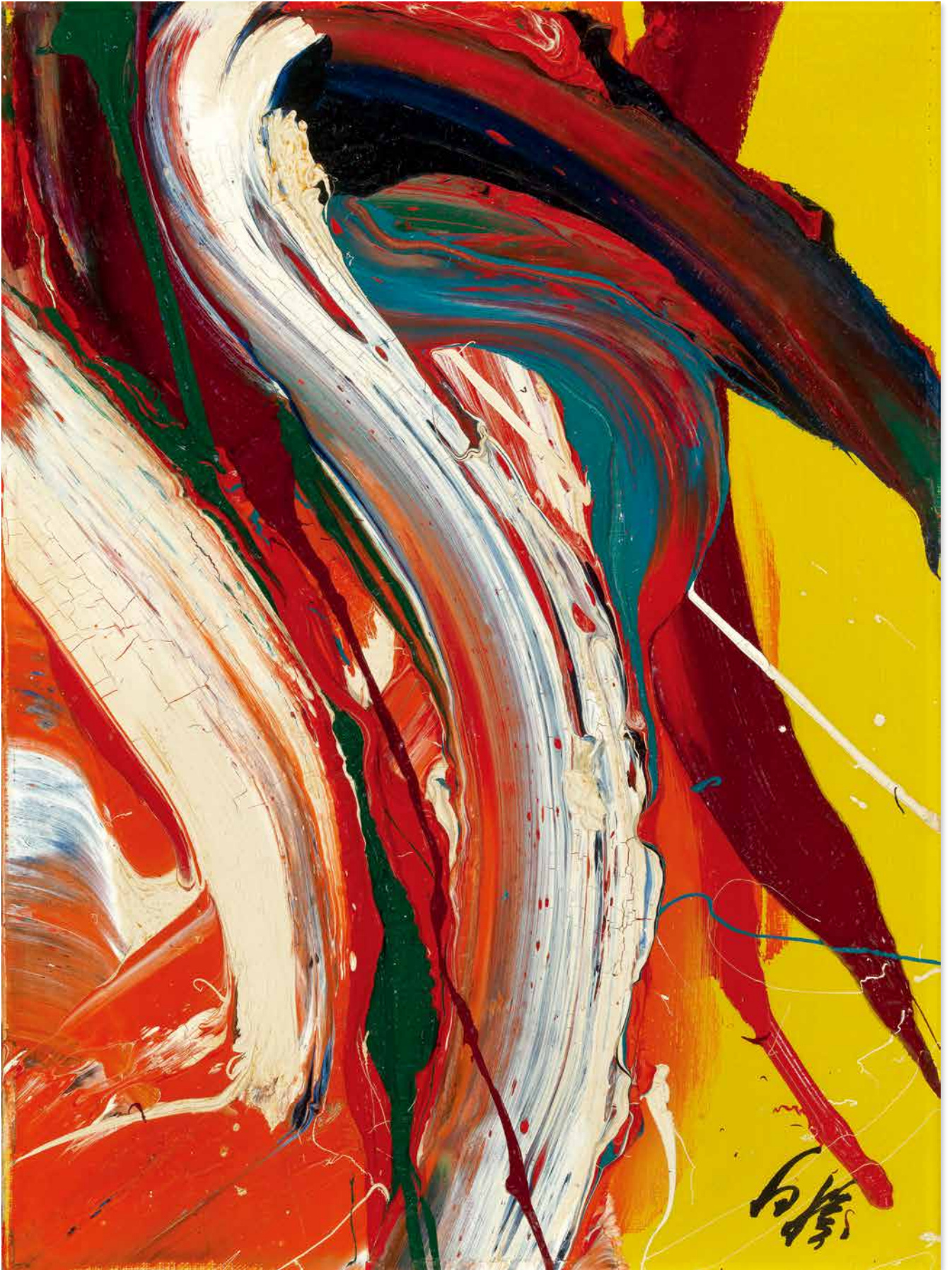
Kazuo Shiraga is the leading voice of the Gutai artist group (1954-1972) active in Hanshin region of Japan. The avant-garde Gutai artists constantly strive to 'do what no-one has done before' and provoke new thinking in art during the post-war period. The rebellious Shiraga daringly deconstructs artistic theories of the past and utilises his body, fingers and feet as instruments of expression. He became internationally prominent after French critic Michel Tapié promoted the artworks of the Gutai in Europe and the US.

Aya No. 5, 1954 (Lot 445) was created in an important year when Shiraga exhibited his first feet paintings in Osaka, which later became his signature oeuvre. Shiraga's early paintings are significantly rare and collected by museums. In the collection of Ashiya City Museum of Art and History, there is a Shiraga painting from the *Aya* series that was created in the same year (Fig. 1). Shiraga said, 'I don't look at the canvas while acting on it. My body moves kind of in relation to the canvas.' He brushes paint with his feet and travels along the canvas, while holding onto a suspended rope affixed to the ceiling. This expressive bodily act charged his artworks

with kinetic energy. The artist seemingly utilises this technique in *Aya No. 5*, 1954 (Lot 445) to accentuate a turbulent texture with an alternative contrast of red and green waving against a dark background. The thickness of the paint juxtaposes against the flat background surface and creates the depth of the ripples. The fluctuating abstract pattern prompts various narratives to mind, such as the interruption on a calm water surface or the symbolic lines of life or death in an electrocardiogram. In comparison to a later work *Untitled*, 1969 (Lot 444), the mixed-colour patches executed in curvy strokes against a flat yellow background, also captivates the energetic flow of the artist's bodily movement.

MEDIUMS – PAPER, CANVAS, AND MUD

For artistic training, Shiraga first studied traditional Japanese painting at the Kyoto Institute of Painting, then oil painting at the Osaka Municipal Institute of Art. The artist creates with various mediums that generate different feelings for the same execution method. His dynamic strokes have artistic reminiscence of both Eastern and Western practices. The oil on paper (Lot 446) captivates a juxtaposition between positive and negative spaces taken from the Eastern traditions of ink calligraphy. In comparison to the cursive script of Tang dynasty calligrapher Huai Su (Fig. 2), Shiraga's curvy strokes also liberates a forceful flow with an additional explosive touch. On the other hand, the two oil on canvases (Lot 444 and 445) are entirely covered with thick paint in the Western style of Abstract Expressionism.



445

KAZUO SHIRAGA

(JAPAN, 1924-2008)

Aya No. 5

signed and titled in Japanese, dated '1954. 7' (on the reverse)
oil on canvas
52.5 x 40.5 cm. (20 5/8 x 16 in.)
Painted in 1954

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

US\$130,000-260,000

PROVENANCE

Private Collection, Asia

The work is accompanied by a certificate of authenticity by Japan Art Dealers Association, dated 15 June 2017.

The texture on the Shiraga painting has similarities with the abstract paintings of Hans Hofmann (Fig. 3) and Gerhard Richter (Fig. 4). Richter creates by layering numerous strata of paint, and drags a rubber squeegee across the surface to reveal the previous layer. By giving up the use of the common artist tool, Shiraga liberates the constraint of past artistic traditions and constructs a new form of art that combines drama, dance and painting.

In 1955, Shiraga conducted a performative work *Challenging Mud* in 1955 (Fig. 5) and established 'painting' as a performative act. The artist's body functioned as a paintbrush and he 'painted' by rolling across the mud to create textural form. The unexpected

elements that occur during his 'moment to moment' acts are automatically recorded into the artworks. Similar in composition, the juxtaposed high-speed strokes of black, white and red washes in *Untitled*, 1965 (Lot 446) fill the central composition with a concentrated blast of chaotic matter.

SHADES OF RED

Besides remaining faithful to the artistic practice of body painting throughout his artistic career, Shiraga also favours the use of colour red to achieve different compositional effects. In *Aya No. 5*, 1954 (Lot 445), the cinnabar red highlights the bumpy ripples; alternatively, the wash of crimson red in the background of *Untitled*, 1965 (Lot 446) gives volume and layering to the

dynamic black and white strokes above; on the contrary, the multiple shades of scarlet, carnelian and blood red in *Untitled*, 1969 (Lot 444) contrast with the other bright colours and together captivate the flow of Shiraga's lively strokes. In 1944, Shiraga experienced the horrors of war at the age of 20 and was summoned to serve the army, although he was lucky enough not to be deployed abroad. In Japanese culture, the colour red represents strength, passion, self-sacrifice and blood. Moreover, the reasons behind Shiraga's preference for using red in his provocative body paintings, after his traumatic experience of World War II, is left vacant for one's interpretation.

白髮一雄

(日本, 1924-2008)

文 No. 5

油彩 畫布
1954年作
款識：白髮一雄 文 No. 5 (含日文款識) 1954. 7 (畫背)

來源

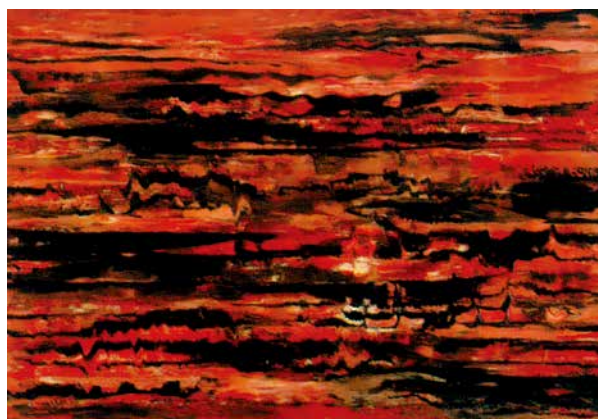
亞洲 私人收藏

此作品附日本洋畫商協同組合於2017年6月15日所發之作品保證書



4 Gerhard Richter, *Abstrakte Bild*, 1992.
Christie's London, 6 October 2017, Lot 25, Sold
for GBP 1,088,750.

Artwork: © Gerhard Richter 2018
格哈德·李希特《抽象圖》1992年作
佳士得英國 2017年10月6日 編號25
成交價：1,088,750 英鎊



1 Kazuo Shiraga, *Aya*, 1954, Ashiya City Museum of Art and History, Ashiya, Japan.
Artwork: © The Estate of Kazuo Shiraga; Courtesy of Fergus McCaffrey, New York.
白髮一雄《文》1954年作 日本 蘆屋市立美術館



顏料和畫筆是藝術史上大部份畫家必備的兩樣工具，但白髮一雄卻率先打破這個定律，把自身化作創作的工具。他的作品探討原創性、行動抽象與隨性之美。

以腳繪畫

白髮一雄是日本阪神地區具體美術協會(1954-1972)的代表人物，這群先鋒的藝術家致力「作前所未見的事」，並在戰後啟發對藝術的新觀點。具反叛性的白髮一雄大膽的解構過去的藝術理論，以他自己的身體、手指，以及雙腳作為創作的工具。在法國藝評家米歇爾·塔皮耶於歐美推廣具體藝術之後，白髮一雄飲譽國際。

《文 No. 5》(1954年作，拍品編號 445) 創作於白髮一雄藝術生涯中重要一年，那一年他於大阪首度展出他的腳畫，腳畫亦成為了他之後代表性的作品。白髮一雄的早期作品非常罕見，並被日本的蘆屋市立美術博物館收藏一件與是次拍品同年創作的同系列作品(圖一)。白髮一雄表示：「當我創作的時候，我不看我的畫布，我的身體就如呼應畫布般移動。」他手握著鑲在天花的繩索，以他的腳掌在畫布上塗抹油彩。這表現性的身體律動，為他的畫作添上動感的力量。藝術家在《文 No. 5》(拍品編號 445) 一作中使用此技巧以加強紅綠二色在黑色背景上交織而成的混沌質感。顏料的厚度與平面的背景並置，營造出波紋的深度。其抽象起伏的圖案令人想到不同的物

象，如泛起漣漪的水面或是心電圖上象徵著生與死的線條。相比起來，後期作品《無題》(1969年作，拍品編號 444) 之中，在平面黃色的背景上，以波紋般的下筆，混合各種色彩，亦捕捉了藝術家身體動感的律動。

媒介一紙、畫布與泥土

白髮一雄有著深厚的藝術訓練，他首先在京都市繪畫專門學校學習傳統日本畫，然後在大阪市立美術研究所學習油畫。藝術家用不同的媒介創作，在同樣的表達方法之中呈現不同的感覺。他富動感的筆觸，呼應了東西方藝術的創作方式。其紙本油彩作品(拍品編號 446) 捕捉了東方書法傳統中著墨與留白之間的並置。與唐代書法家懷素的狂草(圖二) 相比，白髮一雄流麗的筆觸在表達有力的流動之餘，還添一分爆炸性。另一方面，兩幅畫布油彩作品(拍品編號 444 及 445)，則以西方抽象表現主義方式，以厚塗油彩覆蓋整個表面。白髮一雄作品的材質與漢斯·霍夫曼(圖三) 及哈格德·李希特的抽象畫作(圖四) 有相類之處。李希特以層層疊疊的油彩創作，再以橡膠刮刀拖過畫面以揭露下面的層次。透過揚棄一般的藝術創作畫具，白髮一雄從過去藝術傳統之中得到解放，並創作出同時包含戲劇、舞蹈及繪畫的新的藝術方式。

在1955年，白髮一雄創作了一件行為藝術作品《泥土挑戰》(圖五)，把「繪畫」確立為一個行

為藝術表現。畫家的身體化作畫筆，透過在泥土上滾動以創作材質的形態來「作畫」。他無常的創作行為，把意外的元素自動記錄在作品之中。在構圖相近的《無題》(1965年作，拍品編號 446) 之中，黑、白與紅三色的油彩以高速上彩，在畫面中央形成了一抹混沌。

紅色的色調

除了畢生忠於以對身體作畫外，白髮一雄亦鍾情以紅色來營造不同的構圖表現。在《文 No. 5》(拍品編號 445) 之中，朱砂色的嫣紅加強了漣漪的波瀾；而在《無題》(1965年作，拍品編號 446) 背景中的一抹赤紅，營造出空間感及襯托出富動感的黑白筆觸；相比起來，《無題》(1969年作，拍品編號 444) 之中的猩紅、玉紅及血紅，則與其他鮮明的色彩呈強烈對比，共同表達出白髮一雄動感的線條律動。在1944年僅二十歲的白髮一雄被徵召入伍，雖然幸而不必派駐海外，但亦親歷了戰爭的慘況。在日本文化中，紅色代表力量、激情、個人犧牲及鮮血。白髮一雄在第二次世界大戰的創傷後，選擇在他發人深省的身體繪畫中使用紅色的原因，留待觀者反思。



3 Hans Hofmann, *Spring*, c. 1940, The Museum of Modern Art, New York, USA.
Artwork: © 2018 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York
漢斯·霍夫曼《春》約1940年作 美國 紐約 現代藝術博物館



5 Kazuo Shiraga, *Challenging Mud*, 1955. Performance view, second execution, 1st Gutai Art Exhibition, ca. October 19-28, 1955
Artwork: © The Estate of Kazuo Shiraga; Courtesy of Fergus McCaffrey, New York.
白髮一雄《挑戰泥土》1955年作 第一屆具體美術展二次創作展示圖
約攝於1955年10月19 - 28日



446

KAZUO SHIRAGA

(JAPAN, 1924-2008)

Untitled

signed in Japanese, dated '65' (lower left)
oil on paper mounted on board
75 x 95 cm. (29½ x 37¾ in.)
Executed in 1965

HK\$2,700,000-3,500,000

US\$350,000-450,000

PROVENANCE

Galerie Stadler, Paris, France (acquired directly from the artist)
Private Collection, Europe

EXHIBITED

Paris, Galerie Stadler, Groupe Gutai, November 1965-January 1966.
London, Lévy Gorvy, Kazuo Shiraga, February - March 2017.

LITERATURE

Marcel Cohen, Galerie Stadler: 30 ans de rencontres, de recherches, de partis pris: 1955 - 1985,
Galerie Stadler, Paris, 1985 (illustrated, exhibition view, p. 65).

白髮一雄

(日本，1924-2008)

無題

油彩 紙本 裱於木板
1965年作
款識：白髮 65 (左下)

來源

法國 巴黎 施泰德畫廊 (直接得自藝術家本人)
歐洲 私人收藏

展覽

1965年11月至1966年1月「具體派」施泰德畫廊 巴黎
2017年2月至3月「白髮一雄」Lévy Gorvy 畫廊 倫敦

出版

1985年《施泰德畫廊：30年的相遇、研究、偏見：1955-1985》Marcel Cohen編
施泰德畫廊 巴黎 (圖版，展覽圖，第65頁)

'My completed work is not for someone to appreciate.
It should have the impact of a blow.'

Kazuo Shiraga

「我的作品不是供人欣賞，而是讓人震撼的。」 白髮一雄





447

JIRO YOSHIHARA

(JAPAN, 1905-1972)

Untitled

signed 'yoshihara' (lower right)
oil on canvas
130 x 95.5 cm. (51½ x 37½ in.)
Painted circa 1948-1950

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

US\$110,000-150,000

PROVENANCE

Private Collection, Asia
The work is accompanied by a certificate of authenticity by Japan Art Dealers Association, dated 15 December 2017.

吉原治良

(日本, 1905-1972)

無題

油彩 畫布
約1948-1950年作
款識：yoshihara (右下)

來源

亞洲 私人收藏
此作品附日本洋畫商協同組合於2017年12月15日所發之作品保證書

'More important than a work of art itself is its effect. Art can pass away, a picture can be destroyed. What counts is the long-lasting impact.'

JOAN MIRO

「藝術品所帶來的影響遠比它本身重要。當藝術隨時光流逝，當藝術品被銷毀，它播下的種子卻影響深遠。」

胡安·米羅

It is undeniable that this early work *Untitled* (Lot 447) by Yoshihara Jiro evokes the world of the Surrealists, an organized



Joan Miro, *Femme Devant le Soleil*, 1938.
Christie's London, 28 February 2017, lot 106,
Sold for GBP 581,000.
Artwork: © Successió Miró / Artists Rights
Society (ARS), New York / ADAGP, Paris 2018
胡安·米羅《Femme devant le Soleil》1938年作
倫敦佳士得 2017年2月28日 編號106
成交價: 581,000英鎊

movement led by Andre Breton in Paris, whose manifesto defended unleashing the expression of our subconscious imagination in any artistic form. Yoshihara's close relationship with Tsuguharu (Leonard) Foujita, who had left for Paris provided him with wide exposure to the international artistic preoccupations of the time and largely contributed to his personal artistic development from a very early stage.

Yoshihara expanded the surrealist way of expression through his Gutai Art Manifesto: "When matter remains intact and exposes its characteristics, it starts telling a story and even cries out. To make the fullest use of matter is to make use of spirit. By enhancing spirit, matter is brought to the height of the spirit."

His crucial role in the creation of the Gutai came at the conclusion of fruitful years of self-reflection, study and experience of his country's history, and a desire to build a new version of reality through the mastery of a vital energy. *Untitled* is an important historical piece as part of his experiments with the Surrealist movement, which were

essential to nourishing his reflections on modes of expression resulting in the creation of the Gutai and ultimately his *Circle* series.

吉原治良的早期作品《無題》(拍品編號 447) 毋庸置疑地對超現實主義運動帶來衝擊。這場由巴黎藝術家安德烈·布雷頓領導的有組織運動，旨在維護我們以各種藝術表現方式釋放潛意識中無限想像力的自由。吉原與早已遠赴巴黎的藤田嗣治關係無比密切，這不單讓他了解其時國際藝術圈的焦點事件，更早早深刻地影響到他個人藝術風格的形成過程。

吉原治良透過他的具體藝術宣言拓展超現實的表現方式：「當完好無缺地存在的物質展露它的特性，它就開始訴說著一個又一個故事，甚或呼喊著。要充分發揮物質本身就要好好利用它的精髓。只要突出精髓，它便能與物質相輔相成地提升，達到最高境界。」

吉原治良經過多年自我反思與沉澱、對祖國歷史的鑽究與經歷、對建構全新現實狀態的渴望、對必要能量的純熟運用，讓他在具體藝術風格的建構過程中擔當無可取代的角色。《無題》是他在超現實主義運動期間一系列實驗的其中一部分，所以是一幅極具歷史意義的作品。本作滋養了他對不同表達方式的反思，對他建構具體藝術風格，以至及後「圓」系列的創作提供豐富而必要的養份。





448

JIRO YOSHIHARA

(JAPAN, 1905-1972)

Work

oil on canvas
33.3 x 24.2 cm. (13 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in.)
Painted in 1935

HK\$60,000-100,000

US\$7,700-13,000

PROVENANCE

Private Collection, Japan
Acquired from the above by the present owner
The work is accompanied by a certificate of authenticity by Japan
Art Dealers Association, dated 18 March 2014.

吉原治良

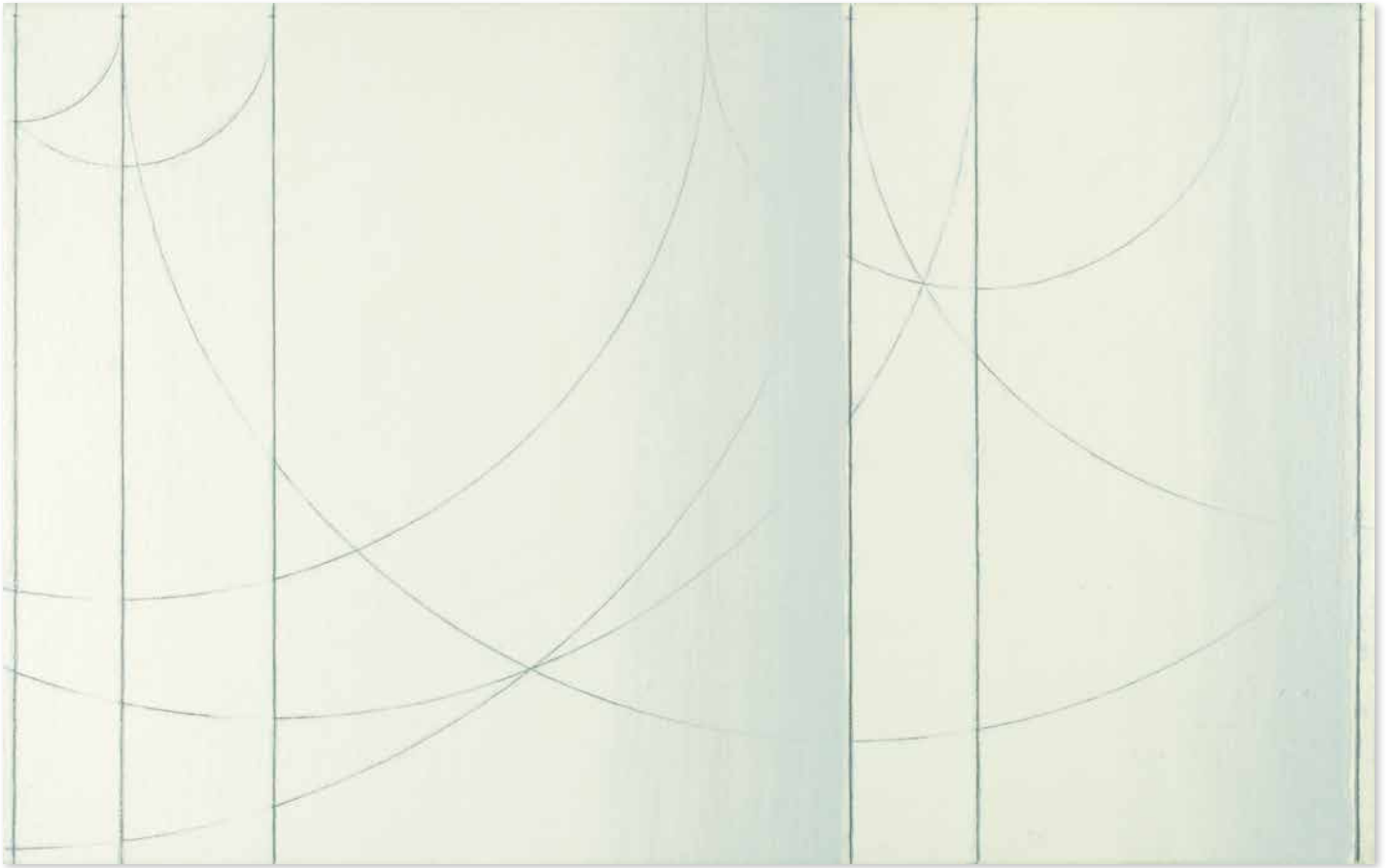
(日本，1905-1972)

作品

油彩 畫布
1935年作

來源

日本 私人收藏
現藏家購自上述收藏
此作品附日本洋畫商協同組合於2014年3月18日所發之作品
保證書



449

JIRO TAKAMATSU

(JAPAN, 1936-1998)

Space in two Dimensions No. 892

signed, dated and titled 'JIRO TAKAMATSU 1979 No. 892'
(on the reverse)
oil on canvas
33.5 x 53 cm. (13¼ x 20⅞ in.)
Painted in 1979

HK\$60,000-100,000

US\$7,700-13,000

PROVENANCE

Tokyo Gallery, Japan
Private Collection, Japan
Acquired from the above by the present owner

高松次郎

(日本，1936-1998)

平面上之空間 No. 892

油彩 畫布
1979年作
款識：JIRO TAKAMATSU 1979 No. 892 (畫背)

來源

日本 東京畫廊
日本 私人收藏
現藏家購自上述收藏

RICHARD LIN

(LIN SHOW-YU, UK/TAIWAN, 1933-2011)

Painting Relief

oil, perspex and aluminum on canvas
76.5 x 102 cm. (30 1/8 x 40 1/8 in.)
Executed in 1963

HK\$800,000-1,200,000**US\$110,000-150,000****PROVENANCE**

Marlborough Gallery, London, UK

Acquired from the above in 1965 thence by descent to the present owner

Private Collection, USA

Richard Lin spent a lifetime developing the concept of "Painting Relief", breaking down barriers between painting, sculpture, and construction, and has created a style of painting unique in the history of art.

This lot was created in 1963, and is a classic piece among Richard Lin's early series of painting reliefs. He layers varied shades of white oil paint as a base, building up to a precise thickness and form, and compresses aluminium and acrylic glass into a flattened surface, which he then combines with oil paint to form his image. The abstract geometric elements that result occupy dimensional space and mass, creating a multidimensional spatial order on canvas that depends on its distance from the viewer, and every layer of that space is real and tangible.

Russian artist El Lissitzky's "Proun Room" series of work likewise turns the flat shapes of Suprematism into three-dimensional cubes and lines (Fig. 1), for the geometric shapes that take up volume on the image look as though they are floating within a liminal space. Yet while Richard Lin borrows from the methods and concepts of sculpting, painting is his original purpose. His relief works break free from linear perspective, which has been the basis of painting and the visual experience since the Western Renaissance, and by turning



1 El Lissitzky, Proun Room, 1923

Artwork: © 2018 Artists Rights Society (ARS), New York
埃爾·利西茨基《Proun 房間》1923年作

painting into matter (relief), he creates a visual experience for the viewer by allowing the transformation of light and shadow to take place upon the image. He absorbs the concepts of sculpting and infuses it with the methods of painting, opening up an alternative space of painting to create an entirely new abstract art that sets itself apart from linear perspective.

The colour white is yet another distinctive feature within Richard Lin's art. He states, "The colour white inherently contains variations of colour, such as thick, thin, light, heavy, transparent, translucent…… they create shapes and spaces in between white and white that are filled with mystery". It is apparent that white isn't just a colour to Richard Lin, but a sequence of colours. Colour is an ever-shifting spectrum of light, and the human eye can identify far more colours than language can name; and Richard Lin has broadened the spectrum of white in his paintings. In 20th century Western art history, the colour white symbolized simplicity and purity, and more importantly infinity and eternity, which is in line with the spirit of contemporary civilization. In Chinese painting, white symbolizes a blank existence, and becomes an element within the image that cannot be ignored, thus "turning white to black". This piece makes similar use of varied degrees of "blankness" to construct a sense of space, and is also a distinctive feature of Richard Lin's work.

Richard Lin makes use of Western mediums in his craft, successfully combining the Eastern philosophy of "Everything is one" and the Western contemporary artistic concept of "Less is more", and at the same time broadens the methods and meanings of the colour white. This is due to the artist's precise grasp of moderation, sharp artistic intuition, and the meticulous crafting of image, which turns white into a vessel of both Eastern culture and the Western contemporary spirit.

林壽宇

(英國/台灣, 1933-2011)

繪畫浮雕

油彩 有機玻璃 鋁 畫布
1963年作

來源

英國 倫敦 馬博羅畫廊

原藏者於1965年購白上述畫廊；現由原藏者家屬收藏

美國 私人收藏

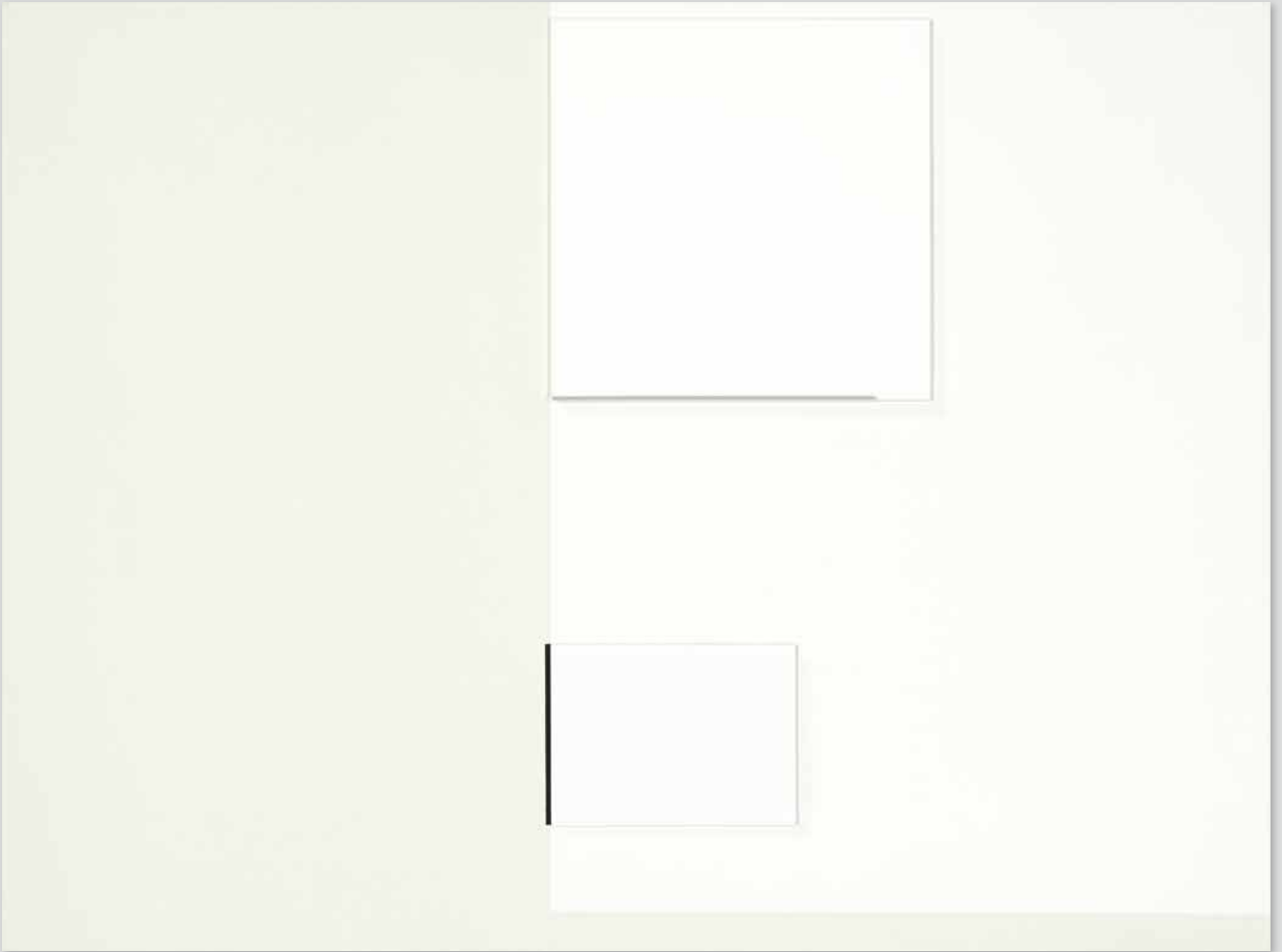
林壽宇畢生發展了「繪畫浮雕」的概念，打破繪畫、雕塑與建築之間的界限，創造出了在藝術史上獨一無二的繪畫風格。

本次拍品創作於1963年，是林壽宇早期繪畫浮雕系列中的經典作品。他以深淺不一的白色油彩為底，層層疊加，堆積出一定的厚度和形狀，同時將鋁和有機玻璃壓平，使它們成為一個平面，與油彩共同組成畫面。所形成的抽象幾何元素在縱向上佔有一定的空間和體積，由於距離觀眾的遠近不同，在畫布表面構成一個多重的空間序列，且每一層空間都是真實可感的。

俄羅斯藝術家李西茨基的「普朗恩」系列作品同樣將至上主義的平面方塊轉變為三度空間中的立方體與線條(圖1)，畫面上那些具有體積感的幾何形體如同漂浮於某種虛幻空間之中。而林壽宇雖然借鑒了浮雕的方法和觀念，繪畫性才是他的根基與目的。他的浮雕作品打破了西方文藝復興以來，繪畫以視覺經驗為基本的透視法，而是藉由把繪畫做成一個物體(浮雕)的手段，讓其在畫面上產生光線和陰影的變化，為觀者帶入一種觸覺經驗。他吸納了雕塑的觀念，同時融入繪畫的手法，開啟了另一度繪畫空間，創造出一種有別於透視法感受的全新抽象畫。

白色是林壽宇藝術的另一標誌特點，他曾表示：「白色本身既有許多色彩，其濃、淡、輕、重、透明、半透明……使白與白之間構成了許多形狀與形狀，空間與空間的玄奇奧妙。」可見白色之於林壽宇不僅僅是一種顏色，更是一個顏色的序列。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。白色在二十世紀西方藝術史上代表了純粹、純潔，更象徵著無限、終極，符合現代文明的精神。而在中國畫中，白色更多以留白的方式存在，成為畫面不可忽視的因素，所謂「計白當黑」。這件作品中同樣以不同程度的「留白」製造空間感，也是林壽宇作品的典型特徵。

林壽宇從西方媒材入手，將東方哲學中的「一即一切」與西方現代藝術「少即是多」的概念成功融合，同時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。





451

NATSUYUKI NAKANISHI

(JAPAN, 1935-2016)

White Wedge 87-II

signed and titled in Japanese, titled and dated
'87-II 1987' (on the reverse)
oil on canvas
61 x 72.5 cm. (24 x 28½ in.)
Painted in 1987

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Private Collection, Japan

"A moment is a thing that continues, I wait for an opening, try to enter a crack between the continuity of moments by scrutinizing or criticizing the appearance of continuity."

Natsuyuki Nakanishi

「時間瞬刻，是一個持續的現象，而我詳查、甚至批判這種串連的表象，等候機會，試著在時刻的貫連流續中找到裂隙，並趁虛而入。」

中西夏之

(日本，1935-2016)

白色楔子87-II

油彩 畫布
1987年作
款識：白いクサビ 87-II 1987
中西夏之(畫背)

來源

日本 私人收藏

Nakanishi's *White Wedge 87-II* (Lot 451) is quintessential of the artist's signature pictorial language. The viewer is propelled into a poetic and soft two-dimensional fleeting vision of nature. We are entering a split-moment in time, where the swirl of the wind is put to a halt, where rays of light revealed by touches of white are suspended, and where purple wings cease to buzz.

Reconnecting with the Japanese tradition of splashed ink, Nakanishi also incorporates elements of calligraphy and design motifs to allow the viewer to enter into his unique contemplative vision of the compression of time and space from the world in motion around him. With numerous exhibitions in museums in Japan and the United States, Nakanishi's unique body of work earned him a place in 20th Century Japanese Art.

中西夏之所繪作的《白色楔子87-II》(拍品編號451)，是藝術家以他獨特圖畫語言所揮灑而成的經典作品，將觀者推至一個二次元的轉瞬自然幻界，既詩意又輕柔。我們從而進入了時間的剎那，風的流轉戛然而止，在淡白色的撫觸所隱現的光束，中止而懸浮著，紫色的翅膀也不再拍動。

中西夏之透過創作重訪日本的潑墨藝術傳統，同時也融入了書法的墨韻元素和設計主題，迎接觀者進入他獨一無二的冥想視界，目睹他周圍異動世界的時間和空間壓縮、推擠著。中西夏之的作品於日本和美國無數個博物館展出，他獨到的藝術創作，使他在二十世紀日本藝術的地位舉足輕重。

中西夏之



452

HISAO DOMOTO

(JAPAN, 1928-2013)

Tension

signed and dated 'Domoto 57' (lower right);
signed, dated, titled and inscribed 'Domoto 1957
TENSION 9 rue St. Didier Paris 165' (on the
reverse); label of Galerie Stadler, Paris affixed to
the stretcher (on the reverse)
oil on canvas
65 x 100.5 cm. (25 7/8 x 39 1/2 in.)
Executed in 1957

HK\$150,000-250,000

US\$19,000-32,000

PROVENANCE

Galerie Stadler, Paris, France
Private Collection, Italy

堂本尚郎

(日本, 1928-2013)

張力

油彩 畫布
1957年作
款識: Domoto 57 (右下); Domoto
1957 TENSION 9 rue St. Didier Paris
165 (畫背); 法國 巴黎 施泰德畫廊之
記錄標籤貼於畫布框背

來源

法國 巴黎 施泰德畫廊
意大利 私人收藏

Christie's is proud to present two works by Hisao Domoto epitomizing a before and after Art Informel, perfectly illustrating the 360 degree transition from gestural expressionist painting to technical layering of material.

TENSION OF SPIRIT

Shortly after his arrival in Paris in 1955, Domoto played a role in the new wave of intense, radical and distinctive painting emerged in Paris, which is now categorised as Art Informel. Painted in 1957, *Tension* (Lot 453) is an iconic example of Domoto's bold abstract painting reminiscent of nebulae and billowing waves. Domoto once said the formation of his style was occasioned by a certain mysterious experience he had after surgery. The effect of anaesthesia led to a peculiar sensation, as if everything around him in the hospital room has vanished into whiteness. He altered the images into curving and lyrical calligraphic strokes on white background in *Tension of Spirit* as if an endless swirl in cloud banks.

HISAO DOMOTO

(JAPAN, 1928-2013)

Solutions de Continuités 1963-52 (Solutions of Continuities 1963-52)

signed 'DOMOTO' (lower right); signed in Japanese, signed, inscribed, and dated 'DOMOTO 1963-52 PARIS' (on the reverse)
oil, gold leaf, collage and canvas, laid down on board
65 x 45 cm. (25 7/8 x 17 3/4 in.)
Painted in 1963

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

Guillaume Campo, Antwerp, Belgium
Private Collection, Europe (acquired from the above by the present owner)

SOLUTIONS OF CONTINUITIES: NEW POSSIBILITY OF ABSTRACT ART

The eagerness to explore new form of art outside Art Informel trend prompted Domoto to withdraw from the movement in 1962. The search of his own self urged Domoto to discover a unique expression, and he revealed "[i]n 1964, I started thinking of myself not as a Japanese, but as someone who had to have a form of my own, and I was searching for that". The artist's boundless exploration gave birth to a new series titled *Solutions of Continuities* in 1963. In 1964, Domoto is invited to represent Japan at the 32th Venice Biennale, *Solutions of Continuities* are showcased in the Japan Pavilion and received strong attention from the Western art scene. Later in 1965, Domoto's *Solutions of Continuities* is invited to take part in American travelling exhibition titled *The New Japanese Painting and Sculpture* organized by The Museum of Modern Art in New York in 1965-1966.

The form of expression in *Solutions of Continuities* is regarded as a new possibility for abstract art, demonstrating logical composition as an alternate aesthetic alien to the trend of spontaneity in Art Informel. This series also marked Domoto's rediscovery of graphic tradition in Japanese visual art that has few rivals in the history of art.



Hisao Domoto in front of *Solutions of Continuities*, circa 1963
堂本尚郎，「連續的解答」作品前合影，約攝於1963年

In *Solutions of Continuities 1963-52* (Lot 452), Domoto built three-dimensional structure on diptych format. Five independent rectangular forms with the application of gold leaf and gold paint are composed on two vertical columns, projecting distinctive vision, yet a sense of regularity and quietness at the first sight. The gold horizontal pattern, in fact, creates sudden linear opposition against black interval space. The flat black space pauses the gold recurrent structure sharply, as if dissolving the continuity. According to the artist, the motif of this series is the columns in the Parthenon, and the overlapping patterns suggest the image of grooves carved on a pillar. *Solutions of Continuities* series can be divided into two phrase: the use of striking gold colour is the first phrase which only emerged in 1963-1965. Lot 452 is one the very few examples. Similar piece dated 1963 is held in the collection of Galleria Nazionale d'Arte Moderna, Roma, Italy.

佳士得很榮幸的為大家介紹堂本尚郎的兩幅畫作，它們分別代表了他在無形式藝術之前與之後的作品縮影，完美的詮釋了藝術家從動勢表現主義的平面繪畫創作，到技術性堆疊立體物料的三百六十度過渡轉變。

屬靈的張力

在堂本尚郎1955年到達巴黎後不久，他參與巴黎出現了一股強勢、激進、與獨特的繪畫新浪潮，時至今日，這股浪潮被歸類成「不定形藝術」。《張力》（拍品編號453）繪於1957年，是堂本尚郎既大膽又抽象的一幅代表作品，它讓人聯想起天上星雲和滾滾波浪。堂本尚郎曾經提到他藝術形式的起源，是來自於一次手術後的神秘經驗，因為麻醉藥的效果，使他湧上一股奇特的感受，彷彿醫院裡在他周圍所有的一切，全都消失在一片白色之中。在屬靈的張力之中，他將意象轉換成曲折、抒情的書寫筆觸描繪在一片純白的背景上，猶如一片雲海中永無止境的一股漩渦。

堂本尚郎

(日本, 1928-2013)

連續的溶解1963-52

油彩 金箔 拼貼 畫布 裱於木板
1963年作

款識：DOMOTO(右下)；DOMOTO 1963-52 PARIS 堂本尚郎(畫背)

來源

比利時 安特衛普 Guillaume Campo
歐洲 私人收藏 (現藏者購自上述畫廊)

連續的解答：抽象藝術的新可能

堂本尚郎極欲想要嘗試無形式藝術浪潮以外的新形式，使得他在1962年退出這股藝術運動。在尋找自我的過程中，堂本尚郎發現了一種獨特的表現方式。他在1964年表示，「我開始認為自己不是日本人，而是作為一個必須擁有自我形式的人，我正在尋找那種東西。」藝術家不斷的嘗試探索，最終在1963年出現了名為「連續的溶解」的全新系列。在1964年，堂本尚郎受邀代表日本參加第32屆威尼斯雙年展，「連續的溶解」在日本館展出，並且受到西方藝術界的強烈關注。之後在1965年，這個創作系列更受邀參加美國的巡迴展。該展覽名為「新日本繪畫與雕塑大展」，是由紐約現代藝術博物館於1965到1966年之間舉辦的世界巡迴展。

「連續的溶解」其表達形式被認為是抽象藝術的一項新可能，顯示出符合邏輯的構圖，可作為無形式藝術自發性浪潮之外的另一種美學。這系列也代表堂本尚郎重新發現了日本視覺藝術中的平面藝術傳統，而這項傳統在藝術史中更是無出其右。

在《連續的溶解1963-52》（拍品編號452）中，堂本尚郎以雙聯畫的形式建構了三維結構。使用了金箔及金色顏料形成的五個獨立長方體，被繪置在兩片垂直柱面上，投射出一種獨特的視野，但在乍看之下，卻給人一種規律與靜謐之感。其實，金色橫向圖形在黑色相間的空間上，創造出一種突發的線性對立。平坦的黑色空間突然止住了反覆出現的金色結構，彷彿消融了連續性。根據藝術家的說法，這一系列的主題是帕德嫩神廟的柱子，而交疊的圖形則暗喻刻在柱子上的凹槽意象。「連續的溶解」系列可以分成兩種表達方式：使用亮眼的金色是第一種，而這個手法僅在1963到1965年之間才出現，是次拍品452亦是此系列罕有的作品之一。一幅於1963年創作的類似作品現為義大利羅馬的國立現代藝術美術館所收藏。



DOMOTO

454

DAVID DIAO

(DIAO DEQIAN, USA/CHINA, B.1943)

Untitled

signed, titled, dated and inscribed 'David Diao Untitled 71
Acrylic on canvas' (on the reverse)
acrylic on canvas
132.1 x 119.4 cm. (52 x 47 in.)
Painted in 1971

HK\$320,000-520,000

US\$41,000-67,000

PROVENANCE

Private Collection, Europe

刁德謙

(美國/中國，1943年生)

無題

壓克力 畫布
1971年作
款識：David Diao Untitled 71 Acrylic on canvas (畫背)

來源

歐洲私人收藏

Born in Chengdu, Diao immigrated to the United States in the 1950s, where he continues to live and work today. During the period during which *Untitled* (Lot 454) was created, Diao recalls collecting cardboard tubes discarded by garment and fabric factories near his studio in Soho, and then flattening and using them to apply paint to canvas in lieu of brushes. This simple act not only provided the young artist with a free and plentiful source of painting materials, but it also served to subvert the concept of the artist's brushstroke, which reigned supreme at the time. Multiple layers of paint would be applied to the canvas in this way, building up depth and a resonant richness of colour. In this work, muted and mossy green is layered over a lush burgundy, while hints of cerulean

are suggested between the clashing colours. The overall effect suggests an iridescent sheen—some type of impossible colour and movement of light—which dances across the well textured surface of the canvas. As one of the few Chinese-American artists working in New York City during the 1960s and 70s, David Diao was an active member of the local artistic communities that flourished there during those decades. His contemporaries, including Rothko, Newman, and Gottlieb, were part of a circle of young artists deeply influenced by the work of great American painter Milton Avery. Avery's paintings utilised contrasting colours, simplified forms, and carefully layered brush strokes to convey compositions that were in one moment abstracted and in another representational. (Fig. 1) Following in this tradition, Diao goes one step further with *Untitled*, which eschews any attempt to be explained or deconstructed with contextual analysis. This simple composition invites closer observation of texture and colour, encouraging profound contemplation of the sublime and serves as a testimony to Diao's virtuosic control of colour.

Diao's work is in the permanent collections of the Museum of Modern Art and the Whitney Museum in New York, the Taipei Fine Arts Museum, the M+ Collection in Hong Kong, and the Fonds National d'Art Contemporain in Paris. A large retrospective of his work was shown in the Fall of 2015 at the Ullens Center for Contemporary Art in Beijing.

刁德謙生於成都，1950年代遷往美國，從此定居並工作至今。他在創作《無題》(拍品編號454)時，回憶起以前在SOHO工作室附近收集製衣及紡織廠棄置的紙筒，壓扁後用來代替畫筆沾上顏料在畫布上繪畫。這個簡單的舉動讓這位年輕藝術家隨心地接觸到各式各樣的繪畫材料，同時亦顛覆了他對繪畫筆觸的概念。多重的顏料以此方式來逐層繪畫在畫布上，營造出深度及令人共鳴的豐富色彩。在這個作品中，柔和的苔綠色覆蓋在鮮明的酒紅色之上，中間隱約夾雜一層違和的蔚藍色。整體效果展現了一種色彩斑斕的光彩，當中有些難以調和的顏色及光影動律，仿如在充滿質感的畫布上起舞。

刁德謙是少數在1960至1970年代於紐約活躍於藝術界的美籍華人藝術家，滋養了當時的藝術發展。與他同期的藝術家包括羅斯科(Rothko)、紐曼(Newman)及戈特利布(Gottlieb)也深受已故著名美國畫家米爾頓·阿弗瑞(Milton Avery)的薰陶，其油畫運用對比鮮明色調、簡化形態及層次分明的細緻筆觸，營造出時而抽象、時而具象的構圖。(圖1)刁德謙傳承了這種風格，於《無題》進一步展現出來，並捨棄對上文下理分析的傳釋或解構。簡潔的構圖吸引觀者對顏色質感觀察得更入微，並激發對崇高情懷深邃的沉思，見證了藝術家對色調控制的大師級風範。

刁德謙的作品是紐約現代藝術博物館及惠特尼美術館、臺北市立美術館、香港M+藏品及巴黎當代藝術購藏基金的永久藏品。他曾於2015年秋季在北京尤倫斯當代藝術中心舉辦作品回顧展。



Milton Avery, *Red Umbrella*, 1945, Princeton University Art Museum, Princeton, New Jersey, U.S.A.
Artwork: © 2018 Milton Avery Trust / Artist Rights Society (ARS), New York
米爾頓·阿弗瑞《紅傘》1945年作 美國 新澤西州 普林斯頓大學藝術博物館



455

KUMI SUGAI

(JAPAN, 1919-1996)

Festival Y.

signed 'SUGAI' (lower right); signed, dated and titled 'SUGAI 1971 Festival. Y.' (on the reverse)
oil on canvas
147 x 102 cm. (57 $\frac{7}{8}$ x 40 $\frac{1}{2}$ in.)
Painted in 1971

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Private Collection, Asia

菅井汲

(日本，1919-1996)

節慶 Y.

油彩 畫布
1971年作
款識：SUGAI(右下)；SUGAI 1971 Festival. Y.(畫背)

來源

亞洲 私人收藏

Painted in 1971, *Festival Y* (Lot 455) is an iconic piece by Japanese artist Kumi Sugai.

From 1963, the body of Sugai's work is then constructed with severe straight lines and curves, characterized by complete objectivity. As a big fan of Porsche, he compressed highway and traffic signs into basic form of his visual system, like in *Festival Y.*, a traffic-light-like motif formed by two squares and one rectangle; the pattern of squares containing circles, trapezoid placed on both sides and joined by a band with horizontal and diagonal stripes recalls traffic signs. Painting considered as a system constitutes part of Sugai's vision of viewing the painting as a whole than as individual units. The approach of systematic combinations of basic forms, reminiscent of machine production, proposes a new view of painting which shares similarity

in the spirit of American minimalism or hard edge. The creative and imaginative power of Sugai is demonstrated in vast diversity created with basic form and pure colour.

With minimal use of three colours – red, blue and black, the use of colour is strong and bold. The contrasting colours and flat surface, as well as the vertical strip with colour gradation can be referenced to the printing effect and graphic design on ukiyo-e (Japanese woodblock print) in Edo period. The colour shade subtly but effectively enhances pictorial depth and rhythm.

1971年《節慶 Y.》(拍品編號455)是日本戰後藝術家菅井汲硬邊抽象藝術的代表作品。自1963年開始以簡單的直線和曲線構成作品的主體，並體現客觀的角度。他將高速公路及路牌簡化成簡單的視覺語言，在《節慶 Y.》中，由兩個方形加上一個長方形組成的如交通燈的圖案，方形內有

圓形，帶上有交通標誌常用的斜紋和橫紋。畫作由三個大小不一但形狀相同的圖案組成，在精準的構圖下表現出強烈的視覺語言。自成一體的畫作，反映菅井汲視畫作為一個整體，而非個體。他有系統地組合基本的形狀，如同製作機械的過程，展現繪畫的新角度，與美國簡約主義或硬邊藝術的精神類似。菅井汲以簡約形態與純粹的色彩塑造廣闊多元的藝術國度，展現其創意與想像的澎湃力量。

《節慶 Y.》僅僅使用三種顏色—紅、藍、黑，用色明快、對比強烈，加上平面的手法，帶有江戶時期浮世繪(日本木刻版畫)的印刷效果及平面設計的影子。而右邊垂直的色帶，顏色從外而內，由濃變淡，就如浮世繪中為了增加景深和畫面真實性而造出橫向邊緣的漸變色帶。菅井汲的畫面處理有效地營造了空間感，增添畫面視覺複雜度，同時與平塗的圖案形成一鬆一緊的節奏。



Hokusai, *Thirty-six Views of Mount Fuji - Inume Pass in the Kai Province*, Edo Period.
葛飾北齋《富嶽三十六景—甲州犬目峠》江戶時代



MASAMI TERAOKA 寺岡政美

In Masami Teraoka's dramatic works of startling beauty, the artist has relentlessly skewered cultural pluralism and political currents, creating in satirical art that exemplifies diversity and eccentricity. Born in Japan in 1936, the artist had completed a degree in Aesthetics at the Kwansei Gwakuin University in Kobe, and later furthered his studies in Los Angeles, before moving to Hawaii where he still resides today. Teraoka skillfully needled contemporary issues into a state of inspiration for his paintings, which initially appear to be ukiyo-e prints are in fact critical comments of global crises, that had yet to be identified as such in the murky currents of public attention.

Christie's is honoured to feature 11 pieces by Masami Teraoka from different stages of his career. The collection is arguably the best ever seen in an auction setting, be it the number of the artworks, the depth of the topics covered, or quality of the execution. Teraoka is a master at addressing different issues through creative narratives whilst expressing his personal views; the issues tackled in this collection include: wars, environmental conservation concerns, the collision of cultures, and diseases. His oeuvre offers spectators a window on major social shifts and international events that have shaped the world in the past 40 years.

Early Minimalist Works

IT Series #2 (Lot 465) and *Pink and Yellow*

Curves (Lot 466), minimalist abstract works likely produced during Masami's time at Otis Art Institute in Los Angeles or immediately after, represent a drastically different sensibility than his later series. They instead, reveal a complete embrace of Western abstraction, showing the influence of Op Art like that of Victor Vasarely and Francis Picabia. By situating these works into the artist's larger oeuvre, we can begin to appreciate Masami as an artist who was not only well versed in a Western artistic vocabulary but also one who sought to create something that was distinctly his own.

Cultural Conflicts between the East and the West

Produced in 1974, *New Views of Mount Fuji Series/La Brea Tar Pits* (Lot 460) is one of the most astounding, Ukiyo-e influenced watercolour pieces from Masami Teraoka's early career. Several woolly mammoths – the most iconic animals from The La Brea Tar Pits – stumble into Mount Fuji, a Shangri-la of the east, to allude to the encroachment upon the Japanese culture by the West; the Western encroachment is worrisome to an extent that it has replaced many of the cultural elements and conventions of Japan.

Teraoka was an astute observer of the cross-cultural exchange between East and West channeled through each country's cuisine. He began recording these experiences in his series *31 Flavors Invading Japan* which explored the introduction of western

franchises such as McDonald's and Baskin

Robbins to Tokyo. This theme was continued in two later series *Los Angeles Sushi Ghost Tales* and *Los Angeles Sushi Series*, which delved into the Japanese sushi craze that had overtaken Los Angeles in the 1970s. Teraoka couldn't believe how enthusiastically Angelenos embraced Japanese cuisine—this zeal for tasting new and 'exotic' flavors is embodied perfectly by the blue skinned ghost who eagerly crams a salmon nigiri into her mouth while reaching for a pinch of pickled ginger in *Los Angeles Sushi Ghost Tales/Sushi Assortment* (Lot 464). Meanwhile, the 'exoticism' a flavor is called into question in *Preparatory Composition for Los Angeles Sushi Series* (Lot 457) which depicts a samurai preparing to slurp a vanilla ice cream cone and while a blond-haired woman prepares to devour an uni maki.

Masami Teraoka paints himself watering the palm tree in a Santa Monica garden in California in *Travelogue Series/Palm Tree and the Artist* (Lot 463). Spectators get a peek at a Godzilla charging at the Empire State building in the fan-shaped picture in the upper-right corner. Teraoka chronicles his travels throughout New York, and his life in Southern California and Hollywood through this artistic narrative.

After his move to Hawaii, Teraoka began depicting scenes of daily life, with close eye on the clashes between tourists and local culture, as well as the effect of tourism on the environment. *New Wave Series/Christine at Hanauma Bay* (Lot 456) comes from a series depicting scenes of Hanauma Bay, a site which was a particularly popular destination for newly wealthy Japanese tourists. In this work, the artist depicts a western woman wading through the shallow waves with her snorkeling gear in tow—two Japanese tourists with punk hairstyles watch from the beach. They each carry snorkeling gear of their own, however instead of observing the marine life, they unabashedly ogle their fellow beachgoer instead. Once again, Teraoka provides keen insight into the melding of cultural currents and the inevitable road bumps that occur along the way.

Since becoming part of the artistic milieu of America in the 60s, Teraoka has had over 80 exhibitions around the world. His works were collected by major museums - Whitney Museum of American Art, Los Angeles County Museum of Art, Tate Modern, Singapore Art Museum and National Gallery of Australia. With international appeal as such, the art of Teraoka is at once widely celebrated and critically acclaimed.



Katsushika Hokusai (Japanese, Tokyo (Edo) 1760–1849 Tokyo (Edo)), *Under the Wave off Kanagawa*, Polychrome woodblock print.

葛飾北齋〈富嶽三十六景 神奈川沖浪裏〉木版多色刷



寺岡政美《恐龍灣系列/快速觀光》水彩 紙本 1982年作 佳士得 2016年5月29日 成交價：港幣 1,480,000

寺岡政美的作品充滿視覺張力，繪畫主題囊括多元文化及政經時事，作品表達形式大膽並具諷刺意味。他於1936年生於日本，在日本神戶完成大學課程後赴美國進修藝術並從此定居下來。他善於從客觀事物汲取靈感，轉化為他的創作主題，並將日本傳統浮世繪和西方文藝復興題材注入創作當中，在作品中開展他與世界和觀者的對話，希望以藝術為媒介引起各界對社會問題的關注。

是次佳士得有幸呈現11件寺岡政美不同時期的作品，無論是作品的數量、涵蓋的廣度和質素，皆為拍賣場上歷來之最。寺岡善於以敘述式手法捕捉事物，從而表達他個人的看法，當中包括：戰爭、環境保育、文化衝擊、疾病等，觀者彷彿可以從他的作品上一窺世界近四十年來之轉變和所面對的挑戰。

早期的極簡風格作品

《IT系列 #2》(拍品編號465)和《Pink and Yellow Curves》(拍品編號466)等極簡抽象作

品，可能是寺岡政美在美國洛杉磯奧蒂斯藝術與設計學院就讀期間—或是在離校後繪成的；作品中所呈現的視覺感受，與他後期的作品有天壤之別。這些早期繪品展現了寺岡政美對西方抽象主義的全然接納，以及維克多·瓦沙雷和弗朗西斯·畢卡比亞等奧普藝術家的影響力。寺岡政美將這些創作概念納入他後期的作品中，讓我們得以用另類角度欣賞他的藝術功力：他不僅擅長西方藝術語彙，對於創造自己的獨特風格也十分堅持。

中西文化衝擊

《富士山之新景觀系列 / 拉布雷亞瀝青坑》(拍品編號460)繪畫於1974年，是寺岡政美早期以日本浮世繪為創作靈感的一系列水彩紙上作品的佳作之一。畫中幾頭屬於拉布雷亞瀝青坑地標的長毛象闖入富士山這塊淨土，實際上暗喻了西方產物的傳入已經開始慢慢侵蝕日本，甚至取締了本國的各方面的文化傳統。

寺岡政美能透過描繪每個國家的美食而呈現東西間的跨文化交流。他在《31種入侵日本的口味》系列中開始記錄這些觀察體驗，這系列作品探討西方速食連鎖品牌—如麥當勞和31冰淇淋等食店進入東京後所造成的影響。這個主題於寺岡之後兩個畫作系列：《洛杉磯壽司鬼怪傳說》和《洛杉磯壽司系列》都重複出現，藉此探索在1970年代席捲洛杉磯的日本壽司狂潮。寺岡政美對於洛杉磯人接受日本美食的熱情程度，完全無法置信；《洛杉磯壽司鬼故事/壽司拼盤》(拍品編號464)將洛杉磯人這種對嚐鮮和「異國風」的熱愛表達得淋漓盡致；作品中的藍皮膚鬼怪迫不及待地將鮭魚壽司放到嘴裡，還伸手拿醃製薑片。在此同時，《洛杉磯壽司系列之前奏》(拍品編號457)，對食物口味的「異國風情」提出質疑：該圖描繪了一名日本武士準備大口吞下一支香草冰淇淋，而一名金髮女性則準備吞吃一口海膽壽司。

在《遊記系列 / 棕櫚樹與藝術家》(拍品編號463)一作裡，寺岡政美繪畫了自己在美國聖塔莫尼卡花園為棕櫚樹澆水的情景。在右上角扇形的小圖裡，觀者可以見到一隻哥斯拉正衝往帝國大廈的頂端。寺岡利用此情節記錄他當時的紐約之旅以及象徵了藝術家曾在南加州和荷里活生活的時光。

寺岡在搬遷到夏威夷後，開始描繪日常生活，對於觀光客和地方文化間的衝突、以及觀光業對環境造成的影響觀察入微。《新浪浪系列 / 恐龍灣的克莉絲汀》(編號456)隸屬於一系列以恐龍灣各種風景為主題的作品；對於近年來消費能力高的日本觀光客而言，恐龍灣是他們尤其鍾愛的景點。在這幅作品中，藝術家描繪了一名帶著浮潛器具走過淺岸的西方女性，而兩名梳龐克髮型的日本觀光客在海灘上盯著她瞧。這兩名觀光客各個帶著自己的浮潛器具；然而，他們沒有觀察海中生物，而是明目張膽、色咪咪地盯著這名女性海灘遊客。寺岡透過本作品再次為文化潮流的融合衝擊、和過程中難以避免的挑戰提供了透徹洞見。

自六十年代，他便活躍於美國藝壇，至今參加超過80場展覽，部分作品更為美國惠特尼藝術博物館、洛杉磯藝術博物館、倫敦泰特現代藝術館、新加坡藝術博物館及澳洲國立美術館等公共收藏，在國際上享有廣泛深遠的藝術魅力。



Hishikawa Moronobu (1618-1694), *Beauty Looking Back*, polychrome woodblock print 菱川師宣《美人回眸圖》木版多色刷



Lot 463 Detail (局部)



456

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

New Wave Series / Christine at Hanauma Bay

signed with two artist's monograms (lower left)
watercolour on paper
57 x 75 cm. (22½ x 29½ in.)
Painted in 1992

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Catharine Clark Gallery, San Francisco, USA
Private Collection, Palo Alto, USA

EXHIBITED

Washington D.C., USA, Arthur M. Sackler Gallery, Paintings by Masami Teraoka, 30 June 1996 - 1 January 1997.
Fullerton, California, USA, Nicholas & Lee Begovich Gallery, California State University, Floating Realities: The Art of Masami Teraoka, 28 January - 2 March 2017.
San Francisco, California, USA, Catharine Clark Gallery, Teraoka: Select Works (1972-2002) from Private Collections, 27 July - 2 September 2017.

LITERATURE

Smithsonian Institution, Paintings by Masami Teraoka, Washington D.C., USA, 1996 (illustrated, p.83).
California State University, Floating Realities: The Art of Masami Teraoka, Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

寺岡政美

(日本/美國，1936年生)

新海浪系列/恐龍灣的克莉絲汀

水彩 紙本
1992年作
款識：藝術家花押兩枚(左下)

來源

美國 三藩市 Catharine Clark畫廊
美國 帕羅奧圖 私人收藏

展覽

1996年6月30日 - 1997年1月1日「寺岡政美的繪畫」Arthur M. Sackler畫廊 史密森尼學會 華盛頓特區 美國
2017年1月28日-3月2日「浮動的現實：寺岡政美的藝術」加州州立大學 Nicholas & Lee Begovich畫廊 富勒頓 加州 美國
2017年7月27日-9月2日「寺岡：1972-2002年間作品私人收藏精選」Catharine Clark畫廊 三藩市 加州 美國

出版

1996年《寺岡政美的繪畫》史密森尼學會 華盛頓特區 美國 (圖版，第83頁)
2018年《浮動的現實：寺岡政美的藝術》加州州立大學 富勒頓 加州 美國 (將於2018年夏季出版)



457

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

Preparatory Composition for Los Angeles Sushi Series

signed with one artist's monograms (upper right)
watercolour on paper
54 x 35 cm. (21¼ x 13¾ in.)
Painted in 1982

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Catharine Clark Gallery, San Francisco, California, USA
Private Collection, USA

LITERATURE

Chronicle Books, *Ascending Chaos: The Art of Masami Teraoka 1966-2006*, San Francisco, California, USA, 2006 (illustrated, p.57).
California State University, *Floating Realities: The Art of Masami Teraoka*, Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

寺岡政美

(日本/美國，1936年生)

洛杉磯壽司系列之前奏

水彩 紙本
1982年作
款識：藝術家花押一枚(右上)

來源

美國 加州 三藩市 Catharine Clark畫廊
美國 私人收藏

出版

2006年《混亂攀升：寺岡政美的藝術1966-2006年》
Chronicle Books 三藩市 加州 美國 (圖版，第57頁)
2018年《浮動的現實：寺岡政美的藝術》加州州立大學
富勒頓 加州 美國 (將於2018年夏季出版)

458

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

AIDS Series / Makiki Heights Disaster

watercolour on paper mounted on panel; a four panel screen
each: 197 x 98 cm. (77½ x 38¾ in.) (4)
overall: 197 x 392 cm. (77½ x 154¾ in.)
Painted in 1988

HK\$6,000,000-8,000,000

US\$770,000-1,000,000

PROVENANCE

Pamela Auchincloss Gallery, New York, USA
Acquired from the above by the present owner
Private Collection, Dallas, Texas, USA

EXHIBITED

New York, USA, Guggenheim Museum, Japanese Art After 1945: Scream Against the Sky, 14 September 1994 – 8 January 1995.
Honolulu, Hawaii, USA, Honolulu Academy of Arts, The Holy Terrors: Advocacy and Dissent in the Work of Masami Teraoka, 7 May – 23 August 2009.
San Francisco, California, USA, Catharine Clark Gallery, Teraoka: Select Works (1972-2002) from Private Collections, 27 July – 2 September 2017.

LITERATURE

Chronicle Books, Waves and Plagues: The Art of Masami Teraoka, San Francisco, California, USA, 1988 (illustrated, p.76-77).
Harry N. Abrams, Japanese Art After 1945: Scream Against the Sky, New York, USA, 1994 (illustrated, p.356-357).
Chronicle Books, Ascending Chaos: The Art of Masami Teraoka 1966-2006, San Francisco, California, USA, 2006 (illustrated, p.118-119).
California State University, Floating Realities: The Art of Masami Teraoka, Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

寺岡政美

(日本/美國，1936年生)

AIDS 系列/ 麥基基高地之災

水彩 紙本 裱於屏風；四扇屏
1988年作

來源

美國 紐約 Pamela Auchincloss 畫廊
現藏者購自上述畫廊
美國 德州 達拉斯 私人收藏

展覽

1994年9月14日-1995年1月8日「1945年後的日本藝術：對天空尖叫」古根海姆博物館 紐約 美國
2009年5月7日-8月23日「神聖的恐懼：寺岡政美作品中的主張與分歧」檀香山藝術學院 檀香山 夏威夷 美國
2017年7月27日-9月2日「寺岡：1972-2002年間作品私人收藏精選」Catharine Clark 畫廊 三藩市 加州 美國

出版

1988年《海浪與瘟疫：寺岡政美的藝術》Chronicle Books 三藩市 加州 美國（圖版，第76-77頁）
1994年《1945年後的日本藝術：對天空尖叫》Harry N. Abrams 紐約 美國（圖版，第356-357頁）
2006年《混亂攀升：寺岡政美的藝術 1966-2006》Chronicle Books 三藩市 美國（圖版，第118-119頁）
2018年《浮動的現實：寺岡政美的藝術》加州州立大學 富勒頓 加州 美國（將於2018年夏季出版）







Lot 458 Detail (局部)



Lot 458 Detail (局部)



Utagawa Kuniyoshi, No. 5, *Shikamatsu Kanroku Yukishige*, from the series *Stories of the True Loyalty of the Faithful Samurai (Seichū gishi den)*, 1847. Museum of Fine Arts, Boston, Massachusetts, USA. 歌川國芳〈誠忠義士傳 鹿松諫六行重(五)〉木版多色刷 波士頓美術館收藏

AIDS Series/Makiki Heights Disaster (Lot 458) is one of the most elaborate works in Teraoka's decades-long series focused on the AIDS Epidemic. The work combines Shintoism, ancient mythology, and contemporary icons to create a trans-temporal and trans-cultural narrative. The narrative reads from right to left in the traditional manner of a hand scroll and opens with a scene of two lovers resting on the veranda of a temple structure. The man holds a book entitled 'On the Use of Condoms.' The first few lines read 'Try not to be bitten by poisonous snakes; you must use a condom,' alluding to the huge coiled snake, in the middle panel, which Masami associates with the AIDS virus. The snake is shown being eaten by a giant grotesque toad that is traditionally depicted as a bad ghost in the world of ukiyo-e, Teraoka's iconography suggests that an even fiercer virus than AIDS awaits us: the ecological nightmares caused by man have come full circle, and now nature revolts against man himself.

《AIDS 系列/麥基基高地之災》(拍品編號458)，是寺岡政美幾十年來以愛滋病為主題之作品中，最精緻繁複的一幅。本作結合了日本神道、古老神話、和當代元素，創造出一場跨時間、跨文化的藝術敘事。這幅史詩式的敘事以手畫卷軸展開的方式，讓我們從右到左來閱讀；卷軸開展時，觀者先看到一對情人在一座類似廟宇的長廊中休息。男子握著一本名為「保險套使用須知」的書，而書開宗明義就說，「保護自己，別被毒蛇咬到；各位一定要使用保險套…」換言之，寺岡將中間鑲片內那隻巨型纏捲的蛇喻為愛滋病毒。而蛇正被一隻巨大詭異的癩蛤蟆所吞吃；在日本的浮世繪世界中，癩蛤蟆一般都被描繪是餓鬼，而寺岡此處的創作告訴觀者，比愛滋還要可怖的病毒正在潛伏窺伺：人類所造成的生態浩劫讓大地滿佈瘡痍，而大自然對人類的反撲將鋪天蓋地而來。



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459

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

The Cloisters / Birth of Venus

oil on canvas in gold-leaf frame
228 x 239 cm. (89¾ x 94½ in.)
Painted in 2002-2006

HK\$800,000-1,500,000

US\$110,000-190,000

PROVENANCE

Catharine Clark Gallery, San Francisco, California, USA
Private Collection, USA

EXHIBITED

Honolulu, Hawaii, USA, Honolulu Academy of Arts, The Holy Terrors: Advocacy and Dissent in the Work of Masami Teraoka, 7 May – 23 August 2009.
San Francisco, California, USA, Catharine Clark Gallery, 21st Anniversary Exhibition: Portraiture Post Facebook, 18 February – 7 April 2012.

LITERATURE

Chronicle Books, Ascending Chaos: The Art of Masami Teraoka 1966-2006, San Francisco, California, USA, 2006 (illustrated, p.176).
California State University, Floating Realities: The Art of Masami Teraoka, Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

寺岡政美

(日本/美國，1936年生)

修道院/維納斯的誕生

油彩 畫布 金箔畫框
2002-2006年作

來源

美國 加州 三藩市 Catharine Clark畫廊
美國 私人收藏

展覽

2009年5月7日-8月23日「神聖的恐懼：寺岡政美作品中的主張與分歧」檀香山藝術學院 檀香山 夏威夷 美國
2012年2月18日-4月7日「21周年紀念特展：後Facebook時代的畫像」Catharine Clark畫廊 三藩市 加州 美國

出版

2006年《混亂攀升：寺岡政美的藝術1966-2006年》
Chronicle Books
三藩市 加州 美國（圖版，第176頁）
2018年《浮動的現實：寺岡政美的藝術》加州州立大學 富勒頓 加州 美國（將於2018年夏季出版）



Sandro Botticelli, The Birth of Venus, (c. 1486), tempera on canvas, Uffizi, Florence
山德羅·波提且利〈維納斯的誕生〉約1486年作 油彩 畫布 佛羅倫斯烏菲茲美術館藏

Teraoka shifted his creative focus from Japan to the United States – even the world – in the late 1990's. By then, the time he spent in the U.S was far longer than that in Japan, prompting him to switch his creative gears from Ukiyo-e derived paintings to another realm. The complexity, breadth and depth of social concerns inspired him to create more textured, richer oil paintings. He noted that instead of portraying the reality in a figurative matter, he hoped to reference a myriad of modern issues by transforming Renaissance-influenced western aesthetics through a hybrid of religious and mythological imagery.

Teraoka attempts to make an age-old statement through *The Cloisters/Birth of Venice* (Lot 459, painted in 2002-2005): 'love' is the antidote to every fear. In the piece, the artist places himself and wife Lynda Hess in the composition, his legs are levitating as his wife holds on to his body, in an attempt to stave off the prying hands and judgment of the clergy and the lawmen. Nonetheless, the goddess Venice – an inspirational derivative from Sandro Botticelli's masterpiece –

bestows grace to the couple, despite the harassment and threats from all sides, as she selflessly offers her milk to the beleaguered husband-and-wife, to highlight the humanity and goodness in her.

自90年代後期開始，寺岡政美開始把他的聚焦點從日本轉到美國、甚至是全世界。其時，他在美國生活的時間已經長過日本，他感覺到時候從浮世繪轉向另一種創作手法，而複雜及深層次的社會議題亦令他必需要利用質感更豐富的油彩去進行創作。他指出，與其具體地描繪現實，他希望嘗試轉化文藝復興時期西方古典美學以宗教和神話傳說的形象去呈現現代社會所面對的種種問題。

在〈修道院/維納斯的誕生〉(拍品編號459)，作於2002-2005年)之中，寺岡嘗試透過作品去解答這個問題——「愛」才是一切恐懼的藥方。在這幅作品之中，藝術家把自己和妻子(Lynda Hess)置於畫面裡，他的雙腿因妻子抱著他的身軀而能夠凌空於地面，因而能夠避免受到神職者和檢查員的觸碰和審判。然而，取材自波提且利(Botticelli)筆下的維納斯女神卻向這對夫婦彰顯了恩典——即使她受到不同人的騷擾和威脅，她仍然無私地提供自己的奶水給這對夫婦，便證明了她充滿人性的良善。



460

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

New Views of Mount Fuji Series / La Brea Tar Pits

signed with two artist's monograms (middle left)
watercolour on paper
37 x 55 cm. (14 5/8 x 21 5/8 in.)
Painted in 1974

HK\$160,000-320,000

US\$21,000-41,000

PROVENANCE

Acquired directly from the artist by the previous owner
Private Collection, USA
Catharine Clark Gallery, San Francisco, USA
Private Collection, Palo Alto, USA

EXHIBITED

Fullerton, California, USA, Nicholas & Lee Begovich Gallery, California
State University, Floating Realities: The Art of Masami Teraoka, 28
January - 2 March 2017
San Francisco, California, USA, Catharine Clark Gallery, Teraoka:
Select Works (1972-2002) from Private Collections, 27 July - 2
September 2017.

LITERATURE

California State University, Floating Realities: The Art of Masami
Teraoka, Fullerton, California, USA, 2018 (publication forthcoming in
Summer 2018).



Katsushika Hokusai (Japanese, Tokyo (Edo) 1760-1849 Tokyo (Edo)), Fuji from Inume Pass, Polychrome woodblock print.
葛飾北齋〈富嶽三十六景 州犬目隘口〉木版多色刷

寺岡政美

(日本/美國，1936年生)

富士山之新景觀系列 / 拉布雷亞瀝青坑

水彩 紙本
1974年作
款識：藝術家花押兩枚 (左中)

來源

原藏者直接得自藝術家
美國 私人收藏
美國 三藩市 Catharine Clark畫廊
美國 帕羅奧圖 私人收藏

展覽

2017年1月28日-3月2日「浮動的現實：寺岡政美的藝術」加州
州立大學 Nicholas & Lee Begovich畫廊 富勒頓 加州 美國
2017年7月27日-9月2日「寺岡：1972-2002年間作品私人收藏
精選」Catharine Clark畫廊 三藩市 加州 美國

出版

2018年《浮動的現實：寺岡政美的藝術》加州州立大學 富勒頓
加州 美國 (將於2018年夏季出版)

'I grew up in a kimono boutique run by my grandparents, and I had the pleasure to see and feel - for myself - the elegant, exquisite patterns on the traditional kimonos. But when Western apparel - such as t-shirts, suits and Levi's denim jeans - made its way to Japan, it has replaced the kimonos and the tradition they once represent.'

Masami Teraoka

「我從小在祖父母所經營的和服店鋪長大，所以能夠親身看見和接觸傳統和服那些精緻優美的圖案。可是，當西方服裝文化如恤衫、西裝和Levi's牛仔褲在戰後傳入日本之後，傳統和服已被這些主流服飾所取締。」

寺岡政美





461

MASAMITERAOKA

(JAPAN/USA, B. 1936)

Hanauma Bay Series/Catfish Zen Monk

signed with two artist's monograms (lower left); four labels of Pamela Auchincloss Gallery, The American Federation of Arts, Catharine Clark Gallery and California Center For The Arts affixed on the reverse
watercolour on paper
33 x 140 cm. (13 x 55½ in.)
Painted in 1984

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

US\$77,000-130,000

PROVENANCE

Pamela Auchincloss Gallery, New York, USA
Private Collection, Oakland, USA
Catharine Clark Gallery, San Francisco, USA
Acquired from the above by the present owner
Private Collection, Palo Alto, USA

EXHIBITED

New York, USA, Waves and Plagues: The Art of Masami Teraoka, The American Federation of Arts, December 1989 – May 1991.
San Diego, California, USA, Narcissism: Artist Reflect Themselves, California Center For The Arts, 4 February – 26 May 1996.
Honolulu, Hawaii, USA, Honolulu Academy of Arts, The Holy Terrors: Advocacy and Dissent in the Work of Masami Teraoka, 7 May – 23 August 2009.
San Francisco, California, USA, Catharine Clark Gallery, Teraoka: Select Works (1972-2002) from Private Collections, 27 July – 2 September 2017.

LITERATURE

Chronicle Books, Waves and Plagues: The Art of Masami Teraoka, San Francisco, California, USA, 1988 (illustrated, p.34).
University of Washington Press, Masami Teraoka: From Tradition to Technology, the Floating World Comes of Age, Seattle, USA, 1997 (illustrated, p.56-57).
Chronicle Books, Ascending Chaos: The Art of Masami Teraoka 1966-2006, San Francisco, California, USA, 2006 (illustrated, p.90-91).
California State University, Floating Realities: The Art of Masami Teraoka, Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

寺岡政美

(日本/美國，1936年生)

恐龍灣系列/鯰魚與禪僧

水彩 紙本

1984年作

款識：藝術家花押兩枚（左下）；Pamela Auchincloss Gallery 記錄標籤、The American Federation of Arts展覽標籤、Catharine Clark Gallery記錄標籤、California Center For The Arts展覽標籤貼於畫背

來源

美國 紐約Pamela Auchincloss畫廊
美國 奧克蘭 私人收藏
美國 三藩市 Catharine Clark畫廊
現藏者購自上述收藏
美國 帕羅奧圖 私人收藏

展覽

1989年12月-1991年5月「海浪與瘟疫：寺岡政美的藝術」美國藝術聯盟 紐約 美國
1996年2月4日-5月26日「自戀：藝術家反映自身」加州藝術中心 聖地亞哥 加州 美國
2009年5月7日-8月23日「神聖的恐懼：寺岡政美作品中的主張與分歧」檀香山藝術學院 檀香山 夏威夷 美國
2017年7月27日-9月2日「寺岡：1972-2002年間作品私人收藏精選」Catharine Clark畫廊 三藩市 加州 美國

出版

1988年《海浪與瘟疫：寺岡政美的藝術》Chronicle Books 三藩市 加州 美國（圖版，第34頁）
1998年《寺岡政美：從傳統到科技，浮動時代的來臨》華盛頓大學出版社 西雅圖 美國（圖版，第56-57頁）
2006年《混亂攀升：寺岡政美的藝術 1966-2006》Chronicle Books 三藩市 美國（圖版，第90-91頁）
2018年《浮動的現實：寺岡政美的藝術》加州州立大學 富勒頓 加州 美國（將於2018年夏季出版）



Concealed in the upper-left corner of Hanauma Bay Series/Catfish Zen Monk (Lot 461, painted in 1984) is a painted foldable fan. The Japanese text in that piece literally says Kirai ("hate"). The artist is referencing his abhorrence of a war between the United Kingdom and Argentina over the Falklands Islands.

Teraoka excels in regaling the spectators with a cheerful and tongue-in-cheek artistic narrative, through which he sounds an alarm about a looming global disaster: a curious 'creature' with a catfish face attached to a human body warns a Japanese snorkeler to be watchful of the bombs afloat in the oceans. The monk-like creature with a goatee and wire-rimmed glasses in a Japanese kimono actually embodies the artist himself. Drenched in sweat and out-of-breath, the creature has apparently travelled a long way as the bearer of bad tidings to this Japanese tourist, suggesting Teraoka's deep concern for the safety of those oblivious to the world around them.

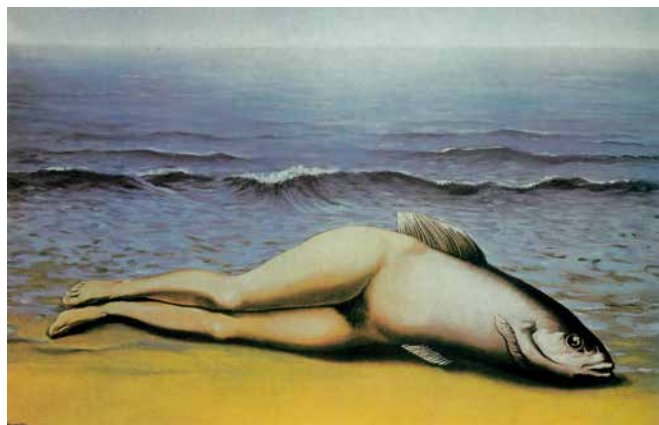
The artist is issuing a warning through this artistic narrative – all the scenic and natural monuments on earth would collapse and dissolve if the war continued.

隱藏在〈恐龍灣系列/鯰魚與禪僧〉(拍品編號461)，作於1984年左上方有一個扇狀小圖，圖裡的日文在字義上指「恨」(Kirai)，實質上寺岡政美卻暗指他當時對英國與阿根廷在福克蘭群島發動戰爭的憎恨。

寺岡政美用一個生動有趣的情節去表達這一樁世界大事——一種鯰魚樣子但人類身軀的「生物」正在叮囑一位在浮潛的日本旅客要注意在海上漂浮的炸彈。在這幅作品上，那貌似僧侶、留著山羊鬍鬚、身穿傳統日本和服及手執絲邊眼鏡的人魚其實就是藝術家本人。從他大汗淋漓、上氣不接下氣的樣子可見他是千里迢迢從遠洋趕過來把這則訊息傳達給這位日本遊客知道，突顯寺岡十分關心那些對事件毫不知情的人的安危。藝術家藉此作品傳達一個訊息——如果戰爭繼續蔓延下去，地球上優美的景色隨時都會被破壞而消失。



Tōshūsai Sharaku, Kabuki Actor Ōtani Oniji III, polychrome woodblock print
東洲齋寫樂(三代目大谷鬼次の奴江兵衛)木版多色刷



Rene Magritte, Collective Invention, 1934
Artwork: © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York
雷內·馬格利特(集體發明)1934年作

462

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

Venice Nude Beach Series/Self-Portrait

signed with two artist's monograms (lower left); three labels of Space Gallery, Catharine Clark Gallery and The Oakland Museum Art Department of The Museum of California Exhibition affixed on the reverse watercolour on paper
36.2 x 54.2 cm. (14¼ x 21⅝ in.)
Painted in 1975

HK\$180,000-320,000

US\$24,000-41,000

PROVENANCE

Space Gallery, Los Angeles, USA
Private Collection, USA
Catharine Clark Gallery, San Francisco, USA
Private Collection, Palo Alto, USA

EXHIBITED

Oakland, California, USA, Masami Teraoka, Oakland Museum of California, 8 August – 9 October 1983.
Honolulu, Hawaii, USA, Honolulu Academy of Arts, The Holy Terrors: Advocacy and Dissent in the Work of Masami Teraoka, 7 May – 23 August 2009.
Fullerton, California, USA, Nicholas & Lee Begovich Gallery, California State University, Floating Realities: The Art of Masami Teraoka, 28 January – 2 March 2017
San Francisco, California, USA, Catharine Clark Gallery, Teraoka: Select Works (1972-2002) from Private Collections, 27 July – 2 September 2017.

LITERATURE

Smithsonian Institution, Paintings by Masami Teraoka, Washington D.C., USA, 1996 (illustrated, p.12).
California State University, Floating Realities: The Art of Masami Teraoka, Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

Masami Teraoka is noted for expressing his views about social realities and issues through compositional humour and tongue-in-cheek storytelling. In *Venice Nude Beach Series/Self-Portrait* (Lot 462, painted in 1975), he artistically voices his attitude and stance toward sexual libertinism through the depiction of an immaculately dressed man, who attempts to guise his carnal desires.

藝術家擅於以幽默風趣的構圖去表達他對現實社會議題的看法，在〈威尼斯天體海灘系列/自畫像〉(拍品編號462，作於1975年)一作中，他透過描繪一位衣冠楚楚的男士掩飾其內心的慾望，表達了藝術家對於性開放觀念所持之態度和立場。

寺岡政美

(日本/美國，1936年生)

威尼斯天體海灘系列/自畫像

水彩 紙本

1975年作

款識：藝術家花押兩枚(左下)；空間畫廊記錄標籤、Catharine Clark Gallery記錄標籤、The Oakland Museum Art Department of The Museum of California展覽標籤貼於畫背

來源

美國 洛杉磯 空間畫廊
美國 私人收藏
美國 三藩市 Catharine Clark畫廊
美國 帕羅奧圖 私人收藏

展覽

1983年8月8日-10月9日「寺岡政美」加州奧克蘭博物館 奧克蘭加州 美國
2009年5月7日-8月23日「神聖的恐懼：寺岡政美作品中的主張與分歧」檀香山藝術學院 檀香山 夏威夷 美國
2017年1月28日-3月2日「浮動的現實：寺岡政美的藝術」Nicholas & Lee Begovich畫廊 富勒頓 加州 美國
2017年7月27日-9月2日「寺岡：1972-2002年間作品私人收藏精選」Catharine Clark畫廊 三藩市 加州 美國

出版

1996年《寺岡政美的繪畫》史密森尼學會 華盛頓特區 美國 (圖版，第12頁)
2018年《浮動的現實：寺岡政美的藝術》加州州立大學 富勒頓 加州 美國 (將於2018年夏季出版)



Utagawa Kunisada (1786-1865) Actor: Arashi Kichisaburo III, c. 1840s, ink on paper, Collection of Masami Teraoka
歌川國貞〈歌舞伎嵐吉三郎〉約1840年作 水墨紙本 寺岡政美收藏



不^が二^は三^り金^唐
為^んど^るは^んお^ゆ
海^方か^る秋^忠あ^る

天^正十^七
年^庚申^年

天^正十^七
年^庚申^年

463

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

Travelogue Series/Palm Tree & the Artist

signed with two artist's monograms (lower left); four labels of Space Gallery, University Art Gallery Sonoma State University Exhibition, Catharine Clark Gallery and Iannetti Lanzzone Gallery affixed on the reverse

watercolour on paper
73.5 x 50.5 cm. (28 7/8 x 19 7/8 in.)
Painted in 1984

HK\$240,000-420,000

US\$31,000-54,000

PROVENANCE

Space Gallery, Los Angeles, USA
Private Collection, USA
Catharine Clark Gallery, San Francisco, USA
Private Collection, Palo Alto, USA

EXHIBITED

Rohnert Park, California, USA, Drawing on the Past: The Art of Masami Teraoka, Sonoma State University Art Gallery, 6 September- 14 October 2007.
San Francisco, California, USA, Catharine Clark Gallery, Teraoka: Select Works (1972-2002) from Private Collections, 27 July - 2 September 2017.

LITERATURE

California State University, Floating Realities: The Art of Masami Teraoka, Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

寺岡政美

(日本/美國，1936年生)

遊記系列/棕櫚樹與藝術家

水彩 紙本

1984年作

款識：藝術家花押兩枚(左下)；空間畫廊記錄標籤、University Art Gallery Sonoma State University展覽標籤、Catharine Clark Gallery記錄標籤、Iannetti Lanzzone Gallery記錄標籤貼於畫背

來源

美國 洛杉磯 空間畫廊
美國 私人收藏
美國 三藩市 Catharine Clark畫廊
美國 帕羅奧圖 私人收藏

展覽

2007年9月6日-10月14日「繪畫過去：寺岡政美的藝術」索諾馬州立大學畫廊 羅奈爾德公園 加州 美國
2017年7月27日-9月2日「寺岡：1972-2002年間作品私人收藏精選」Catharine Clark畫廊 三藩市 加州 美國

出版

2018年《浮動的現實：寺岡政美的藝術》加州州立大學 富勒頓 加州 美國（將於2018年夏季出版）

464

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

Los Angeles Sushi Ghost Tales/Sushi Assortment

signed with two artist's monograms (lower right); three labels of Space Gallery, University Art Gallery Sonoma State University Exhibition and Catharine Clark Gallery affixed on the reverse

watercolour on paper
50.5 x 35 cm. (19 7/8 x 13 3/4 in.)
Painted in 1979

HK\$180,000-320,000

US\$24,000-41,000

PROVENANCE

Space Gallery, Los Angeles, USA
Private Collection, USA
Catharine Clark Gallery, San Francisco, USA
Private Collection, Palo Alto, USA

EXHIBITED

Rohnert Park, California, USA, Drawing on the Past: The Art of Masami Teraoka, Sonoma State University Art Gallery, 6 September - 14 October 2007.
San Francisco, California, USA, Catharine Clark Gallery, Teraoka: Select Works (1972-2002) from Private Collections, July 27 - September 2, 2017.

LITERATURE

California State University, Floating Realities: The Art of Masami Teraoka, Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

寺岡政美

(日本/美國，1936年生)

洛杉磯鬼怪傳說/壽司拼盤

水彩 紙本

1979年作

款識：藝術家花押兩枚(右下)；空間畫廊記錄標籤、University Art Gallery Sonoma State University展覽標籤、Catherine Clark Gallery記錄標籤貼於畫背

來源

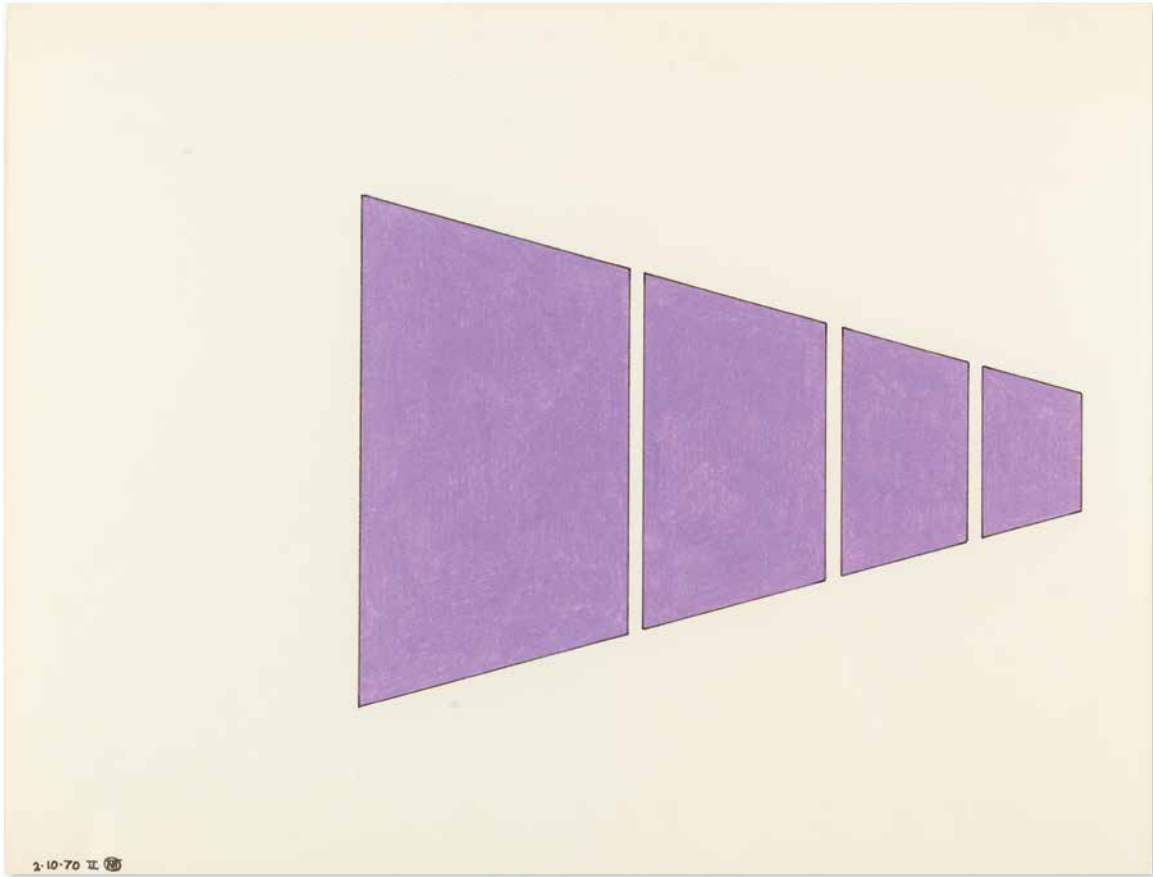
美國 洛杉磯 空間畫廊
美國 私人收藏
美國 三藩市 Catharine Clark畫廊
美國 帕羅奧圖 私人收藏

展覽

2007年9月6日-10月14日「繪畫過去：寺岡政美的藝術」索諾馬州立大學畫廊 羅奈爾德公園 加州 美國
2017年7月27日-9月2日「寺岡：1972-2002年間作品私人收藏精選」Catharine Clark畫廊 三藩市 加州 美國

出版

2018年《浮動的現實：寺岡政美的藝術》加州州立大學 富勒頓 加州 美國（將於2018年夏季出版）



465

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

IT Series #2

signed with one artist's monogram, dated and inscribed '2.10.70 II'
(lower left)
ink and colour pencil on paper
22.5 x 29.5 cm. (8 $\frac{7}{8}$ x 11 $\frac{5}{8}$ in.)
Painted in 1970

HK\$25,000-45,000

US\$3,200-5,800

PROVENANCE

Catharine Clark Gallery, San Francisco, California, USA
Private Collection, USA

LITERATURE

California State University, Floating Realities: The Art of Masami Teraoka,
Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

寺岡政美

(日本/美國，1936年生)

IT系列 #2

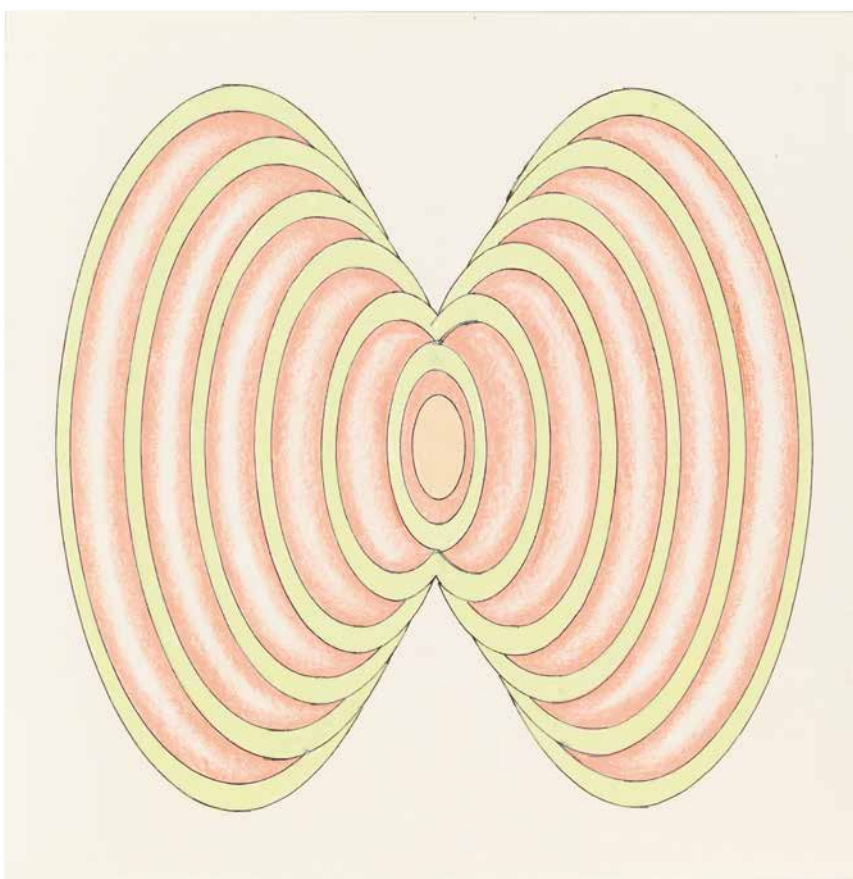
原子筆 木顏色筆 紙本
1970年作
款識：藝術家花押一枚 2.10.70 II (左下)

來源

美國 加州 三藩市 Catharine Clark 畫廊
美國 私人收藏

出版

2018年《浮動的現實：寺岡政美的藝術》加州州立大學
富勒頓 加州 美國（將於2018年夏季出版）



466

MASAMI TERAOKA

(JAPAN/USA, B. 1936)

Pink and Yellow Curves

pen and colour pencil on paper
21.5 x 21.5 cm. (8½ x 8½ in.)
Painted in 1968

HK\$25,000-45,000

US\$3,200-5,800

PROVENANCE

Catharine Clark Gallery, San Francisco, California, USA
Private Collection, USA

EXHIBITED

Fullerton, California, USA, Nicholas & Lee Begovich Gallery, California State University, Floating Realities: The Art of Masami Teraoka, 28 January - 2 March 2017.

LITERATURE

California State University, Floating Realities: The Art of Masami Teraoka, Fullerton, California, USA, 2018 (publication forthcoming in Summer 2018).

寺岡政美

(日本／美國, 1936年生)

Pink and Yellow Curves

原子筆 木顏色筆 紙本
1968年作

來源

美國 三藩市 Catharine Clark畫廊
美國 私人收藏

展覽

2017年1月28日-3月2日「浮動的現實：寺岡政美的藝術」 Nicholas & Lee Begovich畫廊 富勒頓 加州 美國

出版

2018年《浮動的現實：寺岡政美的藝術》加州州立大學 富勒頓 加州 美國（將於2018年夏季出版）

467

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Onde Notturme (Night Waves)

signed 'Hsiao', signed in Chinese, dated '1965' (lower center); titled, signed, dated and inscribed 'Onde Notturme Hsiao Chin 1965 London' (on the reverse)
oil on canvas
94.5 x 130 cm. (37¼ x 51½ in.)
Painted in 1965

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

Private Collection, France

EXHIBITED

Ixelles, Belgium, Musée d'Ixelles, From China to Taiwan: Pioneers of Abstraction (1955-1985), 2017.

LITERATURE

Musée d'Ixelles, From China to Taiwan: Pioneers of Abstraction (1955-1985) (exh. cat.), Editions Racines, Brussels, Belgium, 2017 (illustrated, pp. 172-173).

蕭勤

(台灣，1935年生)

夜之浪花

油彩 畫布

1965年作

款識：Hsiao勤 (中下)；Onde Notturme Hsiao Chin 1965 London (畫背)

來源

法國 私人收藏

展覽

2017年 「從中國到臺灣：抽象藝術先鋒1955-1985」 伊克塞爾博物館 伊克塞爾 比利時

出版

2017年 《從中國到臺灣：抽象藝術先鋒1955-1985》(展覽圖錄) 伊克塞爾博物館 Editions Racine 布魯塞爾 比利時 (圖版，第172-173頁)

"What I create is not from my own personal creativity. It is the life force of the universe moving through me.... I am just a messenger."

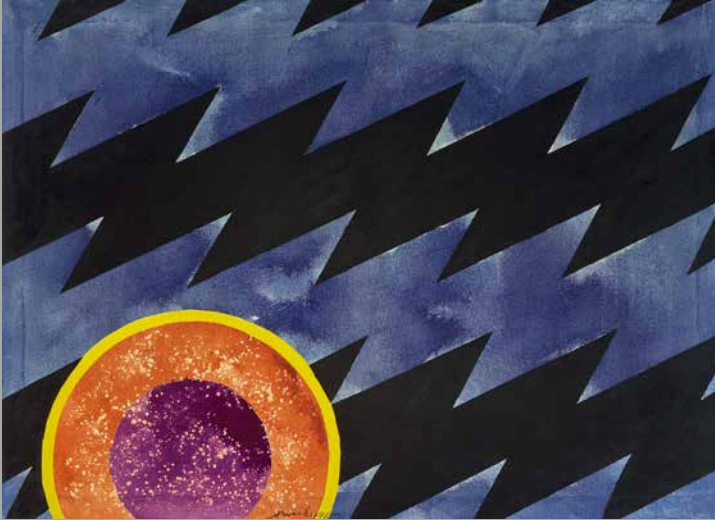
Hsiao Chin

「創作並非我個人的創作，而是宇宙生命透過我... 我只是一個傳達者。」

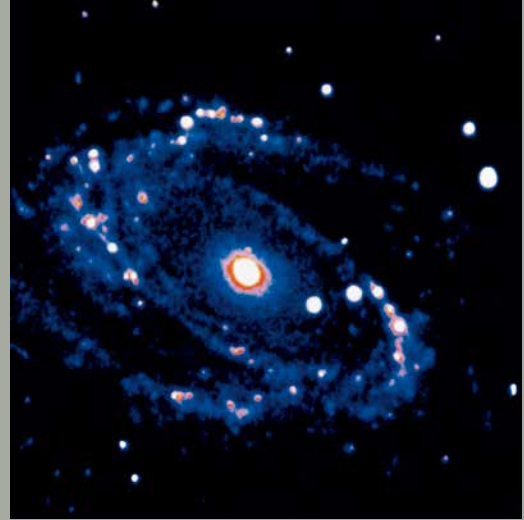
蕭勤







Lot467



Universe 宇宙
Spiral Galaxy M81 in Constellation of Ursa Minor, Post 1945
Photo credits: Ann Ronan/Heritage Images/Scala, Florence

Hsiao Chin began producing abstract works in the 1950s. To enhance his understanding of developments in Western art, he traveled to Europe and the US between the 50s and the 70s. Living at various times in Madrid, Barcelona, and Milan, he acquainted influential figures in the Avant-Garde movement such as Antoni Tàpies, Lucio Fontana, Piero Manzoni, Willem De Kooning, and Robert Rauschenberg. He was a promoter of Taiwan's post-war Eastern Art Association, and introduced contemporary Western works and theories. In addition, he helped found the Punto International Art Movement in Milan in 1961, along with other founding members Li Yuan-Chia, Italian artists Antonio Calderara and Eduarda Emilia Maino, a.k.a. Dadamaino, Japanese artist Azuma Kenjiro, and Lucio Fontana. The Punto group advocated a philosophy of 'quiet observation,' emphasizing the expression of 'strict structuralism, reflective thought, and pure, still observation,' as well as the authenticity of the thoughts and the understanding of the truth of life". The concept of freedom in Chinese Taoist philosophy coincides with Hsiao Chin's idea of 'the finite within infinity', as evidenced by Chuang Tzu's narration in *Wandering Where You Will*,

'If instead one had risen through the naturalness of Heaven and Earth, travelled

on the six elemental forces and voyaged into the unknown and unlimited, one would have had to depend upon nothing!'

Also, in *Chuang Tzu - The Great and Original Teacher*, it is written,

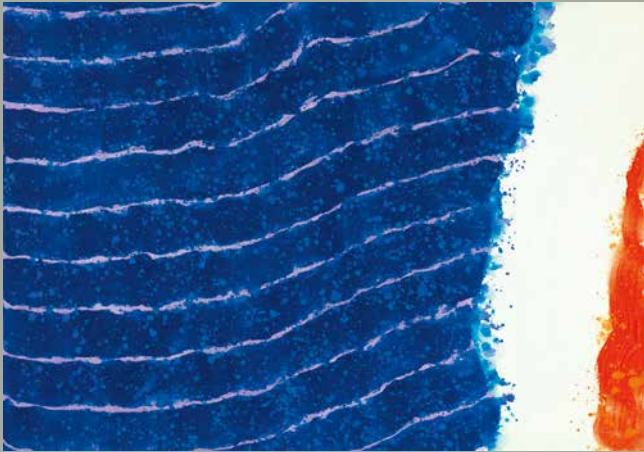
'They wander beyond the mundane world and stroll in the world of non-action.'

Hsiao Chin indeed said that the ideas of Chuang Tzu and Zen Buddhism resonated much with his character, and such ideas were "the origin" which he had long pursued. He created with the methods of integrated thinking and intuitive thinking which were popular among people of the East.

The two 1960s works from an European collection, *Untitled* (Lot 472) and *Onde Notturme (Night Waves)* (Lot 467), represented Hsiao Chin's exploration of geometrical structures and the Eastern sense of abstraction. The large areas of empty space in *Untitled*, and the energy of its single flowing black line, are clear extensions of the spirit of calligraphy and Zen thought, reflecting at the same time the cultural confidence of the artist. In *Onde*

Notturme Hsiao Chin adopts a geometrical style, arranging contrasting groups of warm and cool tones with a regular rhythmic feel as he develops a unique new vocabulary that melds cultural elements of East and West. By contrast with the more rationally-based geometric structures of the West, the natural images and movements in Hsiao Chin's work embody his inner perceptiveness and view of the universe.

Hsiao Chin achieved stylistic maturity during the '80s and '90s; his understanding of the basic substance of life and his continued probing of the universe were reflected in the greater depth he realized in his abstract forms. His *Great Threshold - A* (Lot 468), *Meteor - 26* (Lot 473), *Meteor - 25* (Lot 471), and *The Eternal Garden* (Lot 469) display the depth and richness of Hsiao's metaphysical artistic universe, expressed through a unique blend of reason and emotion, the appeal of colour, and the harmonious grace of his works. Red hot tones, surging blues, extended lines, and irregular blocks of colour, like the competing yet harmonious energies of the universe, move in repeating cycles as they push and pull against each other to achieve balance. In addition to his canvases and works on paper, Hsiao Chin also worked with ceramic panels, letting him produce different surfaces and textures. In *Rain - 4* (Lot 474), flowing splatters of paint on a dark base convey all the vibrancy of nature after a rain.



Lot468



Lot471

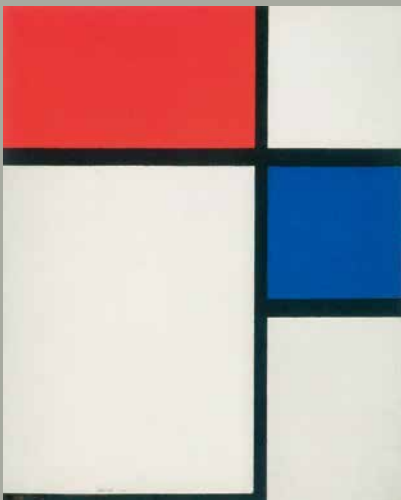
蕭勤自1950年代中期開始抽象藝術創作，為了深入對於西方藝術發展之認識，他於50年代末到70年代初他遊歷歐美，旅居馬德里、巴塞隆那及米蘭，並結識了塔皮埃斯(Antoni Tàpies)、封塔納(Lucio Fontana)和曼佐尼(Piero Manzoni)、德庫寧(Willem De Kooning)和勞森伯格(Robert Rauschenberg)等戰後歐美前衛藝術領域中極具影響力的人物。他不僅是台灣戰後藝術團體東方畫會的推動者之一，引入西方當代作品及理論，並於1961年於米蘭與同為東方畫會成員的李元佳，義大利藝術家安東尼奧·卡爾代拉拉(Antonio Calderara)、達達梅諾(Eduarda Emilia Maino a.k.a Dadamaino)、日本藝術家吾妻兼治郎(Kenjirō Azuma)及封塔納共同組成「龐圖國際藝術運動」，提倡「靜觀」哲學，強調「嚴肅的結構性、思索性及單純靜觀的表現」，同時了解在「無限」中之「有限」的條件，其「思想的現實性及對生命真諦之領悟」。中國文化裏道家哲學的「逍遙、無待」，與蕭勤所思考

「無限之中的有限」頗有交疊之處，見《莊子·逍遙遊》：「若夫乘天地之正，而御六氣之辯，以游無窮者，彼且惡乎待哉！」又，《莊子·大宗師》：「茫然彷徨乎塵垢之外，逍遙乎無為之業。」蕭勤直言：「老莊禪宗思想很適合我的個性，這些是我一個追求的起點[……]採取東方人的綜合思索、直覺思索方法來創作。」

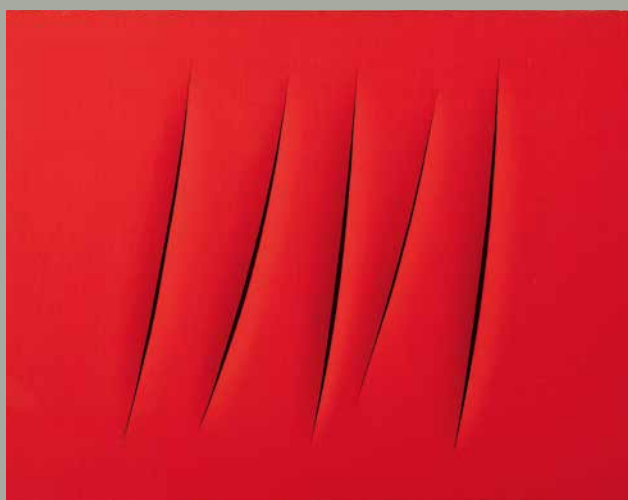
從1960年代這兩件出自歐洲收藏的作品《無題》(拍品編號 472)、《夜之浪花》(拍品編號 467)中，可看出蕭勤在此時期對於東方抽象思維及幾何性構成這兩方面的探索。《無題》中大量的空間留白以及富於能量的墨色流動線條，顯然是書法精神與禪思的延伸，亦展現藝術家的文化自信。《夜之浪花》則以冷暖色對比的明快色彩表現、具律動感的幾何排列風格，開創出兼容東西文化的獨特繪畫語言；相較於源自西方理性思維的幾何構成，蕭勤作品中的自然意象與動態，更強調的是內在的感受力、宇宙觀的體現。

蕭勤在1980至90年代達到風格成熟，他對於生命本質及宇宙的持續探究，體現於不斷深化的抽象形式實踐之中。《大限A》(拍品編號 468)、《殞星之廿六》(拍品編號 473)、《流星之廿五》(拍品編號 471)、《永恆的花園》(拍品編號 469)等畫作中皆可見其融合知性與感性、色彩魅力與氣韻表現的形而上藝術宇宙之高度及豐富性。熾熱的紅與湧動的藍，綿延的線條與錯落的色塊，宛如宇宙中兩種能量之間的對立及和諧、周而復始的拉扯與平衡。除了畫布與紙上作品，蕭勤也在陶板上創作，呈現不同的肌理與質感；《大雨之4》(拍品編號 474)以暗色為基底，流暢的潑灑出雨後大地的生機盎然。

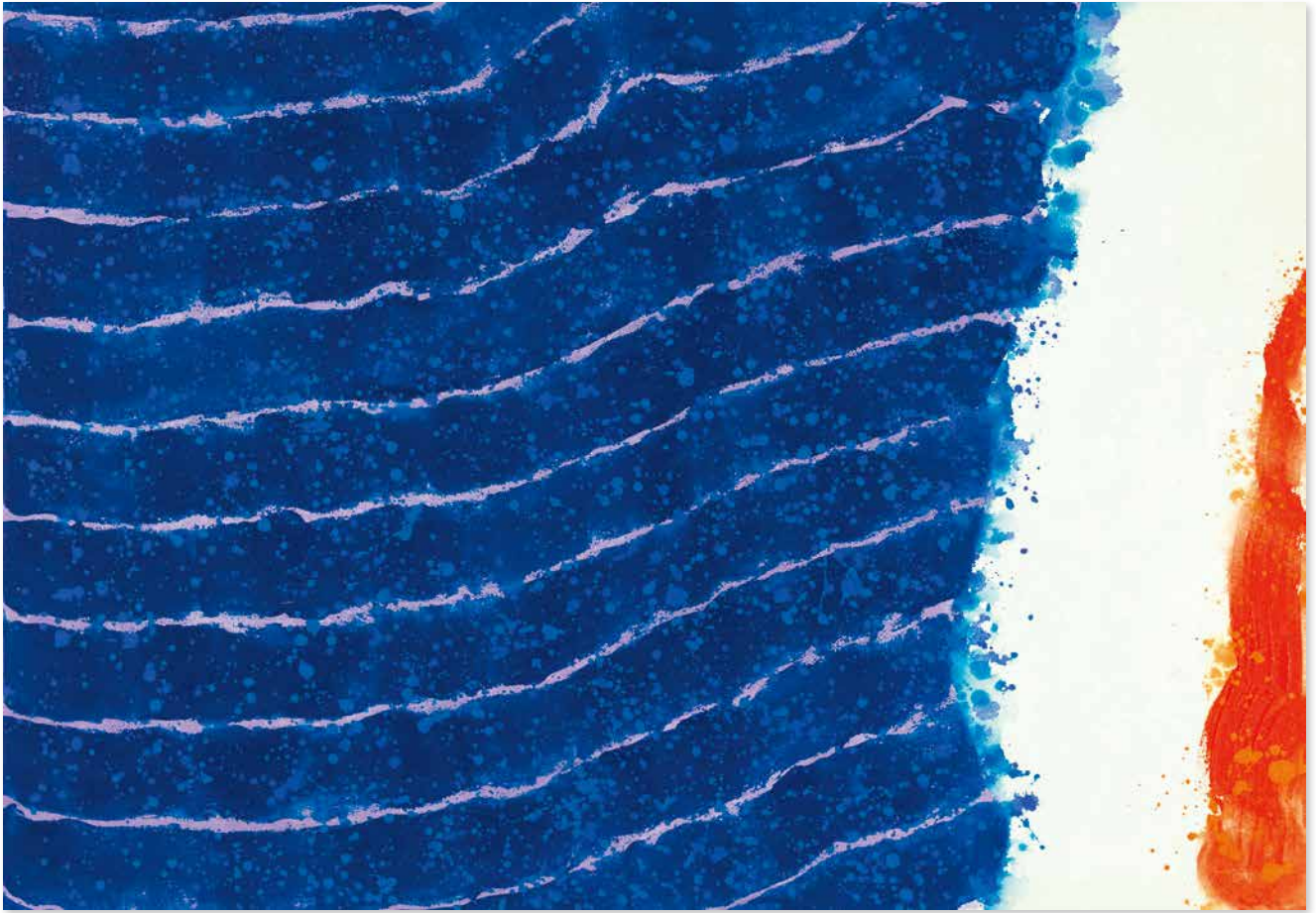
¹ 黃朝湖，〈中國現代繪畫運動的回顧與展望〉，《中國現代繪畫回顧展》，台北：台北市立美術館，1996



Piet Mondrian, *Composition No. II, with Red and Blue*, 1929, The Museum of Modern Art, New York, USA.
蒙德里安《構成II 紅與藍》1929年作 美國紐約 現代藝術博物館



Lucio Fontana, *Concetto Spaziale*, 1962-1963, Christie's Paris, 20 Oct 2017, Lot 24B, sold for EUR 4,207,500.
Artwork: © 2018 Artists Rights Society (ARS), New York / SIAE, Rome
封塔那《空間概念》1962-1963年作 佳士得巴黎 2017年10月20日 編號24B 成交價4,207,500歐元



468

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Grande Soglia - A (The Great Threshold - A)

signed 'Hsiao'; titled 'grande soglia-A'; signed and titled in Chinese; dated '1988-2010' (on the reverse)
acrylic on canvas
65 x 93 cm. (25 7/8 x 36 5/8 in.)
Painted in 1988- 2010

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Private Collection, Asia

蕭勤

(台灣，1935年生)

大限A

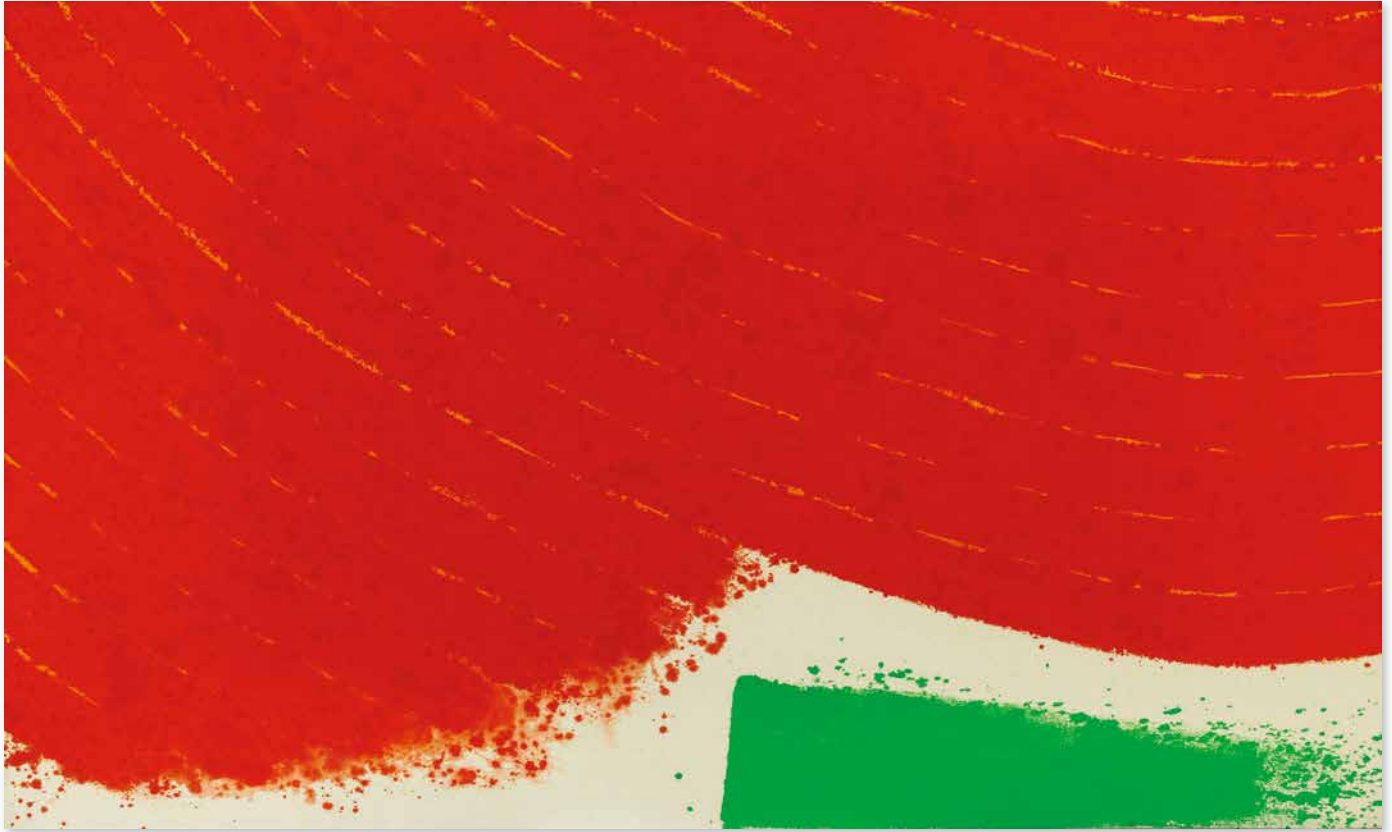
壓克力 畫布

1988- 2010年作

款識：Hsiao勤 1988-2010 "大限-A" "Grande Soglia- A" (畫背)

來源

亞洲 私人收藏



469

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Il Giardino Eterno - 77 (The Eternal Garden - 77)

signed and dated in Chinese; signed 'Hsiao', titled 'Il giardino eterno - 77'
and inscribed '60 x 100 cm. (on the reverse)
acrylic on canvas
60 x 100 cm. (23 $\frac{5}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 1995

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Giò Marconi, Milan, Italy
Private Collection, Europe

蕭勤

(台灣，1935年生)

永恆的花園

壓克力 畫布

1995年作

款識：Hsiao 勤 九五 Il giardino eterno - 77 60 x 100 cm.
(畫背)

來源

意大利 米蘭 Giò Marconi 畫廊
歐洲 私人收藏



470

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Il Giordino Eterno (The Eternal Garden)

signed 'Hsiao'; titled 'Il Giordino Eterno'; signed and dated in Chinese (on the reverse)

acrylic on canvas

80 x 100 cm. (31 ½ x 39 ¾ in.)

Painted in 1993

HK\$260,000-360,000

US\$34,000-46,000

PROVENANCE

Private Collection, Asia

蕭勤

(台灣，1935年生)

永恆花園

壓克力 畫布

1993年作

款識：Hsiao勤九三； Il Giordino Eterno(畫背)

來源

亞洲私人收藏



471

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Meteors #25

signed 'Hsiao', signed and dated in Chinese (lower right);
titled in Chinese (middle left); titled in English (on the
reverse)

acrylic on canvas
60 x 90 cm. (23¾ x 35½ in.)
Painted in 1988

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia

LITERATURE

Dimension Art Centre, Hsiao Chin, Taipei, Taiwan, 1996
(illustrated, plate 144, p. 211).

蕭勤

(台灣，1935年生)

流星之廿五

壓克力 畫布
1988年作

款識: Hsiao 勤 八八 (右下); 流星之廿五 (左中);
meteors - 25 (畫背)

來源

亞洲 私人收藏

出版

1996年《蕭勤》帝門藝術中心 台北 台灣 (圖版: 第144圖,
第211頁)



472

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Untitled

signed 'HSIAO', signed in Chinese, dated '61' (middle right); signed in Chinese, signed and dated 'HSIAO CHIN 1961' (on the reverse)
ink and acrylic on canvas
50 x 70 cm. (19 3/4 x 27 1/2 in.)
Painted in 1961

HK\$50,000-100,000

US\$6,400-13,000

PROVENANCE

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

EXHIBITED

Milan, Italy, Spazio Oberdan, Fondazione Mudina, Galleria Gio Marconi and Lattuada Arte, Hsiao Chin. Opere 1958-2001, 22 January-2 March 2002.

LITERATURE

Studio Marconi, Hsiao Chin. Opere 1958-2001 (exh.cat.), Milan, Italy, 2002 (illustrated, p. 40).

蕭勤

(台灣，1935年生)

無題

水墨 壓克力 畫布
1961年作

款識：HSIAO勤 61 (右中); HSIAO CHIN 1961 蕭勤 (畫背)

來源

意大利 私人收藏 (現藏者直接購自藝術家)

展覽

2002年1月22日 - 3月2日「蕭勤1958 - 2001作品展」慕狄瑪藝術基金會、吉奧馬可尼畫廊、Lattuada藝術中心 米蘭 義大利

出版

2002年《蕭勤作品1958-2001》展覽圖錄 馬可尼工作室 米蘭 義大利 (圖版，第40頁)



473

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Meteors #26

signed 'Hsiao', signed and dated in Chinese (lower right); titled in Chinese (middle left); signed 'Hsiao Chin'; titled in English; dated '1986' (on the reverse)

acrylic on paper
63.5 x 126 cm. (25 x 49 3/4 in.)

Painted in 1986
Three seals of the artist

HK\$90,000-150,000

US\$12,000-19,000

PROVENANCE

Private Collection, Asia

蕭勤

(台灣，1935年生)

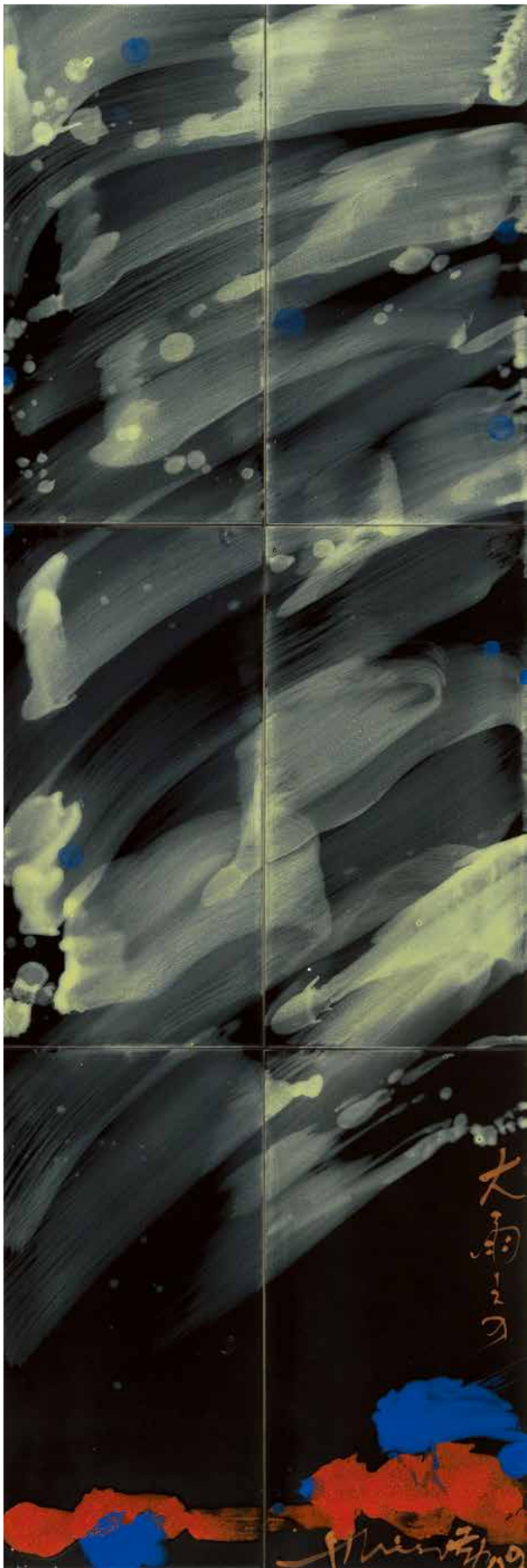
隕星之廿六

壓克力 紙本
1986年作

款識: Hsiao 勤 八六 (右下); 隕星之廿六 (左中);
Hsiao Chin 1986 The meteors - 26 (畫背)
藝術家鈐印三枚

來源

亞洲 私人收藏



474

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Tempesta- 4 (Rain-4)

signed 'Hsiao'; signed, dated and titled in Chinese (lower right); signed 'Hsiao'; titled 'Tempesta- 4' (on the reverse)

glaze on ceramic
120 x 40 cm. (47 ¼ x 15 ¾ in.)
Painted in 1984

HK\$70,000-150,000

US\$9,000-19,000

PROVENANCE

Private Collection, Asia

LITERATURE

Dimensions Art Center, Hsiao Chin, Taipei, Taiwan, 1996 (illustrated, p. 303).

蕭勤

(台灣，1935年生)

大雨之四

釉彩 陶板

1984年作

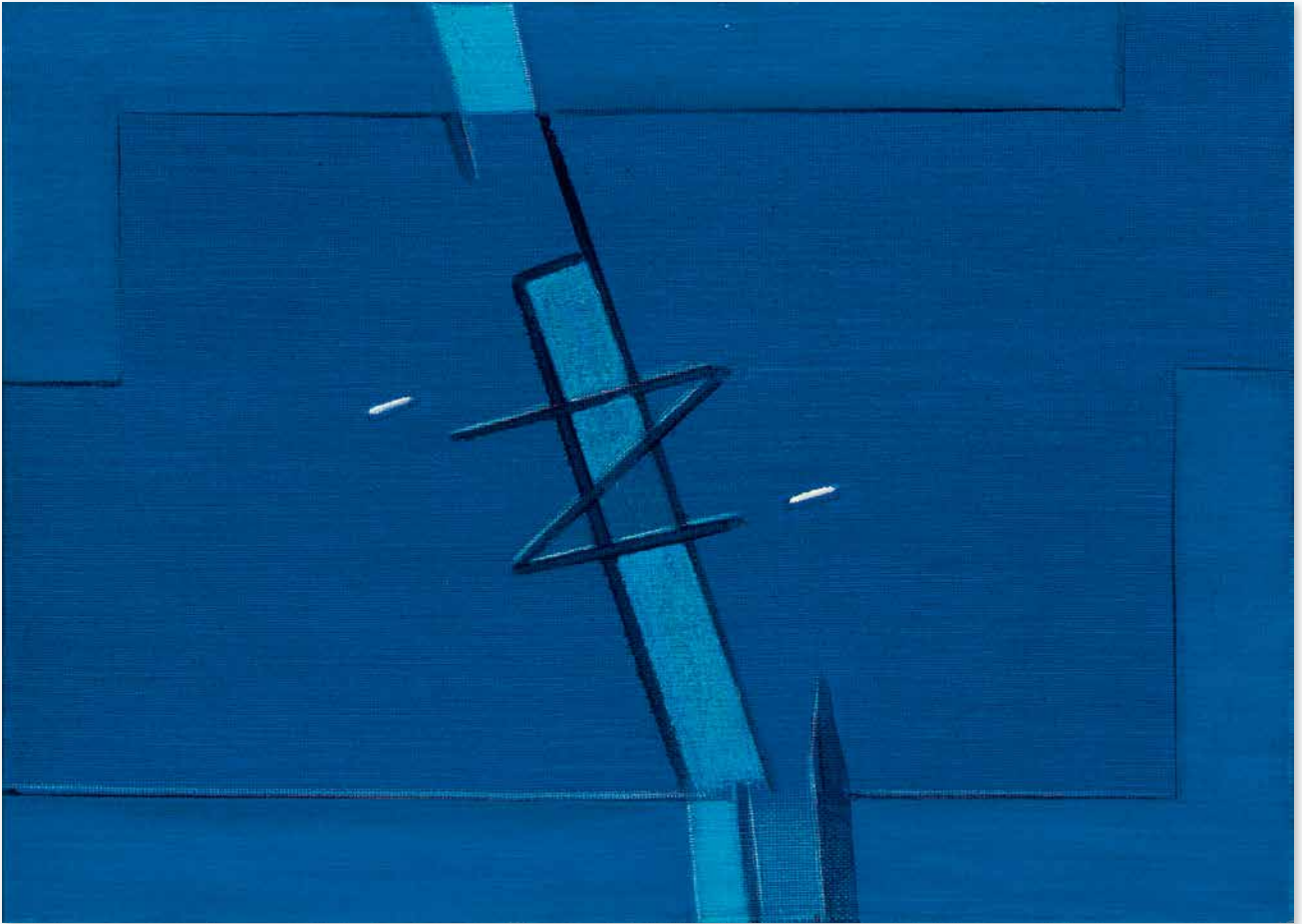
款識：Hsiao勤八四；大雨之四（右下）；Hsiao 八四Tempesta - 4（背部）

來源

亞洲私人收藏

出版

1996年《蕭勤》帝門藝術中心 台北 台灣(圖版，第303頁)



475

HO KAN

(HUO GANG, TAIWAN, B. 1932)

94-02

signed 'HO KAN, signed and dated in Chinese (on the reverse)
oil on canvas
50 x 70 cm. (19 $\frac{3}{8}$ x 25 $\frac{1}{2}$ in.)
Painted in 1994

HK\$40,000-50,000

US\$5,200-6,400

PROVENANCE

Private Collection, Asia

EXHIBITED

Taiwan, Taichung, National Taiwan Museum of Fine Arts, Solo Exhibitions of Ho-Kan, 8 October-13 November, 1994.
Taiwan, Taipei, Eslite Gallery, Ho-Kan Exhibition, 1995.

LITERATURE

National Taiwan Museum of Fine Arts, Solo Exhibitions of Ho-Kan, Taichung, Taiwan, 1994 (illustrated, p. 11).

霍剛

(台灣, 1932年生)

94-02

油彩 畫布
1994年作
款識：HO KAN 霍剛 民八三 (畫背)

來源

亞洲 私人收藏

展覽

1994年10月8日-11月13日「霍剛畫展」台灣省立美術館
台中 台灣
1995年「霍剛畫展」誠品畫廊 台北 台灣

出版

《霍剛畫展》台灣省立美術館出版 台中 台灣 1994年
(圖版, 第11頁)



Lot 484

MASAAKI YAMADA

山田正亮

This season, Christie's is pleased to present a collection of eleven works by the pioneering Japanese artist Yamada Masaaki. These pieces span the full breadth of the artist's Work Series, the longest stylistic period within the artist's career and one that is widely recognized as the core of Yamada's oeuvre.

A member of the postwar generation, Yamada dedicated his entire life and career to exploring the most fundamental elements of art and the visual experience, producing a body of work that almost singlehandedly traces the evolution of 20th century painting. All of Yamada's works are meticulously catalogued and titled by series and number in the chronological order of their completion: A for the 1940s, B for the 50s, C for the 60s and so on. According to the copious notes that Yamada made over the course of his lifetime, the Work Series represented a "combination of accumulated things and time... carried out with

reference to the meaning of painting." His practice of numbering his works in sequence reinforces Yamada's vision, in which each of his paintings is only one part of a greater whole.

Viewing his works in order, we can see the process of his development and approach to painting in a manner that echoes Clement Greenberg's theory of the natural development of art, in which illusionistic painting evolves towards the abstract and conceptual. Early compositions such as *Work B.216 (Lot 482)* feature rectangular planes that explore the relationship between colour and line; as Yamada notes, "A series of rectangles and colours has a sense of unity as a new set of neighboring relationships." Like the pointillists that came before him, Yamada was fascinated by the optical effects that could be achieved by placing contrasting colours side-by-side. In time, his works would evolve to focus entirely upon these relationships, as he developed works that challenged

conventions about the concepts that could be explored through paint.

Simple in appearance but complex in execution, all of Yamada's stripe paintings adhere to a single basic format – horizontal parallel lines in alternating colours. Yet upon close inspection, each work is unique not only in its composition of colours but also in the work's dimensions, the randomness of drips, and natural variations in a hand-painted line. In that regard, Yamada's works lack the mechanical anonymity of minimalism – his works emphasize the hand of the artist, as he sought to capture concepts of "all-colours," "the equivalence of colours," and "totality" in his work. Rich expressionistic brushstrokes create rough, varied layers of colour, conveying a feeling of freedom within the context of repetition.

Yamada would eventually resume subdividing his canvases into quadrants, but with his newfound understanding of colour, he produced works that were simple in colour and focused instead on the repetition of regular forms such as crosses and grids. Pieces such as *Work C.267 (Lot 483)* and *Work D.206 (Lot 484)* showcase a retained sensitivity towards texture and brushstroke, even as they explore concepts of space, line and the painted surface. Perhaps as a result of this controlled approach to colour, when colours did eventually reappear in his work, they did so in a dramatic, exuberant fashion. Paintings such as *Work E.328 (Lot 485)* burst with colours that break across delineated boundaries, recalling the expressive drips and dashes that can be found in his earlier work.

To fully understand Yamada's life and career, we must examine his works not only as individual paintings, but also as part of a collective group representing



Sean Scully, *Wall of Light Desert Night*, 1999. Collection of The Modern Art Museum of Fort Worth, Fort Worth, USA

Artwork: © Sean Scully
尚恩·斯庫利《光明沙漠夜晚的牆》1999年作 沃斯堡現代藝術博物館收藏 沃斯堡 美國

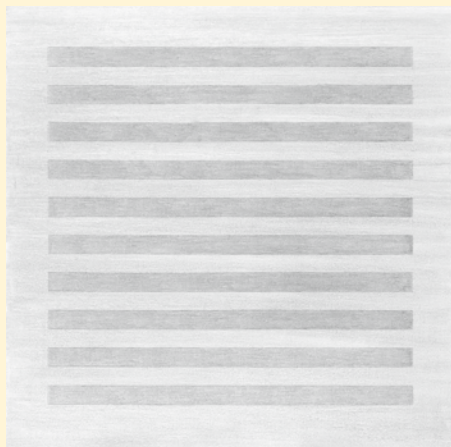
decades of evolution and creative output. In one of Yamada's notebooks, a hastily scribbled note on the bottom of one page states "Compare one work with others, rather than being confined, they support each other."

Unlike many artists who are known for a singular style, or have many dramatically different periods within their oeuvre, all of Yamada's works are diverse yet interrelated, forming one great meta-painting through which we can observe the artistic process of a single individual who, working alone, almost single-handedly anticipated some of the greatest artistic revolutions of the 20th century.

佳士得本季榮幸呈獻日本先銳畫家山田正亮的十一幅傑作。此一系列作品涵括了藝術家整個「Work」系列，是藝術家藝術生涯之中最長，亦公認是最核心的風格時期。

作為戰後的一代，山田奉獻了他的畢生及志業，去探討藝術及視覺表現最基礎的元素，創造出包羅萬有，可以讓人以小見大，追溯整個20世紀繪畫發展的繁多作品。山田的所有作品都仔細編目，以按完成的先後次序的編號作為畫題：A代表40年代，B代表50年代，C代表60年代，如此類推。根據山田一生留下的詳細筆記，「Work」系列代表了一個「萬物與時間的交融 [...] 及其與繪畫的意義的比較。」他按時序為作品編目的做法呼應了他的理念，他的每一幅作品都是一個整體的一環。

順序地欣賞他的作品，我們可以看見他的進步的歷程，以及他受克萊門特·格林伯的藝術自然發展理論之影響。格林伯認為繪畫是由具象寫實，發展到抽象及概念性。如《Work B.216》(拍品編號482)的早期作品的構圖以長方形的表現，探討色彩與線條之間的關係。正如山田自己表示：「一系列的長方形與色彩有一種作為一個新的相輔相成的關係的統一性。」



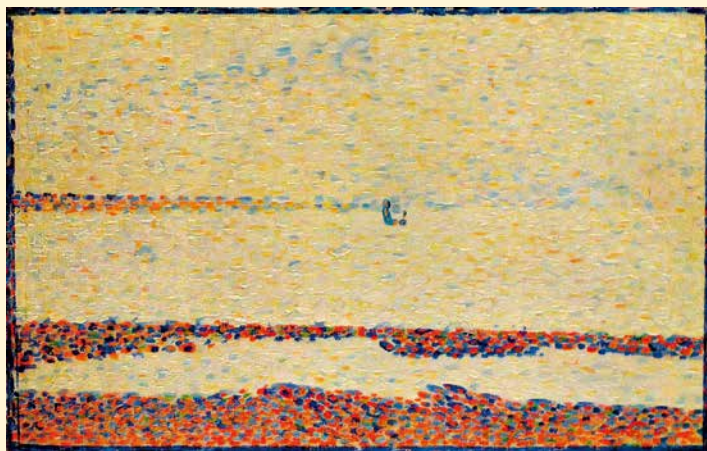
Agnes Martin, *Untitled #6*, 1983. Private Collection
Artwork: © 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York
艾利絲·馬丁《無題#6》1983年作 私人收藏

正如在他之前的點彩派，山田為透過把對比色並置造成的視覺效果所吸引。在山田創作出挑戰可值油彩探討之概念的傳統同時，他的作品慢慢演變至後期完全聚焦於這種關係之中。

山田所有的橫間作品看似簡單，實際上下筆繁複，他們都以交錯色彩的平衡橫間，這基本形式呈現。然而近觀之下，每一幅作品不單止色彩構成，連作品的比例、油彩的隨機性，以及手繪的自然變化都是獨一無二。由此看來，山田的作品缺少簡約主義的機械單調。他的作品強調藝術家的筆觸，意欲捕捉「全彩」、「色彩的等值」及「完全」等概念。其豐富表現主義的筆觸，營造出粗獷、多層的色彩，在重複之中表現出自由感。

山田晚年重新再把它的面分割成是四等份，但在對色彩有新的啟發之後，他創作色彩簡約，聚焦於十字及方格等長方形態之重複的作品。如《Work C.267》(拍品編號 483) 及《Work D.206》(拍品編號 484) 等，在探討空間線條及繪畫畫面的概念之餘，還表現了他對材質及筆觸的感知。或許是因為他對色彩的謹慎處理，當色彩再次在他的作品出現之後，它們以一個豐富澎湃的形式呈現。如《Work E.328》(拍品編號485)便充滿了打破仔細劃分的疆界的色彩，令人想起他早年作品可見的具表現力的點彩及逸筆。

要更了解山田正亮的一生及志業，我們不能只把他的作品抽離分析，而應當把他們作為一系列作品中的一作，他們代表了數十年來的演進及創作。在山田的其中一本記事簿中，其中一頁下方有這一句草草記下的筆記：「把一幅作品與其他作品比較，不要把他們獨立分開，他們互相支持着。」與很多以獨一風格而馳名的藝術家，或是有很多不同風格時期的藝術家不同，山田正亮的作品繁多但相互關連，形成了一道可以讓我們觀察一個藝術家的藝術過程的巨作，他單打獨鬥，差不多包含並預測了整個二十世紀所有偉大的藝術變革。



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 考陶爾德藝術研究所 倫敦 英國



Barnett Newman, *Concord*, 1949, Collection of the Metropolitan Museum of Art, New York City
Artwork: © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York
巴尼特·紐曼《和睦》1949年作 大都會美術館館藏 紐約 美國



Lot 481

1929

Yamada Masaaki is born on January 1, 1929 in Tokyo
山田正亮，1929年1月1日生於東京

1943

Enters the Draftsman Training School at the Army Weaponry Administrative Headquarters in Tokyo

加入東京陸軍兵器行政本部的製圖手養成所。

1944

Begins working at the training school, while studying mechanical engineering at the Tokyo Metropolitan Mechanical Technical School

開始在製圖手養成所工作，同時在東京都立機械高等工業學校學習機械工程。

1945

His home is destroyed in an air raid. The war ends. He ceases working at the Army Weaponry Administrative Headquarters

他的家在空襲之中被毀。戰爭完結。他離開陸軍兵器行政本部。

1963

His work is included in the 4th Ecole de Tokyo exhibition in Los Angeles

他的作品於洛杉磯的第四屆東京學派展覽展出。

1978

A major solo exhibition of his work is featured at the Koh Gallery in Tokyo, leading to his widespread recognition in Japan and abroad

在東京康畫廊的重要個人展覽，使他欽譽日本及海外。

1997

Begins his third and final series of works, "Colour"

開始他第三個及最後一個系列「Color」(色彩)

1948

Begins his first series of paintings, "Still Lives"

開始他第一系列的繪畫，
「靜物」

1956

Begins his second series "Work," widely considered the core of his artistic output

開始他第二系列的繪畫
「Work」，廣被推崇是他創作
之中的中心所在。

1957

Marries his wife, Negishi Mitsue

與他的妻子根岸光枝結婚

2005

Receives Commissioner for Cultural Affairs Award. A solo show of his early and recent works is held at the Fuchu Art Museum

榮獲文化廳長官賞。在府中市美術館舉行一個他早年及近年作品的個展。

2007

Hospitalized due to declining health

身體抱恙留院就醫

2010

Passes away on July 18, 2010

2010年7月18日與世長辭

2016

The National Museums of Tokyo and Kyoto in Japan hold the first comprehensive retrospective of his work, endless: The Paintings of Yamada Masaaki

東京及京都國立近代美術館舉行他作品的第一個主要回顧展
《endless：山田正亮之繪畫》

MASAAKI
YAMADA

山田正亮



476

MASAAKI YAMADA

(JAPAN, 1929-2010)

Work C.p 36

oil on paper
72.5 x 54.5 cm. (28½ x 21½ in.)
Painted in 1960

HK\$90,000-180,000

US\$12,000-23,000

PROVENANCE

Private Collection, Asia

山田正亮

(日本，1929-2010)

Work C.p 36

油彩 紙本
1960年作

來源

亞洲私人收藏



477

MASAAKI YAMADA

(JAPAN, 1929-2010)

Work C.p 57

oil on paper
79 x 53.5 cm. (31½ x 21½ in.)
Painted in 1960

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

山田正亮

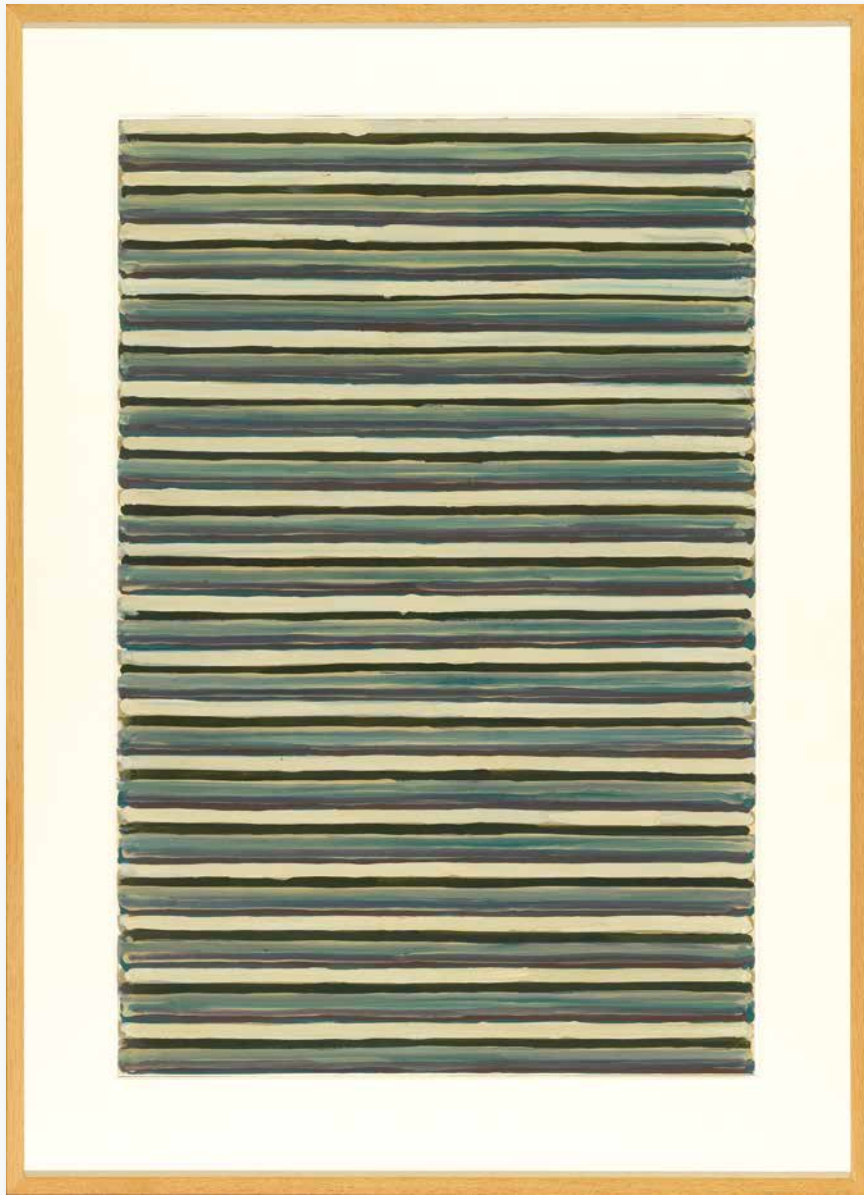
(日本・1929-2010)

Work C.p 57

油彩 紙本
1960年作

來源

亞洲 私人收藏



478

MASAAKI YAMADA

(JAPAN, 1929-2010)

Work C.p 167

oil on paper
90 x 60 cm. (35 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in.)
Painted in 1963

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Osaka, Japan, The National Museum of Art, Osaka, Drawings Now, 1989.

LITERATURE

Bijutsu Shuppan-sha Co. Ltd., Works: Yamada Masaaki, Tokyo, Japan, 1990
(illustrated, p. 64).

山田正亮

(日本，1929-2010)

Work C.p 167

油彩 紙本
1963年作

來源

亞洲 私人收藏

展覽

1989年「Drawings Now」 國立國際美術館 大阪 日本

出版

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64頁)



479

MASAAKI YAMADA

(JAPAN, 1929-2010)

Work C.p 96

oil on paper
79.5 x 54 cm. (31¼ x 21¼ in.)
Painted in 1961

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

山田正亮

(日本, 1929-2010)

Work C.p 96

油彩 紙本
1961年作

來源

亞洲 私人收藏



480

MASAAKI YAMADA

(JAPAN, 1929-2010)

Work C.p 71

oil on paper
79 x 54 cm. (31½ x 21¼ in.)
Painted in 1961

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Tokyo, Japan, Gallery Yonetsu, Cross and Stripe 1964-67, 1987.
Tokyo, Japan, Fuchu Art Museum, The Paintings of Masaaki Yamada:
From "Still Life" to "Work" to "Colour", 18 June - 14 August 2005.

LITERATURE

Fuchu Art Museum, The Paintings of Masaaki Yamada: From "Still
Life" to "Work" to "Colour", Tokyo, Japan, 2005 (illustrated, plate 118, p.
106).

山田正亮

(日本, 1929-2010)

Work C.p 71

油彩 紙本
1961年作

來源

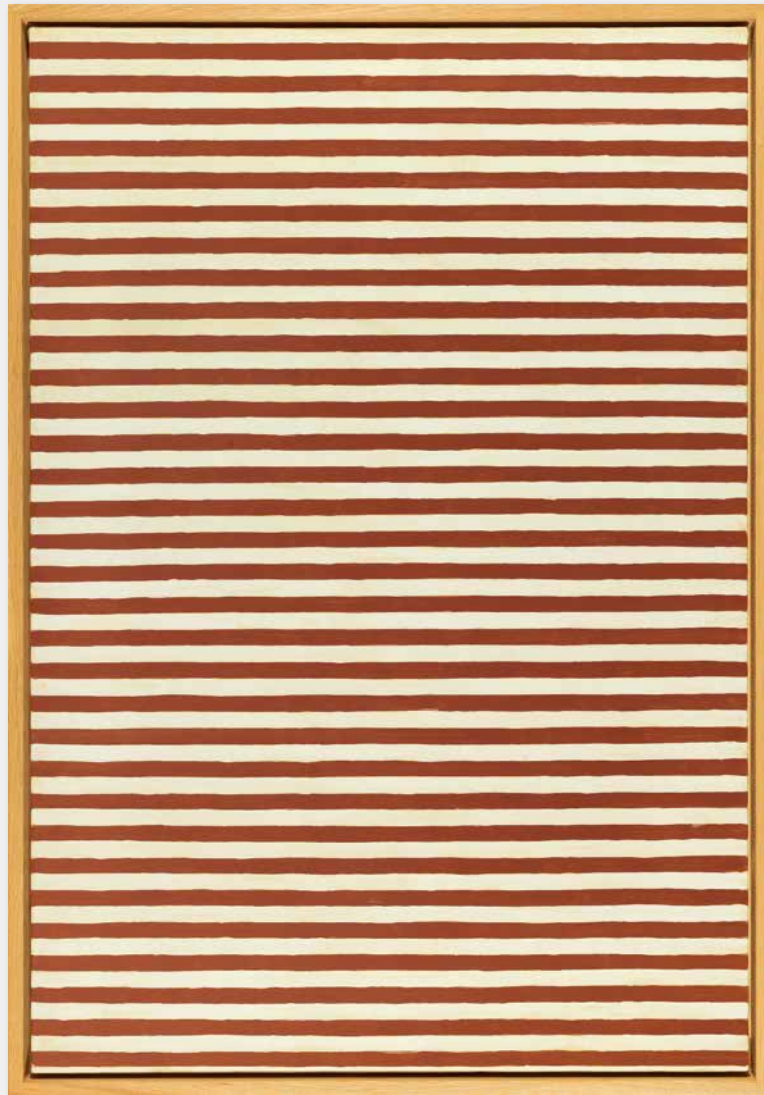
亞洲 私人收藏

展覽

1987年「Cross and Stripe 1964-67」 Gallery Yonetsu 東京 日本
2005年6月18日- 8月14日「山田正亮之繪畫—從〈靜物〉到
〈Work〉到〈Colour〉」 府中市美術館 東京 日本

出版

2005年《山田正亮之繪畫—從〈靜物〉到〈Work〉到
〈Colour〉》
府中市美術館 東京 日本 (圖版, 第118圖, 第95頁)



481

MASAAKI YAMADA

(JAPAN, 1929-2010)

Work C.191

signed and dated in Japanese, signed and dated 'M. YAMADA 1964' (on the reverse)
oil on canvas
117 x 80 cm. (46 $\frac{1}{8}$ x 31 $\frac{1}{2}$ in.)
Painted in 1964

HK\$380,000-580,000

US\$49,000-74,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Tokyo, Japan; & Kyoto, Japan, The National Museum of Modern Art, Tokyo; & The National Museum of Modern Art, Kyoto, endless: The paintings of Yamada Masaaki, 6 December 2016 - 12 February 2017; & 1 March - 9 April 2017.

LITERATURE

The National Museum of Modern Art, Tokyo; & The National Museum of Modern Art, Kyoto, endless: The paintings of Yamada Masaaki, Tokyo, Japan; & Kyoto, Japan, 2016 (illustrated, p. 166).

山田正亮

(日本，1930-2010)

Work C.191

油彩 畫布
1964年作
款識：山田正亮 一九六四年 M. YAMADA 1964 (畫背)

來源

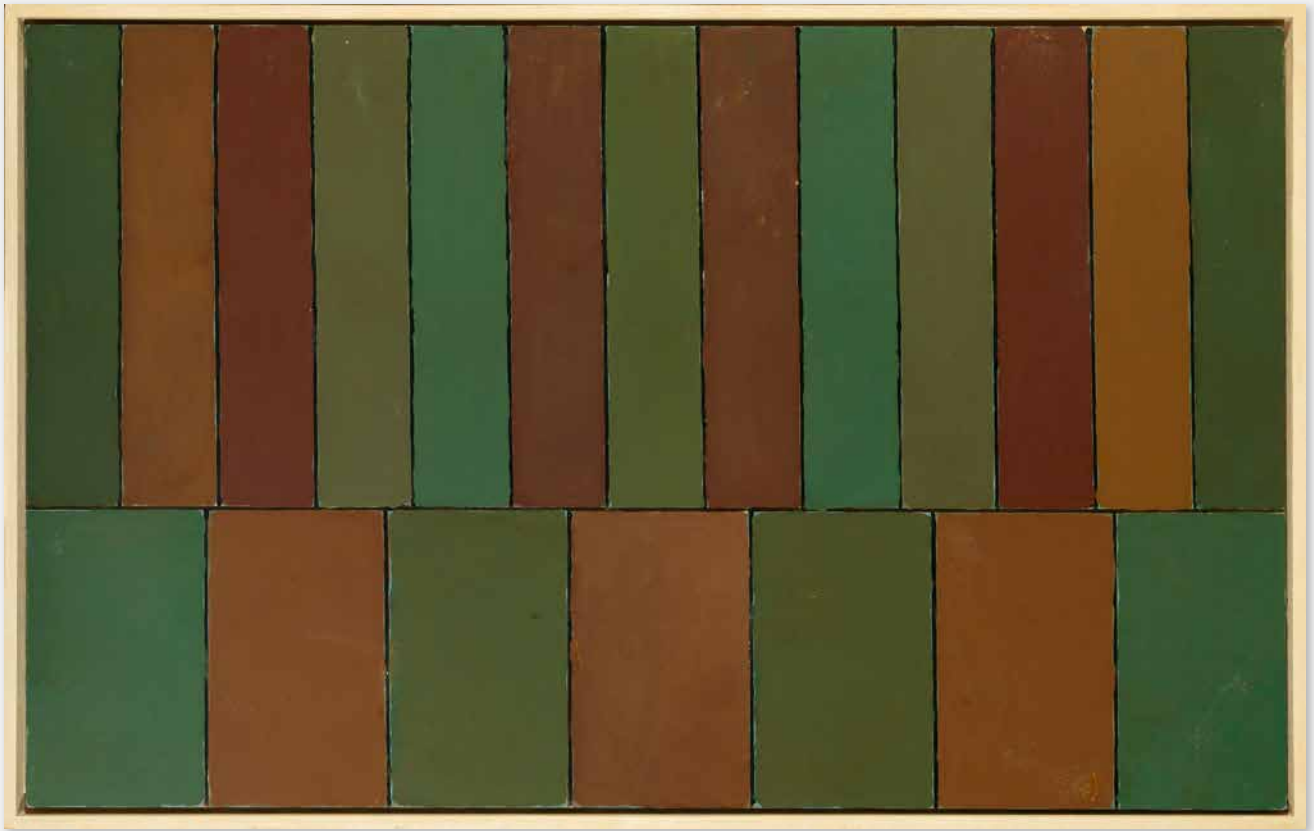
亞洲 私人收藏

展覽

2016年12月6日-2017年2月12日；及2017年3月1日-4月9日
「endless 山田正亮之繪畫」東京國立近代美術館；及京都國立近代美術館 東京 日本；及京都 日本

出版

2016年《endless 山田正亮之繪畫》東京國立近代美術館；及京都國立近代美術館 東京 日本；及京都 日本 (圖版，第166頁)



482

MASAAKI YAMADA

(JAPAN, 1929-2010)

Work B.216

signed and dated in Japanese (on the reverse)
oil on canvas
89.5 x 145.7 cm. (35¼ x 57⅝ in.)
Painted in 1959

HK\$320,000-520,000

US\$41,000-67,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Tokyo, Japan, Inoue Gallery, Masaaki Yamada 1959, 1990.
Tokyo, Japan, Fuchu Art Museum, The Paintings of Masaaki Yamada:
From "Still Life" to "Work" to "Colour", 18 June - 14 August 2005.

LITERATURE

Bijutsu Shuppan-sha Co. Ltd., Works: Yamada Masaaki, Tokyo, Japan,
1990 (illustrated, p. 46).
Fuchu Art Museum, The Paintings of Masaaki Yamada: From "Still Life"
to "Work" to "Colour", Tokyo, Japan, 2005 (illustrated, plate 102, p. 95).

山田正亮

(日本，1929-2010)

Work B.216

油彩 畫布
1959年作
款識：山田正亮 一九五九年十月 (畫背)

來源

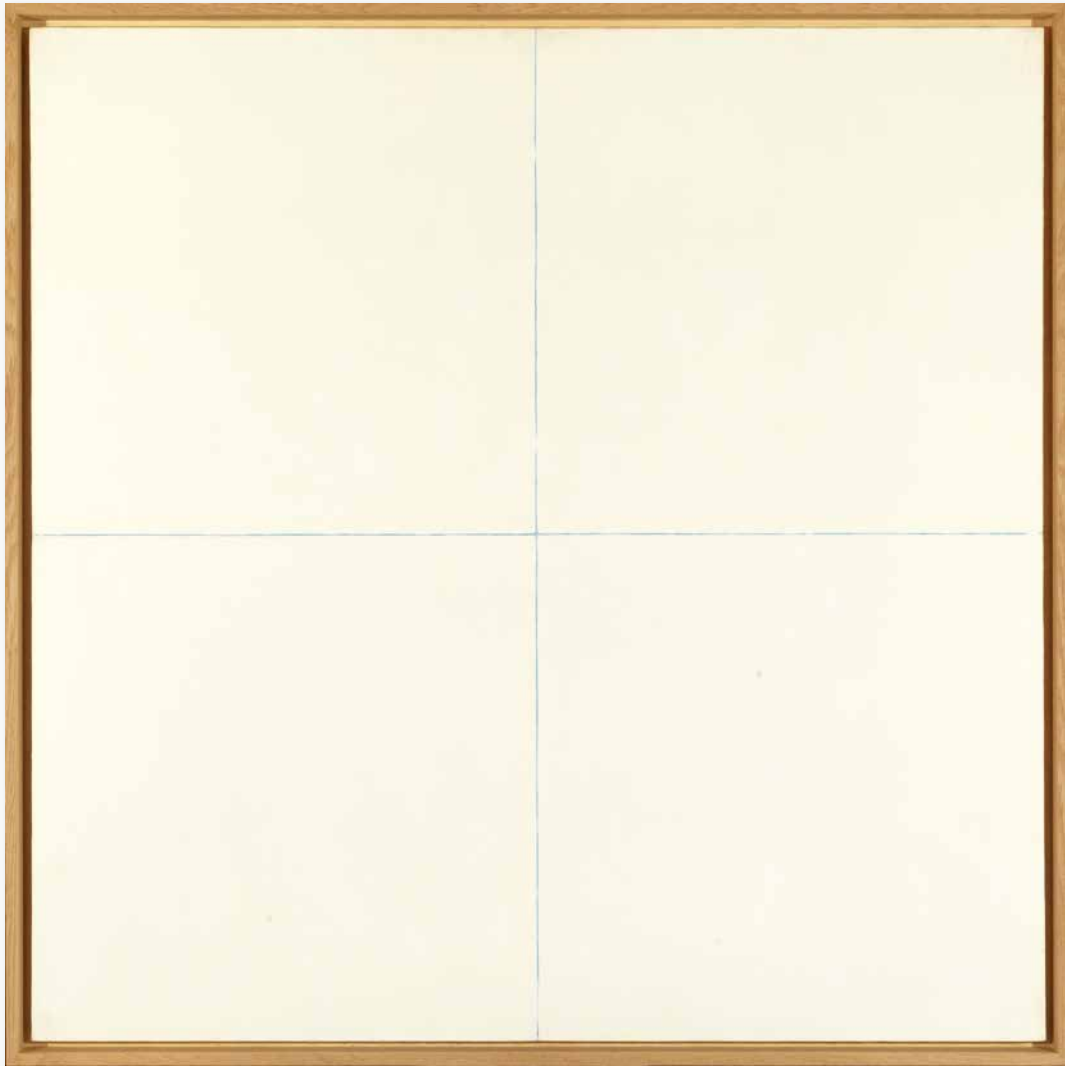
亞洲 私人收藏

展覽

1990年「山田正亮1959展」Inoue Gallery 東京 日本
2005年6月18日- 8月14日「山田正亮之繪畫—從〈靜物〉到
〈Work〉到〈Colour〉」府中市美術館 東京 日本

出版

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46頁)
2005年《山田正亮之繪畫—從〈靜物〉到〈Work〉到
〈Colour〉》府中市美術館 東京 日本 (圖版，第120圖，第95頁)



483

MASAAKI YAMADA

(JAPAN, 1929-2010)

Work C.267

signed and dated in Japanese, signed 'm. yamada' (on the reverse)
oil on canvas
117 x 117 cm. (46 $\frac{1}{8}$ x 46 $\frac{1}{8}$ in.)
Painted in 1965-1966

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Private Collection, Asia

山田正亮

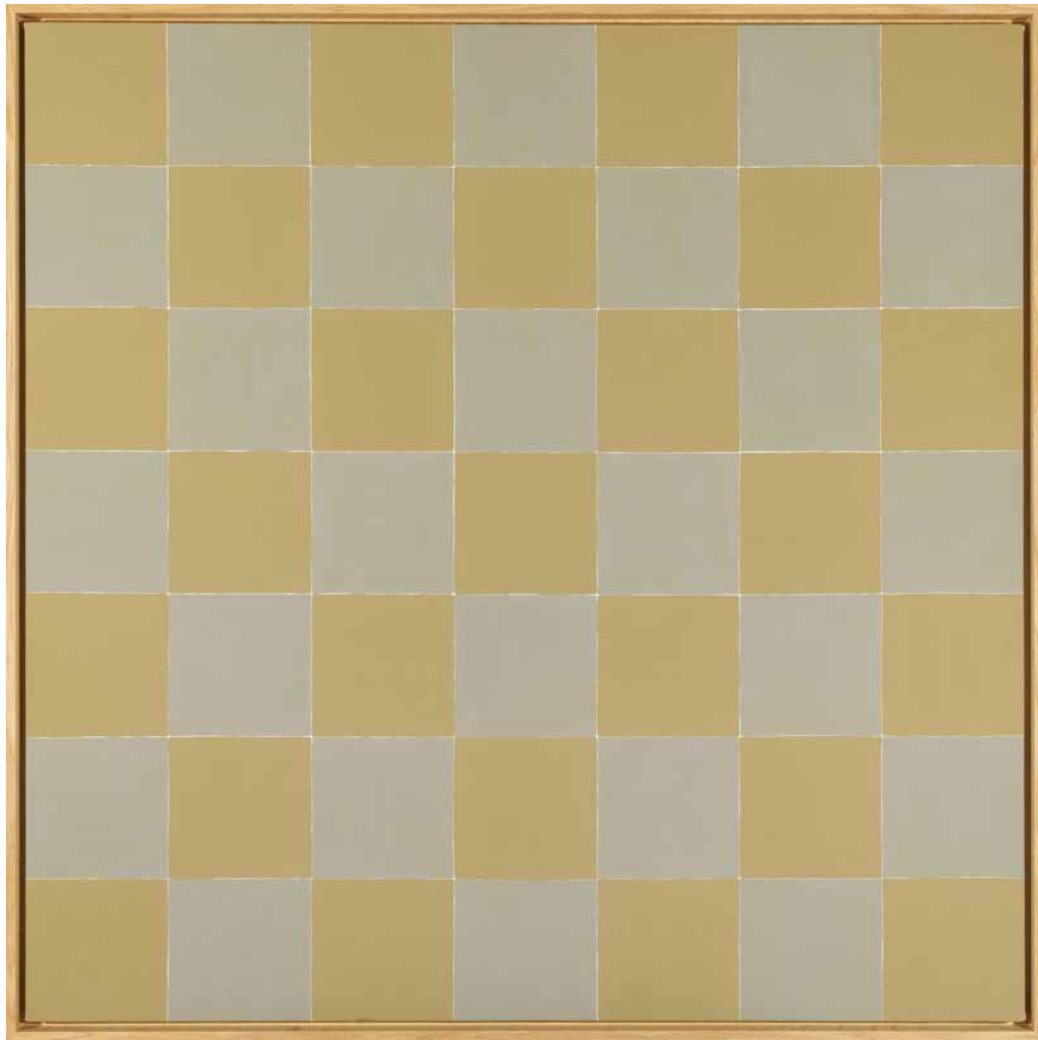
(日本，1929-2010)

Work C.267

油彩 畫布
1965-1966年作
款識：山田正亮 一九六五年 六六年 m. yamada (畫背)

來源

亞洲 私人收藏



484

MASAAKI YAMADA

(JAPAN, 1929-2010)

Work D.206

signed and dated in Japanese, signed and dated 'M. Yamada
1975 M. Yamada 1974' (on the reverse)

oil on canvas

130 x 130 cm. (51 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in.)

Painted in 1974-1975

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

Private Collection, Asia

LITERATURE

Bijutsu Shuppan-sha Co. Ltd., Works: Yamada Masaaki, Tokyo,
Japan, 1990 (illustrated, p. 146).

山田正亮

(日本, 1929-2010)

Work D.206

油彩 畫布

1974-1975年作

款識：一九七五年 山田正亮 M. Yamada 1975
M. Yamada 1974 (畫背)

來源

亞洲 私人收藏

出版

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146頁)



485

MASAKI YAMADA

(JAPAN, 1929-2010)

Work E.328

signed and dated in Japanese, signed and dated 'm. yamada 1988'
(on the reverse)
oil on canvas
46 x 46 cm. (18 1/8 x 18 1/8 in.)
Painted in 1988

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private Collection, Asia

山田正亮

(日本, 1929-2010)

Work E.328

油彩 畫布
1988年作

款識：m. yamada 1988 一九八八 山田正亮 (畫背)

來源

亞洲 私人收藏

486

NOBUO SEKINE

(JAPAN, B. 1942)

Field of Light

signed, dated and inscribed 'Sekine 90 BS150-2', titled in Japanese (label affixed on the reverse)
gansai and silver leaf on Japanese paper
162.5 x 228 cm. (64 x 89¾ in.)
Executed in 1990

HK\$500,000-700,000

US\$64,000-90,000

PROVENANCE

Private Collection, Asia

關根伸夫

(日本 · 1942年生)

光之原

日本顏彩 銀箔 和紙
1990年作
款識：BS150-2光之源 Sekine 90 (畫背標籤)

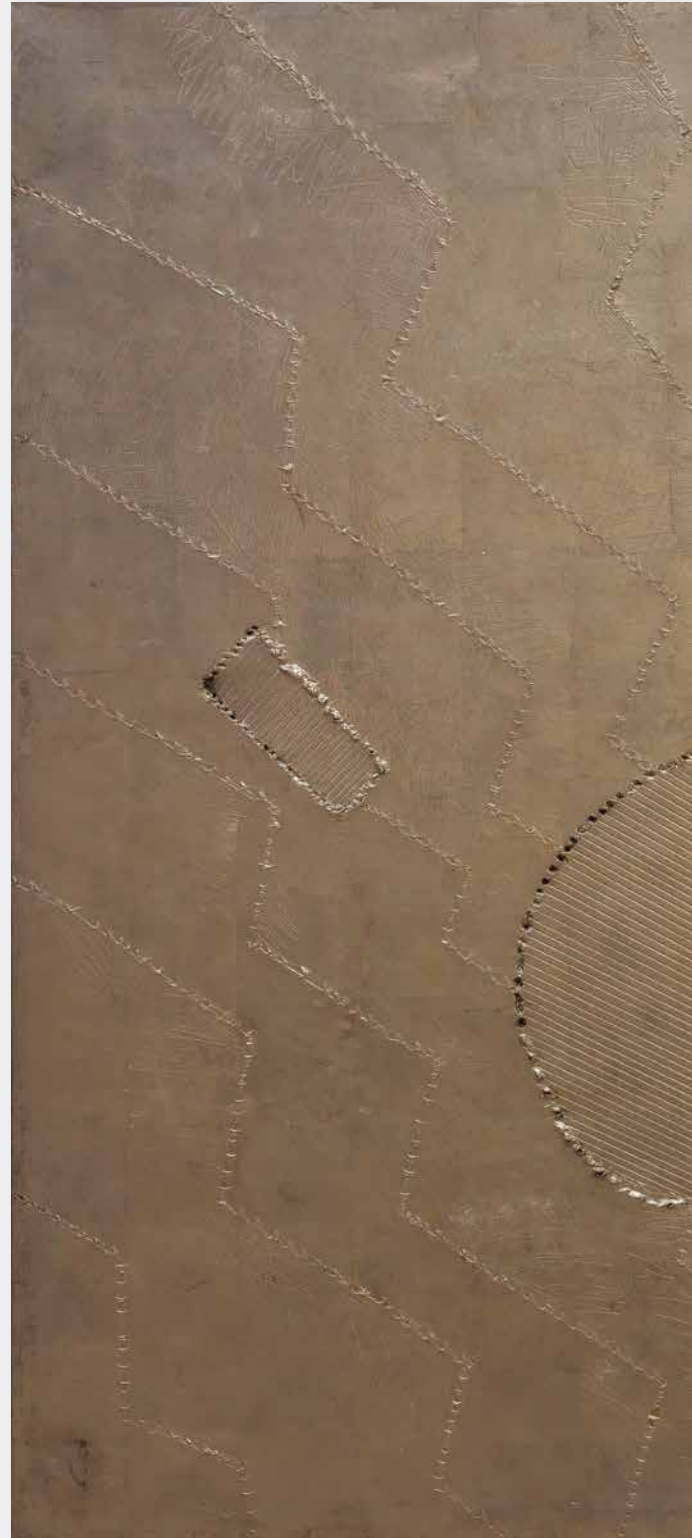
來源

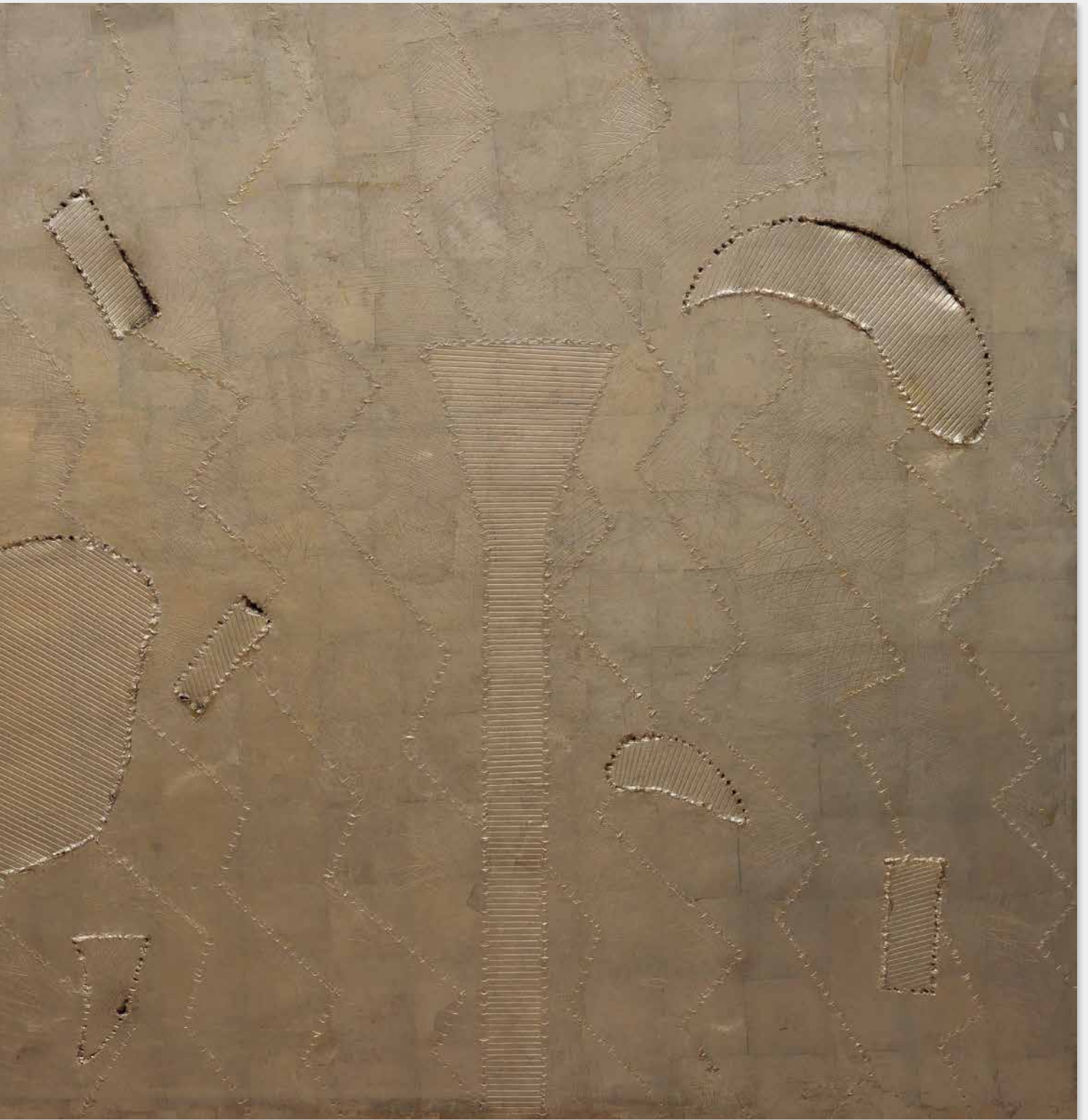
亞洲 私人收藏

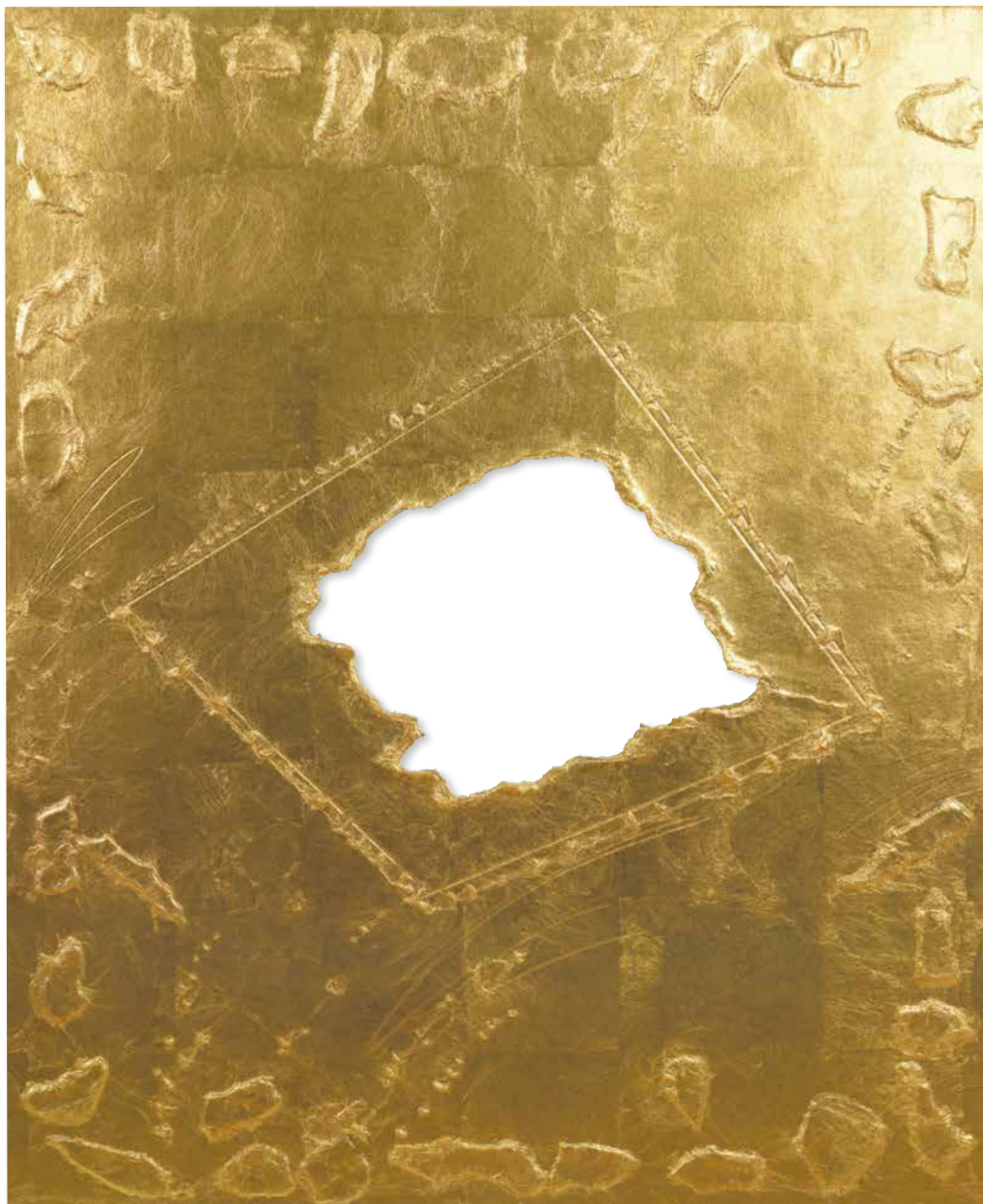
“I want to brush the dust of names and concepts from material objects and show the infinite reality of the objects themselves in their natural state”.

Nobuo Sekine

「我想抹走物件的固有名稱和概念，展示物件最真實的自然形態。」 關根伸夫







487

NOBUO SEKINE

(JAPAN, B. 1942)

G25-7

gold leaf on Japanese paper
80.4 x 65.3 cm. (31 $\frac{1}{4}$ x 25 $\frac{3}{4}$ in.)

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Private Collection, Asia

關根伸夫

(日本，1942年生)

G25-7

金箔 和紙

來源

亞洲私人收藏

TAKESADA MATSUTANI 松谷武判



Matsutani in his Bastille studio, Paris, 1983
松谷武判在其位於巴士底獄的工作室 巴黎 1983年

'Sensuality for Matsutani reverberates in all things. He creates his own terrain, a matrix of energy that is a fertile landscape from which flow pure manifestations of life. This matrix requires us to tap into our own intuition and gives us a poignant message that gently invites us to embrace our own sensuality.' (Matsutani: A Matrix by Midori Nishizawa in Takesada Matsutani, A Matrix, Hauser & Wirth, JRP Ringier, 2013, p. 7)

The name Gutai refers to "concreteness", expressing physical embodiment, as opposed to representing abstract thought, thus it was at the core of the Japanese Gutai group's mission to engage directly with their materials; this principle is never more evident than in the work of Takesada Matsutani. Concretism was not confined only to Japan, but rather was part of the global Post-War era discourse, in which artists were disaffected by the world's moral and physical ruin. In this sense, the organic surfaces Matsutani conjures from his canvases have also been compared to human body—ruptures like sores on colourless skin.

In his quest to transcend the apparent limitations of his medium, Matsutani holds a similar approach to French artist Pierre Soulages, who, even though he remains strictly attached to painting, investigated its three-dimensionality as well. In his latest and most radical series 'outrenoir' (literally 'beyond black') Soulages creates paint's impastos to enable the reflection of light from the black surface. Where Soulages forces the acrylic paint into

ridges, Matsutani presents his material in its most authentic form, refusing to distort it to conform to his own intent. In this way, Matsutani allows the materials to speak with their own voice and to break through the restrictive concepts of painting, thus establishing new imaginative spaces between two-and three- dimensions.

Explaining the evolution of the process of combining graphite with glue, Midori Nishizawa writes 'Matsutani continues to be inspired by the sensual tactility of his vinyl glue. His method, though, has become more meditative and methodical, particularly in the added layering of graphite strokes. As he oversees the fluid movement of the glue, he releases various organic forms suspended in a "becoming" state of undulating waves and curves. The graphite lines drawn repeatedly over this relief surface reveal multiple shades of deep metallic grey and exude vibrations of submerged sensuality.' (Matsutani: A Matrix by Midori Nishizawa in Takesada Matsutani, A Matrix, Hauser & Wirth, JRP Ringier, 2013, p. 7)

「于松谷武判而言，感官體驗充斥於萬物之間。據此他拓展出自己的藝術領域，一塊獨特的能量基質，如沃野般滋養承載各式純粹的生命表徵。而該基質需要觀者運用自己的直覺，且同時傳達出尖銳深刻的訊息，潛移默化中促使觀者擁抱自己的感官體驗。」(摘自西川綠為豪瑟沃斯畫廊舉辦的《基質》展覽所撰寫的圖冊《松谷武判：基質》，2013年JRP Ringier出版社出版，第7頁)

「具體」一名意指具體存在，其致力於體現物質存在，與表達抽象思維相對。因此日本具體

派藝術家的核心使命即與自己的創作媒材產生充分直接的接觸，這一原則於松谷武判的作品中體現得最為鮮明。具體主義並非僅局限於日本，而是戰後全球性藝術語言之一。戰爭給世界造成了肉體及精神傷害，對此藝術家們以具體主義表現形式以抒遣胸中之未平。有鑑於此，松谷武判在畫布上所呈現的有機表面肌理，正如同一直瘡瘍撕裂的蒼白軀體。

為了超越其媒材的局限性，松谷武判運用了與法國藝術家皮埃爾·蘇拉熱類似的表達方式，即以嚴格的繪畫語彙，探討作品的立體性。在其最新也最為激進的系列作品「超黑」中，蘇拉熱以顏料厚塗的方法營造黑色表面上的光澤感。與蘇拉熱將丙烯顏料平推成一條條脊線不同，松谷武判將其媒材以最本質的狀態呈現，而非扭曲其性狀以配合藝術家的創作者意圖，從而使各種媒材展現自身的特性，突破了繪畫概念的局限，於二維及三維空間之間構築一個嶄新的充滿想像力的空間。

關於松谷武判將石墨與乙烯基膠結合的創作蛻變，西川綠曾撰文指「松谷武判持續受到乙烯基膠的肉質質感的啟發，而他的創作方式，特別是這層額外的石墨線條，則變得愈發充滿冥想的禪意與系統性的內在邏輯。在觀察膠水在畫布上流動的同時，松谷武判將懸浮在流動波紋與曲線『成形』階段之中的各種有機形式釋放出來。石墨線條被反復描畫覆蓋至整個被解放的膠質表層，呈現出多重金屬感的銀灰色調，瀰漫出底層暗湧的感官生機。」

(摘自西川綠為豪瑟沃斯畫廊舉辦的《基質》展覽所撰寫的圖冊《松谷武判：基質》，2013年JRP Ringier出版社出版，第7頁)



Pierre Soulages, *Peinture 204 x 227 cm, 12 novembre 2007*, 2007. Christie's Paris, 19 October 2017, lot 21, sold for EUR 1,051,500
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
皮埃爾·蘇拉熱《繪畫204 x 227厘米，2007年11月12日》2007年作 佳士得巴黎 2017年10月19日 編號21
成交價：1,051,500歐元



488

TAKESADA MATSUTANI

(JAPAN, B. 1937)

Wave 93-3-1

signed and titled in Japanese, signed, titled, dated and inscribed 'WAVE 93-3-1 1993 97 x 70,7 cm matsutani '93' (on the reverse)
polyvinyl acetate adhesive and graphite pencil on canvas mounted on panel
97 x 70.7 cm. (38¼ x 27⅞ in.)
Painted in 1993

HK\$250,000-450,000

US\$32,000-58,000

PROVENANCE

Galerie Akié Arichi, Paris, France
Acquired from the above by the present owner

松谷武判

(日本，1937年生)

波動 93-3-1

聚醋酸乙烯膠黏劑 石墨素描筆 畫布裱於木板
1993年作

款識：松谷武判 WAVE 93-3-1 波動 93-3-1 1993 97 x 70,7 cm matsutani '93 (畫背)

來源

法國 巴黎 Akié Arichi畫廊
現藏者購自上述畫廊



489

TAKESADA MATSUTANI

(JAPAN, B. 1937)

Le Long d'une Ligne (Along a Line)

titled in Japanese; titled, signed, dated and inscribed 'Le long d'une ligne matsutani 1999 Paris 81 x 65 cm.' (on the reverse)
polyvinyl acetate adhesive, graphite pencil and acrylic on canvas mounted on panel
81 x 65 cm. (31 $\frac{3}{8}$ x 25 $\frac{5}{8}$ in.)
Painted in 1999

HK\$220,000-420,000

US\$29,000-54,000

PROVENANCE

Galerie Akié Arichi, Paris, France
Acquired from the above by the present owner

松谷武判

(日本，1937年生)

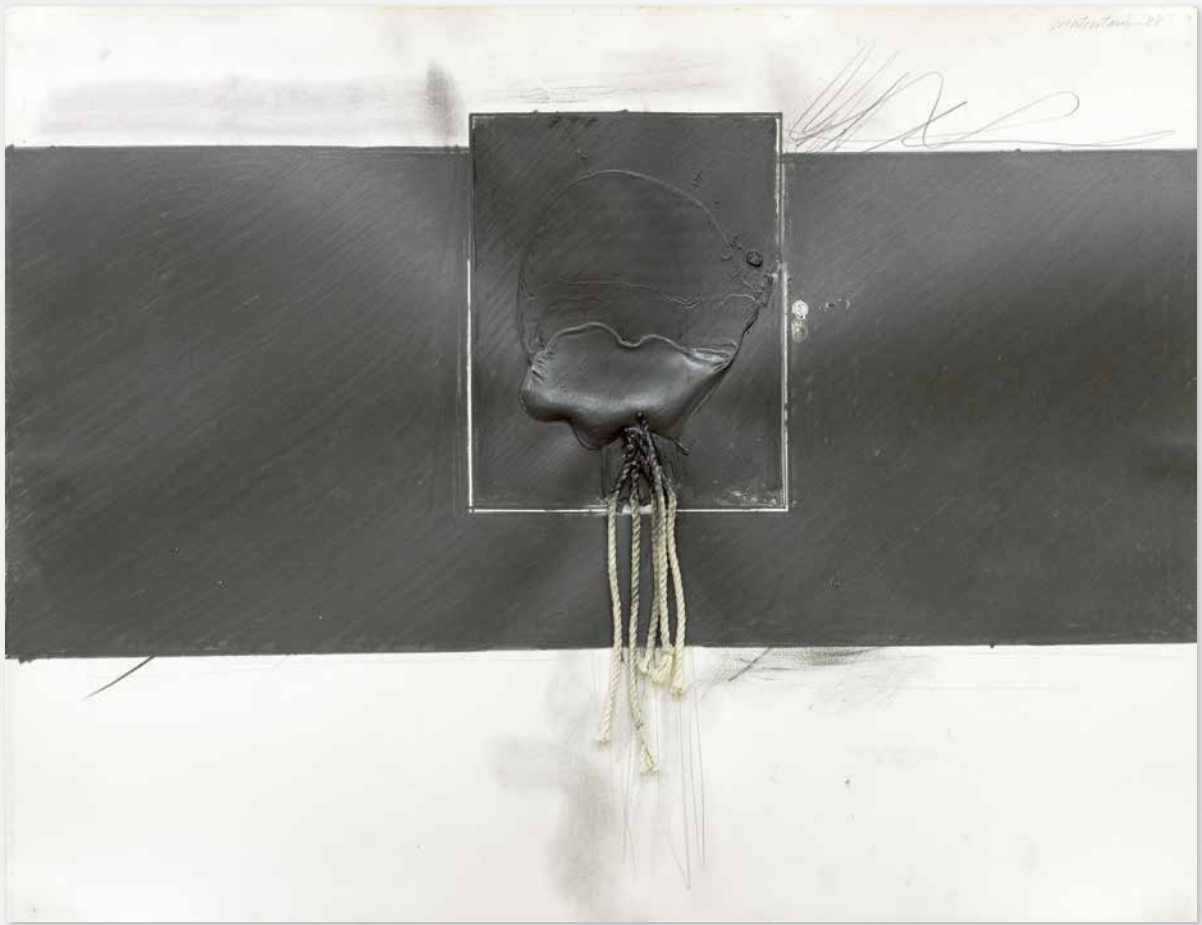
沿線

聚醋酸乙烯膠黏劑 石墨素描筆 壓克力 畫布裱於木板
1999年作

款識：Le long d'une ligne 線 matsutani 1999 Paris 81 x 65 cm. (畫背)

來源

法國 巴黎 Akié Arichi畫廊
現藏者購自上述畫廊



490

TAKESADA MATSUTANI

(JAPAN, B. 1937)

Composition

signed and dated 'matsutani '88' (upper right)
polyvinyl acetate adhesive, rope and pencil on paper
50 x 65 cm. (19 5/8 x 25 5/8 in.)
Executed in 1988

HK\$50,000-80,000

US\$6,400-10,000

PROVENANCE

Private Collection, Asia

松谷武判

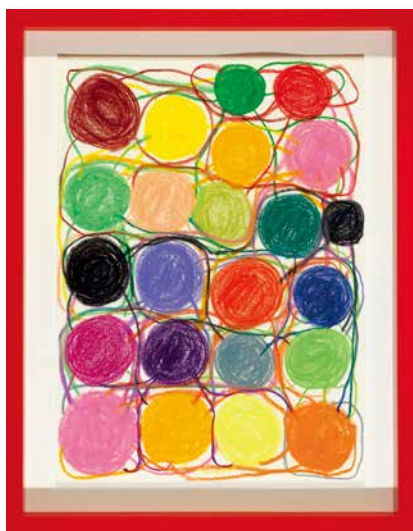
(日本，1937年生)

構圖

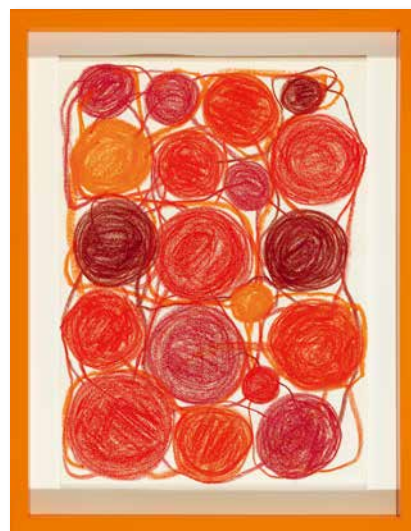
聚醋酸乙烯膠黏劑 繩 鉛筆 紙本
1988年作
款識：matsutani '88 (右上)

來源

亞洲私人收藏



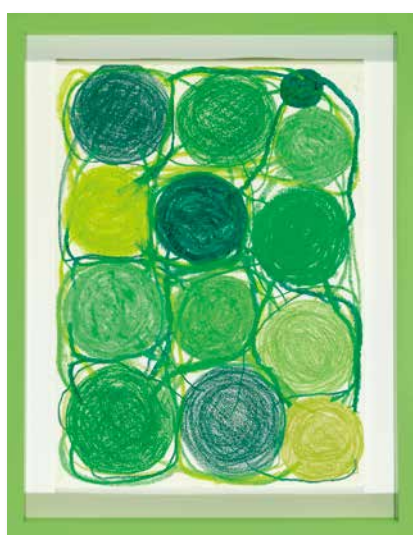
491-1



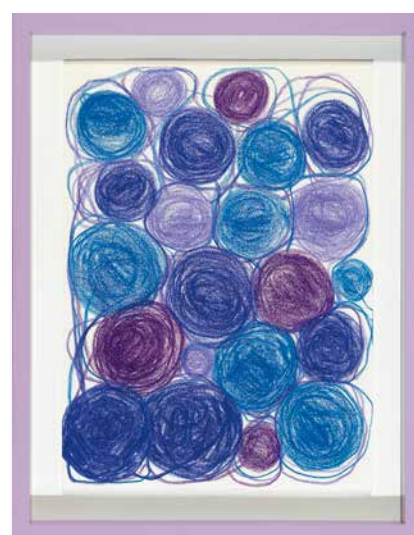
491-2



491-3



491-4



491-5

491

ATSUKO TANAKA

(JAPAN, 1932-2005)

Untitled; Untitled; Untitled; Untitled; & Untitled

each signed and dated 'Atsuko Tanaka 2004' (on the reverse)
 crayon on paper
 each: 36 x 26.2 cm. (14 1/8 x 10 3/8 in.) (5)
 Painted in 2004

HK\$160,000-280,000

US\$21,000-36,000

PROVENANCE

Private Collection, Asia

This lot is accompanied by five certificates of authenticity issued by Kanayama Akira and Tanaka Atsuko Association, dated 10 August 2017

田中敦子

(日本, 1932-2005)

無題；無題；無題；無題；及無題

蠟筆 紙本 (共五件)

2004年作

款識：Atsuko Tanaka 2004 (每幅之畫背)

來源

亞洲私人收藏

此作品附五張金山明·田中敦子基金會於2017年8月10日所發之作品保證書



492

YASUO SUMI

(JAPAN, 1925-2015)

Magi 913

signed in Japanese; signed and dated 'Y. Sumi 2008' (on the reverse)

acrylic on canvas
160 x 130 cm. (63 x 51 1/8 in.)
Executed in 2008

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Private Collection, Europe

鷺見康夫

(日本，1925-2015)

Magi 913

壓克力 畫布

2008年作

款識：鷺見康夫 Y. Sumi 2008 (畫背)

來源

歐洲私人收藏



493

TSURUKO YAMAZAKI

(JAPAN, B. 1925)

Work

dated and signed '2009 TSURU YAMAZAKI' (on the stretcher)
oil on canvas
162 x 130 cm. (63¾ x 51⅞ in.)
Painted in 2009

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Private Collection, Europe

LITERATURE

Gallery Cellar, Tsuruko Yamazaki: Recent Works, Osaka & Tokyo, Japan, 2009
(illustrated, unpagged).

山崎鶴子

(日本，1925年生)

作品

油彩 畫布
2009年作
款識：2009 TSURU YAMAZAKI(畫布框架)

來源

歐洲 私人收藏

出版

2009年《山崎鶴子：近作》Cellar 畫廊 大阪及東京 日本
(圖版，無頁數)



494

494

SENKICHIRO NASAKA

(JAPAN, 1923-2014)

Untitled

signed and dated '1962 S. NASAKA' (on the reverse)
mixed media on paper
58 x 33 cm. (21 $\frac{1}{8}$ x 13 in.)
Executed in 1962

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Private Collection, Europe

名坂千吉郎

(日本，1923-2014)

無題

綜合媒材 紙本
1962年作
款識：1962 S. NASAKA(畫背)

來源
歐洲 私人收藏

495

KISHIO SUGA

(JAPAN, B. 1944)

Surrounded Space 18

signed and dated 'Kishio Suga 1987'; titled in Japanese
(on the reverse)
charcoal, watercolour and gouache on paper
79 x 109 cm. (31 $\frac{1}{8}$ x 42 $\frac{7}{8}$ in.)
Painted in 1987

HK\$20,000-30,000

US\$2,600-3,800

PROVENANCE

Private Collection, Asia

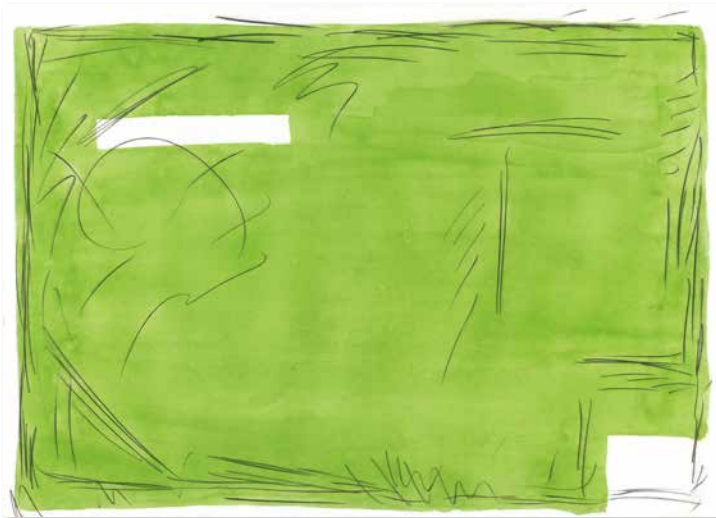
菅木志雄

(日本，1944年生)

圍堵空間18

炭筆 水彩 水粉 紙本
1987年作
款識：Kishio Suga 1987 (含日文款識) (畫背)

來源
亞洲 私人收藏



495



496

HON CHI FUN

(HONG KONG, B. 1922)

Bright Encounter

signed and dated 'HON 84' (on the side); signed and titled in Chinese, signed, titled and dated 'bright encounter 1984 by HON CHI FUN' (on the reverse)

oil on canvas

132 x 132 cm. (52 x 52 in.)

Painted in 1984

HK\$50,000-70,000

US\$6,400-9,000

PROVENANCE

Private Collection, Asia

韓志勳

(香港，1922年生)

光緣

油彩 畫布

1984年作

款識：HON 84' (畫側)；光緣 韓志勳 bright encounter 1984 by HON CHI FUN (畫背)

來源

亞洲 私人收藏



497

JU MING

(ZHU MING, TAIWAN, B. 1938)

Taichi Series

signed in Chinese, dated and numbered '2000^{2/20}' (incised on the lower back)

bronze sculpture

50 x 56 x 51 cm. (19^{5/8} x 22 x 20^{1/8} in.)

edition 2/20

Executed in 2000

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Alisan Fine Arts, Hong Kong

Acquired directly from the above by the present owner

朱銘

(台灣，1938年生)

太極系列

銅雕 雕塑

2000年作

版數：2/20

款識：朱銘 2/20 2000 (刻於背面下方)

來源

藝倡畫廊

現藏家直接購自上述畫廊



498

JU MING

(ZHU MING, TAIWAN, B. 1938)

Taichi Series

signed in Chinese and numbered '15/20' (incised on the lower back)

bronze sculpture

72 x 89 x 66 cm. (28 $\frac{3}{8}$ x 35 x 26 in.)

edition 15/20

Executed in 1988

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

US\$110,000-150,000

PROVENANCE

Private Collection, Asia

The work is accompanied by a certificate of authenticity issued by Hanart TZ Gallery.

朱銘

(台灣，1938年生)

太極系列

銅雕 雕塑

1988年作

版數：15/20

款識：朱銘 15/20 (刻於背面下方)

來源

亞洲 私人收藏

此作品附漢雅軒畫廊所開立之作品保證書

499

JU MING

(ZHU MING, TAIWAN, B. 1938)

Taichi Series - Taichi Arch

signed in Chinese; dated '92' (incised on the underside)
wood sculpture
48.2 x 22.5 x 20.9 cm. (19 x 8¾ x 8¼ in.)
Executed in 1992

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

US\$120,000-150,000

PROVENANCE

Anon. Sale, Christies' Hong Kong 25 April 2004, Lot 725
Acquired from the above sale by the present owner
The work is accompanied by a certificate of authenticity issued by
Culture & Education Foundation, Taiwan.

朱銘

(台灣，1938年生)

太極系列 - 太極拱門

木雕 雕塑
1992年作
款識：朱銘 '92 (刻於底部)

來源

2004年4月25日 佳士得香港 編號725
現藏者購自上述拍賣
此作品附財團法人朱銘文教基金會之作品鑑定報告書



'The highest state in Taichi is one of relaxation and immersion; it is a kind of martial art that requires energy, concentrated strength, and steadiness and focus. In my recent works, I feel the simpler the better. They should not reveal even a trace of the technique behind their creation, but instead should hold fast to the spirit, expressing all the harmony in movement that Taichi embodies.'

Ju Ming

「太極拳的最高境界是鬆、沉，講求內勁、聚力，是穩重而凝斂的一種拳術。我最近的作品，就是想越簡單越好，最好顯不出一絲造作的技巧，而只抓住精神把太極拳的韻律感表現出來。」

朱銘



PROPERTY FROM THE ESTATE OF GORDON H BARROWS
GORDON H BARROWS 家族收藏

500

JU MING

(ZHU MING, TAIWAN, B. 1938)

Zhang Fei

signed in Chinese; dated '80' (incised on the lower back)
wood sculpture
60 x 50.6 x 34.6 cm. (23 $\frac{5}{8}$ x 19 $\frac{7}{8}$ x 13 $\frac{5}{8}$ in.)
Executed in 1980

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

Acquired directly from the artist, thence by descent to the present owner
Private Collection, USA
The work is accompanied by a certificate of authenticity issued by NPO
JUMING Culture & Education Foundation, Taiwan.

LITERATURE

Taiwan Today, The wood stirs with power in sculptor Ju Ming's new
series, Taiwan, 1983 (illustrated in detail)

朱銘

(台灣，1938年生)

張飛

木雕 雕塑
1980年作
款識：朱銘 '80 (刻於背面下方)

來源

原藏家直接購自藝術家本人 (現由原藏家家屬收藏)
美國 私人收藏
此作品附財團法人朱銘文教基金會之作品鑑定報告書

出版

1983年《The wood stirs with power in sculptor Ju Ming's
new series, Taiwan》台灣光華雜誌 台灣 (細節圖)



◀ Alternate view 另一角度



501

JU MING

(ZHU MING, TAIWAN, B. 1938)

Guanyin

signed in Chinese; numbered '7/30' (incised on the side)
bronze sculpture
53 x 37 x 29 cm. (20¾ x 14½ x 11⅓ in.)
edition 7/30

HK\$250,000-500,000

US\$32,000-64,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Kalos Gallery and signed by the artist

朱銘

(台灣，1938年生)

觀音

銅雕 雕塑

版數: 7/30

款識: 朱銘 7/30 (刻於側邊)

來源

亞洲私人收藏

此作品附真善美畫廊所開立之藝術家親簽保證書



◀ Alternate view 另一角度





502

HSU TUNG-LUNG

(CHINA, B. 1947)

Flying Apsaras

signed in Chinese and dated '2016' (incised on the lower back)
white marble
75 x 52 x 45 cm. (29½ x 20½ x 17¾ in.)
Executed in 2016

HK\$140,000-220,000

US\$18,000-28,000

PROVENANCE

Private Collection, Asia

許東榮

(中國·1947年生)

飛天女神

漢白玉

2016年作

款識：東榮 2016 (刻於背面底部)

來源

亞洲 私人收藏

503

LEE KUANG-YU

(TAIWAN, B. 1954)

Good Fortune

signed in Chinese (engraved on the back); dated and numbered '2013 1/8' (engraved on the base)
bronze sculpture
40 x 30 x 24 cm. (15 ¾ x 11 ¾ x 9½ in.)
edition 1/8
Executed in 2013

HK\$90,000-150,000

US\$12,000-19,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Mountain - Emptiness: Lee Kuang-Yu 2014
New Artwork, Chini Gallery, Taipei, Taiwan, 2014.

LITERATURE

Mountain - Emptiness: Lee Kuang-Yu 2014 New Artwork,
Chini Gallery, Taipei, Taiwan, 2014 (illustrated, pp. 83-85).

李光裕

(台灣，1954年生)

祿

銅雕 雕塑

2013年作

版數：1/8

款識：光裕(刻於背部)；2013 1/8 (刻於底座)

來源

亞洲私人收藏

展覽

2014年「空山—李光裕2014新作」采泥藝術 台北 台灣

出版

2014年《空山—李光裕2014新作》采泥藝術 台北 台灣
(圖版，第83-85頁)



504

SZETO LAP

(CHINA, B. 1949)

Sunny Scenery of the River Seine

signed and dated 'Szeto Lap 05' (lower right)
oil on canvas
96 x 194 cm. (37¾ x 76¾ in.)
Painted in 2005

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Private Collection, Asia

LITERATURE

Asia Art Center, Szeto Lap, Taipei, Taiwan, 2005 (illustrated, p.35).

司徒立

(中國，1949年生)

晴天下的塞納河谷風光

油彩 畫布
2005年作
款識：Szeto Lap 05 (右下)

來源

亞洲 私人收藏

出版

2005年《司徒立》亞洲藝術中心 台北 台灣 (圖版，第35頁)

As a very well-rounded artist, the artistic career of Szeto Lap embodies the trajectory of a highly-skilled and trained artist who has gained recognition in the institutional world and on the art market, with works residing at the Pompidou Museum of Modern Art, and artistic awards delivered by France, Italy, and China.

Christie's is very proud to present a selection of intimate and nostalgia-filled works by Szeto Lap. His 17-year experience in France contributed to his repertoire of visual representations, as *Sunny Scenery of the River Seine* (Lot 504) suggests. Although painted after his return to China, the painting displays beautiful mastery of oil as a medium, providing a soft and dreamy vision of the French countryside. His two rare and very large works on paper, *Interior* (Lot 505) and *Interior with a Vase III* (Lot 506), depicted as trompe

l'oeil old photographs, provide a blurry and nostalgic vision of a traditional Chinese interior.

司徒立是一位在各方面都相當純熟的藝術家，在其藝術生涯中，他高度嫺熟的技巧讓他不但得到學術界的認可，更在藝術市場上大受歡迎。他的作品被收藏在龐畢度現代藝術博物館，並獲得來自法國、義大利，及中國的藝術大獎。

佳士得很榮幸在是次拍賣向大家呈獻司徒立細膩親切、充滿懷舊風格的特選佳作。司徒立在法國十七年的藝術經歷，對其視覺表現形式的成就具有莫大貢獻，如同《晴天下的塞納河谷風光》(拍品編號504)所呈現。雖然這幅作品是他回到中國之後才完成，但是作品充分體現藝術家以油彩為媒介的精妙掌控技巧，描繪出一個柔美夢幻的法國鄉村景色。他兩幅少見的大型紙上作品《室內》(拍品編號505)與《室內中的花瓶 III》(拍品編號506)，以一種模擬舊照片的型態呈現，刻畫出中國傳統家居室內的一種朦朧、懷舊的景象。







505

SZETO LAP

(CHINA, B.1949)

Interior

signed 'szeto lap 1990' (lower right)
charcoal on paper mounted on paperboard
78.3 x 116 cm. (30 $\frac{7}{8}$ x 45 $\frac{5}{8}$ in.)
Painted in 1990

HK\$50,000-100,000

US\$6,400-13,000

PROVENANCE

Private Collection, France

司徒立

(中國，1949年生)

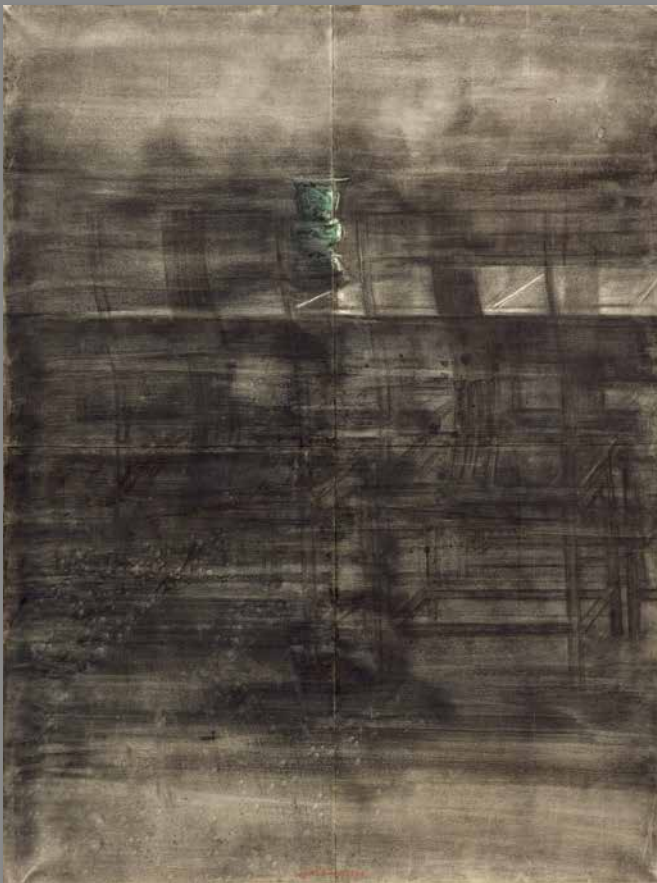
室內

炭筆 紙本 裱於紙板
1990年作
款識：szeto lap 1990 (右下)

來源

法國 私人收藏

505



506

SZETO LAP

(CHINA, B.1949)

Interior with a Vase III

signed and dated 'Szeto Lap 1993' (lower middle)
charcoal and watercolour on paper
156 x 117 cm. (61 $\frac{3}{8}$ x 46 $\frac{1}{8}$ in.)
Painted in 1993

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, France

司徒立

(中國，1949年生)

室內中的花瓶 III

炭筆 水彩 紙本
1993年作
款識：Szeto Lap 1993 (中下)

來源

法國 私人收藏

506



507

CHEN YANNING

(CHINA, B. 1945)

Mother's Love

signed 'CHEN YAN NING' (lower left)
oil on canvas
61 x 76 cm. (24 x 29⁷/₈ in.)
Painted in 1988

HK\$180,000-300,000

US\$24,000-38,000

PROVENANCE

Hefner Galleries, New York, USA
Acquired from the above thence by descent to the present owner
Private Collection, New York, USA

LITERATURE

Tai Yip Company, Chen Yan Ning: The Selected Oil Paintings,
Hong Kong, China, 1997 (illustrated, pp. 130-131).

陳衍寧

(中國·1945年生)

母愛

油彩 畫布
1988年作
款識：CHEN YANNING (左下)

來源

美國 紐約 赫夫納畫廊
原藏者購自上述畫廊 (現由原藏者家屬收藏)
美國 紐約 私人收藏

出版

1997年《陳衍寧畫集》大業公司 香港 中國 (圖版，
第130-131頁)



508

WANG JIYUAN

(WANG CHI-YUAN, CHINA, 1893-1975)

Still Life (Fruits)

signed in Chinese, signed 'C.Y.' (lower left)
oil on masonite
63 x 76 cm. (24 $\frac{3}{4}$ x 29 $\frac{7}{8}$ in.)
two seals of the artist

HK\$80,000-150,000

US\$11,000-19,000

PROVENANCE

Private Collection, USA

王濟遠

(中國，1893 - 1975)

靜物 (水果)

油彩 纖維板
款識：濟 C.Y. (左下)
藝術家鈐印二枚

來源

美國 私人收藏

509

WANG JIYUAN

(WANG CHI-YUAN, CHINA, 1893-1975)

Peonies

signed, titled and dated in Chinese (lower right)
ink and watercolour on paper
100 x 61.5 cm. (39 3/8 x 24 1/4 in.)
Painted in 1971
one seal of the artist

HK\$50,000-80,000

US\$6,400-10,000

PROVENANCE

This collection was acquired directly from the artist

王濟遠

(中國，1893-1975)

牡丹

水墨 水彩 紙本

1971年作

款識：牡丹辛亥五月濟遠寫（右下）

藝術家鈐印一枚

來源

此基金會之收藏乃直接購自藝術家本人



509

510

WANG JIYUAN

(WANG CHI-YUAN, CHINA, 1893-1975)

Self-Portrait

oil on canvas, mounted on paperboard
30.2 x 40.5 cm. (11 7/8 x 16 in.)

HK\$65,000-100,000

US\$8,400-13,000

PROVENANCE

This collection was acquired directly from the artist

王濟遠

(中國，1893 - 1975)

自畫像

油畫 畫布 裱於紙板

來源

此基金會之收藏乃直接購自藝術家本人



510

511

WANG JIYUAN

(WANG CHI-YUAN, CHINA, 1893-1975)

Afternoon in Central Park; Cityscape; & Lotus

Afternoon in Central Park: signed 'c.y.' (lower right)
Cityscape: signed 'c.y.' (lower right)
Lotus: signed 'W C J' (lower right)
watercolour on paper, mounted on paper; watercolour on canvas; &
pencil, ink and colour on paper mounted on canvas
29 x 35 cm. (11 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in.); 27.5 x 34.5 cm. (10 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in.); &
29.5 x 39 cm. (11 $\frac{3}{8}$ x 15 $\frac{3}{8}$ in.) (3)
Cityscape: one seal of the artist

HK\$50,000-100,000

US\$6,400-13,000

PROVENANCE

This collection was acquired directly from the artist

王濟遠

(中國，1893 - 1975)

午後之中央公園；城市風景；及荷花

水彩 紙本 裱於紙本；水彩 畫布；及鉛筆 水墨 設色 紙本
裱於畫布 (共三件)

款識：

午後之中央公園：c.y. (右下)

城市風景：c.y. (右下)

荷花：W C J (右下)

城市風景：藝術家鈐印一枚

來源

此基金會之收藏乃直接購自藝術家本人



511-1



511-2



511-3



512

YU BEN

(YEE BON, CHINA, 1905-1995)

A Catch

signed in Chinese, signed 'YEE BON' (lower right)
oil on canvas laid on board
63 x 75.3 cm. (24 3/4 x 29 1/2 in.)
Painted in 1949

HK\$260,000-360,000

US\$34,000-46,000

PROVENANCE

Private Collection, Asia

LITERATURE

Ling Nan Arts Publisher, The Art of Yee Bon, Guangdong, China,
1994 (illustrated, p.34)

余本

(中國，1905-1995)

捕魚

油彩 畫布 裱於木板
1949年作
款識：YEE BON 余本(右下)

來源

亞洲 私人收藏

出版

1994年《余本畫集》嶺南美術出版社 廣東 中國 (圖版，
第34頁)



513

513

YU BEN

(YEE BON, CHINA, 1905-1995)

Vase of Flowers

signed in Chinese, signed 'YEE BON' (lower right)
oil on board
60 x 50.5 cm. (23 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in.)

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist)

余本

(中國，1905-1995)

瓶花

油彩 畫板
款識：YEE BON 余本 (右下)

來源
亞洲 私人收藏 (直接購自藝術家本人)



514

514

YU BEN

(YEE BON, CHINA, 1905-1995)

Fishing Boats

signed in Chinese (lower right)
oil on board
29 x 39.5 cm. (11 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in.)

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist)

余本

(中國，1905-1995)

漁舟

油彩 畫板
款識：余本 (右下)

來源
亞洲 私人收藏 (直接購自藝術家本人)

515

YU BEN

(YEE BON, CHINA, 1905-1995)

Scenery of Guangzhou

signed in Chinese (lower right)
oil on board
28.5 x 39.5 cm. (11¼ x 15½ in.)
Painted in 1957

HK\$80,000-160,000

US\$11,000-20,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist)

LITERATURE

People's Fine Arts Publishing House, Yu Ben Hua Ji, Shanghai, China, 1961 (illustrated, p.22)

余本

(中國，1905-1995)

廣州風景

油彩 畫板
1957年作
款識：余本(右下)

來源

亞洲 私人收藏 (直接購自藝術家本人)

出版

1961年《余本畫集》上海人民美術出版社 上海 中國 (圖版，第22頁)

516

ZHANG LI

(CHINA, B. 1958)

Young Girl in Blue

signed in Chinese and dated '1994' (lower right)
oil on canvas
79 x 64 cm. (31⅞ x 25¼ in.)
Painted in 1994

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 30 October 1994, Lot 32
Private Collection, Asia

張利

(中國，1958年生)

戴蘭花頭巾的苗女

油彩 畫布
1994年作
款識：張利1994(右下)

來源

1994年10月30日 香港佳士得 編號32
亞洲 私人收藏



515



516



517

SHEN HANWU

(CHINA, B. 1950)

Gate of Authority 2

signed in Chinese, signed 'H.W.Shen' (lower left)
oil on canvas
91 x 121.5 cm. (35 $\frac{1}{2}$ x 47 $\frac{3}{4}$ in.)

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, New Jersey, USA

沈漢武

(中國, 1950年生)

紅衛兵 2

款識：沈漢武 H.W.Shen(左下)
油彩 畫布

來源

現藏者直接得自藝術家
美國 新澤西 私人收藏



518

WANG CHM

(WANG CHAOHUI, CHINA, B.1964)

Untitled (Demolition)

signed in Chinese, signed and dated '97.7. CHM. WANG.'
(lower left)
oil on canvas
68 x 61 cm. (26¾ x 24 in.)
Painted in 1997

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private Collection, Asia

王朝暉

(中國，1964年生)

無題 (拆)

油彩 畫布
1997年作
款識：97.7. CHM. WANG. 王 (左下)

來源

亞洲 私人收藏

1964年生於天津。作品曾參與1998年「中國書壇第四屆新人作品展」；1999年入展「全國第三屆楹聯書法大展」；1999年獲得「全國第八屆美術攝影書法優秀獎」；2000年入展全國第八屆中青年書法家作品展；2001年入展第一屆中國書法蘭亭獎 2002年入展全國三屆正書大展。



519

SAMPSON SUNG

Pigeons on a Tree

signed 'Sampson Sung' (lower right)
oil on canvas
89 x 148 cm. (35 x 58¼ in.)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Private Collection, Asia

SAMPSON SUNG

樹枝上的鴿子

油彩 畫布
款識：Sampson Sung (右下)

來源
亞洲私人收藏



520

WANG LU

(CHINA, B. 1936)

Ancient Battlefield

signed in Chinese, dated '1994' (lower left); signed, titled and inscribed in Chinese, dated '1994.9' (on the reverse)
oil on canvas
87.5 x 143 cm. (34½ x 56¼ in.)
Painted in 1994

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Private Collection, Asia

王路

(中國，1936年生)

古戰場

油彩 畫布

1994年作

款識：王路 1994 (左下)；古戰場 王路 1994.9
北京畫院 (畫背)

來源

亞洲 私人收藏



521

521

JU MING

(ZHU MING, TAIWAN, B. 1938)

Living World Series

signed in Chinese; dated '98' (upper right)
ink and colour on paper
24.5 x 32.5 cm. (9½ x 12¾ in.)
Painted in 1998
one seal of the artist

HK\$25,000-45,000

US\$3,200-5,800

PROVENANCE

Private Collection Asia

朱銘

(台灣，1938年生)

三代同堂

彩墨 紙本
1998年作
款識：朱銘 '98 (右上)
鈐印：朱銘

來源
亞洲 私人收藏



522

522

JU MING

(ZHU MING, TAIWAN, B. 1938)

Playmates

signed in Chinese; dated '98' (lower right)
ink and colour on paper
23.5 x 32 cm. (9¼ x 12½ in.)
Painted in 1998
one seal of the artist

HK\$20,000-40,000

US\$2,600-5,100

PROVENANCE

Private Collection Asia

朱銘

(台灣，1938年生)

玩伴

彩墨 紙本
1998年作
款識：朱銘 '98 (右下)
藝術家鈐印一枚

來源
亞洲 私人收藏



523

523

CHANG WAN CHUAN

(ZHANG WANCHUAN, TAIWAN, 1909-2003)

Nude

signed 'Chang'; signed in Chinese (lower right)
watercolour and charcoal on paper
26.6 x 39 cm. (10½ x 15¼ in.)

HK\$20,000-40,000

US\$2,600-5,100

PROVENANCE

Private Collection Asia
This work is accompanied with the certificate issued by the artist's family

EXHIBITED

Taichung, Taiwan, 3 Talents Art Gallery, Chang Wang Chuan Solo Exhibition, 22 March - 10 April 2012.

LITERATURE

3 Talents Art Gallery, Chang Wang Chuan Solo Exhibition, Taiwan, Taichung, 2012 (illustrated, p14)

張萬傳

(台灣，1909-2003)

裸女

水彩 炭筆 紙本
款識: Chang 万 (右下)

來源

亞洲 私人收藏
此作品附藝術家家屬所出之保證書

展覽

2012年3月12日至4月10日「猛獸出籠 — 張萬傳個展」三才畫廊 台中 台灣

出版

2012年《猛獸出籠 — 張萬傳個展》三才畫廊 台中 台灣 (圖版，第14頁)



524

524

CHU TEH-CHUN

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

Rectangular Vase F26

signed and inscribed in Chinese ; dated '2005'(on the reverse)
titled and numbered 'F26 2/8' (on the bottom)
painted ceramic
56 x 39 x 11.5 cm. (22 x 15½ x 4 ½ in.)
edition 2/8
Executed in 2005

HK\$90,000-120,000

US\$12,000-15,000

PROVENANCE

Private Collection, Asia

朱德群

(法國/中國，1920-2014)

矩形花瓶F26

手繪瓷器
2005年作
版數：2/8
款識：樂 朱德群 2005 (背面)；F26 2/8 (底部)

來源

亞洲 私人收藏



525

CHU TEH-CHUN

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

Untitled

signed 'Chu Teh-Chun'; signed in Chinese (lower right);
numbered '134/150' (lower left)
lithograph
70 x 90 cm. (27½ x 35¾ in.)
edition 134/150

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Private Collection, Asia

朱德群

(法國/中國, 1920-2014)

無題

石版 版畫

版數：134/150

款識：Chu Teh-Chun朱德群(右下)；134/150(左下)

來源

亞洲 私人收藏



526

ZAO WOU-KI

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

La Théière (The Tea Pot)

signed in Chinese, signed 'ZAO' (lower left); numbered and dated '138/200 1952' (lower right)
lithograph
36.5 x 52.5 cm. (14¾ x 20¾ in.)
edition 138/200
Executed in 1952

HK\$25,000-55,000

US\$3,200-7,000

PROVENANCE

Private Collection, Europe

LITERATURE

Nesto Jacometti, Edition Gutekunst & Klipstein, Catalogue raisonné de l'oeuvre gravée et lithographiée de Zao Wou-Ki 1949-1954, Berne, Switzerland, 1955 (different edition illustrated in black & white, plate 47, p. 59).

Arts et Métiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black & white, plate 77, p. 48).

Edition Heede & Moestrup, Zao Wou-ki: The Graphic Work: a Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (different edition illustrated, plate 75, p. 55).

趙無極

(法國/中國, 1920-2013)

茶壺

石版 版畫

1952年作

版數：138/200

款識：無極ZAO (左下)；138/200 1952 (右下)

來源

歐洲 私人收藏

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti編 Gutekunst & Klipstein出版 伯爾尼 瑞士 (黑白圖版為另一版數，第47圖，第59頁)

1975年《趙無極 版畫集》Arts et Metiers Graphiques 巴黎 法國 (黑白圖版為另一版數，第77圖，第48頁)

1994年《趙無極：版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥(圖版為另一版數，第75圖，第55頁)



527

FOUJITA

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

Maternité au Voile Rouge (Maternity in Red Veil)

signed and dated 'L. Foujita 64' (lower right); numbered '69/100' (lower left)

lithograph

59.5 x 42.4 cm. (23 3/8 x 16 3/4 in.)

edition 69/100

Executed in 1964

HK\$10,000-20,000

US\$1,300-2,600

PROVENANCE

Collection of Kimiyo Foujita

Private Collection, Europe

This work is signed and authenticated by Sylvie Buisson on the reverse.

藤田嗣治

(法國/日本, 1886-1968)

母愛

石版 版畫

1964年作

版數：69/100

款識：L. Foujita 64 (右下)；69/100 (左下)

來源

藤田君代舊藏

歐洲 私人收藏

此作品畫背附希薇·布伊森女士親簽之鑑定證明



527-1



527-2



527-3

528

SANYU

(CHANG YU, FRANCE /CHINA, 1895-1966)

Illustrations for Les Poèmes de T'ao Ts'ien
(Illustrations for The Poems of Tao Qian)

signed in Chinese (lower right of each)
 a set of three etchings in an editioned book
 each print: 19.5 x 15 cm. (7 7/8 x 5 7/8) (3)
 book size: 33 x 25 x 1.8 cm. (13 x 9 7/8 x 3/4 in.)
 edition 145/290
 Executed in 1930

HK\$40,000-80,000

US\$5,200-10,000

LITERATURE

Chinshow Publishing Company Ltd., *Masters of Chinese Painting: Shan Yu*, Taipei, Taiwan, 1992 (different edition illustrated, pp. 8-9).

Artist Publishing Co., *Overseas Chinese Fine Arts Series – San Yu*, Taipei, Taiwan, 1995 (different edition illustrated, p. 27).

National Museum of History, *The Art of San Yu*, Taipei, Taiwan, 1995 (different edition illustrated, plates 114-116, pp. 124-125).

Yageo Foundation, Lin & Keng Art Publications, *Sanyu: Catalogue Raisonné-Oil Paintings*, Taipei, Taiwan, 2001 (different edition illustrated, p. 50).

National Museum of History, *In Search of a Homeland- The Art of San Yu*, Taipei, Taiwan, 2001 (different edition illustrated, p. 150).

Skira Editore, *Sanyu Language of the Body*, Milan, Italy, 2004 (different edition illustrated, plates 55-57, p. 161).

National Museum of History, *Parisian Nostalgia: the National Museum of History's Sanyu Collection*, Taipei, Taiwan, 2017 (different edition illustrated, plate 4, p. 20).

The Li Ching Cultural and Educational Foundation, *Sanyu Catalogue Raisonné: Prints*, Taipei, Taiwan, 2017 (different edition illustrated, plates 25-27, pp. 101 and 103-107).

常玉

(法國/中國, 1895-1966)

陶潛詩集

版畫書內含蝕刻 版畫 (一套共三件)

1930年作

版數：145/290

款識：玉 (每幅右下方)

出版

1992年《中國巨匠美術週刊：常玉》錦繡出版事業股份有限公司 台北 台灣 (圖版為另一版數，第8-9頁)

1995年《華裔美術選集：常玉》藝術家出版社 台北 台灣 (圖版為另一版數，第27頁)

1995年《常玉畫集》國立歷史博物館 台北 台灣 (圖版為另一版數，第114-116圖，第124-125頁)

2001年《常玉：油畫全集》國巨基金會，大未來藝術出版社 台北 台灣 (圖版為另一版數，第50頁)

2001年《鄉關何處—常玉的繪畫藝術》國立歷史博物館 台北 台灣 (圖版為另一版數，第150頁)

2004年《常玉—身體語言》Skira Editore 米蘭 意大利 (圖版為另一版數，第55-57圖，第161頁)

2017年《相思巴黎：館藏常玉展》國立歷史博物館 台北 台灣 (圖版為另一版數，第4圖，第20頁)

2017年《常玉版畫全集》財團法人立青文教基金會 台北 台灣 (圖版為另一版數，第25-27圖，第101，103-107頁)

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4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues

is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, 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™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **•** next to the lot number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid

increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

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

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

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

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

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

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs 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  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

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及狀況不同等同於對**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**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍賣決定。**估價**可能會改變。您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**可能以拍賣場地貨幣以外的貨幣顯示並僅作為指引。本目錄使用的貨幣兌換率是根據最貼近日目錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑑定報告。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。

(d) 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

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何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。

(b) 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。

(c) 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

(a) 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：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）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。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證明文件，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。

(iii) 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。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年

中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與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

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為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：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會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；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**低價估價**開始，然後逐步增加 (競投價遞增幅度)。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。

拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 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；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
 - 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**不適用於有**保留標題**或有**保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄**描述內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳

士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱讀“**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**予合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑑定方法才能鑑定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未普遍被接受，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 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。
- 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有**標題**的書籍；
 - 沒有**標明估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之購買款項則根據佳士得**真品保證**的條款退還予原本買方，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：HSBCHKHHKHK
- (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，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 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) 代不履行政任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為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銷，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不能提取**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。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。

(b) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動物製造或組成（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物料的任何**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Ψ符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，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加密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie's LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別注釋外，包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括目錄描述及價款都可在www.christies.com上查閱。銷售總額為成交價加上買方酬金，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、作者或製作者的作品；
- 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**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述(包括於拍賣場通過對有關陳述作出的任何更改)。

佳士得集團：Christie's International Plc、其子公司及集團的

其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第F1(a)段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件)；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如E2段中的意思；有**保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

底價：**拍賣品**不會以低於此保密**底價**出售。

拍賣場通告：張貼於拍賣場內的**拍賣品**旁或www.christies.com的書面通知(上述通知內容會另行通知以電話或書面競投的客戶)，或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale - Buying at Christie's'

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or 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，並不做銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

○ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ○ next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be

significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the

avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved

the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

*"Signed ..."/ "Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

*"With signature ..."/ "With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲：部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

● 保證最低出售價

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注以符號 ◆ 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，我們不會在目錄中注以符號。

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。

有保留的標頭

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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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賣方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 www.christies.com 上公佈的佳士得責任條款和條件的約束。

| 管理費，倉儲和相關費用 | | |
|---|---|--------------------------|
| 按件收費 | 大件物品 例如家具，大型畫作和雕塑 | 小件物品 例如書籍，奢侈品，陶瓷和小型畫作 |
| 拍賣後1-30天內 | 免費 | 免費 |
| 自第31天起：管理費 每天倉儲費用 | 港幣700元 港幣80元 | 港幣350元 港幣40元 |
| 損失和損壞責任 | 按購買 拍賣品 的成交價的0.5%或全部倉儲費用收費（以較低者為準） | |
| 如果在拍賣後30天內提取 拍賣品 ，無須支付上述費用。物品大小由佳士得酌情決定。 | | |
| 長期倉儲服務方案可按客戶要求提供。 | | |

亞洲二十世紀藝術 日間拍賣

二〇一八年五月二十七日
星期日 下午一時三十分

香港灣仔港灣道1號
香港會議展覽中心會議廳

編號名稱：現代 S18
拍賣編號：13276
拍賣品編號：301 - 528

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（如國民身份證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +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) |
|------------------|--------------------------|------------------|--------------------------|
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BIDDER REGISTRATION FORM

| | |
|------------|--|
| Paddle No. | |
|------------|--|

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

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

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account No.

Account Name

Address

City/District Post/Zip Code

County/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\$ 1600,000 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"/> 16124 Fine & Rare Wines Featuring Wines Direct from Masseto and a Collection of Château Lafleur and other Guinaudeau Family Estate Wines <input type="checkbox"/> 16130 Hong Kong Magnificent Jewels* <input type="checkbox"/> 16128 Important Watches and Private Collections <input type="checkbox"/> 16132 Handbags & Accessories <input type="checkbox"/> 13275 Asian 20th Century & Contemporary Art (Evening Sale)* Contemporaries: Voices from East and West (Evening Sale)* <input type="checkbox"/> 13277 Asian Contemporary Art (Day Sale) <input type="checkbox"/> 13276 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 15953 Chinese Contemporary Ink <input type="checkbox"/> 15954 Fine Chinese Classical Paintings and Calligraphy <input type="checkbox"/> 15955 Fine Chinese Modern Paintings* <input type="checkbox"/> 16911 Celestial Immortals - The Taber Family <i>Tianqiuping</i> from Philbrook Museum of Art* <input type="checkbox"/> 16956 Three Qianlong Rarities - Imperial Ceramics From An Important Private Collection* <input type="checkbox"/> 16966 The Nitta Maitreya* <input type="checkbox"/> 16265 Contemplating The Divine - Fine Buddhist Art * <input type="checkbox"/> 16759 Leisurely Delights of a Transient Life* <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。

如閣下登記代表未嘗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 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藏 | <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"/> 13277 亞洲當代藝術（日間拍賣） | <input type="checkbox"/> 16265 正觀自在——佛教藝術精品* |
| <input type="checkbox"/> 13276 亞洲二十世紀藝術（日間拍賣） | <input type="checkbox"/> 16759 浮生閒趣* |
| | <input type="checkbox"/> 15959 重要中國瓷器及工藝精品* |

* 如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；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支付款通告，並同意遵守所有規定。

• 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。

• 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 VOGÜÉ

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

LEISURE 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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