



# 二十世纪及当代艺术

20TH CENTURY & CONTEMPORARY ART

上海晚间拍卖 2018年9月21日 SHANGHAI EVENING SALE 21 SEPTEMBER 2018

CHRISTIE'S 佳士得



# 二十世纪及当代艺术 (晚间拍卖)

## 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

2018年9月21日 (星期五) · FRIDAY 21 SEPTEMBER 2018

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**CHRISTIE'S 佳士得**





MARC CHAGALL



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### 3 黄宇兴

0  
1 (中国, 1975 年生)

#### 宝藏

丙烯 画布

100 × 150 cm. (39 3/8 × 59 in.)

2016年作

签名: Huang Yuxing 2016 (右下)

**RMB 250,000 - 550,000**

**US\$ 37,000 - 81,000**

#### 来源

亚洲 私人收藏

### HUANG YUXING

(CHINA, B. 1975)

#### Treasure

signed and dated 'Huang Yuxing 2016' (lower right)  
acrylic on canvas

100 × 150 cm. (39 3/8 × 59 in.)

Painted in 2016

#### PROVENANCE

Private Collection, Asia

从创作初期对现实图像的挪用,到逐步走向感性的绚烂抽象,黄宇兴的作品始终植根于对“人”与“世界”之间关系的思考。艺术家在光怪陆离的历史洪流之中,渴望抓住一瞬间的时刻流变,以及难以把握的人类境遇。在《宝藏》中,艺术家用丰富色彩在画布上构成无数个灿烂而光芒的结晶体:椭圆、晶体、网络、漩涡不断地复制、覆盖、碰撞、消融,绽放出五光十色的炫彩,仿佛微观细胞分裂繁衍的刹那瞬间,又如同宝石在光线的照射下呈现出的特殊光学效应的永恒光芒。

对黄宇兴而言,《宝藏》画面中那些理性而随机的几何线条深邃内敛,富有逻辑性,更是他对于人类的智慧与能量的思考,尤其在当今的信息社会中,在科技、资本、媒体融汇交杂和瞬息万变的今天,通过对光点、屏幕、网络的抽象对信息社会的隐射,以及对宇宙万物的“生、住、异、灭”的领悟。黄宇兴利用张扬的霓虹色和碎片化的图像,在深邃的背景上再现了当代人万花筒式的生命体验,恰如布鲁斯·南蒙霓虹闪烁的《生,死,爱,恨,喜,悲》(图一)，“爱”与“恨”，“悲”与“喜”等相对的词汇化作轮回，交替闪烁，在只言片语中抓住了生命永恒的摇摆与未知。

From the early period of his creative work, with his appropriation of realistic images, to his gradual development of a more radiant and emotional abstraction, Huang Yuxing's creative outlook has always been rooted in his thinking about the relationship between people and their world. Huang hopes, in the raging torrents of our world's often bizarre and absurd history, to capture just a few moments of its flow, to show the difficult-to-grasp state of human affairs. In *Treasure*, the artist constructs from the rich colors on his canvas a view of gorgeous, glowing crystals: the multiplicity of ovals, crystals, nets, and whirlpools continue to replicate, overlap, collide, and fuse together, releasing a dazzling, multi-colored light. We seem to be viewing something like the moment when cells divide and reproduce, yet they exude at the same time the special optical effects, and the eternal aura, of gems underneath a bright light.

For Huang Yuxing, the geometric lines in *Treasure*, both rational and random, are actually deeply reserved and informed with their own logic; they represent his thinking about human wisdom and energy, especially in today's information society, with its ceaseless whirl of technology, information, media and instantaneous change. Through these abstracted spots of light, screens, and networks, the artist insinuates certain meanings about that information society, communicating his realizations about the life, places, alienation, and destruction that meet all the things in this universe. In Bruce Nauman's flashing neon work *Life, Death, Love, Hate, Pleasure, Pain*, (Fig. 1) pairs of opposing terms revolve and flash, capturing the eternal instability and unknowability of life; here, Huang Yuxing employs flamboyant neon colors and fragmented images, set within a deep background, to reproduce the kaleidoscopic life experiences of the contemporary man and woman.



图一 布鲁斯·南蒙《生,死,爱,恨,喜,悲》1983年作  
Fig.1 Bruce Nauman, *Life, Death, Love, Hate, Pleasure, Pain*, 1983.

© 2018 Bruce Nauman / Artists Rights Society (ARS), New York





### 3 由金

0  
2 (中国, 1976 年生)

#### 关于未来的遐想

油彩 画布

130 × 194 cm. (51 1/8 × 76 3/8 in.)

2016年作

签名: 2016 Youjin (右下); 关于未来的遐想  
Daydreaming about the Future 130 x 194 cm 布面  
油画 oil on canvas 2016 Youjin/由金 (画背)

**RMB 300,000 - 600,000**

**US\$ 45,000 - 89,000**

来源

亚洲 私人收藏

文献

2016年《由金》芳草地画廊 台北 台湾 (图版, 第38-39页)

YOU JIN

(CHINA, B. 1976)

#### *Daydreaming About the Future*

dated and signed '2016 Youjin' (lower right);  
inscribed and signed in Chinese, titled, measured,  
inscribed and signed 'Daydreaming about the Future  
130 × 194 cm oil on canvas 2016 Youjin' (on the  
reverse)

oil on canvas

130 × 194 cm. (51 1/8 × 76 3/8 in.)

Painted in 2016

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

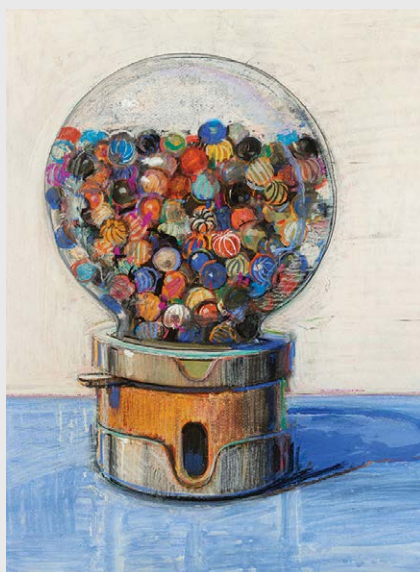
Park View Green Art, *You Jin*, Taipei, Taiwan, 2016 (illustrated,  
pp.38-39).

“快速的社会发展和进程如同梦境般的变化多端，多元文化的冲击也如同碎片式的构成，这些都为自我判断和总结提供了复杂性的结果，再将这些体验进行梳理与输出，变成了我对时间和生存空间的遐想重构。”

— 由金

“Rapid social development and progress bring a multitude of changes, like scenes from dreams. The impact of multiculturalism too produces fragmented structures. These give me complex results when it comes to forming self-judgments and summarizing experience; when I take these realizations and organize and output them again, they become my imaginary, daydream reconstructions of time and spaces for living.”

— You Jin



图一 韦恩·第伯《糖果球机器》1977年作  
Fig.1 Wayne Thiebaud, *Candy Ball Machine*, 1977.

© 2018 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY



如若在闲暇时分平躺于一块空地之上，映入眼眸的天空与树影是否截然不同？由金《关于未来的遐想》便为观者呈现这一独特视角下光怪陆离的幻想世界。画面中茂盛的树木由四周向画布中心延伸，遮挡了部分视线中淡蓝的天空，或许是炙热的阳光使双眼产生了错觉，无数彩色光晕斑斑点点照射而下，如舞动的气泡般疏密有致地占据了画面，伴随着红色彩带漂浮于画布中央，旋转的阶梯无限延伸至双目无法抵达的尽头。

由金对高饱和度的鲜亮色彩的使用一向得心应手，不论是色块与线条并用所描绘的树影，充满想像力的旋转楼梯，亦或是眼前无数跳跃于画布之上的七彩光晕，皆被施以浓烈而复杂的色彩。同样鲜明灿烂的用色方式亦可在美国艺术家韦恩·第伯的作品中见到（图一），两者皆在光与影上进行丰富处理，运用多源的色彩以及微妙的色调变化表现阴影及质感，而比起第伯关注表现身边日常平凡物体的缤纷与美好，由金则热衷于创造自己脑海中的独特空间，将不存在于现实的场景在作品中巧妙重组，呈现绚丽夺目的梦幻世界。

乍一看使人眼花缭乱的精彩画面，如细细品味眼前的虚构场景，可将所见的画面分为三个空间逐一探究。画布正中的红色彩带作为最常见的平视角度，预示着现实的空间；被树影遮盖的天空则由仰视的角度被描绘记录；盘旋而上的阶梯向着天空外的空间无限延伸，即便视线试图随之追随仍难以捕捉到它的最终去向，仿佛通往天空之外的未知世界。康定斯基对空间的探知同样饶有趣味，比起康定斯基一反传统的透视法正确性，将城市风景进行多元化的空间处理（图二），由金则是将复杂多源的空间场景重组于同一画布之上，打破了通常人们只能在一个角度里看到单一的透视关系的局限性，将多种不同的透视关系在画面上重组，充满别有深意的寓意。

“楼梯表达了人生的上或下”，由金不曾停止在作品中表达个人所感受的世界。身处密集型发展的城市，不断迅速改变的周边环境或许使人应接不暇，如何在复杂的社会关系中找到真实的立足点已是现代人生活中值得探讨的话题。红色的彩带漂浮于错综复杂的空间之上，如同人身处社会时面临无数选择与不确定性的不安状态。然而艺术家不断以乐观正面的态度回应，“在我的创作里、我的思维里，我自己是愉悦的”，明快的用色彰显艺术家对所属世界的热忱态度，不断盘旋而上的楼梯所通往未知空间的大胆构想亦展现了其对未来美好的遐想与盼望。

If one day you were to lie down at your leisure on a piece of empty ground, wouldn't your view of the sky and the shadows cast by the trees seem completely different? *A Daydream About the Future* presents the strange fantasy world of You Jin as seen from this special point of view. Lush, green branches reach from the borders of the canvas toward the center, partially blocking our view of the light blue sky—and it may be that the scorching sun is making us see things, but a horde of multicolored specks and halos of light seem to be raining down, filling the canvas like floating bubbles and spreading across it in a pleasing array. Accompanying these is a red ribbon, floating in the center, while a spiral staircase stretches upward dizzyingly to point that the eyes cannot reach.

You Jin has always been adept at the use of brilliant, highly saturated color. Here, whether in the lines and blocks of color that make up the tree branches, the imaginative spiral staircase, or the countless haloes of color floating across the canvas, each element is treated with strong, complex hues. In the work of American artist Wayne Thiebaud one also finds similarly vivid and resplendent color (Fig. 1), and both artists offer rich treatment of light and shadow. Variegated color and subtle shifts of hue express light, shadow, and texture. By contrast with Thiebaud, who was concerned with finding richness and beauty in the ordinary, everyday things around him, You Jin's passion lies in re-creating the unique spaces of his own mind. He cleverly reconstructs in his works scenes that could never exist in reality, presenting us with a gorgeous, dazzling world of dreams and illusions.

This sensational composition, at first glance, is dazzling and bewildering. But a closer look at this fictional scene shows how viewing it as three separate spaces, one at a time, benefits our understanding. The red ribbon at the center occupies what is typically the straight-on horizontal view, and thus indicates ordinary, realistic space. The sky, partially blocked by tree branches, is depicted as it would be viewed in an upward gaze. The stair that hovers and aims to climb endlessly above extends into space beyond the sky, making it difficult for the eye to follow and to guess at its end point, which apparently lies in an unknown world somewhere beyond. Wassily Kandinsky's exploration of space is similarly intriguing, seeming to almost reverse correct perspective and complicating the space of the work (Fig. 2). You Jin, by contrast, reconstructs on his canvas a complex, multi-spatial scene, breaking down the assumption that we are limited to viewing only one type of perspective and from one angle only. His rearrangement, juxtaposing different perspective relationships, suggests a wealth of deep meanings and implications.

"A stairway expresses the heights or the depths of human life." You Jin has never ceased expressing his own sense of the world through his art. Living in cities that are always undergoing intensive development, the constant, sudden changes in the surrounding environment cannot leave us know how to adjust, and the question of how to find a firm footing in the midst of our complex societal relationships has become an unavoidable issue in the lives of modern people. The red ribbon floating above this complex, convoluted space reflects our position in society, as we face uncertainty and anxiety about the endless choices confronting us. But You Jin also never ceases to respond with a positive and optimistic outlook: "In my art, and in my thoughts, I'm a joyful person." These lively, lucid colors display the artist's enthusiastic attitude toward the world in which he lives, while the outlandish idea of a staircase, spiraling endlessly upwards toward an unknown space, reveals much about his beautiful daydreams and hopes for the future.



图二 瓦西里·康定斯基《莫斯科-红场》1916年作  
Fig.2 Wassily Kandinsky, *Moscow. Red Square*, 1916.



### 3 曾梵志

0  
3 (中国, 1964 年生)

#### 阳关三叠

油彩 画布

直径: 60 cm. (23 5/8 in.)

2009年作

签名: 曾梵志 2009 Zeng Fanzhi (底部)

**RMB 800,000 - 1,800,000**

**US\$ 120,000 - 270,000**

来源

亚洲 私人收藏

### ZENG FANZHI

(CHINA, B. 1964)

#### *Three Variations of Yangguan*

signed in Chinese, signed and dated 'Zeng Fanzhi 2009' (on the bottom)

oil on canvas

diameter: 60 cm. (23 5/8 in.)

Painted in 2009

#### PROVENANCE

Private Collection, Asia

“与谁同坐？明月清风我。”

— 苏轼《点绛唇》

“And who sits together? The bright moon, the soft breeze, and I.”

— Su Shi, *Rouged Lips*



图一 爱德华·马奈《芭蕾舞鞋》佩姬与大卫·洛克菲勒珍藏，佳士得纽约，2018年5月，成交价：348,500美金

Fig.1 Édouard Manet, *Chaussons de danse*, The Collection of Peggy and David Rockefeller: Fine Art, Day Sale, Christie's New York, May 2018, sold for USD 348,500

曾梵志的北京工作室是他沉淀自我，潜心创作的一处私密天地。他的画室直通一小片苏式庭院，太湖石与明清家具层叠交错，饶有古意。在那里，画家远离尘嚣，只有作品与内心，相互静观映照。（图三）

创作于2009年的《阳关三叠》正是这样一隅心灵景观的写照。作品名取自同名古琴名曲，而该曲又取材于唐代诗人王维名句“劝君更尽一杯酒，西出阳关无故人”。画中南抽象的笔触和简明的构图，寄情于景，描绘出一幅充满个人色彩的无人之境。深邃宁谧的蓝、孤单屹立的湖石、轻描淡写的花丛，无不与王维诗中幽幽深情相呼应。同年，曾梵志更在苏州博物馆举办个展《与谁同坐》，展览则名取自拙政园中“与谁同坐轩”——苏轼一句“与谁同坐，明月清风我”，说的不仅是知己难寻的自甘寂寥，更是遨游天地间的逍遥自在，而曾梵志则通过其标志性的鲜明笔法，亦表达出其同为文人“入乎其内，出乎其外”的独立与洒脱，以及成名后的宠辱不惊，返璞归真。可以说，作品所表述的美不仅仅是视觉上的，更是一种文人的回忆与心境。

画中所表现的文人气质不难在中国传统艺术中找到根源，作品的构图取景，处处体现了曾梵志对传统艺术的理解。谢赫六法中“经营位置”的概念得到了纯熟地运用和体现。作品并未采用西方油画中常见的单点透视，而是将水平视角的石头和俯瞰视角的湖面进行叠加，与中国古代书画中的透视方法一致。





石洞中间不经意扫过的柔嫩粉红又如宋画中常见的“丛花叠石”，为本无生命的石头带去了生机，也为画面注入了灵动感。分隔水陆的栏杆，又令人联想起宋词中“凭栏处潇潇雨歇”、“雕栏玉砌应犹在”等种种意象（图二）。宋元传统的根，在曾梵志笔下得到了延续。

《阳关三叠》不仅巧妙利用了传统视觉中的空间关系，而且更进一步抓住了东方审美体验中“岁暮阴阳催短景”的历史纵深感。本作品采用了独特的圆形画布，如苏州园林中的灵趣生动的月洞门一般，透过一轮正圆的取景，框出一处别有洞天的景致。而又正如月洞门中的自然景色随着四季变迁“一岁一枯荣”，令古人在观察方寸之间产生对宇宙变幻的感慨，曾梵志在枯石脚下轻轻勾勒出零星花丛，水面落英，也让观者触碰到了朝花夕拾的岁月。无独有偶，在印象派大师马奈的作品中，也用圆框取景的手法，用温柔的笔触将柔嫩的花瓣与轻盈的芭蕾舞鞋并置，让观者从窄角中窥见青春的戏谑痕迹（图一）——画作不再只是空间的艺术，更在时间的维度中有了深度和肌理。

《阳关三叠》有着深深植根于东方的精神意韵，但又因曾梵志标新立异的艺术语言为传统带去了新的面貌。画中延续了曾梵志惯用的油彩作为媒介，用丰富的油彩营造出如蒙克作品般浓厚的夜色（图四）。饱和的深蓝及跳跃的粉红却一扫蒙克式的阴郁，取而代之的是“昼短苦夜长，何不秉烛游”的超然自逸。而那湖中斑驳的月光，映衬着带有中国传统审美“瘦、露、透”的太湖石，伴随着四周渐渐深邃的层染，无不透露出“曲径通幽”式的中国意境。他自己也曾坦言，随着年龄增长，愈加发觉个人“血液里有中国式的审美”——“我一直在寻找传统这种根，比如我对宋元文化的喜好，研究宋人怎样看画，他们的审美精神是什么样的。当然不能画的跟宋人一样，那样没有意义，我吸取他们对美的一种理解”。《阳关三叠》这首延续千年的古老歌谣，在曾梵志的画布上得到了当代文人新的诠释。

Zeng Fanzhi's studio in Beijing is a place of seclusion, where the artist can retreat to focus on himself and his artistic process. His painting studio connects directly to a small, Suzhou-style courtyard, where porous Taihu scholar's stones placed alongside classical Chinese furniture provide an air of antiquity. There, far away from worldly distractions, the artist can work in peace and allow his innermost self to be quietly reflected in his work (Fig. 3).

Dating from 2009, Zeng's *Three Variations of Yangguan* portrays just such a space for quiet contemplation. The work's name derives from the title of a Chinese zither tune, which itself was taken from a line by Tang Dynasty poet Wang Wei: "Let us drink one last cup of wine; once beyond the Yangguan, you'll find no old friends." Through the almost abstract quality of his brushwork and his simple, clear composition, Zeng projects great feeling into this desolate scene with its special, personal quality. The profoundly deep and peaceful blue, the lonely, upright Taihu lake stone, and the casually understated shrubbery all echo the feeling of distance and affection in the Wang Wei poem. In the same year *Variations* was completed, Zeng held a solo exhibition, *Narcissus Looks for Echo*, at the Suzhou Museum. The Chinese name for the exhibition is taken from the *Yu Shei Tong Zuo Pavilion* in the famous Humble Administrator's Garden, based on a line from a Su Shi poem, "... Who sits together? The bright moon, the soft breeze, and I." (*Yu shei tong zuo? Ming yue qing feng wo.*) It reflected a feeling of not merely resignation to loneliness, a lack of close companionship, but also a sense of traveling far abroad at one's ease and leisure. With the vivid brushwork that is his trademark, Zeng expresses the independence and easy confidence in "knowing things from the inside, and seeing them from afar," thus showing how much he is like the ancient scholar-painters, and how despite his fame he remains himself, unaffected by outside opinion. The beauty expressed through this work transcends mere visual appeal; it depends even more on embodying the memories and state of mind of a literati.

The source of the classic character that this painting



exudes, that of the literati or scholar-painter, can easily be traced to traditional Chinese art. Every aspect of Zeng's selection of scene and composition in this work reveals his understanding of traditional art. The concept of "managing scenic placement," as set out by Xie He in his "Six Principles of Painting", is embodied skillfully here by Zeng; eschewing the single-point perspective typical of Western oil painting, he combines a straight-on level view of the stone with a more bird's-eye perspective on the surface of the lake, combining different points of view in exactly the manner of ancient Chinese calligraphy and painting. Further, the delicate pink that Zeng almost carelessly brushes across the openings in the stone echo the "clumped thickets and folded stones" often seen in Song landscape paintings, enlivening the lifeless rock and adding a vibrant energy to the painting as a whole. The railing between the land and water also recalls lines from Song poetry, such as "I stand over the rail, and see the rain is ending," and "The carved balustrade and jade steps remain, only the young faces have changed" (Fig. 2). In *Variations*, Zeng Fanzhi extends longstanding traditions rooted in the Song and Yuan dynasties.

*Three Variations of Yangguan* not only makes ingenious use of traditional spatial concepts, but further grasps the nature of the Eastern aesthetic experience — specifically, the sense of broad historical vision found in ancient poems: "At the close of the year, yin and yang press the short days on." *Variations* distinctively employs a round canvas, like the charmingly wrought, round "moon gates" in the gardens of Suzhou, within which Zeng frames his own scene of charm and beauty. The glimpses of natural vistas seen through those moon gates, changing with the seasons — "withering and then thriving year by year" — taught the ancients to ponder the vicissitudes of the larger cosmos. In Zeng Fanzhi's lightly traced wisps of foliage by the rocks, and the reflections on the water, viewers also sense the transience of things in time's passage. Round canvases were not unknown in the West, and were once employed by the Impressionist master Édouard Manet, whose gentle brushwork juxtaposes soft flower petals with graceful ballet shoes, letting us glimpse through this narrow window traces of our youthful humour (Fig. 1). The art of such paintings no longer deals only with space, since in them the dimension of time itself takes on depth and texture.

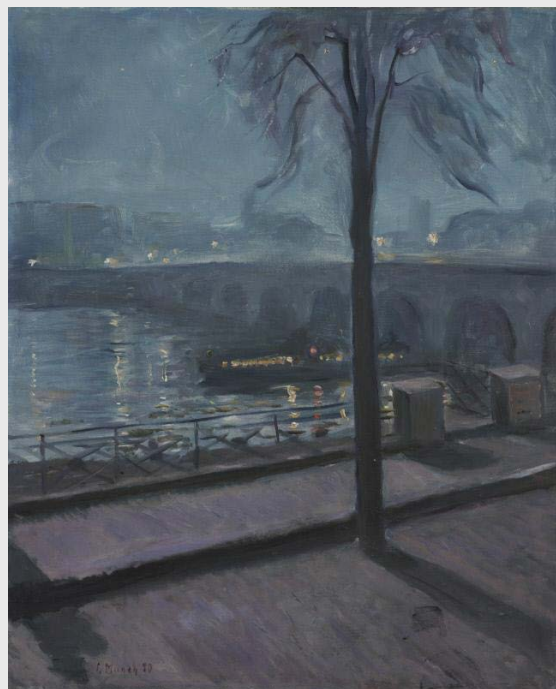
*Three Variations of Yangguan* is deeply rooted in, the spirit of the East, though the different artistic vocabulary devised by Zeng Fanzhi puts a new face on that tradition. Zeng continues his use of oil as his favored medium, creating with their richness a kind of deep nighttime atmosphere like that of Edvard Munch (Fig. 4). Zeng applies a thin wash of blue, along with a more saturated deep blue and a lightly dancing pink, which sweep away the Munchian gloom and replace it with a more detached and carefree sentiment: "The day is short and the bitter night so long—why not go roaming with candle in hand?" The moonlight that gleams on Zeng's lake sets off the porous rock shape, which reflects the traditional Chinese aesthetic of "tall and slender, open, and filled with holes or channels." Surrounded by deepening washes of color, all this suggests the very Chinese conception of "a winding path leading to a secluded spot." Zeng himself confessed that, as he got older, he became more and more aware "that Chinese aesthetics are deep in my blood," and that "I've always been seeking those kind of traditional roots. For example, in my fondness for the Song and Yuan cultures, learning about how Song people looked at paintings, what their aesthetic outlook was. Of course you cannot paint like the people of the Song did; that would have no meaning. But from them I've absorbed a certain understanding of beauty." The millenia-old folk ballad of *Three Variations on Yangguan*, on Zeng Fanzhi's canvas, receives a new interpretation by a contemporary Chinese scholar-painter.



图二 宋 佚名《蕉石婴戏图》台北国立故宫博物院藏品  
Fig.2 Anon, *Children Playing Around Rocks and Banana Trees*, Song Dynasty (960-1279), The Collection of National Palace Museum, Taipei



图三 曾梵志工作室-太湖石 摄影: 湯輝  
Fig.3 Zeng Fanzhi's Studio, Photo: Tang Hui



图四 爱德华·蒙克《圣克卢的塞纳河》1890年作 美国 波基浦西市 瓦萨学院艺术中心  
Fig.4 Edvard Munch, *The Seine at St. Cloud*, 1890, Frances Lehman Loeb Art Center at Vassar College

### 3 赵无极

4 (中国 / 法国, 1920-2013)

13.02.92

油彩 画布

200 × 162 cm. (78 ¾ × 63 ¾ in.)

1992年作

签名: 无极 ZAO (右下);

ZAO WOU-KI 13.2.92. 200 x 162 cm. (画背)

**RMB 16,000,000 - 26,000,000**

**US\$ 2,400,000 - 3,800,000**

#### 来源

瑞士 日内瓦 Jan Krugier画廊

欧洲 私人收藏

2012年5月15日 中国嘉德 拍品编号4824

现藏者购自上述拍卖

#### 文献

1994年《赵无极 1935-1993》Pierre Daix著 Editions Ides et Calendes 巴黎 法国 (图版, 第180页)

1998年《赵无极》Yves Bonnefoy & Gerard de Cortanze著 La Difference Galerie Enrico Navarra 巴黎 法国 (图版, 第257页)

2013年《赵无极 1935-1993》Pierre Daix著 Editions Ides et Calendes 巴黎 法国 (图版, 第63页)

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

### ZAO WOU-KI

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

13.02.92

signed in Chinese, signed 'ZAO' (lower right);  
signed, titled and measured 'ZAO WOU-KI 13.2.92.  
200 x 162 cm.' (on the reverse)

oil on canvas

200 × 162 cm. (78 ¾ × 63 ¾ in.)

Painted in 1992

#### PROVENANCE

Galerie Jan Krugier, Geneva, Switzerland

Private Collection, Europe

China Guardian, 15 May 2012, lot 4824

Acquired at the above sale by the present owner

#### LITERATURE

Pierre Daix, Editions Ides et Calendes, *Zao Wou-Ki L'oeuvre 1935-1993*, Paris, France, 1994 (illustrated, p. 180).

Yves Bonnefoy & Gerard de Cortanze, *La Difference*, Galerie Enrico Navarra, *Zao Wou-Ki*, Paris, France, 1998 (illustrated, p. 257).

Pierre Daix, Editions Ides et Calendes, *Zao Wou-Ki L'oeuvre 1935-1993*, Paris, France, 2013 (illustrated, p. 63).

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

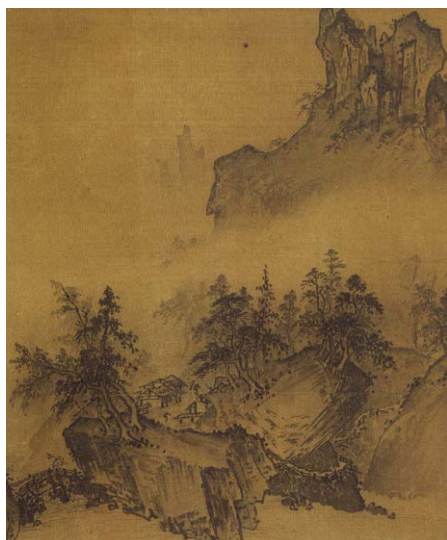


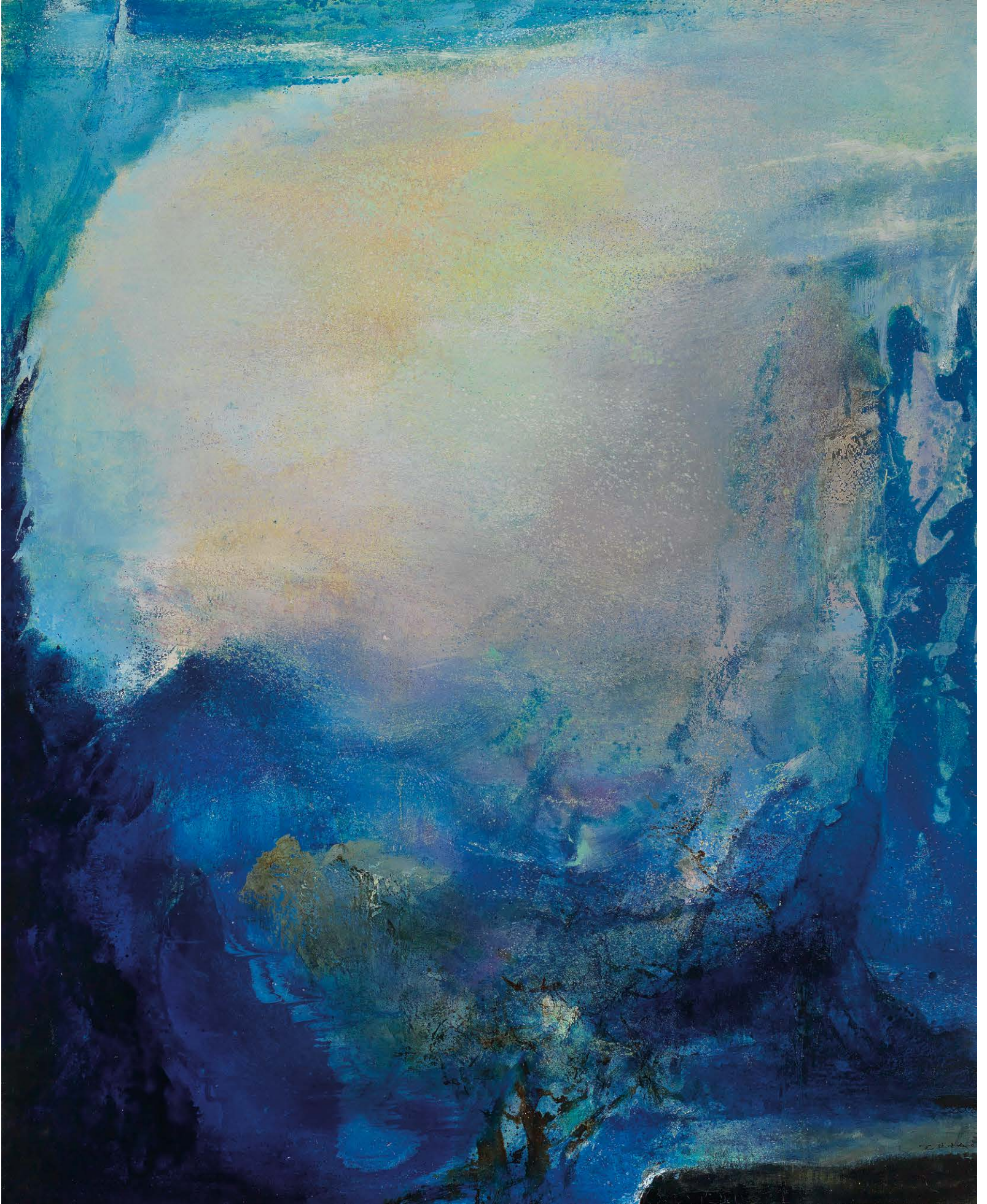
图3 夏圭《山市晴岚图》南宋 十三世纪 早期 纽约 大都会博物馆藏  
Fig.3 Xia Gui, *Mountain Market, Clearing Mist*, Southern Song dynasty, early 13th century. Collection of the Metropolitan Museum of Art, New York City.

“我常在心里揣摩的是，如何画风，如何表现光的明朗纯净？我不想表现自然，而是将形象并列、组合，使人能在其中看到静寂水面空气的荡漾。”

— 赵无极

“How to represent the wind? How to paint emptiness? And the light, its brightness, its purity? I did not want to reproduce but to juxtapose forms, to assemble them in order to find in them the whispering wind over still water.”

— Zao Wou-Ki





Luminous and dream-like, Zao Wou-Ki's *13.02.92* conjures up images of water and wind, deep pools and shifting clouds. Distant mountains seem to rise up out of the mist, while a glowing central form recalls the pearlescent hues of a full moon rising at dusk. A mature piece by the artist, *13.02.92* perfectly showcases the complex hues and translucent layers that characterize Zao's best work from the period. Instead of filling the canvas, Zao has skilfully applied washes of pigment that settle softly around a central space, framing the composition in a way that showcases the radiance of the work's natural energy. *13.02.92* showcases the results of Zao's lifetime of dedication to the pursuit of artistic transcendence, and his deep understanding of both his native and adopted artistic traditions.

In 1991, Zao spent almost half a year working on a large triptych entitled "Homage to Claude Monet". Featuring layers of pink and blue pigment counterbalanced by shadowy forms of deepest indigo, the work paid tribute to Monet's paintings of the lakes and water lilies at Giverny, and demonstrated Zao's masterful control of colour that drew direct inspiration from the Impressionists. The current lot, *13.02.92*, was painted barely a year later, and is imbued with the same romantic rhythm as its predecessor. Gauzy layers of lavender, lime, pale yellow and cerulean express a Pointillist-inspired approach to colour, as these tones offset and emphasize the rich blues that dominate the composition. Influenced by Impressionism, colour is permitted to take precedence over line and contour, and flecks of discrete, unblended colour is combined by the eye to create a more luminous whole.

The Impressionists were fascinated by the idea of transience, and sought to capture a sense of nature's most fleeting of moments in their work – sunlight glinting off of water, a plume of rising smoke, or the hazy shape of a monument glimpsed at sunset. Many of Zao's best works from the 90s grasp at the same concept, seeking to convey the essential elements of nature in an abstract form. Viewed up close, the painted details of *13.02.92* take on the form of mountain peaks, breaking waves, and mist rising up out of valleys. Microcosmic worlds open up, showcasing the varied surface treatments where Zao has alternately splattered, poured and dragged paint across the canvas to create areas of thin pigment contrasted with patches of thick glossy impasto.

The shifting sense of scale that can be found in Zao's works – where details are often as compositionally complete as the whole – is drawn directly from the tradition of Chinese classical painting. Comparing *13.02.92* to Song Dynasty painter Xia Gui's *Mountain Market, Clear with Rising Mist*, both works blur the boundaries between abstraction and figuration, skilfully making use of negative space to separate and define discrete compositional elements. Yet while the Song Dynasty painters anchored their works with minuscule houses, bridges and travellers in order to provide scale and imbue the work with realism, Zao sets viewers free to wander within his works, and discover fractal-like details that are as beautiful close-up as they are at a distance.

Yet it is the glowing centre of the work that truly draws the viewer in. As described by Dominique de Villepin, "[Zao] Wou-Ki does not hesitate to welcome emptiness in the heart of his paintings to make the infigurative, the unrepresentable loom-up." In fact, by constructing his works around negative space, Zao increases the sense of openness and depth in his canvases, just as Matisse's paintings of doorways and windows offer the viewer a tantalizing sense

of spaces beyond. By concentrating the weight and mass on the bottom and edges of the canvas, then allowing them to rise upwards like mountain ranges, Zao places the moon-like void at the centre of his work, framing, in the words of scholar Jonathan Hay, "a luminosity extending from infinite softness to enveloping darkness." This sense of envelopment, and the creation of light framed by darkness has its roots in Zao's early oracle-bone paintings, but the expression only reaches full maturity in his late works from this period.

The Tang Dynasty poet Li Bai wrote, "The water of Peach Blossom pond reaches a thousand feet in depth, / But still it's not as deep as Wang Lun's feelings seeing me off." Indeed, *13.02.92* reflects the depth of Zao's commitment to art, and showcases the lessons learned over the course of a lifetime spent in pursuit of artistic transcendence. Echoes of the glowing spaces depicted in Zao's oracle bones paintings are combined with the expressive techniques of works from the 60s, tempered by an appreciation for ink-like washes developed during the 70s and 80s. In 1967, Claude Roy noted that "[Zao Wou-Ki's] roots are everywhere, beautifully long and slender, deeply embedded in some faraway place, nourished by at least two different continents." Nowhere is that more apparent than in Zao's late paintings, the culmination of a long and diverse artistic career.



图五 亨利·马蒂斯《丹吉尔的窗户》1912年作 莫斯科 普希金美术馆藏  
Fig.5 Henri Matisse, *Window at Tangier*, 1912. Collection of the Pushkin Museum of Fine Arts, Moscow

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Photo: Bridgeman Images



图四 克劳德·莫奈《吉维尼的塞纳河》1897年作 哥伦比亚 哥伦比亚美术馆  
Fig.4 Claude Monet, *The Seine at Giverny (L'île aux Orties, Giverny)*, 1897.  
Collection of the Columbia Museum of Art, Columbia

明音如梦，在《13.02.92》中，赵无极营造出了水汽、微风和流云在幽深池塘之上冉冉升起的自然意象。后方的远山宛如在雾中升起，画面中央则令人联想到日暮初升的满月清辉。《13.02.92》为画家成熟期之作，完美呈现了赵无极这一时期作品的复杂色彩与透明层次感，以围绕着中央部份的柔和淡彩取代了传统填满画布的做法，强调出自然力量的光芒。《13.02.92》表现了赵无极人生中对卓越艺术的不断追求和对中西方艺术传统的深刻认识。

在1991年，赵无极花了近半年时间去描绘名为《向克劳德·莫奈致敬》的大型三联画。不同层次的粉红、蓝色油彩与深色的靛蓝在画面上构成了诗意的空间。这幅作品是对莫奈所描绘的吉维尼的池塘与睡莲系列致敬，表现出赵无极对印象派色彩的高超应用。《13.02.92》则是不到一年之后创作的作品，与前作有着同样的浪漫情怀。同样受印象派的影响，在此副作品中，赵无极对色彩的运用比线条及轮廓的勾勒更为重视，丰富的色彩层层叠加，如轻纱般的粉紫、青绿、淡黄及天蓝色等等渲染于底层作为主色调的深蓝色之上，通过色彩反射出万丈光芒的自然景致。

印象派艺术家着迷于时间的无常，并致力去捕捉大自然转瞬即逝的瞬间：水波上反射出的太阳金光、袅袅升起的轻烟、或是日落之时建筑的朦胧一瞥。赵无极90年代的佳作之中亦捕捉了相同的概念，致力以抽象的形态表现自然之中重要的本质。仔细来看，《13.02.92》中的细节有着山峰、波涛、以及山谷之中薄雾的形象，如同开启了一个微观的新世界。而赵无极以不同的油画手法处理画面，或平涂，或泼彩，或刮涂，使得画面产生不同的表面层，厚重色块层与轻薄油彩共存，形成丰富的肌理。

受到中国传统绘画的影响，赵无极作品中的大小比例灵活变动，细节与整体都保留了构图的完整性。《13.02.92》与宋代画家夏圭的《山市晴岚图》相比较，可以看出两者都模糊了抽象与具象的界限，透过留白的高超运用将结构元素分散及组合。然而宋代画家以微小的屋舍、桥梁及行人等等入画，为作品增添现实元素，赵无极则让他的观者自由地在作品之中徜徉，从而发现如真似实的细节，无论远观或细看都同样追求神游之意。

然而，《13.02.92》作品明亮的中心无疑是吸引观者之处。正如多米尼克·德维尔潘所形容：“赵无极毫不犹豫地在他的画作中心表现虚空，使得无形的、难以描画的部份突现出来。”围绕着中心留白部份创作，赵无极加强了他画作的开放性及深度，如同马蒂斯作品中的门窗，为观者呈现了一个诱人的背后空间，透过把重量和质量集中于画作下方，得以如山峦般上扬。而赵无极把宛如满月的虚空放在作品中心，像学者乔迅所言：“一道明灿由无尽的柔和展现到包裹一切的黑暗之中。”这铺天盖地的意象以及被黑暗包围的光芒，可追溯至他早年的甲骨文系列作品，但在这副晚年作品中走向成熟。

唐代诗人李白写道：“桃花潭水深千尺，不及汪伦送我情”。诚然《13.02.92》呈现出赵无极对艺术的追求与深度，以及在一生追求艺术的超越所学到的技艺：赵无极甲骨文系列作品中透亮空间的余韵结合了他60年代作品中的表现力，并与70及80年代发展的水墨笔触相调和。在1967年克劳德·莱依写道：“赵无极悠长、细腻而美丽的根，深深地栽种于世界各地，受到了至少两个大陆的滋养。”这点在赵无极晚年的作品最为清晰可见，为他悠长丰富的艺术生涯之大成。



图二 赵无极《向克劳德·莫奈致敬 2月至6月 1991年 三联作》1991年作 私人珍藏  
Fig.2 Zao Wou-Ki, *Hommage à Claude Monet, février-juin 91 - Triptyque*, 1991 Private collection.  
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## 朱德群

(中国 / 法国, 1920-2014)

### 浮光掠影

油彩 画布

97 × 130 cm. (38 ¼ × 51 ⅞ in.)

1990年作

签名: Chu Teh-Chun 90 (右下); Ombres Flottantes Chu Teh-Chun 1990 (画背)

**RMB 2,800,000 - 3,800,000**

**US\$ 410,000 - 560,000**

#### 来源

法国 巴黎 Patrice Trigano画廊

现藏家于1990年代购自上述画廊

此作品已经日内瓦朱德群基金会鉴定

## CHU TEH-CHUN

(FRANCE/CHINA, 1920-2014)

### *Ombres Flottantes*

signed and dated 'Chu Teh-Chun 90' (lower right); titled, signed and dated 'Ombres Flottantes Chu Teh-Chun 1990' (on the reverse)

oil on canvas

97 × 130 cm. (38 ¼ × 51 ⅞ in.)

Painted in 1990

#### PROVENANCE

Galerie Patrice Trigano, Paris, France

Acquired from the above by the present owner in the 1990s

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

“我希望通过西方的色彩关系和书法的抽象线条，熔铸成新风格的抽象绘画：即能表达中国古典诗词中的不可言传、只能意会的抽象意境。从西方评论家对我的作品评论来看，他们似乎看到了我与西方抽象画家不同的追求。”

— 朱德群

“With Western colour relationships and the abstract lines of calligraphy, I hope to mould a new style of abstract painting: one that can express the ineffable qualities of classical Chinese poetry, and abstract conceptions that can only be sensed or felt. Given what the Western critics have been saying about my work, they seem to have understood that I am searching for something different from those of Western abstract artists.”

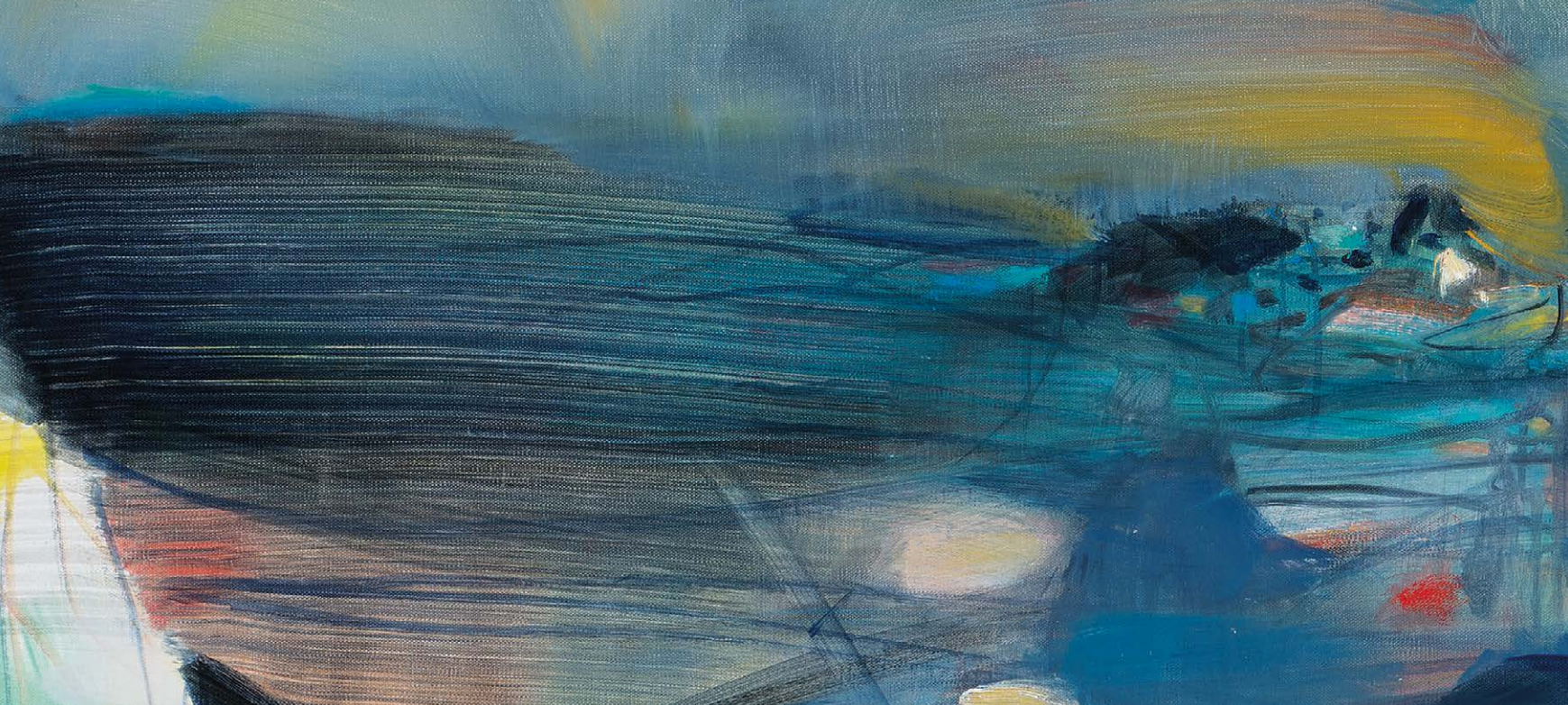
— Chu Teh-Chun



图一 瓦西里·康丁斯基《构成:第六号》1913年作 俄罗斯 圣彼得堡 艾米塔吉博物馆  
Fig.1 Wassily Kandinsky, *Composition VI*, 1913, Hermitage Museum, Saint Petersburg, Russia







图二 张大千《泼彩钩金红莲》1975年作 佳士得香港 2017年5月  
成交价：10,140,000 港元  
Fig.2 Zhang Daqian, Red Lotus, 1975, Christie's Hong Kong,  
30 May 2017, Lot 1382, sold for HKD 10,140,000

1997年，朱德群创作此幅《浮光掠影》时已接近八十高龄，创作能量仍处于巅峰状态，对抽象世界的探索臻至成熟。《浮光掠影》除了更贴近中国书法独特的笔法动势之美，在光影与色彩的运用上也不同于过去强调明暗对比、戏剧张力及浓厚情绪的构图，利用缤纷跳跃的光点与线条表现交错与牵动的节奏感，营造有如《琵琶行》中“嘈嘈切切错杂弹，大珠小珠落玉盘。”的诗意境界。

朱德群曾引保罗·克利之言：“艺术并非再现可见的事物，而是变不可见为可见。”这其中的“不可见”指的是一种精神性的概念。90年代时，纯粹的抽象结构已无法满足朱德群面对自然宇宙时的心灵悸动，转而开拓新的表现方式，创作色调由红色发展为蓝绿色系，因为他认为蓝色是大自然最有气魄的色调；而中国书法的俯仰、顿挫与纵横在这个时期的作品中也更加彰显，与画面中的色彩交织诉说着内心中的丰富情感。

不同于早期具有伦勃朗或卡拉瓦乔色彩的剧场光源作品，《浮光掠影》以色彩缤纷的光点在冷暖色块之间变换，更类似印象派的光线流转，令人联想起雷诺瓦《煎饼磨坊的舞会》中，树荫下轻快闪烁的阳光与扑朔迷离的神秘色调。此外，丰富的音乐律动亦是《浮光掠影》的独特之处，在西方艺术家中，唯有康丁斯基(图一)的联觉艺术(Synesthesia in art)能创作出同样效果，当观者凝视画面，仿佛聆听一首动人旋律，看见色彩随着音乐起舞。

朱德群自幼便习得扎实的书画基础，他的用笔在《浮光掠影》中呈现高度的掌握功力，看若挥洒自由，实则具有精准的安排。朱德群还运用了一种独特的半透明油彩，完美模仿水墨晕染的质感，产生轻如鸿毛、薄如蝉翼的视觉效果，烘托了空间的深度，作用类似于传统山水的江海云雾，带领观者从纯粹的视觉经验，扩大至对于未知空间的感受与想像。画面中以快速的飞白、破笔、行草般的线条“写”上各种色彩，笔势能量愈往中心愈聚拢积累，与外围的飘渺形成强烈对比，仿佛能量往边缘渐趋扩散，这样一收一舒、一聚一散的虚实相映，承袭自北宋郭熙《早春图》以来，着重虚实相生、阴阳调和的山水写意之美。

《浮光掠影》的诗意来自于以色彩作为语言的跌宕起伏与抑扬顿挫，在抽象的光与色之间注入了抒情与深刻的精神内涵。画面以水蓝、松石绿为主色调作大面积的铺陈，仿佛诉说一种神圣静谧、安详沉稳的状态；再以靛蓝交织红、黄、澄的温暖光线形成对比，建构成一个对立而又交错的心灵世界，如此冷暖对比的手法与张大千的《泼彩钩金红莲》(图二)颇有异曲同工之妙。

朱德群借由《浮光掠影》创造了一幅“心灵的山水”，色彩与线条取代了实体的景物；画面以外的意境诉说着空间与时间的无垠悠远，笔触与色彩再现了精神与情感的丰富体验。朱德群延续中国诗画同源的审美传统，将“诗境”带入画境，更将古老东方的美学带入西方抽象世界；吴冠中说朱德群的画“近看是中国画”，无疑是中国艺术家融合古今中西所臻至的最高境界。



▲ Lot 305 局部 Detail

Chu Teh-chun was almost 80 years old when he painted *Ombres Flottantes* in 1997; he was still at his creative peak, and his exploration of the world of abstraction had matured. Apart from stronger echoes of the unique dynamics of the Chinese calligraphic brushstrokes, *Ombres Flottantes* also differs in the use of light, shadow and colours than his previous works that emphasise the contrast between brightness and darkness, dramatic tension and highly emotional composition. The painting features vibrant specks of light and lines to create an intersecting, pulsating rhythm, while illuminating a poetic realm that evokes “the strumming of strings resounds, like large and small beads falling on a jade plate” in *The Pipa Tune*.

Chu Teh-chun once quoted the words of Paul Klee: “Art does not reproduce the visible but makes visible.” In this context, what is “not visible” denotes a kind of spiritual concept. In the 1990s, the purely abstract structure could no longer encapsulate the stirrings in Chu’s emotional response towards the universe. The artist set out to explore new modes of expression; he switched from red to aquamarine in his choice of color palette, as he believed blue was the grandest colour in nature. The connection, the rise and fall, and the intersection between characters in Chinese calligraphy are more strongly manifested in his works from this period, where they are interwoven with the colours in the composition to reveal the artist’s inner feelings.

Unlike the artist’s early works featuring dramatic lighting that recalls the works of Rembrandt or Caravaggio, in *Ombres Flottantes*, colourful specks of light dance between warm and cold colours, bearing closer resemblance to the shifting light in Impressionist paintings. It brings to mind the sparkling sunlight beneath the trees and the intriguing colours in Renoir’s *Le Bal au Moulin de la Galette*. Another distinctive feature of *Ombres Flottantes* is the rich musical rhythm it embodies. Among Western artists, such effects are only seen in Kandinsky’s synesthesia in art (Fig. 1). When the viewer gazes at the painting, they feel as though they were listening to a beautiful melody and watching the dance of colours.

Chu Teh-chun developed a solid foundation in calligraphy and painting at a young age. His brushstrokes in *Ombres Flottantes* showcase impeccable artistry, where the seemingly free flowing

brushstrokes are precisely arranged. Chu also used a unique, semi-transparent paint to perfectly imitate the texture of the ink smudge, creating a visual effect of featherlike lightness that accentuates the sense of depth. The effect is akin to the sea of mist and clouds in traditional landscape painting. It guides the viewer to engage in a pure visual experience, and to broaden their feelings and imagination of an unknown space. Different colours are “written” in the painting in swift lines that resemble the calligraphic styles of flying white, scattered brush and semi-cursive script. The energy of the brushstrokes is increasingly condensed towards the centre, in sharp contrast to the ethereal touches on the periphery, as if the energy was spreading towards the margins. This contrast between the illusory and the real is created by the alternation between condensing and expanding, and that between converging and dispersing. It embodies the beauty of landscape painting that emphasises the illusory and the real arising from one another, a tradition established since *Early Spring* by Guo Xi from the Northern Song dynasty.

The poetry of *Ombres Flottantes* stems from the rise and fall in the language of colours, where a sense of lyricism and profound spiritual substance are instilled into abstract lights and colours. A great deal of details is rendered in the main colours of aqua and turquoise, as if depicting a sacred and serene state. Indigo intersects with the warm rays of light in red, yellow and orange in distinct contrast, weaving an interior world of overlapping contradictions. This approach to the contrast between cold and warm echoes that in *Red Lotus* by Zhang Daqian (Fig.2).

Chu Teh-Chun created an “interior landscape” in *Ombres Flottantes*, where colours and lines take the place of physical scenery. The realm beyond the painting spells the boundlessness of time and space, while the brushstrokes and colours illuminate the richness of spiritual and emotional experience. Chu drew on the aesthetic tradition of the unison of Chinese poetry and painting, and merged the “poetic realm” with painting. Further, he instilled classical Oriental aesthetics into the world of Western abstraction. Wu Guangzhong said that Chu’s paintings are “Chinese paintings when looked at from a close distance”. They mark the zenith of the merging of classical and contemporary, and that of Chinese and Western sensibilities by Chinese artists.

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## 朱德群

(法国 / 中国, 1920-2014)

### 灵魂之光

油彩 画布

65 × 92 cm. (25 5/8 × 36 1/4 in.)

1984年作

签名: 朱德群 CHU TEH-CHUN (右下); CHU TEH-CHUN 朱德群 1984 “Lumière de l'âme” (画背)

**RMB 2,000,000 - 3,000,000**  
**US\$ 300,000 - 440,000**

#### 来源

法国 巴黎 收藏

亚洲 私人收藏

此作品已经日内瓦朱德群基金会鉴定

## CHU TEH-CHUN

(FRANCE/CHINA, 1920-2014)

### *Lumières de l'âme*

signed in Chinese, signed 'CHU TEH-CHUN' (lower right); signed in Chinese, signed, dated and titled 'CHU TEH-CHUN 1984 "Lumières de l'âme"' (on the reverse)

oil on canvas

65 × 92 cm. (25 5/8 × 36 1/4 in.)

Painted in 1984

#### PROVENANCE

Collection, Paris, France

Private Collection, Asia

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

“我画的是我内心的光，也就是我的灵魂之光。”

— 朱德群

“I draw the light within my heart, which is also the light within my soul.”

— Chu Teh-Chun



图一 约瑟夫·马洛德·威廉·透纳 《贩奴船》1840年作  
Fig.1 Joseph Mallord William Turner, *The Slave Ship*, 1840

对光的把握是朱德群作品的灵魂。细审其抽象作品，观者仿佛步入光影流转，气象万千的奇异宇宙。《灵魂之光》则将朱德群心中对“光”的一片热忱燃烧到了极致。而大幅度的色块晕染点缀以绚丽光斑，引导视觉随光晕舞动，则又体现出朱德群对中国古典山水画之书法意韵及视觉动态的提炼。

《灵魂之光》充沛而又热烈，相较朱德群七十年代的作品，画面中的光线更为丰富多元，整幅画面不施一丝墨色或是冷色调蓝，而是以深浅不一的橙红色晕染，如火烧般的熠熠霞光，融以草绿色，再点缀几笔玫瑰紫，如同晨间日光乍现，光芒万丈。贯穿画面中央的白色仿佛远方穿透天际的白炽，引导着观众进入了浩荡无垠的炙热空间，让作品拥有了灵魂般蓬勃的生命力。

朱德群曾坦言，是伦勃朗启发了他的“光”。1969年，朱德群在阿姆斯特丹参观了一场伦勃朗诞辰300周年纪念展，这位荷兰古典大师的杰作深深震撼了朱德群，他感叹道：“这是我看画展最感动的一次。”正如伦勃朗在画面中巧妙地嵌入带有戏剧性色彩的弥漫光芒，不仅在画面结构上联结了各个主体，更给予画面神秘而又崇高的意境（图二）。朱德群七十年代描绘光的作品中，可以明显感受到伦勃朗的影子——画面色调往往沉郁、庄严，一簇耀眼的光芒在画面中心绽放。在《灵魂之光》中，亦可窥见这戏剧性的光线走向，不过，光芒被成倍地扩大、延伸，已然形成朱德群个人的成熟风格。





朱德群对西方古典美学的熟练掌握亦体现在其精心计算的构图中。大量的三角形和方块，整体构图的几何居中，带着计算几何学的理性的影子，反映出艺术家在下笔前缜密的计算和思考。朱德群曾说：“在我的画面上，其色彩和线条从不是偶然的，它们和谐地达到同一目的：激活光源，唤起形象和韵律”。朱德群的作品通过点、线、面和色彩的交辉融合产生出抑扬顿挫的心理反应，与透纳的《贩奴船》异曲同工（图一）——海浪的汹涌与远空的平静，混沌与清澈跌宕起伏，对观者心理产生压抑与宣泄的节奏。

虽然深受西方绘画传统的熏陶，朱德群从未抛弃中国书画中天人合一的精神意韵。画面中央的留白也体现了他对水墨体系中空间布局的研究，犹如北宋画家燕文贵所作《奇峰万木》，巧妙地把留白的空间化作云烟缭绕的山水格局，流露出画家在游览山水间胸中的浩然之气。《灵魂之光》中“大地”舒润的翠绿与“天际”若有若无的一抹半透明绿交相呼应，中间的留白到两边橙色三角形组成的体量，在视觉上形成了远近的关系。艺术家巧妙地运用了传统山水画的框架，由前，中，远景构成，从而组成了丰富的层次感，传达出阴与阳，干与润，闹与静的完美平衡，光的韵律引领着视线畅游天地之间。

朱德群内心的光不仅仅通过西方理念中对构图的计算得以表达，更是他作为东方艺术家对于自发力量的一种追求。无论是从色彩构图还是精神意韵，朱德群的光都是发自内心的，从中心延伸至充斥整个空间。范宽说的“与其师于人者未若师于物，与其师于物者未若师于心”，以及张璪所强调的“外师造化，中得心源”，讲的都是心灵与自然的紧密相联。朱德群通过他抽象的艺术语言将他内心的力量与他所感受到的大自然结为一体。在他的抽象作品中，观者能够感受到“造化钟神秀”，亦能感受作者内心对生命的赤诚之心。自然之光在朱德群的笔下得到升华，化作灿烂的“灵魂之光”。

Mastery over lighting is central to Chu Teh-Chun's works. Examining his abstract works, the viewer enters a strange world of cascading light. *Lumières de l'âme*, in particular, represents the zenith of Chu's passion for light. Expansive swaths and of colour underpin vibrant dots of light, leading the eye in a dance amongst the hues, and revealing Chu's distillation of the essence and visual interest of traditional Chinese watercolours.

*Lumières de l'âme* is rich and vibrant. Compared with Chu's works in the 70s this piece features lighting that is more multifaceted and abundant: no trace of black or cool tones can be found on the canvas, instead the artist uses gradients of orange and red to create a shimmering sky that seems almost on fire; combined with the green of the grass and delicately placed strokes of violet from the roses, a breathtaking break of the dawn is created, showering the world with beams of light. In the centre, incandescent light seems to pierce through the sky, and guide viewers to a sweeping expanse of scorching heat, imbuing the work with a life force.

Chu said frankly that Rembrandt was his inspiration for light. In 1969, Chu visited Rembrandt's 300th Anniversary exhibition in Amsterdam, and the Dutch master left a deep impression on Chu. He reflected that he "has never been so moved by an art exhibition." Just as Rembrandt was an expert at introducing dramatic lighting to his works, not just to create a structural connection among the subjects but also to give the picture an air of mystique and nobility (fig.2), Chu's creations from the 70s describing light show a clear influence from the old master - featuring sombre and heavy hues around the canvas, and a shining beacon of light exploding in the centre. In *Lumières de l'âme*, one gets a glimpse of that dramatic lighting, but here the bright light is magnified and expanded exponentially, turning the influence into Chu's own fully developed style.

Chu's mastery of Western Classical aesthetics can also be seen in his carefully judged composition. His careful planning, for example, can be seen in many trigonal and quadrilateral shapes that form a geometric connection with each other, suggesting a geometric logic behind his designs. Of this, he noted that, "on my canvas, colours and lines are never accidental. They cooperate harmoniously towards the same

goal: to activate light, create impressions, and order." In Chu's works, the intersection of points, lines, planes, and colour result in a synergistic relationship that leads to a deep and undulating psychological response, much like Turner's *The Slave Ship* (fig.1): The cascading waves and the peaceful skies create a juxtaposition between clarity and obscurity, creating in the viewer's minds a rhythm varying between suppression and emancipation.

Although deeply influenced by the traditions of Western painting, Chu never abandoned the principle of harmony in Chinese calligraphy and paintings. The white space in the centre of the frame, for instance, is indicative of his study of composition and centred blank spaces in Chinese ink wash paintings, which can also be seen in Northern Song master Yen Wengui's *Strange Peaks and Myriad Trees*, craftily casting the white space in the middle as the mist and clouds amidst the landscape, contributing to the artist's impression of the scenery's sense of grandeur and majesty. In *Lumières de l'âme*, the soothing greenery of the land contrasts and harmonises with the translucent and emerald skies, with the centre white space and orange triangles to the sides creating volume as well as visual depth. The artist ingeniously uses Chinese watercolour's close, medium, and distant composition framework to achieve rich layers and depth, and to communicate the perfect balance between yin and yang, arid and humid, noisy and quiet, while the rhythm of the light guides the eye to journey between the ground and the heavens.

The light in Chu's heart was given form not solely through compositional calculations derived from Western philosophy, but also through his pursuit of his innate power as an Eastern artist. Be it its colour, composition, spirit, or meaning, Chu's light originates from his heart and extends from the centre to fill the canvas. Fan Kuan's idea of "tis better to learn from things than to learn from men, and 'tis better to learn from the heart than to learn from things", and Zhang Zao's emphasis on "learning from nature, and finding inspiration from the heart", are both about the tight-knit relationship between the spirit and nature. Through his abstract artistic language, Chu creates a fusion of his heart's passion with the stimulation he finds in nature. In his abstract works, the viewer experiences the majesty of nature as well as the artist's earnest attitude towards life. The lights of nature are thus elevated under Chu's brush, and become light of the soul.



图二 伦勃朗《守夜人》1642年作  
Fig.2 Rembrandt van Rijn, *The Night Watch*, 1642

### 3 0 7 法朗索瓦斯·吉洛

(法国, 1921年生)

#### 穿突尼西亚裙子的保拉

油彩 画布

92 × 73.5 cm. (36 ¼ × 28 ⅞ in.)

1960年作

签名: F. Gilot. (右下); 标题、日期及题识: Paula in a Tunisian dress 1960 Paris (背面)

**RMB 280,000 - 420,000**

**US\$ 40,000 - 60,000**

#### 来源

德克萨斯州南希·安·钱德勒  
现藏家自上述收藏

法朗索瓦斯·吉洛已确认本作品的真实性。  
收录于其档案中(编号481)

法朗索瓦斯·吉洛五岁时便立志成为艺术家。她出生于一个巴黎商人之家,其母为水彩画家,吉洛长大后在学习法律的同时偷偷继续学习艺术。二战期间,21岁的吉洛已成为颇有建树的艺术家。1943年春,当时已扬名世界的巴布罗·毕加索在一家咖啡馆与吉洛相遇,随即爱之如痴,开始了两人长达十年的恋爱关系。在此期间她结识了现代主义艺术的众位泰斗,如马克·夏加尔、乔治·布拉克、亨利·马蒂斯。吉洛现居纽约,近期获得了法国荣誉军团勋章军官勋位,法国颁发的最高荣誉之一。

画面中央居左坐着的女子是吉洛的好友——保拉,也是艺术家这一时期众多画作的主题。她身着的突尼西亚裙子,令人联想到1956年5月艺术家曾在那儿旅居过一个月,这段旅程成为了她之后几年的创作灵感源泉。保拉头部上方的植物也与这段回忆相关,后成为艺术家在1961年重要的一个主题。《穿突尼西亚裙子的保拉》实际上将艺术家的两个系列的元素结合到了一起,运用具象元素表现出抽象效果。色块在画布上以和谐又动感的方式呈现,即使没有描绘具象物体,也是杰出的色彩和形式的抽象实验。艺术家特别擅长运用大块的鲜红色调,在本幅作品中,红色显得明亮、温暖而充满活力,让人回想起马蒂斯笔下鲜艳的室内装饰,并与画中精心设计的蓝色、橙色及粉色相得益彰。

### FRANÇOISE GILOT

(FRANCE, B. 1921)

#### *Paula in a Tunisian dress*

signed 'F. Gilot.' (lower right); titled, dated and inscribed 'Paula in a Tunisian dress 1960 Paris' (on the reverse)

oil on canvas

92 × 73.5 cm. (36 ¼ × 28 ⅞ in.)

Painted in 1960

#### PROVENANCE

Nancy Ann Chandler, Texas, and thence to the present owner.

Françoise Gilot has confirmed the authenticity of this work. It is recorded in her archives under the number 481.

Françoise Gilot knew that she wanted to be an artist from the age of five. Born to a Parisian businessman and a watercolourist, Gilot studied law while secretly continuing her art. At the young age of 21, Gilot was already an accomplished artist in her own right during World War II. After meeting Gilot in a café in the spring of 1943, Pablo Picasso, already a world-famous artist, fell madly in love with her. This meeting marked the beginning of a decade-long romance, during which she was surrounded by the titans of Modernism including Marc Chagall, Georges Braque and Henri Matisse. Currently based in New York, Gilot was recently appointed an Officer of the Légion d'Honneur, one of France's highest distinctions.

Paula, seated centre left, was a good friend of the artist and the subject of several paintings of this period. Her Tunisian dress, refers back to the month-long sojourn that the artist took in May 1956, which would inspire a number of works throughout the rest of that year. This reminiscence is coupled with the introduction of lush vegetation that frames Paula's head, a motif which would appear as an important subject for the artist in 1961. *Paula in a Tunisian Dress* therefore brings elements of both series' together, employing figurative elements to abstract effect. Colour blocks are composed on the canvas in a harmonious and dynamic fashion that, even without any reference to external objects, would operate superbly as an abstract investigation into colour and form. A dominant presence throughout the artist's painterly oeuvre, the overall bright red here appears luminous, warm and vibrant, recalling the saturated interiors of Matisse, and is activated relation to the hints of blue, orange and pink carefully orchestrated within.



图一 法朗索瓦斯·吉洛 1949年 吉昂·米利摄  
Fig.1 Françoise Gilot, 1949. Photograph by Gjon Mili.

Photo: Gjon Mili/The LIFE Picture Collection/ Getty Images.



图二 法朗索瓦斯·吉洛 《生生不息的森林》1977年作 上海佳士得 2014年4月成交金额 人民币 1,710,000

Fig.2 Françoise Gilot, *Living Forest*, 1977. Christie's, Shanghai, April 2014, sold for CNY 1,710,000.

© Françoise Gilot





## 马克·夏加尔

(俄罗斯 / 法国, 1887-1985)

习作：旺斯之夜

油彩 画布

31.7 × 44.5 cm (12 ½ × 17 ½ in.)

1953年作

签名：Marc Chagall (左下)；签名、日期及题识：  
1953 Pour Vava / Marc Chag (内框)

**RMB 4,200,000 - 5,500,000**

**US\$ 600,000 - 800,000**

来源

艺术家遗产

巴黎 伊达·夏加尔；2014年6月20日，伯尔尼克菲德画廊，  
拍品编号4

现藏家购自上述拍卖

夏加尔委员会已确认本作品的真实性

夏加尔的《习作：旺斯之夜》充满着醉人的浪漫、魔幻以及对往事的深刻回忆，展现了他漫长的艺术生涯中最具代表性的主题。夏加尔晚年定居法国南部风景如画的旺斯，画中描绘了在旺斯的夜空漂浮着一群人物和动物：法国小镇的深蓝色的屋顶上，一只雄鸡屹立于夜空，还有一个小提琴手和一只山羊相伴着它悬浮在月光下，小提琴演奏出的美妙旋律飘荡在这个奇妙场景中的每个角落，这些元素都象征着夏加尔早年在故乡——俄国小村庄维捷布斯克的生活。月光染红了天空，也照亮了画面的右下方那紧紧相拥的一对情侣。在夏加尔的画作中，情侣往往代表着他自己和早在1944年就悲惨去世的前妻贝拉·罗森菲德。情侣的上方，描绘了一个装满花束的花瓶，盛开的花朵亭亭玉立，厚涂的深紫色油彩刻画出花瓣的质感。夏加尔在同期作品中，常常描绘繁茂盛放的花束，象征着勃勃生机。《习作：旺斯之夜》是夏加尔为他的第二任妻子瓦伦蒂娜·布鲁斯基而作，这绚烂、富有诗意和浓浓爱意的作品一直由夏加尔自己珍藏，去世后由女儿伊达继承。

在搬到普罗旺斯美丽的小镇旺斯的三年之后，夏加尔于1953年创作了《习作：旺斯之夜》。他二战期间流亡于美国，直至来到南法，才过上舒适安定的生活。他购置了一处别墅，命名“小丘”，随后在此生活了十六年之久，这是他一生中为期最长的一段安顿生活。到这里定居的两年后，他在女儿的安排下，认识了后来成为他第二任妻子的瓦伦蒂娜·布鲁斯基，昵称瓦瓦。瓦瓦边照顾夏加尔，边处理家务，他们很快便于1952年结为连理，在旺斯过起了田园牧歌的生活。夏加尔由衷感到幸福和美满，后来他自己称旺斯的生活像“玫瑰花束”一般。（引自S. 亚历山大著，《马克·夏加尔传记》，纽约，1978年，第492页。）

## MARC CHAGALL

(RUSSIA/FRANCE, 1887-1985)

*Etude pour la Nuit de Vence*

signed 'Marc Chagall' (lower left); signed, dated  
and inscribed '1953 Pour Vava / Marc Chag' (on the  
stretcher)

oil on canvas

31.7 × 44.5 cm (12 ½ × 17 ½ in.)

Painted in 1953

**PROVENANCE**

The artist's estate.

Ida Chagall, Paris; her sale, Galerie Kornfeld, Bern, 20 June  
2014, lot 4.

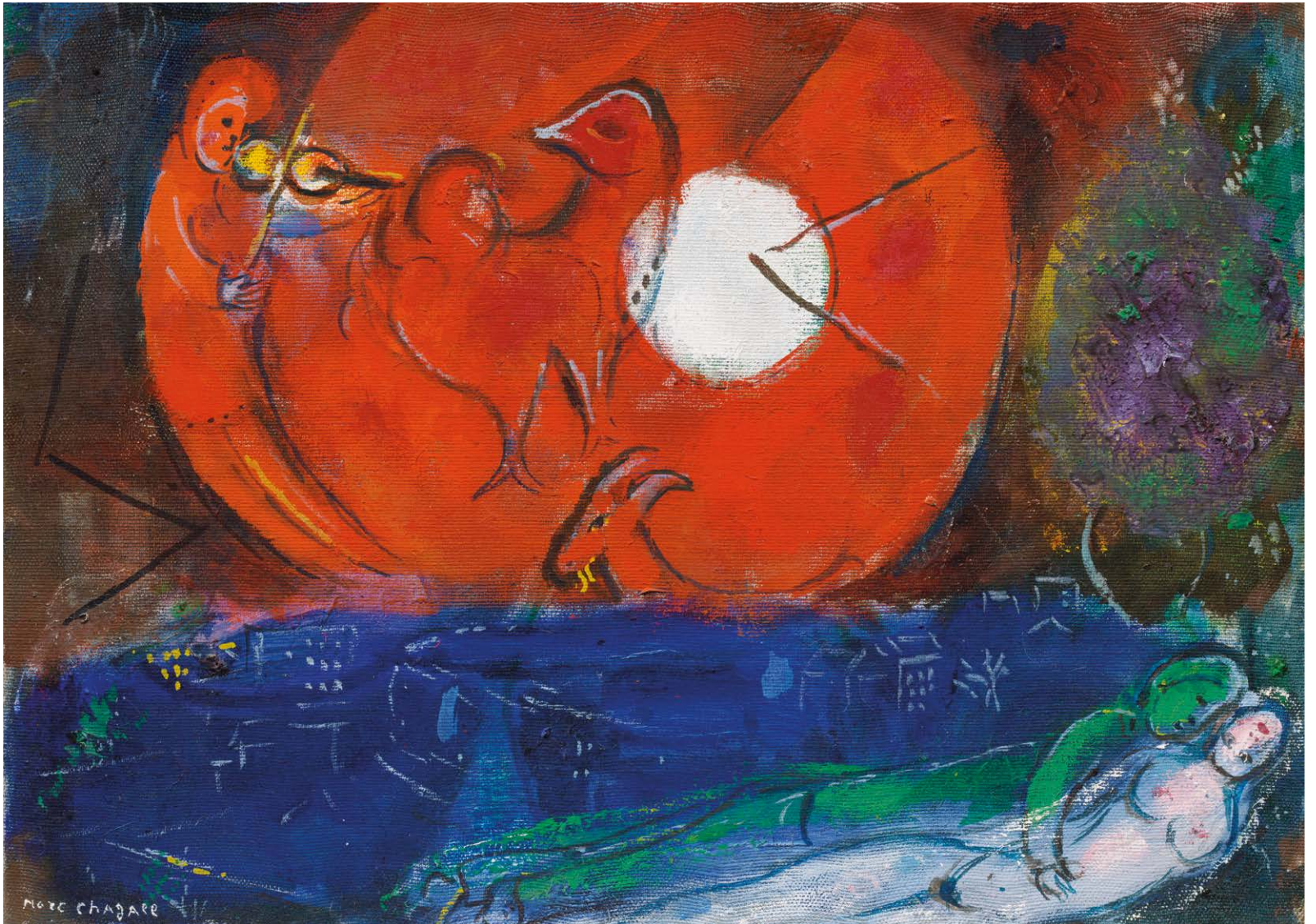
Acquired at the above sale by the present owner.

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

南法蔚蓝海岸明媚的阳光和温暖的爱情，让夏加尔的作品越来越鲜艳明亮，形成了他此时期作品的一大重要特点——浓郁而梦幻的色彩，《习作：旺斯之夜》就是这样一幅结合了蔚蓝、翠绿和火红的作品。夏加尔传记的作者兼女婿弗朗斯·梅尔写道：“夏加尔在南法的时光，为他的艺术风格带来了决定性的影响，那里的阳光、植被、生活节奏都催生出这种由色彩主导，并且无拘无束的清新风格。”（弗朗斯·梅尔著，《马克·夏加尔的生活与艺术》，伦敦，1964年，第519页）

夏加尔虽然陶醉于在法国的新生活，俄罗斯的文化背景却一直是他的艺术特色之一。在法国生活期间，夏加尔常常描绘巴黎和旺斯的风景——其中一些画作构成了“巴黎系列”，但这些作品始终带有象征乡愁和过往的元素和图像。比如《习作：旺斯之夜》中的雄鸡和小提琴家，便是夏加尔最常描绘的形象，代表着他的故乡维捷布斯克和犹太文化背景。虽然夏加尔一生大多时间在欧洲度过，维捷布斯克却一直是他个人身份认同的核心部分，村庄里的场景、人物和意象，唤起了夏加尔对故乡和童年的回忆。从乡愁到爱情，从音乐到色彩，夏加尔的艺术作品充满深刻的个人含义，就像他自己说过：“我的作品和我的一生息息相关。”（J. 威尔施莱格著，《夏加尔：爱与流亡》，伦敦，2008年，第333页）

夏加尔晚期作品多珍藏于世界各大博物馆中，如汉堡美术馆等。凭借着自身独特的风格、巧妙的用色，以及充满个人色彩的题材，夏加尔在二十世纪现代主义艺术占据着不可取代的位置，令其能从毕加索和马蒂斯等大师中脱颖而出。







图一 马克·夏加尔《蓝色村庄》1967年作 纽约佳士得 2018年5月15日  
成交金额 美元7,062,500  
Fig.1 Marc Chagall, *Le village bleu*, 1967, Christie's New York, May 2018,  
sold for USD 7,062,500.

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



图二 马克·夏加尔《塞纳河上的桥》1954年作 德国 汉堡美术馆  
Fig.2 Marc Chagall, *Bridges over the Seine*, 1954. Kunsthalle Hamburg, Germany.  
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Filled with a heady sense of romance, magic and poignant personal history, Marc Chagall's *Étude pour la Nuit de Vence* presents the quintessential themes and motifs of the artist's long and prolific career. A nocturnal scene depicting the picturesque town of Vence, Chagall's home in the south of France, it is filled with an array of floating figures and animals. An airborne rooster presides over the night sky, hovering above the deep blue moon-lit roofs of the French town. The rooster is accompanied by a violinist, whose melodious music drifts throughout this fantastical vision, as well as by a goat, all of which serve as resonant symbols of the Chagall's early life in Vitebsk, the small rural village in Russia where he was born. On the lower right of the landscape, a couple are locked in an embrace, illuminated by the iridescent moon that casts a vivid red light throughout the sky. These figures serve most frequently in Chagall's work as stand ins for himself and his beloved first wife Bella Rosenfeld, who had died in 1944. Just above this couple, a vase filled with a bouquet of flowers – a joyously life-affirming motif that was prolific in the artist's work at this time – blossoms upwards, its blooms rendered with impastoed strokes of deep purple. Dedicated to the artist's second wife, Valentina Brodsky, this radiant, deeply poetic and love-filled painting remained in Chagall's collection for the rest of his life before passing to his daughter, Ida.

*Étude pour la Nuit de Vence* was painted in 1953, three years after Chagall moved to the picturesque Provençal town of Vence. Having spent the Second World War in exile in America, it was not until Chagall moved to the south of France that he once again began to feel settled and at ease. The artist bought a house called 'Les Collines', which would remain his home for sixteen years, longer than he had lived anywhere else throughout his life, and he was joined there two years later by Valentina Brodsky. Chagall's daughter, Ida had arranged for Vava, as she was known, to look after the artist, running his house and his affairs. The two quickly fell in love and were married in 1952. Amidst the idyllic natural setting of Vence, Chagall experienced a period of great happiness and contentment, describing his life in Vence as, 'a bouquet of roses' (Chagall, quoted in, S. Alexander, *Marc Chagall: A Biography*, New York, 1978, p. 492).

Under the brilliant light of the Côte d'Azur and once more blissfully in love, Chagall's painting became increasingly imbued with radiant and intense colour. In *Étude pour la Nuit de Vence*, the composition is suffused with rich hues of azure blue, emerald green and flaming scarlet. This use of bold, fantastical colour became one of the central aspects of Chagall's work in these years in Vence; as Franz Meyer, Chagall's biographer and son-in-law has written, 'Chagall's new sojourn in the south exerted a decisive influence on his art. The light, the vegetation, the rhythm of life, all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of the colour dominates...' (F. Meyer, *Marc Chagall, Life and Work*, London, 1964, p. 519).

Though immersed in his new life in France, Chagall's Russian heritage remained a constant feature of his art. While at this time, he frequently painted vistas of Paris, many of which formed the 'Paris series', as well as Vence, these were always infused with the nostalgic symbols and images of his past. The rooster and the violinist that appear in *Étude pour la Nuit de Vence* are among the artist's most recurrent motifs, references to Chagall's rural upbringing in the Russian town of Vitebsk, as well as to his Jewish heritage. Though the artist would spend much of his life in Europe, Vitebsk remained a central component of the artist's identity, inspiring a personal iconography that was comprised of the scenes, characters and signs that evoked his hometown and childhood. From nostalgia and love, to music and colour, it is in this way that every aspect of Chagall's art is infused with a deeply poignant and personal meaning; as he once stated: 'It is my whole life that is identified with my work' (Chagall, quoted in J. Wullschlager, *Chagall Love and Exile*, London, 2008, p. 333).

A number of Chagall's works from this prolific period are now housed in museums across the world, including the Kunsthalle Hamburg. With his distinctive style, fantastical use of colour and poignant, deeply personal subject matter, Chagall remains an inimitable figure of 20th Century Modernism; his whimsical, dreamlike works setting him apart from his artistic contemporaries, including the likes of Picasso and Matisse.

马克·夏加尔 1956年 阿诺德·纽曼摄  
Portrait of Marc Chagall, 1956. Photograph by Arnold Newman.  
Photo: Arnold Newman/Getty Images. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

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# 安迪·沃荷

(美国, 1928-1987)

## 花

合成聚合物 丝网墨 画布  
55.9 × 55.9 cm. (22 × 22 in.)  
1978年作  
签名: Andy Warhol (背面)

**RMB 9,500,000 - 12,000,000**  
**US\$ 1,400,000 - 1,800,000**

### 来源

纽约 Susan Sheehan画廊  
亚洲 私人收藏

# ANDY WARHOL

(AMERICA, 1928-1987)

## Flowers

signed 'Andy Warhol' (on the overlap);  
stamped with the Andy Warhol Art  
Authentication stamp and numbered  
'A 217.984' (on the overlap)  
synthetic polymer and silkscreen inks on canvas  
55.9 × 55.9 cm. (22 × 22 in.)  
Painted in 1978

### PROVENANCE

Susan Sheehan Gallery, New York.  
Private collection, Asia.

“安迪透过《花》一作来尝试不同的主题创艺。他有点像是以滑稽的方式重述艺术史。就好像是，大家一起来加入我的《花》时期吧！这好比就像是莫奈的《睡莲》、梵高的《花朵》这类型的作品。”

— 乔治·玛兰加

"With *Flowers*, Andy was just trying a different subject matter. In a funny way, he was kind of repeating the history of art. It was like, now we're doing my Flower period! Like Monet's *Water Lilies*, Van Gogh's *Flowers*, the genre."

— G. Malanga



图一 文森特·梵高《向日葵》1888年 国家美术馆 伦敦  
Fig.1 Vincent van Gogh, *Sunflowers*, 1888. National Gallery, London.  
Photo: National Gallery, London, UK / Bridgeman Images.

《花》(1978)描绘了安迪·沃荷作品中最具代表性的主题之一，呈现效果令人叹为观止，作品来自一套组同名的开创性系列。绘作中的四朵花儿从一面可观的正方形画布傲然怒放，花儿以一种诱人的萤光黄绘成，背景是一片单色系的细尖绿草，使得效果更为亮眼。这四朵花儿鲜丽炫彩的造型，让人想起了沃荷专门为玛丽莲·梦露和伊莉莎白·泰勒等现代电影巨星所作的经典肖像作，让她们的明星光彩更为不朽夺目；而《花》所采用的绢印手法，为花儿增添一种珠光闪闪又赏心悦目的霓虹，沃荷在此作品中使用了厚重的压克力颜料，明亮饱和的色彩使得主题明显地呈现出人为复制的效果。《花》透过这种充满动势感的作画风格，再加上空中的角度、二位元的平面感，进化到一种半抽象的境界，而沃荷也将这些从别处挪来的原始材料，加以改头换面、重整加工，原始面貌已复不见。

沃荷的花系列绘品，在1964年于里奥·卡斯戴利位在纽约的艺廊进行首展，而且入场券销售一空。亨利·格札赫勒时任纽约大都会博物馆现代艺术的馆长，他正是为这名流行教主带来新主题灵感的工程；他日后回忆述道：我环视(沃荷的)工作室，其中作品不外乎是玛丽莲、灾难和死亡为题的作品。”我说，“安迪啊，这些关于死亡的作品，应该是够了吧。”他问，“你是什么意思呢？”我答，“嗯，来试试这个主题如何？”我把杂志打开，内页是四朵花儿。(亨利·格札赫勒，原述引自一篇他在1973年与J·史坦所进行的私人访谈，格札赫勒文选，拜内克古籍善本图书馆)

那本杂志是《现代摄影》的六月刊，恰好刊登了恣意怒放的木槿花照片，这照片属于一篇柯达彩色处理技巧的教益文章，由派翠莎·考尔菲尔德所掌镜。考尔菲尔德作品中所选用的四种变异图像，带著些略颜色区别；这很可能为沃荷带来丰富的启发，他从而创作出一系列作品，以带有色彩调制的魅惑光谱著称。沃荷的助手之一，乔治·玛兰加日后曾经提到：“安迪透过《花》一作来尝试不同的主题创艺。他像是以滑稽的方式重述艺术史。就好像是，大家一起来加入我的《花》时期吧！这就像是莫奈的《睡莲》、梵高的《花朵》这类型的作品。”(乔治·玛兰加，引述自D·达尔顿在2003年于伦敦出版的作品，《汇演人生中的某年驿站：纪念安迪·沃荷》，第74页。)









安迪·沃荷在其纽约工作室 1964年  
 Andy Warhol in his New York studio, 1964.  
 Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

然而，却有一股充满破坏力的忧郁氛围，与这个俨然成为经典、备受推崇的艺术史类型礼赞，恰好形成对立，构成了这系列的基础；沃荷藉此批判了现代文化被挪用、重现的流动变移，同时也颠覆了那个年代晚期的嬉皮运动。“我们对这些花朵的暗黑一面再也清楚不过了，”沃荷的另一名助理，同时也是一名波普艺术家——朗尼·库特隆解释：“大家别忘了，花朵的神奇力量和花童在当时锐不可挡。而我们就是根源，是整个风潮的黑暗势力。但是我们之中根本没有人是嬉皮、或是花童。我们之前纯粹是针对这些主题在嬉闹胡搞而已。当时大家追求的是黑皮革衣饰、黑胶、皮鞭、施虐受虐的性快感、吸毒和快速丸。这些东西跟所谓的花朵神力毫无关系。因此，当沃荷和整个艺术界为整个花朵风潮推波助澜时，它其实

反应了整个风潮的城市、暗黑、死亡的那一面。”（朗尼·库特隆，引述自J·欧康纳和B·刘所著的《看不见的沃荷》，1996年于纽约出版，第61页）

《花》带有一种撩人的张力：造就此作品魅惑风格的即时感、及沃荷创意时尚所内涵的无表情颠覆力，为这股张力助拳涨势，两者相互拉锯。沃荷以俗艳的浮华将花朵商品化、褪去它们的乡野浪漫感；这种做法，使得弥漫在同时期《死亡与毁灭》系列中的暗黑潜流永存不朽。同时，亦呈现出玩世不恭的嘲讽感：画面中像是人造再现、平涂的花瓣象征着人世无常和有限的生命，令人迷醉又无法抗拒；而这特色，也正是普普艺术世代虚空的象征。

*Flowers* (1978) is a stunning depiction of one of Andy Warhol's most iconic subjects, taken from the seminal series of the same name. Sprouting from a sizeable, square canvas, four blooms are rendered in an alluring, Day-Glo yellow, accentuated against a monochrome background of spiky grass. The vivid, fluorescent appearance of the quartet recalls Warhol's signature immortalisations of contemporary film stars such as Marilyn Monroe and Elizabeth Taylor, the silkscreen process lending the flowers a sparkling and luscious luminosity. Warhol's thick application of the polymer paint, which is brightly oversaturated, manifests his subject as brashly, unashamedly artificial. With this gestural sense of painterly application, combined with an aerial viewpoint and a two-dimensional flatness, *Flowers* advances towards a quasi-abstract nature, the appropriated source material refashioned beyond almost all recognition.

Andy was just trying a different subject matter. In a funny way, he was kind of repeating the history of art. It was like, now we're doing my Flower period! Like Monet's *Water Lilies*, Van Gogh's *Flowers*, the genre' (G. Malanga, quoted in D. Dalton, *A Year in the Life of Andy Warhol*, London, 2003, p. 74).

Warhol premiered his flower paintings at a sold-out exhibition for Leo Castelli's New York gallery in 1964. Henry Geldzahler, then the curator of modern art at the Metropolitan Museum, planted the seeds for his new subject, later reminiscing that 'I looked around [Warhol's] studio and it was all Marilyn and disasters and death. I said, "Andy, maybe it's enough death now". He said, "What do you mean?" I said, "Well, how about this?" I opened a magazine to four flowers' (H. Geldzahler, quoted in an unpublished interview with J. Stein, 1973, Geldzahler Papers, Beinecke Library). That magazine was the June edition of *Modern Photography*, which featured photographs of hibiscus blossoms, taken by Patricia Caulfield for an instructive article on Kodak colour processing. Warhol, possibly inspired by Caulfield's four variant images with slight differentiations in colouring, produced a series of paintings with a spectrum of chromatic modulations. One of Warhol's assistants, George Malanga, later commented that 'with *Flowers*,

However, in opposition to this apparent celebration of a well-established, revered art-historical genre, a subversive melancholy underlies the foundation of the series, with Warhol both critiquing the fluidity with which modern culture can be appropriated and reproduced, and simultaneously destabilising the hippie movement of the decade's later years. 'We all knew the dark side of those *Flowers*', explained Ronnie Cutrone, another of Warhol's assistants and a fellow pop artist, 'don't forget, at that time, there was flower power and flower children. We were the roots, the dark roots of that whole movement. None of us were hippies or flower children. Instead, we used to goof on it. We were into black leather and vinyl and whips and S&M and shooting up and speed. There was nothing flower power about that. So when Warhol and that whole scene made *Flowers*, it reflected the urban, dark, death side of that whole movement' (R. Cutrone, quoted in J. O'Connor and B. Liu, *Unseen Warhol*, New York, 1996, p. 61). There is a tantalising tension in *Flowers*, a pull between the immediacy of the seductive style that spawned it and the deadpan subversiveness of Warhol's creative voice. By commodifying the blossoms with garish glitz and stripping them of their bucolic romanticism, Warhol perpetuates the dark undercurrent that floods through the contemporaneous *Death and Destruction* series. A playful cynicism is at work here, the lifelessly flat petals modelled as ravishing, irresistible signifiers of transience and mortality; a vanitas symbol for the pop generation.

安迪·沃荷 1973年 Andy Warhol, 1973. Photo: Evening Standard/Getty Images. Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

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## 肖恩·斯库利

(爱尔兰 / 美国, 1945 年生)

4.18.04

粉彩 纸本

103 × 152 cm. (40 ½ × 59 ⅞ in.)

2004年作

签名: Sean Scully 4.18.04 (右下)

**RMB 1,000,000 - 1,600,000**

**US\$ 150,000 - 240,000**

来源

法国 巴黎 Lelong 画廊

德国 科隆 奥本海姆银行收藏

现藏家于2004年购自上述收藏

展览

2004年 [ Sean Scully. Winter Robe ] Lelong画廊 巴黎

## SEAN SCULLY

(IRELAND/AMERICA, B. 1945)

**4.18.04**

signed and dated 'Sean Scully 4.18.04' (lower right)  
pastel on paper

103 × 152 cm. (40 ½ × 59 ⅞ in.)

Executed in 2004

**PROVENANCE**

Galerie Lelong, Paris, France.

Collection Bankhaus Oppenheim, Cologne, Germany.

Acquired from the above by the present owner in 2004.

**EXHIBITED**

Paris, Galerie Lelong, *Sean Scully. Winter Robe*, 2004.



图一 皮特·蒙德里安 《红、黑、黄、蓝、灰构图》1921年 海牙市里美术馆 海牙  
Fig.1 Piet Mondrian, *Composition with red, black, yellow, blue and grey*, 1921. Haags Gemeentemuseum, The Hague.

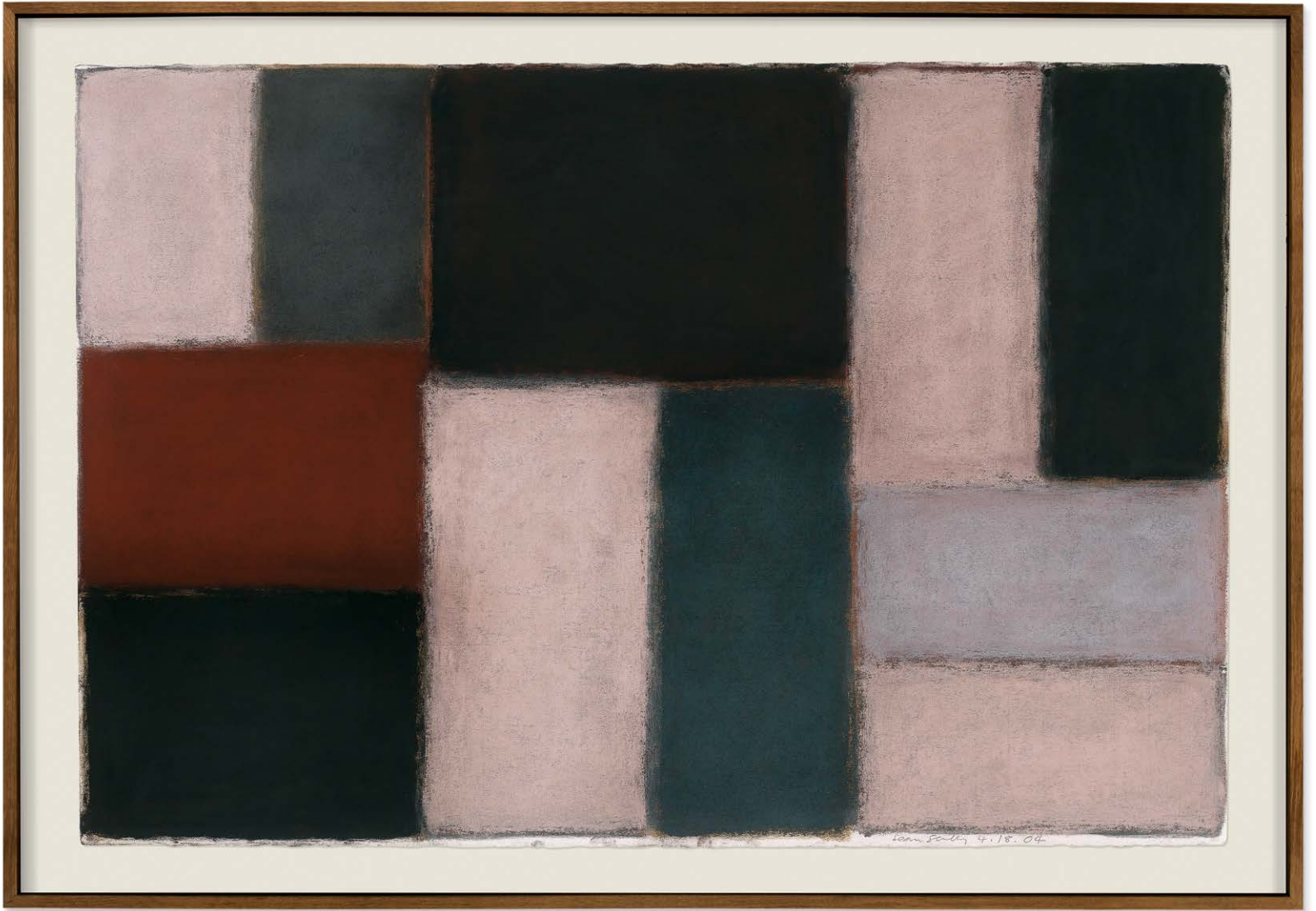
© 2018 Mondrian / Holtzman Trust. Photo: Cameraphoto Arte, Venice / Art Resource, NY.

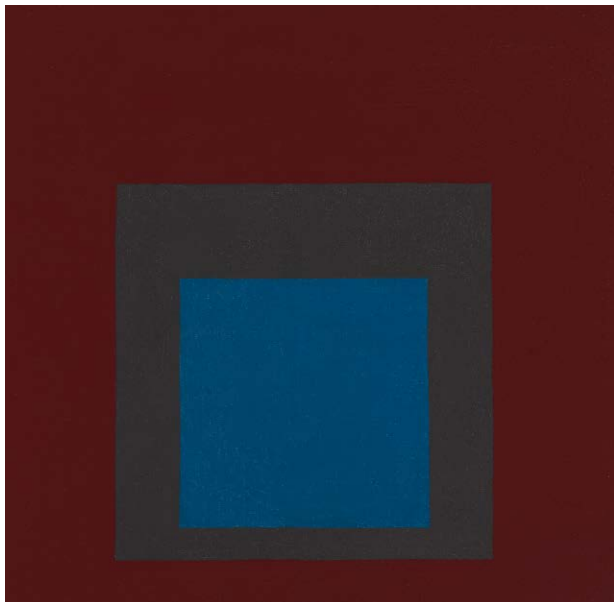
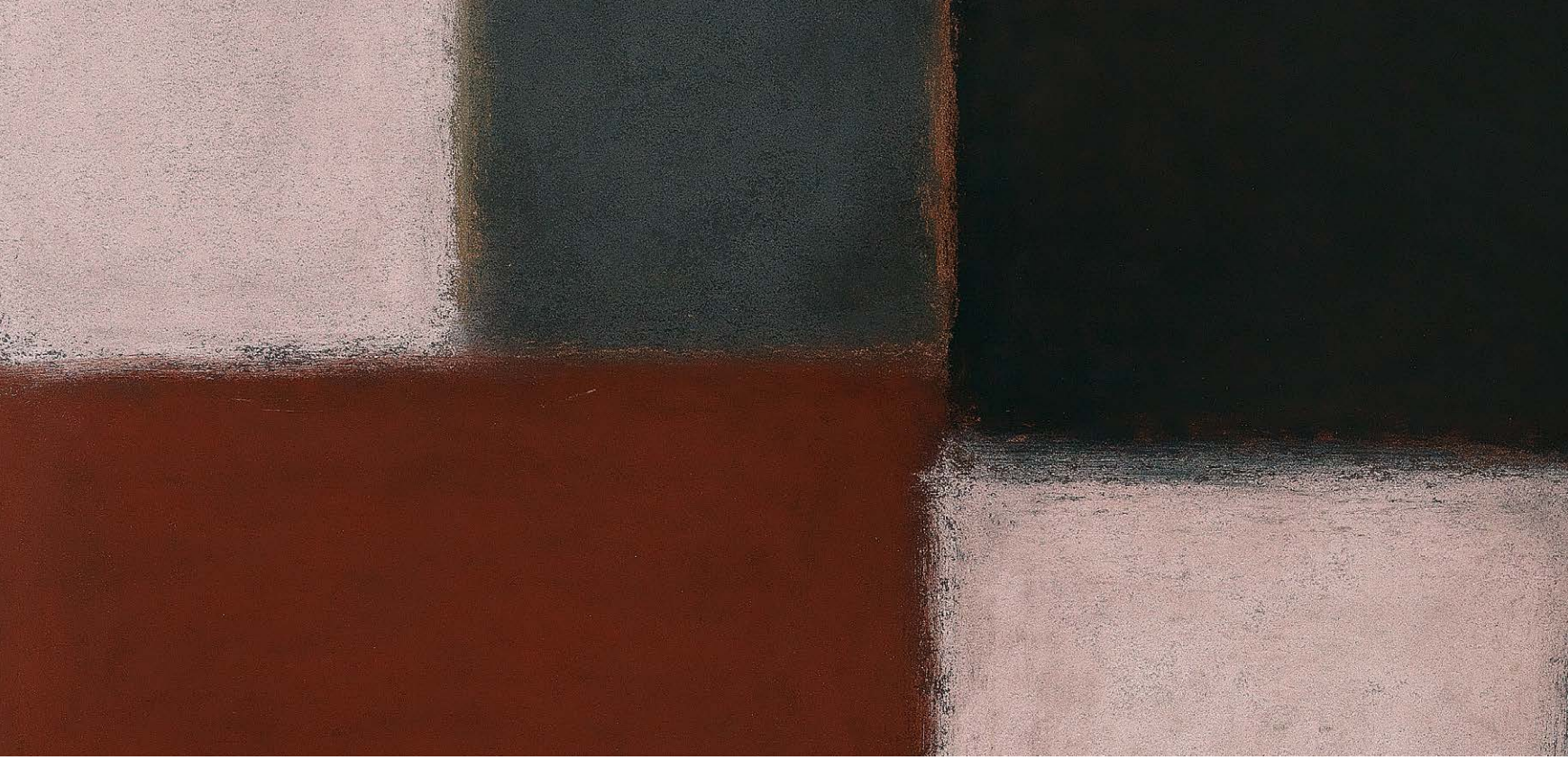
“斯库利尝试将几何学幻化成一股活泼的脉搏律动，一种不脱现世的灵性气质，深远悠长，是一种充满反思低回的理想主义、或浪漫主义。”

— M. L. 波拉斯

"Scully tried to convert geometry into a living pulse, a secular spirituality, something deep, a kind of idealism or romanticism that was deeply reflective."

- M. L. Borràs





图二 约瑟夫·亚伯斯 《向正方形致敬：唯一的答案》1960年  
Fig.2 Josef Albers, *Homage to the Square: Single Answer*, 1960.  
© 2018 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.

在肖恩·斯库利所创的《4. 18. 04》一作中，温暖的乳白、沉稳的深蓝、大地色系的赭红与炭灰、幽微的黑色嵌块交融集聚，形成了织锦般的交叠颜彩，洋溢着光感和跃动。此幅作品呼应着斯库利极具开创精神的《光之墙》系列，对艺术家利用抽象和物质性、用来探讨建筑体所散发的感情效力，做了精准的体现。唐纳德·库斯皮特写道：“若先验抽象主义中的‘进阶版’果真存在，那么康丁斯基的动势主义及马列维奇的几何表现，是以别种型态为起手式，到了纽曼和罗斯科时期，臻造极之境；而斯库利同时具动势和几何特质的画作，可谓进阶版的梗要。”（《“神圣的伤悲”，肖恩·斯库利：回顾思想》，D·库斯皮特所着，第18页，2007年出版于纽约）

斯库利于1980年代初期于墨西哥旅行时备受启发，而这份灵感造就了《光之墙》这一常态系列展；墨西哥当地的建筑物、在犹加敦的马雅文明遗迹，让艺术家目眩神迷，他同时也把握这机会，来探索虚实、光暗交替的种种艺术表现。这一系列历经数十年、涵盖了多个地点和媒材，具体呈现斯库利作品中型态和色阶语言的全面频谱。在《4. 18. 04》中，那些“色砖”——艺术家所赋名的绘体长方块——保有疏离间距，使色砖下方的颜彩能若隐若现，好似交错并列的建筑砖块。这种处理形状构成的建筑切入法，让斯库利之前的许多艺术先驱着迷不已：从约瑟夫·亚伯斯——他也是从墨西哥的文明遗迹寻得灵感、到阿德·赖因哈特、至唐纳德·贾德，均是如此。斯库利多层次的颜色，进而形成了一种常态的艺术历史叙事法，持续探索空间、色调的感知力，以及它们与人类经验间的关系。

斯库利选择粉彩作为创作媒材，这也强化了他作品中物质和空间相互作用的异趣。艺术家以渐进式涂上层层淡彩，从而改变了画纸的表体质感，借此在我们所理解的颜色密度、和素材的脆弱性间，创造出一种非凡的张力。当斯库利论及这些粉彩作品时，也提到了过程中所需要的体力运用。“上粉彩的过程就像化妆一样，”他解释，“画纸上有灰尘，我就把尘粒揉刷进纸内。我用一片布或其他纸把尘粒揉进纸内。一旦这些尘粒嵌入表面，我开始修整。然后我强化它的果效，加上一层画彩，继续整容，再涂上一层颜料，又来一次整容。就这样重复不休，直到这些粉彩颜料开始在画纸表面立起来。若你持续不懈，到了某个阶段就可以开始把它别离。也就是说，你必须有所舍。”（S·斯库利，引述自M·波瑞尔所着的《肖恩·斯库利》，第143页，1990年出版于纽约）艺术家作品中的形状，仿若戴上了一种飘渺却有触知的特质。它们在画纸表面、以及作品上多彩纵深的律动，显得欢快畅意，其细致和脆弱，犹若要溶解固态、长方形的“色砖”。斯库利所用的纸媒材虽然平板，他却能透过颜色、媒介和形状另辟蹊径，创造出动能美学和感知上均活灵活现的隽永佳作。



▲ Lot 310 局部 Detail

In Sean Scully's *04.18.04*, panels of warm cream, deep blue and earthy maroon coalesce with charcoal greys and dusky blacks, forming interwoven layers of colour that radiate light and energy. Relating to the artist's seminal 'Wall of Light' series, the work epitomizes Scully's use of abstraction and materiality to explore the emotive effects of architectural structure. Donald Kuspit writes that 'If there is such a thing as an "advance" in transcendental abstraction, which began, in different forms, with Kandinsky's gesturalism and Malevich's geometry, and has been said to climax in Newman and Rothko, then Scully's paintings, simultaneously gestural and geometrical, are the advance' (D. Kuspit, 'Sacred Sadness', in *Sean Scully: A Retrospective*, New York 2007, p. 18)

The ongoing 'Wall of Light' series was inspired by a trip in Mexico during the early 1980s, when Scully, enchanted by the local architecture and Mayan ruins of the Yucatan, saw an opportunity to explore the representation of solid and void, light and dark. Spanning decades, locales, and media, this series crystallises the full spectrum of Scully's formal and chromatic language. In *04.18.04*, the 'bricks' – as Scully describes his painterly rectangles – do not quite touch one another, allowing for glimpses of the pigment underneath to show through and resemble juxtaposed building blocks. This architectural approach to form captivated many of Scully's predecessors: from Josef Albers – also inspired by the ruins of Mexico, to Ad Reinhardt to Donald Judd. His multiple layers of colour thus form part of an ongoing art-historical narrative that continues to explore sensibilities of space, hue, and their relation to the human experience.

Further contributing to the work's interplay of material and space is Scully's choice of pastel as a medium. Scully transforms the paper's surface by gradually building up layers of pastel, producing a remarkable tension between the perceived density of the colour and the frailty of the material. Discussing pastel works, Scully acknowledges the very physical act they require. 'Pastel is like putting make up on', he explains. 'There is a dust on the paper, which I rub in. I push it right into the paper with a piece of cloth or paper. Once it's embedded into the surface, I fix it. And then I work it up, adding a layer, fixing it, adding another layer, fixing it again, and so on until the pastel starts to stand up a little from the paper. At a certain point, if you keep pushing, you start taking it off. So you have to give in' (S. Scully, quoted in M. Poirier, *Sean Scully*, New York 1990, p. 143). Scully's shapes take on an ethereal yet tactile quality. Animated both on the surface and in the work's multi-coloured depth, their delicacy and fragility threatens to dissolve the solid, rectangular 'bricks'. Despite his flat apparatus, Scully capitalises upon colour, medium, and shape to create an artwork that comes to life both kinaesthetically and emotionally.



图三 马克·罗斯科《No. 22》1961年 美国 水牛城 奥尔布赖特·诺克斯美术馆 馆藏

Fig.3 Mark Rothko, *No. 22 (Untitled)*, 1961. Albright-Knox Art Gallery, Buffalo.

© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Albright-Knox Art Gallery / Art Resource, NY.

# 林寿宇

## RICHARD LIN

作为20世纪战后华人抽象艺术领域中的一位早期大师，林寿宇的作品不仅具有“冷抽象”及“极少主义”的视觉形式，更注重绘画的触觉表达和空间感受，借由“绘画浮雕”概念，将雕塑的观念与绘画的语言相结合，在画面上开创了多重可触的空间，在1960年代的世界范围内亦堪称前卫。他是参与到西方主流艺术体系，与当时的国际艺术潮流对话，并将东方美学融入其中进行创新的前辈艺术家，兼具国际性、个人性和东方性，他的艺术探索为后世留下了宝贵的经验。

林寿宇的艺术生涯开始于伦敦，受二战影响，1954年仅21岁的林寿宇独自一人漂泊海外，在英国伦敦综合工艺学院学习建筑，同时晚上进修绘画和工艺。毕业后以绘画为业的他很快在艺坛崭露头角，1961年的伦敦个展上首次展出的“绘画浮雕”系列从建筑设计与现代艺术中汲取养分，同时将东方的哲学思想融入其中，开始形成极具辨识度的个人风格，开启了他执着一生的严谨而绝对的艺术生涯。此后，林寿宇一边在艺术学院授课一边继续发展“绘画浮雕”概念，越来越专注于营造白色画面中复杂的空间关系及绘画性。其作品在世界各地巡展，曾受邀参加1964年的第三届卡塞尔文献展，1967年的第44届卡内基国际艺术展并获奖，得到国际艺坛对他的高度认可。

创作于1968年的《五加五》是其这一时期的典型佳作。画面由五个非常简洁的白色长条色块组成，底部居中呈现一条鹅黄色细线，成为点睛之笔。表面上看，这件作品的视觉风格非常接近“极少主义”，例如同时期的美国艺术家斯特拉(Frank Stella)和贾德(Donald Judd)。然而林寿宇的作品风格与美国当时最主要的艺术流派之一“极少主义”几乎同步形成，他们在艺术观念上部分相通，但并不重合。对于林寿宇而言，东方哲学的“一即一切”思想与西方现代主义的“少即是多”观念相结合，成为他创作的底蕴。可以说，这看似简洁的五条色块构图却绝不简单，其背后蕴含着艺术家的创作观，甚至宇宙观。根据作品标题《五加五》的提示，这里的数字“五”不仅指这五条显而易见的白色长条色块，也指作为负形出现的、这些白色长条之间的虚的“色块”，或曰“空间”。借由中国绘画对虚实处理方法，使这些白色在看似简单的重复中呈现出一种变化、一种韵律，乃至趋近一种无穷的空间感，就这样举重若轻地将东方哲学中“虚实相生”的深刻道理表达了出来。点睛的鹅黄色细线则打破了白色画面的静态，赋予其更多的生机感，亦为画面空间多增添了一个层次。在林寿宇的作品中，既有极为复杂的构图，也有像这件作品一样“极少”的构图，它们从难度上讲可以说是不相上下，从不同侧面体现出林寿宇典型的艺术观念。

1969年，为了更加潜心专注于创作，林寿宇辞去讲师工作并举家搬到威尔士，开始了一段自然淡泊、随缘自适的道家隐者生活。创作于这一时期的《Ynyslas》是林寿宇留下的少数以地名为题的画作，为理解他这一时期的艺术和生活留下了宝贵线索。Ynyslas是位于威尔士西海岸的村庄(图一)，独特的地形使村庄部分被沙丘覆盖，连绵不断的山坡与大海日复一日起伏不定。在《Ynyslas》中，与其说画面如往常一样被大片白色占据，不难察觉到这幅作品中整体更偏暖色调，杏白色背景上覆盖了一层浓重轻淡不一的白，整个画面笼罩着一股温暖的情感与氛围。如在白沙细石之间静听阵阵海浪声，这般心境是否亦会流露于此时此地的画作之上？



仔细观察其细节，无数条粗细不一的平行色块在画面上延伸，这些色块的宽窄、厚薄、虚实、深浅、凹凸、光影效果，都各不相同，经过艺术家精确的测量与构思，呈现出近似风景画的远近空间效果。但是与一般写生的风景画或海景画不同，林寿宇将对风景的观察与感受转化为抽象的绘画语言与真实可触的画面空间。画面中的白色色块皆经过多次覆盖，他每每涂抹完后便耐心等待颜料干涸，经过不计其数的反复后，造成同一画面上不同厚度的白色，仿佛凹凸的浮雕一般。

早在文艺复兴时期，达芬奇发明了空气透视法(Aerial perspective)，以加深绘画虚构的三维空间中的景深效果。其原理是由于大气的存在，人们看到近处的景物比远处的对比更为强烈，色彩的明度、纯度、彩度，由于空间距离的拉大而逐渐降低和变灰。即中国画中所谓“远人无目，远水无波”。林寿宇利用并转化了这一原理。在《Ynyslas》和《五加五》中，彩度最高的淡黄色色块最接近观者，明度和纯度最高的白色色块居于其次，其他白色色块则相对较为退后，从而拉开了空间的层次，由于白色颜料在画面上堆叠的厚度不同，这种空间层次不再像幻觉空间那样是一种虚构的空间，而是真实可触的，提醒着人们注意画布的存在这一客观事实。在这一意义上，《Ynyslas》是一种不同于以往风景画的新型抽象风景绘画。林寿宇借用“绘画浮雕”的观念扩大了传统绘画的空间表达形式，发展了全新的空间维度，带来视觉与触觉相结合的知觉经验。

林寿宇曾说过：“白色是最平凡的颜色，也是最伟大的颜色；是最无的颜色，

As an early master of postwar 20th-century Chinese abstract art, Richard Lin's work draws inspiration from the schools of geometric abstraction and minimalism while also attending to tactile expression and spatial feeling in painting. By painting in relief, he combines sculptural concepts with the language of painting, opening up multiple dimensions and tactile spaces in his canvases. As an artist working in Europe, his work was in dialogue with contemporary movements while also incorporating Eastern aesthetic theory.

Lin's artistic career began in London. In 1954, the 21-year-old Lin was studying architecture at London's Regent Street Polytechnic by day and learning to paint at night. After graduation, he focused entirely on building a career as a painter and artist, and his work draws upon elements of architectural design and modern art while also incorporating aspects of Eastern philosophy. In *Five and Five*, the composition consists of five white stripes, with a thin yellow line adjacent to the lowest stroke. At first glance, the work seems entirely Minimalist in style, comparable to pieces by Frank Stella and Donald Judd. But while Lin was a contemporary of this important American school, Lin's work more deeply interrogates Eastern philosophy, drawing upon Taoist and Buddhist concepts. The title *Five and Five* suggests that the number five refers not only to the five lighter stripes, but also to the negative spaces that are formed by their arrangement. Lin's work thus expresses a concept from Eastern philosophy in which form and emptiness each generate the other, like yin and yang. The touch of yellow brings the otherwise entirely white composition to life, injecting extra vitality to the piece and adding a further layer of pictorial space.

In 1969, Lin resigned as a lecturer and moved to Wales to focus on making art, living a detached and self-sufficient life in the style of a Taoist recluse. *Ynyslas*, which dates from this period, is one of the few Richard Lin paintings to be named after a place. The village of *Ynyslas* is located on the west coast of Wales (Fig. 1), and is famous for its sand dunes that join the land to the sea, shifting with the winds to produce ever-changing landscapes. In Lin's *Ynyslas*, the composition is dominated by warm hues, a background tinged with sandy apricot overlaid with white stripes of varying density and thickness. The work evokes sensations of balance and restfulness, like the aura conjured by the sound of ocean waves breaking on white sand and stones.

Lin's precision when executing his work allows him to express spatial effects that evoke the perspectival tools of landscape

也是最有颜色；是最崇高的颜色，也是最通俗的颜色；是最平静的颜色，也是最哀伤的颜色。”他认为，“白色本身既有许多色彩，其浓、淡、轻、重、透明、半透明……使白与白之间构成了许多形状与形状，空间与空间的玄奇奥妙。”实际上，颜色是连续变化的光谱，人的眼睛能分辨的颜色比语言所命名的颜色多出数百倍，林寿宇敏锐地捕捉了这些微妙的色彩变化并将其精准地呈现于画布上。白色不仅在西方20世纪艺术史上代表了纯粹与无限等崇高意义，中国绘画及哲学思想亦对白色的使用高度重视。文人山水画中白色往往以留白的形式存在(图二)，而林寿宇的白融合了中国画中“墨分五色”的理论，亦将白色分出诸多层次，形成符合现代精神的“白分五彩”。

同样以白色绘画闻名的美国艺术家罗伯特·雷曼亦数十年如一日地执着探索白色的多样性(图三)，音乐出身的他曾说：“音乐是一种抽象的媒材，而我认为绘画应该也是只关于绘画本身的，而不是关于绘画以外的东西，不是用来讲述一个故事或象征符号”(Music is an abstract medium, and I thought painting should also just be what it's about and not about other things—not about stories or symbolism.)如果说雷曼的作品将色彩简化到了最低限度，并去除了所有的叙述性，林寿宇则是将《道德经》中“天下万物生于有，有生于无”的观念融入绘画创作，不仅把色彩及形象一一去除，甚至连作为作画过程证据的笔触亦被竭力抹为平整，冷凝的白色几何抽象，似乎把内在的情感压缩到底限，他笔下纯净安然、一尘不染的白色画面已然包含了所有色相和宇宙万物。

painting. But unlike landscapes painted from life, Lin transforms his observations into abstract forms while imbuing them with tactile qualities. Each white stripe has been painted over many times; after applying each layer, Lin patiently waited for the pigments to dry before applying another. After countless repetitions, the result is a work with pigment layers of different thicknesses, like a sculpture in shallow relief.

In addition to linear perspective, colors play an important role in conveying depth. In *Ynyslas* and *Five and Five*, the color yellow has the highest color saturation and appears closest to the viewer, while the blocks of white with the highest brightness and purity seem only slightly more distant, causing other tones of white to recede into the background. Thus Lin opens up distances and layers, and due to the different thicknesses of the white pigments on the canvas, his spatial layering is no longer entirely an artificially constructed illusion, but something real and physically felt, reminding viewers of the objective fact of the existence of the canvas.

Richard Lin once said: 'White is the most mundane of colors, and the greatest of all colors; it is the most colorless and the most colorful; it is the most noble color and the most common color; it is the most tranquil color, and the saddest color too.' He believes that 'white in and of itself is many colors; it can be thicker, thinner, heavier, lighter, transparent, semi-transparent....which means that with white and white, you can construct many strange and wonderful relationships of shapes and shapes, or spaces and spaces.' The human eye can distinguish hundreds of times more hues than the colors for which we have names; Richard Lin captures these subtle shifts in color incisively and accurately presents them on his canvases.

American artist Robert Ryman, similarly known for his white paintings, spent decades in a persistent exploration of diverse kinds of white (Fig. 3). While Ryman's work distills colour to an absolute minimum, removing all narrative elements, then Richard Lin's work exemplifies the concepts of the Book of Change: 'All things under heaven sprang from the existence of the Tao; the Tao sprang from nothingness.' Lin highlights colour by eliminating it, and adds complexity by simplifying forms. The white geometric abstractions condensed on Lin's canvases seem to compress all inner emotions to their limit; the pure, calm, and unstained whites of his canvases already embrace all the hues there are and all the things of the universe.

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## 林寿宇

(英国, 1933-2011)

### Ynyslas

油彩 画布

63.5 × 63.5 cm. (25 × 25 in.)

1971年作

**RMB 550,000 - 750,000**

**US\$ 81,000 - 110,000**

#### 来源

英国 伦敦 马博罗画廊

原藏者购于上述画廊

欧洲 私人收藏

## RICHARD LIN

(UK, 1933-2011)

### Ynyslas

oil on canvas

63.5 × 63.5 cm (25 × 25 in.)

Executed in 1971

#### PROVENANCE

Marlborough Gallery, London, UK

Acquired from the above by the previous owner

Private Collection, Europe

“我们的面前是什么，画不画言，言不画意，什么就是什么，一切无分别，一即一切。”

— 林寿宇

"What is in front of us, painting cannot illustrate words, and words cannot illustrate meaning; what's there is all that there is, all of it without difference, and one is all."

- Richard Lin



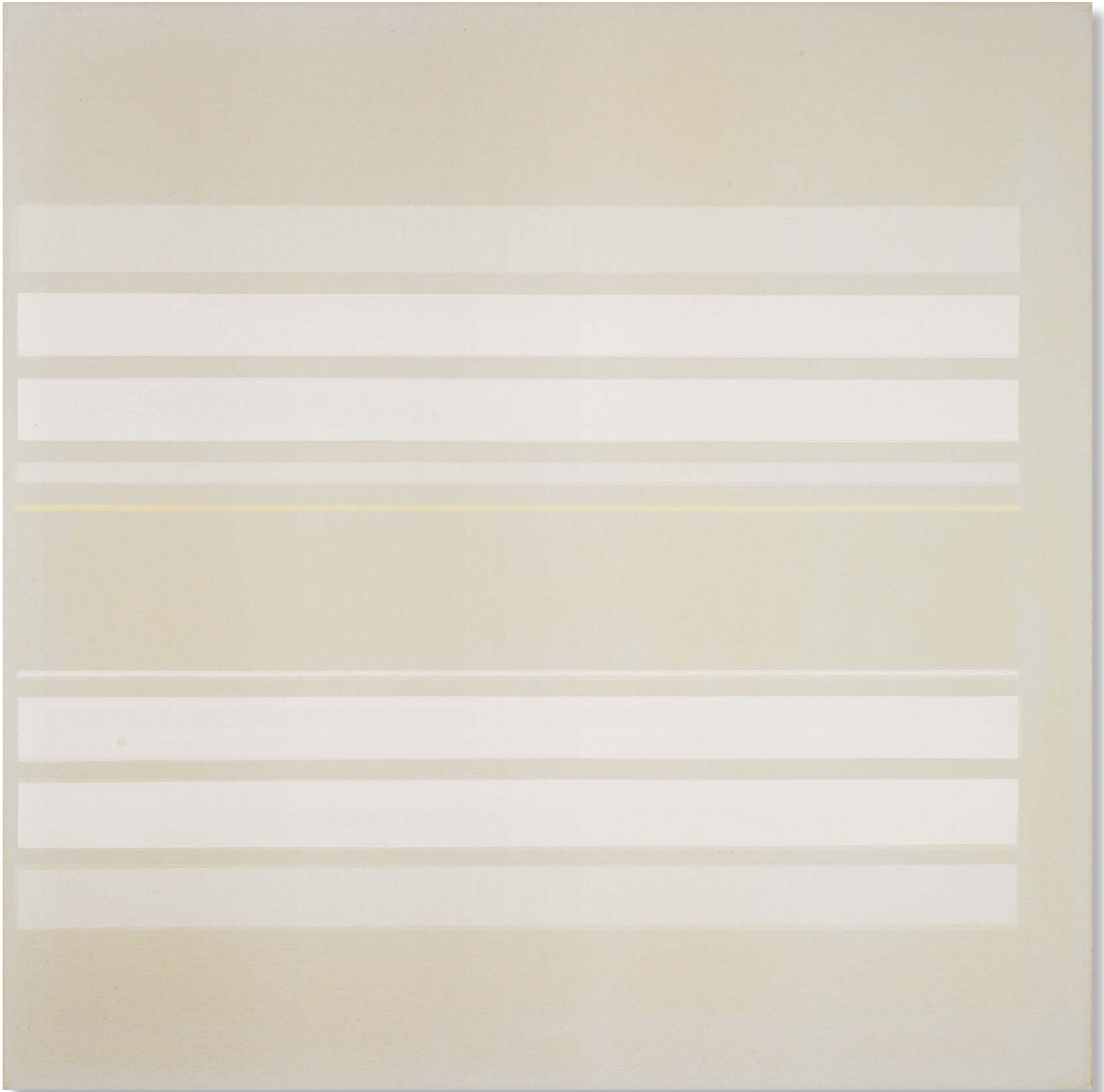
图一 Ynyslas海滩, 英国, 威尔士, 锡尔迪金

图二 牧溪 远浦归帆图卷 13世纪作 京都国立博物馆藏

Fig.1 Ynyslas Beach, Ceredigion, Wales, UK Photo: Getty Images

Fig.2 Mu Xi, *Returning Sails*, painted in 13th century, Kyoto National Museum





▼  
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## 林寿宇

(英国, 1933-2011)

### 五加五

油彩 画布

38.2 × 46.3 cm. (15 × 18 ¼ in.)

1968年作

**RMB 450,000 - 650,000**

**US\$ 67,000 - 96,000**

#### 来源

英国 伦敦 马博罗画廊

原藏者购于上述画廊

欧洲 私人收藏

## RICHARD LIN

(UK, 1933-2011)

### *Five and Five*

oil on canvas

38.2 × 46.3 cm. (15 × 18 ¼ in.)

Executed in 1968

#### PROVENANCE

Marlborough Gallery, London, UK

Acquired from the above by the previous owner

Private Collection, Europe

“白色是最平凡的颜色，也是最伟大的颜色；是最无的颜色，也是最有的颜色；是最崇高的颜色，也是最通俗的颜色；是最平静的颜色，也是最哀伤的颜色。”

— 林寿宇

"White is the most mundane of colors, and the greatest of all colors; it is the most colorless and the most colorful; it is the most noble color and the most common color; it is the most tranquil color, and the saddest color too."

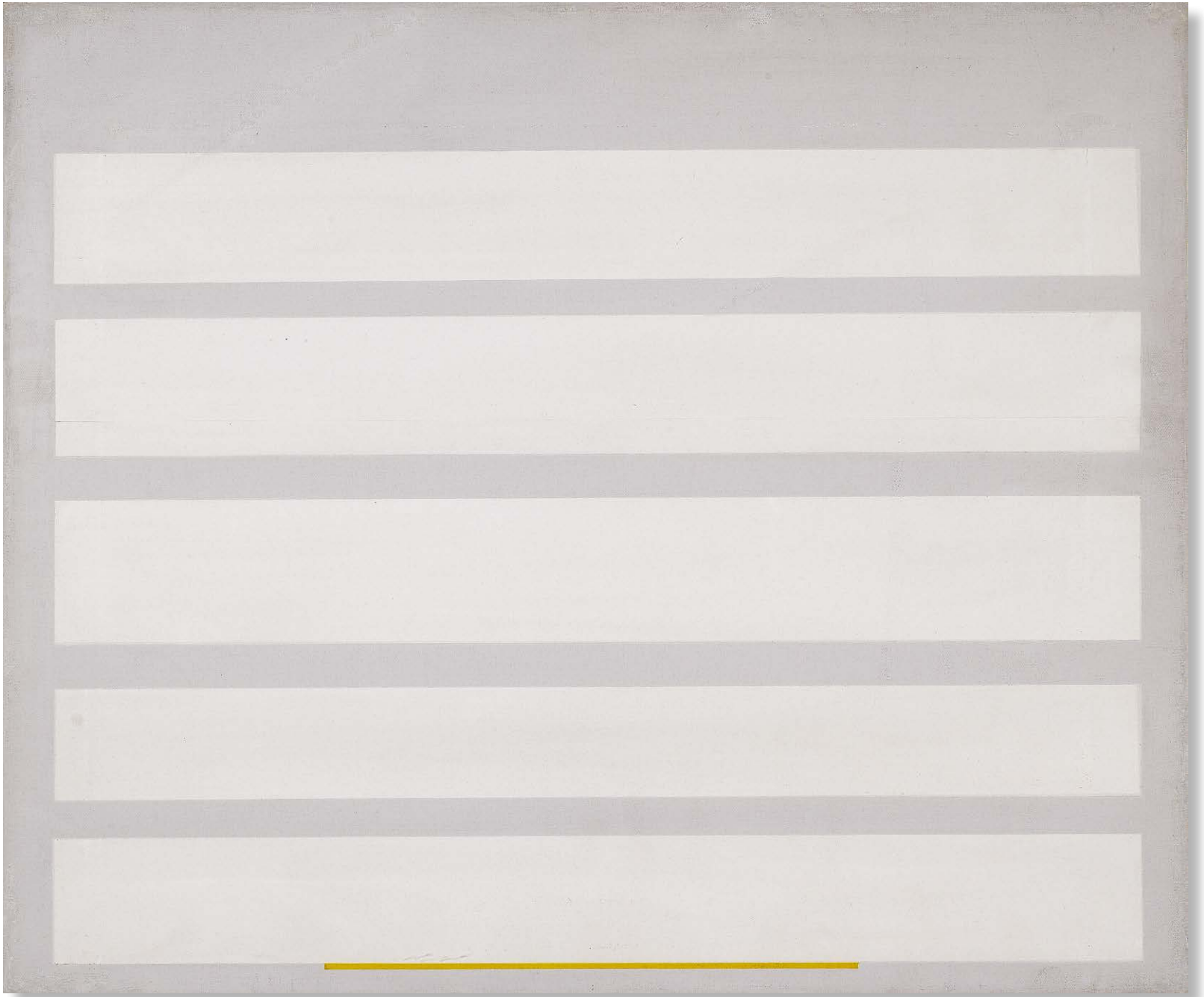
- Richard Lin



图三 罗伯特·莱曼《汉萨》1993年作 纽约私人珍藏

Fig.3 Robert Ryman, *Hansa*, 1993. Private Collection, New York.

Artwork: © 2018 Robert Ryman / Artists Rights Society (ARS), New York



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3 谢尔盖·波利雅科夫  
(法国, 1900-1969)

红蓝黄

油彩 画布

97 × 130 cm. (38 ¼ × 51 ⅞ in.)

1954年作

签名: SERGE POLIAKOFF (左下)

**RMB 2,000,000 - 2,400,000**

**US\$ 300,000 - 360,000**

来源

瑞士 苏黎世 Dr Franz Meyer收藏

现藏家继承自上述收藏

展览

1958年「Serge Poliakoff」编号31(图板) Kunstverein博物馆 汉堡 德国

文献

F. Brüttsch著《Serge Poliakoff 1900-1969》，纳沙泰尔，瑞士，1993年，第186页（题识 Composition；彩色插图，第78-79页）

A. Poliakoff著《Serge Poliakoff》，[卷一1922-1954] 合集图录，巴黎，法国，2004年，编号 54-46（彩色插图，第499页）

SERGE POLIAKOFF

(FRANCE, 1900-1969)

*Rouge bleu jaune*

signed 'SERGE POLIAKOFF' (lower left)  
oil on canvas

97 × 130 cm. (38 ¼ × 51 ⅞ in.)

Painted in 1954

**PROVENANCE**

Collection Dr Franz Meyer, Zürich.

Thence by descent to the present owner.

**EXHIBITED**

Hamburg, Germany, Kunstverein, *Serge Poliakoff*, 1958, no. 31 (illustrated).

**LITERATURE**

F. Brüttsch, *Serge Poliakoff 1900-1969*, Neuchâtel, Switzerland, 1993, p. 186 (titled Composition; illustrated in colour, pp. 78-79).

A. Poliakoff, *Serge Poliakoff, Catalogue Raisonné Volume I 1922-1954*, Paris, France, 2004, no. 54-46 (illustrated in colour, p. 499).

“色彩是他与生俱来的元素与母语，正如与他一样的俄罗斯艺术家康定斯基一样。色彩与音乐。色彩以音乐的方法去呈现，便能与音乐一样去创造一个属于他自己的世界，充满同样的宏伟动人的效果。”

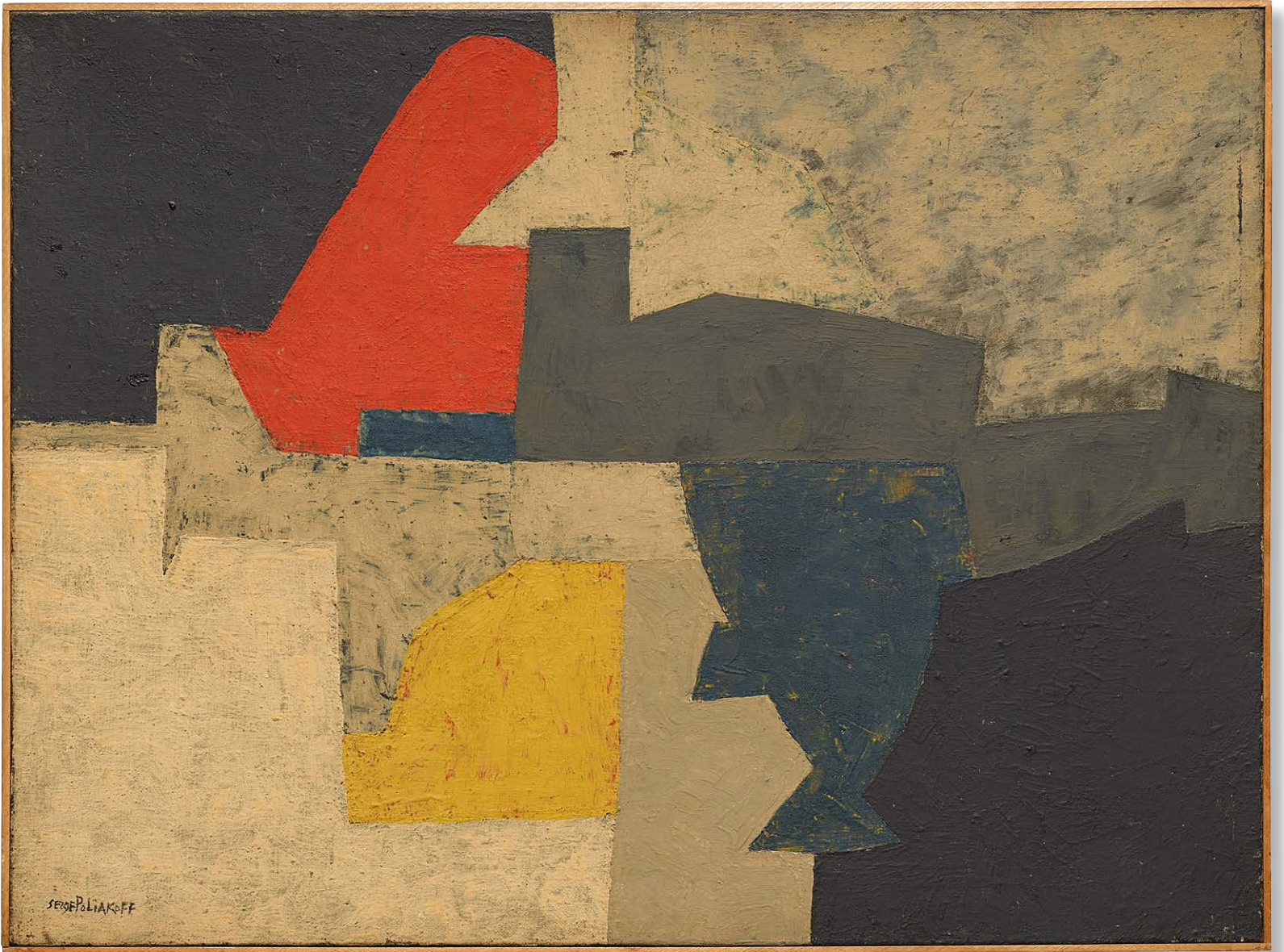
— 尚·卡索



图一 瓦西里·康定斯基《蓝色的》1925年 北莱茵-威斯特法伦艺术品收藏馆 杜塞尔多夫  
Fig.1 Wassily Kandinsky, *In Blue*, 1925. Kunstsammlung Nordrhein-Westfalen, Dusseldorf.  
Photo: Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany / Bridgeman Images.

"Colour is his native element and language, just as it was the native element and language of his fellow Russian, Kandinsky. Colour and music. Colour handled musically and, like music, capable of creating a world of its own, fraught with the same gorgeous and fascinating effect."

— J. Cassou



《红蓝黄》(1954) 作为一幅大型作品，是谢尔盖·波利雅科夫独特抽象语言的范例之一。一系列不规则的形状，由不同的粉色系色彩赋予生命，如拼贴、如马赛克般互相交织。在左上角，诱人的鲜红以其玲珑曲线的形状取代了独立摄人的黑色色块，同时深沉的色调在鲜明的米黄之中显得突出。每一形状纵有其独特的分野，然而在整体的配搭之中却显现出和谐的平衡，在画作两度平衡轴中，有着粗略对等的构图。

《红蓝黄》创作于波利雅科夫艺术生涯中饮誉国际的高峰期，是他成熟风格的杰作。正如波利雅科夫孩提时在莫斯科景仰的拜占庭圣像一样，波利雅科夫的抽象创作以平面的色调变化代替几何阴影，这种抽象的创作法，在前一个世纪末赛尚的作品之中已可见端倪。波利雅科夫以高超的流动性，以色彩界定他形状的轮廓，在营造出轮廓鲜明的元素同时，亦有与背景相交融的部份。如《红蓝黄》中表现，单纯以色彩便可营造出与不写构图空间。

虽然波利雅科夫对几何及色彩的形象探索是他创作的重心所在，他亦鼓励观者以他们的主观情思去切入他的作品。他的作品该当为人所感知，而非单纯的理性分析。“形状该当在被观察的同时被聆听”，波利雅科夫如此邀请观者去思索他的作品，并作出个人的回应。(谢尔盖·波利雅科夫，《波利雅科夫》展览图录，密诀画廊，巴黎，1975年，13页)不少艺评人都把波利雅科夫绘画中常见的色调与音乐相比较，而音乐亦是波利雅科夫生命中重要的部份：他的姨母是一位艺术生活丰盛的歌唱家，而他自己亦热衷弹奏吉他。正如音乐的大调及小调，波利雅科夫对色调变化的神乎其技能勾起观者愉悦与哀伤的情绪。尚·卡索在解释音乐与波利雅科夫作品的关系时指出：“色彩是他与生俱来的元素与母语，正如与他一样的俄罗斯艺术家康定斯基一样。色彩与音乐。色彩以音乐的方法去呈现，便能与音乐一样去创造一个属于他自己的世界，充满同样的宏伟动人的效果。”(尚·卡索，《谢尔盖·波利雅科夫》，阿姆斯特维尔，1963年，17页)。在《红蓝黄》一作中，画面浅色的部分或许代表了在相互交织的斑驳色彩之下，显得更为有力的沉默或哀伤。正是这悠扬的音乐感，使得波利雅科夫的作品，有着个人的风格。



图二 马克·罗斯科《No. 10》1950年 现代艺术博物馆 纽约  
Fig.1 Mark Rothko, No. 10, 1950. Museum of Modern Art, New York.

© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

“形状该当在被观察的同时被聆听。”

— 谢尔盖·波利雅科夫

"A form should be listened to when it is seen."

— S. Poliakoff

*Rouge bleu jaune* (1954) is an arresting, large-scale example of Serge Poliakoff's unique abstract language. An ensemble of irregular shapes, energised by an assortment of pastel hues, interlock like pieces of a collage or mosaic. A seductive lipstick-red form supplants its curvilinear mass over a monolithic block of black in the top-left corner, whilst darker colours are picked out against lighter shades of sandy beige and glowing yellow. Whilst each shape has its own unique delineation, there is a harmonic balancing in the overall organisation of these forms, with a rough symmetry grounding the composition across both diagonal axes.

Executed at the height of his career during a period of international recognition, *Rouge bleu jaune* is a masterful example of Poliakoff's mature style. Like the Byzantine icons that the artist marvelled at as a child in his native Moscow, Poliakoff's abstractions favour a two-dimensional dependence on tonal modulation over geometric modelling, a mode of abstraction foreshadowed by Cézanne at the end of the previous century. With irresistible fluidity, Poliakoff allows colour to dictate the contours of his shapes, so that whilst some components are boldly accentuated, others seem to dissolve into the background. As demonstrated by *Rouge bleu jaune*, non-illusionistic pictorial space is conjured by colour alone.

Whilst Poliakoff's formal investigations into geometry and colour are at the heart of his practice, he encourages the viewer's subjectivity to intercede; his paintings should be felt rather than simply looked at empirically. 'A form should be listened to when it is seen', Poliakoff suggested, inviting the viewer to meditate on his work and draw out a personal response. (S. Poliakoff, quoted in *Polikakoff*, exh. cat., Galerie Melki, Paris, 1975, p. 13). Many critics of Poliakoff's work have likened the tonal range prevalent in his painting to that found in music, which was an integral part of the artist's life – his aunt was a prolific singer, and he himself was a keen guitar player. Like major and minor musical keys, Poliakoff's remarkable ability to hone tonal modulations in paint has the ability to evoke sensations of happiness or melancholy in the beholder. Jean Cassou, explaining this analogy between music and Poliakoff's work, noted that 'colour is his native element and language, just as it was the native element and language of his fellow Russian, Kandinsky. Colour and music. Colour handled musically and, like music, capable of creating a world of its own, fraught with the same gorgeous and fascinating effect' (J. Cassou, *Serge Poliakoff*, Amriswil, 1963, p. 17). In *Rouge bleu jaune*, the lighter zones of the canvas perhaps represent a silence or solitude made all the more powerful by the inviting cacophony of interlocking colour; it is this dulcet musicality that give Poliakoff's works a voice of their own.

谢尔盖·波利雅科夫在其工作室 巴黎 1958年  
Serge Poliakoff in his studio, Paris, 1958.  
Photo: Philippe Le Tellier/Paris Match via Getty Images. Artwork:  
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



### 3 卢齐欧·封塔纳

1  
4 (意大利, 1899-1968)

#### 空间概念

着色涂漆陶瓦

22 × 43.5 × 20cm. (8 5/8 × 17 1/8 × 7 7/8 in.)

1960-1965年间作

签名: l. Fontana' (底部)

**RMB 900,000 - 1,300,000**

**US\$ 140,000 - 190,000**

#### 来源

米兰 私人收藏

2015年4月28日 日内瓦Cambi Casa d'Aste 编号69

现藏家购自上述拍卖

此作品已于米兰卢齐欧·封塔纳基金会注册, 编号1015/8

此作品附有米兰卢齐欧·封塔纳基金会签发的作品保证书

### LUCIO FONTANA

(ITALY, 1899-1968)

#### *Concetto spaziale*

signed 'l. Fontana' (on the underside)

painted and enameled terracotta

22 × 43.5 × 20cm. (8 5/8 × 17 1/8 × 7 7/8 in.)

Executed in 1960-1965

#### PROVENANCE

Private Collection, Milan.

Anon. sale, Cambi Casa d'Aste, Genova, 28 April 2015, lot 69.

Acquired at the above sale by the present owner.

The work is registered in the Fondazione Lucio Fontana, Milan under no. 1015/8.

This work is accompanied by the authentication certificate released by Fondazione Lucio Fontana, Milan.

“我们已放弃了传统的艺术形式，并致力发展出一种建基于时间与空间的一体之上的艺术。”

— 卢齐欧·封塔纳

"We have renounced the practice of familiar art forms and are working to develop a kind of art based on the unity of time and space."

— L. Fontana



封塔纳在工作室里调颜料 米兰 约1963年

Fontana mixing paints in his studio, Milan, circa 1963.

Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.

Artwork: © 2018 Artists Rights Society (ARS), New York / SIAE, Rome.







在卢齐欧·封塔纳的《空间概念》(1960-65)之中，闪烁流丽的表面，为四度不规则的穿刺划破。封塔纳的buchi (“孔”)暴烈的穿刺了如美式足球涨大的锐角椭圆流畅闪耀的表面。这几道伤痕为浅的曲线的界限所包围，在物象的顶部蔓延，令人想到他的画布作品上的tagli (“割”)。《空间概念》蕴含了不少封塔纳的空间主义探讨，特别是有关人在宇宙的位置及物质与虚空、存在与虚无的对立。以诱人的黑色塑造而成，《空间概念》宛如宇宙太虚，其上的“孔”，就如穿越维度的漩涡。

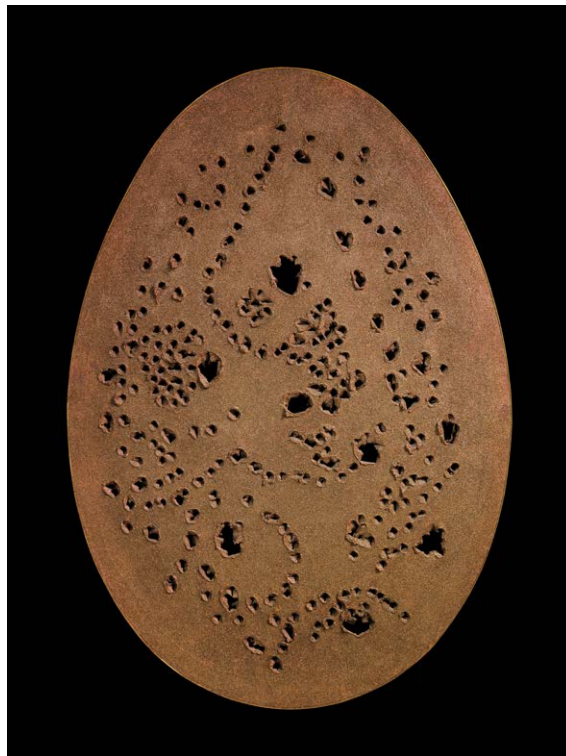
封塔纳在二战之前受过雕塑的训练，塑造了有着他早期志于把视觉艺术空间化的半具象陶土作品。受到了气势恢宏而巧思的巴洛克雕塑所影响，在这些作品中对物质与空间的解读之中，营造出澎湃的动感。封塔纳在1959年的夏天，以一个如古尔多·巴劳所言：“或许最能回应他心底里的表现需要的方式”重新回到雕塑(G. 巴劳，《卢齐欧·封塔纳》，纽约，1971年，172页)。在这一系列作品中，封塔纳超越了被穿刺或割破的画布的平面，在真正的三维空间上重新定义有无，在赋型之中表现出他对“建基于时间与空间的一体之上的艺术”的追求(L. 封塔纳，《白色宣言》，引自 E. 克利斯普提，《卢齐欧·封塔纳》，米兰，1998，116页)。

纵然与封塔纳早期雕塑及绘画中的空间主义探讨有呼应之处，《空间概念》充满了太空时代人类在不断扩张的宇宙之中的张力。如此作所呈现，在六十年代，封塔纳的“孔”变得越来越阔，变成了艺术家亲手用力撕开的伤痕。这些伤疤，表现了封塔纳对在严酷、危险及难以预期的状态下工作的太空人的忧虑。谈及同期的油画时，封塔纳解释这些大“孔”“代表了人类在太空的伤痛。太空人的苦痛，为他皮肤上负担着的仪器所重压着的苦痛，这点与我们承受的不一樣……飞上太空的是一种新的人类，有着新的感知，其中也有新的痛苦”(L. 封塔纳，引自《卢齐欧·封塔纳》展览图录，海域画廊，伦敦，2000年，44页)。封塔纳早期作品及写作中，如《白色宣言》(1946)般表现的狂喜与纯粹的乐观，在幽闭的星际探索的现实之中变得内敛，然而他的空间主义却因此重获新生。为深黑所覆盖，成为在动感的空间之中光与影的互动的载体，《空间概念》是人类航向未知星际的一道悬疑的回应。

A sleek, gleaming surface is pierced by four ragged perforations in Lucio Fontana's *Concetto spaziale* (1960-65). Fontana's buchi (or holes) violently puncture the smooth, glistening skin of an ovoid with sharp corners, defiantly inflated like an American football. These welts are confined inside a shallow curvilinear perimeter, which snakes around the top of the object, recalling the tagli (or cuts) of Fontana's canvas work. *Concetto spaziale* channels many of Fontana's Spatialist investigations, particularly pertaining to man's place in the universe and the dichotomy between materiality and spatial nothingness, between presence and void. Fashioned in an alluring, seductive black, *Concetto spaziale* appears almost as a cosmic body, Fontana's buchi erupting like vortexes into another dimension.

Fontana trained as a sculptor before the Second World War, producing semi-figurative terracotta works that channelled his initial aspiration to spatialise visual art. Inspired by the grandiose, sculptural conceits of the Baroque, the interpenetration of substance and space in these works created a dynamic sense of movement. Fontana returned to sculpture in the summer of 1959, 'in the way that perhaps responded most profoundly to his secret expressive needs', suggested Guido Ballo (G. Ballo, *Lucio Fontana*, New York, 1971, p. 172). With this new range of work, Fontana went beyond the flatness of a penetrated or slashed canvas, redefining solidity and nullity on a truly three-dimensional plane, manifesting in plastic form his longing for an 'art based on the unity of time and space' (L. Fontana, 'Manifesto Blanco', reproduced in E. Crispolti, *Lucio Fontana*, Milan, 1998, p. 116).

However, whilst resonating with many of the Spatialist concerns inherent in Fontana's earlier sculpture and painting, *Concetto spaziale* is steeped in a Space Age tension relating to man's place in an ever-expanding cosmos. As the present work demonstrates, in the 1960s Fontana's buchi became increasingly wider; gaping wounds forcibly stretched by the artist's hands. This injury was informed by Fontana's grave concern for astronauts working in harsh, insecure and unpredictable conditions. Discussing his oil



图一 卢齐欧·封塔纳《空间概念，上帝的终结》1963年  
Fig.1 Lucio Fontana, *Concetto spaziale, La fine di Dio*, 1963.  
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paintings of the same period, Fontana explained that his broad buchi 'represent the pain of man in space. The pain of the astronaut, squashed, compressed, with instruments sticking out of his skin, is different from ours... he who flies in space is a new type of man, with new sensations, not least painful ones' (L. Fontana, quoted in *Lucio Fontana*, exh. cat., Hayward Gallery, London, 2000, p. 44). The ecstatic, optimistic purity of Fontana's earlier work and writing, signified by the *Manifesto Blanco* (1946), becomes somewhat convoluted by the reality of claustrophobic interstellar exploration, but his Spatialism is exhilaratingly revitalised as a result of it. Smothered in a deep blackness, a vessel for the interplay of light and shadow in dynamic space, *Concetto spaziale* is a strikingly thrilling response to man's voyage into the uncharted territory of the stars.



Lot 314 卢齐欧·封塔纳 空间概念  
Lot 314 Lucio Fontana, *Concetto Spaziale*

### 3 李真

1  
5 (中国, 1963 年生)

#### 浮光

铜雕 雕塑

48 × 23 × 52 cm. (18 7/8 × 9 × 20 1/2 in.)

版数: 3/8

2009年作

签名: 李真 Li Chen 3/8 (作品背面)

**RMB 400,000 - 800,000**

**US\$ 59,000 - 120,000**

#### 来源

亚洲 私人收藏

#### 展览

2012年「大气: 李真台湾大型雕塑首展」自由广场及中正纪念堂 台北 台湾 (展出为另一尺寸)

2013年「李真2013巴黎凡登广场大型雕塑个展」巴黎 (展出为另一尺寸)

#### 文献

2012年《大气: 李真台湾大型雕塑首展》亚洲艺术中心 台北 台湾 (出版为另一尺寸版本, 封面 & 第102-105页)

2014年《李真一既重又轻: 2013巴黎凡登广场大型雕塑个展》凡登广场 巴黎 (出版为另一尺寸版本, 第68, 98-99及113-114页)

### LI CHEN

(CHINA, B. 1963)

#### *Flickering Moonlight*

signed 'Li Chen' in Pinyin; signed in Chinese; dated '2009'; numbered '3/8' (on the back)

bronze sculpture

48 × 23 × 52 cm. (18 7/8 × 9 × 20 1/2 in.)

Executed in 2009

edition 3/8

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Taipei, Taiwan, Freedom Square and Chiang Kai-shek Memorial Hall, *Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan*, 2012 (different sized version exhibited).

Paris, Place Vendome, *Li Chen's Major Sculpture Solo Exhibition*, 2013 (different sized version exhibited).

#### LITERATURE

Asia Art Center, *Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan*, Taipei, Taiwan, 2012 (different sized version cover and illustrated, pp. 102-105).  
Place Vendome, *Monumental Levity of Li Chen Premiere Sculpture Exhibition Place Vendome Paris*, Paris, 2014 (different sized version illustrated, pp. 68, 98-99 & 113-114).

“千江有水千江月，万里无云万里天。”

— 雷庵正受



"The water in thousands of rivers reflects the same moon, while ten thousand miles of cloudless skies gives you a clear view."

— Leian Zhengshou

图一 康斯坦丁·布朗库西 《睡梦中的缪斯》1913年铸 纽约佳士得 2017年5月 成交价: 57,367,500 美元

Fig.1 Constantin Brancusi, *La muse endormie*, cast by 1913, Christie's New York, May 2017, sold for USD 57,367,500

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Photo: © Christie's Image Limited





李真的雕塑作品是材料与精神的高度统一。他在学生时期学习西方思潮，早年也曾专注传统佛像的塑造。数年研修雕刻的他既掌握着西方的雕塑语言，又折射出对东方哲学的深厚底蕴。作品《浮光》为李真“大气神游”系列创作中的重要作品。在“大气神游”系列作品中，李真巧妙地强调了空间与反差，并引入了“按银”、“按金”的技法，空灵华美的同时极具幽默感，让观者感到物外之趣。

李真的作品常常以违反规则般的表现，与观众的视觉进行对撞。《浮光》中，细微之处的质感变化更是精妙绝伦。其造型比例使人物部分圆润敦厚，头大身小，呈现出孩童身形的比例。虽同为矿铜材质，光滑如大理石的纯黑造像与粼粼的金银湖面创造出形式与颜色上的对比。李真曾说：“通常我们看到黑色的物质，总是沉重的。但当你打坐或闭上眼睛的时候，黑色却是最轻的。”黑色的沉重感与孩童轻盈的悬浮姿态形成静与动、重与轻的反差，与金银的温润一同，使得抽象的虚无有了实质的承载。《浮光》不仅达到了西方标准上的“生动”——即一种类似于对立式平衡（*contrapposto*）中肩膀和手臂偏离中轴、一条腿支撑身体重量的站姿，更符合了东方文化审美中要求气满、顺畅的“生动”。

李真雕刻出吐纳太极，充盈天地，却与世间情感相接近的雕塑语言。“干江有水干江月，万里无云万里天”，一首诗词诞生出作品《浮光》，孩童点水的轻盈姿态，水波盈盈闪烁着金光，映射出欲语还休的美丽意境。李真“足踏秋水，影如月，遨游干江，见浮光”“专气致柔，能婴儿乎？”李真的《浮光》正如康斯坦丁·布朗库西的《沉睡的缪斯》一般，以简练、柔和的线条描绘出毫无戒备的天真感（图一）。在有形无形，实质虚质之间，李真越过尘世的浮光，在接近事物本身的时候获得简洁。



Lot 315 李真 浮光  
Lot 315 Li Chen, *Flickering Moonlight*.

李真在工作室中  
Li Chen in his studio  
Photo © Li Chen

Li Chen's sculptural works present materials and spirit as a strongly unified whole. As a student, Li learned about Western ideas, but early in life also focused on producing traditional Buddhist statuary. After studying sculpture for a number of years, Li was able to grasp the Western language for sculpture, while also reflecting a deep feeling for Eastern philosophy in his work. *Flickering Moonlight* is an important work from his series, *Spiritual Journey Through the Great Ether*. In that series, Li crafts exquisite works that emphasize a sense of space and strong contrasts, along with techniques to incorporate gold and silver leaf on their surfaces. His light, buoyant, and beautifully finished works also display a fine sense of humor that engages viewers with added meanings and implications.

Li Chen's works often collide with audience's view through seeming violation of basic rules. The exquisite finish of *Flickering Moonlight* can be seen in the fine, subtle changes of its textures, while Li proportions the figure of his subject like an infant, with a thick, rounded body and large head. Despite being made of bronze, the marble-like smoothness of the pure black figure and the sparkling gold and silver in the surface of the lake present strong contrasts in both materials and color. Li Chen says, "Usually when we see something in black, we assume it's very heavy. But when you meditate or close your eyes, black in fact is very light." The heaviness of black, combined with the light, floating posture of the child, produce a contrast between movement and stillness, lightness and weight. Together with the added warmth of the gold and silver, empty abstraction takes on substantial meaning. *Flickering Moonlight* achieves the Western ideal of life-like sculpture — that is, a pose known as *contrapposto*, in which opposites are balanced, with the weight of the body supported on one leg, shoulders and arms swing away from the central axis. At the same time, it satisfies the Eastern aesthetic demand for liveliness with its energy and grace.

Li Chen has carved out a sculptural language that breathes the essence of Taiji, embracing the argeness of the heavens and the earth, but remaining close to the feelings of the world. "The water flows in a thousand rivers, reflecting a thousand moons; in the thousand miles of blue where no clouds are, we see the majestic sky." the *Flickering Moonlight* sculpture was born from the poem. The image of a child lightly stepping into the water, the water rippling outward with golden light, reflects the beautiful mood of something felt but not quite spoken. "In concentrating your breath, can you once again become supple as a babe?" asked Laoze. Li Chen's *Flickering Moonlight*, like Constantin Brancusi's *Sleeping Muse* (Fig.1), uses soft, simplified lines to depict a state of defenceless innocence. Between the tangible and the intangible, between the substantial and the imaginary, Li Chen's flickering moonlight spreads across the mundane world, and reaching it, arrives at simplicity.

▼  
3  
1  
6

## 萨尔瓦多·达利

(西班牙, 1904-1989)

### 超现实主义钢琴

铜雕 黑色及金色铜锈

249 × 183 × 114 cm. (98 × 72 × 44 7/8 in.)

1954年构思, 1984年后铸造 (共8个铸版, 另加4个艺术家试版及2个铸厂试版)

签印、铸造标记及编号: Dalí 2/8 CERA PERSA PERSEO SA MENDRISIO

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

**US\$ 300,000 - 500,000**

#### 来源

巴莱尔纳 IAR 艺术资源有限公司

现藏家于2007年购自上述收藏

#### 文献

R.及N.德尚著,《达利:形式、雕塑与物件之美》,阿泽勒里多,2004年,第250页,编号643(另一铸版插图)

「达利的世界」展览目录,米兰,2006年,第52至53页(另一铸版插图)

「第三维度中的达利:斯特拉顿基金会收藏品」展览目录,都灵,2010年,第140至141及332页(另一铸版插图,大型铸版插图,第202至203页)

尼古拉斯及已故的罗伯特·德尚已确认本作品的真实性。

作为引领超现实主义运动的艺术怪才,萨尔瓦多·达利创造了无数令人过目难忘、如梦如幻的作品,在二十世纪的艺坛上名声大噪。达利是一位想象力极其丰富,又具有强烈自我意识的艺术家,他使用复杂的符号和魔幻的场景构造出一系列独特而神秘的世界,令人惊叹。达利的三维作品更像是“变形的物体”,而非传统的立体雕塑。他擅长以独特的视角去挖掘物体的特点,而不受美学和造型的束缚,因此当观众在他的作品中看到寻常物件时,会同时被他另类的描绘手法所震惊。

铸于1984年的铜雕《超现实主义钢琴》是达利突破传统,塑造自我风格的最佳诠释。他将传统钢琴的木质脚架,变成了女舞者匀称优美的腿部,它不仅仅可奏乐,更可起舞。在达利的很多作品中都运用了相同手法——将人体和家具合二为一,其中最出名的莫过于1938年作的《梅维斯红唇沙发》,不计其数的表现躯干和头部被抽屜穿透的手稿与雕塑,最终在1964年汇聚成他的经典雕塑《带抽屜的米洛维纳斯》。1939年,达利在纽约世界博览会上展出了《维纳斯之梦》,引起轩然大波,这件作品也运用了女性身体与乐器结合的手法——一位身材姣好的女舞者扮演成女妖“塞壬”,

## SALVADOR DALÍ

(SPAIN, 1904-1989)

### Piano Surréaliste

stamped with the signature and foundry mark and numbered 'Dalí 2/8 CERA PERSA PERSEO SA MENDRISIO'

bronze with black and gold patina

249 × 183 × 114 cm. (98 × 72 × 44 7/8 in.)

Conceived in 1954 and cast after 1984 in an edition of 8 plus 4 *épreuves d'artiste* and 2 *épreuves de fonderie*.

#### PROVENANCE

IAR Art Resources, Balerna.

Acquired from the above by the present owner in 2007.

#### LITERATURE

R. & N. Descharnes, *Dalí, The Hard and the Soft, Spells for the Magic of Form, Sculptures and Objects*, Azay-le-Rideau, 2004, no. 643, p. 250 (another cast illustrated).

Exh. cat., *The Dalí Universe*, Milan, 2006, p. 52-53 (another cast illustrated).

Exh. cat., *Dalí in the Third Dimension, The Stratton Foundation Collection*, Turin, 2010, pp. 140-141 & 332 (another cast illustrated, the monumental version illustrated pp. 202-203).

Nicholas and the late Robert Descharnes have confirmed the authenticity of this work.

身上绘满了黑白琴键,横躺在一架钢琴上。虽然达利在后来的作品中也融入了人体结合其他乐器的元素,比如《音乐-红色交响团-七种艺术》中的人体大提琴造型,但唯有钢琴才是达利的神秘世界中最经久不衰的元素。

《超现实主义钢琴》里半人半琴的造型,赋予观众动静皆宜的感受,好像它随时都能摆动琴腿,沉浸在音乐的世界里。围绕在琴身与腿部的皱褶裙摆更是增加了几分动感,不经意间露出的内衣边缘,让人联想到康康舞或滑稽表演的欢快节拍。这些细节为观众打造了一个轻快的氛围,仿佛置身流行音乐厅,可以随着琴声踏起欢快的舞步。尽管达利从小受到古典音乐的熏陶,但他在马德里学习的时候接触了流行音乐,对二十世纪二十年代初的时髦乐曲和舞蹈产生浓厚兴趣。探戈、狐步舞、康康舞和查尔斯顿舞的活力曲风让少年的达利着迷,尽管这些舞曲与他从小接触的贝多芬或舒曼等古典音乐背道而驰。不过,站在钢琴上的人物还是代表了传统音乐。她形态优美,芭蕾般的肢体动作像是伴随着钢琴协奏曲或交响乐翩翩起舞,与之前提到的狂热时髦的舞风形成对比。







图一 萨尔瓦多·达利 纽约世界博览会现场图 1939年 埃里克·史卡尔摄  
Fig.1 Salvador Dalí performing at The World Fair, New York, 1939. Photographed by Eric Schaal.

© 2018 Estate of Eric Schaal / Artists Rights Society (ARS), New York. Photo: ullstein bild/ullstein bild via Getty Images.  
© 2018 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

One of the most eccentric and talented figures of the international avant-garde movement known as Surrealism, Salvador Dalí filled his works of art with striking, unforgettable dream-like images that earned him a reputation as one of the most revolutionary voices in twentieth-century art. An egocentric genius with an obsessive imagination, Dalí developed a personal mythical world in his paintings and sculptures, animated by recurrent symbols, complex associations and phantasmagorical scenes that, still today, impress viewers from around the world. Describing his three-dimensional work as 'transformations' rather than sculptures, Dalí sought to produce objects in which the idea was the most important aspect of the work rather than its aesthetic form, often casting familiar motifs or everyday items in strange situations which cause the viewer to question their understanding of the object in the process.

Cast in bronze in 1984, *Surrealist Piano* is a prime example of the strange juxtapositions of the familiar with the impossible that characterise Dalí's sculptural work. By replacing the traditional wooden legs of the grand-piano with the shapely legs of a female dancer, Dalí transforms the instrument into a strange hybrid creature that can not only play music, but also dance to it. The conflation of the human body with a piece of furniture was a motif that had occupied the artist for years, most famously in his designs for the *Mae West Lips Sofa* (1938), and the numerous drawings and sculptures of torsos and heads punctuated by drawers which culminated in his iconic sculpture, *Venus de Milo aux tiroirs* (1964). The image of the female body conjoined to a musical instrument was a central feature of Dalí's infamous pavilion, *The Dream of Venus*, at the Universal Exhibition in New York in 1939 - one vignette featured a female performer, known as a 'siren', draped across a piano, her whole body painted to resemble the iconic black and white keys of the instrument.



图二 萨尔瓦多·达利《音乐-红色乐团-七种艺术》1957年作 私人收藏  
 Fig.2 Salvador Dalí, *Music - The Red Orchestra - The Seven Arts*, 1957. Private collection.  
 © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

Although subsequent paintings explored this concept of the conjoined human-instrument further, such as in the human 'cello' featured in *Music - The Red Orchestra - The Seven Arts* (1957), it was the piano which recurred again and again in Dalí's art as a sight of mysterious transformation.

Part-human, part-furniture, the instrument in *Surrealist Piano* appears simultaneously inanimate and alive, as if it may kick up its heels at any moment and lose itself in the music. This impression is enhanced by the frilly petticoats that frame the connection between the legs and the body of the piano, an undergarment traditionally revealed in the raucous, fast-paced whirl of the Can-Can or a burlesque performance. These details lend the sculpture a light-hearted atmosphere, suggesting that if we were to hear the tune being played on the piano, we would find it to be a fast-paced, jaunty number familiar from popular music halls. Although Dalí's youth had been dominated by classical

music, his time in Madrid as a student led him to develop a new passion for the frivolous tunes and fashionable dances in vogue during the early 1920s. The lively, modern rhythms of the tango, the foxtrot, the Can-Can and the Charleston captivated him, their energy and frenetic movements standing in complete opposition to the Romantic compositions of Schumann or Beethoven he had grown up with. However, the graceful figure atop the instrument may be a subtle reference to a more traditional form of music, her lyrical, almost balletic, pose suggesting she is performing to a piano concerto or a symphonic composition, rather than one of the frenzied dance crazes that often flitted in and out of fashion so swiftly.

## 3 乔治·德·基里科

1  
7 (意大利, 1888-1978)

### 空旷的意大利广场

油彩 画布

60 × 90 cm. (23 ⅞ × 35 ⅞ in.)

1968年作

签名: G. de Chirico 1958 (左下)

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

**US\$ 300,000 - 500,000**

#### 来源

匿名拍卖, 2007年5月26日, 普拉托法西斯蒂阿蒂  
拍品编号721

现藏家购于2008年

#### 展览

1972年12月至1973年1月「致敬德·基里科」展览 国立博物馆  
雷焦卡拉布里亚 编号13 (插图)

1973年11月至12月「展现德·基里科」展览 神奈川近代美术馆  
镰仓馆 编号32; 此展览后于1974年1月巡展至东京中央美术  
馆; 于1974年2月至3月巡展至京都国立近代美术馆; 于1974  
年3月至4月巡展至名古屋爱知县美术馆

1998年3月至4月「乔治·德·基里科: 绘画及雕塑」展览 巴西  
玛丽萨·兰德山雕塑博物馆 圣保罗 第132页, 编号75

#### 文献

乔治·德·基里科基金会著《乔治·德·基里科, 作品合集1913-  
1976》, 第三册, 罗马, 2016年, 第367及469页, 编号  
1324 (插图, 第367页)

基里科基金会已确认本作品的真实性。  
收录于其档案中 (编号0065/07/01)

意大利艺术家乔治·德·基里科在西方现代艺术史上占据着举足轻重的地位。他是形而上画派的创始人, 对超现实主义运动及其代表画家萨尔瓦多·达利、马克思·恩斯特和雷尼·马格利特等人产生了深远的影响, 并被公认为超现实主义的先驱。德·基里科在其整个艺术生涯中一直着迷于传统绘画技巧, 并从提香、鲁本斯和德拉克罗瓦等古典大师的作品中汲取灵感, 然而他却创造了另一种独特的视觉语言, 这种与众不同的风格也成为了现代主义的生动表达形式之一。

本作品《空旷的意大利广场》属于基里科最具代表性的形而上作品“意大利广场”系列, 此系列开始于1910年代, 并贯穿其艺术生涯。意大利广场作为基里科最常描绘的主题, 体现了艺术家复杂的审美和对于哲学的终生追求与探索, 他这一系列的作品被众多著名博物馆收藏, 如纽约现代艺术博物馆及巴黎现代艺术博物馆等。

德·基里科在《空旷的意大利广场》中描绘了一个宏伟又神秘的场景。画中身着礼服的雕塑背对观者, 好像正在布景或在旁观, 他的身份和情绪因此而笼罩上了神秘的气氛。他的姿态动静兼具, 手持道具的姿势为雕塑注入生命力, 看似蓄势待发, 但实际上身为石雕的他却无法动弹, 永久静止。画面右侧的马车车门半开, 露出一个形状独特的麻布袋。同样的马车也以车门紧闭的造型出现在《一日之谜》中。纵观德·基里科的作品, 这些相似的主题反复出现在不同的构图中, 给作品增添了耐人寻味的层次感。好似在一个循环的梦境中看到新场景, 亦或从一部看过多次的老电影中, 又发现了新的悬念。

由墨绿渐变成赭黄色的天空悬在广场之上, 暗示黎明破晓的同时, 也可能

## GIORGIO DE CHIRICO

(ITALY, 1888-1978)

### *Sgombero su piazza d'Italia*

signed and dated 'G. de Chirico 1958' (lower left)  
oil on canvas

60 × 90 cm. (23 ⅞ × 35 ⅞ in.)

Painted in 1968

#### PROVENANCE

Anonymous sale, Farsettiarte, Prato, 26 May 2007, lot 721.  
Acquired by the present owner in 2008.

#### EXHIBITED

Reggio Calabria, National Museum, *Omaggio a de Chirico*,  
December 1972 - January 1973, no. 13 (illustrated).  
Kamakura, Museum of Modern Art, *De Chirico presenta de  
Chirico*, November - December 1973, no. 32; this exhibition  
later travelled to Tokyo, Central Art Museum, January 1974;  
Kyoto, National Museum of Modern Art, February - March  
1974; and Nagoya, Aichi Prefectural Museum of Art, March -  
April 1974.  
São Paulo, Museu Brasileiro da Escultura Marilisa Rathsam,  
*Giorgio de Chirico, Pinturas e esculturas*, March - April 1998,  
no. 75, p. 132.

#### LITERATURE

Fondazione Giorgio e Isa de Chirico, *Giorgio de Chirico*,  
*Catalogo generale*, vol. 3, *Opere dal 1913 al 1976*, Rome, 2016,  
no. 1324, p. 367 & 469 (illustrated p. 367).

The Fondazione de Chirico has confirmed the authenticity  
of this work. It is recorded in the archives under the number  
0065/07/01.

代表了日落黄昏。拉长的阴影令画面更为整齐有序, 并增强了景象的矛盾感: 雄伟的建筑意味着繁荣的文明, 但却异常安静且杳无人迹。画面中唯一暗示了运动的是背景中的火车, 但是火车烟囱上方的烟雾似乎静止并悬停于空中。整个场景被定格在时间和空间中, 画面中的动态与人迹都只是暗示但不实际存在。这些奇特的事物、混乱的视角和光影, 构建起一个脱离现实, 充满诗意的梦境。

在“意大利广场”系列作品中, 基里科通过故意签署错误的创作日期, 以达到定格并颠覆时间概念的效果。例如, 本幅作品签署的年份(1958年)比实际年份(1968年)早了十年。这种做法可理解为艺术家对时间概念的激进批判, 以及对过去作品的重新思考, 这种现象在基里科的作品中并不罕见。(M.R. 泰勒著,《乔治·德·基里科和神话里的阿德阿里利》, 伦敦, 2002年, 第134页至135页)

迈克尔·R·泰勒还解释道:“德·基里科通过对画中物件的重复和演变来表达自我, 这种手法与当代艺术家, 如安迪·沃荷等别无二致。”(出处同上, 第164页至169页)。沃荷对德·基里科的艺术很着迷, 并将其运用于自己的作品中。例如《意大利广场与阿里阿德利》, 就是沃荷对德·基里科的意大利广场图像的重塑, 是致敬德·基里科系列作品之一。这些作品对挪用和仿像等后现代主义理念产生了巨大的影响。更令人激动的是, 仔细观察本作品, 遮盖痕迹隐约可见, 表层下面似乎有另一幅画的迹象。画面中央那个背对观众的雕塑的位置, 貌似曾经画的是侧卧的阿里阿德利, 后来被现在的图像覆盖了。这种不断调整的处理也是基里科的常见作法, 展示了他在创作过程中不断力求完美的特点, 也给这幅作品带来了更微妙的理论深度, 展示了基里科极其活跃的思辨能力。





图一 乔治·德·基里科 《一日之谜》 1914年作 纽约现代艺术博物馆  
Fig.1 Giorgio de Chirico, *The Enigma of a Day*, 1914.  
The Museum of Modern Art, New York.

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Giorgio de Chirico was an Italian artist who still occupies a prominent and unsurpassable position in the history of western modern art. In creating the movement, Scuola Metafisica, De Chirico had a profound influence on the Surrealist movement, embodied by artists such as Salvador Dalí, Max Ernst and René Magritte, and is regarded by many as the artist who prefigured Surrealism. De Chirico remained fascinated by traditional painting techniques throughout his career and worked in the style of old masters such as Titian, Peter Paul Rubens and Eugène Delacroix, while at the same time creating an utterly unique visual language that became one of the most recognisable expressions of Modernism.

The present work, *Sgombero su piazza d'Italia* belongs to the artist's most iconic series of metaphysical works—*Piazza d'Italia*, a series which originated in the 1910s and re-emerged time and again throughout his extensive career. The most frequently depicted theme of de Chirico's oeuvre, the piazza d'Italia series embodies the artist's complex aesthetic and lifelong pursuit of philosophical discovery, with examples held in a number of prominent museums such as The Museum of Modern Art, New York and the Musée d'art moderne, Paris.

In *Sgombero su piazza d'Italia*, de Chirico depicts a monumental yet mysterious scene. In the present composition, the figure is instead depicted with his back to the viewer, as if conducting the scene or observing it as a participant, lending an enigmatic air to his identity and expression. His pose is both active in movement, animated by props in both hands, yet literally set in stone and immobile which provides an uncanniness to his presence. The carriage on the right, with its door ajar, reveals a peculiarly shaped sack. The same carriage appears in MoMA's *The Enigma of Day* with the doors closed. This repetition of motifs in differing configurations adds an interesting dimension when viewing de Chirico's work throughout his career as he returns back to each scene, as if they represent new moments from a recurring dream, new information in an investigation or different stills from the same film, emanating suspense through their dramatic staging.

An inky green sky overhangs the square and transitions into



图二 安迪·沃荷 《意大利广场与阿里阿德利》 1982年作 匹兹堡安迪·沃荷美术馆  
Fig.2 Andy Warhol, *Italian Square with Ariadne*, 1982.  
The Andy Warhol Museum, Pittsburgh.

© 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

a swathe of ochre, suggesting dawn and dusk, day and night at the same time. This is enhanced by the elongated shadows which delineate an orderly and structured composition, suggesting the monumental architecture of a thriving civilisation but which remain curiously quiet and uninhabited. The sole hint of movement is the train in the background, however, the ball of smoke above the train's chimney appears to be static, hovering in the air. The entire scene is suspended in time and space, where movement and habitation are suggested yet not fulfilled. These strange juxtapositions of the objects, confusing perspectives and light effects establish a world that exists only in dream and poetry, beyond physical reality.

In the series of *piazza d'Italia* paintings, the artist also suspends or subverts time by deliberately dating certain works incorrectly, as inscribed by the artist himself. The present painting, for example, appears to have been antedated by a decade. This practice can be interpreted as a radical critique of time and the artist's return to the past and is recurrent in De Chirico's oeuvre (M. R. Taylor, *Giorgio de Chirico and the Myth of Ariadne*, London, 2002, pp. 134-135).

De Chirico's self-expression through repetition and variation is not unlike that of contemporary artists such as Andy Warhol, as observed by Michael R. Taylor (*ibid.*, pp. 164-169). Warhol was fascinated by de Chirico's practices and appropriated them into his own works. *Italian Square with Ariadne*, for example, is a multi-image recast of de Chirico's imagery of piazza d'Italia that belongs to a series of works in homage to de Chirico. These works later had an enormous impact on postmodern ideas of appropriation and simulacra. Fascinatingly, upon very close inspection of the present composition, one may see *pentimenti*, the hint of another work underneath. It appears that the central statue in the finished work, featuring a man upright facing into the composition, was once the Ariadne figure lying down and was subsequently painted over. This revision process is common in De Chirico's work, showing his propensity to elaborate and edit whilst painting, providing another subtle dimension when one looks closer, that reveals his dynamic thought processes.

乔治·德·基里科在其罗马的工作室  
Giorgio de Chirico in his studio in Rome.  
Photo: © Farrell Grehan/CORBIS/Corbis via Getty Images. Art: © 2018 Artists Rights Society (ARS), New York / SIAE, Rome.



### 3 徐累

1  
8 (中国, 1963 年生)

#### 寻夜者

设色 纸本

60 × 80 cm. (23 5/8 × 31 1/2 in.)

2011年作

签名: 徐累 (左下)

**RMB 680,000 - 980,000**

**US\$ 100,000 - 150,000**

来源

亚洲 私人收藏

XU LEI

(CHINA, B. 1963)

#### *Night Seeker*

signed in Chinese (lower left)

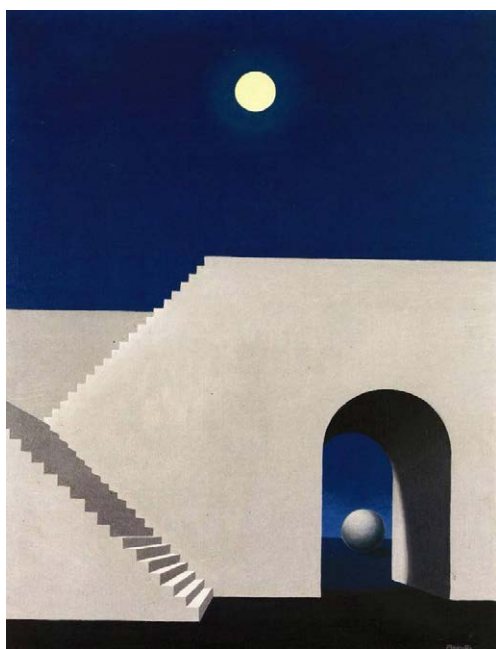
ink and colour on paper

60 × 80 cm. (23 5/8 × 31 1/2 in.)

Painted in 2011

#### PROVENANCE

Private Collection, Asia



图一 雷内·马格利特《月光下的建筑》1956年作  
Fig.1 René Magritte, *Architecture au clair de lune*, 1956

© 2018 C. Herscovici, London / Artists Rights Society (ARS), New York

“我的作品不是那种对现实主义的向往，而是一种游离，在游离中静观……恰恰这种静观又是传统美学的底色。”

— 徐累

“My works are not the kind that aspire to realism; instead, they represent a kind of freedom, and in freedom, quiet contemplation...and it turns out that this quiet contemplation is the underlying foundation of our traditional aesthetics.”

— Xu Lei







比起没有结局的故事，徐累的作品更像是没有开端的故事，允许任何诠释自由自在的畅想遨游。若远若近，令人难以捉摸三者的空间关系，由真实意象组合出一幅虚幻的图景，让人浮想联翩。面对《寻夜者》，观者得以沉溺在徐累精心策划的剧情中，在现实的物件与虚幻的空间中游离，不断展开新的思考、猜测，甚至怀疑。

一眼望去，《寻夜者》就将观者拉入一个深远幽静的世界，一切仿佛都被幽蓝的夜色笼罩，更加营造出如梦如幻的澄静氛围。自2000年开始，徐累就在创作中融入大量蓝色。对他而言，有着“抑制”、“沉默”的气质，“像是梦境，代表了一种隐逸的作风”。徐累通过他对彩墨的超凡把控，将画中一切都洗染上一层轻盈的蓝色基调，使画面顿生空灵之感。同样将现实物件用超现实的方式进行组合的雷尼·马格利特亦是对深蓝的夜色颇为迷恋，在《月光下的建筑》中（图一），层叠的城墙如帷幔般引发观者的窥探欲望，而城外圆球又与空中圆月莫名地并置，将人带入神秘复杂的心理迷宫。

徐累作品中引人入胜的悬念感，亦来源于他对弗洛伊德《梦的解析》的引用——对徐累而言，马头包含了人类潜意识中对男性权利的映射。马脱离

了文学与历史的重重符号，不再代表中国史书中战争、英烈、忠诚等近乎超越的角色，而是指向肉身、欲望和记忆，回归为一种原始的心理或精神表征。这种心理学的映射在伊夫·克莱因创作的画作中亦可窥见（图二），画家用女性身体描绘出一幅抽象的风景画，仿佛心理学中的罗夏墨迹实验，通过抽象的色彩与形状任由观者自行阐释与想象，反之窥探到个人内心的私密领域。徐累建构的空间不单单是一个可见与不可见的视觉游戏，而是一种精神的投射和心理的暗语。

虽受到西方心理学和超现实主义的启发，徐累的画却开启了中国古典文化中委婉含蓄的美学底蕴。徐累曾说：“虽然我在熟宣上作画，但又不是人们习惯的中国画的样子，纸，对我而言，是表达上的特殊材料，和中国画的固有模式没有表面关系。”玩味妙趣的当代画面与他使用的独特材料媒介形成了一种文化张力。中国画专业出身的他运用最为传统的宣纸与笔墨，延续了宋画“勾勒填色、三矾九染”的繁复工序和细腻表现，赋予了传统国画技法新的艺术表现力，也用朦胧的色彩与“欲说还休”的中国视角对超现实主义带来了东方的演绎，观者亦得以跨越现实与虚幻、东方与西方、传统与当代之间的藩篱，沉醉在个人的精神世界里。

Rather than a story without an end, a Xu Lei's painting is more like a story without a beginning, giving total freedom to the imagination as it roams in search of an interpretation. Employing finely detailed, realist ink-wash techniques, the artist joins animals and still life scenes by means of collage, cropping, and grafting to create a surreal dream. The deep folds of a curtain conceal the scene behind it, while the head of a white horse emerges to gaze back at the viewer; in the lower left, a large 'lake stone' stands at an indeterminate distance, making it difficult to define the spatial relationship between the three. Images of real things are somehow combined to produce an illusory scene that sends our imaginations spinning. Facing *The Night Seeker*, we become engrossed in the carefully conceived story crafted by Xu Lei, drifting between these real objects and the illusory space they inhabit, and we continue to indulge in new thoughts, speculation, or perhaps even some misgivings about it all.

*The Night Seeker* immediately pulls the viewer into the depths of its secluded world. Everything seems shrouded in the deep blue of this still, clear nighttime, a blue that augments its dreamy atmosphere. Xu began adding large amounts of blue to his works in 2000. For him, it represents qualities of both "suppression" and "silence," and he says, "Like a scene from a dream, it stands for a kind of escape and seclusion." Xu's outstanding control of the ink medium allows him to dye everything in the painting with tones of a light, graceful blue that instantly enhance its pleasing emptiness and ethereal quality. René Magritte, who also combined real-life objects in a surreal way, was another artist fascinated by the deep blue of nighttime. In *Architecture au Clair de Lune* (Fig. 1), the staggered city walls, like the folds of a curtain, engage the viewer's voyeuristic desire to see what lies beyond, while the silver sphere outside, juxtaposed with the moon in the sky, draws the viewer into a mysterious and complex psychological maze.

The engaging suspensefulness of Xu Lei's work also derives from references to Freud's "The Interpretation of Dreams"—for the artist, a horse's head at least partly represents the notion of male power within the human subconscious. The horse image here escapes from its usual role as a literary or historical motif; it is no longer the almost transcendent symbol, in Chinese historical works, of war, heroism, or loyalty, but instead points toward physical flesh, desire, and memory, returning to a primitive psychological or spiritual representation. This kind of psychological projection can also be seen in the work of Yves Klein (Fig. 2), who paints abstract landscapes based on the female body. Like a Rorschach ink-blot test, their abstract colours and shapes let viewers imagine and interpret on their own, and in so doing provide glimpses into the private sphere of the individual heart. The spaces constructed by Xu Lei are not just visual games, both visible and invisible, but also spiritual projections, the whisperings of our own psychology.

While inspired by Western psychology and surrealism, Xu's paintings also provide a window into the courtly and

reserved aesthetics fundamental to Chinese classical culture. Xu once said, "Although I work on processed xuan paper, I don't paint the Chinese paintings that people are accustomed to. Paper, for me, is a special material for expressive purposes, but it isn't strictly related to the customary forms of Chinese painting." Xu's intriguing, thought-provoking contemporary compositions create a kind of cultural tension due to the unique material medium he uses. Professionally trained in traditional Chinese painting, Xu uses the most traditional of tools, the xuan paper, brush, and ink. He however extends the complex production techniques and detailed expressive methods behind Song painting, giving new artistic meaning and expressiveness to the traditional painting techniques of "outlining and adding color" and "three coats of alum and nine of dye." His hazy colors and the very Chinese sense of "holding back when you desire to speak" create a uniquely Eastern derivation of surrealism. Viewers can cross the boundaries between reality and illusion, East and West, and traditional and contemporary, and steep themselves in the world of the individual spirit.



图二 伊夫·克莱因《宇宙起源 COS 31》1960年作  
Fig.2 Yves Klein, *Cosmogonie COS 31*, 1960

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

▼  
3  
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## 费尔南多·波特罗

(哥伦比亚, 1932年生)

### 走钢丝的杂技演员

油彩 画布

72.4 × 55.2 cm. (28 ½ × 21 ¾ in.)

2007年作

签名及日期: Botero 07 (右下)

**RMB 1,400,000 - 2,200,000**  
**US\$ 200,000 - 300,000**

#### 来源

欧洲私人珍藏, 2007年

## FERNANDO BOTERO

(COLOMBIA, B. 1932)

### *Tightrope Walker*

signed and dated 'Botero 07' (lower right)

oil on canvas

72.4 × 55.2 cm. (28 ½ × 21 ¾ in.)

Painted in 2007

#### PROVENANCE

Private Collection, Europe, by whom acquired in 2007.

“人们不仅能在马戏团看到五彩缤纷的色彩，还能欣赏精彩绝伦的表演，这种对人类精神的诗意表达在别处是无法找到的”费尔南多·波特罗这样阐述他最近偏爱的主题。(引自C.比尔·佩珀著，《马戏团：费尔南多·波特罗的绘画及纸上作品》，纽约Glitterati，2013年，无页码)“没有任何其他群体，可以像马戏表演者那样，用他们的身体动作为视觉艺术家们提供源源不断的灵感，比如说柔术表演者和走钢丝的杂技演员。”(摘自比阿特里斯·曼兹著，《费尔南多·波特罗，马戏团！》《伯克利关于拉丁美洲研究评论》，2009年春季刊，第28页)

波特罗针对此主题创作了300多幅展现人体极限性和人类精神状态的画作及素描，其中最钟爱描绘马戏团里形形色色的小丑。作为一个绚烂、活泼、充满戏剧性的表演空间，热情的马戏舞台还出现在艺术家的其他作品中，比如他备受推崇的音乐家和舞者画作，甚至在他重新演绎达芬奇的经典画作《蒙娜丽莎》和委拉斯盖兹的《宫女》时，也将马戏元素运用到了服装设计，塑造出相似的形式感。

2006年，波特罗在墨西哥偶遇了一个小型巡回马戏团，勾起了他在哥伦比亚麦德林的童年回忆，并受此启发而创作了这个自传式的系列作品。波特罗总说他儿时最大的乐趣之一，便是去看一个名为Atayde Hermanos，设施简陋的墨西哥小马戏团的表演。巧的是，几十年后墨西哥又出现了一个同样简陋的马戏团，他解释道：“和我小时候在麦德林见过的马戏团一样，他们也很穷，每个人都要承担多份职责。比如卖门票或冰淇淋的人，也需要去训练那只没牙的狮子，还要会走钢丝、荡秋千、杂耍等等”(出处同上)。波特罗如今年事已高，在作品中添加了对过往的怀旧之情，因此欢快的马戏团画作中常常带有一丝伤感。

马戏团系列不仅承载了艺术家的个人回忆，在欧洲艺术史上也不乏先例。正如波特罗所指出：“不管是赫赫有名，还是鲜为人知的艺术家，他们都对马戏团这一主题充满兴趣，比如雷诺阿、修拉、劳特累克、毕加索、夏加尔、雷杰、考尔德等人都有以其为主题的作品”(出处同上)。波特罗自幼熟悉欧洲艺术史，并从欧洲艺术大师身上获益颇多。他的马戏团作品带有享受生活的意味，但这一特点在早期欧洲大师的作品中实为罕见。比如在劳特累克和毕加索的笔下，马戏表演者总是以劳动者的形象出现，任劳任怨地辛勤工作着。而波特罗却把走钢丝的表演者、驯兽师和杂技演员都刻画得兴高采烈、身怀绝技。

《走钢丝的杂技演员》描绘了一个极具波特罗特色的女子，她虽身形圆润，却可以毫不费力地站立在钢丝上，手脚套着金环，还能保持平衡，看上去身轻如燕。在她下方，另外一位男表演者正注视着她，他小小的身型，暗示出画面的比例感，表示着这位女子此时正站在高处。她轻轻地在钢丝上移动着脚步，看上去从容淡定，临危不惧。波特罗的作品总能给观众一种代入感，如同身临其境般坐在现场，屏息凝神地注视着舞台。演员们在马戏团的帐篷下表演着走钢丝或“大炮飞人”，大象跳着舞，老虎钻火圈，各种好戏同时上演，令观众目不暇接。由于波特罗擅长于塑造理想中的世界，在那里，不管多么滑稽的造型都是合理的，比如身形肥硕的人物，以及不成比例的物体和夸张的色彩。因此我们在欣赏他的作品时，需要抛开逻辑的束缚，才能融入那个奇妙的场景。

马戏主题不仅让波特罗能在奇幻世界里尽情探索、回忆往昔，并且又与艺术史产生了联系。它给艺术家提供了源源不断的灵感，此独特的系列作品在他漫长而多产的职业生涯中十分突出。





图一 巴布罗·毕加索《杂技团》1905年作 华盛顿国家画廊  
 Fig.1 Pablo Picasso, *Les Bateleurs (La famille de saltimbanques)*, 1905.  
 National Gallery of Art, Washington, D.C.  
 © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

“At the circus one finds colors, movements, poetry, expressions of the human spirit that one finds nowhere else,” Fernando Botero has waxed eloquently of his recent favored theme. (quoted in C. Bill Pepper, *Circus: Paintings and Works on Paper by Fernando Botero*, New York, Glitterati, 2013, n.p.) “There is no other human activity that presents the visual artist with the human body in poses like the circus. Just think of the contortionist, the tightrope walker.” (quoted in Beatriz Manz, “Circus! Fernando Botero,” *Berkeley Review of Latin American Studies* (Spring 2009): 28.)

Botero’s delight in depicting the motley performers of the circus is palpable in his series of more than 300 whimsical paintings and drawings that showcase the possibilities of the human body and spirit. The passion and spectacle of the circus arena as a colourful, animated and dramatic performance space relates to other themes seen in the artist’s work including his much revered musicians and dancers and even shares in common the elaborate clothing and a sense of the formality seen in the artist’s reinterpretations of historic themes, such as Leonardo da Vinci’s *Mona Lisa* and Diego Velázquez *Las Meninas*.

Inspired by a chance encounter with a modest traveling circus in Mexico in 2006, the series also hints at the autobiographical, harkening back to Botero’s childhood in Medellín, Colombia. Botero has often recalled that some of his greatest pleasures as a child were trips to see the Atayde Hermanos, a humble traveling circus from Mexico. Happening upon a similar troupe decades later in Mexico, Botero has explained, proved especially intriguing “because it was a poor circus, like those that came to Medellín when I was a child—a group of poor people who did everything, from selling tickets and ice cream to confronting a toothless lion, walking the tight rope, swinging on the trapeze, juggling, etc.” (*ibid.*) There is thus a poignancy in Botero’s later playful circus paintings as they are imbued with an elder artist’s nostalgia for days long gone.

Not only deeply personal, the circus series also engages

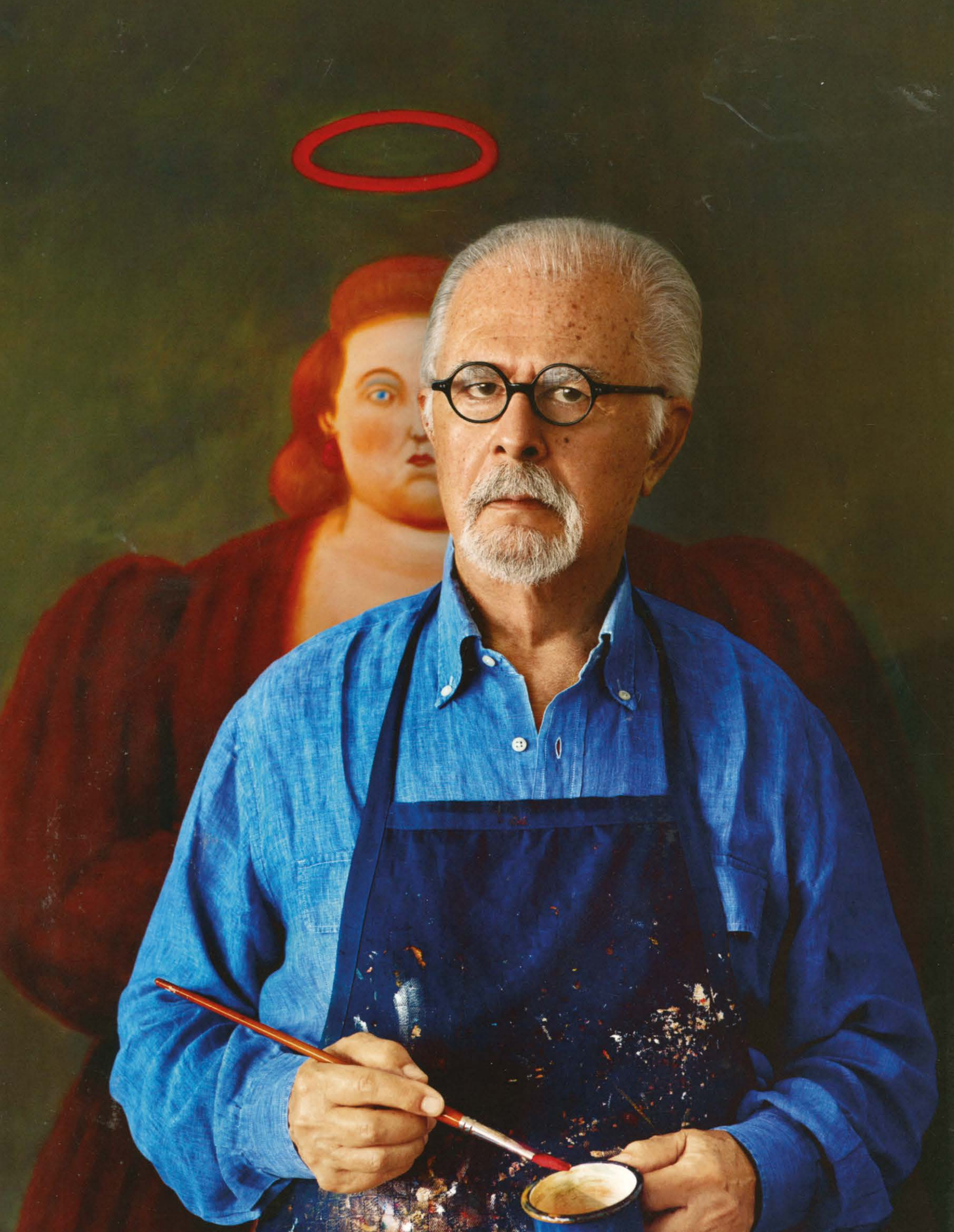


图二 费尔南多·波特罗《在哥伦比亚起舞》1980年作 纽约大都会艺术博物馆  
 Fig.2 Fernando Botero, *Dancing in Colombia*, 1980,  
 Metropolitan Museum of Art, New York.  
 © Fernando Botero, reproduced by permission.

with European art historical precedents. As Botero has pointed out, “the circus had been a very attractive theme for many well-known and lesser-known artists, a subject dignified in the work of Renoir, Seurat, Lautrec, Picasso, Chagall, Léger, Calder and many others.” (*ibid.*) Well-versed in the canon of European art history, Botero no doubt sought to simultaneously associate himself with and depart from these earlier masters. There is a certain *joie de vivre* found in Botero’s circus works that is not present in those earlier European examples. While Toulouse-Lautrec’s or Picasso’s circus performers often appear as laborers, arduously undertaking their tasks, Botero’s equilibrists, lion tamers and jugglers are exuberant in their execution of peculiar and perilous stunts.

In *Tightrope Walker*, an unmistakably Boterian woman, audaciously rotund, seems to defy gravity as she balances effortlessly on a wire while dangling gold hoops from her limbs. Below her another circus performer looks on, his tiny stature provides a sense of scale, suggesting just how high up this young woman is. Stepping ever so lightly across her wire, she seems impervious to the dangers that could befall her. As in the best of Botero’s works, here the viewer embraces a suspension of disbelief that is not unlike that of the circus-goer. Under the Big Top, men and women walk on wires and shoot out of canons while elephants dance and tigers leap through rings of fire. The circus audience eagerly accepts this bizarre spectacle and is willingly transported into flights of fancy. Similarly, in Botero’s work the viewer is asked to eschew logic and to embrace an imaginative world in which improbably corpulent figures occupy spaces with impossibly skewed perspectives. Botero’s eccentric characters, always rendered in disproportionate sizes and ostentatious colors, thus seem right at home in the zany arena of the circus.

An ideal subject that allowed Botero to delve deep into the fantastic while simultaneously looking to his own past as well as art history’s, the circus stands out as a singular series in the artist’s long and prolific career, offering up an inimitable wellspring of creativity.



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## 毛焰

(中国, 1968年生)

小林

油彩 画布

77 × 55 cm. (30 3/8 × 21 5/8 in.)

2012年作

签名: M.Y. 2012 (右下)

**RMB 750,000 - 950,000**

**US\$ 110,000 - 140,000**

来源

台北 台湾 大未来林舍画廊

亚洲 私人收藏

展览

2012年「绘画之中 - 毛焰师生展」大未来林舍画廊 台北 台湾

MAO YAN

(CHINA, B. 1968)

*Xiao Lin*

signed and dated 'M. Y. 2012' (lower right)

oil on canvas

77 × 55 cm. (30 3/8 × 21 5/8 in.)

Painted in 2012

**PROVENANCE**

Lin & Lin Gallery, Taipei, Taiwan

Private Collection, Asia

**EXHIBITED**

Taipei, Taiwan, Lin & Lin Gallery, *Mao Yan and His Students*, 2012.



图一 伦勃朗《自画像》约1629年作 日耳曼国家博物馆  
Fig.2 Rembrandt van Rijn, *Self Portrait*, circa 1629, Germanisches Nationalmuseum

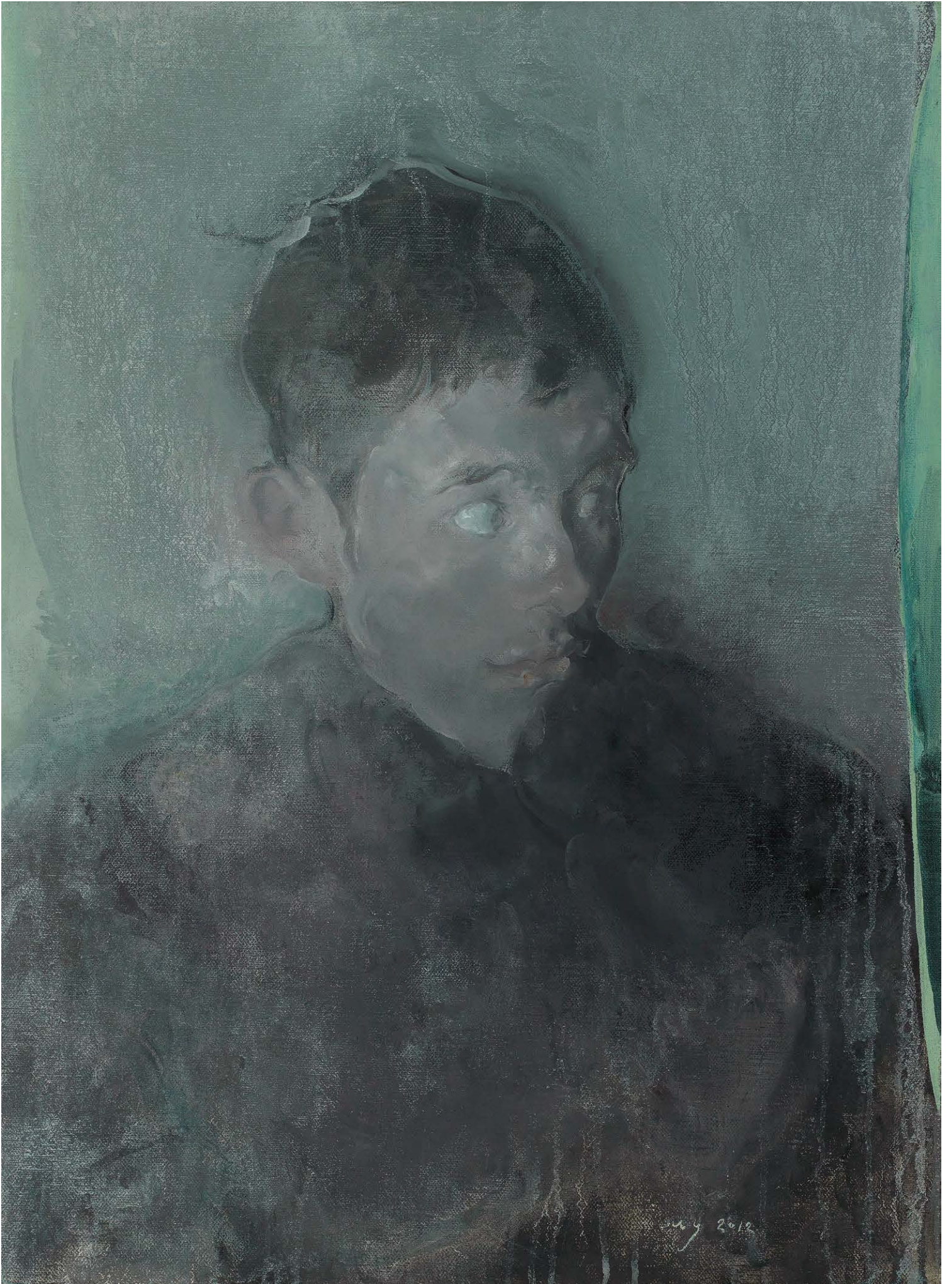
“我比较喜欢‘虚静’这个词，有一点虚空，又比较宁静。我画的时候自己有一个意识，表达一个形象的时候无色无味、无声无息，画到这种状态，这个就达到了。”

— 毛焰

"I like the word 'void-quietness' (*xujing*), the mixture of emptiness and tranquillity. When I paint, I consciously try to express a form which is colourless, odourless, soundless and stirless, and when a painting reaches that state, I have accomplished *xujing*."

- Mao Yan







In this portrait of *Xiao Lin*, Mao Yan uses his iconic greyish-green hues to delicately capture his friend Xiao Lin's quiet and quotidian visage. The hazy and murky brushstrokes make the picture seem inscrutable and ever-changing, seizing the viewer in the illusory atmosphere. Mao often casts everyday characters around himself as his subjects, and his good friend Xiao Lin have modelled for him on multiple occasions. Despite the blurred silhouette revealing only the subject's dark outfit, unremarkable hairstyle, and impenetrable facial expression rendering his identity and real emotions hard to read, his eyes guide one to look towards the right, at the sliver of crystalline emerald that seems to hint at another world beyond the grey, and the subject's yearning for the ribbon of green is also self-evident.

Mao Yan claimed that he was obsessed with daylight, and even after moving to a new studio he made sure to retain the original's skylight design to let him place his easel under the rows of windows up top, so he could make use of natural light to minutely capture the fine nuances and changes of the greyscale. In *Xiao Lin*, for example, we see a beam of still light scattering onto the subject from the upper-left corner. Compared with Rembrandt's portraits which are known for his use of dramatic lighting to make subjects appear as though they are taking centre stage and addressing an audience (Fig. 1), the light under Mao Yan's brushstrokes are soft, diffuse, and filled with mystery. Under by the diffuse and scattered light, the subject's attention turns towards an introverted and internal monologue.

Canvassed by the gloom, *Xiao Lin* has a tactile sensitivity that immerses viewers fully in the work's overcast and dissociated atmosphere. Mao has an extraordinary grasp of oil painting, and in this work he manages to find rich and multifaceted layers of cold and warm, opaque and translucent within the greyish base tone, so much so that viewers seem to be within Clarice Beckett's foggy and humid mists (fig. 2). The splash of light on the eyes, nose, and lips however accentuates Xiao Lin's living flesh, and serves to highlight life's concrete sense of being.

Unlike the still-life approach towards portraiture, Mao Yan tends to use a camera to capture countless snapshots, after which he sculpts and re-forms the subject from his subjective sentiments, "Whoever I draw, I put in the same care. Actually, the best way is to not use too many emotions. One's heart has to be distanced, even needing a degree of cold apathy." As the subject's body fades into the background, it is hard to find the narrative that usually features in portrait works: socioeconomic status, age, stance, styles, and other features normally used to characterise the subject were all removed, erasing the subject's personal, social, and temporal identities, as well as any other extrinsic symbolism that might colour the viewer's impressions, letting the subject's spirit as his own individual and singular entity shine through the grey and subdued brushstrokes.

肖像作品《小林》中，毛焰以其标志性的青灰色调细腻描绘出好友小林的静默肖像，烟雾缭绕的笔调使画面看起来迷离不定，吸引观者沉溺于虚无缥缈的气氛当中。毛焰的创作对象往往是身边熟悉的平凡人物，尽管人物外形被隐没于朦胧之中，只留下深色的着装、平平无奇的发型，以及脸上难以名状的神情，使人无法琢磨他的身份或真实情绪，然而顺着目光向右望去，画面中呈现的一帘青绿色如湖水般澄澈，仿佛隐喻着灰色外的另一世界，而画中人对这抹绿色的觊觎亦是不言而喻。

毛焰曾称自己迷恋天光，尽管搬去新的画室亦不忘保留原有的天窗设计，将画架放置于整排矩形天窗之下，得以借由自然光精心捕捉灰度微妙的变化。作品《小林》中便可见一束静穆光芒由画面左上方轻洒于人物之上，相较伦勃朗的肖像以光闻名，用极具戏剧化的表现方式使画中人物仿佛置身于舞台中央般将人物向外直面观众（图一），毛焰笔下的光影却是淡然并暧昧不明的，主人公在涣散微茫的笼罩下，开启内向的自我对话。

雾霭笼罩下，《小林》有着触觉的敏感，让观者全身心地沉浸在作品朦胧游离的感官氛围中。毛焰对油彩有着超凡的纯属掌控，在本作品中，他在灰色的基调上晕染出丰富的层次、冷暖、虚实变化，让观者仿佛置身于贝克斯·克拉丽丝笔下的朦胧阴湿的雾气当中（图二）。而眼球、鼻尖、唇部的一抹亮斑却点出了小林鲜活的肉身，在一片灰色的虚无中，愈加凸显出生命的存在感。

比起用写生手法创作肖像画，毛焰习惯使用相机记录下无数片刻后，以主观感受为人物再塑形，“我画谁，投注的感情都一样。其实最好的办法就是不要用太多的情感。内心要保持距离，甚至需要一种心灰意冷。”画面中人物的身躯渐渐消融于背景之中，仿佛只是来自艺术家记忆深处的模糊身影，难以看见肖像作品中常有的叙事性，社会身份、年龄和完整的姿态造型等本该用以直接表现人物特征的因素被一一抽离，消弭了其身份、社会性、时代性以及一切容易形成联想的外在表象，仅留下画中人物作为独立个体的精神性浮现于其深沉的灰色笔调之中。



图二 贝克斯·克拉丽丝《电车驶过》1931年作  
Fig.2 Beckett Clarice, *Passing Trams*, 1931

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## 贝尔纳·布菲

(法国, 1928-1999)

### 小丑

油彩 画布

65 × 46 cm. (25 5/8 × 18 1/8 in.)

1966年作

签名及日期: Bernard Buffet 66 (左下)

**RMB 1,800,000 - 2,400,000**

**US\$ 250,000 - 350,000**

#### 来源

法国巴黎大卫及葛尔尼画廊

匿名拍卖, 2003年12月13日, 巴黎图阿蒂, 拍品编号51

新加坡私人收藏

## BERNARD BUFFET

(FRANCE, 1928-1999)

### Clown

signed and dated 'Bernard Buffet 66' (lower left)  
oil on canvas

65 × 46 cm. (25 5/8 × 18 1/8 in.)

Painted in 1966

#### PROVENANCE

Galerie David et Garnier, Paris.

Anonymous sale, Touati, Paris, 13 December 2003, lot 51.

Private collection, Singapore.

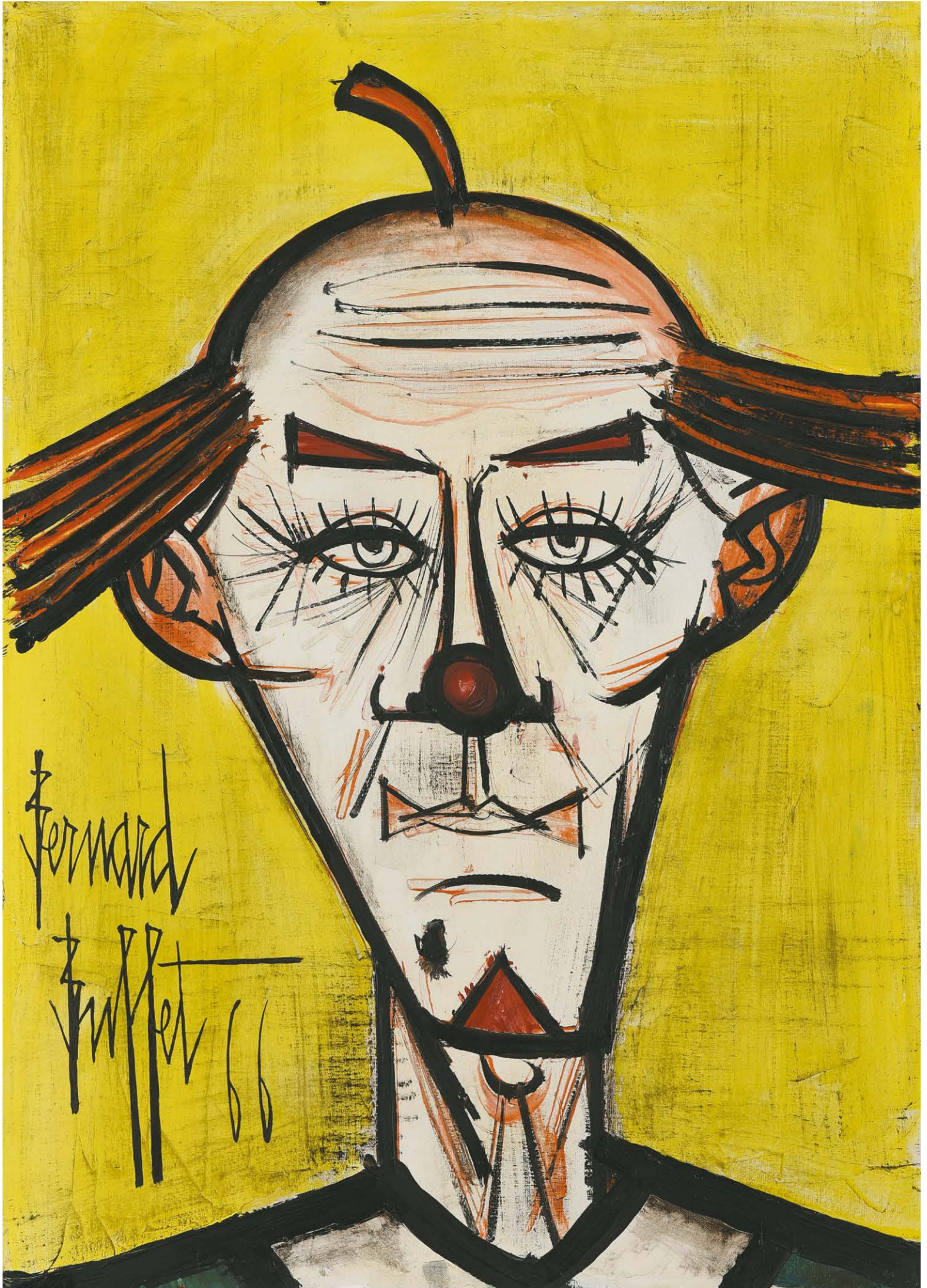
《小丑》以棱角分明的黑色轮廓以及富有表现力的鲜艳色彩为特点, 令人一眼就能认出来是法国著名艺术家贝尔纳·布菲的作品。布菲成长于二战期间被纳粹占领的法国, 经历了多年的物资匮乏, 在1940年代至1950年代间建立了属于他独特的艺术风格。在法国艺术评论家皮埃尔·德卡哥的大力推崇下, 布菲的艺术生涯在50年代初期蓬勃发展。1955年, 布菲被《艺术鉴赏》杂志评为法国战后最伟大的艺术家, 并荣获一等奖。他当年首次以小丑为创作主题, 自此以后小丑成为他最经常描绘的主题。布菲30岁时在木匠画廊举办了第一个回顾展, 当时他的国际知名度已可与毕加索相媲美, 从此两人成为激烈的竞争对手。

《小丑》刻画了一个既悲惨又脆弱的悲喜剧人物。布菲将小丑描绘成人类的代表, 他与生俱来的脆弱和大胆服饰格格不入, 衣着和妆容与其内心的情感表里不一。小丑惆怅地直视观者, 鲜亮热烈的黄色背景与他冷漠疏离的表情形成了鲜明的对比, 他嘴角的线条模棱两可, 既上扬又下垂, 似在微笑又似不悦。这种对比效果引发了观者对小丑背后隐藏的多种可能情绪的猜测: 渴

望、希望、绝望、失望和解脱。

马戏团表演者, 如小丑, 一直以来都是先锋艺术家作品的核心主题, 也是在20世纪被不断使用的图像语言。从毕加索、乔治·鲁奥到夏加尔等, 许多艺术家都曾创作过以这些表演者为主题的作品。他们大多为滑稽角色或者悲伤丑角, 如小丑、舞者或者空中飞人等, 这类边缘化的说故事的人的形象, 也常常影射艺术家本人。费尔南多·波特罗近期也开始投入这一题材, 描绘他对奇妙的马戏团的童年记忆, 展现了马戏团幕后另一层现实, 既动荡又安定, 将世俗和奇幻同时呈现。

贝尔纳·布菲在1966年创作本幅作品时, 抽象表现主义正主导着国际艺术界的潮流。布菲仍然坚持自己对具象艺术的信仰, 是反抽象艺术团体“L'homme Témoin”的成员之一。他独特的图像风格和富有表现力的色彩运用在现代艺术史上留下了浓墨重彩的一笔, 引领着新一代的当代艺术家继续运用具象语言来表达复杂的理念和思想。







图一 贝尔纳·布菲《自画像》1954年作 伦敦泰特现代艺术馆  
Fig.1 Bernard Buffet, *Portrait de l'artiste*, 1954. Tate Modern, London.  
© Tate, London / Art Resource, NY. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



图二 贝尔纳·布菲《红色背景前戴帽子的小丑》1961年作  
纽约佳士得 2017年5月16日 成交金额 美元727,500  
Fig.2 Bernard Buffet, *Clown au chapeau noir fond rouge*, 1961.  
Christie's, New York, 16 May 2017, sold for USD 727,500.  
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Characterised by angular black outlines and expressive vibrant colours, *Clown* is instantly recognisable as a work by the iconic French artist Bernard Buffet. Growing up in Nazi occupied France during World War II, Buffet experienced years of deprivation, finding his unique artistic voice between the 1940s and the 1950s. Championed by the French art critic Pierre Descargues, Buffet's artistic career had flourished by the early 1950s, and in 1955, Buffet was given First Prize and voted one of the greatest post-war artists in France by the art review *Connaissance des Arts*. It was during that same year, that he first turned to the subject matter of clowns which became his most frequently depicted theme. By the age of 30, Buffet held his first retrospective at Galerie Charpentier and his international fame rivalled that of his contemporary, Pablo Picasso which led to a competitive tension between the pair.

*Clown* is portrayed as a tragicomic figure that is both imposing and vulnerable. Buffet depicts his subject as a figure representative of humankind, with an innate vulnerability at odds with the boldness of his costume, clothed and with makeup that betrays his inner emotional state. The clown maintains a direct gaze with the viewer, portrayed alone with a wistful expression amidst the vibrant and warm yellow background which is inviting by contrast with his disengaged expression. The shape of the mouth is ambiguous, with the lines at the corners hinting

at both a smile and a frown. This contrast engenders a multitude of possible emotions underlying the clown's concealed expression; desire, desperation, despair and hope.

Circus performers such as clowns had been a focal subject in the work of avant-garde artists and remain a legacy within the pictorial language of the 20th Century. From Pablo Picasso, Georges Rouault and Marc Chagall, many artists portrayed these entertainers, often in the guise of the Harlequin or Pierrot, as clowns, dancers or trapeze artists, as marginalised story tellers who often represent the artists themselves. Fernando Botero has also investigated this theme in more recent times, drawing upon his childhood memories of this fantastical world, behind which is found a different reality of life, at once nomadic and familial, drawing together the mundane and the magical in his representations of this fascinating community.

Bernard Buffet painted this work in 1966, a time when Abstract Expressionism dominated the international art scene. Buffet persisted with his conviction of figurative paintings and was a member of the anti-abstract art group *L'homme Témoin*. His distinctive graphic style with expressive colours created a legacy in modern art history which continues to influence new generations of contemporary artists embracing figurative elements to convey complex concepts and ideas.

贝尔纳·布菲在他作于1955年的《小丑》前，摄于1958年1月在巴黎木匠画廊举办的个人回顾展期间  
Bernard Buffet in front of *Clown*, 1955, at the retrospective of his work at Galerie Charpentier in Paris, January 1958.  
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▼  
3  
2  
2

## 劳尔·杜菲

(法国, 1877-1953)

7月14日, 勒阿弗尔

油彩 画布

46 × 38 cm. (18 1/8 × 15 in.)

1950年作

签名: Raoul Dufy (右下)

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

**US\$ 300,000 - 500,000**

### 来源

法国尼斯伊米莲·杜菲 (艺术家妻子)

法国巴黎阿方斯·伯尔氏 (1963年)

匿名拍卖, 1989年11月18日, 巴黎杜鲁酒店拍卖, 拍品编号112

匿名拍卖, 2013年12月3日, 巴黎佳士得, 拍品编号17

现藏家购自上述拍卖

### 展览

1954年3月至5月「致敬劳尔·杜菲」展览 彭谢特画廊 尼斯 第14页, 编号7 (作品名称《帕瓦塞大道》, 1906年作)

1954年7月至8月「致敬劳尔·杜菲」展览 翁弗勒尔艺术家协会 翁弗勒尔 编号13 (作品名称《帕瓦塞大道》)

1963年7月至9月「致敬劳尔·杜菲」展览 彭谢特画廊 尼斯 第10页, 编号6 (作品名称《帕瓦塞大道》, 1906年作)

### 文献

M.拉法耶及F.居伊隆·拉法耶著,《劳尔·杜菲绘画作品全集, 补编》, 巴黎, 1985年, 第157页, 编号2028 (插图)

## RAOUL DUFY

(FRANCE, 1877-1953)

### 14 Juillet au Havre

signed 'Raoul Dufy' (lower right)

oil on canvas

46 × 38 cm. (18 1/8 × 15 in.)

Painted in 1950

### PROVENANCE

Emilienne Dufy, Nice (wife of the artist).

Alphonse Bellier, Paris (by 1963).

Anon. sale, Hôtel Drouot, Paris, 18 November 1989, lot 112.

Anon. sale, Christie's, Paris, 3 December 2013, lot 17.

Acquired at the above sale by the present owner.

### EXHIBITED

Nice, Galerie des Ponchettes, *Hommage à Raoul Dufy*, March-May 1954, p. 14, no. 7 (titled 'Rue pavoisée'; dated 1906).

Honfleur, Société des artistes honfleurais, *Hommage à Raoul Dufy*, July-August 1954, no. 13 (titled 'La rue pavoisée').

Nice, Galerie des Ponchettes, *Hommage à Raoul Dufy*, July-September 1963, p. 10, no. 6 (titled 'La rue pavoisée'; dated 1906).

### LITERATURE

M. Laffaille and F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné de l'œuvre peint*, Paris, 1985, *Supplément*, p. 157, no. 2028 (illustrated).

“杜菲的画是独一无二的，因为其他人不具备杜菲汲取并反映愉悦、光感和趣味的天赋……他与生俱来的绘画才能和纯熟的技法，使流畅、明亮、光鲜的颜料变得又轻又透。这些都表现出他的技法和艺术感知的完美融合。”

— M. 布里翁著，《劳尔·杜菲：油画与水彩画》，伦敦，1958年，第6页

"What Dufy painted no other artist could have rendered, because no other possessed his gift for receiving and reflecting sensations of pleasure, light, and joy... His fine talent as a painter, his masterly use of smooth, brilliant, shining paint, so light and transparent, shows how perfectly his technique suited his artistic feeling."

- M. Brion, *Raoul Dufy: Paintings and Watercolours*, London, 1958, p. 6





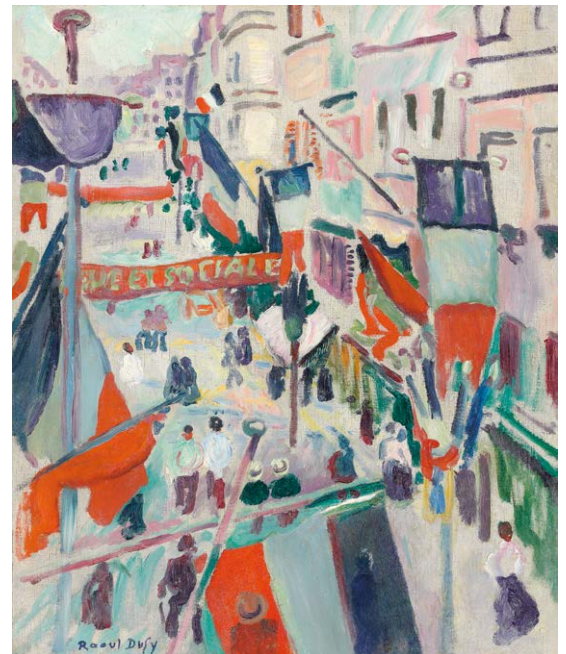




图一 克劳德·莫奈 《圣德尼街的节日》1878年作  
巴黎奥赛美术馆  
Fig.1 Claude Monet, *La rue Montorgueil à Paris. Fête du 30 juin 1878*, 1878, Musée D'Orsay, Paris.



图二 劳尔·杜菲 《帕瓦塞大道》1906年作 巴黎蓬皮杜中心  
Fig.2 Raoul Dufy, *La rue pavoisée*, 1906, Centre Pompidou, Paris.  
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



图三 劳尔·杜菲 《7月14日》1906年作 伦敦佳士得 2017年2月  
成交金额 英镑1,025,000  
Fig.3 Raoul Dufy, *14 juillet*, 1906. Christie's, London, February 2017, sold for GBP 1,025,000.  
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

劳尔·杜菲的青少年时期大多在繁忙的法国北部港口城市勒阿弗尔度过，这座小城在杜菲早期野兽派画作的发展中扮演了重要的角色。这个时期的杜菲的作品受到野兽派运动的创始人亨利·马蒂斯以及安德烈·德兰的启发，他在创作初期已对颜色的探索颇具魄力。“野兽派”是由评论家路易·瓦西奥于1905年在巴黎参观秋季沙龙展览时命名。野兽派画作运用强烈的、极具张力的原色来探索色彩的活力和姿态。杜菲的爱国主义题材“法国国庆”完美地实现了这个目标，此系列作品也成为他最具代表性的主题之一，被世界各国重要美术馆珍藏，其中包括纽约现代艺术馆、巴黎蓬皮杜中心以及华盛顿美国国家美术馆等。

在1906年夏天，艺术家阿尔伯特·马尔凯来到勒阿弗尔与杜菲会合，两人于7月14日一同庆祝了法国国庆，杜菲以此为灵感并创作了一系列重要的作品，用色彩捕捉充斥整个勒阿弗尔林荫大道欢悦的节日气氛以及人们势不可挡的激动情绪。这个系列的作品体现了野兽派的精髓，也是杜菲激进的野兽派时期的最高潮。朵拉·派瑞·提比写到：“（杜菲）不断重复描绘这个主题并给予画面新的活力，就像作曲家不断重复一段旋律，展示娴熟的技术，放纵旋律并将现实移形换位来平添诗韵和想象力。”（《杜菲》，纽约，1989年，第29至30页）

在《7月14日，勒阿弗尔中》，杜菲以他酒店窗外的街景为焦点，描绘被彩旗装点的帕瓦塞大道，整条街都挂满了法国三色旗和各式各样的节庆横幅。杜菲画笔下的每面旗帜都有自己的个性，也让平日幽静的林荫大道活跃成了盛大的节庆场面。画面的前景中，两个狂欢的行人被半透的彩旗隐约遮挡，给整个画面注入了鲜明透亮的色彩和喜庆的节日气氛，重现了杜菲当天的感受。

杜菲晚年重返了这个在他早期作品中举足轻重的主题，绘制了这幅《7月14日在勒阿弗尔》，并为这些新作品注入了新的热情与活力。杜菲在1950年4月重返故地勒阿弗尔去参加一个艺术家朋友的追悼会，也许是这个经历燃起了他对那个特别夏天的回忆，于是决定重新描绘这个场景，毕竟这个时期曾为杜菲艺术的突破性进展打开了新篇章。就像一段比原本的经历更生动的回忆，杜菲的新作《7月14日，勒阿弗尔》以一个充满光明的形态超越了旧作，并代表着艺术家本人对这个主题的致敬。

Raoul Dufy spent much of his childhood and youth in the bustling port-city of Le Havre in Northern France, and the town came to play an instrumental role in the development of his early Fauve paintings. These pictures marked the artist's first daring explorations in colour inspired by the art of Henri Matisse and André Derain who had begun the Fauve movement, named as such by the critic Louis Vauxcelles who saw their work in the Salon d'Automne exhibition in Paris in 1905. Featuring strong, bold, primary colours, these brightly coloured paintings explore the full vibrancy of colour and gesture. Dufy's patriotic Bastille Day subject lends itself perfectly to this purpose and represents one of the most important Fauve motifs for the artist, shown in museums worldwide who each hold examples, including the Museum of Modern Art, New York, the Centre Georges Pompidou, Paris and the National Gallery of Art, Washington D.C.

In the summer of 1906, Dufy had been joined in Le Havre by his friend and fellow artist, Albert Marquet. The pair celebrated the French national holiday, Bastille Day, on the 14<sup>th</sup> of July which inspired Dufy to commence an important series of paintings in which he attempted to capture a sense of the joyous atmosphere and overwhelming excitement that filled the boulevards of Le Havre during the festivities. This series of paintings defines the very essence of Fauve painting and were painted at the very height of the artist's affiliation with this radical movement. Dora Perez-Tibi has written, "[Dufy] kept creating new variations on the subject like a composer constantly repeating his melodic phrase. This procedure reveals his full control of his means: he gives free rein to his lyricism in order to transpose reality to the advantage of his poetic and visual imagination." (Dufy, New York, 1989, pp. 29-30).

In *14 juillet au Havre*, Dufy focused on the view from the window of his hotel room, to the street below, the Rue Pavoisée which appears festooned in flags, the distinctive colour combination of the French tricolour hanging from every available pole on the thoroughfare. These, along with the celebratory banners, enliven the street scenes into a festive spectacle, as Dufy imbues each flag with its own distinct character. In the foreground of the composition, two of the revellers are glimpsed through the semi-transparent fabric of the foremost flag, which bathes them in its bright, vibrant colours and roots them in the joyous sense of celebration that Dufy experienced on the streets of Le Havre that day.

Towards the end of his life, the artist returned to some of the major themes and images that had occupied him in these important early canvases, revisiting compositions such as *14 juillet au Havre* with a renewed sense of fervour and energy. Dufy may have chosen to revisit the scene for the present canvas following a brief trip to Le Havre in April 1950. He had returned to the port town to attend a memorial service for his fellow artist, the late Emile Othon Friesz, and the experience may have rekindled his memories of the ground-breaking summer which had dramatically shaped his art. Like a memory that becomes more vivid than the experience of the original event, the artist's new version of *14 juillet au Havre* boasts a bright, light-filled aspect that surpasses the original and represents a patriotic and personal homage to this important theme within the artist's significant career.

劳尔·杜菲在他的工作室 1937年 劳拉·阿尔宾·基洛摄  
Raoul Dufy in his studio, 1937. Photograph by Laure Albin Guillot.

Photo: Albin Guillot/Roger Viollet/Getty Images. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

# 3 喻红

2  
3 (中国, 1966 年生)

## 迷夜

布面 丙烯 (三联作)

整体: 190 × 330 cm. (74 ¾ × 129 ⅞ in.)

2013年作

签名: Yu Hong 2013 (右下)

**RMB 800,000 - 1,600,000**

**US\$ 120,000 - 240,000**

### 来源

亚洲 私人收藏

### 展览

2013-2014年「“忧云”喻红个展」798长征空间 北京 中国

### 文献

2013年《喻红 | 忧云》长征空间 北京 中国 (图版, 第93页)

## YU HONG

(CHINA, B. 1966)

### *Lost in the Night*

signed and dated 'Yu Hong 2013' (lower right)

acrylic on canvas, triptych (3 panels)

overall 190 × 330 cm. (74 ¾ × 129 ⅞ in.)

Painted in 2013

### PROVENANCE

Private Collection, Asia

### EXHIBITED

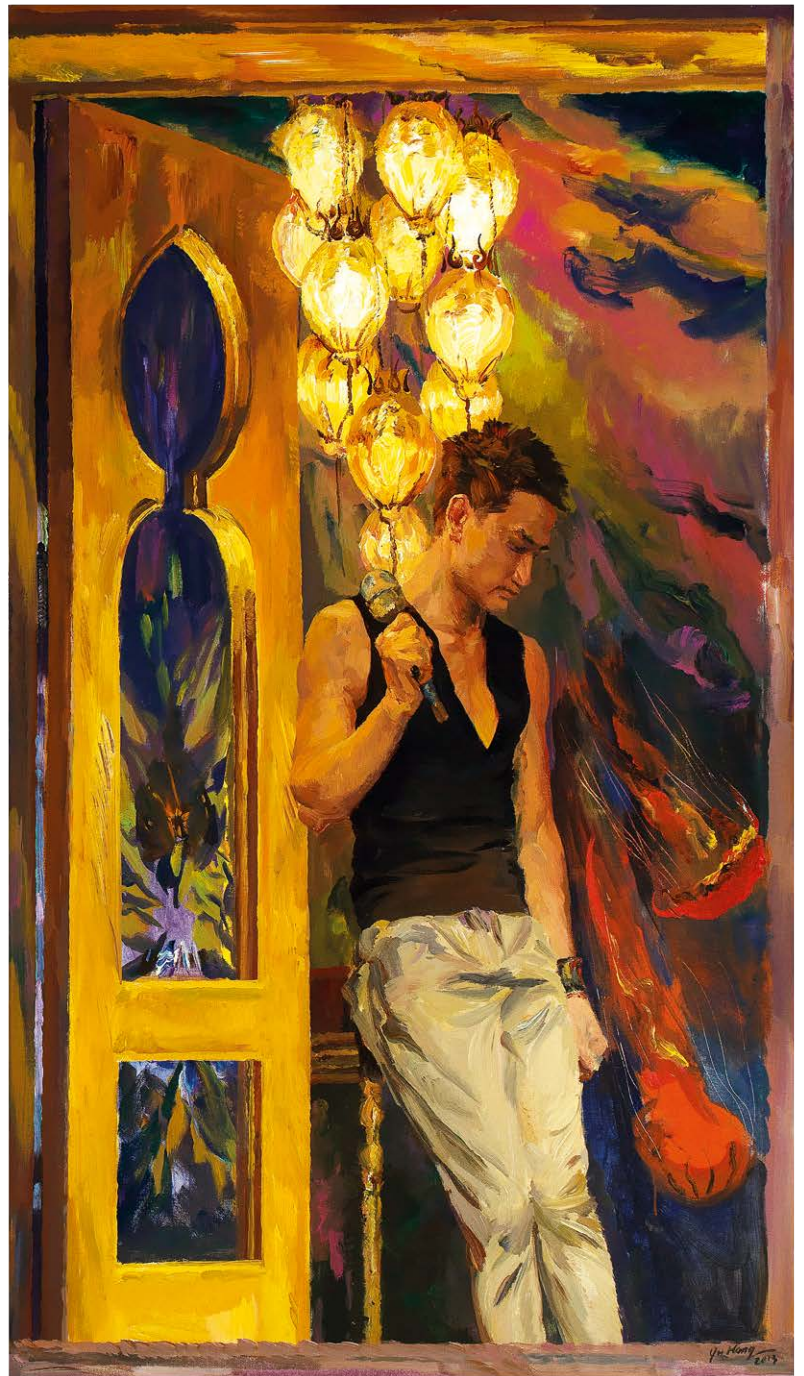
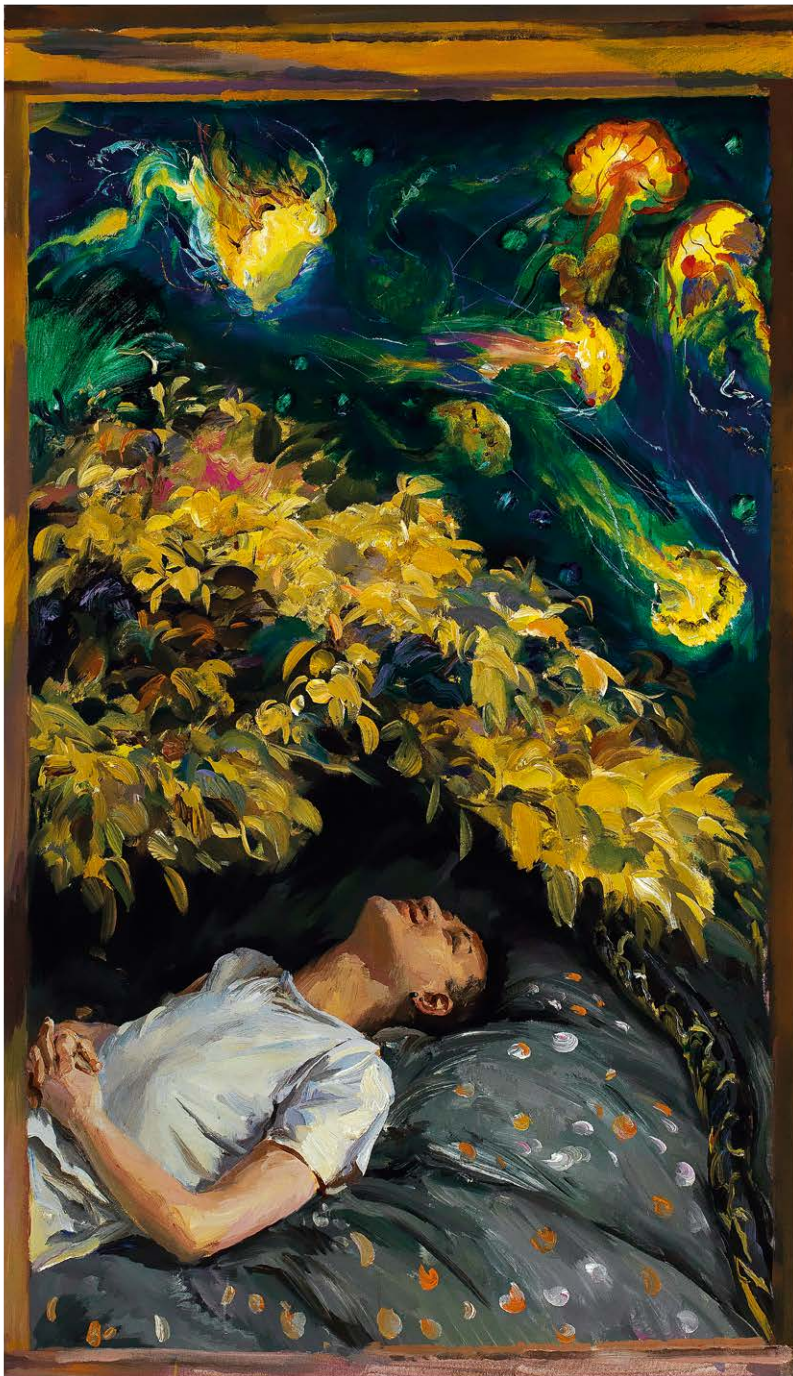
Beijing, China, Long March Space, *Wondering Clouds - Yu Hong Solo Exhibition*, 2013-2014.

### LITERATURE

Long March Space, *Yu Hong | Wondering Clouds*, Beijing, China, 2013 (illustrated, p.93).



图一 罗希尔·范德魏登《圣母玛丽》祭坛画 柏林国家博物馆馆藏  
Fig.1 Rogier van der Weyden, *Miraflores Altarpiece*, Staatliche Museen zu Berlin



“我的画表现的是我的生活，但却不只是我个人的生活，而是人性，人是如何生存，成长的。”

— 喻红

"My painting represents my life, not just the life of my own, but also human nature. It's about how people live and grow."

- Yu Hong

在喻红的创作过程中，她从未停止讨论过“人”这个话题。不单单是她的个人生活，也是人如何生存、成长在社会这个整体环境当中。对她而言，画出“肖像”太简单了，真正吸引她的是人的内心世界。因而，喻红持续而坚定地探索着写实绘画的可能性，不断实验着在其中加入时间背景及心理背景的深度表达。她不是在流于表面地描述她对人性的感知，而是进行了深入的、对谈式的交流体验。

喻红渴望更多地了解他人生活的幸福和痛苦。她用象征、隐喻等各种手法绘出个体的故事，基于个体生活的现实发展出她独特的视觉语言。她的“忧云”系列作品之一——《迷夜》的主角是一名上海爵士歌手。画家画出三扇窗，用三联画的形式展现歌手私人与表演状态中的生活方式。这种三联叙事方式常被用于宗教的祭坛装饰画。在罗希尔·范德魏登的《圣母玛丽》祭坛画中（图一），艺术家创造出三个拱门，定格出三幅圣母玛丽与圣子耶稣之间的决定性瞬间。但在喻红的画中，焦虑、期待、欲望、不安在社会变革的大环境下以碎片的形式表现。她更注重氛围的营造，暗示人物丰富的情绪网，却如雾里探花让人无法看透。

喻红善于捕捉人物因自身经历而散发、演变的情绪，并为画中现实的人物构造出虚拟的现实。这种虚拟的现实超越了现实本身，并充满着隐喻。正如亨利·卢梭的《梦境》（图二），现实与幻想交织重叠，野外的景色物化出主人公的心境。在喻红与主人公的访谈中，谈到成长过程时的情绪影响时，主人公回答“就像一棵树，这棵树会发芽开花结果，然后种子掉到土里，又会长出新树”。在《迷夜》的画布上，火树银花、漂浮的水母、潜伏的蟒蛇甚至波点床单都构成其超自然的一部分。画布左侧，男子仰卧在床上，双眼似睁似闭，不知是在望向远方的黑夜还是沉浸于自己的世界。在他上方，绮丽的光照射树的枝叶，如烟霞一般。画面右侧，歌手站在灯下，倚在桌边，手持麦克风，目光低垂，过渡到歌手演出时的状态。画布上的木制窗框仿佛在让观者透过窗观察歌手的私人与表演状态，耀眼炫目的光景则让人一时间难以辨别他究竟身处室内还是野外。在两个状态中，水母散发着不属于这个世界的异光悬浮着，似乎是歌手忧郁心结的外化体现。喻红说：“他提到自己喜欢的东西是水母。水母对这位歌手来说，是色彩斑斓、变幻莫测的，”喜欢的东西是个人情感的物化，所以画画时将其凸显了出来。歌手也提到他喜欢蟒蛇，于是喻红也画上了一只正在潜入树木的蟒蛇，在歌手私人状态的现实与梦境中加入了一丝野性与危险的意味。

“只要换一个角度，就会发现这个世界很陌生。”喻红通过画笔表述着她对于这个社会的关注和对社会个体的剖析。对她而言，人是最复杂的综合体，情感、善恶、生死全都融合在一起，于是也成为艺术最适合表达的内容。



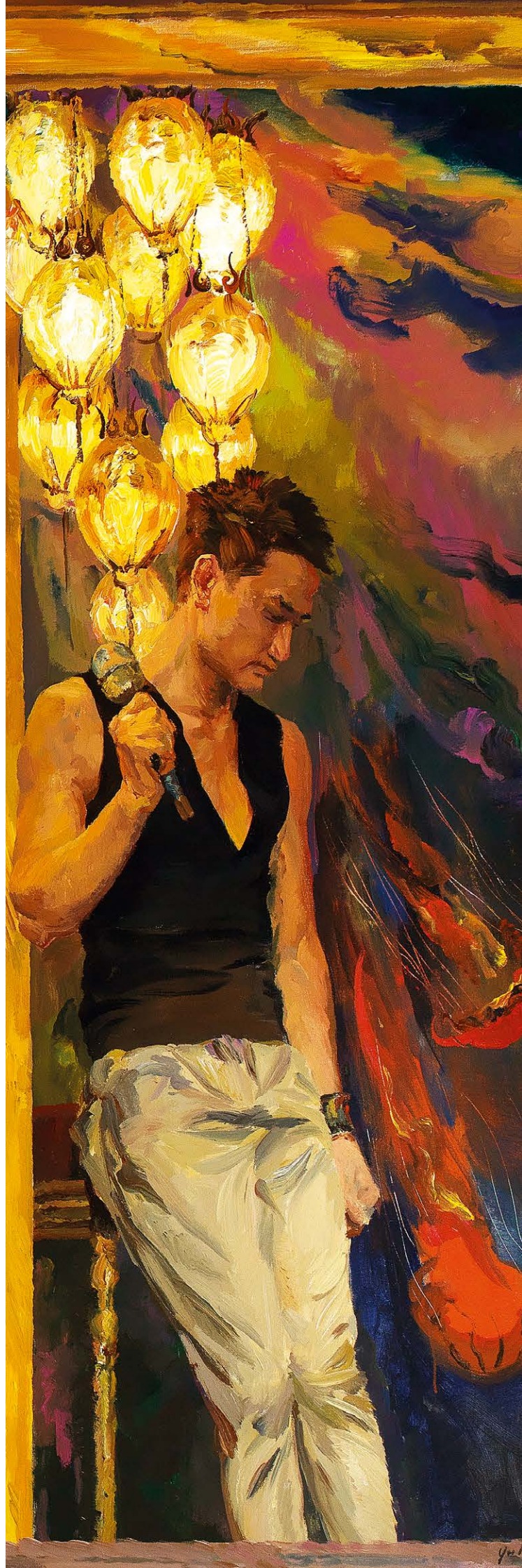
图二 亨利·卢梭《梦境》纽约 现代艺术博物馆藏  
Fig.2 Henri Rousseau, *The Dream*, Museum of Modern Art, New York

To Yu Hong, "individual" is a never-ending topic in her creative process. The question relates not just to her own life but to how individuals survive and grow within the larger environment of the society as a whole. Painting portraits, for Yu Hong, would be too simple; she is far more fascinated by portraying her subjects' inner worlds. For this reason, even as she remains steadfast in exploring the possibilities of realist painting, she continues to experiment, injecting deep expressions of the zeitgeist and personal psychology into her works. Never satisfied with merely portraying her impressions of a certain personality, she instead seeks a deeper, more conversational kind of experience with her subjects.

Yu Hong aspires to a better understanding of others' happiness and anguish. Symbol and metaphor aid her in painting various individuals' stories, and her unique visual vocabulary develops from the realities of their lives. The subject of *Lost in the Night*, from her Wandering Clouds series, is a Shanghai jazz singer. In it, three windows, presented on the three canvases of a triptych, let us glimpse aspects of both his private and his performing life. Triptychs for narrative presentation purposes were once a common feature of religious altarpiece. In Rogier van der Weyden's *Miraflores Altarpiece* (Fig. 1), the artist creates three arches, segmenting the work to present crucial moments between Jesus and Virgin Mary. However, in Yu Hong's painting, anxiety, expectations, desire, and worries derived from the larger environment of societal change were all presented in fragmented forms. She is more into creating the mood, implying the rich emotional complexes of her subjects, even if they only give viewers a vague impression.

Yu Hong excels at capturing the way in which moods derive from and evolve out of personal experience, while creating a virtual reality for the very real subjects in her paintings. Such virtual realities, transcending reality itself, convey metaphorical meanings. Dream and reality entangle and interweave, just as in Henri Rousseau's *The Dream* (Fig. 2), where the wild jungle scenery, objectified, represents the protagonist's mental state. During an interview between painter and the painted figure, when talking about the mood while growing up, the figure says, "it is like a tree; it will grow, blossom and drop its seeds to the ground to germinate a new tree." In the composition of *Lost in the Night*, leaves and branches, brilliant as fireworks, meet floating jellyfish, a hidden python, and even a polka-dotted bedspread, all contributing to Yu Hong's surreal depiction. On the left side of the canvas, the young man lays back on his bed with his eyes half-closed, gazing into the distance in the murky night, or else perhaps immersed in his own inner world. Above him, a strange and captivating light illumines leaves and branches until they appear like fireworks. On the right, he stands beneath lights, holding a microphone while leaning against a table, holding a pose with downcast eyes before he begins performing. The wooden window frames painted on Yu's canvas seem to invite the viewers to glimpse through these windows and to observe the singer's private life as well as his performance style, and the dazzling scenes leave viewers with momentarily uncertainty about whether he is indoors or outdoors. In both states in which viewers see him, jellyfish float around him and emit a kind of otherworldly light, perhaps as an externalized manifestation of the singer's apprehensive mental state. Yu Hong says, "He mentioned one thing he likes is jellyfish. For this singer, jellyfish are both gorgeously colored and unpredictably changing." Given that the things we like are objectifications of our feelings, Yu Hong highlights them in her paintings. Since the singer also mentioned he likes pythons, Yu Hong paints a python lurking among the branches, injecting a hint of danger and wildness into the singer's private moments, his dreams and his reality.

"You only need to change your perspective to discover that this world is very unfamiliar." With her brush and paints, Yu Hong expresses her concern for society as she analyzes her subjects. For her, human beings are the most complex amalgamation possible: their feelings, their good and evil, their lives and deaths, all wrapped up into one. That complexity, she feels, also makes them the most fitting subject for art.



# 3 安德烈克·布拉吉利

2  
4 (法国，1929 年生)

## 初雪

油彩 画布

130.2 × 97.2 cm. (51 ¼ × 38 ¼ in.)

2012年作

签名: André Brasilier (右下); 简签、日期及题

识: les premieres neiges A.B.2012 (内框)

**RMB 500,000 - 700,000**

**US\$ 70,000 - 100,000**

## 来源

现藏家购自艺术家本人

本作品将被收录于由亚丽克西斯·布拉吉利编纂的安德烈克·布拉吉利作品全集

## ANDRÉ BRASILIER

(FRANCE, B. 1929)

### *Les premières neiges*

signed 'André Brasilier' (lower right); signed with initials, dated and inscribed 'les premières neiges A.B. 2012' (on the stretcher)

oil on canvas

130.2 × 97.2 cm. (51 ¼ × 38 ¼ in.)

Painted in 2012

### PROVENANCE

Acquired directly from the artist by the present owner.

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

“我认为，在过去的半个世纪里，布拉吉利的作品一直走在艺术界的前沿。”

— L. 哈拉及 R. 布约著《安德烈克·布拉吉利传记》，洛桑，2002 年，第 295 页

"I consider Brasilier's œuvre very much in the forefront of painting over the last half century."

- L. Harambourg & R. Bouillot, *André Brasilier, Monograph*, Lausanne, 2002, p. 295.

这幅梦境般的《初雪》，描绘了一群骑士在初冬清晨策马驰骋过一片茂密的森林。树木之间点缀着琥珀色和翡翠色的叶子，犹如点点星斑。穿梭过树林的马群身姿优雅，颇具灵气，它们灰暗的身影与其中一位红衣骑士形成对比，在雪白的大地上异常显眼。这幅画尺幅颇大，让观众具有身临其境之感，似乎可以听到奔腾的马蹄声和冬日微风中树叶沙沙作响。只有静心感受，才能体会到这个神奇场景所传达的宁静与自由。

布拉吉利很小就显现出艺术天分，并且 20 岁就被法国美术学院录取了。他的父亲雅克·布拉吉利也是一名画家，坚信艺术的目的是传达内心，这一观点对布拉吉利影响颇深。罗杰·布约描述布拉吉利作品时说道：“他（布拉吉利的的生活）是艺术家的典范，终生都全身心投入到绘画中，源源不断地通过毕生之作向世人传送爱与美的讯息。”（摘自 L. 哈拉及 R. 布约著《安德烈克·布拉吉利传记》，洛桑，2002 年，第 295 页。）



图一 安德烈·布拉吉利《在蓝色森林中奔跑的马》2012年作  
上海佳士得 2014年10月 成交金额 人民币1,650,000  
Fig.1 André Brasilier, *Cavalcade en forêt bleu*, 2012.  
Christie's Shanghai, October 2014, sold for CNY 1,650,000.

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*Les premières neiges* depicts a dreamlike landscape of chevaliers riding across a luxuriant forest on an early winter day. The trees are scattered with amber and emerald leaves like shimmering stars. The horses charging through the forest elegantly like spiritual creatures, their shadowy colour is adorned by the red clothing of one chevalier and set-off against the silver white virgin snow. The monumental scale of the painting brings the viewer into the scene. One can almost hear the galloping horses and the shuffling leaves in the winter breeze. This magical arena conveys the utter serenity and inner freedom that it can only exist in the most peaceful mind.

Brasilier showed his artistic talent at a young age and attended the École des Beaux-Arts in Paris at the age of twenty. His father Jacque Brasilier, a painter himself, believed that the purpose of art was to convey spirituality, which is shown in André Brasilier's work. Describing Brasilier's artistic endeavour, Roger Bouillot remarks: 'His [Brasilier's life] has been the textbook life of a painter, a life devoted heart and soul to painting, and enduringly underpinned by the intensity of a message of love sent forth by an œuvre that radiates beauty.' (L. Harambourg & R. Bouillot, *André Brasilier, Monograph*, Lausanne, 2002, p. 288.)







## 3 周春芽

5 (中国, 1963年生)

### 玫瑰花

油彩 画布

100 × 80 cm. (39 3/8 × 31 1/2 in.)

1996年作

签名: 1996 周春芽 (右下)

**RMB 1,000,000 - 1,500,000**  
**US\$ 150,000 - 220,000**

### 来源

2005年5月14日 中国嘉德 拍品编号0166

亚洲 私人收藏

### 展览

2010年6月13日—6月23日 「1971—2010 周春芽艺术四十年回顾」 上海美术馆 上海 中国

### 文献

2010年《周春芽》东8时区 北京 中国 (图版, 第215页)

## ZHOU CHUNYA

(CHINA, B. 1963)

### Rose

dated '1996', signed in Chinese (lower right)

oil on canvas

100 × 80 cm. (39 3/8 × 31 1/2 in.)

Painted in 1996

### PROVENANCE

China Guardian, 14 May 2005, lot 0166

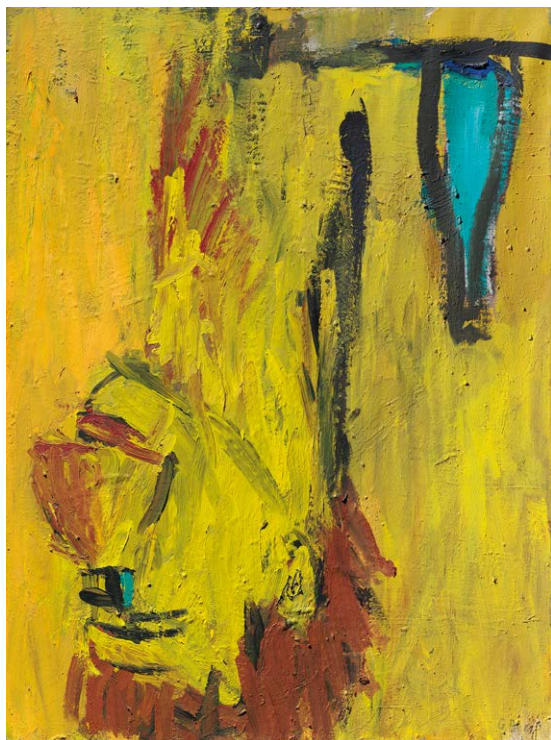
Private Collection, Asia

### EXHIBITED

Shanghai, China, Shanghai Museum of Art, *1971 - 2010 Forty Years Retrospective Review of Zhou Chunya*, June 13-23, 2010.

### LITERATURE

Time Zone 8, *Zhou Chunya*, Beijing, China, 2010 (illustrated, p.215).



图一 乔治·巴泽利兹《饮酒者》纽约佳士得 2018年5月 成交价: 3,372,500美金  
Fig.1 Georg Baselitz, *Trinker*, Christie's New York, May 2018, sold at USD 3,372,500  
© Georg Baselitz 2018.

“这种形态上的压缩和剪裁，超越了物象的实在感，实际上已经使画面形象获得了一种神秘和象征的意味，这正是东方绘画的精髓。”

— 周春芽

“This kind of compression, this cropping of forms, transcends the sense of reality in the subject, and in fact it has already caused the images in the pictorial space to take on a kind of mysterious, symbolic flavor—and that is the essence of Eastern painting.”

— Zhou Chunya





In 1989, Zhou Chunya returned from study abroad in Germany, his brief period of estrangement from Chinese culture having served to bring him a fresh perspective on his own cultural traditions. *Roses*, dating from 1996, is a representative work, embodying a blend of aesthetic concepts that typifies this early period. The strong, radical brushwork and rich textures exemplify Zhou's grasp of Expressionist ideas and techniques, but the organic rhythms, as he balances form and empty space, hardness and softness, and dense and diffuse regions, were features that he had sifted from traditional Chinese aesthetics.

Zhou Chunya's early explorations in the '90s would be crucial in forming the later styles of his career. While at the University of Kassel, he was deeply affected by the tide of German Expressionism, and was stimulated by the work German Expressionists such as Georg Baselitz (1938- ), even as more traditional artistic vocabularies left an imprint on him. Just as Baselitz daubed disturbing images of human figures onto his canvases with broad, bold strokes (Fig. 1), the brushwork in Zhou's *Roses* seems nearly deranged, leaving the pitch black tones of his brushstrokes stuck like brambles in a rust-colored background. Each brushstroke might be a single stem, yet each contains even finer wisps that branch into other dimensions, transporting the viewer into the rich and strange inner world of this artist.

But Zhou Chunya never became a total convert to the Western system of aesthetics. Any viewer, looking at *Roses*, will respond to the "written feeling" of its surging, audacious lines, as his jet black pigments freely collide and sweep across the canvas, leaving streaky, open brushstrokes that create rich texture and visual impact. For Zhou Chunya, that "written feeling" derived from the millennia-old Chinese traditions of calligraphy and impressionistic painting. It provides the central melody that guides the viewer's experience from beginning to end, while the colours and forms that revolve around this boldly expressed "writing" produce the vividness of Rose. It is this "writing" that enables Expressionism, along with the lyrical impressionism of Chinese tradition, to meet and dialogue in Zhou's work.

The sense of visual experience being refined and elevated, which Zhou Chunya found in classical painters such as Kun Can, helped develop in his own work the undulating movement of landscape paintings and their sense of vigorous energy. The large number of mountain rock paintings from his early period also owed a debt to the ink-wash and calligraphy styles of Shi Tao and Bada Shanren. But of all the classical Chinese masters, it was the textures of Kun Can's landscapes that Zhou most admired for their combination of natural, robust strength and lively, agile layering (Fig. 2). Though *Roses* belongs to the still life genre, Zhou has absorbed from such ink-wash landscapes the sense of overall control of the pictorial space. The stems of his roses have the feel of strangely shaped rocks on steep, craggy mountainsides, though here they are adorned with roses in full bloom scattered among them. The visual focus of *Roses* is spread out for the viewer, though the separate parts of the painting echo each other strongly; its great appeal lies in the way the viewer's gaze wanders through the work, sometimes stopping and lingering, and at other times flowing with the movement of the painting.

Zhou Chunya's *Rose* is a fusion, and a liberation, of the energies inherent in both ancient and modern and Eastern and Western aesthetics. At the same time, it reveals the artist's unique understanding of contemporary artistic meaning, challenging and overturning our sense of what the ancient literati painters were about. He has retained the abstract, impressionistic brushwork and the harmony of their work, but largely reinterprets their mildness and their reserved, inner-directed nature. Zhou's mountain stone and floral-themed works often transcend the scope of their own images or motifs, becoming instead expressions of self-awareness, just as here, his *Rose* breaks down the symbolism of gentle romanticism or ideal love associated with the rose. Instead, within this thicket of dried branches and stones, there is something almost angry or threatening, and with this intense psychological clash, a savage and wild kind of vital energy bursts from the painting. A bunch of roses, as painted by Zhou Chunya, reveals the grand essential energy of heaven and earth.

1989年，周春芽德国留学归来，与中国文化短暂的疏离反倒使他对传统有了崭新的视角，这一时期的周春芽在传统与现代，东方与西方的艺术语言之间上下求索，为后期如“山石”、“桃花”等一系列标志性创作埋下伏笔。创作于1996年的《玫瑰》正是体现其早期杂糅美学观念的代表之作。画中激进有力的笔触和丰富的肌理体现出他对表现主义概念和技法的精湛把握，而画中虚、实、刚、柔、疏、密形成的有机韵律感则来源于其对中国传统美学的沉淀。

在周春芽的艺术生涯中，90年代早期的探索对其未来风格的成形有着举足轻重的意义。在卡塞尔美术学院进修期间，周春芽深受德国表现主义浪潮感染，吸收了格奥尔格·巴泽利茨(1938—)等德国表现主义大师“刺激”而又存有“传统的痕迹”的艺术语言。正如巴泽利茨大刀阔斧地在画布上涂抹出令人不安的人物形象(图一)，《玫瑰》利用看似癫狂的笔法，将漆黑的荆棘扎在铁锈色的背景上，而每一根枝条看似一笔，却又包含着更多细小而多维的笔触，将观者带入艺术家丰富离奇的内心世界。

不过，周春芽始终没有皈依西方的美学体系。面对《玫瑰》，观者可以明显感受到一股肆意奔涌的“书写感”，漆黑的油彩在画布上肆意冲撞，留下处处飞白，形成丰富的肌理和视觉冲击。对周春芽而言，“书写感”来源于中国流传千年的写意和书法传统，是始终牵动观者视觉的主旋律，而形态的塑造、色彩的应用，都会围绕这恣肆的“书写感”体现地淋漓尽致。表现主义与写意的传统通过“书写”的形式得以对话。

周春芽早期对髡残等古典画家视觉经验的提炼与升华，使其作品酝酿出了山水画一般此起彼伏的动感及雄浑之气。周春芽的画室中藏有大量“元四家”、“明四家”、“四僧”、“四王”等古典书画的画册。其早期大量以山石作为创作对象的作品，亦是受石涛、八大山人等传统水墨书画启发。在中国古典书画大师中，周尤爱髡残山水之质感，觉其自然雄厚而又富有灵动层次(图二)。本幅《玫瑰》虽在题材上为静物作品，却汲取了笔墨山水对画面大局的掌控，玫瑰枝干如山崖怪石般陡峭嶙峋，数朵盛放的玫瑰点缀其间，分散了观者的目光焦点，却又使画面各个部分形成了紧密的呼应，不断引导视线在画布上游离，时而断续，时而流畅，饶有趣味。

周春芽的《玫瑰》是融合的，开放的，承载着古今中西的美学力量，而与此同时，《玫瑰》又实现了艺术家个人对当代性的独到理解，对传统的文人趣味进行挑战和颠覆。文人画中抽象，写意的笔触和韵味被保留，然而其温和，内向的特质却被大胆地革新。周春芽笔下的山石、花卉时常超脱了图像和符号的范畴，而转向自我意识的表达——玫瑰冲破了寻常概念中温柔、浪漫或美好爱情的象征，肆无忌惮地在怪石枯丛中张牙舞爪，给予观者心理上强烈的冲击感，从而爆发出极具野性的生命力量。一丛玫瑰，在周春芽的画布上则开出了天地苍茫之气。



图二 髡残《山高水长图》台北国立故宫博物院藏品(局部)  
Fig.2 Kuncan, *High Mountains and Flowing Rivers*, The Collection of National Palace Museum, Taipei (Detail)

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## 乔治·马蒂厄

(法国, 1921-2012)

### 凸变量函数的变化

油彩 画布

97.1 × 162.2 cm. (38 ¼ × 63 ⅞ in.)

1957年作

题识: Déformation de fonction variable convexe  
(画布框上)

**RMB 900,000 - 1,200,000**

**US\$ 140,000 - 180,000**

#### 来源

比利时 布鲁塞尔 Betty Barman收藏

法国 巴黎 Michel Couturier画廊

德国 杜塞尔多夫Dolf Selbach拍卖

2011年5月27日 柏林Grisebach GmbH拍卖行 编号108

现藏者购自上述拍卖

#### 展览

1963年《50 Œuvres particulièrement choisies parmi les collections belges》编号6a 布鲁塞尔美艺厅 布鲁塞尔

## GEORGES MATHIEU

(FRANCE, 1921-2012)

### *Déformation de fonction variable convexe*

titled 'Déformation de fonction variable convexe' (on the stretcher)

oil on canvas

97.1 × 162.2 cm. (38 ¼ × 63 ⅞ in.)

Painted in 1957

#### PROVENANCE

Collection Betty Barman, Brussels.

Galerie Michel Couturier, Paris.

Dolf Selbach, Düsseldorf.

His sale, Grisebach GmbH, Berlin, 27 May 2011, lot 108.

Acquired at above sale by the present owner.

#### EXHIBITED

Brussels, Palais des Beaux-Arts, *50 Œuvres particulièrement choisies parmi les collections belges*, 1963, no. 6a.

“从表现指涉中所获得的创作自由，带来了即兴手法；有了即兴，就有了速度。因此，速度的意义在于：艺术家在作画过程中，会全然扬弃那些匠气制式的方法，而偏好纯创作的路线。既然如此，艺术家的使命难道不就是创作，而非复制吗？速度和即兴，让我们得以将本绘作中那些创意不拘的形式，联想成既自由又直接的音乐体现…像是爵士乐、或是飞舞的东方书法。”

— 乔治·马蒂厄

'It is this liberty with respect to references which introduces both improvisation, and thereby speed. Speed therefore signifies the definitive abandonment of the artisanal methods in painting in favor of methods of pure creation. Now, is that not the mission of the artist: to create, not to recopy. Speed and improvisation are the reasons we are able to associate the creative forms of this painting with those of liberated and direct musical forms like Jazz or with Oriental calligraphy.'

— G. Mathieu



图一 赵无极《无题》1957年 底特律艺术学院  
Fig.1 Zao Wou-Ki, *Untitled*, 1957. Detroit Institute of Arts.

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乔治·马蒂斯于1957年所绘的《凸变量函数的变化》，以一片广袤无垠、慑人的巨幅背景跃入我们眼帘：蓝靛深邃的平面，衬托着一个癫狂的补缀式焦点，由血红色和乳白色颜彩主题构成；它们以一种让人无法抗拒的即兴韵律互相交叠、纠缠编结、盘绕蠕动着。而那些以微淡线条组构的花饰格子、泼泼颜料和曲线型的几何图案，被狂放厚涂而成的抽象形式并陈同列。观者的目光被画作右边那个浓厚而生机盎然的炸裂颜彩吸引住，而这个视觉焦点不断撩人想像，达到了所谓的“颜料管主义”效果；这一词是马蒂斯在1940年代中期所创造的，来形容艺术家从颜料管挤出颜彩到画布上作画的过程。而马蒂斯创作历程所带来的视觉影响，是一种带着迫切感的动态艺术。二次大战后，表现抽象主义风靡了大西洋两端的艺术家，而动态艺术这种创画体裁，正是表演画作中的一个写照。

《凸变量函数的变化》，是这名法国艺术家于国际间享有空前盛誉时期所绘的；它与马蒂斯在美学发展运动所倡议的欧式抒情抽象法深有共鸣。对马蒂斯而言，与速度、赌注、和叛逆合力创作，就能将作画这行为解放而出，任期奔放发挥；这对抽象艺术做出了一种极为个人化且独创的诉求，并让艺术家和主题从传统美学感知意识中挣脱束缚。马蒂斯以一种狂烈的速度作画，仅需一个钟点多的时间，就能完成一幅又一篇的惊人画作。他解释，“这样说来，艺术家的使命难道不就是创作，而非复制吗？速度和即兴，让我们得以将本绘作中

In Georges Mathieu's *Déformation de fonction variable convexe* (1957), an expansive, monumental plane of deepest blue supports a frenetic patchwork of blood-red and cream motifs, overlapping, intertwining and writhing together with irresistible improvisatory rhythm. Faint tracteries of lines, splatters and curvilinear geometries are juxtaposed by an impastoed riot of abstract form. The eye is drawn towards this dense and energised explosion of paint on the right-hand side of the piece, a tantalising indication of “tubism”, a term that Mathieu coined in the mid-1940s to denote the application of paint onto canvas directly from the tube. The overall impact of Mathieu's process is one of urgent kineticism, a magnificent example of the performative painting that became a hallmark of postwar expressive abstraction on both sides of the Atlantic.

*Déformation de fonction variable convexe*, produced by Mathieu during a period of unprecedented international acclaim, resonates with the artist's aesthetic development of European Lyrical Abstraction. For Mathieu, working with speed, risk and rebellion emancipated the very act of painting, manifesting a highly personalised and original response to abstraction, and in-turn freeing both artist and subject from traditional aesthetic sensibilities. Mathieu worked with a ferocious rapidity, often completing his vast canvases in little over an hour. ‘Speed therefore signifies the definitive abandonment of the artisanal methods in painting in favor of methods of pure creation’, Mathieu explained. ‘Now, is that not the mission of the artist: to create, not to recopy. Speed and improvisation are the reasons we are able to associate the creative forms of this painting with those of liberated and direct musical forms like Jazz or with Oriental calligraphy’ (G. Mathieu, in ‘De l'abstrait au possible – Jalons pour une exégèse de l'art (From the Abstract to the Possible – Milestones for an exegesis of Western Art)’, Ed. of the *Contemporary Art Circle in Zurich*, 1959, translated and reproduced by Édouard Lombard, <https://georges-mathieu.fr/en/publications/what-we-owe-georges-mathieu/> [accessed 30 July 2018]). It is surely no coincidence that the gestural patterns and geometries delineated in *Déformation de fonction variable*

那些创意不拘的形式，联想成既自由又直接的音乐体现…像是爵士乐、或是飞舞的东方书法。”(乔治·马太，引述自《De l'abstrait au possible — Jalons pour une exégèse de l'art》(从抽象到可能—西方艺术注释的里程碑)，苏黎世当代艺坛版，1959年，由爱德华·朗巴德所翻译重现，<https://georges-mathieu.fr/en/publications/what-we-owe-georges-mathieu/>，2018年7月30日截录)

《凸变量函数的变化》所描绘的动势图案和几何形状，让人想到日本的书道，而这种联想绝非巧合。1957年，也就是本品的创作年间，马蒂斯曾到日本一游。这次旅途为他带来满满的创意收获，使他对抽象主义的艺术反应更为振奋酣畅。

除此之外，若我们将马蒂斯充满自发性的艺术创作，与当代比波爵士乐手所尝试的即兴演奏相提并论，前者事实上也不吝强调他作品中所散发的表演性质。在1950年代，马蒂斯以他在公共场合的创作而打响名号，而这也成了艾伦·卡普罗在数年后所发起之偶发艺术的前身[SL1]。马蒂斯十分鼓励一旁的观众参与作画的过程，这颠覆了传统将艺术视为一种需要细心和时间熏陶之隐密行为的认知。德国摄影师汉斯·纳姆斯在1950年透过镜头捕捉了杰克逊·波洛克的演出式创作过程；而有如波洛克，马蒂斯以精湛的表演才华将作画这个过程，升华成一个令人神往、充满戏剧效果的演出。而这种逼真的临场感，让《凸变量函数的变化》散发着疯狂生命力。

*convexe* are evocative of shodō; in 1957, the year of the work's execution, Mathieu made a productive and creatively fruitful trip to Japan, invigorating his response to abstraction.

Additionally, in comparing his spontaneous, painterly act of creation to the jam sessions explored by contemporary bebop musicians, Mathieu has also emphasised the performative nature of his work. In the 1950s, Mathieu became renowned for painting in public, an antecedent to the happenings organised by Allan Kaprow several years later. Mathieu encouraged the onlooker to engage with the spectacle of painting, subverting traditional notions of artistry as a private act blanketed by care and time. Like Pollock, whose performative process was so evocatively captured by Hans Namuth in 1950, Mathieu transformed – with brilliant showmanship – the very act of painting into a captivating, theatrical display. It is with this sense of immediacy that *Déformation de fonction variable convexe* is given its ecstatic vitality.



雅克·日梅恩，赵无极，玛丽亚·海伦娜·维埃拉·达·席尔瓦，彼埃尔·勒布，乔治·马蒂斯与让-保罗·里奥皮勒 彼埃尔画廊 巴黎 1953年  
Jacques Germain, Zao Wou-Ki, Maria Elena Vieira da Silva, Pierre Loeb, Georges Mathieu and Jean-Paul Riopelle, Galerie Pierre, Paris, 1953.

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## 托马斯·鲁夫

(德国, 1958年生)

### 基质 30 III

显色印刷板 艺术家原装框架

版数: 2/3

带框: 219 × 185 cm. (86 ¼ × 72 ⅞ in.)

2007年作

签名、题识、编号及日期: sub 30 III Thomas Ruff  
2/3 2007 (背面)

**RMB 260,000 - 300,000**

**US\$ 38,000 - 44,000**

来源

高古轩画廊

现藏者购自上述画廊

托马斯·鲁夫摄于2007年的《基质 30 III》，是这名德国摄影师《Substratum》系列中一幅放大版作品，令人赞叹向往；作品洋溢着迷幻色彩的万花筒光焰，在展示了艺术家在后千禧年之数位世代的摄影实验过程。为了创造这个系列，鲁夫在网路上移山倒海，从日本漫画和动漫寻找撷取相片，将原始资料幻化成无法辨认的特艺七彩色域，用传统显影技术转印在感光纸上。尽管看似是一张经全然经电脑巧妙处理过的创作品，然而，摄影的精髓仍在鲁夫作品的精神中沛然体现，而艺评家薇薇安·瑞伯格就写道：“无论我们多么想要在作品中看到某种艺术画作、或是旷世的数位技艺展现，所有的观者似乎都脱离不开一个事实：这是一幅摄影作品，而且再也真实不过了。毕竟说来，促成感光乳胶的附着过程来产生相片，正是底层的功用。就这种意义而言，底层恰恰是摄影形象的基础。”（薇薇安·瑞伯格，《托马斯·鲁夫：表面张力》，泰德博物馆图录中的作品论述），<https://www.tate.org.uk/art/artists/thomas-ruff-2602/surface-tension> (2018年7月30日截录)

同时，“底层”一词意味着表面下方的基础，一种无法清楚辨析或指认的基本垫层。而这一系列的推出，意味着肉眼所见、以及心灵所领会之间的潜在摩擦。鲁夫将那些截自日本的原始资料，褪去了它们固有的叙事意义，果效使人狂狷痴醉，他还将这些资料投入一个显然是高度网际化的界域，另一名艺评家梅根·修尔注意到作品的处理手法，并评论到“…作品中主题却不见踪迹，仅存着绚丽的颜彩，让人联想到一个被数位效果强化的境域。”（梅根·修尔，《托马斯·鲁夫—戮力新作》，写于布鲁克林铁道月刊，2003年8月1日刊登，<https://brooklynrail.org/2003/08/artseen/thomas-ruff-new-work> [2018年7月30日截录]）

在这个“假新闻”泛滥的世代，资讯被挪用、操弄、充满欺瞒伪造讯息；而鲁夫的作品对于真相的掩饰、解释和散播，或许能成为一个中肯而有说服力的视觉譬喻。



图一 KAWS 半满 2012年  
Fig.1 KAWS, *Half Full*, 2012.

© KAWS

## THOMAS RUFF

(GERMANY, B. 1958)

### *Substrat 30 III*

signed, titled, numbered and dated 'sub 30 III Thomas Ruff  
2/3 2007' (on the reverse)

chromogenic print in artist's frame

edition: 2/3

framed: 219 × 185 cm. (86 ¼ × 72 ⅞ in.)

Executed in 2007

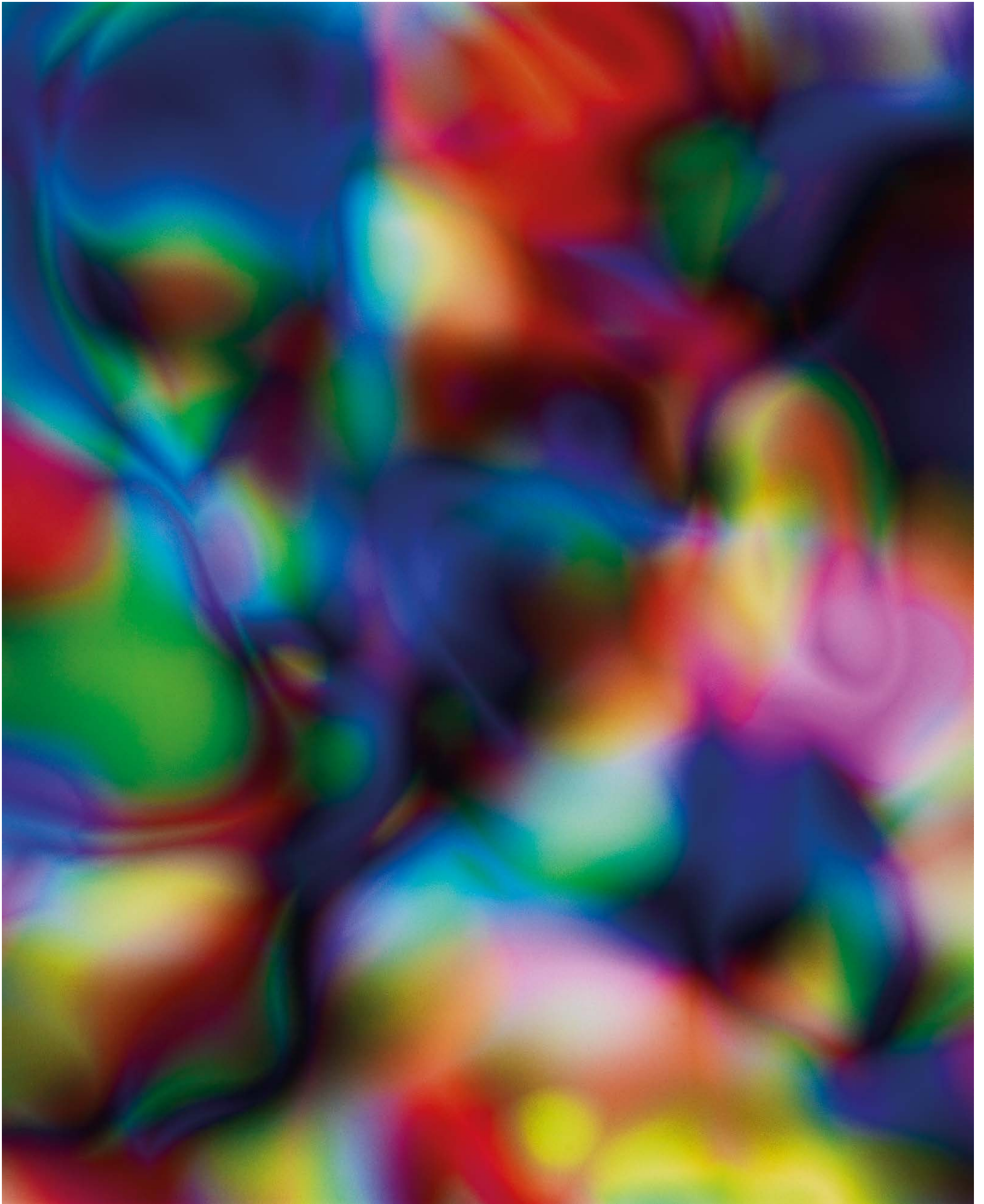
### PROVENANCE

Gagosian Gallery.

Acquired from the above by the present owner.

A kaleidoscopic aurora of psychedelic colour and pulsating abstract matter, Thomas Ruff's *Substrat 30 III* (2007) is an impressive example of the German photographer's *Substratum* series, and is a crucial demonstration of Ruff's experiments with photography in a digital age. For the series, Ruff surfed the internet to extract images from Japanese manga and anime, transforming the source material into unrecognisable technicolour fields, printed on photographic paper using conventional development methods. Although seemingly a purely computerised creation, the essence of photography remains instilled at the heart of the work, with Viviane Rehberg noting that 'no matter how much one might want to see painting or digital virtuosity here, there seems to be no getting around the matter of the photograph. After all, a substratum is what facilitates the adhesion of the light-sensitive emulsion in the making of one. It is, in a sense, the very foundation of the photographic image' (V. Rehberg, 'Thomas Ruff: Surface Tension', Tate Essay, <https://www.tate.org.uk/art/artists/thomas-ruff-2602/surface-tension> [accessed 30 July 2018]).

Concurrently, the term 'substratum' connotes something beneath the surface, an underlying layer that cannot be clearly deciphered or acknowledged. With this series, there is a potent friction between what can be seen and what is comprehended. The Japanese source material is stripped of its narrative meaning, intoxicatingly plummeted into an apparently cybernated realm so that, as critic Megan Heuer commented, 'there is no trace of the subject matter, only the brilliant hues that suggest a digitally enhanced world' (M. Heuer, 'Thomas Ruff - New Work', in *The Brooklyn Rail*, 1 August 2003, <https://brooklynrail.org/2003/08/artseen/thomas-ruff-new-work> [accessed 30 July 2018]). In an era of 'fake news', where information is appropriated, manipulated and deceptively falsified, Ruff's work is perhaps a pertinent and powerful visual metaphor for the cloaking, dissolving and dissemination of an authentic truth.



## 马克·奎恩

(英国, 1964年生)

### 亚平宁山脉的春天

油彩 画布

169 × 257.5 cm. (66 ½ × 101 ¾ in.)

2009年作

签名、题识及日期: Spring in the Appennines Marc Quinn 2009 (背面)

**RMB 650,000 - 950,000**

**US\$ 95,000 - 140,000**

#### 来源

维罗纳 Byblos Art Gallery画廊

现藏者购自上述画廊

#### 展览

2009年《Il Mito - 马克·奎恩》第95页(彩色插图, 第96至97页; 正反面含彩色细节插图) 朱丽叶故居法理宫维罗纳

艺术家马克·奎恩所画的《亚平宁山脉的春天》流光溢彩, 橙黄橘绿, 其主题以万花筒般的缤纷从画布涌流而出。这幅静物画带着红光翠舞的辉煌感, 以逼真精确的手法完成: 作品主要描绘一系列鲜艳耀眼的花朵和水果, 被紧密置放在一块儿, 相互凸显衬托彼此的光辉; 艺术家还使形式异变, 成为一片晶碧光焰, 好似浮翠流月。诚然, 由于整个画面空间洋溢着粉红和浓绿, 充满热带风情, 其朝气和脆嫩感因此显得格外逼真, 每个物品间的际线即显得受到压缩, 每一抹花瓣和鲜明的外皮被赤裸裸、一致性地点亮, 将画中所有的暗影几乎全然驱走, 而每个植栽鲜果的细节, 则以光辉细腻的手法呈现。撑托着植栽的背景, 是皓雪一片, 更增添了画面那种化外的不真实感。静物艺术中的花果画向来历史悠久, 而本作品恰属于这类型的一个亮点。然而, 它并未将花朵视为一种密码, 需被吸纳消化、成为复杂象征性图式; 它也不把花朵当成流逝时光、以及这世界之无常的鲜活证明。反之, 这些花朵主题被操作、体现成了花团锦簇的表面经纬: 是大自然界的一个版本, 被冻结在一个从未存在的时刻, 既怪奇又美丽。

奎恩从2005到2012年间创造了一系列题为《花朵画艺》的作品, 而《亚平宁山脉的春天》是这系列的一员, 且仿若从他著名的《花之雕塑》衍生绽放: 怒放的花朵在它们最灿烂、丰荣的时候被摘折, 接着被浸泡在冷冻矽树脂油中。吊诡的是, 这种油剂虽然导致花朵的死亡, 却又同时保存了它们的完美状态, 让其娇艳之姿永远不朽。或许, 奎恩最野心勃勃、且最脍炙人口的《花之雕塑》, 是他作于2000年的《花园》: 画中数以千计的花儿和植栽被冻凝, 放在一个工业用大型冷冻库, 让观众能够在这个装置艺术品中漫步经过, 不但能够亲身沉浸在这个花红柳翠的另类伊甸园, 却又能保持距离, 一窥这个玻璃展示柜后的超现实田园世界。奎恩的防腐植栽作品, 在配置上与植物的季节性或地理位置完全无关, 从而创作出一个只能透过科学和想像超能力所策划出来的花卉场景, 成为一幅汲取于自然界之外的自然异象。《亚平宁山脉的春天》与《花园》、甚至是《花朵画艺》中的作品一样, 为花卉提供了一个天马行空的换装处理, 借此成就了一群簇根本不可能在自然世界中出现的植栽组合—因为, 这种花从绝无可能在闪闪发光的晶澈雪地生存。

事实上, 在此画作光鲜的表象之下, 奎恩的设计手感还反应了别种讯息, 令人惴惴不安: 人类的贪欲和能力, 足以打乱他们所生存其中的世界原序, 将其扭曲操弄, 好满足自己看似美好却又充满毁灭性的兴头奇想。



图一 爱德华·马奈 水晶花瓶中的石竹与铁线莲 约1882年 奥赛博物馆 巴黎  
Fig.1 Edouard Manet, *Pinks and Clematis in a Crystal Vase*, circa 1882. Musée d'Orsay, Paris.

Photo: Musee d'Orsay, Paris, France / Bridgeman Images

## MARC QUINN

(ENGLAND, B. 1964)

### *Spring in the Appennines*

signed, titled, and dated 'Spring in the Appennines Marc Quinn 2009' (on the reverse)

oil on canvas

169 × 257.5 cm. (66 ½ × 101 ¾ in.)

Painted in 2009

#### PROVENANCE

Byblos Art Gallery, Verona.

Acquired from the above by the present owner.

#### EXHIBITED

Verona, Palazzo Forti, Casa di Giulietta, *Il Mito - Marc Quinn*, 2009, p. 95 (illustrated in colour, pp. 96-97; detail illustrated in colour on the front and back covers).

Marc Quinn's *Spring in the Apennines* (2009) effervesces with colour, exploding from the canvas with kaleidoscopic vivacity. A brilliantly lurid still life executed with photorealistic precision, the work depicts a collection of brightly coloured flowers and fruits framed at very close quarters, both accentuating their radiance and de-familiarizing their forms into a glowing mass of colours. Indeed, with the picture plane saturated with tropical pinks and greens, uncanny in their vibrancy and crispness, the space between each object seems compressed, with each petal and glowing skin starkly and evenly lit up, banishing nearly all shadow from the painting while rendering each detail with luminous meticulousness. The snowy ground on which the plants rest only furthers the odd sense of unreality. The work places itself in the long history of flower painting in still life art, yet it uses its flowers neither as ciphers incorporated into complex symbolic schemas, nor as living proof of the passing of time and the transience of the world. Rather, the flowers are realized only as exceptionally colourful surfaces: a version of the natural world eerily and beautifully frozen in a moment that seems never to have existed.

*Spring in the Apennines* is part of a larger series of works by Quinn entitled 'Flower Paintings', carried out between 2005 and 2012, that seemed to spring from his celebrated 'Flower Sculptures': blooming flowers, plucked at their healthiest and most beautiful, immersed in a frozen silicone oil that kills them and at the same time preserves them in a perfected state of unchanging beauty. Perhaps Quinn's most ambitious, and best known, 'Flower Sculpture' is his *Garden*, executed in 2000, in which thousands of flowers and plants were frozen and placed in a large-scale refrigeration unit, allowing the viewer to walk through the installation both immersed in a cornucopia of abundant growth and colour, and held at a distance, peering into this hyper-real idyll from behind glass. Quinn's collection of preserved plants are placed together irrespective of their seasonality or geographical location, producing a floral tableau that could only be engineered by science and the human imagination, a vision of nature that derives from somewhere beyond the natural world. And like *Garden*, and indeed the other works in the 'Flower Paintings' series, *Spring in the Apennines* offers a fantastical treatment of the flowers that are its subject, putting together a selection of plants that would never appear in the wild together – and especially not resting in glistening, crystalline snow. Beneath the painting's lustrous surface, the arranging hand of the artist reflects something more disturbing: mankind's desire, and ability, to intervene in the processes of the world in which they live, twisting and manipulating them in order to suit their beautiful and destructive whims.



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安东尼奥·绍拉  
(西班牙, 1930-1998)

戈雅的虚构肖像

油彩 画布

162 × 130 cm. (63 ¾ × 51 ⅞ in.)

1990年作

签名及日期: SAURA 90 (右上)

**RMB 650,000 - 950,000**

**US\$ 95,000 - 140,000**

来源

巴黎 施泰德画廊

现藏家继承自上述收藏

文献

G. de Cortanze著《Antonio Saura》，巴黎，1994年，第377页 (彩色插图, 第292页).

此作品登记于Antonio Saura基金会档案  
于画家合集目录里编号 PERT@90 ROD -002

ANTONIO SAURA

(SPAIN, 1930-1998)

*Portrait imaginaire de Goya*

signed and dated 'SAURA 90' (upper right)  
oil on canvas

162 × 130 cm. (63 ¾ × 51 ⅞ in.)

Painted in 1990

PROVENANCE

Galerie Stadler, Paris.

Thence by descent to the present owner.

LITERATURE

G. de Cortanze (ed.), *Antonio Saura*, Paris 1994, p. 377 (illustrated in colour, p. 292).

This work is registered upon the Antonio Saura Foundation Archives and is the number *PERT@90 ROD -002* of the artist's catalogue raisonné.



图一 巴勃罗·毕加索《桌上的牛头》1942年 布雷拉画廊 米兰  
Fig.1 Pablo Picasso, *Bull's Head on a Table*, 1942. Pinacoteca di Brera, Milan.

© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Scala / Art Resource, NY.

“我对于媒材和肌理非常敏感，这或许就是我将我自己视为抽象艺术无条件捍卫者的原因。一幅画作一定要注意结构，对于画家来说，这样的关注绝对是比只注重抽象和具象间的某种无意义的形式分类要来得重要。”

— R. 斯塔德勒

"I am very sensitive to matter, to texture. This is probably why we see in me an unconditional defender of abstraction. Still, a canvas must be supported by a structure. This concern, in a painter, is infinitely more important to me than the somewhat vain and schematic classification between abstraction and figuration."

— R. Stadler





在两幅单色画布的空间之上，是一道道激烈的笔触，安东尼奥·绍拉的《戈雅的虚构肖像》(1990年)，有着充沛的力量与张力。此作是画家“幻想肖像”系列的晚期作品，在这系列中，绍拉所崇拜的西班牙艺术巨匠法兰西斯高·戈雅经常出现。在此作中，绍拉把戈雅的头部分解为一组线条，把他的面部轮廓转化成半抽象表现，呈现出北美抽象表现主义及欧洲无形式艺术风潮的影响。其表现复杂，在把画家的身份扭曲的同时，亦提供了富表现力的内在情感波动，其波动的笔触与头部不自然的形态，有力的表现了个中的强烈思考。纯白与纯黑分裂着画布，在戈雅的头部分解后相回合，此作看似表现了黑白善恶的绝对意味，画布的世界，在光与暗、上与下的空间中延展呈现。此作来自知名巴黎画廊主鲁道夫·斯塔德勒的收藏，他曾于1957年为艺术家举办了第一次个展，并在其职业生涯中持续与艺术家合作推广其作品。

纵然绍拉从和他一样来自阿拉贡区域的戈雅身上获得不同的灵感，他的“幻想肖像”或许受戈雅为一只狗所作的肖像《狗》影响最深。在该作中，狗只深深埋藏在画面的棕色之中，不安地上望着广博的虚空。此作在绍拉一生中迷倒了他，甚至可以用执迷来形容。由他的艺术生涯伊始，直到他1998年去世为止，绍拉持续创作了一系列明显是根据此作而成的作品。他更加在1992年出版了一本名为《戈雅的狗》的著作。《狗》一作为戈雅晚年在他家中墙上描绘的十四幅“黑色绘画”之一，戈雅当时身心交瘁，为西班牙的战火而悲痛莫名。作品简单直接，表现出灼人而直白的情绪，并有着与绍拉相呼应的世界观之思考。同时，绍拉在戈雅此作中，亦看出了一道自画像，如他在1959年写道：“狗只的头伸了出来，就正如我们为孤单所作的画像一样，都是戈雅本身的呈现，思考着在周遭发生的事情。”(A. 绍拉，〈戈雅的狗〉，《笔记》，慕西亚，1992年，52页) 诚然，绍拉用上了《狗》一作的结构，以其有力而简单，黑白分明的背景去为他这幅戈雅的肖像衬托，把大师放在作品无可置疑的中心，把画作重新呈现。作品营造出画家作为仔细的观察者与无助的旁观者的双重身份，这点绍拉他本身也一定深切体会。正如戈雅一样，绍拉也为家国的战争所苦，透过创作去渡过西班牙内战的苦痛，同时亦要忍受佛朗哥将军的独裁统治，然而在以戏剧张力地呈现观察此一行为的同时，此作对艺术家来说亦有更深层的个人意义。绍拉写道：“自我孩提时，我便为这极端的形象所吸引。不知为何，我一直对童话中丑小鸭的故事深有同感，以及来自笔尖的震撼与对广阔世界的思索。”(A. 绍拉，〈安东尼奥·绍拉的演讲〉，引自 A. 西力斯·比耶西，《安东尼奥·绍拉》，1980年，105页) 正是这种广袤的感觉，以及我们面对这重广袤的原始震撼，在绍拉此作的摄人描绘之中回响。

A whirl of vigorous brushstrokes suspended between two expanses of monochrome canvas, Antonio Saura's *Portrait imaginaire de Goya* (1990) bristles with energy and tension. The work is a late example of the artist's series of 'imaginary portraits', of which Francisco Goya, the great Spanish painter and Saura's hero, most often featured. Here, Saura transforms Goya's head into a teeming mass of lines, mangling his features into a kind of quasi-abstractness that reflects the influence of both North American Abstract Expressionism and European *Arte Informel*. The effect is complex, both monstrously mutating the painter's identity, and at the same time supplying an expressionistic vision of visceral emotional interiority, the whirring brushstrokes and denatured forms of its head evoking a powerful sense of intense mental activity. With the sprawling regions of pale off-white and black that bifurcate the canvas meeting at Goya's head, the painting seems to dramatize a highly fraught moment of almost Manichean significance, the world of the canvas realized in wide, imposing fields of light and dark, above and below. The work was in the former collection of Rodolphe Stadler, the gallerist who held the artist's first solo exhibition in 1957, with whom he continued to work with throughout his career.

Though Saura took inspiration in all sorts of ways from Goya (a fellow native of Aragon), his 'imaginary portraits' were perhaps most highly influenced by *The Dog*, Goya's portrait of a dog, mostly concealed behind an unidentified brown mass, gazing up uncertainly into a vast emptiness above. The painting was a fascination – perhaps even an obsession – of Saura's that lasted a lifetime. Saura produced a long-running series of works explicitly based on the painting, beginning towards the end of the 1950s,



“就跟着你的情绪走，每个画家都是将其个人的问题转化于作品之中，别去抗拒，爱或是不爱。”

— R. 斯塔德勒

"Give in to your emotions. Every painter transposes his personal problem into his work. Don't dissent. Love or don't love."

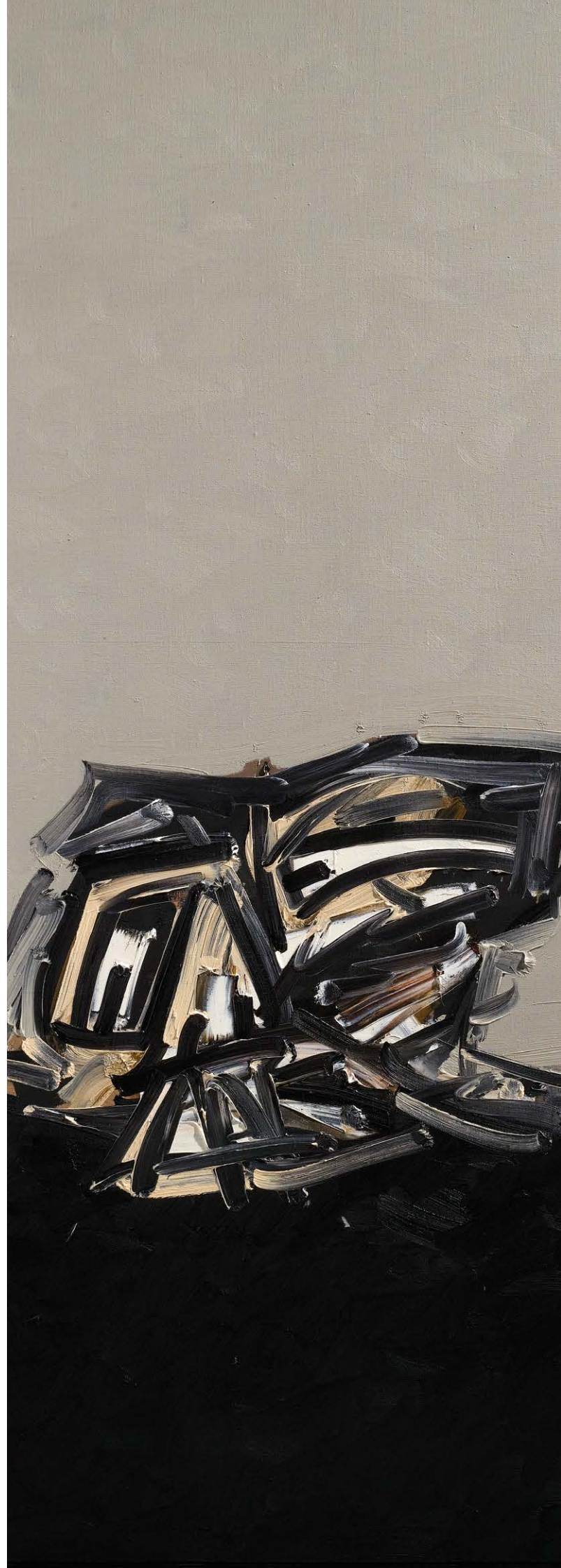
— R. Stadler



安东尼奥·绍拉与鲁道夫·斯塔尔德在绍拉的展览《帕夫洛斯：关系》的开幕式，鲁道夫·斯塔尔德画廊，1971年5月26日-6月19日  
Antonio Saura and Rodolphe Stadler at the opening of Saura's exhibition, *Pavlos: les cravates*, Galerie Rodolphe Stadler, May 26 - June 19, 1971.

Photo: Archives galerie Rodolphe Stadler, service de Documentation, les Abattoirs Musée - Frac Occitanie Toulouse France.

and continuing until his death in 1998, as well as publishing a book entitled *El Perro de Goya (Goya's Dog)* in 1992. One of the fourteen so-called *Black Paintings* that an elderly Goya painted on the wall of his house, beset by mental and physical anguish and in despair at the violence engulfing Spain at the time, the simplicity and openness of the painting conveyed both a searing emotional honesty and almost cosmic mystery that resonated with Saura. Moreover, Saura saw in Goya's painting a harrowing self-portrait; as he wrote in 1959, "the dog's head peering out, as our portrait of solitude, is no less that Goya himself, contemplating something taking place" (A. Saura, 'El perro de Goya', *Note Book (memoria del tiempo)*, Murcia, 1992, p. 52), and indeed Saura uses the structure of *The Dog*, with its powerfully simple, bipartite background, to frame his portrait of Goya here, reimagining the painting with the artist unequivocally centre stage. The sense is of the painter as both as carefully observer and helpless bystander – something that Saura himself must have felt keenly. Like Goya, Saura was also grappling with the reality of civic strife in his home country, working to process the horrific violence of the Spanish Civil War, and at the same time having to withstand the repressive dictatorship of General Franco – but in its dramatisation of the act of watching, the painting also seems to have held a more profound personal significance for the artist. "Since I was a child, I have been fascinated by this image of extremity," Saura wrote, "which, for some strange reason, I have always associated with the memory of the ugly duckling of the children's story, and its astonishment on emerging from the pen and contemplating the vastness of the world" (A. Saura, "Lectura de Antonio Saura", in A. Cirici Pellicer, *Antonio Saura*, Barcelona, 1980, p. 105). It is this sense of vastness, and the primeval bewilderment one feels before it, that resound here in Saura's own electric treatment of the picture.



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## 余友涵

(中国, 1943 年生)

### 啊！我们系列 No.13 避邪

丙烯 画布

227 × 150 cm. (89 ¾ × 59 in.)

1998 年作

签名：98 余友涵（中下）；227 x 150（背面）

**RMB 600,000 - 1,200,000**

**US\$ 88,000 - 180,000**

#### 来源

新加坡 香格纳画廊

现藏者购自上述画廊

#### 文献

2016年《余友涵画集（中）》上海人民美术出版社 上海 中国  
（图版，第113页）

2017年《中国当代艺术收藏系列：余友涵》上海当代艺术博物馆 上海 中国（图版，第66页）

YU YOUHAN

(CHINA, B. 1943)

### Ah! We Series No. 13 – Bixie

dated '98', signed in Chinese (lower centre);

inscribed '227 x 150' (on the overlap)

acrylic on canvas

227 × 150 cm. (89 ¾ × 59 in.)

Painted in 1998

#### PROVENANCE

ShanghART Gallery, Singapore

Acquired from the above by the present owner

#### LITERATURE

Shanghai People's Fine Arts Publishing House, *Paintings of Yu Youhan (II)*, Shanghai, China, 2016 (illustrated, p. 113).

Power Station of Art, *PSA Collection Series: Yu Youhan*, Shanghai, China, 2017 (illustrated, p. 66).



图一 上海博物馆入口处仿汉天禄  
Fig.1 Tianlu (Supernatural Beast) at the entrance  
of Shanghai Museum

余友涵笔下的“我们”，如同时代的符号与视觉的哑谜，将具象的图像以抽象的方式并置在一起，形成一种近乎超现实的拼贴场景。“远取其势，近取其质”大致可以描述这幅画的风格。在画面当中，余友涵的社会意识与审美意识交替显现，既以平视的视角审视着当下社会，又以历史感的肖像为背景，在带有浓重情感色彩的黑白花卉上以自由的笔触聚焦周围的人。

“我们”是谁？“我们”既是一个个鲜活的个体，又是新时代的社会进程中被剪辑概括化的普通见证人。在这个系列中，余友涵没有使用众人皆知的时代偶像，而是选用了更让人有代入感的平凡民众，尤其是妇女。这些肖像一些取自艺术家私人生活中的朋友或家人，一些则来源于报纸或其他来源不明的杂志图像。余友涵刻意地维持着自己与肖像之间的情感距离，虚化他们的身份，通过临摹摄影素材或剪贴画图片创作而成。因此，当观众望向《避邪》这幅作品时，图中的人物因被隐去了个人风格和身份而显得陌生又熟悉。在《避邪》的头像背后，余友涵以上海博物馆入口处的仿汉天禄（图一）为背景。这座仿汉天禄石像是一代上海人关于这个城市的记忆，也是中国传统祭祀文化中的瑞兽，从而点出题目“避邪”一义。

关于“我们”，余友涵曾经写道：“我的眼睛，不管睁开还是闭上，看到的都是人，我们中国人。我也是中国人，我是他们中的一个。他们，不，应该说是我们，挤在我的心中，我的脑中，我的眼中。除了我们，我还惦记着什么呢？”在这幅蒙太奇式表达的画中，余友涵将现代女性肖像素材散落于天禄之上，使得经典、现代甚至流行的元素自由组合，让历史的厚重感和画家天马行空的创作出现在同一平面之上。这种让观众有些不明所以的创作方式在中国画家中是极为前卫的，因为这不仅仅瓦解了画面创作过程中向一个方向前进的叙事方式，更是挑战了传统意义上评判画作的审美体系。在乔治·德·奇里河的《阿里阿德涅》中（图二），神秘而宁静的希腊式阿里阿德涅雕塑和一旁向深处延伸的拱门投射出强烈的阴影，被扭曲处理的透视关系将整幅画蒙上不安的情绪。余友涵在《啊！我们》系列中利用了他“捡”来的肖像们，巧妙地让画作脱离了旧的叙事方法，向新的、更开放的语境靠近，并给予每个人从自己的角度解读的自由。





Yu Youhan's *We*, like the symbols and the visual puzzles from the time it was produced, juxtaposes figurative images in an abstract way, forming a collage scene that borders on the surreal. The ancient notion of "at a distance, grasp the appearance, nearby, grasp the substance" can serve as a general summary of Yu's style here. In *We*, Yu's social consciousness and his aesthetic awareness constantly overlap. He views contemporary society head-on, even while using portraits with a historical feel as background; with free brushwork he assembles a collection of individual figures on top of floral images imbued with strong emotional resonance.

Who is "We"? "We" includes each and every living individual, as well as all who are edited and generalized to represent the mass of ordinary witnesses to societal change in this new era. In this series, Yu eschews the use of popular idols known to all in favor of ordinary people, especially women, with whom the average person can feel greater identification and empathy. Some of these portraits are drawn from the artist's own family or circle of friends; others are taken from newspapers or magazine images of unknown origins. Yu deliberately maintains an emotional distance between himself and these portraits, obscuring their actual identities, and producing their images by painting from photographs or clipped images. As viewers gaze at *Ah! We Series No. 13 - Bixie*, the personal styles and identities of the figures in the composition have been hidden, making them seem both strange and yet familiar. As background, behind the portraits in *Bixie*, Yu adds an image of the Han-style auspicious animals that grace the entrance of the Shanghai Museum (Fig. 1). These stone statues represent a common memory of their city shared by an entire generation of Shanghai people, and in traditional Chinese sacrifices they were beasts of good fortune, hence their role in this painting on the theme of "warding off evil."

Regarding "We," Yu Youhan once wrote: "With my eyes, whether open or closed, what I see is people, we Chinese. I am also Chinese; I am one of them. They—no, I should say we—all crowd themselves into my heart, my mind, and my eyes. Aside from all of us, what else is there that I can think about and remember?" In this montage-style painting, Yu Youhan scatters portrait images of modern females on top of traditional auspicious beasts, letting elements from classic, modern, and even popular culture freely combine, bringing a sense of the deep weight of history together with the artist's roving creative imagination on the same plane. Leaving viewers partly in the dark in this way is extremely avant-garde in Chinese art, working as it does to undermine the idea of a narrative moving in a single direction during the work's creation, while also challenging their ability to judge a painting according to traditional aesthetic systems. In Giorgio de Chirico's *Ariadne*, strong shadows are cast by the mysterious but serene Greek-style Ariadne sculpture and the arches extending into the distance, and these, along with the distorted perspective, cast a shadow of unease over the entire composition (Fig. 2). In his *We* series, Yu Youhan makes use of his "found" portraits to ingeniously move the viewer away from old narrative styles. Instead, he moves toward a new and more open context which gives everyone the freedom to interpret his work from their own perspective.



于友涵在工作室中作画  
Yu Youhan working in his studio  
Photo: © Jiang Wenyi

“我的眼睛，不管是睁开还是闭上，我看见的都是人，我们中国人。我也是中国人，我是他们中的一个。对于他们，我集中了我所有的理解与感觉。”

— 于友涵

"My eyes, whether open or closed, see nothing but people, us Chinese. I am also Chinese, I am one of them. I have concentrated all of my understandings and feelings on them."

— Yu Youhan



图二 乔治·德·奇里柯《阿里阿德涅》大都会博物馆馆藏  
Fig.2 Giorgio de Chirico, *Ariadne*, Collection of the Metropolitan Museum of Art.  
© 2018 Artists Rights Society (ARS), New York / SIAE, Rome

### 3 尚扬

3  
1 (中国, 1942 年生)

#### H 地

油彩 丙烯 画布

29 × 35 cm. (11 ⅞ × 13 ¾ in.)

2002年作

签名: 尚扬 2002 Shang Yang (画背)

**RMB 280,000 - 480,000**

**US\$ 42,000 - 71,000**

来源

亚洲 私人收藏

### SHANG YANG

(CHINA, B. 1942)

#### *H Land*

signed in Chinese, signed and dated 'Shang Yang 2002' (on the reverse)

oil and acrylic on canvas

29 × 35 cm. (11 ⅞ × 13 ¾ in.)

Painted in 2002

#### PROVENANCE

Private Collection, Asia

“自《大风景》开始，由散开再拼合的土地到如教科书般的横截面剖析，我用自己的方式关照当下混杂的文化状态，关照人的生存状态和文明走向。”

— 尚扬

“Beginning with ‘the Great Landscapes’, using reconstructed lands to cross sections like from a textbook, I use my own way to examine the cacophony of contemporary culture, and shed light on the state of Man’s lives and the path of civilisations.”

— SHANG YANG

在尚扬的笔下，我们常常能够看到他描绘出的自然风景：这种自然并非人们肉眼所见的自然，而是解构之后的抽象风景。在这幅创作于2002年的作品《H地》中，自然山水被简化成了抽象的形状，两个沙石黄的三角形如同戈壁上的山丘，矗立在沙漠般的浅棕色背景上。尚扬抛弃了对似真性的追求，简单的形状、松散的笔触和有节制的色彩，呈现出了一幅充满不确定性的风景。“H地”在这里只是一个代号，它可以是带给尚扬无限灵感的黄土高坡，也可以是在当代社会中正在剥蚀坍塌的风景。

尚扬的绘画传承了古代的山水图式，他将山水画进行解构，并输入了抽象的元素进行重组。这种以古画今的方式，为画面增添了一份东方意蕴，使得茫茫天地间的风景显露出苍凉悲壮之感。而画布上丙烯和油彩混合形成的皴裂效果塑造出了一种独特的视觉语言，斑驳剥落的肌理似乎拥有了叙事性，陈述着自然风化凋零的过程。这些自然的伤疤，将古今因果串联起来，成为了时间流逝的证据。于尚扬而言，自然像是生命的活体，与人类社会共同发展改变着。他从自然中挑选出一个风景的切片，将自己的、自然的、文化的状态呈现在世人眼前。



图一 夏圭《溪山清远图》(局部) 宋朝 现藏于台北故宫博物院  
Fig.1 Xia Gui, *Pure and Remote views of Mountains and Streams*, Song Dynasty, collection of the National Palace Museum, Taipei

Under Yang’s brushstrokes, one often sees his rendition of natural landscapes: this is not scenery that people might see with their naked eyes, but a deconstructed and abstract take on the natural world. In this *H Land*, completed in 2000, the natural landscape has been distilled into abstract shapes, with two stone-coloured triangles that evoke the hills atop the Gobi plateaus, standing tall on the light brown backdrop which brings to mind an endless desert. Yang eschews the pursuit of realism, and instead uses minimalist shapes, loose brushstrokes, and restrained colours to realise a landscape that is filled with uncertainty. *H Land* is thus but a placeholder – it can be an expansive yellow plateau that inspired Yang, as well as a scene of crumbling fragments in the midst of modern society.

Yang’s drawing harkens back to ancient Chinese watercolours, in that he breaks down the landscape and reconstructs with abstract elements. This approach of sketching modern subjects with traditional methods gives his works an Oriental aura, and makes the boundless landscape seem even more desolate yet majestic. The broken texture on the canvas, created by the fusion of oil and acrylic, further creates a unique visual language; the speckled and peeling surface almost creates its own narrative, telling tales of nature’s attrition and erosion, becoming testaments to the passage of time. To Yang, nature is a vessel for life, one that changes and develops with human society. From the vastness of creation, he selects a unique vignette in this landscape, and uses it to reveal to the world the state of himself, mother nature, and human culture.



3  
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## 刘国松

(中国, 1932年生)

### 春色荡漾：九寨沟系列之五

设色 纸本

90 × 107.5 cm. (35 3/8 × 42 1/2 in.)

2001年作

签名：刘国松 2001（右中）

钤印：刘

**RMB 900,000 - 1,200,000**

**US\$ 140,000 - 180,000**

来源

2006年11月26日 佳士得香港 编号298

文献

2006年《21世纪刘国松新作集》中华大学艺文中心 桃园 台湾（图版，第83页）

刘国松被誉为现代水墨画之父，也被公认为中国现代画的前驱。早在1956年，他由于不满足于保守的传统中国绘画，在台湾创立了「五月画会」。他同时大胆地尝试把战后欧美抽象主义运动融入在创作中，突破性的观念启动了当代中国水墨艺术的重要转变。画家的努力和不断尝试，成就了早期的抽象狂草山水系列和近期的九寨沟、西藏组曲等空灵、壮观的系列作品。

自2000年再访九寨沟后，刘国松深深感到清透澄澈的水波之美，尝试运用渍墨法去展现水面在四季中不同的形态。画家先在湿润的描图纸上涂上墨和水彩，但因建筑用的描图纸不吸水，液体的颜料不被画纸吸收，而在画纸表面自然流动。这于是产生出波光粼粼的纹路与效果。画家然后将另一张描图纸铺在画上，用排笔在纸上扫刷，后把两张纸分开。随着颜色、纸张厚度和扫刷力度的不同，形成出乎意料的横向线条和纹理，有如水面亦动亦静的生态，栩栩如生。在《春色荡漾：九寨沟系列之五》中，画家描绘了水面清亮的层层涟漪，上面带着绿叶轻轻的倒影。通过运用水和水面反射的环境作为画的中心，刘国松把这个常常被忽视的元素带到中国山水画的核心，改变了传统山水画中山与水的关系。这也是前所未有的、充满革命性的崭新创作技法。



刘国松在四川九寨沟 2001年1月  
Liu Kuo-sung at Jiuzhaigou, Sichuan, January 2001  
© The Liu Kuo-sung Archive

LIU KUO-SUNG

(CHINA, B. 1932)

### *Spring Colour in Movement:*

#### *Jiuzhaigou Series No. 5*

signed and dated in Chinese (centre right)

one seal of the artist

ink and colour on paper

90 × 107.5 cm. (35 3/8 × 42 1/2 in.)

Painted in 2001

#### PROVENANCE

Anon. sale, Christie's Hong Kong, 26 November 2006, lot 298

#### LITERATURE

Chung Hua University Arts Center, *21st Century Liu Kuo-sung's Artwork*, Taoyuan, Taiwan, 2006 (illustrated, p. 83)

A pioneer of the contemporary ink movement, Liu Kuo-sung first co-founded the Fifth Moon Group with fellow artists in 1956, the aim of which was to promote progressive contemporary art in Taiwan. His dissatisfaction with the conservatism prevalent in the field of traditional painting at the time, coupled with a fascination with post-war European and American abstract art, led Liu Kuo-sung to artistic experiments that propelled contemporary ink art into entirely new trajectories. Throughout his long and prolific artistic career, Liu constantly introduces new techniques and materials to his work. With methods such as collage, paper tearing, ink rubbing and ink steeping, Liu experiments with the unpredictability of ink. The resultant imageries, from his early calligraphic, abstract landscape, to articulations of Jiuzhaigou and Tibet, explore the very processes of artistic production.

Since revisiting Jiuzhaigou Valley in 2000, Liu Kuo-sung was deeply moved by the unrivalled beauty of the crystal-clear lakes. In the *Steeped Ink* series, Liu first applies ink and watercolour to moist tracing paper, non-absorbent by nature, before placing another sheet of tracing paper on top. He then sweeps the composition with a broad brush, leaving unpredictable horizontal patterns as the two sheets are separated from one another. Through variations of colour, paper thickness, and pressure of application, Liu's *Spring Colour in Movement: Jiuzhaigou Series No. 5* portrays the soothing grace of a lake in early spring, with subtle reflection of the foliage visible across the water. By conveying the diverse energy of water and the environment reflected upon it, Liu shifts this often-neglected element to the centrepiece of Chinese landscape painting, altering the relationship between mountain and water in this traditional genre, triggering an aesthetic revolution that continues to inspire.





“每一种不同的工具或材料，都有它自己的特性，艺术家应该利用其个别的特性，并尽量将其发挥到最高的限度。”

— 刘国松

"Every tool and medium has its own idiosyncrasies. The artist should play to their strengths, and use them to the highest possible potential."

- Liu Kuo-sung

3 王天德  
3 (中国, 1960 年生)  
3

## 后山图一雪

水墨 综合媒材 纸本  
203 × 71.5 cm. (79 7/8 × 28 1/8 in.)  
2015年作

**RMB 240,000 - 350,000**  
**US\$ 36,000 - 52,000**

王天德对水墨书画传统之革新，体现于他对技法与材料的运用，以多种媒介塑造出带有观念性及实验性的装置艺术。表层火灼山水创作源于艺术家一次偶然的经验：香烟灰掉落在宣纸上，烧灼出意外的形状。受此启发，他常以香代笔，或以焦灼的纸面交迭于水墨山水之上组合构图，画的底层往往是他临摹古代绘画之作。王天德喜将古画中的局部细节进行图象和概念的解构，以全新的视觉语言对话传统。

生于一九六〇年的王天德毕业于浙江美术学院，主修中国画与书法，具有扎实的传统水墨画功底而不拘泥于传统的形式。关于他的艺术创作，他曾说：“作品通常由两层画面叠加而成，底层在宣纸上以传统水墨的方式表现出山水画和书法的笔墨痕迹，表层是以香灼烧皮纸，两层叠加之后产生的空间与墨的视觉图像，构成另一层山水与书法的图像，会给观众造成一种想象。”语言、文字及图像亦因此于古朴高雅的画面上交错，令人无法观其形、辨其意，以现代视野重新诠释及探讨字与画之间的关系。

雪，在传统水墨画中往往有寒荒寂寥的意境；雪落山中，渺无人迹，亦别有禅意。王天德对于雪景的尝试，有感于加拿大弥天盖地、纷纷扬扬的大雪。雪景瞬间让他找到灵感：“雪在上面那层，两层叠加，增加了一种新的画面感觉，饱满、丰富，变成几层，自然就更丰富，画面的语言也更有深度。然后把那种烟烧的气息全部抵消了，烧的痕迹和雪的感觉融在一块。”王天德旋即开始研究中国传统水墨中的雪景，用更丰富的墨色晕染，画面的色泽呈现自然的浅淡素雅，成为了创作上观念的突破。对王天德而言，雪景系列的创作仿如在旷野雪地上漫步，雪赋予了火烧得旺的画面平和的诗意和气量。

A keen innovator in the calligraphy and painting tradition, Wang Tiande creates conceptual, experimental works in a daring mixed-media style, blending different materials and techniques. Once, as the ash of Wang's lit cigarette was accidentally flicked onto xuanpaper, the artist was mesmerised as it hollowed the paper creating shape by chance. Inspired, Wang began transforming his landscape paintings - often accompanied by calligraphy - by directly burning onto paper with a cigarette or incense, against a background of classical Chinese paintings copied by Wang. Crucial to his art is the spontaneous deconstruction

## WANG TIANDE (CHINA, B. 1960)

### *Houshan - Snow*

ink and mixed media on paper  
203 × 71.5 cm. (79 7/8 × 28 1/8 in.)  
Executed in 2015

of classical paintings, both in terms of the visual and the conceptual, in order to engage in direct dialogue with the tradition through the lens of a new visual vocabulary.

Born in 1960, Wang Tiande graduated from the Zhejiang Academy of Fine Arts where he specialised in Chinese painting and calligraphy yet did not limit his creativity to the confines of age-old traditions. According to the artist, his works are 'paintings composed of two overlapping layers: the bottom, landscape and calligraphy depicted with traditional ink and brush, while the top, bast paper burnt with incense. Generated solely by the overlapping of the layers through the conceptual act, the added dimension of landscape and calligraphy can create a boundless space of imagination for the viewer.' Thus, language, text, image and medium become intertwined in Wang's work: the layers of paper woven through with burn marks and ink obstruct the viewer's ability to derive meaning from the painting, creating delicate and complex palimpsests for the modern age.

An intricately painted, visually arresting and mesmerising work, *Houshan - Snow* belongs to one of the snow-covered scenes that Wang has become fascinated with. Although often thought to be one of the greatest subject matters in the history of Chinese paintings, the landscape covered in snow depicted by Wang Tiande was not solely inspired by the desolation and Zen-like loneliness frequently seen in classical paintings. Instead, the artist was moved by the sense of vastness of snow falling in Canada: 'the additional layer of snow on the overlapping surfaces creates a new richness in my work. The cool sensation the snow brings counteracts the burnt marks resulting from the incense - thus deepening the visual language through the juxtaposition.' What the artist saw in the snowy landscape announces both a conceptual and visual breakthrough in his art, endowing his works with a new sense of serene lyricism and quiet confidence.





歷可溯及 宗遠公第十三世 廷柱  
 自西洞庭入 於吳山 崇峻 遂卜居焉 至  
 我族 廷柱公 自 自 出 是 廷柱公  
 吳山 始遷之祖 因念 昆陵 西山 均有 公  
 厥 廟 於 絕 自 念 今 土 宗 強 誠 惟 我 吳 山  
 諸 姓 修 宗 祠 未 遠 北 自 祖 祠 已 有 祈 全 之  
 以 備 延 幻 修 諸 祀 事 已 久 矣 志 未 遠 在  
 深 宗 遠 敬 宗 之 誠 心 並 祈 別 祖 尊 族  
 意 又 俾 族 人 共 襄 義 舉 入 梓 梓 梓 梓 梓  
 故 後 廷 柱 公 祠 以 廷 柱 公 始 遷 之 祖 而  
 故 而 山 始 遷 不 撤 宗 祠 於 故 祠 而 念 宗 祠  
 故 之 宗 祠 公 祠 不 敢 現 須 改 建 後 廣 築 兩 條  
 備 拜 什 物 既 齊 年 祭 四 一 切 修 理 所 為  
 已 繁 更 宜 籌 備 分 田 以 期 修 建 也 我 族 人  
 念 水 源 食 土 生 於 斯 少 可 以 效 宗 祠 則  
 故 後 廷 柱 公 祠 未 敢 則 後 宗 祠 有 年 也 西 山  
 別 建 雖 不 能 如 元 始 祠 宗 祠 成 規 其 在  
 未 終 死 有 此 宗 祠 亦 乃 得 先 宗 之 德  
 故 後 人 時 時 拜 拜 必 有 終 而 報  
 以 所 止 在 此 崇 崇 大 地 宗 祠 宜 不  
 可 不 也 焉  
 宗 維  
 大清道光七年 正月 吳山 宗 祠 謹 啟



### 3 彭薇

3  
4 (中国, 1974 年生)

#### 但闻流水不见觴

水墨 设色 纸本

37 × 198.5 cm. (14 5/8 × 78 1/8 in.)

题识: 1.但闻流水不见觴。彭薇画。钤印: 薇

2.但见曲水不见觴。王申夏, 彭薇画。钤印: 薇

**RMB 480,000 - 880,000**

**US\$ 71,000 - 130,000**

#### 来源

2013年6月3日 北京保利 拍品编号2490

现藏者购自上述拍卖

#### 文献

2017年《遥远的信件——彭薇》苏州博物馆 苏州 中国 (图版, 第9-11页)

### PENG WEI

(CHINA, B. 1974)

#### *I Hear the Winding Water, See No Floating Wine Cups*

inscribed, dated and signed in Chinese (on the left side); titled, inscribed and signed in Chinese (on the right side); two seals of the artist

ink and colour on paper

37 × 198.5 cm. (14 5/8 × 78 1/8 in.)

#### PROVENANCE

Poly Auction Beijing, 3 June 2013, Lot 2490

Acquired at the above sale by the present owner

#### LITERATURE

Suzhou Museum, *Letters from a Distance - Peng Wei*, Suzhou, China, 2017 (illustrated, pp. 9-11).

“我的画不是古代绘画的临摹，不是转述，而是当我再次见到它们时，我自己的回应。”

— 彭薇

"My paintings are not copies of ancient paintings, nor are they meant as a re-telling of those ancient things. Instead, they represent my reaction as I come into contact with them once again."

— Peng Wei





初见彭薇的《但闻流水不见觴》，作品使用传统水墨所描摹的细腻笔触与所表达的真挚情感，不禁会让观者联想到熟悉的古典山水画。然而，当进一步细细推敲、品味，作品细节之处所使用的新颖技法与体现的当代观念则会让人感到陌生而惊喜。在近两米的宣纸册页中，彭薇有意识地剥离装裱技艺的传统含义，并让其成为艺术品的一部分。传统媒介和现代生活形态相互碰撞、重构、错位，正如艺术家所言：“我永远在过去和今天之间跳来跳去”。彭薇不断地探索自身与传统之间的私人关系，并在作品中体现出对古代生活态度的隐隐追念。

“曲水流觴”典出兰亭盛会，正如黄宸《曲水流觴图卷》所示，东晋时期王羲之偕名流雅士在兰亭修禊祭祀后于兰亭清溪旁席地而坐，将盛酒的觴放入溪中，由浮水而下，觴在谁的面前停下，谁就即兴赋诗饮酒。王羲之乘兴而书，写下举世闻名的《兰亭集序》。《但闻流水不见觴》中，黑白水墨描绘出亭、渠、石、林的孤寂景象与两旁缤纷热闹的粉色锦缎图案形成鲜明的对比，更显得萧瑟清冷。但闻流水却人去楼空，颇有“风去台空江自流”之感。虽然表现的是怀念昔人的主题，这幅作品给人的感觉却是天真而热情的。

彭薇并没有固守于中国传统勾线填色的画法，而是结合了更为现代的晕染方式：先勾线，用颜色将画打湿，再趁画半干的时候飞快地晕染冲出水晕。如此这般不多加顾虑的技法使得彭薇的作品最大化保留了它天真与纯粹的感觉。在作品方正的册页构图中，黑白水墨及锦缎图案的不规则边线提醒着观众艺术家的手绘痕迹和生命感。

“我的画看起来传统，骨子里还是现代人的情怀”。彭薇非常重视“图式”的概念，不断探索古典水墨的当代形态。在传统册页中，包首、封面并不属于画作的一部分，而是作为衬托和装饰。但在彭薇笔下，织品纹样被以国画的形式描绘，与水墨山水融合为作品不可分割的构成。相似的概念也体现在勒内·马格里特《人的境况》一画中：三角画架上的画布与窗外的景色融为一体，画布侧周白色的边框又隐隐提示观者两者的分离。艺术家用画布和风景之间暧昧不清的界限探讨着现实与表现的关系，正如彭薇让绘出的锦缎图案代替真实存在的织品，强调艺术品作为物质的存在。彭薇的作品怀古而不怀旧，将册页的形式转化为对历史的记忆，直指其获得新文化的可能性。

At first glance, Peng Wei's *I Hear the Winding Water, See No Floating Wine Cups* displays the fine, expressive brushwork and the sincere feeling of traditional ink-wash techniques. Viewers cannot help but associate it with classical Chinese landscape painting. However, on closer examination, the novel techniques

through which Peng presents detail, and the contemporary concepts embodied in this work, makes it both surprising and strange.

Peng Wei has consistently explored the private relationship between herself and tradition; her work exudes a subtle sense of reminiscence for life in ancient times. 'Winding water and floating wine cups' is a reference to the grand occasion at Orchid Pavilion, memorialized by Huang Chen in his Illustrated Scroll of *Winding Water and Floating Cups*. On that occasion, during the Eastern Jin Dynasty, the famous calligrapher Wang Xizhi and a host of other scholars and dignitaries undertook a workshop ceremony at Orchid Pavilion (in the Guiji area of Zhejiang). Afterwards, they sat by a clear stream in which they floated cups of wine. The cups flowed with the water, and if one stopped in front of a seated person, he was expected to compose an impromptu poem and drink the wine. Inspired by the moment, Wang Xizhi wrote his famous *Preface to the Orchid Pavilion Poems*. Peng Wei, in *I Hear the Winding Water, See No Floating Wine Cups*, depicts the remote scenery in the black and white tones of her ink-wash, including the pavilion, stream, rocks, and forest. The rich and lively patterns of pink brocade at either side form a vivid contrast, highlighting even further the early spring chill of the scene. Her work echoes the words of another poem, by Li Bai, in *Ascending the Phoenix Tower*: 'The phoenix is gone, the tower is empty, the river flows its own way.'

"My paintings look very traditional, but at their core they represent a contemporary mood and outlook." Peng Wei stresses very much the "illustrative" concept in her work, consistently exploring the presentation of ancient ink-wash art in contemporary forms. Through the brush of this artist, the textures and patterns of woven fabrics are overlaid with depictions in traditional Chinese painting forms, making traditional ink-wash landscapes an indelible part of their structure. Peng Wei emphasizes the existential qualities of materials in her work; she transforms albums of painting and calligraphy into historical memories, pointing directly toward the possibility that they will obtain new cultural meanings and possibilities.



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

### 4. 代表他人竞拍

- (a) **作为授权竞拍人**：如果您代表他人竞拍，在竞拍前，委托人需要完成以上的登记手续及提供已签署的授权书，授权您代表其竞拍。

- (b) **作为隐名委托人的代理人**：如果您以代理人身份为隐名委托人（最终的买方）进行竞拍，您同意承担支付**购买款项**和其他所有其他应付款项的个人责任。并且，您保证：

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

## 5. 亲自出席竞拍

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

## 6. 竞拍服务

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

### (A) 电话竞拍

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

### (B) 在 Christie's LIVE™ 网络竞拍

在某些拍卖会，我们会接受网络竞拍。如需了解更多信息，请登录<https://www.christies.com/buying-services/buying-guide/register-and-bid/>，或参考业务规定。网络竞拍受 Christie's LIVE™ 使用条款的管限，详情请见<https://www.christies.com/LiveBidding/OnlineTermsOfUse>。

### (C) 书面竞拍

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

## C. 拍卖之时

### 1. 进入拍卖现场

我们有权不允许任何人士进入拍卖场地，参与拍卖，亦可拒绝接受任何竞拍。

### 2. 底价

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

### 3. 拍卖官之酌情权

拍卖官可以酌情选择：

- (a) 拒绝接受任何竞拍；
- (b) 以其决定方式将竞拍提前或拖后，或改变**拍品**的顺序；
- (c) 撤回任何**拍品**；
- (d) 将任何**拍品**分开拍卖或将两件或多件**拍品**合并拍卖；
- (e) 重开或继续竞拍，即便已经下槌；
- (f) 如果有出错或争议，无论是在拍卖时或拍卖后，选择继续**拍品**、决定谁是成功竞拍人、取消**拍品**的**拍品**或**拍品**重新**拍品**或**拍品**出售。在**拍品**之时或对竞拍有任何争议，**拍品**官有最终决定权。

## 4. 竞拍

拍卖官接受以下竞拍：

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

## 5. 无底价拍品

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

## 6. 竞拍价递增幅度

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

## 7. 货币兑换

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

## 8. 成功竞拍

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

## 9. 竞拍地法律

当您在我们的**拍品**中竞拍时，您同意您会严格遵守所有在**拍品**时生效并适用于相关**拍品**场所的当地法律及法规。

## D. 买方酬金及税款

### 1. 买方酬金

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

### 2. 税费

成功竞拍者将负责所有适用**拍品**税费，包括增值税，销售或补偿使用税费或者所有基于**成交价**和**买方酬金**而产生的该等税费。买方有责任查明并支付所有应付税费。在任何情况下中国法律优先适用。目前，所有买家须支付相当于买家酬金的6%的增值税。佳士得建议您征询独立税务意见。佳士得提醒买家根据当地现时的税务条例及指引，佳士得只可就买家酬金开具增值税发票。佳士得及卖家不会开具其他税务发票。按目前的规定及政策，海外买家不可申请退回任何增值税。

有关佳士得运送至美国的**拍品**，不论买方国籍或公民身份，均可能须支付基于**成交价**，**买方酬金**和运费而产生的州销售税或使用税费。佳士得现时须就其运送至纽约州的**拍品**收取销售税。适用销售税率由**拍品**将运送到的州分，县，地点而决定。要求豁免销售税的成功竞拍人必须在提取**拍品**之前向佳士得提供适当文件。佳士得不须收取税费的州分，成功竞拍人可能须缴付税费予该州分的税务机构。佳士得建议您征询独立税务意见。

## E. 保证

### 1. 卖方保证

对于每件**拍品**，卖方保证其：

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

### 2. 真品保证

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

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

- 我们对在拍卖日后5年内提供的申索通知提供**真品保证**。此期限过后，我们不再提供**真品保证**。
- 我们只会对本**目录描述**第一行（“**标题**”）以**大阶字体**注明的资料作出**真品保证**。除了**标题**中显示的资料，我们不对任何**标题**以外的资料（包括**标题**以外的大阶字体注明）作出任何保证。
- 真品保证**不适用有**保留标题**或有**保留**的部分**标题**。**保留**是指受限于**拍品目录描述**内的解释，或者**标题**中有“重要通告及目录编排方法之说明”内有**保留标题**的某些字眼。例如：**标题**中对“认为是…之作品”的使用指佳士得认为**拍品**可能是某位艺术家的作品，但是佳士得不**保证**该作品一定是该艺术家的作品。在竞拍前，请阅读“**保留标题**”列表及**拍品**的**目录描述**。
- 真品保证**适用于被**拍卖会通告**修订后的**标题**。
- 真品保证**不适用于在拍卖之后，学术发展导致被普遍接受的学者或专家意见有所改变。此保证亦不适用于在拍卖时，**标题**符合被普遍接受的学者或专家的意见，或**标题**指出意见冲突的地方。
- 如果**拍品**只有通过科学鉴定方法才能鉴定出不是**真品**，而在我们出版目录之日，该科学方法还未存在或未被普遍接受，或价格太昂贵或不实际，或者可能损坏**拍品**，则**真品保证**不适用。
- 真品保证**仅适用于**拍品**在拍卖时由佳士得发出之发票之原本买方，且仅在申索通知做出之日原本买方是**拍品**的唯一所有人，且**拍品**不受其他申索权、权利主张或任何其他制约的限制，此**真品保证**中的利益不可以转让。
- 要申索**真品保证**下的权利，您必须：
  - 在拍卖日后5年内，向我们提供书面的申索通知。我们可以要求您提供上述申索完整的细节及佐证证据；
  - 佳士得有权要求您提供为佳士得及您均事先同意的在此**拍品**领域被认可的两位专家的书面意见，确认该**拍品**不是**真品**。如果我们有任何疑问，我们保留自己支付费用获取更多意见的权利；及
  - 自费交回与拍卖时**状况**相同的**拍品**给佳士得**拍卖场**。
- 您在本**真品保证**下唯一的权利就是取消该项**拍品**及取回已付的**购买款项**。在任何情况下我们不须支付您超过您已向我们支付的**购买款项**的金额，同时我们也无须对任何利润或经营损失、商机或价值丧失、预期存款或利息、成本、赔偿金或**其他赔偿**或支出承担责任。
- 书籍**。如果**拍品**为**书籍**，我们提供额外自拍卖日起为期14天的**保证**，如经校对后，**拍品**的文本或图标存有瑕疵，在以下条款的规限下，我们将退回已付的**购买款项**：
  - 此**额外保证**不适用于：
    - 缺少空白页、扉页、保护页、广告、及书籍镶边的破损、污渍、边缘磨损或其它不影响文本及图标完整性的瑕疵；
    - 绘图、签名、书信或手稿；带有签名的照片、音乐唱片、地图册、地图或期刊；
    - 没有**标题**的**书籍**；
    - 没有标明**估价**的已出售**拍品**；

- 目录中表明售出后不可退货的**书籍**；
  - 状况**报告中或拍卖时公告的瑕疵；
- 要根据本条规定申索权利，您必须在**拍品**后的14天内就有关瑕疵提交书面通知，并交回与**拍品**时**状况**相同的**拍品**给当时进行**拍品**的佳士得**拍卖场**。

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

## F. 付款

### 1. 付款方式

- 拍卖后，您必须立即支付以下**购买款项**：
  - 成交价**；和
  - 买方酬金**；和
  - 任何关税、有关货物、销售、使用、补偿或服务税项。所有款项须于**拍品**后第7个日历天的4:30pm前悉数付清（“**到期付款日**”）。
- 我们只接受登记竞拍人付款。发票一旦开具，发票上买方的姓名不能更换，我们亦不能以不同姓名重新开具发票。即使您欲将**拍品**出口且需要出口许可证，您也必须立即支付以上款项。
- 在上海佳士得购买的**拍品**，您必须按照发票上显示的货币以下列方式支付（但是，如果您在中国大陆没有人民币银行账户，基于中国外汇管制，您必须以港元，美元，欧元，或英镑支付。在此情况下，以下第F1(f)适用）：
  - 電匯至：  
Bank name: BANK OF CHINA  
银行名称：中国银行  
Bank's sub-branch name (支行):  
BANK OF CHINA  
SHANGHAI BRANCH CHANG PING  
ROAD SUB-BRANCH  
开户行名称：中国银行上海市昌平路支行  
Account No.: 440364283808  
Account Name:  
Christie's Auction (Shanghai) Co., Ltd  
户名：佳士得拍卖（上海）有限公司  
SWIFT: BKCHCNBJ300
  - 信用卡  
在符合我们的规定下，我们接受各种主要信用卡付款。本公司每次**拍品**接受总数不超过人民币2,000,000元之现场信用卡付款，但有关条款及限制适用。以中国银联支付方式没有金额限制。适用于信用卡的条款和限制可从佳士得的售后服务部获取，详情列于以下(d)段；
  - 现金  
本公司每年只接受每位买方总数不超过人民币60,000元之现金付款（须受有关条件约束）；
  - 本公司不接受支票、银行汇票及旅行支票付款
- 支付时请注明**拍品**号码、**发票**号码及客户号码。
- 如要了解更多信息，请联系售后服务部。电话+86 (0) 21 6355 1766。
- 若款项是以人民币之外之货币缴付，本公司将会向买家收取有关之货币兑换费用，该费用包括银行收费及兑换人民币之手续费。以人民币之外之货币付予佳士得之款项，将以中国银行在付款日向佳士得所报之外币牌价兑换成人民币，并以佳士得所发出之单据上所列之汇率为准。务请注意，佳士得不会接受已注册的成功竞拍者以外任何人士之**拍品**付款。

### 2. 所有权转移

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

### 3. 风险转移

**拍品**的风险和责任自以下日期起将转移给您（以较早者为准）：

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

### 4. 不付款之补救办法

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

### 5. 扣押**拍品**

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

## G. 提取及**仓储**

- 我们要求您在**拍品**之后立即提取您购买的**拍品**（**但请注意，在全数付清所有款项之前，您不可以提取**拍品****）。
- 有关提取**拍品**之详情已列明于“**仓储与提取**”页。
- 如果您未在**拍品**完毕立即提取您购买的**拍品**，我们将有权将**拍品**移送到其他佳士得所在处或其关联公司或第三方仓库。
- 如果您未在**拍品**后三十个日历日或之前提取您购买的**拍品**，除非另有书面约定：
  - 我们将自**拍品**后第31日起向您收取**仓储**费用。
  - 我们有权将**拍品**移送到关联公司或第三方仓库，并向您收取因此产生的**运输**费用和处理费用。
  - 我们可以按我们认为商业上合理且恰当的方式出售**拍品**。
  - 仓储**的条款适用，条款请见 [www.christies.com/storage](http://www.christies.com/storage)。
  - 本段的任何内容不限制我们在F4段下的权利。

## H. 运送

### 1. 运送

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



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

## 2. 出口 / 进口

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

我们不会因您所购买的**拍**卖品无法出口，进口或出于任何原因遭政府机构没收而有责任取消您的购买或向您退换**拍**卖品。您应负责确认并满足任何法律或法规对出口或进口您购买的**拍**卖品的要求。

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

### (b) 含有受保护动植物的**拍**卖品

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

### (c) 美国关于非洲象牙的进口禁令

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

### (d) 源自伊朗的**拍**卖品

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

### (e) 黄金

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

### (f) 钟表

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

## I. 佳士得之法律责任

(a) 除了**真**品保证，佳士得、佳士得代理人或雇员，对任何**拍**卖品作任何陈述，或资料的提供，均不作出任何**保**证。在法律容许的最大程度下，所有由法律附加的保证及其他条款，均被排除在本协议外。在 E1 段中的**卖**方保证是由**卖**方提供的保证，我们对这些**保**证不负有任何责任。

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

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

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

(d) 就**拍**卖品购买的事宜，我们仅对买方负有法律责任。

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

## J. 其它条款

### 1. 我们的撤销权

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

### 2. 录像

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

### 3. 版权

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

### 4. 效力

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

### 5. 转让您的权利及责任

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

### 6. 个人信息

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

### 7. 弃权

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

### 8. 法律及管辖权

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

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

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

(ii) 仲裁地为北京；口头聆讯地点为上海。

(iii) 仲裁语言为中文（除非您与我们另有约定）。

(iv) 仲裁裁决是终局的，对双方均有约束力。

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

## 9. www.christies.com 的报告

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

## 10. 通知

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

## 11. 语言

本业务规定以中文草拟，英文版本仅作参考，我们将使用中文版用于解决任何问题。

## K. 词汇表

**真**品：以下所述的真实作品，而不是复制品或赝品：

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

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

c) **拍**卖品在**标**题被描述为某来源，则为该来源的作品；

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

**真**品保证：我们在本协议 E 段所详述为**拍**卖品提供的保证。

**买**方佣金：除了**成**交价，买方支付给我们的费用。

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

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

**状**况：**拍**卖品的物理**状**况。

**到**期付款日：如第 F1(a) 段所列出的意思。

**估**价：目录中或**拍**卖场通告中列明的我们认为**拍**卖品可能出售的价格范围。**低**端估价指该范围的最低价；

**高**端估价：指该范围的最高价。**中**间估值为两者的中

间点。

**成**交价：**拍**卖官接受的**拍**卖品最高竞价。

**标**题：如 E2 段所列出的意思。

**拍**卖品：供**拍**卖的一件**拍**卖品（或作为一组**拍**卖的

两件或更多的物件）；

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

赔偿。

**购**买款项：如第 F1(a) 段的意思。

**来**源：**拍**卖品的所有权历史。

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

**底**价：**拍**卖品不会以低于此保底价出售。

**拍**卖场通告：张贴于**拍**卖场内的**拍**卖品旁或 [www.christies.com](http://www.christies.com) 的书面通知（上述通知内容会另行通知

以电话或书面竞拍的客户），或**拍**卖会举行前或**拍**卖某**拍**卖品前**拍**卖官宣布的公告。

**大**阶字体：指包含所有的大写字母。

**保**证：陈述人或声明人保证其所陈述或声明的事实为正确。

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which Christie's Auction (Shanghai) Co., Ltd. Suite 519A, 5/F, No 1376 Nanjing Road West, Shanghai, the People's Republic of China ("PRC") ("Christie's" or "we") offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (▲ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports

from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation, Business Licence or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners (for PRC companies: Articles of Association or Capital Verification Report including list of directors and shareholders); and copy of photo ID for the authorised bidder together with a signed authorisation by the company stamp for the authorised bidder to act on the company's behalf

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +86 (0) 21 6355 1766.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +86 (0) 21 6355 1766 or email to 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 +86 (0) 21 6355 1766.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. If a prospective buyer makes advance arrangements with us prior to the commencement of the sale, our team of specially trained individuals who are not employees or staff of Christie's Auction (Shanghai) Co. Ltd, ("Telephone Bidding Team") will use reasonable efforts to contact that prospective buyer to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for failures in telecommunications links or for errors and/or omissions arising in connection with telephone bidding. Telephone bids cannot be accepted for lots estimated below RMB 30,000. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>, as well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 NO RESERVE LOTS

If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens, Christies LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. Immediately following the sale, the buyer must sign a confirmation letter providing us with his or her name and permanent address, collection and shipping preferences and, if so requested, details of the bank from which payment will be made. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. The buyer's premium is 20% of the **hammer price** of each **lot**.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances PRC law takes precedence. PRC law imposes a 6% VAT on the buyer's premium. Christie's recommends you obtain your own independent tax advice. Christie's reminds all buyers that pursuant to the current local tax regulations and directives, Christie's can only issue value-added tax invoice based on the **buyer's premium**. Christie's and the seller will not issue any other tax invoice. Under the current policy and regulation, no value-added tax refund is available to any overseas buyer.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **authenticity warranty**). If, within 5 years of the date of the auction, you 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:

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Catalogue Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of the **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.
- 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 E2(h)(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:

- the **hammer price**; and
- the **buyer's premium**; and
- any duties, goods, sales, use, compensating or service tax. Payment is due no later than 4:30pm on the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in PRC in the currency stated on the invoice in one of the following ways (however, if you do not have a RMB bank account in PRC, you can only pay in HKD, USD, EURO or GBP due to SAFE regulations. In those circumstances, paragraph F1(f) below applies):

- Wire transfer
- You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to RMB 2,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

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

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

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

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

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- 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):

- 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;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you (including without limitation any **lots** you purchased at Christie's which has been fully or partially paid by you), whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- 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:
- we will charge you storage costs from that date.
  - 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.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
  - 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 locally if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. After payment has been made in full, Christie's can arrange customs clearance for overseas sourced lots identified by the ▼ symbol next to the lot number which a buyer wishes to import into the PRC. For more information, please contact Christie's Post-Sale Services Department on +86 (0) 21 6355 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country 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 +86 (0) 21 6355 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral and certain species of plants such as Dalbergia wood (also known as rosewood) and Pterocarpus wood (also known as Zitan). You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers,

Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(ii) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 7 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.

## 8 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the People's Republic of China. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions. The parties to these Conditions of Sale agree that any disputes, controversies or claims relating to these Conditions of Sale and the "Important Notices and Explanation of Cataloguing Practice" and "Buying at Christie's" sections of this catalogue, will be submitted to the China International Economic and Trade Arbitration Commission (CIETAC) for arbitration which shall be conducted in accordance with CIETAC's arbitration rules in effect on the date of the referral notice subject to paragraphs (i) to (v) below.

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

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

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

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

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

## 9 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## 10 NOTICES

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

## 11 LANGUAGE

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

## K GLOSSARY

**authentic** : a genuine example, rather than a copy or forgery of:  
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium** : the charge the buyer pays us along with the **hammer price**.

**catalogue description** : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group** : Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition** : the physical **condition** of a **lot**.

**due date** : has the meaning given to it paragraph F1(a).

**estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price** : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading** : has the meaning given to it in paragraph E2.

**lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages** : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price** : has the meaning given to it in paragraph F1(a).

**provenance** : the ownership history of a **lot**.

**qualified** : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve** : the confidential amount below which we will not sell a **lot**.

**saleroom notice** : a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 本目录中使用的 各类标识

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

△ 全部或部分由其他**佳士得集团**公司（不包括佳士得拍卖（上海）有限公司）持有。请参阅重要通知及目录编列方法之说明。

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

▼ 来自海外的拍品并且是在保税状态下临时入口中国境内。

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

ψ **拍卖品**含有濒危物种的材料，只会作展示用途，并不作销售。

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

# 重要通知及目录编列方法之说明

## 重要通告

### 佳士得在受委托拍卖品中的权益

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

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

### 本目录采用之货币兑换率

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

### 有关绘画、素描、版画、小型画、雕塑、装置、录像、书法及手绘瓷器

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

买方应亲自检视各**拍卖品**的状况，亦可向佳士得要求提供书面状况报告。

### 没有保留地列出艺术家之姓名或认可名称

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

古代、近现代印刷品之日期是指制造模具之日期 [ 或大概日期 ] 而不一定是作品印刷或出版之日。

\* 于本目录编列方法之说明中此词语及其定义为对作者身份而言之有规限说明。虽然本词语之使用，乃基于审慎研究及代表专家之意见，佳士得及委托人于目录内使用此词语及其所描述之**拍卖品**及其作者身份之真确及可信性，并不承担及接受任何风险、义务或责任，而真品保证条款，亦不适用于以此词语所描述之**拍卖品**。

# 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'

△ Owned by a **Christie's Group** company (other than Christie's Auction (Shanghai) Co. Ltd.) in whole or part. 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.

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

~ **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.

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In Christie's opinion a work by the artist.  
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# STORAGE AND COLLECTION

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拍卖后 1-30 天内 1-30 days after the auction	免费 Free of charge	免费 Free of charge
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每天仓储费用 Storage per day	人民币 70 元 RMB 70	人民币 35 元 RMB 35
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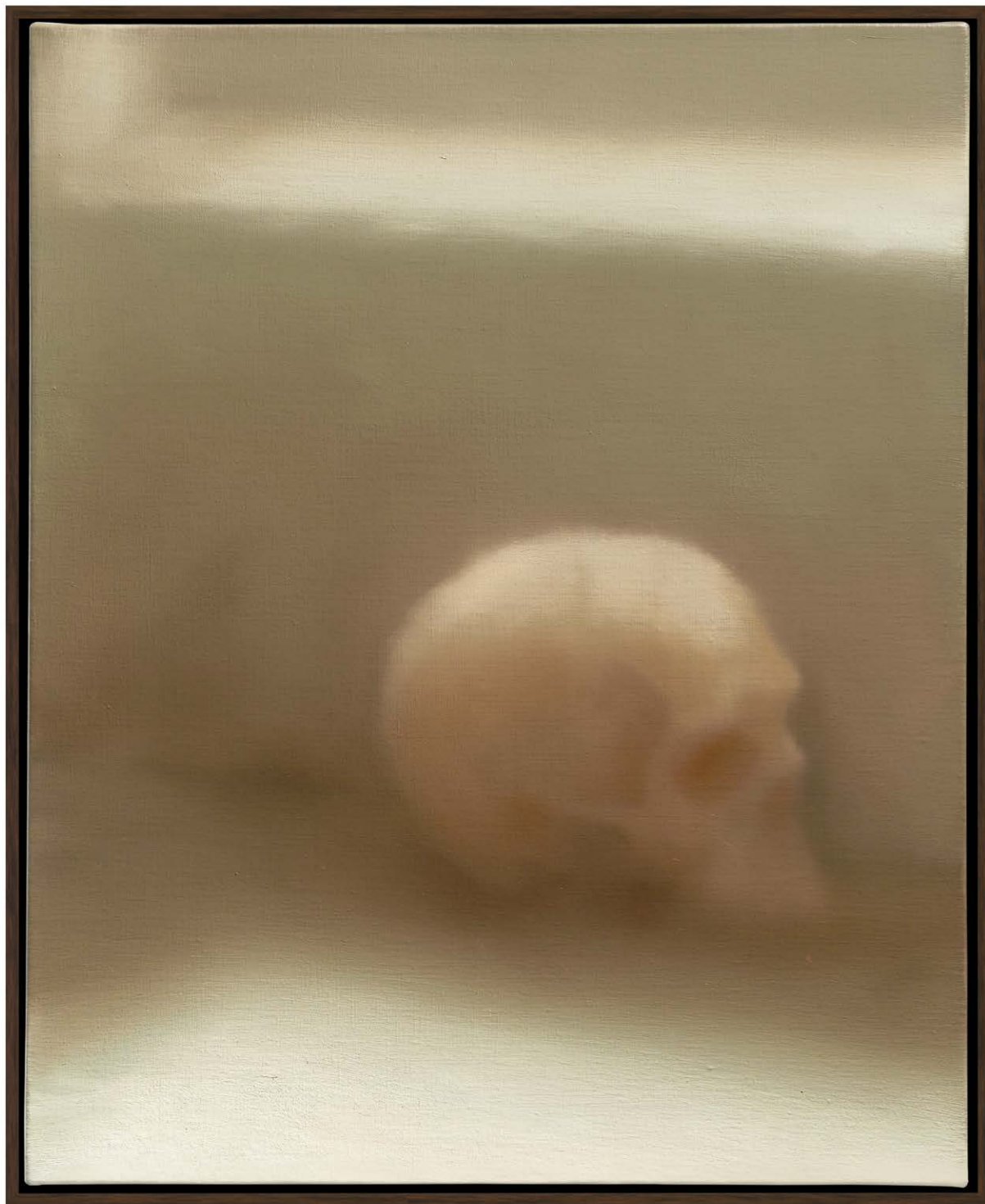
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PRC IMPORT CUSTOMS DUTIES & TAXES (POSSIBLE APPLICABLE RATES FOR GUIDANCE ONLY)

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2	9703000090	其他各种材料制的雕塑品原件 Other Original Sculpture made by non-endangered materials	1%	16%

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In addition to the above, artworks and products that have either originated from the US or were created by the US artists might be subject to additional customs duty and taxes.



Gerhard Richter (b. 1932)  
*Schädel (Skull)*  
oil on canvas  
31 <sup>5</sup>/<sub>8</sub> x 25 <sup>3</sup>/<sub>8</sub> in. (80.4 x 65cm.)  
Painted in 1983

**POST-WAR AND CONTEMPORARY ART  
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*London, 4 October 2018*

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Property of a Distinguished American Collector  
PABLO PICASSO (1881-1973)  
*Femme assise (Françoise)*  
dated '19.3.53.' (upper right)  
oil on canvas  
8 ¾ x 6 ⅞ in. (22.2 x 16.4 cm.)  
Painted on 19 March 1953  
\$800,000-1,200,000

**IMPRESSIONIST AND MODERN ART  
EVENING SALE**

*New York, November 2018*

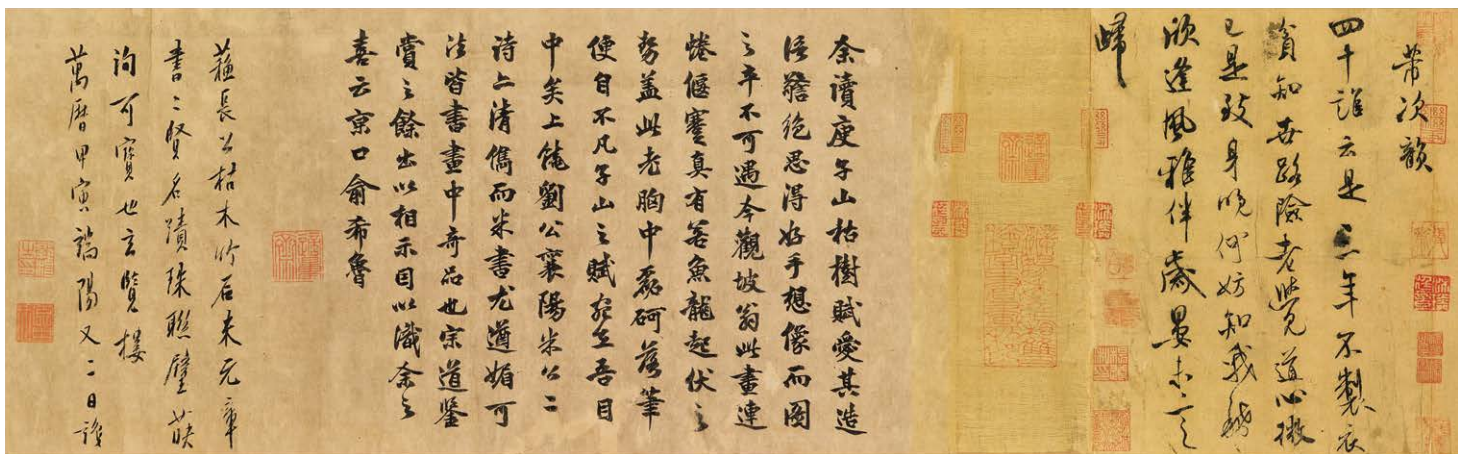
**VIEWING**

November 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Jessica Fertig, Max Carter  
+1 212 636 2050

**CHRISTIE'S**



宋 苏轼 《木石图》 水墨纸本 手卷  
 SU SHI (1037-1101)  
 Wood and Rock, handscroll, ink on paper  
 画长 Painting size: 26.3 x 50 cm. (10 3/8 x 19 3/4 in.)  
 刘良佐、米芾、俞希鲁、郭温题跋 with four colophons including one by Mi Fu (1051-1107)  
 估价待询 Estimate on Request

## 2018 香港秋季拍卖 HONG KONG AUTUMN AUCTIONS

11月23至28日 | 23-28 NOVEMBER 2018

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

地点  
 香港会议展览中心

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

VENUE  
 Hong Kong Convention and Exhibition Centre

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 +852 2760 1766

CHRISTIE'S 佳士得



## 佳士得艺术研讨会

CHRISTIE'S ART SYMPOSIUM

# 西方艺术简史：欧洲现代主义

## Fundamentals of Western Art: Modernism in Europe

2018年9月19日 | 上午10时至下午5时 | 上海外滩源壹号

19 September 2018 | 10am - 5pm | No. 1 Waitanyuan, Shanghai

佳士得首届艺术研讨会将于上海隆重举行，以西方艺术为主题，包括一系列艺术史讲座、拍卖预展专家导赏，以及关于艺术市场和收藏趋势的讨论。

Christie's is excited to present its first art symposium in Shanghai. This full day symposium on Western art includes art historical survey lectures, specialist-led gallery tours, as well as discussions on the development of the market and current collecting trends.

查询及报名

Enquiries & Registration

[ceevents@christies.com](mailto:ceevents@christies.com)

+86 (0) 21 6355 1766

了解更多

Learn More



巴布罗·毕加索 (1881-1973) 《阿尔及尔的女人(“O”版本)》1955年作

Pablo Picasso, *Les Femmes d'Alger (Version "O")*, 1955

© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

CHRISTIE'S 佳士得

# บางกอก อาร์ต เบียนนาล่ สูงสะพานพลังอาร์ต

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Bangkok  
Art  
Biennale  
2018

# BAB

19 October 2018  
- 3 February 2019



THE PENINSULA  
BANGKOK



[f](#) [i](#) [v](#) BkkArtBiennale  
[www.bkkartbiennale.com](http://www.bkkartbiennale.com)

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Friends of BAB



# 二十世纪及当代艺术 (晚间拍卖)

2018年9月21日  
星期五下午6:00

编号名称: **SHANGHAI**  
拍卖编号: **16306**  
拍卖品编号: **301-334**

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

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

### 竞价递增幅度

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

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

在拍卖时拍卖官可酌情更改每次增加之额度。

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

所有拍卖品类别之酬金为每件拍卖品成交价的20%;买家须支付相当于买家酬金的6%的增值税。所有竞价均被视为根据本目录后所载之业务规定而作出的要约。

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

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

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

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

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

请确保阁下已提供有关银行资料详情。

### 关于来自海外物品进口的通知

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

# 书面竞拍表格

竞拍牌编号

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

客户编号(若适用) \_\_\_\_\_

客户名称(请用正楷填写) \_\_\_\_\_

地址 \_\_\_\_\_

联络电话(手提电话) \_\_\_\_\_

### 请确认电邮地址以作售后服务用途:

请提供运费报价

运送地址(同上述地址相同): \_\_\_\_\_

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

我本人已细阅并理解本书面竞拍表格及业务规定·买方须知。

签名 \_\_\_\_\_ 日期 \_\_\_\_\_

如阁下未曾于佳士得竞拍或托售拍品,请附上以下文件之副本。个人:附照片及个人身份证号码之身份证明文件(国民身份证或护照),及(如身份证明文件未有显示现时住址)现时住址证明,如公用事业账单或银行月结单。公司客户:公司注册证书及盖有公章(若有)或营业执照、公司地址证明、被授权竞拍者附照片的身份证明文件复印件、由法定代表人签署的竞拍授权书,以及列出所有董事与股东的官方文件(对于中国公司,即列出所有董事与股东的公司章程或验资报告)。其他业务结构,如信托机构,离岸公司或合伙企业:请与信用部联络,以咨询阁下列须提供何种资料,电话为+86 (0) 21 6355 1766。如阁下登记代表未曾于佳士得竞拍或托售拍品人士竞拍,请附上阁下列本人的身份证明文件,以及阁下列代表竞拍人士的身份证明文件,连同该人士签发的授权书。

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

### 请用正楷填写清楚

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

CHRISTIE'S 佳士得

# 20th Century & Contemporary Art (Evening Sale)

FRIDAY 21 SEPTEMBER 2018 AT 6:00 PM

**CODE NAME: SHANGHAI**  
**SALE NUMBER: 16306**  
**LOT NUMBER: 301-334**

**SALE ADDRESS:**

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

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

**BIDDING INCREMENTS**

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

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

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

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

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

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

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

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

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

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

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

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

**IMPORTATION OF PROPERTY SOURCED FROM OVERSEAS**

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

# Written Bids Form

Paddle No.

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

Client Number (if applicable) \_\_\_\_\_

Client Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

Contact Number (Mobile) \_\_\_\_\_

**Please verify email address for post-sale communication:**

Shipping Quote Required

Shipping address (  Same as the above address):

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

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

Signature \_\_\_\_\_ Date \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents.  
**Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.  
**Corporate clients:** Certificate of Incorporation or Business Certificate, proof of company address, copy of photo ID for the authorised bidder together with a signed authorisation by the company legal representative and, where applicable, chopped by the company stamp for the authorised bidder to act on the company's behalf and official document listing directors and shareholders (for PRC companies, Articles of Association or Capital Verification Report including list of directors and shareholders.) **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +86 (0) 21 6355 1766 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

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

**PLEASE PRINT CLEARLY**

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



# 现场竞拍登记表格

竞拍牌编号

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

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

## A 竞拍者资料

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

客户编号 .....

客户名称 .....

客户地址 .....

城市 / 区 ..... 邮区编号 .....

县 / 省 / 州 ..... 国家 .....

电话号码 .....

请确认电邮地址以作售后服务用途 .....

请提供运费报价。

附运地址（ 同上述地址相同）：  
.....

## B 身份证明文件及财务证明

如阁下为新客户，请提供以下文件之副本。**个人：**政府发出附有相片的身证明文件（如居民身份证或护照），及（如身证明文件未有显示现时住址）现时住址证明，如公用事业帐单或银行月结单。**公司客户：**公司注册证书、公司地址证明、被授权竞拍者附有相片的身证明文件，由公司董事或法人按公司规定签署及（若有）盖有公司章的竞拍授权书，以及列出所有董事及股东的公司文件。**其他业务结构，如信托机构、离岸公司或合伙公司：**请与信用部联络，以谘询阁下须提供何种资料，电话为 +86 (0) 21 6355 1766。

如阁下登记代表未曾于佳士得竞拍或托售拍卖品人士竞拍，请附上阁下本人的身证明文件，以及阁下所代表竞拍人士的身证明文件，连同该人士签发的授权书。

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

如需申请高额拍品竞拍，阁下需缴付适用于高额拍品的保证金 —— 一般为 (i) 人民币 1,500,000 元；或 (ii) 阁下拟竞拍的全部拍品低估价总额之 20%；或 (iii) 其他我们不时设定的金额（以较高者为准）。即使阁下已于佳士得其他拍品竞拍，阁下仍需为高额拍品按高额拍品竞拍程序进行登记。佳士得保留不时更改高额拍品竞拍程序及要求的权利而不作另行通知。

阁下可以佳士得接受之信用卡、电汇、本票或支票缴付保证金。请注意佳士得概不接受第三方或代理人代付之款项。

## C 拍卖项目登记

本人有意竞拍下列拍卖项目：

16305 FIRST OPEN I Shanghai

16306 二十世纪及当代艺术（晚间拍卖）

17348 赤水佳酿 - 贵州茅台酒

\* 如阁下有竞拍 (i) 佳士得二十世纪及当代艺术（晚间拍卖）之任何拍品；或 (ii) 其他类别拍品低估价为人民币 6,000,000 元或以上的拍品，即高额拍品，请于以下方格划上“✓”号。

本人有意竞拍高额拍品竞拍

请提供阁下之竞拍总额：

人民币 0 - 500,000

人民币 500,001 - 2,000,000

人民币 2,000,001 - 4,000,000

人民币 4,000,001 - 8,000,000

人民币 8,000,001 - 20,000,000

人民币 20,000,000 +

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· 本人已细阅载于目录内之业务规定、买家须知、重要通告及目录编排方法之说明及不接受第三方付款通告，并同意遵守所有规定。

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· 若阁下未能成功竞拍任何拍品，对佳士得或佳士得公司集团亦无任何欠款，保证金将以电汇方式或佳士得决定之其他方式退还阁下。请确保阁下已提供有关之银行资料详情。

如阁下为新客户并希望透过电邮接收本公司将举行的拍卖、活动或其他由佳士得集团及其联营公司提供的服务资料，请于方格内划上「✓」号。阁下可随时选择拒收此讯息。

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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](mailto: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 or Business License, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders (for PRC companies, Article of Association or Capital Verification Report including list of directors and shareholders). **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +86 (0) 21 6355 1766 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. 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") registration, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) RMB\$ 1,500,000 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

**Please register me for the following sessions:**

16305 FIRST OPEN | Shanghai

16306 20th Century & Contemporary Art (Evening Sale)

17348 TREASURES OF CHISHUI RIVER-KWEICHOW MOUTAI

**\*If you intend to bid on: (i) any lot in the 20th Century & Contemporary Art (Evening Sale); or (ii) a lot the low estimate of which is RMB 6 million or above, i.e. a high value lot ("HVL"), please tick the box below.**

I wish to apply for a HVL registration

Please indicate the bidding level you require:

RMB 0 - 500,000

RMB 500,001 - 2,000,000

RMB 2,000,001 - 4,000,000

RMB 4,000,001 - 8,000,000

RMB 8,000,001 - 20,000,000

RMB 20,000,000 +

## 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 .....

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