



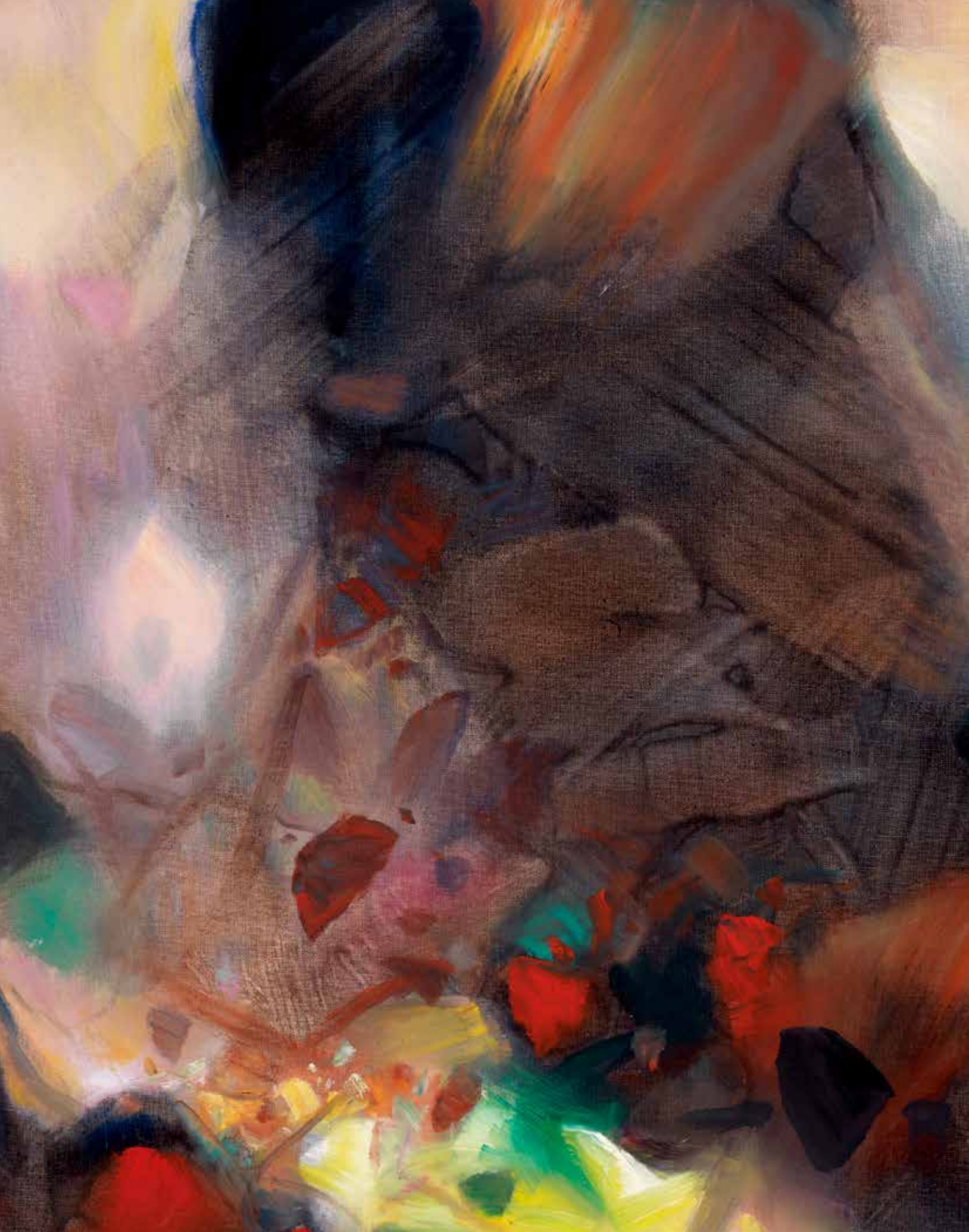
# ASIAN 20TH CENTURY ART DAY SALE

Including A Selection Of Japanese Woodblock Prints  
From Private Collections

亞洲二十世紀藝術 日間拍賣  
包括日本木刻版畫私人珍藏

*Hong Kong* | 25 November 2018 香港 | 2018年11月25日

CHRISTIE'S 佳士得



# ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS

亞洲二十世紀藝術 (日間拍賣)  
包括日本木刻版畫私人珍藏

SUNDAY 25 NOVEMBER 2018 · 2018年11月25日(星期日)

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Sunday 25 November · 11月25日 (星期日)

1.00pm (Lots 301-602) · 下午1.00 (拍賣品編號301-602)

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Saturday, 24 November · 11月24日 (星期六)

10.30am - 7.00pm

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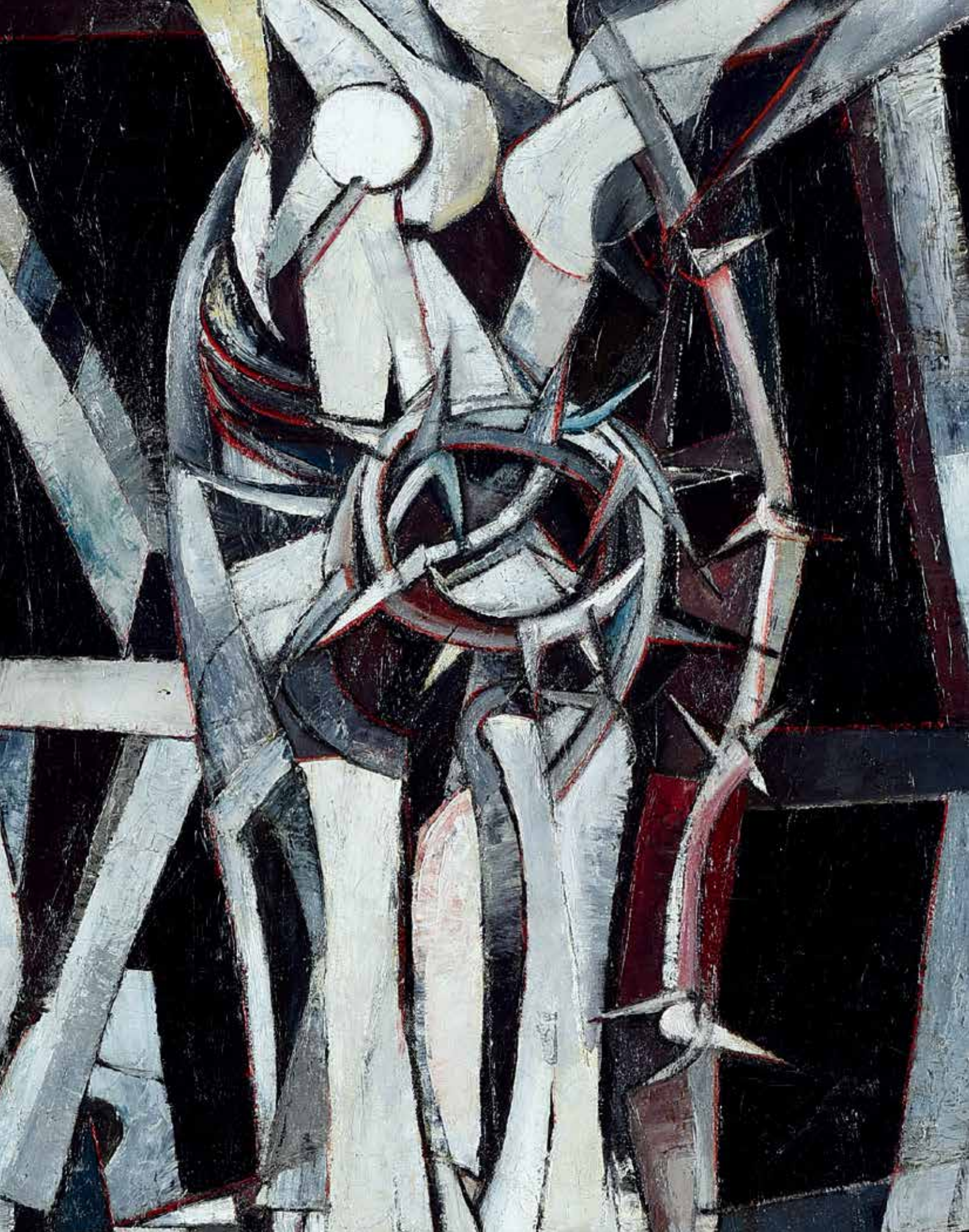
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CHRISTIE'S 佳士得

ASIAN 20TH CENTURY ART DAY SALE





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(Detail) Lot 407 Zao Wou-Ki, 05.04.63 © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich  
(Detail) Lot 552 Cheong Soo Pieng, Green Construction

### FRONTISPICE:

(Detail) Lot 404 Chu Teh-Chun, Forces Vives (Powerful Forces)  
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OPPOSITE PAGE: (Detail) Lot 533 Ang Kiukok, Crucifixion  
ABOVE: Lot 490 Katsushika Hokusai, Fine Wind, Clear Weather (Gaifu kaisei), also known as Red Fuji

### BACKCOVER 1 & 2:

Lot 466 Ting Yin-Yung, Civilization  
(Detail) Lot 306 Mai Trung Thu, Mère et Enfants (Mother and Children) © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

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Tel: +852 2978 6756

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Tel: +62(0)21 7278 6268

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Tel: +886 2 2736 3358

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Gen Ogo  
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Vicki Paloympis  
Ling'ao Tong  
Luke Guan  
Rufus Chen  
Tel: +1 212 636 2180  
Tel: +1 212 636 2211

## SAN FRANCISCO

Andrew Lick  
Tel: +1 415 982 0982

## TOKYO

Masahiko Kuze  
Tel: +81 (0) 3 6267 1766

## CHAIRMAN

Athena Zonars  
*Deputy Chairman, Americas*  
Tel: +1 212 636 2177

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Ben Kong, *Deputy Chairman, Asia*  
*International Specialist Head of*  
*Department*  
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## BEIJING

Michael Xie  
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## HONG KONG

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## NEW YORK

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Jennie Tang  
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## TAIPEI

Kim Yu  
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## TOKYO

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### JAPAN

Katsura Yamaguchi,  
*Manager Director /*  
*International Director, Asian Art*  
Tel: +81 3 6267 1766

### LONDON

Anastasia von Seibold  
Tel: +44 (0)20 7752 3127

### NEW YORK

Takaaki Murakami  
Tel: +1 212 636 2160

## REGIONAL MANAGING DIRECTORS

Lillian Ng  
Tel: +852 2978 9995

Rachel Orkin-Ramey  
Tel: +1 212 636 2194

Leila de Vos van Steenwijk  
Tel: +44 (0)20 7389 2578

Nicole Wright  
Tel: +852 2978 9952

## HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

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Tel: +852 2978 9936

Marie Faiola  
Tel: +33(0)140 768 610

Meg Kaye  
Tel: +44 207 389 2657

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## PRIVATE SALES DIRECTOR

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Tel: +66 (0)2 252 3685

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Tel: +86 (0) 10 8583 1766

### JAKARTA

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Tel: +62 (0)21 7278 6268

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Jane Ngiam  
Tel: +65 6735 1766

### SEOUL

Jun Lee  
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### SHANGHAI

Charlotte Liu  
Tel: +86 (0)21 6355 1766

### SINGAPORE

Jane Ngiam  
Tel: +65 6735 1766

### TAIPEI

Ada Ong  
Tel: +886 2 2736 3356

### TOKYO

Katsura Yamaguchi  
Tel: +81 (0)3 6267 1777

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Dexter How



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Cindy Lim



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Fiona Braslau



Yunyi Lau



Aisi Wang



Sihon Hu



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Sonal Singh



Nishad Avari



Damian Vesey



Salome Zelic



Anastasia von  
Seibold



Seiji Inami



Takaaki Murakami

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## ASIAN 20TH CENTURY AND CONTEMPORARY ART

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Eric Chang

### HONG KONG

Joyce Chan  
Marcello Kwan  
Janice Chan  
Cindy Lim  
Ada Tsui  
Vanessa Chung

Sihon Hu  
Tel: +852 2978 6728  
Fax: +852 2525 1572

### BEIJING

Dina Zhang  
Tel: +86 (0) 10 8583 1766  
Fax: +86 (0) 10 8572 7901

### SHANGHAI

Grace Zhuang  
Asia Chiao  
Tel: +86 (0) 21 6279 8773  
Fax: +86 (0) 21 6279 8771

### TAIPEI

Yu-Shan Lu  
Elise Chen  
Raphael Cheng  
Tel: +886 2 2736 3356  
Fax: +886 2 2736 4856

### SINGAPORE

Dexter How  
Yunyi Lau  
Tel: +65 6715 9355  
Fax: +65 6235 8128

### JAKARTA

Vanessa S. Pranoto  
Tel: +62 (0) 21 7278 6268  
Fax: +62 (0) 21 7278 6282

### SEOUL

Yunah Jung  
Tel: +822 720 5266  
Fax: +822 722 5444

### TOKYO

Gen Ogo  
Chie Kawasaki  
Tel: +81 (0)3 6267 1766  
Fax: +81 (0)3 6267 1767

### NEW YORK

Aisi Wang  
Tel: +1 212 468 7124

### PARIS

Fiona Braslau  
Tel: +33 1 40 76 84 14  
Fax: +33 1 40 76 85 86

### REGIONAL MANAGING DIRECTOR

Lillian Ng  
Tel: +852 2978 9995

### HEAD OF SALE MANAGEMENT & BUSINESS MANAGER

Annie Lee  
Tel: +852 2978 9994

Yiwen Huang  
Tel: +886 2 2736 3356

### SALE CO-ORDINATORS

Jessica Hsu  
Tel: +852 2978 6887

Kimmy Lau  
Tel: +852 2978 6743

Kelvin Li  
Tel: +852 2978 6717  
Fax: +852 2525 1572

### COPYRIGHT

Nellie Poon  
Tel: +852 2978 9973

### DEPARTMENT CO-ORDINATOR

Sabrina Chien  
Tel: +852 2978 6866

## SOUTH ASIAN MODERN + CONTEMPORARY ART

### LONDON

Damian Vesey  
+44 207 389 2106

### MUMBAI

Sonal Singh  
+91 222 280 7905

### NEW YORK

Deepanjana Klein  
Nishad Avari  
Salome Zelic  
+1 212 492 5717

## JAPANESE ART

### LONDON

Anastasia von Seibold  
+44 207 752 3127

### NEW YORK

Takaaki Murakami  
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# MAI TRUNG THU

梅忠恕

## The Delicate Manifestation

In 1960, the great French art critic Maximilien Gautier (1893-1977) was the first to analyse in great depth every element of Mai Thu's pictorial technique. It was clear to him that the artist was inspired by the six principles formulated by a sixth century Chinese portrait painter (himself inspired by a long lineage of predecessors). First, to seize the vital rhythm; second, a rendition of the essential structure of the line; third, necessity of resemblance; fourth, careful manipulation of colours and ink; fifth, special care for the composition and the role of space; sixth, benefit in copying the ancient to create new possibilities. Gautier added that, for him, Mai Thu's paintings were the "delicate manifestation" of these principles.

Any great painter - and Mai Thu is the epitome of this - knows how to capture the vital rhythm. We can imagine here the level of care needed for Mai Thu to search inspiration in the ancients and use them as models. We can also see the importance of resemblance expressed in a kind of assumed naivety. But these 4 points are more general principles that could characterize any artist of value, being oriental or western.

Two other points explain how Mai Thu

made his name in the annals of art history: the rendition of the essential structure of the line and the careful manipulation of colours and ink. The characters are clearly fixed - almost imposed - on the silk by the use of the black ink (essentially for hair). Then, the application of gouache in limited colours, without mixture, clear aplats to finish the work. But this simplicity is only an appearance as the attentive eye can track the lighter touches, the subtle scratchings of gouache and can imagine the learned dosages the artist carefully used. Therefore, a work by Mai Thu needs to be admired closely for its finer details.

If the technique remains constant in time, the nine-works presented here - dated 1941 to 1979 - allow us to highlight two trends, among others: the painter "isolates" his models and simplifies its background.

Dated 1941, the poster named *Annamite* (Lot 308) and marked with a stamp is unique and atypical. It is worth mentioning that the old term "Annamite" used by the artist (Annamese) was never pejorative as some tried to propagate.

*Girl with Birdcage*, 1943 (Lot 301), *Mother and Child*, 1947 (Lot 302) and *Mother and Child*, 1946 (Lot 306) show generic





Mai Trung Thu in his studio in France in the 1960s, playing the dan doc huyen (mono-string instrument)  
 梅忠恕1960年代在她法國的畫室，彈奏京族獨弦琴



Lot 309 Detail 局部

models within non-ostentatious but distinguished interiors: beautiful but captive, elegant even in their affection, the women of Mai Thu are a testimony to the "Old World".

Then, gradually, as shown in the 1952 painting *Woman By the Window* (Lot 303) the exterior does not impose itself but proposes: the Vietnamese woman is not just a mother or a girl. She becomes emancipated and the enormous round windows symbolizes the call from the outside world.

*Maternity* (Lot 309), dated in 1955 shows us a mother 'outside the walls', showing a great tenderness for her child.

Lot 304, *La Douleur (Pain)*, dated 1966 refocuses on this woman who seems contrite by the return of war in Vietnam (indeed, Mai Thu was very saddened by this).

Lot 307, *Jeune Femme Endormie (Young Lady Sleeping)*, dated 1967 is a manifestation of sweetness and will to learn.

Lot 305, *Orchid in Dragon Vase*, dated 1979, is an extremely rare subject painted the final year of the artist's life, the last allegory in the quest for the essence of things. As for the previous three works the background becomes secondary, it is no longer a decor but a way of highlighting the main object.

To strengthen this re-centring the painter makes his own frames in the 1950's, to enhance the pictorial work.

Jean-François Hubert  
 Senior Expert, Vietnamese Art



Lot 306



301

MAI TRUNG THU

(VIETNAM, 1906-1980)

*La Jeune Femme et la Cage à Oiseaux (Girl with Birdcage)*

signed 'MAI THU' and dated '1943' (upper left)  
ink and gouache on silk  
46 x 35 cm. (18 1/8 x 13 3/4 in.)  
Painted in 1943  
one seal of the artist

**HK\$200,000-300,000**

**US\$26,000-38,000**

**PROVENANCE**

Private Collection, Argentina

梅忠恕

(越南，1906-1980)

女孩和鳥籠

水墨 水粉 絹布  
1943年作  
藝術家鈐印一枚  
款識：MAI THU 1943 (左上)

來源

阿根廷 私人收藏



302

MAI TRUNG THU

(VIETNAM, 1906-1980)

*Mère et Enfant (Mother and Child)*

signed 'MAI THU' and dated in Chinese (lower right)  
ink and gouache on silk  
46 x 54.5 cm. (18 1/8 x 21 1/2)  
Painted in 1947  
one seal of the artist

**HK\$300,000-400,000**

US\$39,000-51,000

梅忠恕

(越南，1906-1980)

母與子

水墨 水粉 絹布  
1947年作  
藝術家鈐印一枚  
款識：MAI THU 四十七 (右下)



303

MAI TRUNG THU

(VIETNAM, 1906-1980)

*Woman by the Window*

signed 'MAI THU' and dated in Chinese '52' (upper right)  
ink and gouache on silk  
28 x 21 cm. (11 x 8¼ in.)  
Painted in 1952  
one seal of the artist

**HK\$240,000-320,000**

*US\$31,000-41,000*

**PROVENANCE**

Anon. Sale, Sotheby's Hong Kong, 6 April 2013, Lot 299  
Acquired from the above sale by the present owner  
Private Collection, France

梅忠恕

(越南，1906-1980)

窗邊的女子

水墨 水粉 絹布  
1952年作  
款識：MAI THU 五十二 (右上)  
藝術家鈐印一枚

**來源**

2013年4月6日香港 蘇富比 編號299  
現藏者購自上述拍賣  
法國私人收藏

304

## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *La Douleur (Pain)*

signed 'MAI THU' and dated in Chinese '66' (upper left)  
ink and gouache on silk in the artist's original frame  
26 x 15 cm. (10¼ x 5⅞ in.)  
Painted in 1966  
One seal of the artist

**HK\$200,000-300,000**

*US\$26,000-38,000*

### 梅忠恕

(越南，1906-1980)

### 痛楚

水墨 水粉 絹布 藝術家原裝框架  
1966年作  
款識: MAI THU 六十六年(左上)  
藝術家鈐印一枚



304

305

## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *Orchid in Dragon Vase*

signed 'MAI THU' and dated in Chinese '79' (lower right)  
ink and gouache on silk laid on board in the artist's original frame  
35.7 x 21.8 cm. (14 x 8⅝ in.)  
Painted in 1979  
one seal of the artist

**HK\$160,000-200,000**

*US\$21,000-26,000*

### PROVENANCE

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Acquired from the above sale by the present owner  
Private Collection, France

### 梅忠恕

(越南，1906-1980)

### 龍紋瓶與蘭花

水墨 水粉 絹布 裱於木板 藝術家原裝框架  
1979年作  
款識: MAI THU 七十九年(右下)  
藝術家鈐印一枚

### 來源

2013年4月6日 香港蘇富比 編號290  
現藏者購自上述拍賣  
法國私人收藏



305



306

## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *Mère et Enfants (Mother and Children)*

signed 'MAI THU' and dated in Chinese '46' (lower left)  
oil on silk laid on board  
78 x 62.5 cm. (30¾ x 24¾ in.)  
Painted in 1946  
one seal of the artist

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

US\$77,000-100,000

#### PROVENANCE

DuMouchelles Art Gallery, Detroit, Michigan, USA  
Acquired from the above by the present owner

## 梅忠恕

(越南，1906-1980)

### 母親和孩子

油彩  
1946年作  
款識：MAI THU 四十六 (左下)  
藝術家鈐印一枚

#### 來源

美國 密西根州 底特律 DuMouchelles畫廊  
現藏者購自上述畫廊

307

## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *Jeune Femme Endormie (Young Lady Sleeping)*

signed 'MAI THU' and dated in Chinese '67' (upper right)  
ink and gouache on silk laid on board in the artist's  
original hand-carved frame  
15 x 18 cm. (5 $\frac{7}{8}$  x 7 $\frac{1}{8}$  in.)  
Painted in 1967  
one seal of the artist

**HK\$180,000-280,000**

**US\$24,000-36,000**

#### PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 6 April 2013, Lot 283  
Acquired from the above sale by the present owner  
Private collection, France

### 梅忠恕

(越南，1906-1980)

#### 睡眠中的女子

水墨 水粉 絹布 裱於木板 藝術家原裝手雕框  
1967年作  
款識：MAI THU 六十七年 (右上)  
藝術家鈐印一枚

#### 來源

2013年4月6日 香港蘇富比 編號 283  
現藏者購自上述拍賣  
法國 私人收藏



307

308

## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *Original One-Man Show Posters*

ink and gouache on paper  
Poster 1: 53 x 38.8 cm. (20 $\frac{7}{8}$  x 15 $\frac{1}{4}$  in.)  
Poster 2: 52 x 37 cm. (20 $\frac{1}{2}$  x 14 $\frac{5}{8}$  in.)  
Painted in 1941 (2)

**HK\$70,000-90,000**

**US\$9,000-12,000**

#### PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 6 April 2013, Lot 299  
Acquired from the above sale by the present owner  
Private Collection, France

### 梅忠恕

(越南，1906-1980)

#### 原創個展海報

水墨 水粉 紙本  
1941年作(2)

#### 來源

2013年4月6日 香港蘇富比 編號299  
現藏者購自上述拍賣  
法國 私人收藏



308-1



308-2



309

## MAI TRUNG THU

(VIETNAM, 1906-1980)

### *Maternité*

signed 'MAI THU' and dated in Chinese '55' (lower left)  
ink and gouache on silk in the original frame by the artist  
36 x 22 cm. (14 1/8 x 8 7/8 in.)  
Painted in 1955  
one seal of the artist

**HK\$280,000-380,000**

**US\$36,000-49,000**

### PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 November 2012, Lot 183  
Acquired from the above sale by the present owner  
Private Collection, France

## 梅忠恕

(越南，1906-1980)

### 母愛

水墨 水粉 絹布 藝術家原裝框架  
1955年作  
款識: Mai Thu五十五 (左下)  
藝術家鈐印一枚

### 來源

2012年11月25日 香港佳士得 編號 183  
現藏者購自上述拍賣  
法國 私人收藏





310

LE PHO

(VIETNAM, 1907-2001)

*Mother and Children with Flowers*

signed 'Le pho' and signed again in Chinese (lower right)  
ink and gouache on silk  
63 x 90 cm. (24¾ x 35¾ in.)  
Painted circa. 1958

**HK\$200,000-300,000**

*US\$26,000-38,000*

**PROVENANCE**

Private Collection, USA

黎譜

(越南，1907-2001)

花叢中的母子

水墨 水粉 絹布  
約1958年作  
款識：黎譜 Le pho (右下)

來源

美國 私人收藏

PROPERTY FROM THE FAMILY OF ROBERT W. KACZYNSKI  
ROBERT W. KACZYNSKI 家族私人收藏



**311**

**LE PHO**

(VIETNAM, 1907-2001)

*Mère et l'Enfant (Mother and Child)*

signed 'Le pho' and signed again in Chinese (lower right)  
oil on silk laid on board  
50.5 x 38 cm. (20 x 15 in)  
Painted circa. 1960

**HK\$180,000-220,000**

**US\$24,000-28,000**

**PROVENANCE**

Beard Art Galleries, Minnesota, USA  
DuMouchelles Art Gallery, Detroit, Michigan, USA  
Acquired from the above by the present owner

黎譜

(越南，1907-2001)

母與子

油彩 絹布 裱於木板  
約1960年作  
款識：黎譜 Le pho (右下)

**來源**

美國 明尼蘇達州 Beard畫廊  
美國 密西根州 底特 DuMouchelles畫廊  
現藏者購自上述

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION  
美國重要私人收藏

312

LE PHO

(VIETNAM, 1907-2001)

*Couture (Sewing)*

signed 'Le pho' and signed again in Chinese (lower right)  
ink and gouache on silk laid on paper  
39 x 24 cm. (15 3/8 x 9 1/2 in.)  
Painted circa. 1955-1956

**HK\$120,000-180,000**

**US\$16,000-23,000**

**PROVENANCE**

Private Collection, USA

黎譜

(越南，1907-2001)

縫紉

水墨 水粉 絹布裱於紙本  
約1955-1956年作  
款識：黎譜 Le pho (右下)

來源

美國 私人收藏



312

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION  
美國重要私人收藏

313

LE PHO

(VIETNAM, 1907-2001)

*Lady in the Garden*

signed 'Le pho' and signed again in Chinese (lower right)  
ink and gouache on silk  
33.5 x 22.5 cm. (13 1/4 x 8 7/8 in.)  
Painted circa. 1956

**HK\$100,000-160,000**

**US\$13,000-21,000**

**PROVENANCE**

Private Collection, USA

黎譜

(越南，1907-2001)

花園裡的女子

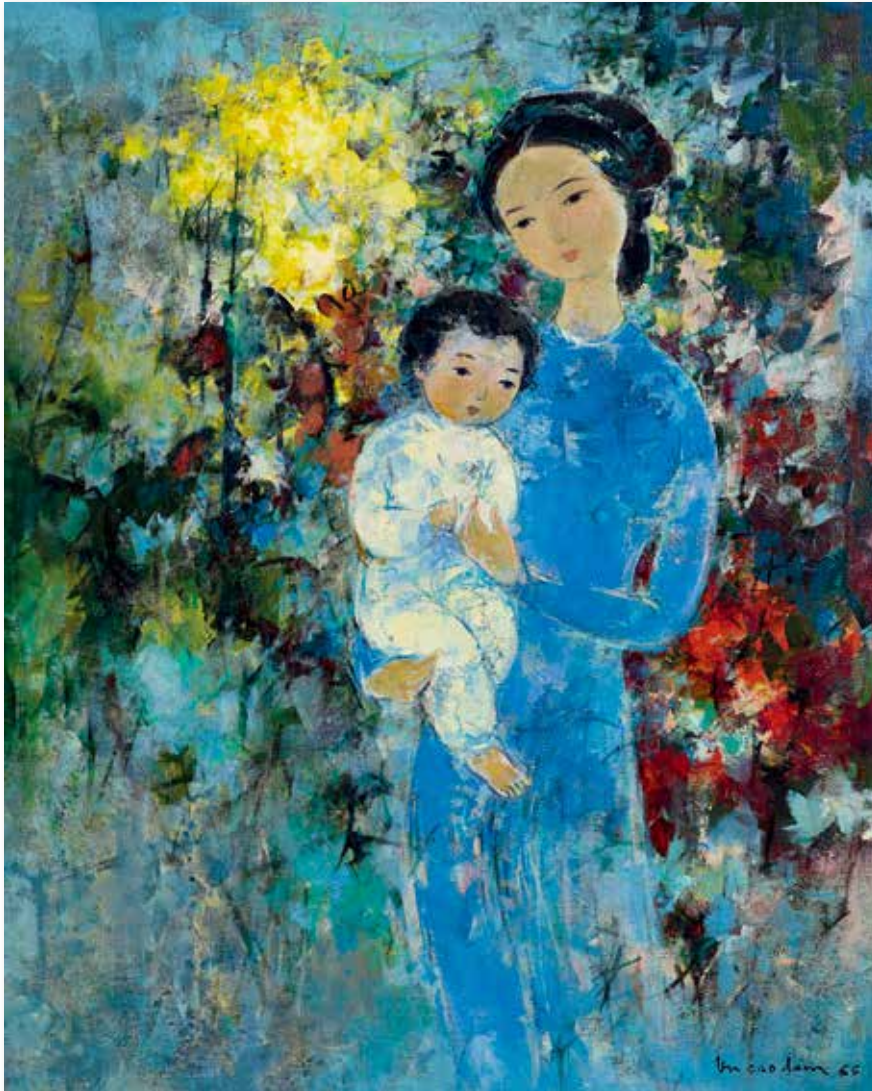
水墨 水粉 絹布  
約1956年作  
款識：黎譜 Le pho (右下)

來源

美國 私人收藏



313



**314**

**VU CAO DAM**

(VIETNAM, 1908-2000)

*Maternité (Maternity)*

signed and dated 'vu cao dam 66' (lower right)  
oil on canvas  
80.5 x 65.5 cm. (31¾ x 25¾ in.)  
Painted in 1966

**HK\$240,000-320,000**

*US\$31,000-41,000*

**PROVENANCE**

Vixseboxse Art Galleries, Ohio, USA  
Private Collection, USA

武高談

(越南，1908-2000)

母愛

油彩 畫布  
1966年作  
款識：vu cao dam 66 (右下)

**來源**

美國 俄亥俄州 Vixseboxse畫廊  
美國 私人收藏



**315**

**VU CAO DAM**

(VIETNAM, 1908-2000)

*Divinité (Divinity)*

oil on canvas  
65 x 54 cm. (25 5/8 x 21 1/4 in.)

**HK\$60,000-80,000**

*US\$7,700-10,000*

**PROVENANCE**

Private Collection, USA

武高談

(越南，1908-2000)

神性

油彩 畫布

來源

美國 私人收藏



**316**

**LE PHO**

(VIETNAM, 1907-2001)

*Le Lecture (Reading)*

signed 'Le pho' and signed again in Chinese (lower right)  
mixed media on silk laid on board  
64 x 49 cm. (25 ¼ x 19 ¼ in.)  
Painted circa. 1956

**HK\$180,000-280,000**

*US\$24,000-36,000*

**PROVENANCE**

Findlay Galleries, Chicago, USA  
Acquired from the above by the present owner  
Private Collection, New Jersey, USA

黎譜

(越南，1907-2001)

書香之中

綜合媒材 絹布 裱於木板  
約1956年作  
款識: 黎譜 Le pho (右下)

**來源**

美國 芝加哥 Findlay畫廊  
現藏者購自上述畫廊  
美國 紐澤西 私人收藏

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION  
美國重要私人收藏

317

LE PHO

(VIETNAM, 1907-2001)

*Composition*

signed 'Le pho' and signed again in Chinese (lower right)  
oil on canvas  
45 x 32 cm. (17 $\frac{3}{4}$  x 12 $\frac{5}{8}$  in.)  
Painted *circa.* 1970

**HK\$80,000-120,000**

*US\$11,000-15,000*

**PROVENANCE**

Private Collection, USA

黎譜

(越南，1907-2001)

構圖

油彩 畫布  
約1970年作  
款識：黎譜 Le pho (右下)

來源

美國 私人收藏



317

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION  
美國重要私人收藏



318

318

LE PHO

(VIETNAM, 1907-2001)

*Two Girls with Flowers*

signed 'Le pho' and signed again in Chinese (lower right)  
oil on canvas  
45.5 x 54.5 cm. (17 $\frac{7}{8}$  x 21 $\frac{1}{2}$  in.)  
Painted *circa.* 1970

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

*US\$13,000-19,000*

**PROVENANCE**

Anon. Sale, Christie's Singapore, 30 September 2001, Lot 297  
Acquired from the above sale by the present owner  
Private Collection, USA

黎譜

(越南，1907-2001)

妙齡女子與鮮花

油彩 畫布  
約1970年作  
款識：黎譜 Le pho (右下)

來源

2001年9月30日 新加坡 佳士得 編號297  
現藏者購自上述拍賣  
美國 私人收藏

319

## ARIE SMIT

(INDONESIA, 1916-2016)

### *Temple Landscape*

signed 'arie' and inscribed 'Bali' (lower left)  
mixed media on canvas  
58 x 68.5 cm. (23 x 27 in.)

**HK\$70,000-90,000**

**US\$9,000-12,000**

#### PROVENANCE

Private Collection, USA

### 艾利·斯密特

(印尼·1916-2016)

#### 廟宇景色

綜合媒材 畫布  
款識: arie Bali (左下)

#### 來源

美國 私人收藏



319

320

## ARIE SMIT

(INDONESIA, 1916-2016)

### *Under The Banyan Tree*

signed 'arie' and inscribed 'Bali '60' (lower left)  
oil on canvas  
35.5 x 48 cm. (14 x 19 in.)  
Painted in 1960

**HK\$100,000-160,000**

**US\$13,000-21,000**

#### PROVENANCE

Private Collection, USA

### 艾利·斯密特

(印尼·1916-2016)

#### 榕樹下

油彩 畫布  
1960年作  
款識: arie Bali 60 (左下)

#### 來源

美國 私人收藏



320





321

ARIE SMIT

(INDONESIA, 1916-2016)

*Pura (Temple)*

signed 'arie smit', inscribed 'Bali' and dated '79'  
(lower right)

oil on canvas

76.5 x 91.5 cm. (30 $\frac{1}{8}$  x 36 in.)

Painted in 1979

**HK\$700,000-800,000**

**US\$90,000-100,000**

**PROVENANCE**

Anon. Sale, Sotheby's Singapore, 16 April 2006, Lot 42

Acquired from the above sale by the present owner

艾利·斯密特

(印尼, 1916-2016)

神廟

油彩 畫布

1979年作

款識：arie smit Bali 79 (右下)

**來源**

2006年4月16日 新加坡蘇富比 編號 42

現藏者購自上述拍賣



**322**

**ARIE SMIT**

(INDONESIA, 1916-2016)

*Blue Landscape*

signed 'arie', inscribed '-Bali-' and dated '78' (lower right)  
acrylic on canvas  
40 x 44 cm. (15 5/8 x 17 3/8 in.)  
Painted in 1978

**HK\$80,000-100,000**

*US\$11,000-13,000*

**PROVENANCE**

Private Collection, United Kingdom

艾利·斯密特

(印尼，1916-2016)

藍色景觀

壓克力 畫布  
1978年作  
款識: arie -Bali- '78 (右下)

來源  
英國私人收藏



323

ARIE SMIT

(INDONESIA, 1916-2016)

*Sunrise*

signed 'arie smit' and dated '91' (lower right); titled 'Sunrise', inscribed 'oil', signed and dated again (on the reverse)

oil on canvas

66 x 59 cm. (26 x 23¼ in.)

Painted in 1991

**HK\$380,000-480,000**

*US\$49,000-62,000*

**PROVENANCE**

Private Collection, Asia

**LITERATURE**

Agus Dermawan T., *Puisi Warna Arie Smit, Indonesia*, Yayasan Seni Rupa AIA (Illustrated, p. 110)

艾利·斯密特

(印尼，1916-2016)

日出

油彩 畫布

1991年作

款識：arie smit 91 (右下); Sunrise oil arie smit 91 (畫背)

來源

亞洲 私人收藏

出版

《Agus Dermawan T., *Puisi Warna Arie Smit*》，印度尼西亞，美國建築師協會美術基金會(圖版，第110頁)



324

ARIE SMIT

(INDONESIA, 1916-2016)

*Landscape Bali*

signed 'arie smit' and dated '01' (lower right); titled 'Landscape Bali', inscribed 'acr/canvas Talens, Holland', signed and dated again (on the reverse)  
acrylic on canvas  
47 x 56 cm. (18½ x 22 in.)  
Painted in 2001

**HK\$100,000-200,000**

*US\$13,000-26,000*

**PROVENANCE**

Private Collection, Asia

艾利·斯密特

(印尼·1916-2016)

峇里島風景

壓克力 畫布

2001年作

款識：arie smit 01 (右下); Landscape Bali acr/canvas  
Talens, Holland arie smit 01 (畫背)

來源

亞洲 私人收藏



325

WILLEM GERARD HOFKER

(THE NETHERLANDS, 1902-1981)

*Portrait of Ni Siti*

signed 'W. G. Hofker' (lower left); titled 'Ni Siti' (upper left); inscribed and dated 'Bali 1939' (upper right)  
conte crayon and pencil on paper  
28 x 21 cm. (11 x 8¼ in.)  
Executed in 1939

**HK\$120,000-180,000**

*US\$16,000-23,000*

賀夫卡

(荷蘭，1902-1981)

尼西蒂的肖像

孔特粉蠟筆 粉彩 紙本  
1939年作

款識：W.G. Hofker (左下); Ni Siti (左上); Bali 1939 (右上)



326

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

*Garuda Dancer*

signed 'J. Le Mayeur' (lower left)  
mixed media on paper in the original hand-carved Balinese Frame  
48.5 x 64 cm. (19 1/8 x 25 1/4 in.)

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

US\$33,000-45,000

勒邁耶·德·莫赫普赫斯

(比利時，1880-1958)

嘉魯達舞者

綜合媒材 紙本 原裝手雕峇里式框  
款識：J. Le Mayeur (左下)



327

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

*Two Women In Nature*

signed 'J. Le Mayeur' (lower right)  
mixed media on paper in the original hand-carved Balinese Frame  
55 x 38 cm. (21 $\frac{5}{8}$  x 15 in.)

**HK\$120,000-180,000**

US\$16,000-23,000

**PROVENANCE**

Private Collection, Switzerland

勒邁耶·德·莫赫普赫斯

(比利時, 1880-1958)

大自然中的兩女

綜合媒材 紙本 原裝手雕峇里式框  
款識：J. Le Mayeur (右下)

來源

瑞士私人收藏



328

## ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

### *Two Women Dancing in the Fields*

signed 'J. Le Mayeur' (lower right)  
mixed media on paper in the original hand-carved Balinese Frame  
55 x 38 cm. (21 $\frac{3}{8}$  x 15 in.)

**HK\$120,000-180,000**

US\$16,000-23,000

#### PROVENANCE

Private Collection, Switzerland

勒邁耶·德·莫赫普赫斯

(比利時, 1880-1958)

### 田野中起舞的兩女

綜合媒材 紙本 原裝手雕峇里式框  
款識：J. Le Mayeur (右下)

#### 來源

瑞士私人收藏



**329**

**THEO MEIER**

(SWITZERLAND, 1908-1982)

*Coastal Landscape*

signed 'Theo Meier' (lower left)  
oil on canvas  
65.5 x 53 cm. (25 3/4 x 20 7/8 in.)

**HK\$70,000-90,000**

**US\$9,000-12,000**

**PROVENANCE**

Private Collection, Switzerland

西奧·梅耶

(瑞士，1908-1982)

沿海景觀

油彩 畫布

款識：Theo Meier (左下)

來源

瑞士 私人收藏



**330**

**THEO MEIER**

(SWITZERLAND, 1908-1982)

*Bathing Ladies*

signed 'Theo Meier' (lower left)  
oil on canvas  
75 x 63 cm. (29 1/2 x 24 3/4 in.)

**HK\$120,000-220,000**

**US\$16,000-28,000**

**PROVENANCE**

Private Collection, Switzerland

西奧·梅耶

(瑞士，1908-1982)

沐浴女子

油彩 畫布

款識：Theo Meier (左下)

來源

瑞士 私人收藏





**331**

## THEO MEIER

(SWITZERLAND, 1908-1982)

### *Landscape*

signed 'Theo Meier' (lower left)  
oil on canvas  
46 x 31 cm. (18 1/8 x 12 1/4 in.)

**HK\$50,000-70,000**

**US\$6,500-9,000**

### PROVENANCE

Private Collection, Switzerland

### 西奧·梅耶

(瑞士，1908-1982)

### 景觀

油彩 畫布  
款識：Theo Meier (左下)

### 來源

瑞士 私人收藏

**332**

## THEO MEIER

(SWITZERLAND, 1908-1982)

### *View of House on Mae Ping River*

signed 'Theo Meier' (lower left)  
oil on canvas  
60 x 70 cm. (23 5/8 x 27 1/2 in.)

**HK\$80,000-120,000**

**US\$11,000-15,000**

### PROVENANCE

Acquired directly from the artist by Prince Sanidh Rangsit  
Collection of Princess Christine Rangsit

### 西奧·梅耶

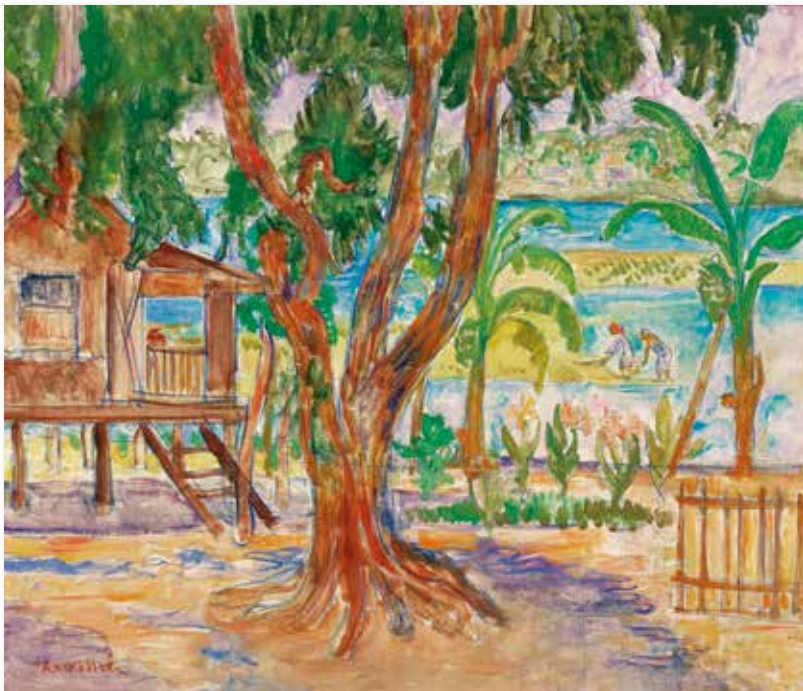
(瑞士，1908-1982)

### 湄平河邊屋宇的景觀

油彩 畫布  
款識：Theo Meier (左下)

### 來源

Sanidh Rangsit王子得自藝術家本人  
Christine Rangsit公主私人收藏





**333**

**THEO MEIER**

(SWITZERLAND, 1908-1982)

*Standing Nude*

signed 'theo meier' and dated '50' (lower right)  
oil on board  
59.5 x 41.5 cm. (23 $\frac{3}{8}$  x 16 $\frac{5}{8}$  in.)  
Painted in 1950

**HK\$90,000-120,000**

*US\$12,000-15,000*

**PROVENANCE**

Galerie Maris, Haarlem, The Netherlands

西奧·梅耶

(瑞士，1908-1982)

站立裸女

油彩 木板

1950年作

款識：theo meier 50 (右下)

來源

荷蘭 哈勒姆 Maris畫廊



334

ROLAND STRASSER

(AUSTRIA, 1885-1974)

*Balinese Dancer*

signed 'straßer' (lower right)  
97 x 51 cm. (38 ¼ x 20 ½ cm.)  
oil on canvas

**HK\$180,000-280,000**

**US\$24,000-36,000**

羅蘭·斯托拉瑟

(奧地利，1885-1974)

峇里島舞者

油彩 畫布

款識：'straßer' (右下)

335

## ROLAND STRASSER

(AUSTRIA, 1885-1974)

### *Fishermen and Prau Along the Indonesian Coast*

signed 'Straßer' (lower left)  
oil on canvas  
100 x 74 cm. (39 $\frac{3}{8}$  x 29 $\frac{1}{8}$  in.)

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

US\$5,200-7,700

#### PROVENANCE

Anon. Sale, Christie's Amsterdam, 12 March 2013, Lot 111  
Acquired from the above sale by the present owner

### 羅蘭·斯托拉瑟

(奧地利, 1885-1974)

#### 印尼海邊的漁夫和船隻

油彩 畫布  
款識: strasser (左下)

#### 來源

2013年3月12日 阿姆斯特丹佳士得 編號111  
現藏者購自上述拍賣



335

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

336

## ANTONIO BLANCO

(PHILIPPINES, 1912-1999)

### *Nude with Love Birds*

signed 'Antonio Blanco' (lower middle); artist's label affixed  
on the reverse  
mixed media on paper in the original frame by the artist  
diameter: 37 cm. (14 $\frac{3}{8}$  in.)  
Executed in 1983

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

US\$5,200-7,700

#### PROVENANCE

Private Collection, Asia

### 安東尼奧·布蘭科

(菲律賓, 1912-1999)

#### 裸女與鸚鵡

綜合媒材 紙本 藝術家原裝框架  
1983年作

款識: Antonio Blanco (中下); 附畫家工作室標籤於畫背

#### 來源

亞洲 私人收藏



336



337

RUDOLF BONNET

(THE NETHERLANDS, 1895-1978)

*Portrait of A Man*

signed 'R. Bonnet' (upper right); inscribed and dated 'Bali 1956'  
(upper left)

oil on canvas

76 x 43 cm. (29<sup>7</sup>/<sub>8</sub> x 16<sup>7</sup>/<sub>8</sub> in.)

Painted in 1956

**HK\$400,000-600,000**

US\$52,000-77,000

**PROVENANCE**

Private Collection, USA

魯道夫·邦尼

(荷蘭，1895-1978)

男子肖像

油彩 畫布

1956年作

款識: R. Bonnet (右上); Bali 1956 (左上)

來源

美國 私人收藏

## Le Pho: The Emancipated Confucian

### 黎譜：解放無束的孔學哲人

The representation of a couple remains rare in the work of Le Pho.

Himself an orphan at a very young age, he was an adulator of women, a nature lover and many of his representations were essentially soft maternities, beautiful and elegant women, bunches of flowers (all freshly picked, according to his own testimony).

This beautiful and enigmatic work on silk depicts *Couple d'Amoureux Parmi les Feuilles de Figuier* (*Loving Couple Among the Fig Leaves*) (Lot 338). Their positioning and environment are not indifferent: if on one hand the clothes and the hairstyles for both are traditional, on the other the painter refuses to limit this woman in a strict Confucian role even though it used to be Le Pho's mandarin scholarly environment. Submission is no longer appropriate so he places her as the central figure with a soft face but a firm presence, salient breasts under the ao dai, quick in her movement to enclose the foliage creating a hedge of separation with the observer. One can notice - as if the painter did not want to distract the observer - the absence of flowers and the neutral background. The man, holding back, is more captivated than he is confident, searching for reassurance: he needs the woman more than she needs him.

Le Pho's message is clear: love exceeds authority, the woman is the equal of the man and the individual is more important than society.

For Le Pho the old mandarin society was dying and the artistic revolution was more important than the political reform. The painter votes with his brush. And when he paints, Le Pho already anticipates that he will never return to his native country. A few years later, always in Paris, he will meet Paulette his wife, who will offer him 55 years of happiness...

A man of conviction, Le Pho is a reminder of Cao Ba Nha (died in 1862) - who, contrary to him, remained faithful to the Confucian principles, suffering the stigma:

Sadness in my heart, dear fatherland, dear family  
The site remains the same but the men are no longer (excerpt from Tu Tiny Khuc).

在黎譜作品中，男女伴侶的創作表述十分罕見。

黎譜在童稚時期就失怙。他對女性充滿鍾慕讚美，本身熱愛大自然；他許多創作表現均以柔美的母性之姿、貌美優雅的女子、儂紅衣翠的花朵為主(根據黎譜本人，這些花全都是新鮮摘取的)。

這幅繪於絲綢畫布的作品，優美卻充滿謎樣，描繪了無花果葉中的愛侶(拍賣品編號 338)。他們的姿勢和背景是親暱的，而非漠不關心：一方面而言，情侶兩人的衣飾和髮型雖看似十分傳統，但就另一層面來說，黎譜拒絕將畫中女子侷限於傳統的儒家角色，儘管孔學曾是藝術家所處的中國學術環境。順服已經不合時宜，因此黎譜將女主角放在中心，她的臉龐線條儘管柔和，但是氣勢堅穩，越南國服「襖黛」下的胸脯線條顯著，她動作明快地將自己和愛侶包圍在四周的植栽中，讓樹籬將觀者隔離於外。而我們也注意到一點：黎譜似乎不願意讓觀者分心 - 因此畫面沒有花朵、背景也是以中性基調為主。男主角身退後方，他被女伴深深迷住，反而顯得沒那麼有自信；他在尋求對方肯定：比起女伴對他的需要，他其實更加需要對方。

黎譜此畫所傳達的訊息十分明顯：愛情勝過權威，女男平等，而個人權利比社會來得重要。

對黎譜而言，舊式的中國儒學社會已是風中殘燭，藝術革命比政治改革更為優先。畫家以畫筆投下神聖一票。而在作畫過程，黎譜已經預見他再也不會回到祖國。數年之後，他已經遠居巴黎，並與愛妻寶萊特相遇，過了55年人間仙侶的快樂時光...

黎譜對自己信念堅貞不移，也讓人想起高柏芽(1862年歿) - 他與黎譜完全相反，致死都忠於孔子教導，並且深受恥辱傷痛：

「心中傷悲，親愛的祖國，親愛的家。  
故居仍在，人已不復。」  
(取自Tu Tiny Khuc)

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



Lot 338 Detail 局部

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION  
美國重要私人收藏



**338**

**LE PHO**

(VIETNAM, 1907-2001)

*Couple d'Amoureux Parmi les Feuilles de Figuier*  
(*Loving Couple Among the Fig Leaves*)

signed 'Le pho' and signed again in Chinese (lower right)  
ink and gouache on silk  
57.5 x 30 cm. (22 5/8 x 11 3/4 in.)  
Painted circa. 1938-1940  
one seal of the artist

**HK\$800,000-1,500,000**

*US\$110,000-190,000*

**PROVENANCE**

Private Collection, USA

**黎譜**

(越南，1907-2001)

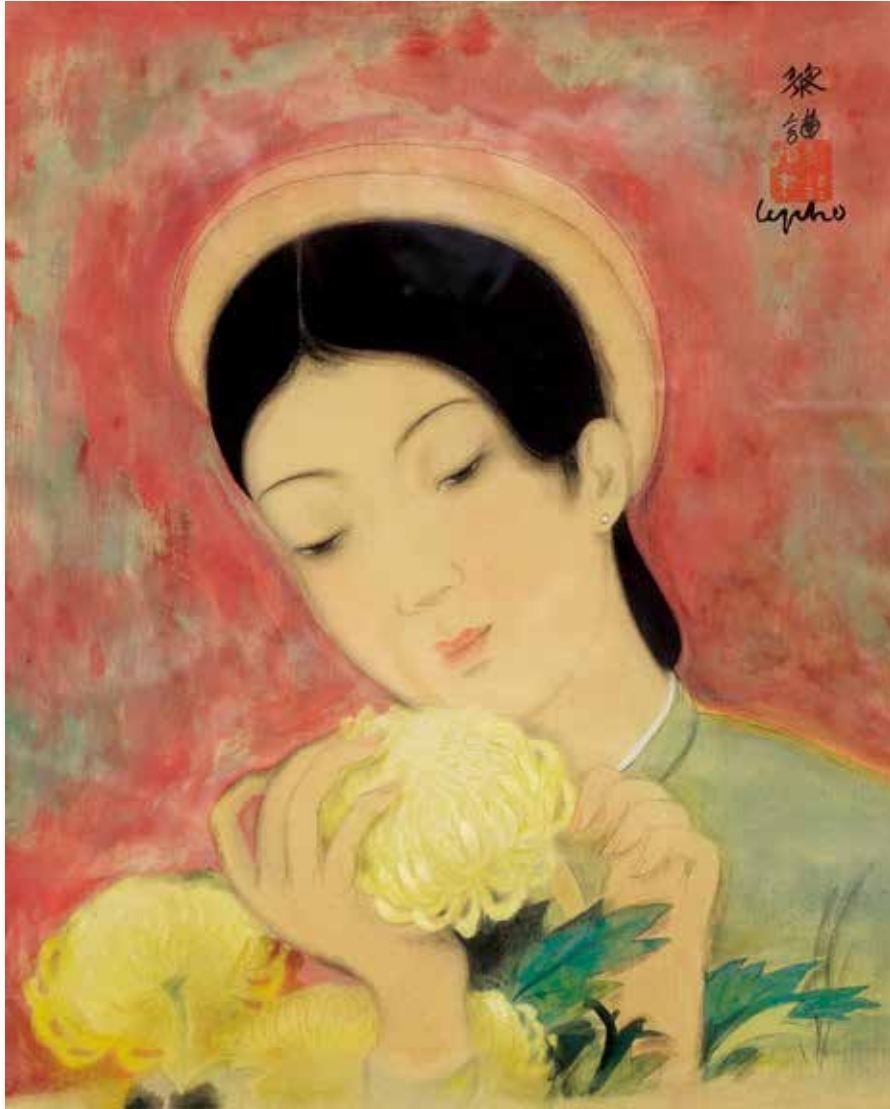
**無花果葉中的愛侶**

水墨 水粉 絹布  
約1938-1940年作  
款識：黎譜 Le pho (右下)  
藝術家鈐印一枚

**來源**

美國 私人收藏





339

LE PHO

(VIETNAM, 1907-2001)

*La Jeune Fille aux Pivoines (Girl with Peonies)*

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

**HK\$400,000-600,000**

US\$52,000-77,000

**PROVENANCE**

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

黎譜

(越南, 1907-2001)

牡丹女子

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

**來源**

1960年代得自藝術家本人  
法國 巴黎 Charles Brisset 醫師收藏  
現藏者購自上述來源  
法國私人收藏



**340**

**LE PHO**

(VIETNAM, 1907-2001)

*Les Deux Soeurs (Two Sisters)*

signed 'Le pho' and signed again in Chinese (upper left)  
ink and gouache on silk  
24.5 x 20.5 cm. (9 $\frac{5}{8}$  x 8 $\frac{1}{8}$  in.)  
Painted circa. 1940  
one seal of the artist

**HK\$240,000-320,000**

**US\$31,000-41,000**

**PROVENANCE**

Anon. Sale, Sotheby's Hong Kong, 6 October 2008, Lot 953  
Acquired from the above sale by the previous owner  
Anon. Sale, Sotheby's Hong Kong, 6 April 2014, Lot 322  
Acquired from the above sale by the present owner  
Private Collection, France

**黎譜**

(越南，1907-2001)

**兩姐妹**

水墨 水粉 絹布  
約1940年作  
款識：黎譜 Le pho (左上)  
藝術家鈐印一枚

**來源**

2008年10月6日 香港蘇富比 編號953  
前藏者購自上述拍賣  
2014年4月6日 香港蘇富比 編號322  
現藏者購自上述拍賣  
法國 私人收藏

341

## NGUYEN PHAN CHANH

(VIETNAM, 1892-1984)

### *Exorcism*

signed and inscribed in Chinese (middle left)  
ink and gouache on silk  
46 x 62.5 cm. (18 1/8 x 24 5/8 in.)  
Painted circa. 1960 following the 1931  
original version  
one seal of the artist

**HK\$100,000-160,000**

**US\$13,000-21,000**

### PROVENANCE

Collection of Le Pho  
Acquired from the above collection by the previous  
owner  
Private Collection, USA

### 阮潘正

(越南，1892-1984)

### 驅邪

水墨 水粉 絹布  
約1960年作依據1931年原作版本  
藝術家鈐印一枚  
款識：辛未年 孟冬，鴻南。阮潘正手。(中左)

### 來源

黎譜收藏  
前藏者購自上述收藏  
美國 私人收藏

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION  
美國重要私人收藏



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PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION  
美國重要私人收藏



341

342

## NGUYEN KHANG

(VIETNAM, 1912-1989)

### *Lady with a Cat*

signed in Chinese (middle right)  
ink and gouache on silk  
51 x 47 cm. (20 1/8 x 18 1/2 in.)  
Painted circa. 1940

**HK\$120,000-180,000**

**US\$16,000-23,000**

### PROVENANCE

Anon. Sale, Christie's Singapore, 4 October 1998, Lot 365  
Acquired from the above sale by the present owner  
Private Collection, USA

### 阮康

(越南，1912-1989)

### 女子與貓

水墨 水粉 絹布  
約1940年作  
款識：阮康 (中右)

### 來源

1998年10月4日 新加坡 佳士得 編號365  
現藏者購自上述拍賣  
美國 私人收藏



Lot 344 Detail 局部

# VU CAO DAM

武高談

About 25 years ago during a long interview, when asked this question, "Who do you feel is the greatest Vietnamese painter of the 20th century?", the great master painter Le Pho answered me in a straight forward manner, without any hesitation "Vu Cao Dam". One could argue that being such an elegant man, Le Pho would value his strong friendship with Vu Cao Dam and name him first, but he was genuinely convinced in his opinion, that Vu Cao Dam was clearly the very best.

Vu Cao Dam actively participated in the Colonial Exhibition in Paris, 1931 and chose to settle there, never returning to his native Vietnam. But the man never considered his departure as an exile he had to suffer. On the contrary, he settled as a Vietnamese artist proud of his origins but nonetheless a universal artist in search of beauty and the eternal beyond all frontiers. Very early, in his first years of training in the Fine Art School of Hanoi where he studied from 1926-1931, he was immediately noticed as an outstanding artist both as sculptor and painter.

Plaster, clay, bronze, stone were materials that were opportunities for him to express his incredible talent as a sculptor. At first, gouache and ink on silk were his favorite medium for his paintings but later, in the 1950s, such as *Portrait of a Young Girl* (Lot 343), he created a new medium by including, for example, some egg and tempera in his paints or favouring, from 1963 (following his contract with the American Gallery, Wally Findlay), oil on canvas works such as *Maternité* (Lot 314), *Divinité* (Lot 315), *Les Pivoines* (Lot 344), a larger *Divinité* (Lot 345) and *Mother and Child*, (Lot 346).

The series of works presented here is the illustration of the artist's talent. His canvas is a storytelling medium, and is an extraordinary display of talent.

Forced to leave Paris for health reasons, he settled in the South of France first in Béziers

at the end of 1949, then in Vence in 1952. Yannick Vu-Jakober, the artist's daughter has kindly confirmed to us the date of *Portrait of a Young Girl* (Lot 343) and we know that the sitter then was Anna, the painter's niece. Vu Cao Dam was particularly faithful to his culture and favoured the representations of Vietnamese subjects, but much more than that, he had the will to catch eternity, and was undoubtedly successful.

約二十五年前，在我與繪畫巨匠黎譜的一次訪談中，當我問到「您覺得誰是二十世紀最傑出的越南藝術家？」他毫不猶豫地回答說：「武高談」。可能有人會覺得黎譜甚為君子，因著與武高談深厚的友誼才會如此回答，但他的確堅信這一點，武高談無疑是最好的。

武高談於1931年積極參與了在巴黎舉辦的殖民展覽，並決定留在巴黎定居，再無回到越南。但他並不覺得這是痛苦的放逐，相反，他成為一位以自己血統而自豪的越南藝術家，更是一位跨越任何國籍界限而追尋美與永恆的國際藝術家。自從他1926年到1931年在河內藝術學校習藝時已一早被看出既是一位出色的畫家，亦是一位不可多得的雕塑家。

石膏、黏土、青銅和石頭是他作為雕塑家用以表達的媒材。而絹本的粉彩和水墨是他一開始最喜歡用的作畫媒材，但後來到了1950年代，他嘗試在顏料中加入蛋彩，形成新的畫材，如作品《少女肖像》（拍品編號343）中可見。而從1963年（繼與美國 Wally Findlay 畫廊簽約）開始，創作油彩畫布作品，《母愛》（拍品編號314）、《神性》（拍品編號315）、《牡丹》（拍品編號344）和大幅作品《神靈》（拍品編號345）和《母子》（拍品編號346）都是當時的佳作。

此系列作品充分展現藝術家的技藝，畫面既是敘述，亦彰顯其極高的藝術造詣。

武高談於1949年年底因健康原因而被迫離開巴黎，前往南法的貝濟耶，再於1952年前往旺克。感謝藝術家女兒 Yannick Vu-Jakober 為我們確定《少女肖像》（拍品編號343）之日期，我們亦知道畫中人身份為藝術家姪女安娜。武高談對其越南文化背景和越南主題的描繪極為虔誠，並致力捕捉永恆之美，無疑是一位成功的藝術家。

Jean-François Hubert  
Senior Expert, Vietnamese Art  
越南藝術資深顧問



Lot 346 Detail 局部



Lot 345 Detail 局部



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VU CAO DAM

(VIETNAM, 1908-2000)

*Portrait of a Young Girl*

signed 'Vu cao dam' (lower right)  
mixed media on silk  
45 x 28 cm (17¾ x 11 in.)  
Painted circa. 1950-1952

**HK\$200,000-300,000**

*US\$26,000-38,000*

**PROVENANCE**

Leighton Galleries, New Jersey, USA  
Private Collection, USA

武高談

(越南，1908-2000)

少女肖像

綜合媒材 絹布  
約1950-1952年作  
款識: Vu cao dam (右下)

**來源**

美國 紐澤西 Leighton畫廊  
美國 私人收藏



**344**

**VU CAO DAM**

(VIETNAM, 1908-2000)

*Les Pivoines (Peonies)*

signed 'Vu cao dam' and dated '64' (lower left)  
oil on canvas  
46.5 x 36 cm. (18¼ x 14½ in.)  
Painted in 1964

**HK\$100,000-160,000**

*US\$13,000-21,000*

**PROVENANCE**

Private Collection, USA

武高談

(越南，1908-2000)

牡丹

油彩 畫布  
1964年作  
款識：Vu cao dam 64 (左下)

來源

美國 私人收藏



345

## VU CAO DAM

(VIETNAM, 1908-2000)

### *Divinité (Divinity)*

signed and dated 'Vu cao dam 71' (lower right); titled 'Divinité',  
signed in Chinese, signed again and dated (on the reverse)  
oil on canvas  
65.3 x 54.4 cm. (25¾ x 21⅝ in.)  
Painted in 1971

**HK\$100,000-160,000**

*US\$13,000-21,000*

#### PROVENANCE

Wally Findlay Galleries, New York, USA  
Acquired from the above by the previous owner thence by decent to  
the present owner  
Private Collection, USA

## 武高談

(越南，1908-2000)

### 神性

油彩 畫布  
1971年作  
款識：Vu cao dam 71 (右下)；Divinité 武高談  
Vu cao dam 1971 (畫背)

#### 來源

美國 紐約 Wally Findlay畫廊  
前藏者購自上述畫廊，現由前藏者家屬收藏  
美國 私人收藏



**346**

## VU CAO DAM

(VIETNAM, 1908-2000)

### *Mother and Child*

signed 'vu cao dam' and dated '78' (lower right)  
oil on canvas  
60 x 48 cm (23 ¾ x 19 in.)  
Painted in 1978

**HK\$160,000-260,000**

*US\$21,000-33,000*

#### PROVENANCE

Wally Findlay Galleries, New York, USA  
Acquired from the above by the previous owner  
Thence by decent to the present owner  
Private Collection, USA

## 武高談

(越南，1908-2000)

### 母子

油彩 畫布  
1978年作  
款識：vu cao dam 78 (右下)

#### 來源

美國 紐約 Wally Findlay 畫廊  
前藏者購自上述畫廊，現由前藏者家屬收藏  
美國私人收藏



## JEAN DUNAND, SEIZO SUGAWARA, JOSEPH INGUIMBERTY, NGUYEN GIA TRI AND OTHERS: A JOURNEY FROM FRANCE, JAPAN AND VIETNAM

In art, the truth is told by the artists and it is written as a fact, through their work.

As soon as the Fine Art School of Hanoi was created in 1924, they applied the exact same major principles that were used in the *École des Beaux-Arts* in Paris. It was only in time, little by little that the teachings adopted, specialized, and developed as it was enriched by the local sensitivity. In that way, Joseph Inguimberty decided to promote the art and technique of lacquer. This was an art form he knew well since the 1920's in France, when Jean Dunand (1877-1942), who was firstly an expert in copper-ware, exhibited with a phenomenal success in Paris some magnificent lacquers (including screens). He had great success that seemed to follow him no matter everywhere in Paris or elsewhere, in any public or private exhibitions. The media then also contributed with their enthusiastic response and coverage of these exhibitions.

Félix Marcilhac, the best-known expert on Dunand, explains that in 1912, Dunand met a Japanese Master specialized in lacquer called Seizo Sugawara and who had lived in France since 1900. Both the artists will eventually share their secrets: metalwork versus lacquer techniques. Fascinated by this material (known in France since the 17th century at least with the importation of many pieces from China and Japan, Dunand will acquire from Sugawara an in-depth technique for lacquer. "*Jean dreams of lacquer*", were the words found in Dunand's wife personal journal, in an entry written January 3rd, 1919). Following a courageous war, Dunand

presented in 1921 a large lacquer, using for the first-time bigger surfaces. He would impose in this way the modern form of lacquer - in a way where in it will no longer just be decorative but will specifically depict subjects.

Dunand could already see all the possible effects such a process could produce with the time and the addition of layers slowly. Indeed, in lacquer specifically the artist becomes a conductor as if the pigments were the musicians, the wood beneath the public, and the brushes and the humidity were the acoustics. Overall, a musical virtuoso 'performance' is skilfully created.

The encounter between Dunand, who was Swiss but became a naturalised French citizen in 1921, and the Japanese artist Sugawara, paved the way forward. This development led to the French artist Inguimberty bringing to the Hanoi School of Fine Art, an artistic revolution.

"If there is a technique that demands everything from the painter it is truly lacquer."

Alix Ayme in L'illustration, 1949

*Rhus Succedanea*, from which the resin was used, the wood, the climate and a whole generation of talented and virtuous painters will contribute in the creation of a Vietnamese Art School to reach an all-time high of talents in the 20th Century.

The exceptional ensemble of lacquers we have the pleasure to present here proves it:

Trinh Van's *Hunting Scene in the Middle Region of North Vietnam* (Lot 354)

synthetizes the style from 1935-1940 when the decorative screens imposes itself as the result of a long and subtle labour.

Nguyen Sang's *Sumo* (Lot 349) with this superb lacquer in a large format is undoubtedly paying homage to Sugawara.

Nguyen Tu Nghiem and his three classical themes *Ong Than Giong* (Lot 347), *The Genius of the Nation* (Lot 353), and *Ancient Dance* (Lot 348) magnificently appear on several levels.

Nguyen Gia Tri and his breathtaking *Women and Children* (Lot 351), his atypical *The Farmers* (Lot 352) and his more classical *Two Ladies* (Lot 350) are a impressive display of his versatility in different styles and subjects.

Nguyen Trung's *L'élégante Dame de Hué* (*The Elegant Lady of Hué*) (Lot 356), favours the use of lacquer over oil on canvas - which is more time consuming and more complex, presents us with his depictions of women made of elegance and beauty in 2 lots presented here - one in lacquer and one in oil.

Finally, special mention must be made for the extraordinary *Hoang Tich Chu landscape work* (Lot 355), dated 1959 which is a high point of Vietnamese Art through its grace and subtle technique. This work is accompanied with a sketch by the artist

Lacquer shares a commonality with wine: the grape variety is important but it is the land of the local produce that truly matters.

Jean-François Hubert  
Senior Expert, Vietnamese Art

▼ Lot 354 Detail 局部



## 尚·杜南、菅原嗣雄、約瑟-安桂貝提、阮嘉治和其他： 一場法國、日本和越南的藝術精萃展

就藝術而言，藝術家敘述真相，而這些真相透過他們的作品以事實呈現。

河內藝術學校在1924年成立。該學院當時所採用的藝術原則，與法國巴黎的美術學院同門同師。之後，時間的淬煉和地方風氣讓學院的育才方式逐漸厚實，教材也從而歷經調整、專門專精、發展茁壯。法國畫家安格百迪決定以這種方式推廣藝術和漆藝技巧。

自20年代起，法國銅器大師尚·杜南（1877-1942）在巴黎成功展出了幾件包括漆藝屏風在內的出眾漆器，讓安格百迪對漆器藝術早有掌握。無論是在巴黎、或是其他城市舉辦公開或是私人展覽，杜南都會名利雙收。媒體也會就這些展覽廣泛報導評論。

菲力斯·馬西爾赫可謂是對杜南最有研究的專家，他提到杜南在1912偶遇一位名叫菅原嗣雄的日本漆藝大師，菅原先生自1900年就旅居法國。兩名藝術家最終決定分享彼此的創作秘密：金屬加工對漆器技巧。杜南深深為這種器材（自17世紀起，法國就有日本和中國的進口漆器，因此這種工藝不乏人知。而杜南即從菅原那兒習得漆藝的進階技巧。「尚連做夢都夢到漆器」，是杜南妻子在1919年1月3日於個人手札中寫道。歷經了一場戰爭後的杜南，在1921年展出了一具大型漆器，首次使用了大片表面磨漆。他以這種

方式磨入了現代漆藝的形式 – 而這門藝術自此不再只限於裝飾用，而是能用來描各種特別主題。

杜南很早就理解了緩慢上漆過程在漆器上產生的層疊效果。在漆器這門藝術交響樂中，藝術家儼然是指揮家、顏料是樂手、漆下的原始木器是聽眾、筆刷和濕度則是音響效果。千錘百鍊的大師創作成就了這場華麗的大師「演奏」。

身為瑞士人的杜南在1921年宣誓成為法國公民，他和日本藝術家菅原的相遇，為漆器在越南的發展奠定了基礎。法國藝術家安格百迪繼而將這一發展帶入河內美術學院，開啟了一場藝術革命。

「若有一項技能要畫家盡畢生之力奉獻，就非屬漆器不可了。」

引述自法國女畫家阿利克斯·埃梅，1949年刊登於法國的「畫報」

野漆樹供應了漆器所需的樹脂和木材、適宜其生長的氣候，和一整個世代的漆藝名家，為20世紀越南藝術學校培育漆藝大師提供了前所未有的良機。

而我們本次呈現的傑出漆器集粹，就是上述內容的最好的證明：

鄭文所做的《北越中部地區的狩獵場景》(拍品編號354)，結合了1935到1940年代流行的風格；當時的裝飾屏風，做工精細而精妙，極為繁

複。阮生所作的《相撲》(拍品編號349)是一具大型漆藝作品，氣韻大方，可以說是對菅原嗣雄做出一場美好禮讚。

阮思嚴和他三組經典主題：《越南烈士》(拍品編號347)、《國家的菁英》(拍品編號353)和《古代舞蹈》(拍品編號348)則是有經有緯，既妍麗又討喜。

阮嘉治和他的精美絕倫的《女子與兒童》(作品編號351)、與眾不同的《農夫》(作品編號352)以及經典風格的《二女子》(拍品編號350)展現了他對多種不同風格和主題的純屬掌握。

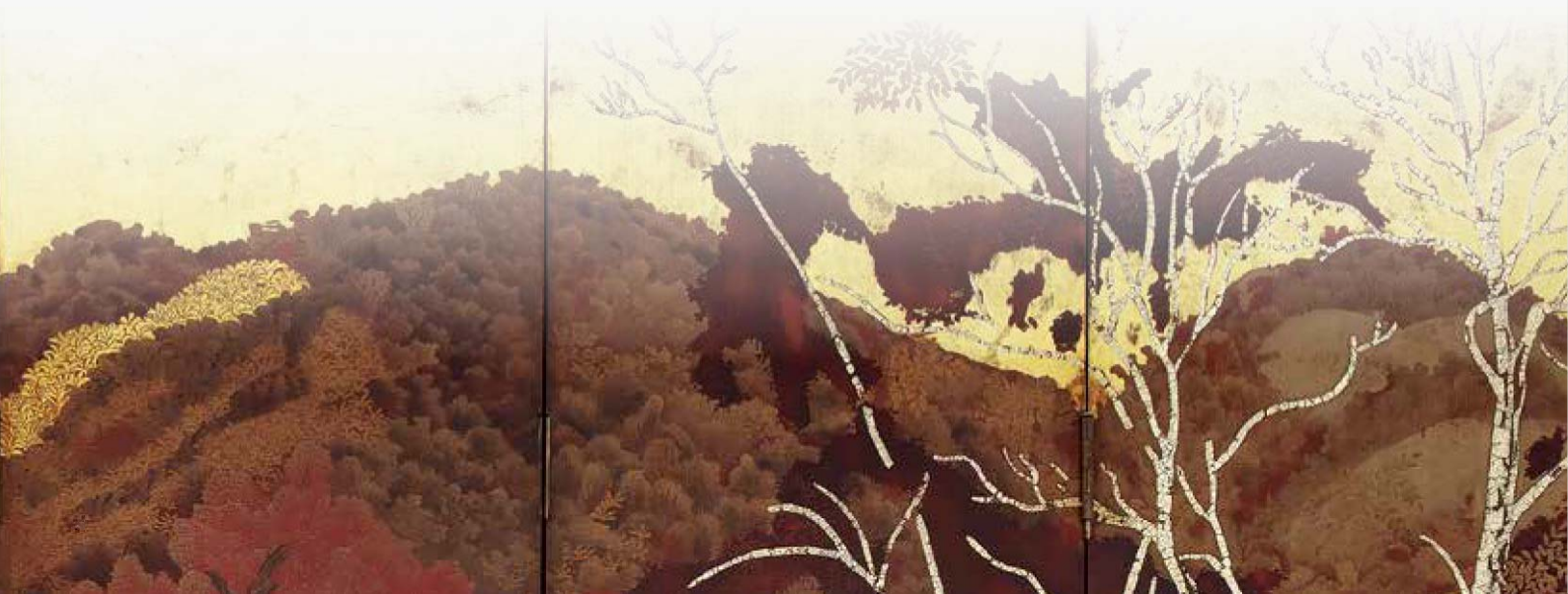
阮忠所作的《順化市的優雅女子》(拍品編號356)，用的是漆工藝而非布面油畫，這過程更費時、更複雜，但是效果精雕細琢。這裡呈現的是阮中的兩件作品，均描繪女性的優雅清麗：一件是漆藝、另一件則是油彩。

最後一定要特別提到大師黃蹟朱的風景作品(作品編號355)，於1959年完成；作品的雅緻和細膩手法代表了越南藝壇的極致。這幅作品還附帶了藝術家手繪的素描。

漆藝與醇酒有異曲同工之妙：葡萄品種固然重要；然而，產地才是成就作品的幕後推手。

Jean-François Hubert  
資深越南藝術專家

▼ Lot 354 Detail 局部





347

NGUYEN TU NGHIEM

(VIETNAM, 1922-2016)

*Kim van Kieu*

signed 'nge' and dated '78' (lower right)

lacquer on panel

64.3 x 47 cm. (25 3/8 x 18 1/4 in.)

Executed in 1978

**HK\$80,000-120,000**

*US\$11,000-15,000*

**PROVENANCE**

Acquired directly from the artist by the present owner  
Private Collection, France

阮思嚴

(越南，1922-2016)

金雲翹傳

漆木板

1978年作

款識：nge 78 (右下)

**來源**

現藏者直接購自藝術家  
法國私人收藏



348

NGUYEN TU NGHIEM

(VIETNAM, 1922-2016)

*Ancient Dance*

signed 'nge' and dated '80' (lower left)  
lacquer on panel  
82 x 164 cm. (32¼ x 64½ in.)  
Executed in 1980

**HK\$350,000-450,000**

*US\$45,000-58,000*

阮思嚴

(越南，1922-2016)

古代舞蹈

漆木板  
1980年作  
款識：nge 80 (左下)



349

NGUYEN SANG

(VIETNAM, 1923-1988)

*Sumo*

signed 'NG SANG' and dated '1976' (lower left)  
lacquer on panel  
80.5 x 100.5 cm. (31 $\frac{3}{4}$  x 39 $\frac{5}{8}$  in.)  
Executed in 1976

**HK\$200,000-300,000**

US\$26,000-38,000

阮生

(越南，1923-1988)

相撲

漆木板  
1976年作  
款識：NG SANG 1976 (左下)



**350**

**NGUYEN GIA TRI**

(VIETNAM, 1908-1993)

*Two Ladies*

signed 'Ng Tri' (lower right)  
lacquer on wooden board with eggshells and natural  
materials  
88 x 67 cm. (34 $\frac{5}{8}$  x 26 $\frac{3}{8}$  in.)

**HK\$450,000-550,000**

*US\$58,000-70,000*

**PROVENANCE**

From the collection of the artist's family  
Anon. Sale, Christie's Hong Kong, 25 November 2012, Lot 215  
Acquired from the above sale by the present owner  
Private Collection, France

阮嘉治

(越南，1908-1993)

飄逸兩女

漆 蛋殼 天然材料 木板  
簽名：Ng Tri (右下)

**來源**

藝術家家屬收藏  
2012年11月25日 香港佳士得 編號215  
現藏者購自上述拍賣  
法國私人收藏



**351**

**NGUYEN GIA TRI**

(VIETNAM, 1908-1993)

*Women and Children*

lacquer on wooden board with eggshells and natural materials  
100 x 79 cm. (39 $\frac{3}{8}$  x 31 $\frac{1}{8}$  in.)  
Executed *circa.* 1968

**HK\$400,000-500,000**

*US\$52,000-64,000*

阮嘉治

(越南，1908-1993)

女子與孩童

漆 蛋殼 天然材料 木板  
約1968年作



352

NGUYEN GIA TRI

(VIETNAM, 1908-1993)

*The Farmers*

signed 'Ng Tri' (lower right)  
lacquer, eggshell, gold foil and natural materials on board  
45 x 62.5 cm. (17¾ x 24¾ in.)

**HK\$350,000-450,000**

*US\$45,000-58,000*

**PROVENANCE**

Anon. Sale, Christie's Hong Kong, 25 November 2012, Lot 216  
Acquired from the above sale by the previous owner  
Anon. Sale, Christie's Hong Kong, 29 November 2015, Lot 485  
Acquired from the above sale by the present owner

阮嘉治

(越南，1908-1993)

農夫

漆 蛋殼 金箔 天然材料 木板  
款識: Ng Tri (右下)

**來源**

2012年11月25日 香港 佳士得 編號216  
前藏家購自上述拍賣  
2015年11月29日 香港 佳士得 編號485  
現藏者購自上述拍賣





353

NGUYEN TU NGHIEM

(VIETNAM, 1922-2016)

*Ong Than Gong*

signed 'nge' and dated '80' (lower left)

lacquer on wood

41 x 38 x 7 cm. (16 1/8 x 15 x 2 3/4 in.)

Executed in 1980

**HK\$70,000-90,000**

*US\$9,000-12,000*

**PROVENANCE**

Acquired directly from the artist by the present owner  
Private Collection, France



阮思嚴

(越南，1922-2016)

*Ong Than Gong*

漆木板

1980年作

款識：nge 80 (左下)

來源

現藏者直接購自藝術家

法國私人收藏



354

TRINH VAN

(VIETNAM, B. 1917)

*Hunting Scene in the Middle Region of North Vietnam*

signed 'Trinh Van' and dated '1943' (lower right)  
lacquer on panel  
115.5 x 159.5 cm (45<sup>7</sup>/<sub>16</sub> x 62<sup>3</sup>/<sub>4</sub> in.)  
Painted in 1943

**HK\$450,000-650,000**

*US\$58,000-83,000*

**PROVENANCE**

Anon. Sale, Sotheby's Hong Kong, 6 October 2014, Lot 288  
Acquired from the above sale by the present owner  
Private Collection, France

鄭文

(越南·B. 1917)

北越中部地區的狩獵場景

漆 木板  
1943年作  
款識: Trinh Van 1943 (右下)

**來源**

2014年10月6日 香港蘇富比 編號288  
現藏者購自上述拍賣  
法國私人收藏



355

## HOANG TICH CHU

(VIETNAM, 1912-2003)

### *Paysage du Tonkin (Tonkinese Landscape)*

lacquer on panel: signed 'Tich Chu' and dated '59' (lower left)

pencil on paper: signed 'Chu' (lower left)

lacquer on panel & pencil on paper

lacquer on panel: 65 x 80 cm. (25 5/8 x 31 1/2 in.)

pencil on paper: 19 x 28 cm. (7 1/2 x 11 in.)

Executed in 1959 (2)

**HK\$180,000-280,000**

**US\$24,000-36,000**

## 黃積鑄

(越南，1912-2003)

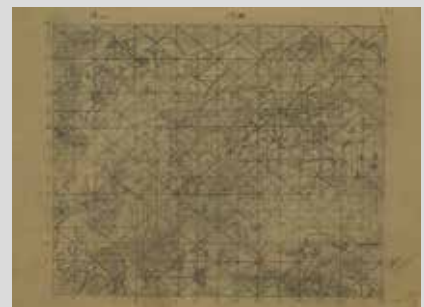
### 越南北圻的風景

漆 木板; 鉛筆紙本

1959年作 (2)

漆 木板 識: Tich Chu/59 (左下)

鉛筆 紙本 識: Tich Chu (左下)



Sketch of *Paysage du Tonkin (Tonkinese Landscape)*  
《越南北圻的風景》的草圖



356

NGUYEN TRUNG

(VIETNAM, B. 1940)

*L'élégante Dame de Hué (The Elegant Lady of Hué)*

signed 'ng. Trung' and dated '96' (lower right)

lacquer on panel

120 x 80 cm. (47¼ x 31½ in.)

Painted in 1996

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

*US\$13,000-19,000*

阮忠

(越南·B. 1940)

順化市的優雅女子

漆木板

1996年作

款識: ng. Trung 96 (右下)



357

NGUYEN TRUNG

(VIETNAM, B. 1940)

*Woman with Lotus*

signed 'ng. Trung' and dated '003' (lower right)  
oil on canvas  
90 x 90 cm. (35 $\frac{3}{8}$  x 35 $\frac{3}{8}$  in.)  
Painted in 2003

**HK\$70,000-90,000**

*US\$9,000-12,000*

**PROVENANCE**

Acquired directly from the artist  
Private Collection, USA

阮忠

(越南，B. 1940)

蓮花女子

油彩 畫布  
2003年作  
款識：ng. Trung 003 (右下)

**來源**

現藏者得自藝術家本人  
美國 私人收藏



358

## JOSEPH INGUIMBERTY

(FRANCE, 1896-1971)

### *Farmers in Tonkin*

signed 'Inguimberty' (lower right)  
oil on canvas  
68 x 129 cm. (26 ¾ x 50 ¾ in.)  
Painted *circa* 1938

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

**US\$33,000-45,000**

#### PROVENANCE

Anon. Sale, Sotheby's Singapore, 9 October 2005, Lot 82  
Acquired from the above by the present owner  
Private Collection, USA

安格百迪

(法國，1896-1971)

越南北圻的農民

油彩 畫布

約1938年作

款識：Inguimberty (右下)

來源

2005年10月9日 新加坡 蘇富比 編號82

現藏者購自上述拍賣

美國 私人收藏



359

NGUYEN SIÊN

(VIETNAM, 1916-2014)

*River Scene*

signed 'Ng. Siên' and dated '60' (lower right)  
oil on canvas  
64.5 x 109 cm. (25 $\frac{3}{8}$  x 42 $\frac{7}{8}$  in.)  
Painted in 1960

**HK\$20,000-30,000**

*US\$2,600-3,800*

**PROVENANCE**

Private Collection, USA

NGUYEN SIÊN

(越南，1916-2014)

河景

油彩 畫布  
1960年作  
款識：Ng. Siên 60 (右下)

來源

美國 私人收藏



360

## THANG TRAN PHENH

(VIETNAM, 1890-1972)

### *Calligraphy Lesson*

signed 'TT Phenh.' (lower right); inscribed in Chinese (upper left)

watercolour on paper  
19.5 x 26.5 cm. (7 $\frac{7}{8}$  x 10 $\frac{5}{16}$  in.)  
Painted circa. 1920  
one seal of the artist

**HK\$60,000-80,000**

**US\$7,700-10,000**

#### PROVENANCE

Private Collection, Amsterdam

## THANG TRAN PHENH

(越南，1890-1972)

### 書法課

水彩 紙本  
約1920年作  
款識：TT Phenh. (右下)；文章教爾曹，萬般皆下品，惟有讀書高。陳平畫 (左上)  
藝術家鈐印一枚

#### 來源

阿姆斯特丹 私人收藏





**361**

**THANG TRAN PHENH**

(VIETNAM, 1890-1972)

*Pork Seller*

signed 'TT Phenh.' (lower left)  
watercolour on paper  
23.5 x 31 cm. (9 ¼ x 12 ¼ in.)  
Painted *circa.* 1930

**HK\$60,000-80,000**

**US\$7,700-10,000**

**PROVENANCE**

Private Collection, Amsterdam

**THANG TRAN PHENH**

(越南，1890-1972)

豬肉小販

水彩 紙本  
約1930年作  
款識：TT Phenh. (左下)

來源

阿姆斯特丹私人收藏



**362**

**DO QUANG EM**

(VIETNAM, B. 1942)

*Still Life*

oil on canvas  
66.5 x 58.5 cm. (26 $\frac{1}{8}$  x 23 in.)  
Painted in 1972

**HK\$50,000-70,000**

**US\$6,500-9,000**

**PROVENANCE**

Private Collection, USA

**DO QUANG EM**

(越南, B. 1942)

靜物

油彩 畫布  
1972年作

來源  
美國 私人收藏



363

LE PHO

(VIETNAM, 1907-2001)

*Summertime in the Garden*

signed 'Le pho' and signed again in Chinese (lower left)  
oil on canvas  
95 x 125 cm. (37 3/8 x 49 1/4 in.)  
Painted circa. 1970

**HK\$250,000-400,000**

**US\$33,000-51,000**

**PROVENANCE**

Anon. Sale, Sotheby's New York, 13 September 2005, Lot 175  
Acquired from the above sale by the present owner  
Private Collection, USA

黎譜

(越南，1907-2001)

夏日花園

油彩 畫布  
約1970年作  
款識：黎譜 Le pho (左下)

**來源**

2005年9月13日 紐約 蘇富比 編號175  
現藏者購自上述拍賣  
美國 私人收藏



**364**

**LE PHO**

(VIETNAM, 1907-2001)

*Young Woman with Flowers*

signed 'Le pho' and signed again in Chinese (lower left)  
oil on canvas  
40 x 32 cm. (15 $\frac{3}{4}$  x 12 $\frac{5}{8}$  in.)  
Painted *circa.* 1968-1970

**HK\$80,000-100,000**

**US\$11,000-13,000**

**PROVENANCE**

Private Collection, USA

黎譜

(越南，1907-2001)

少女與鮮花

油彩 畫布  
約1968-1970年作  
款識：黎譜 Le pho (左下)

來源

美國 私人收藏



**365**

**LE PHO**

(VIETNAM, 1907-2001)

*Lady with Red Flowers*

signed 'Le pho' and signed again in Chinese (lower left)  
oil on canvas  
37 x 45 cm. (14 5/8 x 17 3/4 in.)  
Painted circa. 1970

**HK\$60,000-80,000**

**US\$7,700-10,000**

**PROVENANCE**

Private Collection, USA

黎譜

(越南，1907-2001)

紅花女子

油彩 畫布

約1970年作

款識：黎譜 Le pho (左下)

來源

美國 私人收藏

## RUPTURES IN THE EARLY YANGON SCHOOL 早期仰光派的分裂

Excellent paintings were done in Myanmar before Ba Nyan, but his academic and professional training in London in the 1920s, which he passed on to painters such as U Ngwe Gaing (Lot 366 & 367) and San Win (Lot 370), became the backbone of modern Myanmar painting. A case in point is U Lun Gywe (Lot 369), who studied under Ba Nyan's apprentice Thein Han, who became Lun Gywe's much admired teacher. For much of Lun Gywe's career, he was a realist in the Ba Nyan-Thein Han mode, and only in the 1990s began to move into a florid impressionism.

The influence of Ba Nyan and Ngwe Gaing was also evident in the early 1990s work of Min Wae Aung (Lot 375) and his apprentice Zaw Zaw Aung. The reach of the Early Yangon School extended through a wide arc, into the post-2000 oil work of older artists such as Soe Nyunt Lay (Windy) and the 1990s watercolour of Hla Han (Lot 371), both of whose works possess gravitas, a feature associated with the Early Yangon School. This gravitas, however, also appears in pre-Ba Nyan works in Mandalay, and Hla Han admits to being influenced by Ngwe Gaing, as well as early Mandalay watercolorists.

At this time, the painters in Mandalay wished to challenge the trends occurring in Yangon. Saw Maung (Lot 368) was one of these painters, experimenting with modern and indigenous styles, in a private oeuvre that encompassed realism, impressionism, and surrealism mixed with Myanmar or Asian themes. As Saw Maung was a professional painter for religious edifices in Upper Myanmar, his private oeuvre is not large. The same must also be said of the painters who worked in his crew, who also developed individual private oeuvre, such as the rare works of the Shan painter Kham Lun (Lot 372), for instance.

Ruptures in the Early Yangon School were inevitable. Two of Ba Nyan's apprentices moved in new directions. Ba Kyi, a Yangon painter, became a Neo-Traditionalist, and Aung Khin (Lot 376), a Mandalay artist, moved into modernism. Aung Khin belongs to the first-generation of modernist painters in Myanmar, which also included the Mandalay painter Kin Maung (Bank) and Bagyi Aung Soe, a Yangon modernist who in 1951 attended Shantiniketan, Rabindranath Tagore's progressive school in India.

In the 1950s, Aung Khin had exhibitions of his work in Mandalay, one of which was sponsored by the American Consulate there. This did not attract great attention in Yangon, however, where painters might acquire media recognition and buyers from diplomats. As for Bagyi Aung Soe, he did not possess the temperament to initiate "movements" and his work was too unusual for many Myanmar or foreign art-lovers to understand or admire at that time.

Thus, when the "modernist movement" did arrive in Myanmar it started in 1963, as a result of a show in Yangon by the Mandalay painter Paw Oo Thet, sponsored by the American Embassy. One of the hallmarks of this movement, in addition to elements of geometric, compositional, or proportional abstraction, was a bold move into color abstraction, a necessary advent recommended by Aung Khin, who observed that modernist works require unusual or "crazy colors". Indeed, this became one of the major elements of the modernist break from the Early Yangon School.

The movement had several dozen members, but the leading lights were Paw Oo Thet, Win Pe, Kin Maung Yin, as well as Kin Maung (Bank) and Aung Khin. It created a sensation in Myanmar for two or three years, but eventually government restrictions made it difficult for diplomats to find paintings. By the 1990s, when Myanmar began to open up to the world, a younger generation of modernist hold-outs were leading the movement: Tin Maung Oo (Yangon) (Lot 383), Aung Myint, San Minn, among others.

Ultimately, these painters were surpassed by a younger generation who were captivated by a romance with color: Ramree Tin Shwe (Lot 378), Nyein Chan Su (Lot 379), Myat Kyawt (Lot 377), Zaw Win Pe (Lot 380), and Min Zaw (Lot 382), of which the last four painters are the leading representatives of the young modernist painters in Myanmar today.

在巴顏之前，緬甸已有非常傑出的繪畫，但他在二十年代的倫敦所接受，並傳承至宇雅剛及山民 (Lot 366 & 367) 的學院及專業訓練，成為了現代緬甸繪畫的核心所在。其中一個好例子便是宇隆桂 (Lot 369)，他學藝於巴顏的徒弟登恆，登恆後來亦成為宇隆桂的恩師。宇隆桂的藝術生涯之中一直是一個跟隨巴顏及登恆風格的現實主義畫家，到九十年代才風格一變為華麗的印象主義。

巴顏及宇雅剛的影響可見於敏惠昂 (Lot 375) 九十年代初的作品，以至他的學生佐佐昂的作品。早期仰光派的風格綿延影響甚廣，可見於二千年之後一些較資深的畫家的油畫作品，例如蘇龍利 (雲迪) (Lot 374) 與哈漢 (Lot 371) 九十年代的水彩畫，兩者都有其莊嚴所在，與早期仰光派契合。這點，同時亦在早於巴顏之前的曼德勒地方作品可見，哈漢亦承認他同時受到宇雅剛及早期曼德勒水彩畫派的影響。

當時曼德勒的畫家意欲挑戰仰光的流行風格。佐蒙 (Lot 368) 就是其中一個這樣的畫家，他嘗試以現代及本土的風格入畫，他的個人作品，包含現實主義、印象主義及超現實主義的風格，並融合緬甸及其他亞洲主題。由於佐蒙是一個在上緬甸區是一個職業的寺院畫家，他的個人作品並不多。同樣，其他同一班底的畫家亦有相似情況，他們個人的作品有強烈的個人風格，揮灑畫家金龍 (Lot 372) 的罕見作品並是好例子。

早期仰光派的分裂誠然不可避免，巴顏的兩個徒弟各自向新方向發展。仰光畫家巴奇成為了一個新傳統主義畫家，而曼德勒的畫家昂健則向現代主義進發。昂健是緬甸第一代的現代主義畫家，同輩的包括曼德勒畫家健蒙 (班克) 及仰光的巴恰昂素，一位於1951年學藝於泰戈爾於桑蒂尼蓋登創辦的進步學院的現代主義畫家。

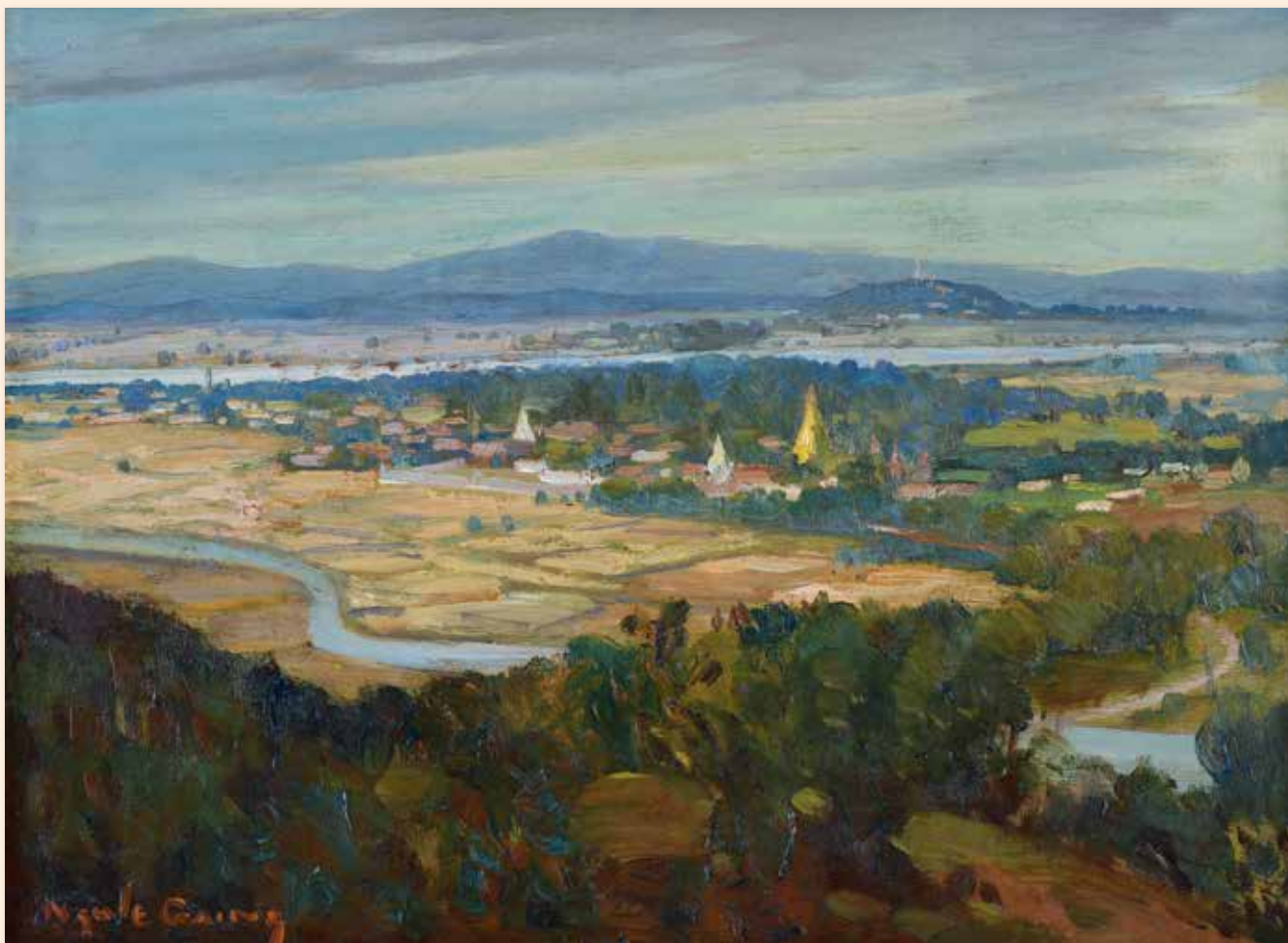
在五十年代，昂健在曼德勒舉行了不少展覽，其中一個是由當地的美國總領事館贊助。然而展覽在媒體聚焦及作為潛在買家的外交官雲集的仰光並未造成什麼哄動。而巴恰昂素則隨遇而安，沒有想要開創藝術風潮，他的作品對當時很多緬甸及外國的藝術愛好者來說，亦太難去欣賞及明白。

「現代主義風潮」之到達緬甸，是在1963年美國領事館贊助的一個曼德勒畫家波奧達於仰光舉行的展覽。這風潮的特色，在於除了幾何、構圖及比例的抽象元素之外，對色彩抽象的大膽表現。昂健當時便指出，作品需要非同凡響，「甚至瘋狂的色彩」。誠然這是現代主義脫離早期仰光派的一個主要地方。

這項思潮有數十名成員，但主要領軍的是波奧達、溫皮、健蒙賢、健蒙 (班克) 及昂健。在緬甸領導風潮了數年後，隨著政府的制限，外交官變得越來越難找到心頭好的繪畫。到了九十年代，緬甸打開國門，一批年輕的現代主義者領導新的風潮：他們包括仰光的田蒙奧 (Lot 383)、昂敏、山敏等等。

慢慢這些畫家又被另一代更年輕的畫家超越，他們為色彩的浪漫所吸引。他們包括林利田施 (Lot 378)、年陳素Su (Lot 379)、物歸 (Lot 377)、佐溫皮 (Lot 380) 及民佐 (Lot 382)，最後四位是當今緬甸年輕現代主義畫家的領軍人物。

▼ Lot 379 Detail 局部



**366**

U NGWE GAING

(BURMA, 1901-1967)

*Scene from the Town*

signed 'Ngwe GAING' (lower left); titled 'Scene from the Town'  
(on the reverse)  
oil on board  
30 x 40 cm. (11¾ x 15¾ in.)  
Painted *circa.* 1950

**HK\$200,000-280,000**

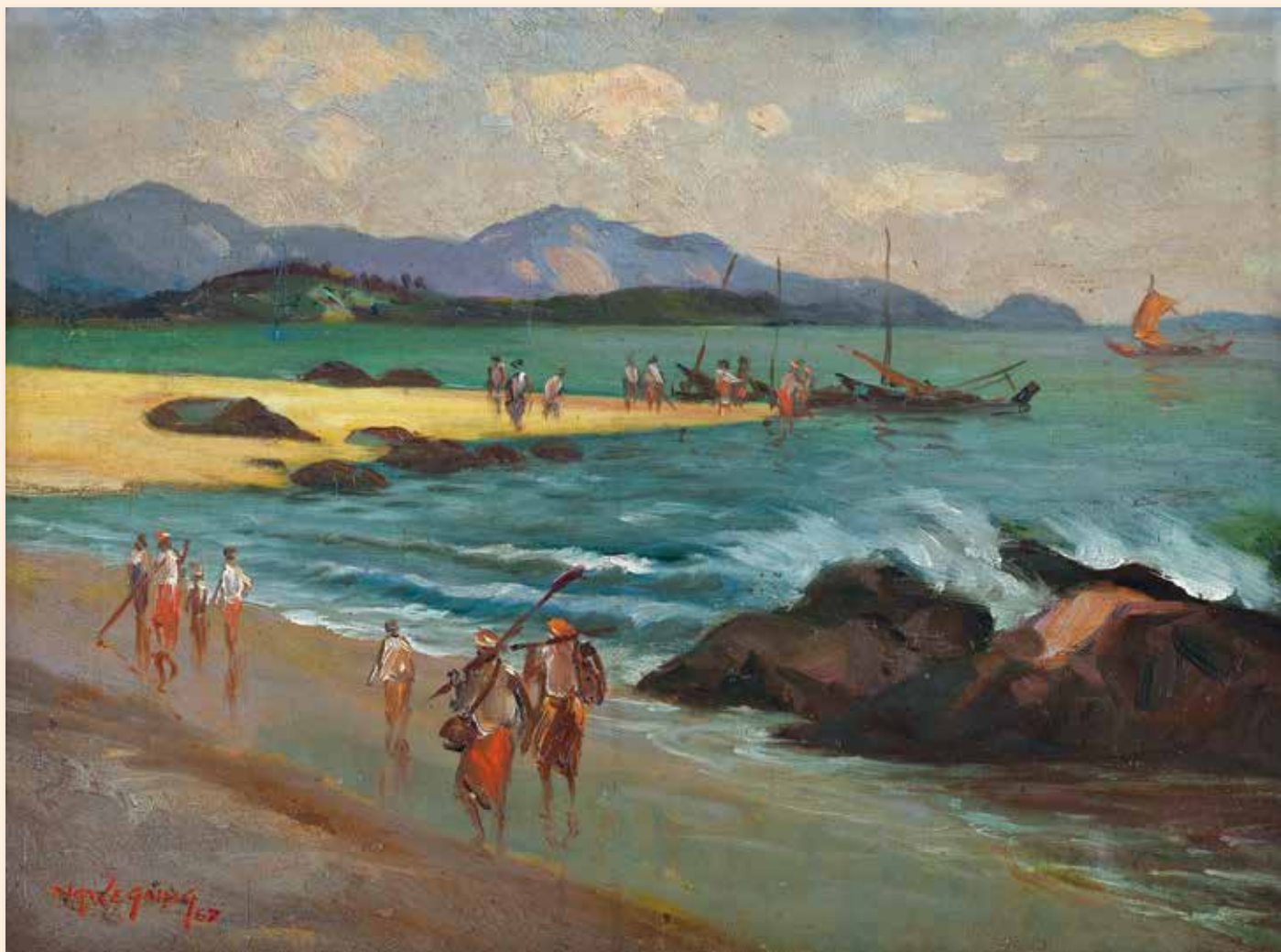
*US\$26,000-36,000*

U NGWE GAING

(緬甸, 1901-1967)

小鎮景色

油彩 木板  
約1950年作  
款識：Ngwe GAING (左下); Scene from  
the Town (畫背)



367

U NGWE GAING

(BURMA, 1901-1967)

*Maung Magan Beach*

signed 'Ngwe Gaing' and dated '67' (lower left)

oil on board

44 x 61 cm. (17¼ x 24 in.)

Painted in 1967

**HK\$240,000-320,000**

US\$31,000-41,000

NGWE GAING

(緬甸，1901-1967)

芒馬甘群島海灘

油彩 木板

1967年作

款識：Ngwe Gaing 67 (左下)





368

## SAW MAUNG

(BURMA, 1900-1969)

### *Akha Dancers*

signed in Burmese and dated '67' (lower right)  
oil on board  
48 x 61 cm. (18 $\frac{7}{8}$  x 23 $\frac{3}{4}$  in.)  
Painted in 1967

**HK\$180,000-280,000**

US\$24,000-36,000

#### LITERATURE

Andrew Ranard: *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, (2009) (illustrated Fig. 167)

## SAW MAUNG

(緬甸，1901-1967)

### 阿卡族舞者

油彩 木板  
1967年作  
款識：緬文簽名 67 (右下)

#### 出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著 Silkworm Books 清邁 泰國 (圖版，第167圖)



369

## U LUN GYWE

(BURMA, B. 1930)

### *A Resting Beauty*

signed 'Lun Gywe' and dated '2002' (lower right)  
oil on canvas  
68.5 x 69 cm. (27 x 27 1/8 in.)  
Painted in 2002

**HK\$80,000-120,000**

**US\$11,000-15,000**

#### LITERATURE

Shireen Naziree and Jørn Middleborg, U Lun Gywe – Feasting the Female Form, Thavibu Gallery, Bangkok, Thailand, 2011 (illustrated, p. 24).

Shireen Naziree and Jørn Middleborg, U Lun Gywe: A Master Painter From Myanmar, Thavibu Gallery, Bangkok, Thailand, 2005 (illustrated, p.65)

## U LUN GYWE

(緬甸，1930年生)

### 休憩美女

油彩 畫布  
2002年作  
款識：Lun Gywe 2002 (右下)

#### 出版

2011年Shireen Naziree、Jørn Middleborg著《U LUN GYWE：女性美百態》Thavibu畫廊 泰國 (圖版，第24頁)

2005年Shireen Naziree、Jørn Middleborg著《U LUN GYWE：緬甸大師》Thavibu畫廊 泰國 (圖版，第65頁)



**370**

U SAN WIN

(BURMA, B. 1930)

*White Temple in Bagan*

signed 'San Win' and dated '74' (lower left)

oil on board

30 x 40 cm. (11¾ x 15¾ in.)

Painted in 1974

**HK\$150,000-250,000**

*US\$20,000-32,000*

U SAN WIN

(緬甸, 1905-1981)

蒲甘的白色寺廟

油彩 木板

1974年作

款識：San Win (左下)



371

## U HLA HAN

(BURMA, B. 1941)

### *Buffaloes and Cranes*

signed 'HLA HAN' and dated '93' (lower right)  
watercolour on paper  
36 x 52.5 cm. (14 1/8 x 20 5/8 in.)  
Painted in 1993

**HK\$28,000-48,000**

**US\$3,600-6,200**

#### LITERATURE

Andrew Ranard: *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, (2009) (illustrated Fig. 288)

## U HLA HAN

(緬甸，1941年生)

水牛和鶴

水彩 紙本  
1993年作  
款識：HLA HAN 93 (右下)

#### 出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著  
Silkworm Books 清邁 泰國 (圖版，第2881圖)



372

## U KHAM LUN

(BURMA, 1915-1985)

### *Novitiation*

signed in Burmese and inscribed 'SHANYOMA ART' (lower left)  
watercolour on paper  
36 x 49.5 cm. (14 1/4 x 19 1/2 in.)

**HK\$25,000-45,000**

**US\$3,300-5,800**

#### LITERATURE

Andrew Ranard: *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, (2009) (illustrated Fig. 178)

## U KHAM LUN

(緬甸，1915-1985)

見習禮儀

水彩 紙本  
款識：緬文簽名 SHANYOMA ART (左下)

#### 出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著  
Silkworm Books 清邁 泰國 (圖版，第178圖)



373

U LUN GYWE

(BURMA, B. 1930)

*Heavy Rain*

signed 'LUN GYWE' (lower right)  
oil on board  
61 x 81 cm. (23¾ x 31½ in.)  
Painted *circa.* 1969

**HK\$70,000-90,000**

*US\$9,000-12,000*

**LITERATURE**

Andrew Ranard: *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, (2009) (illustrated Fig. 281)

U LUN GYWE

(緬甸，1930年生)

傾盆大雨

水彩 紙本  
約1969年作  
款識：LUN GYWE (右下)

**出版**

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著  
Silkworm Books 清邁 泰國 (圖版，第281圖)



**374**

## SOE NYUNT LAY (WINDY)

(BURMA, 1933-C. 2012)

*Girl with Bull Fighting the Wind (Facing Left)*

signed 'Soe Nyunt Lay' and dated '07 (lower right)  
oil on canvas  
100.5 x 76.5 cm. (39 $\frac{1}{8}$  x 30 $\frac{1}{8}$  in.)  
Painted in 2007

**HK\$30,000-60,000**

*US\$3,900-7,700*

## SOE NYUNT LAY (WINDY)

(緬甸，1933-C.2012)

鬥牛的女孩（面向左）

油彩 畫布  
2007年作  
款識：Soe Nyunt Lay 07 (右下)



**375**

## MIN WAE AUNG

(BURMA, B. 1960)

*Eyes of Hope*

signed 'MIN WAE AUNG' and dated '94' (lower left)  
oil on canvas  
63.5 x 88 cm. (25 x 34 $\frac{1}{8}$  in.)  
Painted in 1994

**HK\$50,000-70,000**

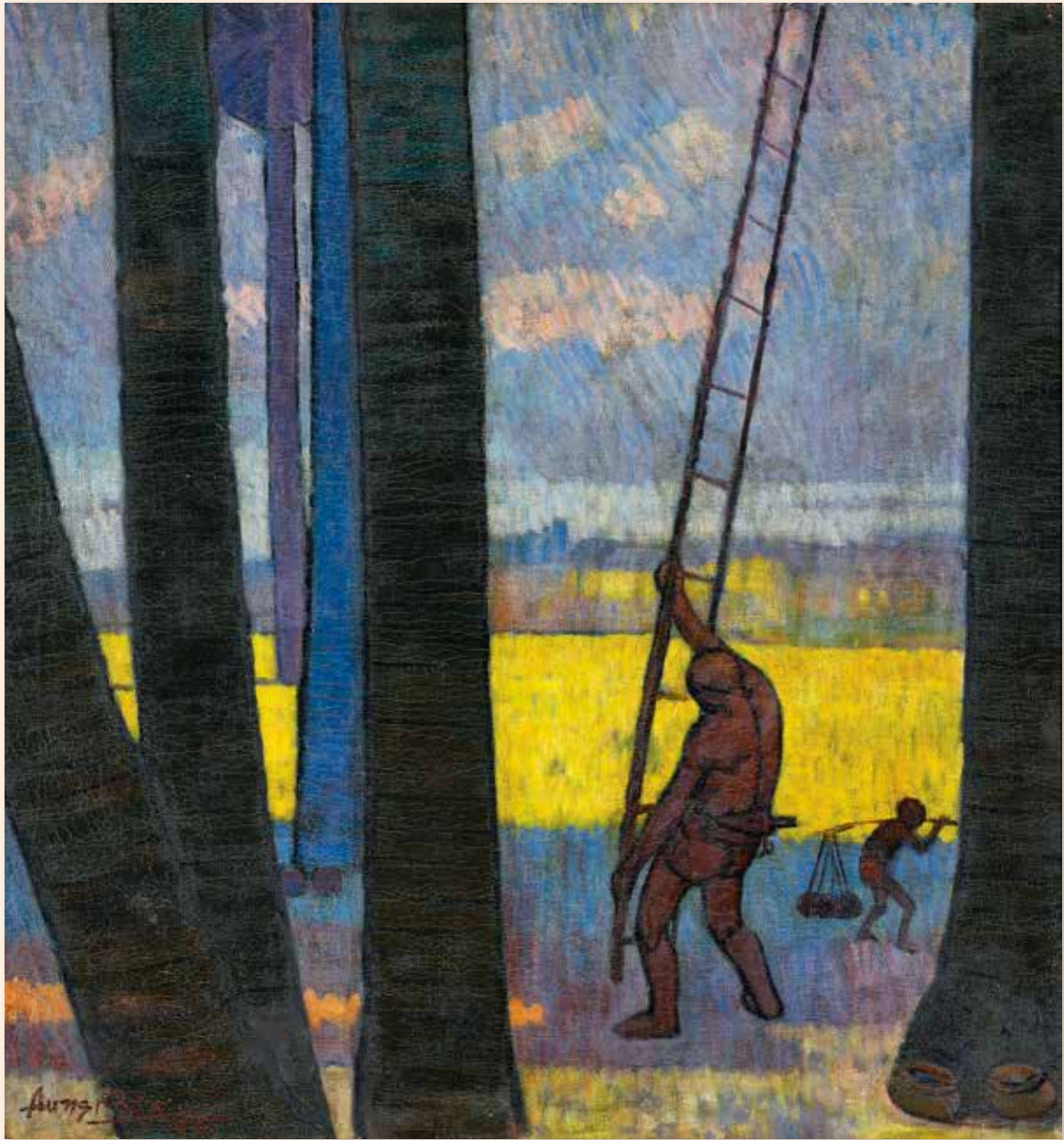
*US\$6,500-9,000*

## MIN WAE AUNG

(緬甸，1960年生)

希望之眼

油彩 畫布  
1994年作  
款識：MIN WAE AUNG 94 (左下)



376

AUNG KHIN

(BURMA, 1921-1996)

*Toddy Palm Tree Climber*

signed 'Aung Khin' and dated '1980' (lower left)  
oil on canvas laid on board  
76 x 71 cm. (29¾ x 28 in.)  
Painted in 1980

**HK\$60,000-80,000**

US\$7,700-10,000

AUNG KHIN

(緬甸，1921-1996)

托德棕櫚樹登者

油彩 畫布 裱於木板  
1980年作

款識：Aung Khin 1980 (左下)



377

MYAT KYAWT

(BURMA, B. 1966)

*Dancer 4*

signed 'myatkyawt' and dated '2000'  
(lower right)  
oil on canvas  
90 x 120 cm. (35 3/8 x 47 1/4 in.)  
Painted in 2000

**HK\$15,000-25,000**

US\$2,000-3,200

MYAT KYAWT

(緬甸，1966年生)

舞者第四

油彩 畫布

2000年作

款識：myatkyawt 2000 (右下)

377

378

RAMREE TIN SHWE

(BURMA, 1960-C. 2009)

*Arakan Abstract*

signed 'Ramree Tin Shwe' and dated '1998'  
(lower right)  
oil on silk  
46 x 61 cm. (18 x 24 in.)  
Painted in 1998

**HK\$25,000-45,000**

US\$3,300-5,800

LITERATURE

Andrew Ranard: *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, (2009) (illustrated Fig. 335)

RAMREE TIN SHWE

(緬甸，1960-C. 2009)

若開邦抽象

油彩 絹布

1998年作

款識：Ramree Tin Shwe 1998 (右下)



378

出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著Silkworm Books 清邁 泰國 (圖版，第335圖)





379

379

## NYEIN CHAN SU

(BURMA, B. 1973)

### *Vendors Under Lights*

signed 'NCS' and dated '2000' (lower right)  
oil on canvas  
45.5 x 61 cm. (17 7/8 x 24 in.)  
Painted in 2000

**HK\$20,000-30,000**

**US\$2,600-3,800**

#### LITERATURE

Andrew Ranard: *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, (2009) (illustrated Fig. 338)

## NYEIN CHAN SU

(緬甸，B. 1973)

### 燈光下的商販

油彩 畫布  
2000年作  
款識：NCS 2000 (右下)

#### 出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著  
Silkworm Books 清邁 泰國 (圖版，第338圖)

380

## ZAW WIN PE

(BURMA, B. 1960)

### *Landscape*

signed 'Zaw Win Pe' and dated '2013'  
(lower right)  
oil on canvas  
122 x 152.5 cm. (48 x 60 in.)  
Painted in 2013

**HK\$15,000-25,000**

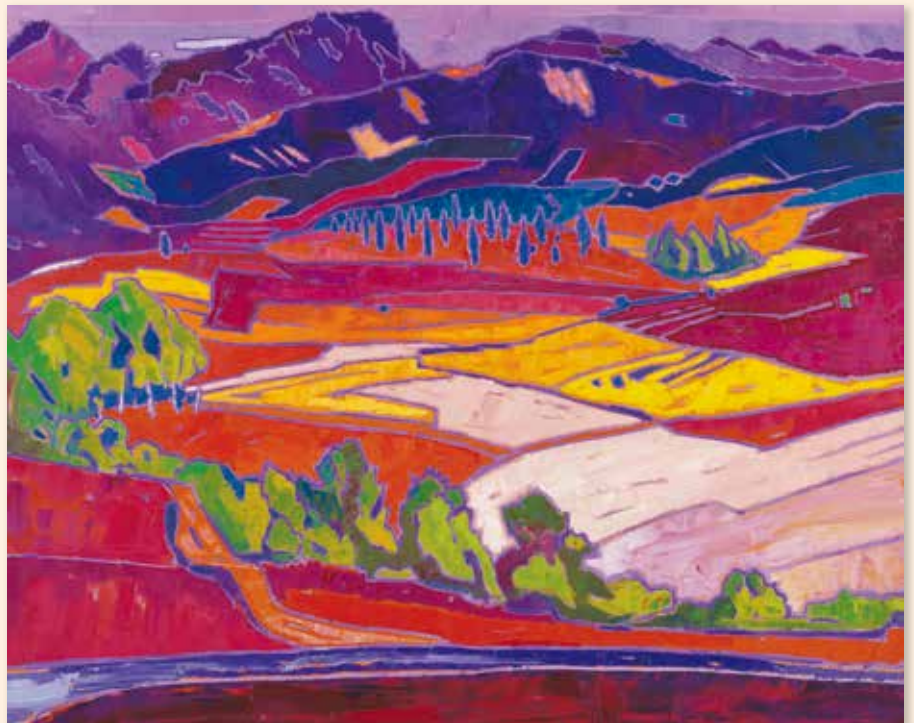
**US\$2,000-3,200**

## ZAW WIN PE

(緬甸，1960年生)

### 景觀

油彩 畫布  
2013年作  
款識：Zaw Win Pe 2013 (右下)



380



381

**381**

**BA KHINE**

(BURMA, B. 1960)

*Inle Lake*

signed 'BaKhine' and dated '2000' (lower left)  
oil on canvas  
122 x 92 cm. (48 x 36¼ in.)  
Painted in 2000

**HK\$18,000-28,000**

*US\$2,400-3,600*

**BA KHINE**

(緬甸，1960年生)

茵萊湖

油彩 畫布  
2000年作  
款識：BaKhine 2000 (左下)



382

**382**

**MIN ZAW**

(BURMA, B. 1972)

*Mandalay Royal City*

signed 'MINZAW' and dated '2000' (lower left)  
oil on canvas  
92 x 122 cm. (36¼ x 48 in.)  
Painted in 2000

**HK\$18,000-28,000**

*US\$2,400-3,600*

**MIN ZAW**

(緬甸，1972年生)

曼德勒皇家城

油彩 畫布  
2000年作  
款識：MINZAW 2000 (左下)



**383**

## TIN MAUNG OO

(BURMA, B. 1949)

*Turquoise Afternoon*

signed 'TIN MAUNG OO' and dated '94' (lower right)  
oil on canvas  
87.5 x 50.5 cm. (34½ x 19⅞ in.)  
Painted in 1994

**HK\$25,000-45,000**

**US\$3,300-5,800**

### LITERATURE

Andrew Ranard: *Burmese Painting: A Linear and Lateral History*, Chiang Mai, Thailand, Silkworm Books, (2009)  
(illustrated Fig. 321)

## TIN MAUNG OO

(緬甸，1949年生)

青綠色的午後

油彩 畫布

1994年作

款識：TIN MAUNG OO 94 (右下)

### 出版

2009年《緬甸繪畫：線性與多維歷史》Andrew Ranard著  
Silkworm Books 清邁 泰國 (圖版，第321圖)



384

## THAWAN DUCHANEE

(THAILAND, 1939-2014)

*Monk*

signed 'Thawan 64' (upper right); signed 'Thawan'  
and inscribed 'Kuala Lumpur' (on the reverse)  
oil on canvas  
189 x 86 cm. (74 $\frac{3}{8}$  x 33 $\frac{3}{8}$  in)  
Painted in 1964

**HK\$350,000-450,000**

*US\$45,000-58,000*

### PROVENANCE

Acquired in the 1970s from Thailand  
Thence by descent to the present owner  
Private Collection, Canada

達宛·都察尼

(泰國，1939-2014)

僧侶

油彩 畫布

1964年作

款識：Thawan 64 (右上); Thawan Kuala Lumpur (畫背)

來源

前藏家於1970年代得自泰國

現由原藏家家屬收藏

加拿大私人收藏



Lot 385 Detail 局部

These two lots by Thawan Duchanee epitomise the artist's distinctive style and demonstrate the sheer breadth of his talent. Both pieces offer unique reinterpretations of their subjects: the one depicting a typical city scene in Thailand, the other a modern Buddhist monk. Although varying in artistic techniques, visible in each are the artist's personal meditation on the Thai way of life, traditions and identity. Thawan's renowned tendency to compose bold and powerful displays of local subjects combined with Western stylistic practices is wholly evident in both of these works.

Born in the northern province of Chang Rai in 1939, Thawan later studied under the late sculptor Corrado Feroci, whom was responsible for introducing modern art practice in Thailand. From 1964-1968 he was awarded a scholarship to study at the Rijks Akademie van Beeldende Kunsten (Royal Academy of Fine Arts) whereby he gained a more mature understanding of Western artistic practices. He has since incorporated Surrealist, Modernist and Expressionist influences into his aesthetic vocabulary.

These paintings have had a particularly interesting journey. From a young age, the present owner remembers the strong presence of the *Rickshaw* (Lot 385) work in their family home in Bangkok, where the family had moved to originally from the Netherlands. When they later immigrated to Canada in 1975, the paintings were taken with them: *Rickshaw*, the father's favorite, was hung in his study, whilst the *Monk* (Lot 384) was displayed in the entrance hallway. Their parents were unaware then of the artist's ever growing reputation as a leading contemporary Thai artist of his time.

It was not until the owners reached out to a friend working in the Chiang Mai art scene that they realised the great importance and influence of these works in the family's collection. It was discovered that the pieces were most probably bought whilst Thawan was still living and studying in Bangkok—giving the works a special history and provenance. The seller was surprised that the two pieces, which had looked so unlike and which had hung in completely different settings in the house for many years, were indeed by the same single artist.

In *Rickshaw*, the viewer is given a window into a rare moment of quietude in Bangkok's notoriously busy and chaotic streets. Thawan's use of vibrant and textured colour make this piece come alive, perhaps hinting of many untold narratives observed that have occurred in this scene.

*Monk* reveals a rarer side to the workings of Thawan's artistic mind. Known for his controversial expressions of Buddhism, this work presents a dynamic interpretation of a Thai monk in which we can see Thawan's hallmark style embedded throughout. His use of bold pictorial lines, impressive composition and characteristic brushstrokes give a strong emotional and spiritual quality to this profound figure.

*Monk* shows early stylistic hallmark's of Duchanee's later and most visually-iconic works of dynamic, swirling compositions of powerful creatures dominantly rendered in black and red, and contracted with white and gold accents. *Shark* (Lot 386) is an interesting example of this later style, depicting a wide-eyed shark, jaws agape, surrounded by bold

# THAWAN DUCHANEE

達宛 · 都察尼

splashes of sea foam, capturing nature's forces.

Overall, these works perfectly reflect the versatility of Thawan's mastery of painting. They show his unique trajectory in search for a Thai identity and his exploration of nationalist sentiments; one which has made the artist an internationally acclaimed Thai and Asian artist.



Lot 386 Detail 局部



385

THAWAN DUCHANEE

(THAILAND, 1939-2014)

*Rickshaw*

signed 'Thawan' (lower right)  
oil on canvas  
81.5 x 100.5 cm. (32 $\frac{1}{8}$  x 39 $\frac{5}{8}$  in.)

**HK\$300,000-400,000**

*US\$39,000-51,000*

**PROVENANCE**

Acquired in the 1970s from Thailand  
Thence by descent to the present owner  
Private Collection, Canada

達宛·都察尼

(泰國，1939-2014)

黃包車

油彩畫布  
款識：Thawan (右下)

**來源**

前藏家於1970年代得自泰國  
現由原藏家家屬收藏  
加拿大私人收藏



386

THAWAN DUCHANEE

(THAILAND, 1939-2014)

*Shark*

signed (on the reverse)  
oil on canvas  
88 x 107 cm. (34 $\frac{3}{4}$  x 42 $\frac{1}{8}$  in.)  
Painted *circa.* 1980s

**HK\$300,000-400,000**

*US\$39,000-51,000*

**PROVENANCE**

Acquired directly from the artist

達宛·都察尼

(泰國·1939-2014)

鯊魚

油彩 畫布  
約1980年代作  
款識：(畫背)

**來源**

原藏者得自藝術家本人

# THAI MODERN ABSTRACT

▲ Lot 389 Detail 局部

Rich in culture and ideology, Thailand in the twentieth century was a vibrant nation which left imprints on the art produced. This season, Christie's is pleased to offer abstract paintings by three distinguished Thai modern artists of the period, Prataung Emjaroen, Pichai Nirand and Damrong Wonguparaj.

Born in 1935, Prataung Emjaroen is a celebrated Thai visual artist who maintains a successful international career to date. Named the National Artist of Thailand in 2005, the self-taught painter's inquisitive nature played a significant part in developing the different periods of his creative oeuvre.

Around the 1960s, Emjaroen's works started to have a distinct abstract quality to them as he delved deep into an exploration of colour theory. This interest in colour continued to stay with him throughout his artistic pursuits as he travelled widely. Inspired and embracing the world around him, Emjaroen's paintings matured into a visual expression of his experiences and emotions. *No. 1 (Lot 389)* and *No. 2 (Lot 388)* are beautiful examples of the graceful and richly coloured paintings of this period. Executed two years apart between 1988-1990, both works are similarly characterised by the artist's use of rich oils and a ruling palette of blazing yellows, orange and reds. Colours blend seamlessly against one another as his brush sweeps in additional strokes of blues, greens and white onto his canvas.

Masterpieces in their own right, both lots speak of a harmony and balance that reflects the artist's way of life and his belief that all things happen "in the course of nature".

A fellow recipient of the National Artist of Thailand salute for the Visual Arts category in 2003, Pichai Nirand (b.1936) is an expressionist and surrealist painter who works in oils and mixed media. Shortly

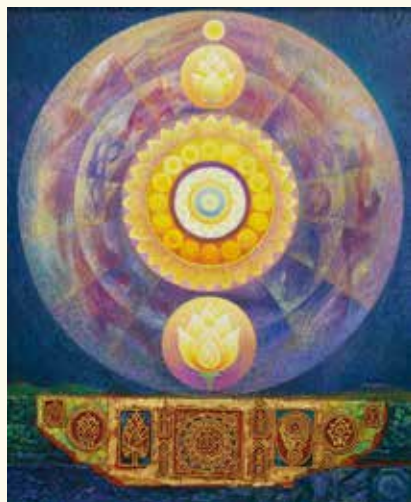
after graduating in Fine Arts from Silpakorn University, his attention quickly turned from figurative to abstraction as a preferred form of creative expression.

Highly influenced by Buddhist philosophy, Nirand's dense works often exude an underlying sense of serenity and reflection. With the symbolic imagery of the lotus flower encapsulated in a soft globe of pink and purple hues, *Untitled (Lot 390)* invites the viewer to dwell upon the cyclic theme of life. Painted in 1989, *Untitled (Lot 391)* still retains significant elements of his early figurative style with precise and delicate brushwork. On the other hand, strong and swift strokes of green, blue and purple govern *Untitled* as the brief outlines of fishes stacked against one another are blurred. By the time this lot was executed in 1995, Nirand had well established the expressive means in which he represented his spiritual beliefs and his life-long study of Buddhist ideology.

Creating paintings that were also rooted in Buddhist beliefs, the last artist of this trio,

Damrong Wonguparaj began his artistic career as a student at Silpakorn University, the Slade School of Fine Art and the University of Pennsylvania.

With painterly techniques influenced by both Thai and Western traditions, Wonguparaj produced mixed media and oil works that emanated a simple peacefulness. *Abstract (Lot 387)* is a wondrous example as neat strokes of paint converge beyond the impressionistic depiction of a tree. Upclose, tiny dots of paint cohabit alongside large ink-like brushwork against an earthen background. A vision of lines and traditional tones, the present lot highlights Wonguparaj's ability execute to a reimagined version life and Nature on canvas.



Lot 390



Lot 388





**387**

**DAMRONG WONG-UPARAJ**

(THAILAND, 1936-2002)

*Abstract*

signed 'B.K. Damrong' and dated '65' (lower right)  
oil on canvas laid on board  
70 x 79 cm. (27 ½ x 31 ¼ in.)  
Painted in 1965

**HK\$150,000-250,000**

*US\$20,000-32,000*

**PROVENANCE**

Private Collection, USA

**DAMRONG WONG-UPARAJ**

(泰國，1936-2002)

抽象

油彩 畫布 裱於木板  
1965年作  
款識：B.K. Damrong 65 (右下)

**來源**

美國私人收藏



**388**

**PRATUANG EMJAROEN**

(THAILAND, B. 1935)

*No. 2*

signed in Thai, inscribed 'L.A.' and dated '88' (lower left)  
oil on canvas  
171 x 128 cm. (67 $\frac{3}{8}$  x 50 $\frac{3}{8}$  in.)  
Painted in 1988

**HK\$100,000-160,000**

*US\$13,000-21,000*

**PROVENANCE**

Private Collection, Japan

**PRATUANG EMJAROEN**

(泰國，B. 1935)

二號

油彩 畫布  
1988年作  
款識：泰語簽名 L.A. 88 (左下)

**來源**

日本私人收藏



**389**

**PRATUANG EMJAROEN**

(THAILAND, B. 1935)

*No. 1*

signed in Thai and dated '1990' (upper left)  
oil on canvas  
90 x 75 cm. (35 3/8 x 29 1/2 in.)  
Painted in 1990

**HK\$80,000-120,000**

*US\$11,000-15,000*

**PROVENANCE**

Private Collection, Japan

**PRATUANG EMJAROEN**

(泰國，B. 1935)

一號

油彩 畫布  
1990年作  
款識：泰語簽名1990 (左上)

**來源**

日本私人收藏



390

PICHAIR NIRAND

(THAILAND, B. 1936)

*Untitled*

signed 'P. NIRAND' (lower right); signed and dated again,  
and inscribed 'BANGKOK THAILAND' (on the reverse)  
mixed media on canvas  
82 x 66 cm. (33 ¼ x 26 in.)  
Painted in 1989

**HK\$50,000-70,000**

*US\$6,500-9,000*

**PROVENANCE**

Private Collection, Japan

PICHAIR NIRAND

(泰國，B. 1936)

無題

綜合媒材 畫布  
1989年作

款識：P. Nirand (右下); PICHAIR NIRAND 1989  
BANGKOK THAILAND (畫背)

來源

日本私人收藏



**391**

**PICHAIR NIRAND**

(THAILAND, B. 1936)

*Untitled*

signed 'P. NIRAND' and dated '1995' (lower right); inscribed in Thai (on the reverse)

oil on canvas

100 x 130 cm. (39 $\frac{3}{4}$  x 51 $\frac{1}{8}$  in.)

Painted in 1995

**HK\$50,000-70,000**

**US\$6,500-9,000**

**PROVENANCE**

Private Collection, Japan

**PICHAIR NIRAND**

(泰國，B. 1936)

無題

油彩 畫布

1995年作

款識：P. NIRAND 1995 (右下)；含泰語款識 (畫背)

來源

日本私人收藏

# THE PROGRESSIVE ARTISTS' GROUP AND INDIAN MODERNISM

## 藝術進步聯盟與現代印度藝術

"If art is in some ways a barometer, then the Progressive Artists' Group is emblematic of the formative years of modernism in India. In its move towards individualism, its strong leanings towards universal values and its non-hierarchical attitude, modernism has met with resistance in this country. But to the Progressives goes the credit for imbibing from internationalism and rooting it here and lending it an iconic status." (Y. Dalmia, *The Making of Modern Indian Art: The Progressives*, New Delhi, 2001, p. x)

In the 1930s and 40s in India, the idea of modernism was linked as much with the growth of individual consciousness and internationalism as it was with the new sense of national identity in the country. Its expression in literature, theatre, film, architecture and art then had important historical and socio-political dimensions, and was frequently supported by cultural practitioners and groups oriented towards the Left. It was in this environment, that Francis Newton Souza founded the Progressive Artists' Group (PAG) on the eve of India's Independence in 1947 along with fellow artists Syed Haider Raza, Krishnaji Howlaji Ara, Hari Ambadas Gade, Sadanand Bakre, and Maqbool Fida Husain in Bombay.

Originally linked ideologically with the Communist Party of India, the PAG soon invalidated these ties in favour of strong modernist intentions. Rejecting academic realism and the art of the Bengal school, the PAG looked towards folk art, classical painting and sculpture, combining them with western art to produce a unique mode of expression. Souza articulated this course concisely, writing, "Today we paint with absolute freedom for content and techniques almost anarchic; save that we are governed by one or two sound elemental and eternal laws, of aesthetic order, plastic co-ordination and colour composition. We have no pretensions of making vapid revivals of any school or movement in art. We have studied the various schools of painting and sculpture to arrive at a vigorous synthesis."

(Artist statement, *Painting and Sculpture by the Progressive Artists' Group*, exhibition catalogue, Mumbai, 1949, unpaginated)

The absolute freedom of expression Souza spoke of drew as much praise as it did suspicion, opposition and even controversy. However, along with the other founding members of the group, Souza stood steadfast in his beliefs and artistic practice. The Progressive's first exhibition was held in Baroda in February 1949, and then another in Bombay later that year. Although they took several different forms, and were expressed across multiple genres, the modernist vocabularies of each of the founding members of the PAG were united in their antithetical position to the academic, romantic and orientalist schools of art that they succeeded in replacing.

Reminiscing about the first years of the PAG, Raza wrote, "What we had in common besides our youth and lack of means was that we hoped for a better understanding of art. We had a sense of searching and we fought the material world. There was at our meetings and discussions a great fraternal feeling, a certain warmth and a lively exchange of ideas. We criticised each other's work as surely as we eulogised about it. This was a time when there was no modern art in our country and a period of artistic confusion." (Artist statement, S. Bahadurji, "Point of Creation", *Bombay Magazine*, 7-21 March 1984, unpaginated)

Through the course of these artists' careers, some extending across nearly eight decades, these idioms evolved and expanded, but their conviction and commitment to the ideal of building a new, modern cannon of art for India remained unchanged. Writing on the PAG many years later, Souza proudly stated, "Modern Indian Art was launched by the Progressive Artists' Group. Since then, almost 50 years now, it appears that modern Indian art has become the best art school in the world [...]. The point to be noted here, is that the imagery that the Progressive Artists created was revolutionary in the context of the art history of its time." (Artist statement, "My Credo in

Art", *Contemporary Indian Art*, Glenbarra Art Museum, Himeji)

The membership of the PAG evolved over the next few years as Souza, Raza and Bakre left India, and close associates of the group like Bal Chhabda, Vasudeo S. Gaitonde, Bhanu Rajapadhyaya, Mohan Samant and Krishen Khanna expanded its ranks. Eventually, as more members moved away from Bombay, the PAG was officially dissolved in 1954. In September 2018, more than sixty years later, the Asia Society Museum in New York opened the exhibition *The Progressive Revolution: Modern Art for a New India* dedicated to this pioneering Group, exhibiting a range of works by its members to a new, global audience.



*The Progressive Revolution. Modern Art for a New India*, exhibition catalogue, Asia Society, New York, 2018-19, cover



Drawing by S.H. Raza of the Progressive Artists' Group members at their exhibition in Bombay, 1949  
Image reproduced from Souza in the Forties, exhibition catalogue, New Delhi, 1983

「如果藝術某程度上是一個指標，那麼進步藝術家組織就是印度現代主義創始時期的一個象徵。在他們對個人主義的趨向，普世價值的傾向，以及平等的態度之中，現代主義在這國家面對各方不同的抵抗。但對進步藝術家而言，他們從國際主義中提取養分，並使它在這裏扎根，為他創造了其代表性的地位等，都是值得推崇的。」(Y·達米亞，《印度現代獨藝術的生成：進步藝術家》，新德里，2001) 在30及40年代的印度，現代主義思想與個人意識及國際主義互相影響關聯，亦是這個國家的一個新的國民身份象徵。文學、劇場、電影、建築及藝術的表現有着重要的歷史及社會政治背景，亦常被傾向左派的文化人及組織所支持。在這個環境之下，法蘭西斯·紐頓·蘇扎在1947年印度獨立的前夜，與賽耶·海達·拉扎·克斯那茲·侯拉茲·亞拿·哈利·安巴達斯·嘉地·撒達蘭·巴克及麥布·費

達·胡珊等藝術家同仁在孟買創立了進步藝術家組織(PAG)。

PAG 最初在意識形態方面與印度共產黨關連甚深，但很快便摒棄這重關係，而去追求強烈的現代主義思想。PAG 同時否定學院派的現實主義及孟加拉學派的藝術，PAG取法民俗藝術、傳統繪畫與雕塑，把他們與西方藝術融合，創造出獨特的表現方式。蘇扎簡明的闡釋了這個方向：「今日我們以絕對的自由去繪畫跡近無政府的內容及技巧，我們只受一兩個實在的、永恆美學的次序、造型的協調及色彩的構成等法則所制約。我們不去假意表現要復興任何藝術學派及活動。我們學習了不同的繪畫及雕塑流派，並創造出一個劇烈的集大成。」(藝術家宣言，《進步藝術家的繪畫與雕塑》，展覽圖錄，孟買，1949年，無頁碼)

蘇扎指的絕對表現自由，在被推崇之餘亦惹來了不少猜疑、反對及矛盾。然而蘇扎與其他創會成員一起堅持他們的理念及藝術。進步藝術家的第一個展覽就在1949年2月在巴羅達舉行，之後再在同年轉到新德里舉行。即使他們有着不同的表現，他們亦以不同的風格及不同的題材去表現現代主義，他每一個PAG創會成員的現代主義語彙，都與學院派、浪漫主義、東方主義學派藝術呈對立，而最後PAG亦成功的取代了他們。

回想PAG創辦初年，蘇扎寫道：「除了我們的年輕及貧窮之外，我們的共通點是對藝術更好的認識的追求。我們有一重探索的精神，而我們亦與物質世界爭鬥。我們在會議及討論之中，有著深厚的兄弟情誼，一種溫暖而活潑的理念交流。我們以同樣的堅定去批評及稱讚彼此的作品。那時的印度是一個沒有現代主義藝術的時期，是一個藝術混亂的時期。」(藝術家宣言，S·巴哈杜茲，〈創造的角度〉，《孟買雜誌》，1984年3月7-21日，無頁碼)

透過這些其中更差不多橫跨八十年的藝術家的生涯，這些理念得以進化擴展，然而他們對為印度建立一個新的現代主義的理念的追求始終沒變。蘇扎在多年後談及PAG，他自信的指：「現代印度藝術是由進步藝術家組織所發起的。在那之後差不多五十年的現在，現代藝術印度藝術看來更成為了世上最好的藝術流派。要指出的是，進步藝術家所創造的形象在當時的藝術史語境來說是革命性的。」(藝術家宣言，〈我的藝術信條〉，《當代印度藝術》，格蘭巴拉藝術館，姬路市)

PMG的成員在之後幾年有着不少變遷，蘇扎、拉扎及巴克離開印度；同時，緊密夥伴如巴爾·察合達、華蘇迪奧，S·佳通迪、巴努·拉賈柏迪耶、莫罕，沙曼達及克斯申·罕那加入。後來隨著更多會員離開孟買，PAG在1954年正式解散。在2018年9月，差不多六十年後，紐約的亞洲協會美術館舉行了題為《進步藝術革命：新印度的現代藝術》專題展覽，向這先驅組合致敬，亦向新的環球觀眾展示了它的會員的一系列作品。



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## JAMINI ROY

(INDIA, 1887-1972)

### *Untitled (The Flower)*

signed in Bengali (lower right)  
tempera on card  
76 x 35 cm. (29.7 $\frac{1}{8}$  x 13.3 $\frac{3}{4}$  in.)

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

US\$33,000-45,000

#### PROVENANCE

The collection of Austin Coates  
Bonhams London, 12 October 2005, lot 269  
Acquired from the above by the present owner

#### EXHIBITED

Singapore, Alpha Gallery, *Jamini Roy - The Indian Maestro*, 30 April - 10 May 1972

#### LITERATURE

*Jamini Roy - The Indian Maestro*, exhibition catalogue, Singapore, 1972, (unpaginated, illustrated)

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## BIKASH BHATTACHARJEE

(INDIA, 1940-2006)

### *Untitled (Rooftops)*

signed 'Bikash' (lower right)  
oil on rexine  
85.1 x 100.3 cm. (33  $\frac{1}{2}$  x 39  $\frac{1}{2}$  in.)  
Painted circa 1960s

**HK\$480,000-640,000**

US\$62,000-82,000

#### PROVENANCE

Acquired directly from the artist  
Private Collection, New Delhi  
Acquired from the above by the present owner

## 比卡舒·百達察茲

(印度，1940-2006)

### 無題 (屋頂)

油彩 樹脂  
約1960年代作  
款識：Bikash (右下)

#### 來源

前藏家直接購自藝術家  
新德里 私人收藏  
現藏家購自上述收藏

## 吉米尼·萊伊

(印度，1887-1972)

### 無題 (花)

蛋彩 卡板  
款識：孟加拉語藝術家簽名 (右下)

#### 來源

Austin Coates先生舊藏  
2005年10月12日 邦瀚斯 倫敦 拍品編號269  
現藏家購自上述拍賣

#### 展覽

1972年4月30日至5月10日「印度大師：  
吉米尼·萊伊」阿爾法畫廊 新加坡

#### 出版

1972年《賈米尼·萊伊：印度大師》  
(展覽圖錄) 新加坡 (圖版，無頁碼)





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Unlike his predecessors, Bikash Bhattacharjee was neither interested in traditional Indian painting techniques nor the modernist art scene in Bombay. Rebuffing abstraction altogether, the artist instead focused on photorealist depictions of subjects often omitted from Indian visual culture, such as depicting the life of the Bengali middle-class society of his home city of Calcutta. He is now widely considered one of the foremost Indian realist painters. Composed with a still-life sensibility, Bikash Bhattacharjee's *Untitled (Rooftops)*, recalls the style and technique of American realist painters, such as Andrew Wyeth. This influence is beautifully rendered in his uniquely Indian scenes, inspired by the political and social climate of North Calcutta.

Bhattacharjee revisited the view from his roof several times in the early years of his career. He recalls this period, noting, "[...] in the '70s, when we had our studio at 52 Chowringhee, there were ancient, cool rooms and balconies bathed in mysterious half-light. The upper floor lay empty except for the old owner who lived alone. All this excellently matched my thoughts and reflections and found a niche in my works." (Artist statement, M. Majunder, *Bikash Bhattacharjee: Close to Events*, New Delhi, 2007, p. 183)

In this cityscape, the atmosphere is haunting and the city seems to be completely uninhabited, bathed in an eerie silence. Underlining the artist's realist approach is a strong sense of the psychological, surreal and the abstract. Softly lighting this view of the city with golden-yellow sunlight, Bhattacharjee's meticulous handling of paint and colour imbues this work with a naturalistic perfection that is both arresting and deeply engaging.

Bikash Bhattacharjee 與其前輩們不同，他的關注點既不在傳統印度繪畫技巧，也不在孟買的現代藝術圈。他摒棄了抽象藝術，專注於照相寫實主義，描繪印度視覺文化中時常忽略的主題，比如其家鄉加爾各答的孟加拉中產階級社會的生活。如今，他被視為印度寫實藝術的領銜藝術家。此幅《無題(屋頂)》有著靜物畫般的敏銳度，不無美國寫實畫家如安德魯·維斯的畫風與技巧，用以呈現獨有的印度景致，反映加爾各答北部的政治與社會氣候。

Bhattacharjee 在其藝術事業中數次回到其屋頂望出去的景致。「... 在七十年代，我們的畫室位於Chowringhee 第52號，有著古老清爽的房間，陽台沉浸在神秘朦朧的光線中。上層除了年邁的房東一人住在那裡，沒有其他人。這些都與我的想法和思路不謀而合，構成我作品中的突出特色。」(M. Majunder, 《Bikash Bhattacharjee: Close to Events》，新德里，2007年，183頁)在這片城市景觀中，氛圍強烈，似乎被寂靜所佔據。藝術家的寫實手法中蘊含了一層精神上的超現實與抽象。金黃的陽光溫柔地照亮整座城市，藝術家對顏料和色彩的運用一絲不苟，賦予此作完美的寫實感，絲絲入扣，發人深省。



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## RAM KUMAR

(INDIA, 1924-2018)

### *Untitled (Varanasi)*

signed in Hindi and dated '65' (lower left);  
further signed and dated 'RAM KUMAR / 65' (on the reverse)  
oil on canvas  
68.6 x 130.5 cm. (27 x 51½ in.)  
Painted in 1965

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

**US\$160,000-230,000**

#### PROVENANCE

Sotheby's New York, 18 September 2008, lot 22  
Acquired from the above by the present owner

#### LITERATURE

G. Gill (ed.), *Ram Kumar, A Journey Within*, New Delhi, 1996, p.106 (illustrated)

## 拉姆·古馬爾

(印度，1924-2018)

### 無題 (瓦拉那西)

油彩畫布  
1965年作

款識：印地語藝術家簽名及'65' (左下)；RAM KUMAR 65 (畫背)

#### 來源

2008年9月18日 蘇富比 紐約 拍品編號 22  
現藏家購自上述拍賣

#### 出版

1996年《拉姆·古馬爾：內在之旅》G. Gill編 新德里 印度  
(圖版，第106頁)



"The Sacred Ganga in Varanasi is unique in the world. The city emerging at its bank has an overwhelming impact on people. Every sight was like a new composition, a still life artistically organised to be interpreted in colours. It was not merely outward appearances which were fascination but they were vibrant with an inner life of their own, very deep and profound, which left an everlasting impression on my artistic sensibility. I could feel a new visual language emerging from the depth of an experience." (Artist statement, *Ram Kumar, A Journey Within*, New Delhi, 1996, p. 89)

In 1960, Ram Kumar traveled for the first time to the pilgrimage center of Varanasi, now considered a pivotal moment in the artist's life and career. The impression the holy city left on Kumar's artistic sensibility heralded a marked change in his work in the early 1960s, perhaps the most significant development over the course of his career.

Abandoning his figurative idiom, Ram Kumar sought to express the stark contrasts he had experienced in India's holiest city, particularly those between divinity and mortality, the celebration of life and the rituals of death. This push away from the figural has been celebrated as a new moment in his artistic career, inaugurating an era of nuanced artistry. "By banishing the figure from his kingdom of shadows, Ram Kumar was able to emphasise the nullification of humanity, and to deploy architecture and landscape as metaphors articulating cultural and psychological fragmentation." (R. Hoskote, "The Poet of the Visionary Landscape", *Ram Kumar, A Journey Within*, New Delhi, 1996, p. 37)

Typical of Kumar's paintings of Varanasi during this period, this work is executed with heavy impasto in strongly delineated blocks of colour. The fragile architecture seems to emerge from a battle between the brilliant blue sky and river that converge at the centre of the composition. Here, the city is represented not through its inhabitants, but mapped onto the surface of the canvas through box-like architectural forms, wedged tightly together. Wrestling for space, their jagged edges delimit bands of sky and river above and below, which seem to shrink as these structures swell with the spirit of the city.

Describing these paintings, fellow artist Jagdish Swaminathan observed, "Ram Kumar's Benares landscapes lift one out of the toil of the moment into the timeless worlds of formless memories. What he paints now is not what the eye sees in the ancient city, it is rather the response of the soul to the visual impacts. In these canvases he resurrects the images which have distilled into the sub-conscious, acquiring an authenticity and incorruptibility not of immediate experience." (J. Swaminathan, *Ram Kumar, A Journey Within*, New Delhi, 1996, p. 73)

在瓦拉那西神聖的恆河是世上獨一無二的。在恆河兩岸建立起的這個城市，對人們有着深厚的影響。每一眼都像是新的構圖、一幅叫人以其色彩去解讀的、仔細描繪的靜物畫。它不只外表引人入勝，更有着它自己內在躍動，有非常深厚的底蘊的生命，在我的藝術觀感之中烙下了永恆的印象。我可以感受到從這經驗之中湧現出來的全新的藝術語彙。 - 拉姆·古馬爾，1996年（引自拉姆·古馬爾，《內在之旅》，新德里，1996年，89頁）

在1960年，拉姆·古馬爾第一次造訪瓦拉那西這個聖地，這亦廣被認為是藝術家生命與藝術生涯的轉捩點。聖城的印象在他的藝術感知留下了烙印，並啟導了他在60年代初期作品的重要轉變，這或許是他藝術生涯之中最重要的一個發展。揚棄了他的具像藝術語彙以及奪目的色彩，以及除了深沉的棕或及灰色之外的奪目色彩，拉姆·古馬爾表現了他在印度最神聖的城市之中感受到的強烈反差，尤其是神聖與世俗的分野，新生命的愉悅與死亡的祭祀。離棄具象藝術風格，被認為是他藝術生涯的一個新生，開啟了一個陰沉而深遠的藝術時期。「透過從他陰影國度之中放逐具象，拉姆·古馬爾得以強調人物的虛無，建築及山水作為表現文化及心理支離破碎的隱喻。」(R. 何斯各特，《意象風景的詩人》，《拉姆·古馬爾：內在之旅》，新德里，1996年，37頁)

此作有着古馬爾這段時期典型的瓦拉那西畫系列的特色，以厚塗重彩營造出各自分離的色塊。脆弱的建築物看來就像在明亮的青天與在作品構圖正中間匯合的河川交戰之中浮現。在此作中，城市了無人煙，以盒子般的建築形象緊密的畫面佈置。這些建築物互相爭奪空間，它們不規則的邊緣界定了在上的天和在下的河流，在建築物充滿着城市的精神之下，天與河川顯得渺小。

藝術家雅迪舒·斯瓦米拿敦曾這樣這一系列作品：「拉姆·古馬爾的瓦拉那西風景畫，讓人得以在無形的記憶的永恆世界之中，暫時忘卻世間煩惱。他今天畫的不是眼目可見的這個古城，而是靈魂對視覺衝擊的一個回應。在這些畫面上，他復甦了深入到潛意識的圖像，達致了即時感官所沒有的真實與永恆。」(J. 斯瓦米拿敦，《拉姆·古馬爾：內在之旅》，新德里，73頁)



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## SADANAND BAKRE

(INDIA, 1920-2007)

### *Untitled*

signed 'Bakre' and further signed and dated in Marathi  
(on the reverse)  
oil on canvas  
50.8 x 76.2 cm. (20 x 30 in.)  
Painted in 1961

**HK\$95,000-150,000**

*US\$13,000-19,000*

### PROVENANCE

Acquired directly from the artist  
Private Collection, Maharashtra  
Acquired from the above by the present owner

### LITERATURE

*Memory & Identity, Indian Artists Abroad*, exhibition catalogue, 2016,  
p. 210 (illustrated)

### EXHIBITED

New York, New Delhi, Mumbai, Delhi Art Gallery, *Memory & Identity*,  
*Indian Artists Abroad*, 2016-17

山德蘭·巴克

(印度，1920-2007)

### 無題

油彩 畫布  
1961年作  
款識：馬拉提語藝術家簽名Bakre及日期(畫背)

### 來源

前藏家直接購自藝術家  
馬哈拉施特拉邦 私人收藏  
現藏家購自上述收藏

### 出版

2016年《記憶與身份，海外印度藝術家》(展覽圖錄)  
(圖版，第210頁)

### 展覽

2016-17年《記憶與身份，海外印度藝術家》德里畫廊  
紐約、新德里、孟買



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## AVINASH CHANDRA

(INDIA, 1931-1991)

### *Untitled (Landscape)*

signed 'Avinash' (lower left)  
acrylic on masonite board  
74.9 x 100.3 cm. (29 ½ x 39 ½ in.)

**HK\$200,000-280,000**

**US\$26,000-36,000**

#### PROVENANCE

Estate of the artist  
Osborne Samuel Gallery, London, 2014  
Acquired from the above by the present owner

#### LITERATURE

*Humanscapes, Avinash Chandra: A Retrospective*, exhibition catalogue, 2015, p. 71 (illustrated)  
*Memory & Identity, Indian Artists Abroad*, exhibition catalogue, 2016, p. 250 (illustrated)  
*India's Rockefeller Artists: An Indo-US Cultural Saga*, exhibition catalogue, 2017, p. 160 (illustrated)

#### EXHIBITED

New Delhi, Mumbai, Delhi Art Gallery, *Humanscapes, Avinash Chandra: A Retrospective*, 2015-16  
New York, New Delhi, Mumbai, Delhi Art Gallery, *Memory & Identity, Indian Artists Abroad*, 2016-17  
New York, Delhi Art Gallery, *India's Rockefeller Artists: An Indo-US Cultural Saga*, 2017-18

## 亞維納舒·真德羅

(印度，1931-1991)

### 無題 (風景)

壓克力 纖維板  
款識：Avinash (左下)

#### 來源

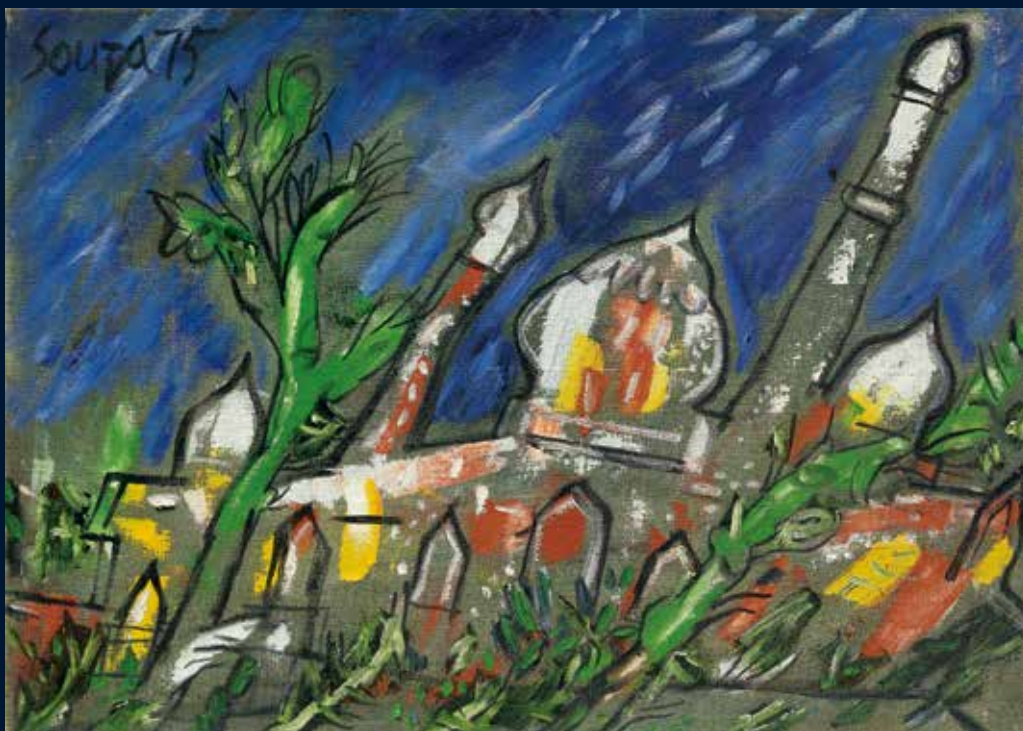
藝術家遺產  
2014年 英國 倫敦 Osborne Samuel 畫廊  
現藏家購自上述畫廊

#### 出版

2015年《人類風景：亞維納舒·真德羅回顧展》(展覽圖錄)  
(圖版，第71頁)  
2016年《記憶與身份，海外印度藝術家》(展覽圖錄)(圖版，第250頁)  
2017年《印度洛克菲勒藝術家：印美文化傳奇》(展覽圖錄)  
(圖版，第160頁)

#### 展覽

2015-16年《人類風景：亞維納舒·真德羅回顧展》德里畫廊  
新德里、孟買  
2016-17年《記憶與身份，海外印度藝術家》德里畫廊 紐約、  
新德里、孟買  
2017-18年《印度洛克菲勒藝術家：印美文化傳奇》德里畫廊 紐約



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## FRANCIS NEWTON SOUZA

(INDIA, 1924-2002)

### *Untitled (Landscape)*

signed and dated 'souza 75' (upper left)

oil on canvas

41.6 x 58.7 cm. (16.3/8 x 23.1/8 in.)

Painted in 1975

**HK\$200,000-400,000**

**US\$26,000-51,000**

#### PROVENANCE

Osian's Mumbai, 5 December 2002, lot 143

Acquired from the above by the present owner

### 法蘭西斯·紐頓·蘇扎

(印度，1924-2002)

#### 無題 (風景)

油彩 畫布

1975 年作

款識：souza 75 (左上)

#### 來源

孟買奧西安，2002年12月5日，拍品編號 143

現藏家購自上述拍賣

Following nearly two decades living in North London, Souza emigrated once again to settle in the United States in 1967. What followed was a particularly joyful period for the artist, during which his works became more abstracted and full of riotous cacophonies of bright colour, often squeezed directly from the tube. This present painting from 1975 encapsulates this iconic optimistic period.

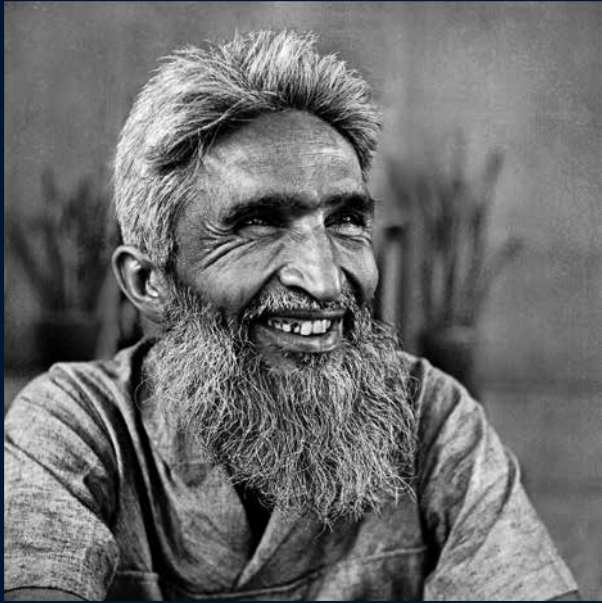
Inspired by his immediate surroundings, the genre of landscape was a cornerstone of Souza's oeuvre. Fellow artist Jagdish Swaminathan has described Souza as a "painter of cityscapes and religious themes. While in the latter he is loaded with a troubled presentiment, in the former he is singularly devoid of emotive inhibitions [...] Souza's cityscapes are the congealed visions of a mysterious world." (J. Swaminathan, 'souza's Exhibition', Lalit Kala Contemporary 40, March 1995, p. 31)

The present landscape is inspired by the prominent Moghul architecture of North India and mosques. Against a piercing blue night sky, the white dome and slender minarets, most famous in iconic structures like the Taj Mahal, appear to billow in the wind, just like the green trees in the foreground. Unlike the artist's malevolent religious landscapes of the 1950s and 60s, this painting with its riot of colours unconstrained by the draughtsman's line, seems to almost dance with iridescent joy.

生於果亞的法蘭西斯·紐頓·蘇扎是進步藝術家組織的創會成員，亦是其中最突出及受爭議的一位。差不多被所有他報讀的學院驅逐出校，蘇扎是印度現代藝術大師之中的壞孩子。在1949年，在他於孟買舉行的展覽受到政府審查及警察查封之後，他是組織內第一個離開印度遠赴歐洲的藝術家。在倫敦北部差不多居住了20年之後，蘇扎再次移民到美國。在此之後是一段對蘇扎來說十分愉快的時期，他的作品變得更為抽象，充滿通常直接由油彩管噴射出來的奪目耀眼、明亮色彩。繪於1975年的這幅作品，即有着這代表性的樂觀時期的特色。

他的藝術家同濟雅迪舒·斯瓦米拿敦就曾形容蘇扎是一個「城市風景與宗教主題的畫家。後者他充滿對未來的擔憂，前者他卻就有着獨有的、大膽奔放的情感。蘇扎的城市風景畫，是一個撲朔迷離世界的混沌形象。」(J. 斯瓦米拿敦，〈蘇扎展〉，《當代藝術 40》，1995年3月，31頁)

受到他周遭環境而啟發的風景畫，無疑是他作品之中的奠基石，此作興許是在片刻對印度次大陸莫臥兒建築風格的懷古之情啟發下而成。在藍色的夜空下，是泰姬陵等象徵性的建築物中，最為人所認識的白色拱頂與纖幼的宣禮塔，它們如在如前景茂密的綠樹一樣隔風飄揚。與五六十年代充斥着悲觀情緒的陰沉宗教風景不同，此作的五彩斑斕，突破線條框架，使得作品彷彿有着璀璨愉悅的躍動。



Portrait of M. F. Husain, circa 1960 Photo by Jyoti Bhatt

# MAQBOOL FIDA HUSAIN

(1913-2011)

"One of the most revealing aspects of an artist's work is his sense of the past [...] Behind every stroke of the artist's brush is a vast hinterland of traditional concepts, forms, meanings. His vision is never uniquely his own; it is a new perspective given to the collective experience of his race. It is in this fundamental sense that we speak of Husain being in the authentic tradition of Indian art. He has been unique in his ability to forge a pictorial language which is indisputably of the contemporary Indian situation but surcharged with all the energies, the rhythms of his art heritage." (E. Alkazi, *M. F. Husain*, New Delhi, 1978, p. 3)

The unique "pictorial language" of Maqbool Fida Husain described by his friend, admirer and collector Ebrahim Alkazi in 1978 is masterfully represented in *Siva and Parvati*. By the time he painted this double-portrait, Husain had travelled extensively across India and had seen and closely studied various forms of folk and classical Indian art. Here, he borrows the theme of the timeless couple from traditional representations of the god Siva and his wife, the goddess Parvati. Seated on the bull Nandi, the usual vehicle of Siva and Parvati, the couple is represented closely entwined in an intimate embrace, Siva firmly holding Parvati close to him.

Husain plays with the Hindu iconography by referencing the figure of Siva through his attributes: the trident or *trisula* in his right hand, the crescent moon and the river Ganga flowing from his matted locks. Husain uses Siva and Parvati to represent their story in a contemporary visual language by borrowing the main features of the myth.

Complementing his use of ancient Indian iconography, the treatment of the figures here also draws from the temple sculptures of Mathura and Khajuraho that Husain discovered as early as 1948 when he travelled to Delhi with Francis Newton Souza. Husain recalls, "We went to Delhi together to see that big exhibition of

Indian sculptures and miniatures which was shown in 1948 [...] It was humbling. I came back to Bombay in 1948 with five paintings, which was the turning point in my life. I deliberately picked up two or three periods of Indian history. One was the classical period of the Guptas. The very sensuous form of the female body. Next, was the Basholi period. The strong colours of the Basholi miniatures. The last was the folk element. With these three combined, and using colours – very boldly as I did with cinema hoardings [...] I went to town [...] That was the breaking point [...] To come out of the influence of British Academic painting and the Bengal revivalist school." (Artist statement, P. Nandy, *The Illustrated Weekly of India*, 4-10 December 1983)

In *Siva and Parvati*, which displays all of the above influences, Husain uses a tender palette of pink and blue tones to almost sculpt the figures of Siva, Parvati and Nandi from a brilliant background. The figures are delineated with sharp, strong lines and the sensuous bodies radiate a sense of strength and movement.

By the early 1980s, when this work was painted, Husain had defined his unique style with confident brushstrokes and application of paint. In its theme and aesthetics, *Siva and Parvati* represents the complete spectrum of Husain's ingenuity, particularly the artist's unique way of channeling various traditions to create an original, modern artistic language.

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## MAQBOOL FIDA HUSAIN

(INDIA, 1913-2011)

### *Untitled (Siva and Parvati)*

signed in Malayalam (upper left) and dated '1981' (lower right)  
oil on board  
120.6 x 89.5 cm. (45½ x 35¼)  
Painted in 1981

**HK\$1,400,000-1,800,000**

**US\$180,000-230,000**

#### PROVENANCE

Kala Yatra, Bangalore  
Acquired from the above by the present owner, 1982

#### EXHIBITED

Bangalore, Kala Yatra, *Contemporary Indian Painting and Sculpture*, March 1982

#### LITERATURE

*Contemporary Indian Painting and Sculpture*, exhibition catalogue, Kala Yatra, Bangalore, 1982, unpaginated (illustrated)

麥布·費達·胡珊

(印度，1915-2011)

### 無題 (濕婆與帕爾瓦蒂)

油彩 木板  
1981 年作  
款識：馬拉雅拉姆語藝術家簽名 (左上)；1981 (右下)

#### 來源

印度 班加羅爾 Kala Yatra畫廊  
現藏家於1982年購自上述畫廊

#### 展覽

1982年3月《當代印度繪畫與雕塑》Kala Yatra畫廊  
班加羅爾 印度

#### 出版

1982年《當代印度繪畫與雕塑》(展覽圖錄) Kala Yatra  
畫廊 班加羅爾 印度 (圖版；無頁碼)



A Black Stone Stele of *Umamaheshwara*, India, Gujarat, 11th century Christie's New York, 13 September 2017, lot 614

「藝術家作品中最有揭示性的元素是他對過去的觀念。[...] 藝術家每一筆的背後都蘊藏了對傳統概念、造形和含義的無限基礎。他的視角從不會完全屬於他自己；而是一個種族集體經歷的新視角。在此框架中，我們視 Husain 為印度藝術傳統真實的繼承者。他有著獨特的能力，編織出屬於當代印度現狀的的視覺語言，充滿其藝術根源的力量和韻律。(E. Alkazi, 《M. F. Husain》新德里, 1978年, 3頁)

Ebrahim Alkazi 是 Maqbool Fida Husain 的好友、欣賞者兼收藏家，他於1978年所說的這個獨特的「視覺語言」在此幅《無題(濕婆與帕爾瓦蒂)》中表現無遺。他創作此幅雙人肖像時已遊歷印度各地，見識並仔細研究了各種民俗和古典印度藝術。此畫中，他借鑒濕婆和其妻雪山神女帕爾瓦蒂(濕婆與帕爾瓦蒂)，坐在他們的慣常坐騎公牛南迪之上，兩人親暱相擁，濕婆把帕爾瓦蒂緊抱在身旁。此構圖參考南印度藝術傳統像學，濕婆是摩醯首羅，帕爾瓦蒂便是烏瑪，他們坐在公牛上，在岡仁波齊峰面向山谷。Husain 根據印度聖像學，呈現濕婆的象徵：右手拿著三叉戟，頭上頂著一彎新月，還有從他束起的頭髮流淌出的恆河。Husain 借鑒古印度神話中的故事內容，以當代的藝術手法呈現嶄新的畫面。

除古印度聖像學以外，其對人物的處理亦有來自馬圖拉和克久拉霍的廟宇雕像的影響，他早在1948年與弗蘭西斯·紐頓·蘇沙一同去德里時便見識了這些雕塑。「我們一同去德里參觀了1948年印度雕塑和小像的展覽[...] 是很讓人謙卑的一次經歷。我1948年帶了五幅畫回孟買，這些畫是我人生的轉捩點。我刻意挑選了印度歷史中兩三個時期，首先是笈多王朝，那婀娜多姿的女性線條。其次是巴斯霍赫利時期，那些小像的鮮艷色彩。最後是民俗元素。結合這三者，運用色彩，與電影海報一般鮮明[...] 我去到鎮上[...] 那便是轉捩點[...] 走出英國學院派繪畫以及孟加拉復古主義畫派的影響。」(藝術家自述, P. Nandy, 《The Illustrated Weekly of India》, 1983年12月4-10日)

透過《無題(濕婆與帕爾瓦蒂)》，可見所有靈感來源之融會貫通。以柔和的粉色與藍色調從鮮艷的藍色背景中把南迪、濕婆和帕爾瓦蒂這三個造形雕塑而出，鮮明深刻的輪廓線條與柔美的身體線條散發出力量與動態。在創作此畫的1980年代，Husain 已經形成其獨樹一幟的畫風，筆觸堅定自信，厚塗有力。此作品《無題(濕婆與帕爾瓦蒂)》突顯了 Husain 的巧思，如何融合各種傳統，編織出屬於自己的現代藝術語言。





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## SYED HAIDER RAZA

(INDIA, 1922-2016)

### Prakrti

signed and dated 'RAZA '91' (lower left) and titled in Hindi (lower right); further signed, dated, inscribed and titled 'RAZA / 1991 / 120 X 120 cms / 'PRAKRTI' / Acrylique sur toile' (on the reverse)  
acrylic on canvas  
120 x 120 cm. (47 ¼ x 47 ¼ in.)  
Painted in 1991

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

**US\$110,000-150,000**

### PROVENANCE

Sotheby's New York, 18 September 2008, lot 48  
Acquired from the above by the present owner

While S. H Raza's first compositions based on the concept of nature (*prakriti*) and the theme of creation were marked by fluid, gestural brushstrokes, this notion was soon adapted to the planned, geometrical pictorial structures that characterised his paintings from the 1980s onward. In the present painting, Raza pushes his non-representational idiom to its limits, assembling colour sequences and shapes in a fine, grid-like composition. Using a luminous spectrum of hues, the artist creates a hypnotic visual diagram with the five primary colours that synthesises the potent symbolism of colour from Eastern and Western iconographic traditions.

The concept of nature remains pervasive and integral in this work. Raza uses specific colours and shapes to signify natural phenomena and different phases of the eternal cycle of life. Holding together the pattern of horizontals, chevrons and concentric circles, is a *bindu*, or the black orb at the centre, interpreted as both the seed where the genesis of creation takes place and a void representing its ultimate end.

More than just an abstract graphic device, the *bindu* recurs on the canvas with many variations. It is the focal point of meditation and concentrated energy and represents Raza's entire perception of the universe. The series of inverted triangles above and below the *bindu* symbolise fertility and germination, alluding to the tree of life and *prakriti*, or the universal feminine force that balances *purush*, the male force.

During a visit to the United States and Canada in the early 1960s, Raza was considerably affected by the work of Abstract Expressionist and Minimalist artists such as Mark Rothko and Frank Stella. In terms of methodical repetition and concentric sequencing, a link can be made between Stella's works and Raza's *Prakrti*. But where Stella wanted to eradicate subjective emotion, Raza's works are suffused with a deep spirituality. "There is an implicit sense of timelessness which is all-pervasive, which brings a different meaning to his pictures. There is no reference here, as with his earlier work [...] Instead he has "abstracted" from nature its essence, its deeper implications for mankind." (G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, p. 27)



## 賽耶·海達·拉扎

(印度，1922-2016)

### 原質

壓克力 畫布

1991年作

款識：RAZA '91 (左下)：「拉扎'91」及Prakrti (印地語，右下)；RAZA / 1991 / 120 X 120 cms / 'PRAKRTI' / Acrylique sur toile (畫背)

### 來源

2008年9月18日 蘇富比 紐約 拍品編號 48  
現藏家購自上述拍賣

雖然早期建基於「原質」概念及以創造為主題的畫作均有着拉扎代表性的流麗筆觸，這個概念很快便被應用在拉扎80年代之後，有着精細幾何佈局的典型作品之中。在此作中，拉扎把它的抽象藝術風格發揚到極致，把色彩與圖形組合成一個精細網狀的構圖。拉扎以奪目明艷的色彩去營造一個有着五種原色的視覺圖像，調和了東西方圖像史中色彩的強烈象徵意義。

「原質」在他的作品之中一直是一個常見及重要的概念。拉扎以特定的顏色及圖形來代表自然現象及生命周期的不同階段。作品混用橫紋、倒V紋及同心圓等圖形。正中心的黑色圓形，被解讀成生出萬物的種子「賓杜」，而虛空則代表最終的完結。「賓杜」不只是抽象的圖像，在畫作中他以不同的變化出現。他是冥想與能量的聚焦點，亦代表了拉扎對整個宇宙的概念。在「賓杜」的下一系列的倒V型代表生育，象徵了生命之樹及宇宙中平衡着陽性力量的陰性力量。

在一次去加拿大及美國的訪問之中，拉扎強烈的受到抽象表現主義及極簡主義藝術家如馬克·羅斯科和法蘭克·斯特拉的作品影響。《原質》一作中精細重複及同心圓佈局，可以看出與斯特拉的《日本，1962》等作品的關聯。然而斯特拉致力排除主觀情感，拉扎的作品則有着強烈的精神與宗教思想。「其中有着鋪天蓋地的永恆意識，為他的作品帶來了不同的定義。這裏他沒有要取法什麼，正如他的早期作品一樣。[...] 反而把自然抽象到它的精髓，只剩對人類更深沉的象徵意義。(G. 星，《賓杜：拉扎思想中的時空》，新德里，1997，27頁)

Raza in his studio in Paris Image reproduced from  
A. Vajpeyi, *A Life in Art: Raza*, 2007, unpaginated  
Published by Art Alive Gallery, New Delhi



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## AKBAR PADAMSEE

(INDIA, B. 1928)

### *Untitled (Metascape)*

signed and dated 'PADAMSEE 07' (lower right)  
oil on canvas  
91.5 x 137.2 cm. (36 x 54 in.)  
Painted in 2007

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

**US\$160,000-230,000**

#### PROVENANCE

Sotheby's New York, 24 March 2010, lot 153  
Acquired from the above by the present owner

Akbar Padamsee's *Metascapes*, a series of paintings the artist began in the early 1970s, represent his long and distinctive involvement with the genre of landscape. As the word *Metascape* suggests, in these paintings Padamsee is concerned with the mythic or archetypal landscape, which is expressed visually by a stringent ordering of timeless elements, such as the earth, the sun and the moon, in temporal space. "Rather than an intent to describe the natural world per se, the artist's object was the total conceptual and metaphysical ken of his visual environment, with his paintings impressing an immediate perceptual experience that relied on expression and sensation rather than realist recognition." (B. Citron, *Akbar Padamsee, Work in Language*, Mumbai, 2010, p. 195)

The use of a bold palette, and the importance the artist places on texture and construction, complements his choice of landscape as subject, with earthy tones offsetting vibrant reds, blues and yellows, making them even more luminescent. The colours evoke a sense of movement in an unmoving space. Yashodhara Dalmia describes Padamsee's metascapes as "[...] brilliantly choreographed planes of light and dark made in thick impasto which evoke mountains, field, sky and water. The controlled cadence of the colours breaks into a throbbing intensity as the artist in his most masterly works, evokes infinite time and space." (Y. Dalmia, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 17)

Padamsee's method of construction in this painting, using a palette knife to almost sculpt his pigment, represents a graduation from his figurative modernism in favour of an aesthetic based around the potential outcomes of intense colour interaction. Directly referencing traditional Indian artistic idioms and philosophical concepts in his symphony of colours, the artist evokes temporal economies of future and past, creating a newfound harmony all his own.

## 阿克伯·巴淡西

(印度，1928年生)

### 無題 (超景)

油彩 畫布  
2007年作  
款識：PADAMSEE 07 (右下)

#### 來源

2010年3月24日 蘇富比 紐約 拍品編號 153  
現藏家購自上述拍賣

阿克伯·巴淡西的《超景》系列創始於70年代早期，代表了藝術家與風景畫這一題材悠久而獨特的關係。正如《超景》一詞所表現，巴淡西在這些作品之中關注的是幻想及原型的風景，這道風景在圖像上以互古的元素如大地、太陽及月亮在時空之中的嚴謹佈置而得以呈現。「相比起描繪所見的自然世界，藝術家表現的是他視覺空間完全的概念性及形而上的一面。他的作品透過表現及感觀，去建構出一個非關寫實認知的直接觀感經驗。」(B·西充，《阿克伯·巴淡西的：語言作品》，孟買，2010，195頁)

大膽的色彩運用以及藝術家對材質及結構的重視，與他選擇為主題的風景相輔相成，褐色色調平衡了紅藍黃三色的鮮明，使得他們更加璀璨。色彩在這個靜止的空間之中更富動感。耶輪陀羅·達米亞如此形容巴淡西的《超景》：「以厚塗手法表現的光與暗，精彩地相互配合着，他們表現了山巒、田野、天空與河川。色彩細緻的律動如同藝術家大部分的傑作般變得熾熱，表現了無盡的時間與空間。」(Y·達米亞，《印度獨立後的當代藝術》，新德里，1997，17頁)

巴淡西此作的構圖作畫方式，是以調色刀跡近雕塑他的顏料，表現了他從具像現代主義之中分道揚鑣，重新在熾烈的色彩之交互的潛藏表現的之上，建構他的藝術。以他交織如歌的色調，明示出傳統印度藝術語彙及哲學思想，藝術家表現了過去與未來的時間，表現出新生的、只屬於他自己的諧和。



Akbar Padamsee, *Untitled (Metascape)*, 2011.

Christie's New York, 21 March 2018,  
lot 248,  
sold for \$250,000



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## GULAM RASOOL SANTOSH

(INDIA, 1929-1997)

### *Camouflage*

signed in Hindi and dated '61' (lower right); further signed and titled 'G R SANTOSH / 16 CAMOUFLAGE' (on the reverse)

oil on canvas

132.5 x 87 cm. (52 1/8 x 34 1/4 in.)

Painted in 1961

**HK\$200,000-300,000**

**US\$26,000-38,000**

### PROVENANCE

Collection of the artist

Collection of Hope N. Efron, Washington D.C.

Sloans & Kenyon, 17 November 2013, lot 1545

Property of a Pakistani collector

Sotheby's London, 7 October 2014, lot 69

Acquired from the above by the present owner

### EXHIBITED

New York, Gallery Mayer and Kumar Gallery, *G. R. Santosh*,  
22 January - 6 February 1962

### LITERATURE

*G. R. Santosh*, Gallery Mayer and Kumar Gallery, New York, 1962,  
front cover (illustrated)

## 古楠·拉索爾·山多舒

(印度，1929-1997)

### 偽裝

油彩 畫布

1961 年作

款識：印地語藝術家簽名及'61' (右下)；G R SANTOSH /  
16 CAMOUFLAGE (畫背)

### 來源

藝術家原藏

美國 華盛頓 Hope N. Efron 先生舊藏

Sloans & Kenyon 華盛頓 2013年11月17日 拍品編號1545

巴基斯坦 私人收藏

2014年10月7日 蘇富比 倫敦 拍品編號69

現藏家購自上述拍賣

### 展覽

1962年1月22日至2月6日《G. R. 山多舒》Mayer畫廊及Kumar  
畫廊 紐約 美國

### 出版

1962年《G. R. 山多舒》Mayer畫廊及Kumar畫廊 紐約 美國  
封面頁 (圖版)



*G. R. Santosh*, exhibition catalogue, Kumar Gallery,  
New York, 1962, cover



## JAGDISH SWAMINATHAN

(INDIA, 1928-1994)

*Untitled (Bird, Tree and Mountain Series)*

signed and dated in Hindi (on the reverse)

oil on canvas

137.2 x 91.5 cm. (54 x 36 in.)

Painted in 1983

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

## PROVENANCE

Private Collection, Mumbai

Christie's South Kensington, 10 June 2009, lot 60

Acquired from the above by the present owner

"To understand colour as harmony was to limit oneself to look at it as representation, be it in terms of nature association or representation [...] Here all the rules of tonalities, of harmonies, of warm and cool colour broke down. Thus primary colours could be used to achieve an inward growing, meditative space [...] The introduction of representational forms in the context of colour geometry gave birth to psycho-symbolic connotations. Thus a mountain, a tree, a flower, a bird, a stone were not just objects or parts of a landscape but were manifestations of the universal." (Artist statement, "Modern Indian Art: The Visible and The Possible", Lalit Kala Contemporary 40, New Delhi, 1995, p. 49)

*Untitled (Bird, Tree and Mountain Series)* epitomises Jagdish Swaminathan's perennial search for developing a pure and true representation through art. He argued that traditional Indian paintings were never meant to represent reality in the naturalistic objective sense. In 1962, Swaminathan joined with fellow artists to form Group 1890. They rejected ideals of Western Modernism and the "vulgar naturalism and pastoral idealism of the Bengal School," instead seeking to 'see phenomena in its virginal state.' (Y. Kumar, *Indian Contemporary Art Post Independence*, New Delhi, 1997, p. 298)

By the late 1960s, Swaminathan developed a philosophy which sought to renew tribal and folk art in a contemporary context. He proposed a paradigm of primitive purity, revealing an alternate reality that is primal, spiritual and mystical. Using his iconic, stylised signifiers of bird, tree and mountain, Swaminathan conjures a two-dimensional cosmos that is both meditative and metaphorical. The bird and boulder forms appear to hover in the stillness above the mountain peaks defying gravity. This world transcends time and space, inducing the meditative tranquillity that became the artist's obsession. Alongside embracing the metaphorical qualities of surrealism, the artist also drew inspiration from Indian visual culture. The flat planes of bright colour, reminiscent of seventeenth century Pahari painting, imbue the composition with a sublime quality.

This painting also typifies the duality between reality and illusion which Swaminathan strived to unveil to the world, questioning whether it is the physical world or Swaminathan's painted enchantment which is an illusion or *maya*. 'swaminathan treats images like the numen in nature - that is metaphorically, but in a sense where the metaphor is now detached from the material-mythical world, and lifted into the ethereal spheres of lyric art and poetry.' (G. Kapur, *Contemporary Indian Art*, London, 1982, p. 7) The artist borrowed the term "numinous image" from Philip Rawson to speak about his "para-natural", magical and mysterious space that is not obvious, but is inherent everywhere. In this composition, Swaminathan mediates a reverential representativeness that seeks to reveal undiscovered forces of nature through art.

## 雅迪舒·斯瓦米拿敦

(印度, 1928-1994)

## 無題 (鳥與山系列)

油彩 畫布

1983年作

款識：印地語藝術家簽名及日期 (畫背)

## 來源

孟買 私人收藏

佳士得 南肯辛頓2009年6月10日 拍品編號60

現藏家購自上述拍賣

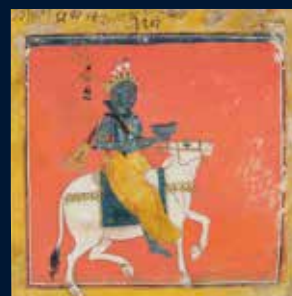
「以色彩的調和去理解色彩，是把人制限於自然的關聯與表現的代表。[...] 在這裏所有有關色調、調和、冷暖色的規條都被打破。因而原色可以用來表現出內在的、思考性的空間。[...] 在色彩的幾何之中，引入表現性的形象，展現出心理象徵性的意味。亦因如此，一座山巒、一棵樹、一朵花、一隻鳥、一塊石都不只是一件物件，或是山水的一部份，而是宇宙萬像的一個表現。(藝術家宣言，「現代印度藝術：可見的與可能的」，《當代藝術40》，新德里，1995，49頁)

《無題(鳥與山系列)》一作表現出雅迪舒·斯瓦米拿敦對發展出藝術中對純真的表現的永恆探求。他指出傳統印度繪畫從來沒有追求以寫實客觀方式去表現現實世界。在1962年，他與其他藝術家同仁在德里創立名為「1890」的組織。他們摒棄了西方現代主義的理念，以及「孟加拉學院粗野的自然主義與田園理想主義」而去追求「以最純粹的狀態去看現象。」(Y·古米爾編，《印度獨立後的當代藝術》，新德里，1997，298頁)

到60年代後期，斯瓦米拿敦發展出一套致力在現代語境之中復興部落及民族藝術的哲學思想。他提出了一個原始、純粹的理念，揭露出一個原始的、精神性的及神秘的另類現實。

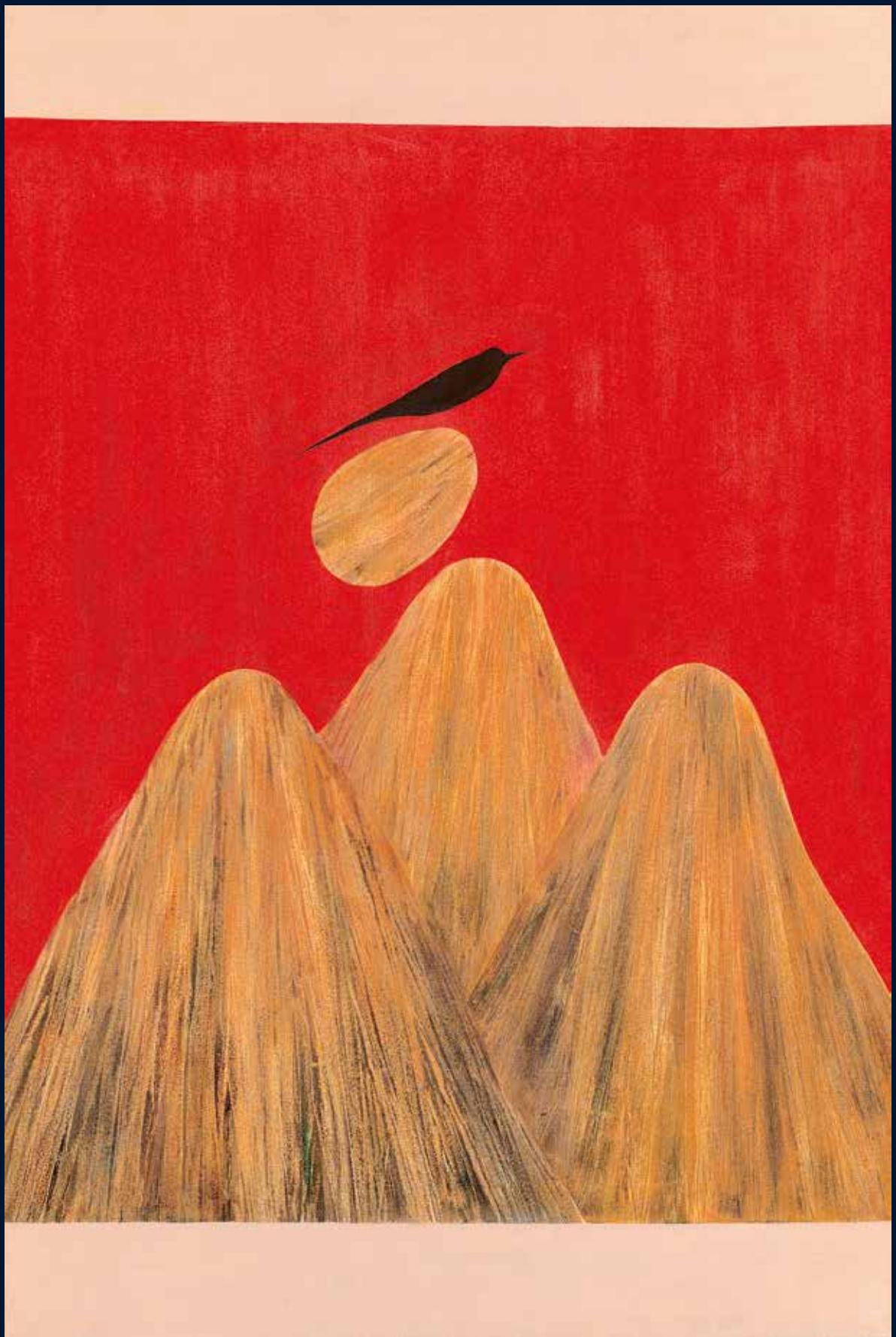
以代表性的鳥與山作能指，他創造出一個富思考性及具象徵意味的平面宇宙。鳥與大石看似違反地心引力的法則，在山峰上的虛空靜靜地浮游。這個世界超越時間與空間，帶來了亦是藝術家最致力追求、讓人深思的寧靜。除了擁抱超現實主義的象徵意義外，藝術家同時亦從印度的視覺文化之中提取養分。平面的鮮明色彩，令人想起17世紀山地畫派作品，為構圖帶來深厚的意味。

畫作強調了斯瓦米拿敦致力向世界揭露的現實與虛幻的二元。畫作在這二元之中質疑這究竟是真實的世界或是斯瓦米拿敦用筆下魔幻世界，所謂的「摩耶」。「斯瓦米拿敦的形象就如自然之中富象徵意義的守護神，但那個象徵意義亦從物質與神秘的世界之中被抽離出來，上升至文學藝術、詩歌的虛空領域之中。」(G. 卡波爾，《當代印度藝術》，倫敦，1982年，第7頁) 藝術家借用了菲臘·羅森提出的「努秘圖像」一詞來表現他的「超越自然」，不為肉眼所見，但蘊含於各處的空間。在此作中，斯瓦米拿敦調和了一重崇敬萬物的表現，透過藝術揭示自然之中未發現的力量。



A folio from the *Ragamala: Bhairava Raga*,  
Basohli, Pahari region, circa 1700  
Christie's Mumbai, 18 December 2016, lot 14.





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## MAQBOOL FIDA HUSAIN

(INDIA, 1913-2011)

### Untitled

signed in Hindi and Urdu (lower right)  
oil on canvas  
101.6 x 76 cm. (40 x 29.7½ in.)

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

**US\$110,000-150,000**

### PROVENANCE

Sotheby's New York, 18 September 2008, lot 24  
Acquired from the above by the present owner

"Husain is a painter with a carefully selected repertoire always. Husain has flirted with the abstract, pondered on its verge, and, periodically has revived his own creative faculties by the imposition of a literary motif, much in the tradition of the artists of the past. The great thing about him is that in all this he has been essentially, and consistently Maqbool Fida Husain." (R. Bartholomew, "Paintings by S.H. Raza", *Thought*, 16 May 1959)

Maqbool Fida Husain was one of the founding members of the Progressive Artists' Groups and perhaps the most renowned within his own lifetime. As one of India's leading modern masters and most celebrated artists, the charismatic and erudite Husain broke from tradition and the rigidity of prevalent academic realism while never losing sight of the artistic heritage and visual culture of India. Husain began his career by painting billboards for feature films and designing furniture and toys when he first moved to Bombay in 1937. In 1947, he joined the newly formed Progressive Artists Group, a collection of likeminded avant garde artists absorbing Indian folk art, classical painting and sculpture and combining them with western styles and techniques to produce a unique mode of expression. Husain attracted critical recognition and acclaim throughout his career, participating in exhibitions and biennales the world over. Perhaps most significantly, in 1971 he was the special invitee along with Pablo Picasso for the Sao Paulo Biennale. Husain was also the recipient of the Government of India's prestigious state awards, the Padma Bhushan and Padma Vibhushan.

Husain's iconic depiction of the female form is at the heart of the master's oeuvre, often referencing Indian temple sculpture. In this composition female dancers are presented in the *tribhanga* (three bends) pose, a traditional stance found in temple sculpture. Husain emphasised this choice, stating that "in the East the human form is an entirely different structure [...] the way a woman walks in the village there are three breaks [...] from the feet, the hips and the shoulder [...] they move in rhythm, the walk of a European is erect and archaic." (Artist statement, P. Nandy, *The Illustrated Weekly of India*, December 4-10, 1983) The serpent which Husain depicts flanking the women, possibly *Naga*, the divine being that is part human and part cobra, is another iconic subject of temple sculpture in India.

In his own unique style, Husain drew from the Sanskrit philosophical notion of *rasa* or aesthetic rapture. He sought to express each of the artistic forms of sculpture, painting, music and dance through the two-dimensional surface of the canvas. The abstracted forms of these dancing women are rendered with his iconic, bold outlines and instantly recognisable palette. Husain's use of bright radiant hues gives these powerful figures an emotive energy and transformative power.

麥布·費達·胡珊

(印度，1913-2011)

### 無題

油彩 畫布  
款識：印地語及烏爾都語藝術家簽名 (畫背)

### 來源

蘇富比 紐約 2008年9月18日 拍品編號24  
現藏家購自上述拍賣

「胡珊是一個無論何時也有着精挑細選的作品的畫家。它有涉獵抽象藝術，在其界線之中沉思，並如古代的藝術家一樣以文學意象來喚醒他的創造力。他最偉大的地方在於，在這麼多的藝術之中，他一直也是麥布·費達·胡珊。」(R. 巴多羅繆，〈S.H. 拉扎的繪畫〉，《沉思》，1959年5月16日，翻印於《藝術批評》，新德里，2012，339頁)

胡珊是進步藝術家組織的創會成員之一，同時亦可能是在他有生之年之中，組織最有名的一位。作為印度領軍的現代藝術大師，充滿魅力而博學的胡珊從當時學院派現實主義的樊籬之中打破傳統，但又從沒有遺忘印度的藝術傳統與視覺文化。胡珊在1937年遷居到孟買伊始，以繪畫電影廣告及設計傢俬與玩具為生。在1947年，他加入了新成立的進步藝術家組織，組織有着一群志向相近的先銳藝術家，他們吸收了民族藝術、古典繪畫與雕塑，並把他們與西方藝術相結合，創造出一種獨特的表現方式。胡珊在他藝術生涯中享譽甚隆，參加過世界各地的展覽及雙年展。或許最引人注目的是在1971年，他與畢加索一同被特別邀請參加聖保羅雙年展。胡珊同時亦為印度政府表揚，獲頒至高榮譽之蓮花裝勳章及蓮花賜勳章。

胡珊最具代表性的女性形象是他作品的核心之一，並經常表現了傳統印度寺廟雕塑的形象。在此作中的舞女以三曲折的形象表現，這亦是傳統寺廟雕塑中可見到的姿勢。胡珊強調這個姿勢表示了「在東方人體是完全不同的構想 [...] 婦女在村莊散步，可以看出有三個曲折的地方 [...] 她的腿、她的臀部和她的肩膀，她們的步履富韻律，而歐洲人的步姿則是直立而古風的。」(藝術家宣言，P. 南迪，《印度插圖週報》，1983年12月4-10日，1983)。包圍着女性的大蛇可能是半人半蛇的神明那伽，亦是印度寺廟雕塑的另一個常見主題。

胡珊以他獨特的風格，從梵語哲學思想中的藝術愉悅之中提取養分。胡珊想要在平面的畫布之上表現雕塑、繪畫、音樂及舞蹈等藝術形式。這些富韻律美感的舞女的抽象形式，以他具代表性的粗線條及富個人特色的炫目色調表現。他鮮明耀眼的色彩運用，為他的作品的人物帶來強烈的情感與轉化的力量。



Maqbool Fida Husain, *Ritual*, 1968.  
Christie's New York, 16 September 2008, lot 150, sold for \$920,500



404

## CHU TEH-CHUN

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

### *Forces Vives (Powerful Forces)*

signed in Chinese, signed and dated 'CHU TEH-CHUN 03.' (lower right); signed in Chinese, signed, titled and dated "'FORCES VIVES" CHU TEH-CHUN 2003.' (on the reverse)  
oil on canvas  
100 x 81 cm. (39 3/8 x 31 7/8 in.)  
Painted in 2003

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

**US\$360,000-490,000**

#### PROVENANCE

Galerie Patrice Trigano, Paris, France  
Acquired from the above by the previous owner  
Anon. sale, Christie's Paris, 5 June 2013, Lot 108  
Private Collection, Asia (acquired from the above by the present owner)  
The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva.

#### EXHIBITED

Paris, Patrice Trigano Gallery, Chu Teh-Chun, February-March 2004

#### LITERATURE

Galerie Patrice Trigano, Chu Teh-Chun Peintures récentes (exh. cat.), Paris, France, 2004 (illustrated, plate 7, unpagged).

## 朱德群

(法國/中國，1920-2014)

### 強大的力量

油彩 畫布  
2003年作  
款識：朱德群CHU TEH-CHUN 03. (右下)；朱德群  
"FORCES VIVES" CHU TEH-CHUN 2003. (畫背)

#### 來源

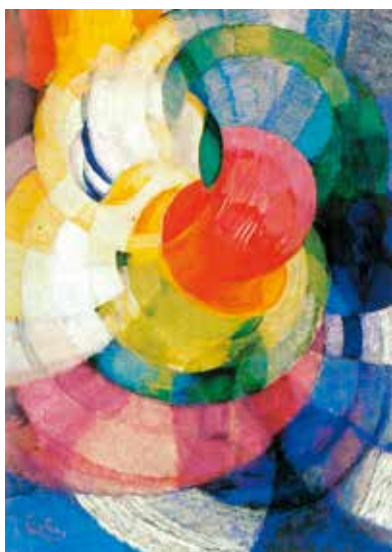
法國 巴黎 提加諾畫廊  
前藏者得自上述來源  
2013年11月24日 佳士得 巴黎 拍品編號108  
亞洲 私人收藏 (現藏家購自上述拍賣)  
此作品已經日內瓦朱德群基金會鑑定

#### 展覽

2004年2月至3月「朱德群」提加諾畫廊 巴黎 法國

#### 出版

2004年《朱德群近作》(展覽圖錄) 提加諾畫廊  
巴黎 法國 (圖版, 第7圖, 無頁數)



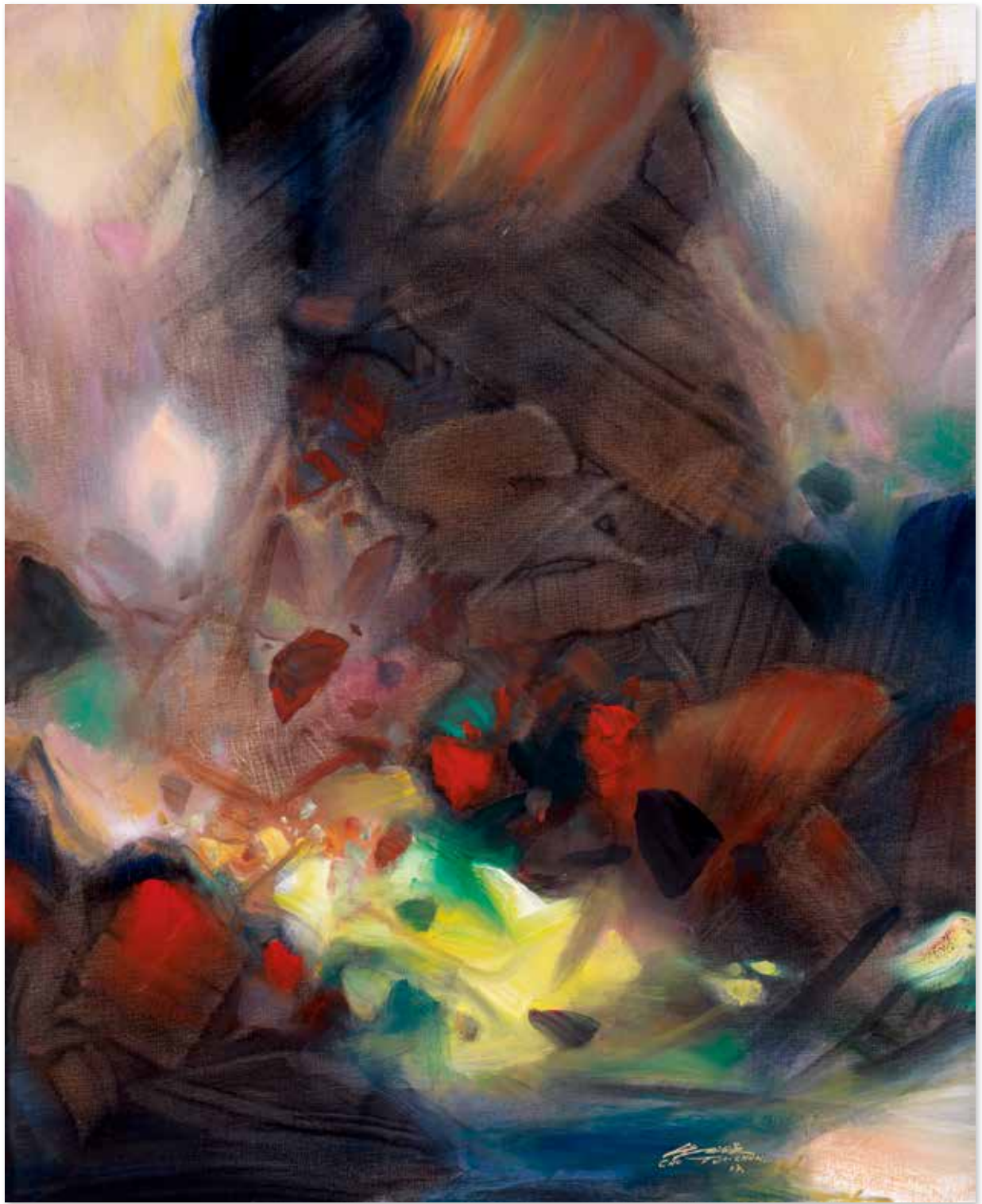
Frantisek Kupka, *Disks of Newton*, oil on canvas, painted in 1912 Philadelphia Museum of Art, Philadelphia, PA, US  
弗朗齊歇克·庫普卡 (1871-1957) 《牛頓圓盤》油彩畫布 1912年作 美國 費城 費城藝術博物館

朱德群的作品總是能捕捉到現實中的萬般變化。不論是筆劃間的碰撞，還是光與影之對比，都將西方媒材與中國傳統山水畫融會貫通，描繪宇宙之浩瀚無垠。朱德群的作品實為其靈魂的寫照，那動態揚揚的筆法、深淺濃淡的跳躍，和富有韻律的色彩都呈現出藝術家的真切情感。心與手合為一體，把握住短暫的一瞬，朱德群讓觀者用視覺遊走於萬變宇宙間。他在法國的經歷與其根深蒂固的傳統水墨功底使他建立起屬於自己的視覺語言，表達自己內心感興。

《強大的力量》(拍品編號404)是其2003年的佳作，朱德群的後期作品用色更為變幻多元，可見他對顏色與光線的純熟掌控。畫幅中央的鮮黃色與周圍的深湛黑與藍色形成強烈對比，如同猛烈的大爆炸。而底部的亮黃色是構圖的光源，照亮整個空間，賦予活力。此對比顏色的運用令人想起法蘭提塞克·庫普卡的作品，庫普卡從科學和宗教的

角度分析研究顏色的本質，通過精心佈局的色彩引起觀者的情感，令觀者進入超自然境界。《強大的力量》中，黃色與藍色的對比，營造出相類的視覺與心理情感，引領觀者感受朱德群作畫時的熱烈情感，一同探索大自然莫測風雲間的韻律。

此畫筆觸也流露出其猶勁的力量。背景飛濺的色彩與前景中細膩的點、線、塊相映成趣，富有生氣的線條不僅帶動節奏川流，更與中國書法一脈相承，朱德群似乎在書寫，而非繪畫。彎曲回轉的筆法彰顯其由內而發的東方氣概，對筆墨控制的自如灑脫，蘊藏了無限靈感與自由精神。





Rembrandt van Rijn, *Stormy Landscape*, painted in 1640, oil on panel, Herzog Anton Ulrich-Museum, Brunswick, Germany  
 林布蘭·范·萊因《暴風雨下的風景》1640年作 油彩 畫板 德國 布倫瑞克 安東·烏爾里希公爵美術館



Chu Teh Chun's works capture the constant variation of the reality. From the combating of brushstrokes, the contrasting of light and shadow, Chu combines western media with the Chinese traditional landscape painting, illustrates the endless continuity of the universe. Defining his work as reflections of his soul, the gestural brushwork works, the alternation between dense and translucent colour, as well as the rhythmic colour choices all faithfully present Chu Teh Chun's true emotions. Chu masterly connects his mind and hands, illustrating the transient moments that stimulate viewers to wonder in the ever-changing universe in his eyes. His experience in France and the deep planted influence from Chinese traditional painting enable Chu to develop his own visual language to express his inner passion.

#### **FORCE VIVES (POWERFUL FORCES)**

*Force Vives (Powerful Forces)* (Lot 404) is a powerful piece created in 2003. The use of colour during his later period was more diverse, representing Chu's masterly control over colour and light. The strong contrast between the bright yellow in the middle and the darker black and blue in the surrounding, depicts a powerful explosion. The luminous yellow at the bottom functions as a light source, lighting up and activating the whole space. This use of contrast colour recalls the piece by Frantisek Kupka. Considering the essential value of colour and drawing upon scientific research and spiritual beliefs, Kupka used properly composed colour to generate emotional and psychological effects that allow people to enter a transcendental state. In *Force Vives*, the contrasting yellow and blue create a similar visual and

psychological effect, guiding viewers connect with Chu's passionate spirit, and confront the rhythmic turbulence of the nature.

The power in *Force Vives* is also illustrated through the brushworks. The splashing colours in the background interplays with the detailed dots, lines and blocks in the foreground. The dynamic lines not only generate a melodic flow, but more importantly, connects with the tradition of Chinese calligraphy. It is almost as if Chu is writing, rather than painting. The curvy strokes visualize Chu's deep planted oriental spirit. The masterful control over brush expressively convey his endless inspiration and liberal spirit.

#### **NO. 419**

*No. 419 (Lot 405)* presents both the theatrical use of colour influenced by Baroque works of art and the dynamism of brushworks from Chinese paintings and calligraphy. This dynamic space Chu creates embodied a masterful mingle of Western and Chinese traditional paintings.

A visit at the 300-year retrospective exhibition of Rembrandt at the Rijksmuseum in Amsterdam in 1969 struck Chu Teh-Chun with a new source of inspiration on his quest into the abstract language. It is not hard to recognize Baroque use of light in Chu's paintings. In *No. 419*, the bright yellow, burning orange along with hints of white and baby blue create a luminous diagonal in the painting, forming a strong contrast against the dark brown background. This dramatic use of light recalls Rembrandt's famous painting *Stormy Landscape*. Rembrandt uses similar dark background to emphasize

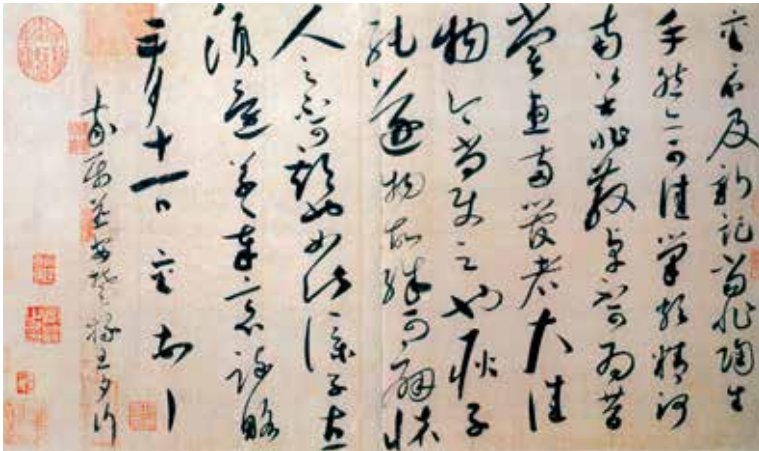
the lightning, the enormous power of nature. While Chu uses non-figurative blocks of colour to generate a similar pungent moment, urging viewers to surrender to the power his painting, to embrace his passion embodied by the wealth of colour.

While the manipulation of colour and light reflects a Western tradition, *No. 419* also expresses the inerascable influence of Chinese culture. The complex variation of brushstrokes reflects the delicate techniques used in Chinese paintings. In Ma Yuan's famous work *Singing and Dancing*. The steep mountains in Ma's painting are similar to Chu's use of brown vertical brushworks in the background of *No. 419*. The detailed depiction of pine trees is comparable to the meticulous and bright colour blocks in the middle of Chu's work.

Created in 1971, *No. 419* records the significant moment when Chu Teh-chun took a further step to connect Western and Eastern visual languages. On one hand, Chu captures the texture of Western oil painting, depicting light through the manipulation of colour. On the other hand, he deeply understands the fluidity of Chinese paintings. Chu puts emphasis on direction and thickness of brushstrokes, generating a rhythmic dynamism for viewer's imagination.

#### **VIE CACHÉE**

Blue is one of Chu Teh-Chun's favourite colours. He once defines the jewelry-like blue as a part of his spiritual palette. *Vie Cachée (Hidden Life)* (Lot 406) was created in early 1990s when Chu frequently applies various types of blue to create rhythmic abstract paintings. Mastering the colour



Northern Song, Tsai Hsiang (1012-1067), *Letter (Mr. T'ao)*, National Palace Museum, Taipei, Taiwan  
北宋 蔡襄 (1012-1067) 《尺牘》(陶生帖) 台灣 台北 國立故宮博物院



Lot 406 Detail (局部)

blue in different tones, ranging from darkest midnight blue, to lighter sky blue, Chu creates a harmonious, poetic space for us to appreciate his deep planted Chinese philosophy that continuously expressed in his works.

Blue has been frequently used in Chinese paintings. Since Tang Dynasty, the color blue had been extracted from different types of minerals and used as decorative elements in mostly monochromatic ink paintings. The use of blue had reached an outstanding level during Song dynasty. Wang Ximeng's *A Thousand Li of Rivers and Mountains* illustrates how the artist brilliantly varies the tones of blue to create a lively scenery. Blue is no longer a decorative colour to fill the gap, but rather an essential element to generate not only depth, but more a vigorous, energetic feeling to the depiction of nature. It is almost as if the viewers could hear the flowing streams, feel the ever-growing power of nature through the masterly use of colour. The

blocks of blues are more abstract in Chu Teh-Chun's work, the baby blue and dark sapphire interplays with each other decorated by the white dots and light yellow in the middle of the painting. The rhythmic melody composed by the dancing brushworks forms a delightful feeling. The seemingly carefree brushworks are in fact meticulously planned, mimicking the composition of traditional Chinese painting.

Different from western religion and traditional philosophy, Chinese philosophy has a unique non-binary world view. Daoism believes that human and nature are two inseparable components which significantly influence people to define the unity between human and nature as a goal of spiritual fulfillment. Consequentially, Chinese landscape paintings often go beyond capturing the form of nature, and function as entertaining, poetic pathways to link with nature. Chinese painting is therefore compatible with abstract art in its essence. Instead of reaching for picturesque

realism, traditional Chinese painters aim at recording the feeling, the invisible aura and essence of nature. From Wang Ximeng's work, as well as more contemporary Zhang Daqian's ink work, the overlapping of brushworks, the interaction between different shades of colours not only creates an atmospheric perspective that is unique in Chinese paintings, but also generates a fluid scenery, allowing viewers to wonder, to unite with nature. Chu Teh-Chun spent his artistic life in creating a harmonious juxtaposition between Western oil paint and Chinese painting techniques, brings the implicit abstract nature of Chinese painting to the foreground. The contrasting yet harmonious visual effect attracts international attention and leaves a heavy mark in Chinese and world contemporary art history.



Lot 405 Detail (局部)



Song Dynasty, Wang Ximeng, *A Thousand Li of Rivers and Mountains*, The Palace Museum, Beijing, China  
北宋 王希孟 《千里江山圖》中國 北京 中國故宮博物院藏

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## CHU TEH-CHUN

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

No. 419

signed in Chinese; signed and dated 'CHU TEH-CHUN 71' (lower right);  
signed in Chinese; signed, dated and titled "CHU TEH-CHUN 1971  
No. 419" (on the reverse)  
oil on canvas  
65 x 92 cm. (25 5/8 x 36 1/4 in.)  
Painted in 1971

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

**US\$260,000-380,000**

### PROVENANCE

Acquired directly from the artist by the previous owner  
Private Collection, Luxembourg  
Anon. Sale, Christie's Hong Kong, 28 November 2010, Lot 1101  
Acquired from the above sale by the present owner  
The authenticity of the artwork has been confirmed by Fondation Chu Teh-  
Chun, Geneva.

朱德群

(法國/中國, 1920-2014)

第419號

油彩 畫布  
1971年作

款識：朱德群 CHU TEH-CHUN 71 (右下)；CHU TEH-  
CHUN 朱德群 1971 No. 419 (畫背)

### 來源

前藏者直接購自藝術家本人  
盧森堡 私人收藏  
2010年11月28日 佳士得 香港 編號1101  
現藏者購自上述拍賣  
此作品已經日內瓦朱德群基金會鑑定



Southern Song, Ma Yuan, *Singing and Dancing*,  
The Palace Museum, Beijing, China  
南宋 馬遠《踏歌圖軸》中國北京 中國故宮博物院藏

《第419號》(拍品編號405)既有巴洛克藝術那富有戲劇張力的用色手法，也有中國書畫豐富多變的筆法。這副作品中的畫面構造的空間充滿動力，集聚中西方傳統繪畫精粹。

朱德群於1969年在阿姆斯特丹藝術博物館參觀了林布蘭三百年回顧展，對他進入抽象藝術領域給予了很大啟發。隨後其畫作中不難見到巴洛克風格的光線運用。在《第419號》中，明亮的黃色、熾熱的橙色，還有一點點白色與淡藍，構成光輝的對角線，與深棕色背景形成強烈對比。這種富感染力的光暗運用讓人想起林布蘭的著名畫作《暴風雨下的風景》，該畫以類似的深色背景襯托出閃電效果，彰顯大自然的巨大力量。朱德群則以非具象的顏色塊營造出同效果的一刻，讓觀者沉浸於畫面的力

量，感受色彩帶來的情懷。《第419號》中色彩與光線的運用固然不乏西方傳統，但當中更是蘊藏了中國文化之素養。其筆法精妙多變，便是來自國畫的細膩技巧，橫豎筆勢也是傳統上喜用的視角。相類構圖可見於南宋畫家馬遠的《踏歌圖軸》，當中的懸崖峭壁與《第419號》背景的棕色縱向筆跡頗有相似之意。而細膩動人的松樹則與朱德群畫中鮮艷的顏色塊遙相呼應。

《第419號》為1971年的作品，是朱德群進一步結合東西方視覺語言的重要時期。他以西方油畫技法呈現質感，透過顏色營造光感，又加入中國水墨之靈活流暢，在筆勢的方向和厚度間呈現富有韻律的動態，啟發觀者之聯想。





406

## CHU TEH CHUN

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

### *Vie Cachée (Hidden Life)*

signed in Chinese; signed and dated "CHU TEH-CHUN '92"  
(lower right); signed in Chinese; signed, titled and dated  
"CHU TEH-CHUN VIE CACHÉE 1992" (on the reverse)  
oil on canvas  
64.8 x 80.7 cm. (25½ x 31½ in.)  
Painted in 1992

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

**US\$160,000-230,000**

#### PROVENANCE

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

#### EXHIBITED

Tokyo, Japan, The Ueno Royal Museum, Solo Exhibition of  
Chu Teh-Chun, 23 June 2007 – 10 July 2007

#### LITERATURE

Impressions Art Gallery, Chu Teh-Chun, Taipei, Taiwan, 2005  
(illustrated, p.63).  
The Ueno Royal Museum, Thin Chang Corporation, Solo Exhibition  
of Chu Teh-Chun, Tokyo, Japan, 2007 (illustrated, p.251).

## 朱德群

(法國/中國，1920-2014)

### 隱藏的生命

油彩 畫布  
1992年作  
款識: 朱德群 CHU TEH-CHUN '92 (右下); 朱德群 CHU  
TEH-CHUN VIE CACHÉE 1992 (畫背)

#### 來源

亞洲 私人收藏  
此作品已經日內瓦朱德群基金會鑑定

#### 展覽

2007年6月23日-7月10日「朱德群個展」上野之森美術館 東京 日本

#### 出版

2005年《印象經典IX 朱德群》印象畫廊 台北 台灣 (圖版, 第63頁)  
2007年《大象無形 朱德群展》上野之森美術館  
台灣警昌股份有限公司 東京 日本 (圖版, 第251頁)



藍色是朱德群所喜的顏色，他曾把寶石般的藍視作其精神顏色。《隱藏的生命》(拍品編號406)是1990年代初的作品，當時朱德群經常以不同的藍色構造出富有韻律的抽象畫作。掌握著不同調子的藍色，從最深的午夜藍到淺淡的天空藍，都在朱德群的筆下形成一片和諧詩意的空間，讓觀者得以欣賞作品中流露的中國哲人態度。

中國畫中常用藍色。自唐代起，人們便開始從不同的礦物質提取藍色，作為當時單色水墨畫中的裝飾元素。到了宋代，畫家對藍色的運用更進一步，王希孟的《千里江山圖》中可見畫家通過不同調子的藍色而巧妙組成一幅生動的景致。藍色已不僅是填補空隙的裝飾性顏色，而是營造深度，為自然注入力量與活力的重要元素。由此，觀者幾乎可以從顏色聽到小溪涓涓，以及大自然的蓬勃力量。朱德群作品中的藍色更為抽象，淡藍與深湛的寶石藍相互碰撞，畫幅中央綴以點點白色和淺黃。跳躍的筆觸譜出節奏樂章，歡愉愉悅。這看起來輕鬆自由的筆觸其實是經過藝術家細細思量，隨中國傳統水墨之意境精心鋪排而來的。

Zhang Daqian, *Deep Valley*, painted in 1967, ink colour on paper  
張大千《幽谷圖》1967年作 水墨 設色 紙本

中國哲思與西方宗教和傳統哲學不同，其世界觀並非二元的。道家認為，人類和自然兩者密不可分，該思想影響人們視天人合一為最高精神成就。因此，中國山水一般不追求外貌上的形似，而是旨在以沁人心脾的詩情畫意與自然連接。在某種程度來說，中國水墨與抽象藝術之本質也有相通之處。傳統中國畫家並不執著於寫實記錄，而是著重呈現心中感興、不可見的意境之美。從王希孟的作品，到更近代的張大千的潑墨作品，筆觸之重疊、各種調子色彩的交織，不僅產生中國水墨特有的氛圍性視角，更營造出整幅的流暢感，讓觀者自由遊走於畫面各景，與大自然合一。朱德群在其藝術生涯一直追求西方油畫與中國水墨技法之結合，彰顯中國水墨內在的抽象性質。這個對比鮮明卻又和諧共處的視覺效果在國際上引起極大反響，也成為中國以至世界當代藝術史的重要一頁。



407

## ZAO WOU-KI

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

05.04.63

signed in Chinese and signed 'ZAO' (lower right); signed 'ZAO WOU-Ki',  
dated and titled '5.4.63' and inscribed '50 x 46' (on the reverse)  
oil on canvas  
46 x 50 cm. (18 $\frac{1}{8}$  x 19 $\frac{5}{8}$  in.)  
Painted in 1963

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

**US\$650,000-1,000,000**

### PROVENANCE

Collection of Morgan Knott, Dallas, Texas, USA, 1965  
Collection of Mrs. Walter Pharr, Dallas, Texas, USA  
Gifted to the previous owner from the above collection  
Anon. sale, Christie's Hong Kong, 24 November 2012, Lot 1  
Private Collection, Asia

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

### LITERATURE

Jean Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet, Hier et Demain  
Editions, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1978 (illustrated in  
black and white, plate 310, p. 286).

Jean Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet, Rizzoli International  
Publications, New York, USA, 1979 (illustrated in black and white, plate 310, p. 286).

Jean Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet, Editions Cercle d'Art,  
Paris, France et Ediciones Polígrafa, Barcelone, Espagne, 1986 (illustrated in black and  
white, plate 342, p. 326).



Joseph Mallord William Turner, *A Tempest*, circa. 1840-1845, National Museum of Wales,  
Cardiff, Wales  
約瑟夫·瑪羅德·威廉·特納《風暴》約1840-1845年作 威爾斯卡地夫 威爾斯國立博物館暨美術館

## 趙無極

(法國/中國，1920-2013)

05.04.63

油彩 畫布  
1963年作  
款識：無極ZAO (右下)；ZAO WOU-Ki 5.4.63 50 x 46 (畫背)

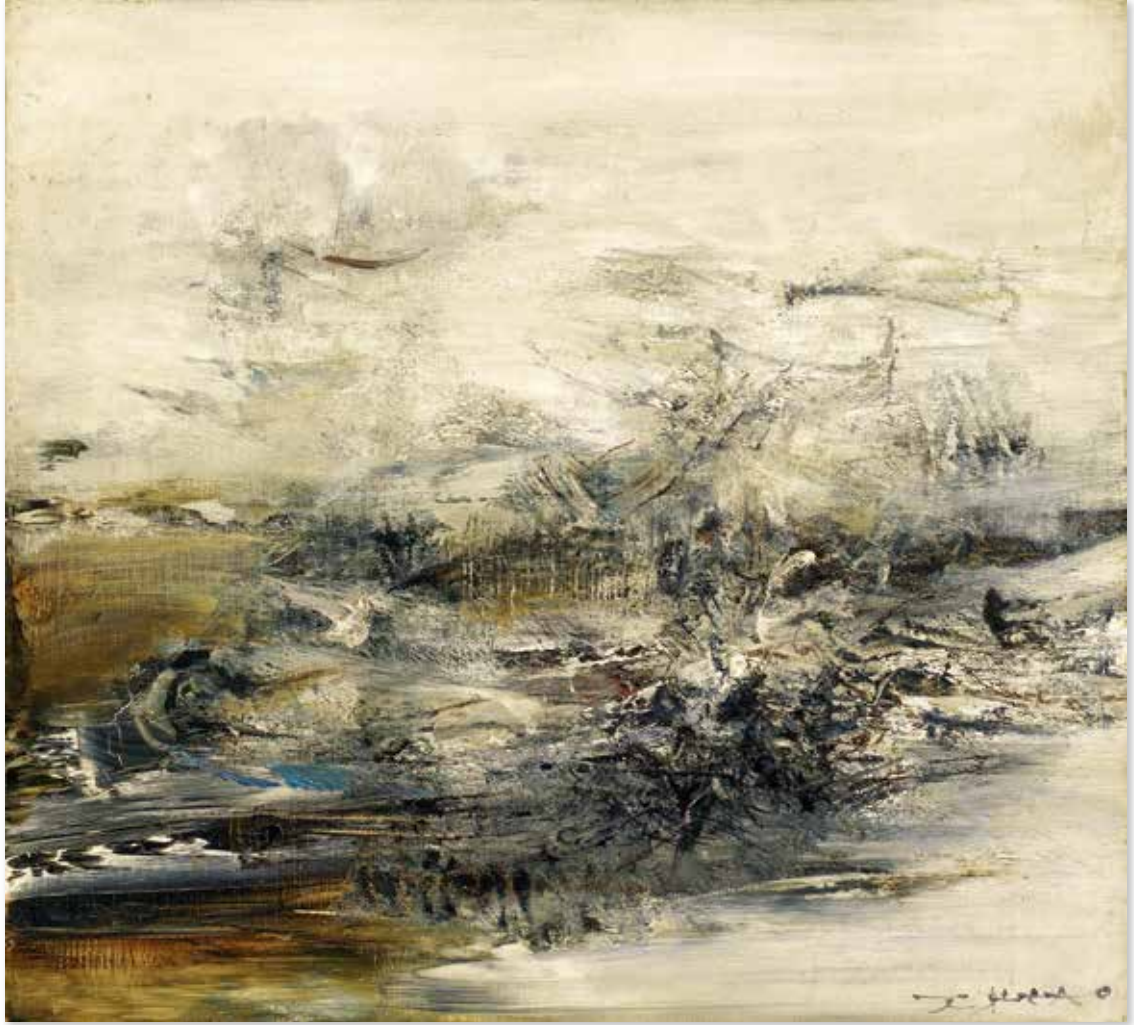
### 來源

1965年 美國 達拉斯 摩根·諾特收藏  
美國 達拉斯 華特·法爾女士收藏  
上述收藏贈予前藏者  
2012年11月24日 佳士得 香港 編號1  
亞洲 私人收藏

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

### 出版

1978年《趙無極》尚·雷瑪利著 弗朗索瓦·馬克 文獻研究 Hier  
et Demain Editions 巴黎 法國 及 Ediciones Polígrafa 巴塞隆納  
西班牙 (黑白圖版，第310圖，第286頁)  
1979年《趙無極》尚·雷瑪利著 弗朗索瓦·馬克 文獻研究  
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# ZAO WOU-KI 趙無極

"I paint in broad strokes, sometimes with a scraper even, like I am squeezing the canvas with my life to let colours seep into it. Amidst the cacophony of colours and overlapping crisscrossing strokes, I feel at home. Back then, I had not experienced the difficulty of presenting nothingness through painting; rather than silence, I veer towards fervour and noise. My heart was set on triumphing over the canvas" – Excerpt from *Zao Wou-Ki's Self Portrait*, p.138

Yann Hendgen commented many of Zao's works from the 60s that "rather than describing what's shown as a whirlwind, we can think of them as the author's search between the clashes between air masses – the masses are sometimes dense, sometimes dispersed... what comes through is the great tension that is hidden within the heart." *05.04.63 (Lot 407)* is an epitome of that, seemingly bringing to light Su Shi's grand sense of "boulders soaring above the skies, deluge slapping at the shores, stirring a thousand heaps of snow". The intensity within the painting starts with the olive green and charcoal black at the lower left corner, transforming into the quick brushes and scrapes down centre, like a tempest spiralling up from the water's surface, getting ready to erupt, not unlike the powerful and steely brushstrokes in Ma Yuan's *Singing and Dancing*.

The artist mainly relied on different strokes of black and white oil paints to develop layers in the centre of the scene, with clean lines that are sometimes powerful and sometimes delicate, and angles of attack that are innumerable. Gazing towards the top centre of the frame, one notes the breaking waves that are seemingly lifted by the tornado, transient and fleeting, showing how the artist managed to use oil paint to create the sense of unbound serenity in Liang Kai's *Lying in a Boat and Playing the Flute by the Willow*, using Western media to achieve Eastern art's uniquely expansive aesthetic effect.

*05.04.63* is also notable for its treatment of space, which at a glance gives one a sense of "one river, two banks". The "one river, two banks" style was invented by Dong Yuan, and usually feature a clean and clear composition with flat ground or low hills and a handful of tall trees in the foreground, sometimes punctuated by a pavilion or hut; in the middle distance one usually finds a broad expanse of calm waters, and in the distance sit rolling mountains. Zao took that compositional idea from traditional Chinese landscape paintings, and moved beyond Dong Yuan's "one river, two banks" as seen in his *Xiao Xiang Landscape* by presenting a bare foreground and distant scene, but with a centre that is riled and stormy. This arrangement of lightness and

weightiness in space can also be seen in Joseph Turner's *A Tempest: ships at the centre of the storm* are the primary subjects, and the tension that follow from them extend to the waves and the sky, with the pressure easing off at the top and bottom, creating definite order and structure on the canvas. This composition with a tranquil top and bottom and an intense centre inherits the Multi-Point Perspective from Zao's work in the 1950s, and gives rise to the sweeping wide views of his 1970s creations, thus marking an important milestone in his search for "space".

While the ivory background at the top and the lower right of the canvas seems empty, nuanced colours are actually hidden within. Remarkably, the few white strokes that sit atop the black paint at the centre of *05.04.63* brighten the scene and create clear progressive layers, making the work's focus shine with clarity. This can be compared with William Mactaggart's brilliant organisation and use of contrast *The Storm*. In light of the above, one begins to appreciate Zao's ingenuous arrangement of colour and space down to every last stroke and every last square inch; there is an end to these words, but not to their message.





Southern Song Dynasty, Liang Kai, *Lying in a Boat and Playing the Flute by the Willow*, Collection of The Palace Museum, Beijing, China  
南宋 梁楷《柳溪卧笛图》中國北京 故宫博物館藏



William MacTaggart, *The Storm*, 1890, oil on canvas, National Gallery of Scotland, Edinburgh, Scotland  
威廉·牧杖《風暴》1890年作 油彩 畫布 蘇格蘭 愛丁堡 蘇格蘭國家畫廊

「我大筆揮灑，有時用畫刀把顏料壓進畫布，像要使顏料能更穿透到空間中去，在紛亂的色彩和重重架疊的筆觸間，我從容自在，我還沒有發覺畫『空白』的高度困難，強烈的和喧囂的對我的吸引力遠過於靜默。征服空間成了我腦子裡日夜縈繞的問題，給我許多挑戰。」—摘自《趙無極自畫像》第135頁

揚·亨德根先生曾評價趙氏六十年代許多作品「顯示的與其說是一股旋風，不如說是作者在這種大氣團之間勢力較量之中的探索，這些氣團時而密集，時而鬆散，[……]表達的是心中那股潛在的強大張力。」《05.04.63》（拍品編號407）可謂其中崢嶸，彷彿重現蘇軾「亂石穿空，驚濤拍岸，捲起千堆雪」的雄奇磅礴。畫面張力由左下的橄欖綠、炭墨黑牽起，幻化成畫面中下的快筆、皴擦，有如一股從

水面旋轉而上的暴風，蓄勢待發，頗有馬遠《踏歌圖軸》線條挺拔剛勁的氣概。

藝術家主要以黑、白油彩的頓、按、鉤、勒，堆疊畫面中心的種種筆觸，時而剛勁、時而纖弱的純粹線條，落筆角度紛紜雜沓。把視線移到畫面中上方，我們看到猶如被旋風捲起的水嵐，飄渺幽幽，可見藝術家以油彩渲染出梁楷《柳溪卧笛圖》的自由空靈，以西方的媒材表達了東方曠遠的特殊藝術效果。

《05.04.63》的空間處理亦別具特色，乍看之下甚有「一河兩岸」意境。「一河兩岸」的構圖方式源於董源，前景往往是平坦細坡，高樹數株，或有亭台樓閣、清廟茅屋，中間是一片遼闊和平的水面，遠景是連綿不絕的土坡、山巒，構圖簡潔。藝術家承繼了中國傳統山水的結構，再而突破了董源《瀟湘圖卷》的「一河兩岸」，

轉化成前景、遠景空靈，中間風起雲湧。這種空間輕重排列亦有見於約瑟夫·透納《風暴》：風暴中心的船隻為主要描繪對象，其所帶動畫面的緊湊感又漫延到海浪與天空，上下方的氣勢略為放鬆，畫面重心疏落有致。這種上下鬆弛而中間緊湊的構圖，上承趙無極五十年代的散點透視，然後為藝術家開拓七十年代以後的遼遠廣闊，不失為他探索「空間」的重要里程碑。

作品畫面右下與上方的奶白背景雖似空無，實潛藏細膩顏色變化。值得注意的是，《05.04.63》中心墨黑顏料之上的數下純白頓筆，提亮了作品的氣場，令畫面層層遞進而焦點分明，與威廉·牧杖《風暴》的光暗、空間組織平分秋色。如此一來，盡見趙無極對畫布上每一分色彩、每一寸空間的巧妙佈局，言有盡而意無窮。

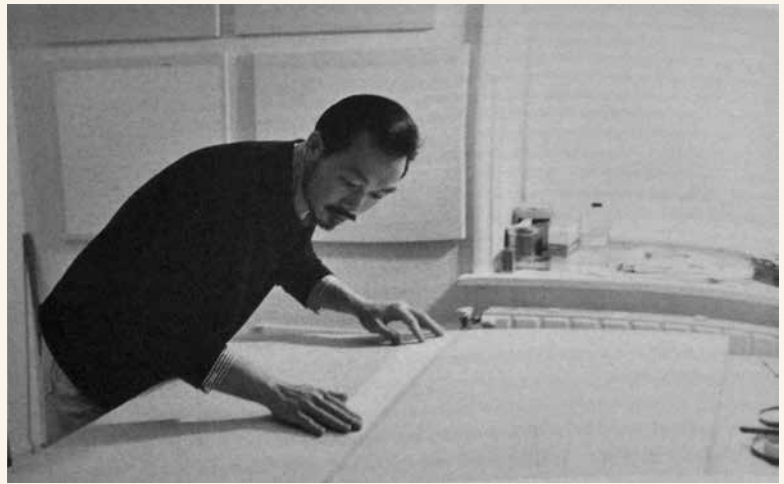


# RICHARD LIN

林壽宇



Lot 408



Richard Lin at work in his studio. Photo credit: Richard Pare / Courtesy Jia Art Gallery  
林壽宇在工作室創作中

誕生於全台唯一宮保第的林壽宇從小家境優渥，在日治時期接受日本旭小學教育，1949年赴香港就讀拔萃書院完成高中教育，東方傳統文化的熏陶成為了林壽宇創作的根基。1952年遊學英國後，正值歐美許多藝術家醉心於禪學及道家思想的階段，不難理解林壽宇早期作品與禪宗思想相通，試圖觀照宇宙萬物和自我心靈，並以簡單的符號進行概括和表達。

創作於1950年代的《歡慶中秋》(拍品編號 409)便是匯聚了其這一時期的重要特徵，以抽象方式的點、線、面構成畫面，充滿表現力的寥寥幾筆便演繹出了中秋佳節圓月之下蘆葦搖曳的美景。如同東嶺圓慈禪師在《一圓相圖》中對圓的詮釋，圓在禪學思想中代表無，是世界的基礎，而對林壽宇的創作生涯而言，圓可謂是其最初使用的視覺符號之一，重要性不可忽視，亦對其後期的硬邊抽象作品影響深遠。《歡慶中秋》中的圓即是思鄉時的一輪圓月，亦是藝術家心中對道家思想推崇的表現，天地萬物皆為抽象的存在，無始無終、無形無象。

1960年是林壽宇早期創作歷程中的一個轉折點，英國學習建築期間所積累的對西方現代文明的體驗，以及對新興藝術形式的敏感，促使他走向更為精密理性的抽象創作，並引入並發展了「繪畫浮雕」的概念，所謂「繪畫浮雕」是指在畫布表面以不同材質和色塊做出多個縱向延伸的層次，是繪畫與雕塑概念結合的產物，但並非簡單的「在畫布上做浮雕」，而是吸取轉化了雕塑的概念，將其用於探討繪畫的本質問題。早期的繪畫浮雕系列作品以多種媒材與堆積成一定厚度的油彩共同構成，畫面中不同的材質、形狀和深淺不一的白色，由於距離觀眾的遠近不同，在畫布表面構成了多重的空間序列，且每層皆是真實可感的。

到1960年代後期，林壽宇已少以「繪畫浮雕」直接命名作品，但這一概念始終貫穿於他的藝術生涯。他逐漸開始以純油彩取代鉛和有機玻璃等其他材質，如《一九六七年四月繪畫》(拍品編號 408)中完全使用油彩的平塗與堆疊，在畫布表面塑造出不同厚度的凹凸色塊，細觀作品，底

部色彩偏暖，筆觸痕跡由上至下，而覆蓋於暖白色上分的色塊更為純淨，層層疊疊饒有趣味，筆觸亦更為細膩。林壽宇在中間的色塊下方添上一條橙色更是成為作品點睛之筆，可見藝術家對繪畫性的重視。這一意義上，他已真正吸納雕塑的觀念，融入繪畫的手法，並創造出了全新的抽象畫。隨著對純油彩繪畫浮雕的運用越發純熟，顏色重新回到了林壽宇的白色畫面中，這組四件一套的《May 1; May 2; May 3; & May 4》(拍品編號 410)中各不相同的活潑色彩跳躍於純淨的白色之上，反映出藝術家在技巧和觀念上的成熟。使人聯想起馬列維奇在作品中將對物質世界具體事物的指示和描摹去除，將抽象藝術發揮到簡化幾何圖形的極致程度，表明了繪畫作品不再是再現任何具象表現的工具而是獨立存在；而林壽宇則是以現代藝術的形式去表現東方文化中的哲學觀念，顯然此時的他已在自身文化背景以及西方環境中尋找到了其中的相通之處。





Lot 409

Born in the only mansion in Taiwan, Richard Lin grew up in wealth, and received a Japanese primary education during the Japanese occupation. In 1949 he completed his secondary education at the Diocesan School in Hong Kong, which significantly influenced him to land his works in traditional Eastern culture. After studying abroad in the UK in 1952, he witnessed the period of time in which Western artists grew interest in Zen and Taoist thinking. Thus it isn't difficult to understand the connection between Lin's earlier works and Zen thought, and his attempts to observe the universe and his own mind by reflecting them in simple symbols. *Moon Festivity* (Lot 409), created in the 1950s, is a confluence of the elements that were important to him during this period of time. Through impressionistic

dots, lines, and flat surfaces that make up its image. The elegance of a scenic Mid-autumn night beneath a full moon is evoked through simple, purposeful brushstrokes. As is annotated in our introduction to Zen master Tōrei Enji's *Full Circle*, circles in Zen thought symbolizes nothingness, the basis of existence. The circle is one of the earliest visual symbols Richard Lin employed in his oeuvre of work and certainly one of the most significant; it was also highly influential to later *Hard Edge* impressionist artworks. The circle in *Moon Festivity* is a full moon during a fit homesickness. It is a manifestation of the artist's admiration of Taoist ideals—the abstract existence of all things, without end, without shape or form.

1960 marked the first turning point in Richard Lin's earlier work. His experience of contemporary Western culture during his architectural studies in the UK, along with sensitivity to avant-garde artistic forms, spurred him to move towards a more precise and rational impressionist creation. He also developed the concept of "painting relief", in which different textures and blocks of colours are staggered in layers on canvas to produce a piece of artwork that combines both painting and sculpture. And yet the process of "painting relief" is not simply "sculpting on canvas". It absorbs and transforms theories of sculpture art to explore essential questions regarding painting. Early painting reliefs were constructed with a variety of media and oil paints of certain thickness. The texture, shape and shades of white vary in relation to the alternation of distance between viewers and the painting, creating multiple dimensions on the canvas that are both visually and physically tangible.

By the end of the 1960s, Richard Lin hardly

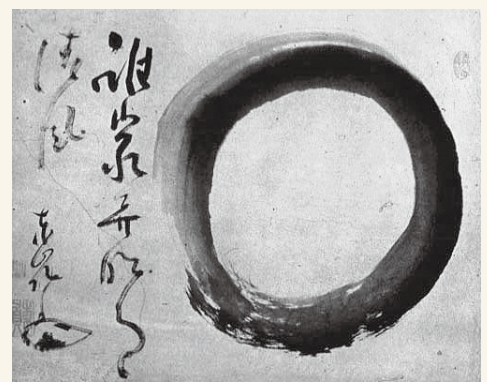
ever titled his artworks as "painting relief" anymore, but this concept would be a recurring motif throughout his entire artistic career. He began to replace aluminum, organic glass and other similar materials with oil paint. Such experiment could be seen in *Painting April 1967*. The smoothed layers of oil paint forming different sense of depth on canvas. Taking a closer look, we could perceive the warmth of colour at the bottom, the falling brushstrokes from the top, as well as the dense white blocks layered on top, presenting Lin's precise painting style. The streak of orange painted onto the middle block becomes the centrepiece of the artwork, reflecting the importance that painting held for the artist. This is significant in that it shows he had truly absorbed concepts of sculpture art and combined it with painting techniques to create a unique abstract painting. As he grew more familiar with the workings of oil-paint sculpting, colours returned to Lin's all-white canvases. This set of four screen prints *May 1; May 2; May 3, May 4* (Lot 410) contains bold colours that leap off the pure white, reflecting the maturity of the artist's techniques and concepts. It reminds one of Kazimir Malevich's art, in which Malevich strips away all markers and signifiers of the material world, and radically reduce abstract art to their simplest geometric. It shows that art is no longer a tool to be used but exists for its own sake; and Richard Lin expresses his Eastern cultural views on these philosophical concepts through contemporary art, revealing the common ground he had found between his own cultural background and the Western environment he was influenced by.



Kazimir Malevich, *Dynamic Suprematism*, painted circa. 1915, oil on canvas, Collection of Tate Modern, UK  
卡濟米爾·馬列維奇《動態的至上主義》約1915年作  
油彩 畫布 英國 倫敦 泰特現代藝術館藏



Lot 410 Detail (局部)



Tōrei Enji (1721-1792), *Enso (Zen Circle)*, ink on paper  
東嶺圓慈(1721-1792)《一圓相圖》水墨 紙本

408

## RICHARD LIN

(LIN SHOW-YU, UK/TAIWAN, 1933-2011)

*Painting April 1967*

oil on canvas  
78.6 x 61.6 cm. (31 x 24¼ in.)  
Painted in 1967

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

**US\$110,000-150,000**

### PROVENANCE

Marlborough Gallery, London, UK  
Private Collection, USA

### EXHIBITED

New York, USA, Marlborough-Gerson Gallery Inc, Four London Artist:  
Gordon House, Colin Lanceley, Richard Lin, Joe Tilson, February 1968.

### LITERATURE

Marlborough-Gerson Gallery Inc, Exhibition Catalogue, Four London  
Artist: Gordon House, Colin Lanceley, Richard Lin, Joe Tilson, New York,  
USA, 1968 (illustrated in black and white, plate 30).

## 林壽宇

(英國/台灣，1933-2011)

一九六七年四月繪畫

油彩 畫布  
1967年作

### 來源

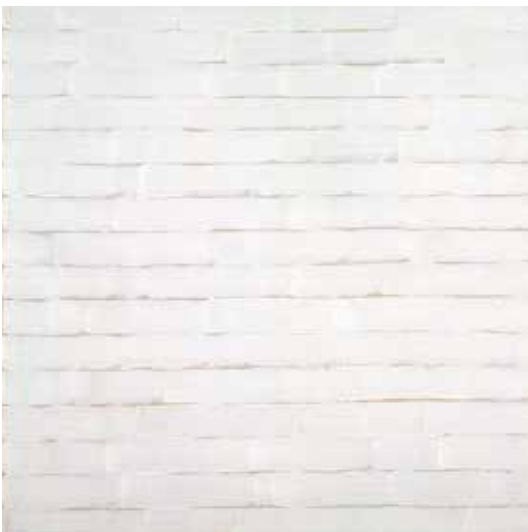
英國 倫敦 Marlborough畫廊  
美國 私人收藏

### 展覽

1968年2月 「四位倫敦藝術家：Gordon House, Colin  
Lanceley, Richard Lin, Joe Tilson」 Marlborough-  
Gerson畫廊 紐約 美國

### 出版

1968年《四位倫敦藝術家：Gordon House, Colin  
Lanceley, Richard Lin, Joe Tilson》Marlborough-  
Gerson畫廊 紐約 美國(黑白圖版，第30圖)



Robert Ryman, *Hansa*, 1993. Private Collection, New York.  
Artwork: © 2018 Robert Ryman / Artists Rights Society (ARS), New York  
羅伯特·萊曼《漢薩》1993年作 紐約 私人珍藏





**409**

**RICHARD LIN**

(LIN SHOW-YU, UK/TAIWAN, 1933-2011)

*Moon Festivity*

ink on paper  
50 x 30 cm. (19 7/8 x 11 3/4 in.)  
Painted *circa.*1950s  
one seal of the artist

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

**US\$13,000-19,000**

**PROVENANCE**

Leicester Galleries, London, UK  
Estate of the artist

林壽宇

(英國 / 台灣，1933-2011)

歡慶中秋

水墨 紙本  
約1950年代作  
藝術家鈐印一枚

**來源**

英國 倫敦 列斯特畫廊  
藝術家遺產



410

## RICHARD LIN

(LIN SHOW-YU, UK/TAIWAN, 1933-2011)

*May 1; May 2; May 3; & May 4*

signed 'Lin' and numbered '52/70' (lower edge); signed 'Lin' and numbered '30/70' (lower edge); signed 'Lin' and numbered '33/70' (lower edge); & signed 'Lin' and numbered '25/70' (lower edge)  
four screenprints on paper and acetate  
each 50.8 x 50.8 cm (20 x 20 in.); (4)  
Executed in 1971  
edition 52/70; 30/70; 33/70; & 25/70

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

US\$13,000-19,000

### PROVENANCE

Private Collection, Asia

## 林壽宇

(英國／台灣，1933-2011)

五月一日；五月二日；五月三日；及五月四日

版畫 紙本 醋酸纖維板 (共四件)

1971年作

版數：52/70; 30/70; 33/70; & 25/70

款識：Lin(每幅下方)

### 來源

亞洲 私人收藏



411

ATSUKO TANAKA

(JAPAN, 1932-2005)

*Untitled*

signed 'Atsuko Tanaka' and dated '1971 Mar.' (on the reverse)  
vinyl paint on canvas  
27.5 x 22 cm. (10 $\frac{7}{8}$  x 8 $\frac{3}{4}$  in.)  
Painted in 1971

**HK\$150,000-250,000**

*US\$20,000-32,000*

**PROVENANCE**

Private Collection, Europe  
Collection of Mr. Panu Assaranurak, Asia

田中敦子

(日本，1932-2005)

無題

合成樹脂 畫布  
1971年作  
款識：1971 Mar. Atsuko Tanaka (畫背)

**來源**

歐洲 私人收藏  
亞洲 Panu Assaranurak 先生收藏

# TOSHIMITSU IMAI

今井俊滿

Toshimitsu Imai is a truly unique artist's whose work has been transformative not only in the course of his career, but also within the realm of international Post-War art history. *Modern Times* (Lot 412) was painted in 1956 when the artist had fully embraced the Art Informel movement, led by French art critic Michel Tapié, a critical period for Imai's artistic development and international recognition.

"I considered the true scope of my existence that of approaching the truth through art", such has been the essence of Imai's art since his arrival in Paris in 1952. His early exposure to the Art Informel scene represents a turning point in the artist's vision of the meaning and role of art. The movement introduced by Tapié gave Imai the opportunity to freely break the boundaries imposed by artistic conventions, to start again from the ground up and develop new modes of expression without considering pre-established rules.

*Modern Times* is emblematic of this period, as it is part of the first series where formal figurative references completely disappear in favour of pure and more colourful abstraction. This painting provides a beautiful and poetic contrast between thick bright impastos and

almost translucent layers of colors: blue, black and white were mixed in with brilliant greens, yellow, pink and red in primary hues. Such a monumental size allows the artist to express himself with bold, energetic spontaneous movements directed by his inner strength. His references to Japanese technique also extended to medium and visual vocabulary which was influenced by the traditional Japanese gardens, especially of the dry type (karei sansui). The artist dripped lacquer on the large canvas directly without drawing or palette; incorporates enamel, sand, metal foil into thick oil; threw paint onto the canvas with knife or brushes in bright, thick textures as a metaphor of tracing his own action.

The adherence to Art Informel movement had an immediate effect on Imai's recognition as an artist. *Modern Times* series was particularly well received, resulting the work (Lot 412) crossing the Atlantic to be exhibited at Signa Gallery in New York in 1958. With its sinuous composition guiding the viewer into dark inner corners of the painting's soul, *Modern Times* is a powerful work spearheading incoming waves of new art forms making their way in a globalised post-war era, from in Japan with Gutai art movement, through Europe and to the United States.

今井俊滿是一個獨一無二的藝術家，他的作品在他的藝術生涯之中以及在國際戰後藝術史中都具有承先啟後的重大意味。《摩登時代》(拍品編號412)一作成畫於1956年，當時藝術家全身投入由法國藝評人米歇爾·泰匹爾領軍的「無形式藝術運動」，這亦是今井藝術發展及蜚聲國際的重要時期。「我認為生存真正的意義是透過藝術去接近真理。」這是今井在1952年到巴黎之後，一直的藝術精髓所在。他早年接觸到無形式藝術運動，可謂是他對藝術的意義及角色的理念之轉捩點。泰匹爾引介的這個運動，為今井提供了一個打破藝術傳統樊籬的契機，使他得以從頭開始，發現新的表現方式，而不拘泥於前人所定的規條。

《摩登時代》是這個時期的一個象徵，此系列是最早把具像表現完全抹去，以讓位於純粹的色彩與斑斕的抽象表現。此作中明亮的厚塗與幾近透明的薄彩，提供了一個美麗而富詩意的對比：藍、黑、白三色，與鮮艷的綠、黃、粉紅及紅等原色混合。畫作規模之宏大，為畫家提供了一個得以表現內在力量引導的寫意律動。他對日本技藝的致敬，可以從媒材及視覺語彙中清楚看見，他受傳統日式園林，特別是枯山水園林的影響甚深。藝術家會在不經描畫勾勒及調色之下，直接在巨幅的畫布上落漆，亦會把把瑣瑣、幼沙及金箔混合到油彩之中，以畫刀或畫筆把油彩拋擲到畫布之上，以營造出隱隱地捕捉了他動作痕跡的明艷厚實的材質。

他對無形式藝術運動的追隨，使他贏得藝術界的注目。《摩登時代》在1958年橫渡大西洋，在紐約的Signa畫廊展出。其流麗的構圖，引導觀者到畫作靈魂所在的暗黑角落。《摩登時代》這幅巨作，啟導了在日本面向寰球的戰後時期中一波波的藝術新潮，由日本國內的具體美術運動，歷經歐洲，遠渡美國。



Garden at Saih ōji temple.  
西芳寺之枯山水



Imai working in his studio, 1963.  
1963年，今井在畫室創作

412

## TOSHIMITSU IMAI

(JAPAN, 1928-2002)

### *Modern Times*

signed 'IMAI' (on the reverse)  
oil, sand and resin on canvas  
200 x 300 cm. (78¾ x 118⅞ in.)  
Painted in 1956

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

**US\$160,000-280,000**

#### PROVENANCE

Signa Gallery, New York, USA  
Private Collection, USA

#### EXHIBITED

New York, USA, Signa Gallery, An International Selection, 1958

#### LITERATURE

Helen A. Harrison, East Hampton Center for Contemporary Art, East Hampton  
Avant-Garde: A Salute to the Signa Gallery, 1957-1960, East Hampton,  
New York, 1990 (installation image (partial) in black and white, p.42)  
Electa, IMAI, Milan, Italy, 1998 (illustrated in black and white, p. 67)

今井俊滿

(日本, 1928-2002)

### 摩登時代

油彩 砂 樹脂 畫布  
1956年作  
款識: IMAI (畫背)

#### 來源

美國 紐約 Signa畫廊  
美國 私人收藏

#### 展覽

1958年「國際精選」Signa畫廊 紐約 美國

#### 出版

1990年《東漢普頓先鋒：向Signa畫廊致敬，1957-1960》Helen A. Harrison編著 東漢普頓當代藝術中心  
東漢普頓 紐約 美國(黑白展覽圖片(局部)，第42頁)  
1998年《IMAI》Electa出版社 米蘭 意大利(黑白圖  
版，第67頁)



"It was like a storm on a lake, the white of an eye floating in a jungle-like chaos, a wide mouth slashed into the sea, or some monstrous bird flying ominously. Casting himself at the painting through his own doubts, primitive passions were aroused, unknown discoveries emerged, and at the point of a fulfilment the work was completed."

Ichiro Hariu – The Clarity of Orient – Toshimitsu Imai, his art and way of life

「這就如湖上的暴風、眼白在茂林般的混沌之中浮動、海中的一張大口，或是一些怪鳥飛過。他把自己投入於作品之中：內心狐疑著，原始的熱情被喚醒，未知的發現浮現，就在滿足的一刻作品得以完成。」

針生一郎《東方清澄：今井俊滿的藝術與生活方式》

In 1958, *Modern Times* was exhibited in "An International Selection" at Signa Gallery, New York.  
1958年，《摩登時代》在紐約Signa畫廊展出。







# RHEE SEUNDJA 李聖子

Demonstrating the deep subtleties of colour, Rhee Seundja's early works characterize her as a unique and intense artist in search of absolute truth. Christie's is delighted to present masterpieces of Rhee Seundja's early career from the collection of a French gentleman whose sense of duty to promote the artist's work beyond French borders. The current selection brings highly qualitative and fresh works to the market, emblematic of the artist's early series of "Abstraction" and "Woman and Earth".

A difficult personal life in the aftermath of the Korean war led Rhee Seundja, mother of three sons, to leave her country and uproot herself to France, where she started attending classes at the Académie de la Grande Chaumière, artistic hub for Asian diaspora students among others. Without previously acquired formal painting training, Rhee started with painting figurative landscapes. Her assistantship with Henri Goetz gradually led her to abstraction, a language she continued to develop for the rest of her career.

Rhee's curiosity and appetite for artistic exploration has made her a talented artist and colourist across different media, in particular oil painting and woodblock printing. Less interested in commercial recognition than in investigating new visual expression, her career has developed into separate identifiable series corresponding to different periods of her life and research.

*Untitled (Lot 413)* and *Untitled (Lot 415)* were both painted as part of her "Abstraction" series. Differing in composition, both works are a perfect illustration of transition, the former from figurative to abstract and the latter from

abstract to "Woman and Earth", reminding us Henri-Edmond Cross, "*Landscape, the Little Maresque Mountains*". While the former is a brilliant display of colour balance through thick layering of paint on the canvas, the latter introduces geometric shapes such as circles, semi-circles and squares and lines, unlimited in their borders and symbolizing harmony between earth and woman.

Rhee's obsession with her connection to nature is especially enhanced in her "Woman and Earth" series, when the artist felt a need to express her womanhood, and more particularly her motherhood. *Au Fond de la Nuit (Lot 414)* superimposes layers of short strokes of deep blue and orange forming a pathway revolving around a square. Here, the artist is building up a world in which the viewer is invited to travel inside with her, accompanying the artist in her creation to make her feel as "a woman, a woman as a mother, and a mother as the earth" (Rhee Seundja).

*Untitled (1958)*, *Untitled (1960)* and *Au Fond de la Nuit* are powerful anchor points to introduce Rhee Seundja's vast body of works, each emblematic of important periods of her early career which propelled her to international recognition.

李聖子早期的作品富含深沉的色彩描繪，用獨特而強烈的繪畫手法，充分展現了她對絕對真理的追求。佳士得很榮幸在是次拍賣呈獻三件李聖子的早期佳作，這些作品由一位法國藏家慷慨提供，這種將經典藝術帶出法國與世人分享的使命感，實在難能可貴。作品選自李聖子早期「抽象」與「女人與大地」兩個經典系列，此次首次亮相拍賣，令人期待。

韓戰之後，由於個人的痛苦經歷，當時已是三個兒子女親的李聖子決定離開家鄉，前往法國，在集結了許多亞洲離散學子的大茅舍藝術學院(Académie de la Grande Chaumière)學藝。此前從未受過正式藝術訓練的她選擇以具象風景揭開創作的序幕。在成為亨利·戈茨(Henri Goetz)的助理之後，李聖子的創作逐漸轉向抽象，從此抽象便成了她藝術生涯中的主要語言。

李聖子對不同藝術表現形式充滿了好奇與興趣，因此成為了一個才華橫溢的跨媒材藝術家，尤其以油畫和版畫見長。她並不在意獲得市場認可，而是沉迷於探究新的視覺表現形式，在其生涯的各個重要階段，都留下了與其個人生活和研究經歷相對應的作品系列。

《無題》(拍品編號 413)與《無題》(拍品編號 415)是李聖子「抽象」系列中的兩件作品。不同構圖兩件作品均完美呈現了蛻變的意境——前者從具象轉化至抽象，後者則由抽象蛻變成「女人與大地」系列，令人不禁聯想到亨利·艾德蒙·克羅斯《小阿卡雄山》。前者透過厚重的顏料幻變出繽紛的層疊色彩，而後者則是採用了圓形、半圓形、方型與線條等各式幾何形狀，突破疆界的限制，藉此展現大地與女人之間的和諧共存。

李聖子著迷於自己與自然間的聯繫，這點在「女人與大地」系列中尤為突出。透過作品，她展現了其作為女性的特質，尤其是身為人母的一面。作品《在深夜裡》(拍品編號 414)，層層疊疊的深藍色與橙色簡短筆觸形成一條沿著方形環繞的路途，藉此，李聖子邀請觀眾與她一同進入她創造的天地之中，伴隨著她一同感受「身為一個女人、一位成為母親的女人，以及化身為大地的母親」的情感。

《無題》(1958)、《無題》(1960)與《在深夜裡》作為李聖子創作生涯早期的重要作品，每一幅都分別代表著藝術家早期的重要階段，為其日後建立豐富的藝術體系奠定了基礎，也促使她成為國際矚目的藝術大師。



Rhee Seundja, *Spatial Structure*, mosaic, 140 x 180cm, Bellevue School District, Nantes saint-Herblain, France. Image: Courtesy of Seundja Rhee Foundation  
李聖子《空間結構》馬塞克 140 x 180公分 法國 南特 聖埃爾布蘭 貝爾維尤學校區



Henri-Edmond Cross, *Landscape, the Little Maresque Mountains*  
亨利·艾德蒙·克羅斯《小阿卡雄山》

◀ Rhee Seundja in her studio Image: Courtesy of Seundja Rhee Foundation  
李聖子在其畫室



413

RHEE SEUNDJA

(KOREA, 1918-2009)

*Untitled*

signed and dated 'S. RHEE. 58' (lower right); inscribed  
'5830P19' (on the reverse)  
oil on canvas  
65 x 91.5 cm. (25 7/8 x 36 in.)  
Painted in 1958

**HK\$400,000-600,000**

**US\$52,000-77,000**

**PROVENANCE**

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

李聖子

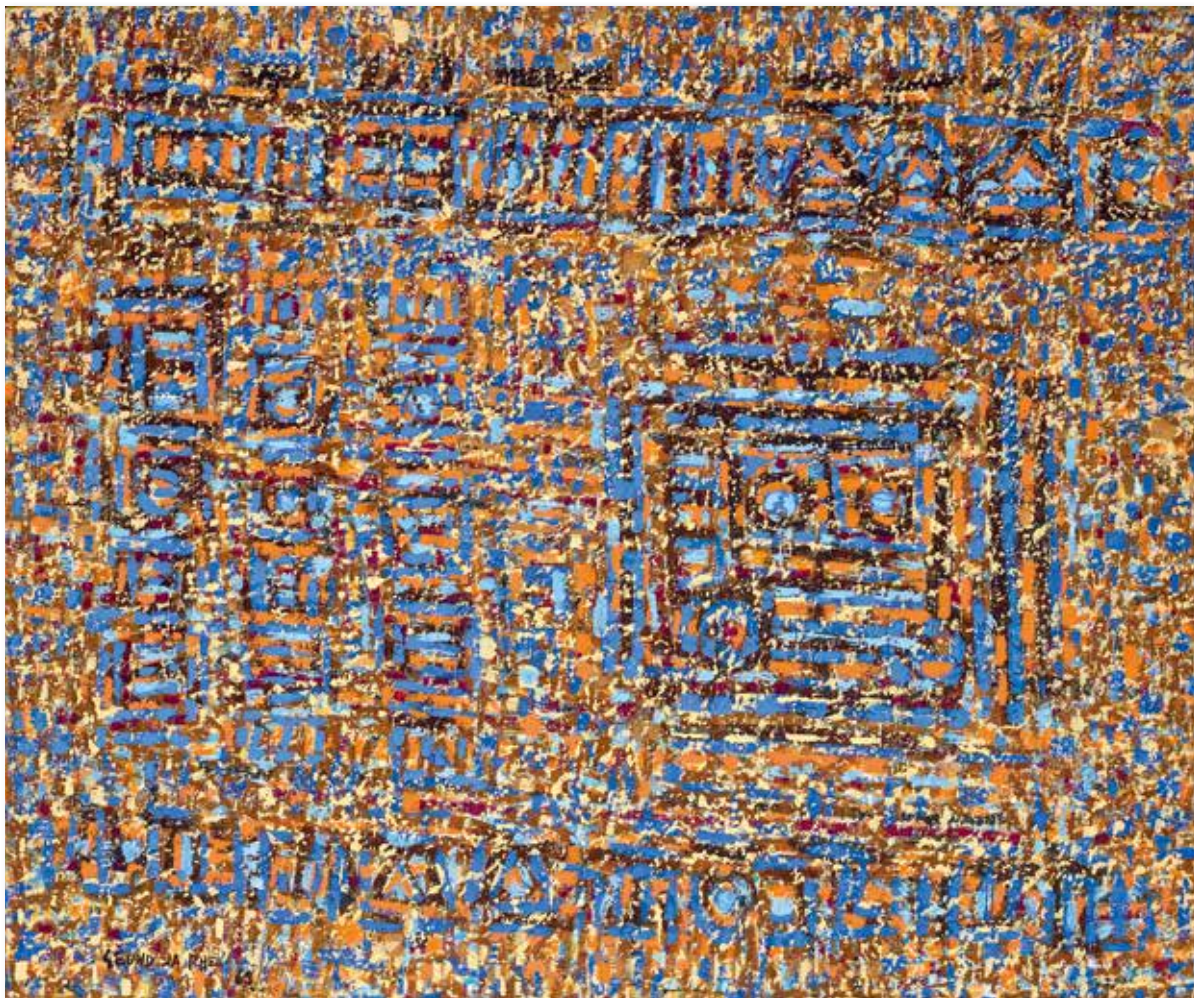
(韓國，1918-2009)

無題

油彩 畫布  
1958年作  
款識：S. RHEE. 58 (右下)；5830P19 (畫背)

**來源**

法國 私人收藏 (現藏者直接購自藝術家)



414

## RHEE SEUNDJA

(KOREA, 1918-2009)

### *Au Fond de la Nuit*

signed and dated 'SEUNDJA RHEE 63' (lower left); inscribed, titled, and signed '196310F214 "AU FOND DE LA NUIT"SEUNDJA RHEE PARIS' (on the reverse)

oil on canvas  
46 x 54.5 cm. (18 1/8 x 21 1/4 in.)  
Painted in 1963

**HK\$400,000-600,000**

*US\$52,000-77,000*

#### PROVENANCE

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

## 李聖子

(韓國，1918-2009)

### 在深夜裡

油彩 畫布

1963年作

款識：SEUNDJA RHEE 63 (左下)；196310F214 "AU FOND DE LA NUIT"SEUNDJA RHEE PARIS (畫背)

#### 來源

法國 私人收藏 (現藏者直接購自藝術家)



415

RHEE SEUNDJA

(KOREA, 1918-2009)

*Untitled*

signed and dated 'SEUNDJA RHEE 60' (lower right)  
oil on canvas  
81 x 60 cm. (31 $\frac{7}{8}$  x 23 $\frac{5}{8}$  in.)  
Painted in 1960

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

*US\$77,000-100,000*

**PROVENANCE**

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

李聖子

(韓國，1918-2009)

無題

油彩 畫布  
1960年作  
款識：SEUNDJA RHEE 60 (右下)

**來源**

法國 私人收藏 (現藏者直接購自藝術家)

# PANG JIUN

龐均

Pang Jiun was born in 1936 to a family of artists in Shanghai. Under his parents' influence, he attended the China Central Academy of Fine Arts, where he developed a robust understanding of Chinese artistic styles as well as his own take on the idea of "painting in poetry, poetry in paint". Afterwards he studied Western oil painting techniques, that he finally, in his own words, "borrowed from impressionist and fauvist techniques but broke from their theories; imparting instead the Chinese style of freehand painting to create a personal kind of oil painting."

Pang Jiun's paintings often featured China's natural landscapes, and focused more on spontaneous expression than realistic representations to convey his deep passion for China's terrains. *The Best Under Heaven (Lot 417)* is an example of the artist taking advantage of a scene to express his feelings. His emphasis of the foreground objects' colours and the deemphasis of the distant scenery seem to invite viewers to imagine the countless mountain ridges and streams beyond the canvas, leaving one wanting for more. The mountains and rivers, which he depicted primarily with grey and white, situate the viewers in a utopian heaven. The touches of dark green and light brown also add to the liveliness and dynamism of the piece, contributing to the cosy vista while also doing the beauty of springtime justice. The use of grey also gives the piece layers similar

to a traditional Chinese ink wash painting, making the distant peaks seem fleeting and ephemeral. While at first glance the work may seem uncomplicated, each minute detail such as the far off fisherman and his boat has been carefully considered, and executed with calligraphic brushstrokes to bring them to life. Such exquisite artistry serve to make the work more and more intriguing with each additional view.

Pang Jiun's recent oil paintings feature ever-bolder use of colours, and brushstrokes that are more unencumbered than ever before. In *The Gulangyu, Xiamen (Lot 416)*, Pang uses vibrant oil paints to foreground the expressiveness and tangibility of oil painting, while also using the synergy among points, lines, and planes to deftly fuse together the spirit of Chinese paintings. The saturated azure blue of the sea in the foreground contrasts with the pale blue in the distance, exemplifying the artist's nuanced grasp of colours. This work also makes use of the juxtaposition in colour between the foreground and background, combining the sense of gradients in traditional Chinese paintings through the intense colours common in Western oil paintings. This use of varying saturation and colours to capture light and shadows result in a spaciousness that is rich in stories and narratives. Furthermore, the clearly-defined layers in the composition is also strongly reminiscent of traditional Chinese paintings. The three coconut trees swaying in

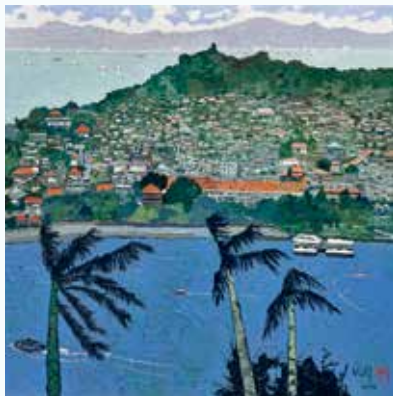
the foreground adds another sense of whimsy to the piece. As he creates a sense of space in the piece, Pang also added to the poetry of the scene, giving viewers a strong sense of presence, feeling the gusts of sea breeze and the warm sunshine on the skin.

In addition to natural landscapes, Pang Jiun also painted many architectural scenes in oil paint. *Romeo & Juliette's Balcony (Lot 418)* further showcases his deep understanding of the relationship between colours, brushstrokes, and space. Using striking colours to highlight the vigorous bushes, lively attic, the colours layer on top of each other and stand testament to Pang's confidence in his oil painting techniques. The fine and precise strokes also reveal a hint of influence from Chinese freehand paintings, filling the work with intrigue and tantalising details.

Pang deeply understands both Western art and Chinese culture. He believes that while oil painting and Chinese art seem ill-matched or even contradictory on the surface, they are actually aligned and in tune spiritually. The sense of freeform and symbolic expression that modern Western masters pursue is exactly the essence of Chinese art. Over the past years, Pang consistently combined the way of ink wash paintings with oil painting techniques; while his works seem capricious and explosive, they carry on the poetic and nuanced ethos of Eastern scholar-painters.



Lot 417 Detail (局部)



Lot 416



Lot 418 Detail (局部)

416

## PANG JIUN

(PANG JUN, CHINA, B. 1936)

### *The Gulangyu, Xiamen*

signed in Chinese and dated '2018' (lower right)  
oil on canvas  
150 x 150 cm. (59 x 59 in.)  
Painted in 2018

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

**US\$120,000-150,000**

#### PROVENANCE

Private Collection, Asia

龐均

(中國，1936年生)

廈門鼓浪嶼

油彩 畫布  
2018年作  
款識：龐均 均 2018 (右下)

來源  
亞洲 私人收藏

龐均1936年生於上海藝術家家庭。受其父母的影響，龐均先於中央美術學院訓練，期間建立了對中國藝術風格的穩固基礎與對「詩中有畫，畫中有詩」的獨特見解。之後又研習西方油畫的技巧，並「借用印象派，野獸派之技巧，又脫離其觀念，跨入中國寫意之理念，摸索自創油畫技法」。

龐均的繪畫常以中國的山光水色為題，志在寫意多於寫實，表達了藝術家對中國山川大地深厚的情懷。《甲天下》(拍品編號417)正是體現了龐均借景抒情的一幅作品。他對近物顏色的「強化」與遠物的「弱化」彷彿在邀請觀者想像畫布以外無盡的山脈河流，使人意猶未盡。他以灰與白作為主打色而描繪的山巒與江面讓觀者仿佛置身於世外桃源。深綠和淺褐的點綴更是使作品鮮活靈動，整體帶有愜意的意境卻不失春色的絕美。灰色的使用讓油畫似墨水般有層次，令遠處山形看似虛無縹緲。龐均

描繪遠處漁夫船筏的一筆一畫都是經過精心斟酌，並運用了書法綫條使其栩栩如生。如此精湛的技巧讓其作品更耐人尋味。

龐均近期的油畫作品用色更加大膽，筆觸更加自由。在《廈門鼓浪嶼》(拍品編號416)中，龐均用鮮亮的油彩凸顯出油畫語言的表現性與具體性，又通過點、線、面的靈活呼應，靈巧地融合了中國畫的趣味。近處海面飽滿的藍色與遠處的淡藍色相對比，展現出龐均對色彩感覺的細膩。這幅作品中同樣運用了前景遠景顏色的強弱對比。他把中國書畫黑白灰的層次感與西方油畫絢爛的色彩結合，用不同飽和度的顏色捕捉光影，營造出富有故事性的空間感。作品的構圖更是層層分明，充滿了中國畫的韻味。近景中三棵隨風搖曳的椰子樹更是使作品妙趣橫生。在營造空間感的同時豐富了作品裡的氣韻，使我們身臨其境，感

受那栩栩的海風，溫暖的陽光。

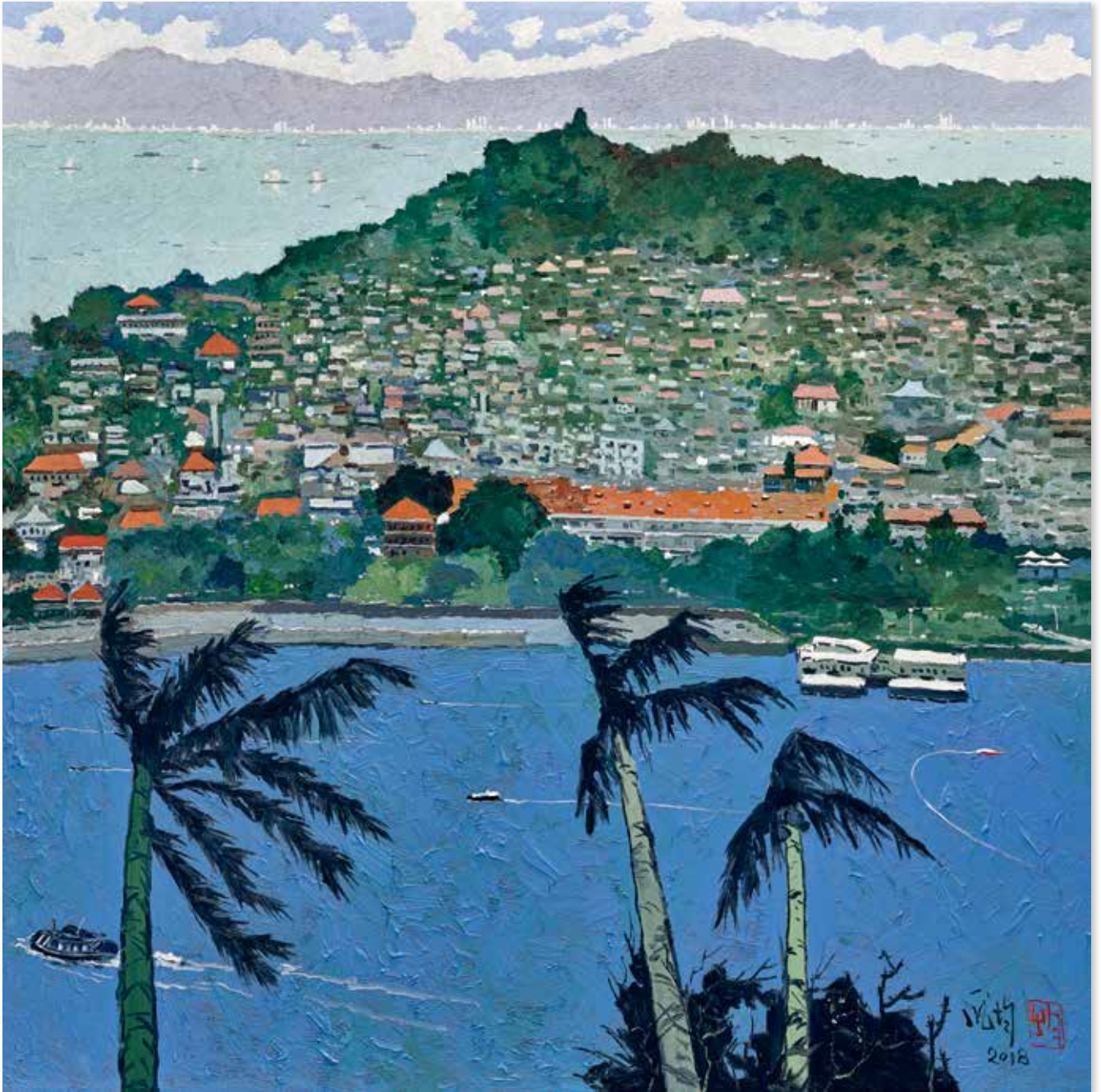
除了山水主題，龐均也創作過許多建築寫生油畫。《羅密歐與朱麗葉的陽台》(拍品編號418)進一步體現了他對顏色、筆觸與空間關係的理解。用色鮮亮凸顯出生機勃勃的樹叢，充滿生活氣息的小閣樓。色彩層層堆砌，展現出龐均自信的油畫技巧。而短小精確的筆觸則又表現出中國寫意畫的風韻，使整幅作品妙趣橫生。

龐均認為油畫與中國藝術，雖看似格格不入，相互對立，但在精神上是一致的，是可以互相融合的。西方近代藝術大師對寫意性，象徵性的追求正是中國文化的獨特精神。近十幾年以來，龐均結合水墨之道與油彩之法。他的畫看似隨性，卻充滿爆發力，承載著東方文人畫細膩的詩情畫意。



Paul Gauguin, *The Market Gardens of Vaugirard*, painted in 1879  
oil on canvas Smith College Museum of Art, Northampton, USA  
保羅·高更《沃吉拉德市場花園》1879 油彩 畫布 美國 史密斯學院美術館







417

PANG JIUN

(PANG JUN, CHINA, B. 1936)

*The Best Under Heaven*

signed in Chinese, dated '2008' (lower right)

oil on canvas

112 x 145.5 cm. (44 $\frac{1}{8}$  x 57 $\frac{1}{4}$  in.)

Painted in 2008

**HK\$650,000-850,000**

*US\$84,000-110,000*

**PROVENANCE**

Private Collection, Asia

龐均

(中國，1936年生)

甲天下

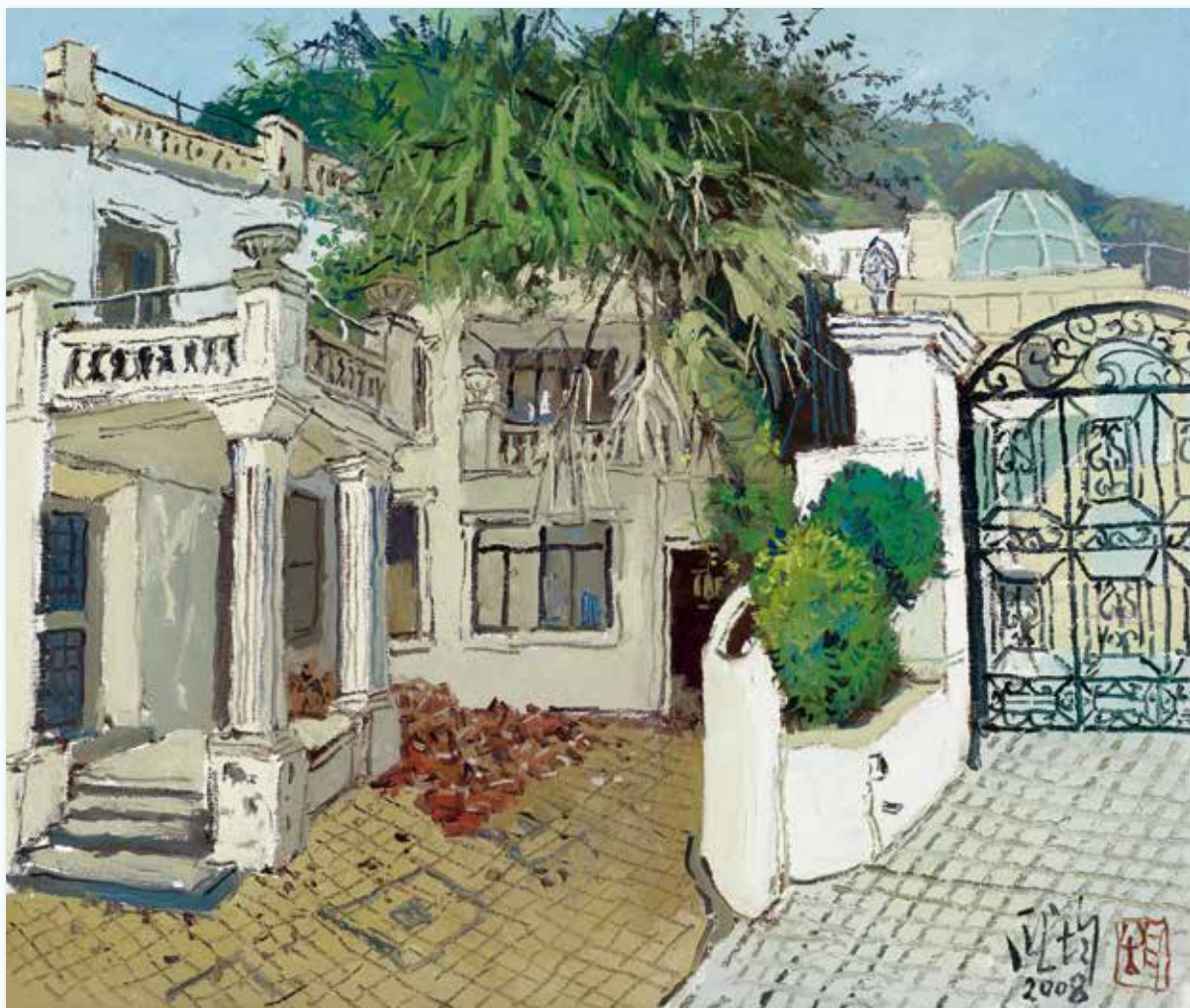
油彩 畫布

2008年作

款識：龐均 均 2008 (右下)

來源

亞洲 私人收藏



418

PANG JIUN

(PANG JUN, CHINA, B. 1936)

*Romeo & Juliette's Balcony*

signed in Chinese and dated '2008' (lower right)  
oil on canvas  
60.5 x 72.5 cm. (23 $\frac{7}{8}$  x 28 $\frac{1}{2}$  in.)  
Painted in 2008

**HK\$180,000-280,000**

US\$24,000-36,000

**PROVENANCE**

Private Collection, Asia

龐均

(中國，1936年生)

羅密歐與茱麗葉的陽台

油彩 畫布  
2008年作  
款識：龐均 均 2008 (右下)

來源

亞洲 私人收藏

# XIAO RUSONG 蕭如松

Xiao Rusong's concise style and his firm, steady brushworks give us broad hints about his calm and restrained personal character. Influenced by his Japanese education, this Taiwanese painter lived a rigorous and simple life, pursuing a lasting artistic legacy like an ascetic monk. He received no formal academic training in his early years, but precisely for that reason, provided him the space to explore a world of painting entirely his own. Xiao's painting changed throughout his career, both in style and choice of subjects. From portraits to landscapes and still lifes, from his earlier geometric abstraction to his later "blue/green" and "glass and window" periods and his "elliptical" period to his style of the 1980s, featuring simplification and alteration of forms, Xiao Rusong always sought changes, and was always exploring new ways of expressing himself through the space of his art.

Xiao Rusong tirelessly researched every aspect of color theory and modeling of forms in painting. Through dialogues with great masters of the West (such as Cezanne, Gauguin, and Picasso), he came to believe that nature's complex three-dimensionality is built up from simple, basic shapes. *Night Scene* (Lot 420) was inspired by views of bridges that he crossed every day, and it was the nearly spherical shapes of the willows that sparked his exploration into elliptical shapes. Xiao believed that the circle, as a form, is complete and full, and that the curve is gentle and full of emotion. The sleek, rounded shapes in *Night Scene*, and its tension-filled, collage-style composition,

show Xiao Rusong exploring the nature of circles and spaces during his elliptical period.

Taiwan society in the 1970s felt the impact of several events (the attempted assassination of President Chiang Ching-kuo; the breaking of diplomatic relations with Japan) prompted people to reflect on the direction of the native culture development. Xiao Rusong became actively involved in this nativist push, working diligently at painting from life, in particular "the uniqueness of the local land, people, and customs," determined to make a world-famous painting out of his homeland's scenery. *Sea Shore* (Lot 419) and *Living on the Mountains* (Lot 421) feature bright color and broad, open compositions. The influence of calligraphy gives Xiao's brushwork calmness and strength, reflecting the love and confidence for his native culture flowing in his blood. The large amounts of ultramarine blue and yellow-green Xiao employed in *Night Scene* also captures brilliantly the inseparable nature of darkness and light in such a scene.

Xiao Rusong dedicated his life to creative work and art education. His works received high honours at the Taiwan Provincial Fine Arts Exhibition, Taiyang Fine Arts Exhibition, Chingyun Exhibition, and Provincial Art Educators Exhibition; he was honored by receiving a waiver from the pre-selection process in the Taiwan Provincial Fine Arts Exhibition. His mastery of oil painting techniques, ink-wash lines, and geometrical abstraction in the watercolour medium made him one of the most important figures in modern Taiwanese art history.

從簡潔的畫風和穩重的筆觸中，我們不難品出蕭如松沉穩內斂的性格。這名台灣畫家在日式教育的影響下，一生嚴謹樸素，像苦行僧一般追求永恆的藝術生命。雖沒有早年正式的科班訓練，但正是因此，蕭如松有了足夠的空間去探索只屬於自己的繪畫天地。縱觀他的藝術生涯，蕭如松繪畫主體多變，風格千變萬化。從人像到風景靜物，從早期的抽象幾何時期到「藍青色時期」的「玻璃與窗系列」、「橢圓時期」再到八零年代的「簡素化變形時期」，蕭如松求新求變，不斷探索追求一種畫面形式表達自己。

蕭如松孜孜不倦地對色彩學、造形學等方面進行深入研究。通過與西方大家（如塞尚、高更、畢加索等）的對話，蕭氏認為自然界中複雜的立體感是通過簡單的基本形狀構成的。《夜景》（拍品420）的靈感來自他每天往來的橋畔，接近球體的柳樹群激發他對橢圓造型的探索。蕭如松認為圓是完整的、充實的，曲線是溫和的充滿感情的。《夜景》中圓潤的造型，富有張力的拼貼構圖展開了橢圓時期對其圓形與空間的探索。

七〇年代的台灣受到一系列社會事件的衝擊（蔣經國遇刺、中日斷交等）促使人們反思本土文化的發展方向。蕭如松積極參與其中，勤奮練習寫生，以「本土特有的民風民情」為主軸，勵志於把家鄉景物變成一幅世界名畫。《海邊》（拍品419）與《山居圖》（拍品421）色彩明亮，構圖寬闊。筆觸因受到書法的影響，中氣十足沉穩有力，體現了流淌在蕭氏血液中對於本土文化的自信與熱愛。而《夜景》使用的大量的群青、黃綠，捕捉風景中明暗密不可分的特性。

蕭如松一生奉獻於藝術創作及美術教育，作品參加省展、台陽展、青雲展、全省教職員美展均獲得極高的榮譽，並得到省展免審查的肯定。他融會油畫技法、水墨線條、抽象幾何於水彩的獨創技法，使他成為台灣近代美術史上具有重要地位的藝術家。



Xiao Rusong sketching from nature during students' military training  
蕭如松在學生軍訓活動中也不忘寫生



Paul Cezanne, *The Gulf of Marseilles Seen from L'Estaque*, painted in 1855  
oil on canvas Metropolitan Museum of Art, New York, United States  
保羅·塞尚《從埃斯塔克望去的馬塞灣》1855年作 油彩 畫布 美國 紐約 大都會藝術博物館



419

## XIAO RUSONG

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

### Sea Shore

signed '-J.S.-' (lower right)  
watercolour on paper  
53 x 72.5 cm. (20 $\frac{3}{8}$  x 28 $\frac{1}{2}$  in.)  
Painted *circa.* 1982

**HK\$260,000-350,000**

**US\$34,000-45,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Hsinchu, Taiwan, Hsinchu County Culture Center, Ru Mu Song Feng: Xiao Rusong Memorial Exhibition, 13 October – 21 November 1999.

#### LITERATURE

Apollo Art Gallery, The Art of Hsiao Ju-Sung, Taipei, Taiwan, 1988 illustrated p.6.  
Hsinchu County Culture Center, Ru Mu Song Feng: Xiao Rusong Memorial Picture Series, Taiwan, Hsinchu, 1999 (illustrated, p.124).  
Artist Co. Ltd., Taiwan Fine Arts Series24: Hsiao Ju-Sun, Taipei, Taiwan, 2004 (illustrated, p.177).

## 蕭如松

(台灣，1922-1992)

### 海邊

水彩 紙本  
約1982年作  
款識：-J.S.- (右下)

#### 來源

亞洲 私人收藏

#### 展覽

1999年10月13日至11月21日「如沐松風：蕭如松紀念展」新竹縣立文化中心 新竹 台灣

#### 出版

1988年《蕭如松畫集》阿波羅畫廊 台北 台灣（圖版，第6頁）  
1999年《如沐松風：蕭如松紀念畫輯》新竹縣立文化中心 新竹 台灣（圖版，第124頁）  
2004年《台灣美術全集第24卷 蕭如松》藝術家出版社 台北 台灣（圖版，第177頁）



420

## XIAO RUSONG

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

### *Night Scene*

signed 'JS' (lower right)  
watercolour on paper  
72 x 53 cm. (28 $\frac{3}{8}$  x 20 $\frac{7}{8}$  in.)  
Painted *circa.* 1975

**HK\$420,000-550,000**

**US\$54,000-70,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Hsinchu, Taiwan, Hsinchu County Culture Center, Ru Mu Song Feng:  
Xiao Rusong Memorial Exhibition, 13 October – 21 November 1999.

#### LITERATURE

Hsinchu County Culture Center, Ru Mu Song Feng: Xiao Rusong  
Memorial Picture Series, Taiwan, Hsinchu, 1999 (illustrated, p. 90).  
Artist Co. Ltd., Taiwan Fine Arts Series24: Hsiao Ju-Sun, Taipei, Taiwan,  
2004 (illustrated, p.134).

蕭如松

(台灣，1922-1992)

### 夜景

水彩 紙本  
約1975年作  
款識：JS (右下)

#### 來源

亞洲 私人收藏

#### 展覽

1999年10月13日至11月21日「如沐松風：蕭如松紀念展」  
新竹縣立文化中心 新竹 台灣

#### 出版

1999年《如沐松風：蕭如松紀念畫輯》新竹縣立文化中心  
新竹 台灣 (圖版，第90頁)  
2004年《台灣美術全集第24卷 蕭如松》藝術家出版社  
台北 台灣 (圖版，第134頁)



421

## XIAO RUSONG

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

### *Living on the Mountains*

signed 'JS' (lower right)  
watercolour on paper  
46.3 x 73.2 cm. (18¼ x 28⅞ in.)  
Painted *circa.* 1980

**HK\$180,000-260,000**

**US\$24,000-33,000**

#### PROVENANCE

East Gallery, Taipei, Taiwan  
Acquired from the above by the present owner

#### EXHIBITED

Hsinchu, Taiwan, Hsinchu County Culture Center, Ru Mu Song Feng: Xiao Rusong Memorial Exhibition, 13 October – 21 November 1999.

#### LITERATURE

Hsinchu County Culture Center, Ru Mu Song Feng: Xiao Rusong Memorial Picture Series, Taiwan, Hsinchu, 1999 (illustrated, pp. 104-105).  
Artist Co., Taiwan Fine Arts Series 24- Hsiao Ju-Sun, Taipei, Taiwan, 2004 (illustrated, pp. 138-139).

## 蕭如松

(台灣，1922-1992)

### 山居圖

水彩 紙本  
約1980年作  
款識：JS(右下)

#### 來源

台灣 台北 東之畫廊  
現藏者購自上述畫廊

#### 展覽

1999年10月13日至11月21日「如沐松風：蕭如松紀念展」  
新竹縣立文化中心 新竹 台灣

#### 出版

1999年《如沐松風：蕭如松紀念畫輯》新竹縣立文化中心  
新竹 台灣 (圖版，第104-105頁)  
2004年《台灣美術全集第24卷 蕭如松》藝術家出版社  
台北 台灣 (圖版，第138-139頁)

422

## RAN IN-TING

(LAN YINDING, CHINA, 1903-1979)

### *Terraced Field*

signed in Chinese, signed, dated and inscribed 'RAN IN-TING FORMOSA 2.1967' (lower right)  
watercolour on paper  
58 x 78.5 cm (22 $\frac{7}{8}$  x 30 $\frac{3}{8}$  in.)  
Painted in 1967  
one seal of the artist

**HK\$500,000-700,000**

**US\$65,000-90,000**

### PROVENANCE

Private Collection, Asia

## 藍蔭鼎

(中國, 1903-1979)

### 梯田映天

水彩 紙本  
1967年作  
款識：蔭鼎 RAN IN-TING FORMOSA 2.1967 (右下)  
藝術家鈐印一枚

### 來源

亞洲 私人收藏

Ran In-Ting was born in Luotong, Yilan, in 1903. He apprenticed himself to Japanese painter Kinochiro Ishikawa at the age of 21, studying British watercolour painting, but he was able to remove himself from the confines of Western watercolour-staining conventions. Ran combined the Chinese ink painting technique of "robbing" in his work to create graduations between the dryness

and wetness of the canvas, and in doing so formed his own unique artistic style. *Terraced Field* (Lot 422), painted in 1967, marvellously conveys the sharply-honed watercolour techniques of Ran's later works.

In *Terraced Field*, Ran In-Ting utilizes transparent and translucent watercolour to create the effects of soft dawn light and the mist that shrouds the early morning.

The lavender sky and pale blue miasma glows within each paddy field, like spread of watercolour paint dipped in water, to create intoxicating reflections. Reeds sketched in the foreground, center and the background swaying with the breeze generate a scenery full of life. With simple brushstrokes, Ran blots out farmers and cattle either standing or picking rice. Apart from drawing attention to the contrast between humans and the natural landscape, it also emphasises the

painting's spectacular aesthetics, conveying his sensitivity to nature and a love for his homeland that never loses its focus on the people who live there.

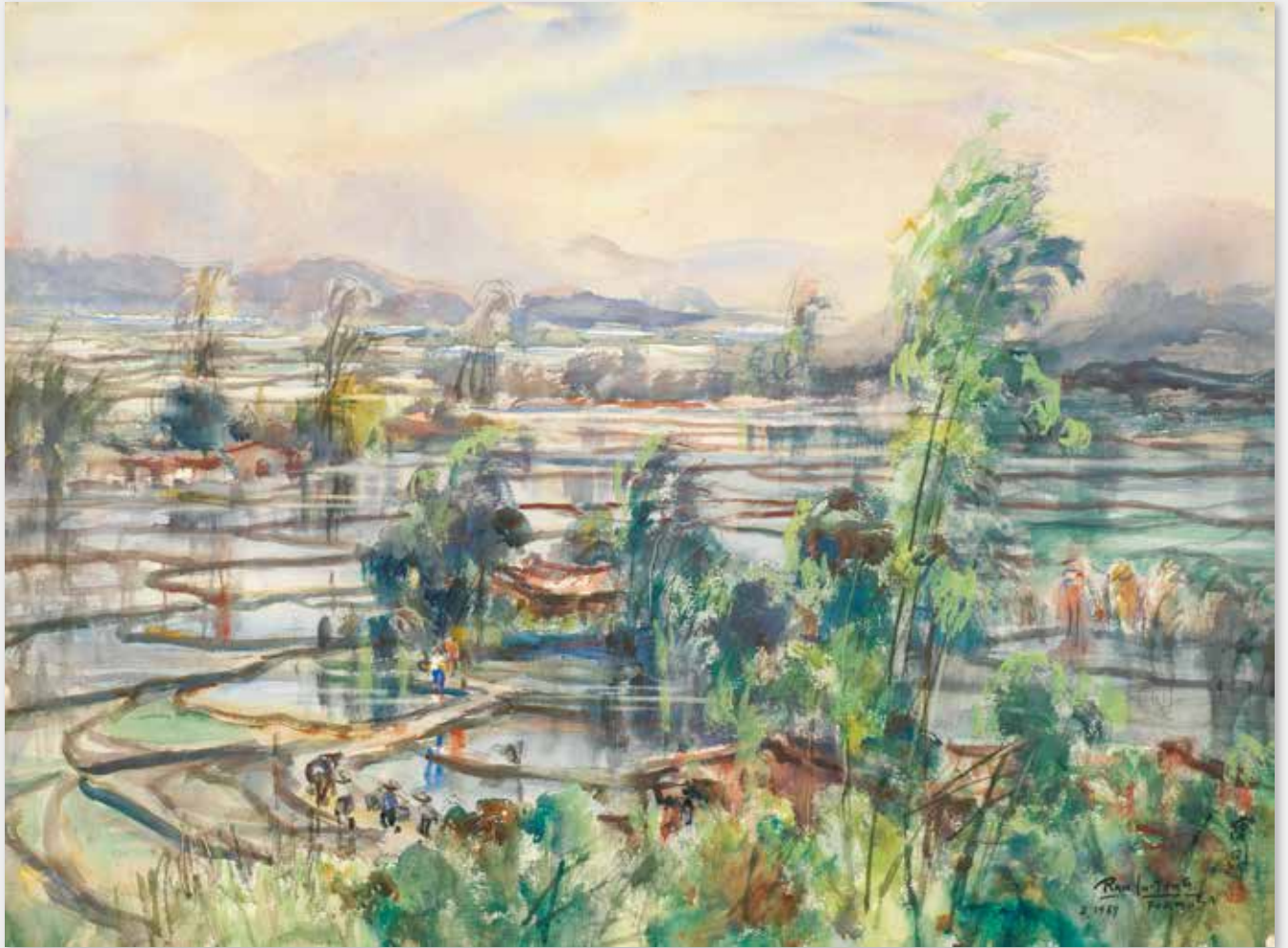
藍蔭鼎於1903年出生於宜蘭羅東，二十一歲時拜日本水彩畫家石川欽一郎為師，學習的乃是英國的透明水彩畫，但他能脫離西方水彩渲染的局限，在創作中融入了水墨技巧中的皴擦，使畫面在乾濕之間呈現更為細膩的變化，形成他個人獨特的繪畫風格，而創作於1967年的《梯田映天》(拍品編號422)則精彩地詮釋了藍氏後期爐火純青的水彩創作技法。

在《梯田映天》一作裡，藍蔭鼎以透明和半透明水彩營造了晨光熹微、雲霧繚繞的清早時分，其時滿天淡紫、粉藍的朝霞照耀在一座座梯田上，就像色彩滴在水裡而緩緩化開的效果，形成一片醉人的水光雲影。畫面前、中、後景則以快筆速寫竹子，竹梢迎風搖曳生姿，充滿動感。藍氏又以簡率的筆觸點出或行走或擔挑的農夫和牛，除了突顯人物與大自然景色的比例懸殊，呈現壯闊的氣勢，亦表達了他以「人」為主的鄉情和對大地的感應和故鄉的眷戀。



Ran In-Ting working in his studio.  
藍蔭鼎作畫情形





# LIU KUO-SUNG

劉國松



Liu Kuo-Sung and his work in the 1960s  
劉國松與他的早期水墨作品，1960年代

Liu Kuo-Sung was born in Shandong in 1932 and moved to Taiwan in his youth. In 1949 he enrolled in the Fine Arts program in Taiwan Normal University, where he was taught by master painters like Chu Teh-Chun and Pu Hsin-Yu. Though familiar with ink painting from childhood, his university training influenced him to focus on painting with oil and other Western media early in his career. Until 1961, when he viewed an exhibition of ancient Chinese paintings at the National Palace Museum in Taipei, he felt truly inspired to once again pick up brush and ink and paint with the media of the Eastern tradition. For the rest of his life, he engaged in intensive experiments with ink painting, redefining both brush techniques and the ways in it uses paper. Advocating innovations that would modernize ink painting, he employed techniques of his own invention such as geometric collages,

stripping selected fibers out of the paper, and water-rubbing techniques, which have made invaluable contributions to the continued development of the Chinese ink tradition.

In the 1960s, having returned to the ink medium, Liu became obsessed with exploring materials in order to discover new visual effects. By chance, he noticed that the paper used in traditional paper lanterns had a large numbers of heavy fibers, which stood out as numerous winding vein-like patterns, and he immediately placed an order with a manufacturer for a batch of cotton paper that had a great many of these distinctive veins. After applying colour to the paper, he would strip off a certain number of those fibers; the result resembled the 'fei bai' (flying white) seen in traditional calligraphic brushwork. Combined with these methods of treating his materials, Liu Kuo-Sung in the 1960s made bold use of the 'wild cursive' style of calligraphic brushwork in his paintings, as in his *Unrestrained* (Lot 425). There, the artist's broad, calligraphic lines, highly charged with a sense of movement, meet spreading washes of diluted ink and the white veins of the treated paper, and with just a few strokes of the brush, he sets out an abstract landscape, one that is simple, uncluttered, and spacious, yet full of variations in texture and feel. Liu's broad-brush creative approach here is not unrelated to the influence of Western Abstract Expressionism on his work, though the source of his deft brushwork and his willingness to leave large areas of blank space can clearly be traced to the 'xie yi' (freehand brush work) painting styles of ancient China.

In 1966-67, Liu traveled around the world, and upon returning, found it difficult to forget the grand, beautiful vistas of snowy mountains in Switzerland. He created a series of works on this theme, of which his *Untitled* (Lot 424) and *The Limits of Snow* (Lot 426) are representative works. *Untitled* continues his previous style employing broad brushstrokes, but adds bright color tonalities that fill the work with a sense of vibrant, rhythmic energy. *The Limits of Snow* is distinctive in that the structure of the boulders in the foreground is quite clear, while in the background, the artist relies on the paper's pattern of creases and wrinkles to help suggest the indistinct outlines of a broad bank of snow.

By 1972, Liu had begun attempting his 'water-rubbing' technique. This involved dripping

ink or pigment into water, letting it disperse along the water's surface, then allowing his paper to contact and absorb the inks, after which he proceeded with other treatments of the picture surface. Unlike traditional Chinese painting, the accidental effects of the water-rubbing technique mean that the actual composition can often be chosen only after the water treatment is finished, so as to shape a matching artistic conception, hence the concept that 'painting is like making moves in a game of chess or wei qi.' Dating from 1973, *Penetrating Promontory* (Lot 423) is a typical work from Liu's early period of experimentation with this technique. The natural flow of spreading black inks forms the background; several pieces of paper in distinct rock shapes are mounted on top to form a scene of grandeur, of cliffs reaching to the sky.



Lot 423



From left to right 由左至右  
Lot 424

Franz Kline, *Third Avenue*, 1954, Christie's New York, 17 May 2018, Lot 0035B, sold for USD 3,252,500

Artwork: © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York  
法蘭茲·克萊因《第三大道》1954年作 佳士得 紐約 2018年5月17日 拍品編號 0035B  
成交價：3,252,500 美金

Southern Song Dynasty, attributed to Muqi, *Dusk over Fisher's Village* (details), circa. 1250, Nezu Art Museum  
南宋 牧谿(傳)《漁村夕照圖》(局部) 約1250年作 日本 東京 根津美術館

The brushes in Chinese painting, are held vertically above the flat paper; crests of ink float and dissolve into the painting's waiting spaces...what the entire painting captures is a kind of metaphysical aura, the flowing spirit and energy of the universe, beyond what our eyes can see. This sense of constant movement, reaching to the utmost edges, is what the Chinese painters searched for all their lives, and is also what abstract painters hope they will achieve.

## Liu Kuo-Sung

「中國畫的用筆，從空中直落，墨花飛舞，與畫上的虛白，溶成一片……全幅畫面的一種形而上的、非眼見的宇宙靈氣的流行，貫徹終邊，往復上下，這是中國畫家畢生所追求的，也是抽象畫家的願望。」

劉國松

劉國松1932年出生於山東，年青時移居台灣，1949年入讀台灣師範大學美術系，師從朱德群、溥心畬等一代大家。雖自幼學習水墨，但受師大美術教育的影響，劉氏在藝術生涯早年專注於油畫等西方媒介創作。直至1961年，他參觀了台北故宮博物院展出的中國古畫特展，深受啟發，開始重拾東方畫系的水墨媒介，餘後一生，他身體力行從事水墨實驗創作，重新定義水墨筆法以及紙張媒介在中國畫中的使用，用自創的幾何拼貼、撕紙筋、水拓法等各種方式倡導水墨畫的現代革新，對現代水墨藝術的發展產生了彌足珍貴的影響。

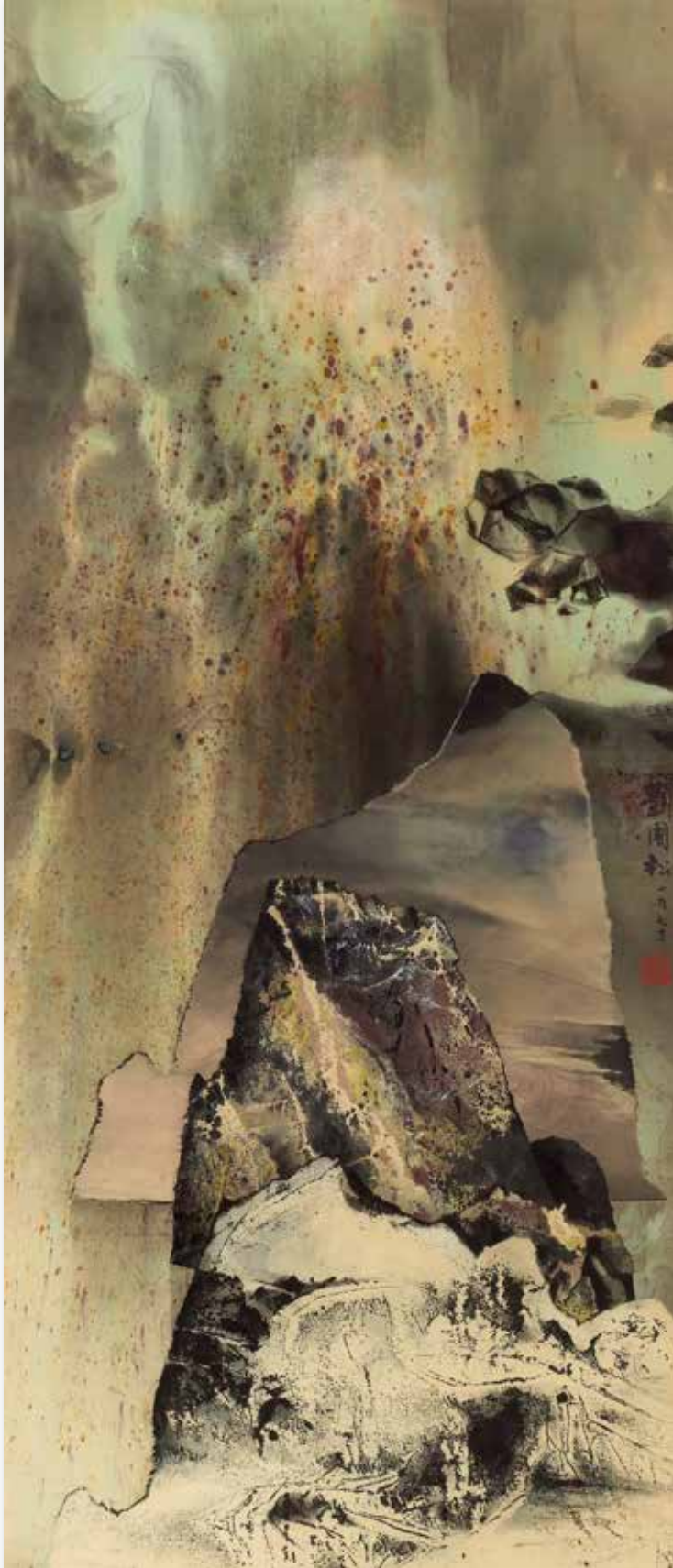
1960年代，回歸水墨的劉國松為尋求畫面的不同視覺效果，癡迷於繪畫材質的探索。一次偶然機會，他發現糊燈籠的紙含有大量紙筋，浮現出無數游絲狀的白色紋路，旋即向紙廠定制

了一批表面富有紙筋的棉紙，每次施色之後，將紙上的紙筋抽離，畫面便能呈現出類似傳統書法般的飛白效果。結合這種對媒材的處理，劉國松在1960年代的創作以狂草筆法大膽入畫，如《脫略》（拍品編號425）的畫面所呈現的，藝術家用大筆揮寫出富有動感的書法線條，配以淡墨渲染以及紙筋飛白處理，寥寥數筆，勾勒出簡潔空靈的抽象山水，又不乏肌理與質感的變化。這種大筆觸的創作方式，與他受到同時代西方抽象表現主義繪畫的影響不無關係，而他靈動的筆觸以及大塊的虛白處理，又可追溯到中國古代寫意繪畫本源。

劉國松於1966至1967年周遊列國，歸來之後的他難以忘懷瑞士雪山的雄奇美景，遂創作了一批雪景佳作，《無題》（拍品編號424）與《雪之垠》（拍品編號426）便是其中的代

表。前者延續了藝術家先前大筆觸的創作方式，同時賦予鮮明的色調，使畫面充滿了躍動的節奏感；後者則別出心裁，前景幾座山石結構分明，背景則借紙的褶皺表現茫茫白雪中的隱約景致。

至1972年，劉國松開始嘗試水拓技法，即把墨或顏料滴入水中，借水面漂浮游散的效果，以紙吸附後再作畫面的加工處理。與一般國畫創作過程不同，水拓畫因其水拓的偶然性，需要根據拓印出來的效果再選擇構圖，塑造合適的意境，實踐了「畫若布弈」的理念。創作於1973年的《亂石崩雲》（拍品編號423）便是劉國松在運用水拓技法初期創作出來的一件典型作品。以墨色的自然流動渲染出畫面的背景，後在其上裱貼幾塊別具一格的石山造型，如畫名所指，呈現出一種亂石崩雲的壯闊景象。



423

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

*Penetrating Promontory*

signed and dated in Chinese (middle right)  
ink and colour with collage on paper  
89.2 x 38.2 cm. (35 1/8 x 15 in.)  
Executed in 1973  
one seal of the artist

**HK\$180,000-280,000**

**US\$24,000-36,000**

**PROVENANCE**

Private Collection, Australia

劉國松

(台灣，1932年生)

亂石崩雲

水墨 設色 拼貼 紙本

1973年作

款識：劉國松 一九七三 (右中)

藝術家鈐印一枚

來源

澳洲私人收藏



424

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

*Untitled*

signed and dated in Chinese (upper left)  
ink and colour with collage on paper  
53.3 x 53.8 cm. (21 x 21½ in.)  
Executed in 1968  
one seal of the artist

**HK\$200,000-300,000**

**US\$26,000-38,000**

**PROVENANCE**

Private Collection, USA (acquired directly from the artist in his studio in Taiwan circa 1970)

劉國松

(台灣，1932年生)

無題

水墨 設色 拼貼 紙本  
1968年作  
款識：劉國松 一九六八 (左上)  
藝術家鈐印一枚

**來源**

美國 私人收藏 (約1970年於藝術家台灣工作室直接得自藝術家本人)



425

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

*Unrestrained*

signed and dated in Chinese (middle left)  
ink and colour on paper  
58 x 94.5 cm. (22 $\frac{3}{8}$  x 37 $\frac{1}{4}$  in.)  
Painted in 1963  
one seal of the artist

**HK\$350,000-550,000**

US\$45,000-70,000

**PROVENANCE**

Private Collection, Asia

劉國松

(台灣，1932年生)

脫略

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

來源

亞洲 私人收藏



426

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

*The Limits of Snow*

signed and dated in Chinese (lower left)  
ink and colour with collage on paper  
44.5 x 87.2 cm. (17½ x 34¾ in.)  
Painted in 1968  
one seal of the artist

**HK\$280,000-380,000**

US\$36,000-49,000

**PROVENANCE**

Private Collection, Australia

劉國松

(台灣，1932年生)

雪之垠

水墨 設色 拼貼 紙本  
1968年作  
款識：劉國松 一九六八 (左下)  
藝術家鈐印一枚

來源

澳洲 私人收藏



427

## YANG CHI HUNG

(USA/TAIWAN, B. 1947)

### *Eccentric Beauty*

signed, titled and dated 'Chihung Yang, Eccentric Beauty, 2007' (on the reverse)  
acrylic on canvas  
71 x 161 cm. (28 x 63 3/8 in.)  
Painted in 2007

**HK\$260,000-400,000**

**US\$34,000-51,000**

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Asia Art Center, Yang Chihung: 50 years of painting, Taipei, Taiwan, 2014 (illustrated, p.219).

This season, Christie's presents the classic 1980s work by Yang Chihung, *Trap* (Lot 428), from his Civilization and Archaeology series, along with a key work from the period in the 1990s when his Botanical Aesthetics series was evolving toward Organic Abstract Expressionism, *Eccentric Beauty* (Lot 427). *The Trap*, dating from 1987, received a showing at the Betsy Rosenfield Gallery in Chicago, and as evidence of its representative status, was chosen for the cover of their gallery opening invitation. A expressionistic work, it embraces elements of primitive wildness along with hints of spiritual symbolism. Such rich implications were an important feature of Yang's work during this period; one is seemingly caught up in an unknown, mysterious adventure, as the artist constructs an emotional experience that impacts at the subconscious level.

By contrast with the intense colours of his early period, Yang's work during the '90s gradually shifted toward a refined, practiced kind of Eastern aesthetic. In *Eccentric Beauty*, brushstrokes suggestive of ink-wash techniques fuse into plant-like images; color is smeared on with horizontal sweeps of the brush, guiding the viewer's gaze toward the center of the rhythmically flowing composition, conveying a sense of nature in its ever-growing and changing state. This was a key period in Yang's evolution from his Botanical Aesthetics series and toward his period of organic abstraction. The plant motifs are still present, but there are also the rapid, flowing abstract lines, vibrating with life energy; both here are melded into a perfectly unified whole. Yang Chihung here produces a harmonious dance of wind and plant life, their organic rhythms echoing and resounding across the canvas.

## 楊識宏

(美國/台灣，1947年生)

### 奇葩

壓克力 畫布

2007年作

款識：Chihung Yang; Eccentric Beauty; 2007 (畫背)

#### 來源

亞洲 私人收藏

#### 出版

2014年《楊識宏 1967-2014》亞洲藝術中心 台北 台灣 (圖版，第219頁)

此次佳士得呈現楊識宏80年代「文明考古」時期的經典作品《陷阱》(拍品編號428)，與他從90年代「植物美學」系列進化至有機抽象時期的關鍵之作《奇葩》(拍品編號427)。完成於1987年的《陷阱》，曾於芝加哥Betsy Rosenfield畫廊展出，並被選印於開幕邀請卡之上，證明了它的代表性地位。這是一幅兼具原始野性元素與精神象徵意味的表現性作品，豐富的畫面意涵是此時期的重要特色，彷彿隻身陷入一場未知神秘的冒險，同時建構出潛意識的情感經驗。

相比早期的用色強烈，90年代以後的作品逐漸轉換成一種優雅洗鍊的東方風格。楊識宏在《奇葩》中以帶有墨韻的筆觸融合植物的形象，以筆勢橫掃塗抹，將觀者的目光放至在氣韻流動的畫面中心，彷彿是生生不息的自然姿態。此段時期是楊識宏從植物美學系列進化至有機抽象時期的關鍵期，既有植物的符號，也有著後期急速流動、充滿生命擺盪的抽象線條，兩者巧妙的被合而為一，製造出一種風和植物和諧共舞的有機韻律，迴盪交織在畫面中。





428

## YANG CHI HUNG

(USA/TAIWAN, B. 1947)

### Trap

signed, titled, dated, and inscribed 'Chihung Yang Trap. 1986-87 charcoal and acrylic 98"x78" (on the reverse)  
charcoal and acrylic on canvas  
249 x 197.8 cm. (98 x 77 7/8 in.)  
Painted in 1986-1987

**HK\$250,000-450,000**

**US\$33,000-58,000**

### PROVENANCE

Acquired directly from the artist by the previous owner  
Private Collection, Minneapolis, Minnesota, USA  
The Blake School, Minneapolis, Minnesota, USA, by bequest from the above

### EXHIBITED

Chicago, USA, Besty Rosenfield Gallery, Chihung Yang: Paintings and Works on Paper 1986-1987, 9-31 October 1987

### LITERATURE

Contemporary Gallery, Chihung Yang, Taipei, Taiwan, 1993  
(illustrated, plate 14, p. 46).  
Main Trend Cultural Enterprise Co Ltd., Main-trend NO. 5 Summer Volume:  
Chihung Yang Special, Taipei, Taiwan, 2002 (illustrated, p. 46).  
National Museum of History, The Images of the Mind: Chihung Yang's Paintings,  
Taipei, Taiwan, 2004 (illustrated, p. 137).

## 楊識宏

(美國/台灣，1947年生)

### 陷阱

炭筆 壓克力 畫布  
1986-1987年作  
款識：Chihung Yang Trap. 1986-1987 charcoal and  
acrylic 98"x78" (畫背)

### 來源

前藏者直接得自藝術家  
美國 明尼蘇達州 明尼阿波利斯 私人收藏  
美國 明尼蘇達州 明尼阿波利斯 布萊克中學受到上述遺贈

### 展覽

1987年10月9-31日「楊識宏：1986-1987油彩與紙本作品」  
Betsy Rosenfield畫廊 芝加哥 美國

### 出版

1993年《楊識宏畫集》台北時代畫廊 台北 台灣 (圖版，  
第14圖，第46-47頁)  
2002年《楊識宏專輯》大趨勢NO. 5夏季號 台北 台灣  
(圖版，第46頁)  
2004年《象由心生：楊識宏作品展》國立歷史博物館  
台北 台灣 (圖版，第137頁)

429

## WANG YAN CHENG

(CHINA, B. 1960)

### *Untitled*

signed in Chinese, signed and dated 'Wang yan cheng 2011 april' (lower right) ; signed and dated in Chinese, signed 'Wang yan cheng' (on the reverse)  
oil on canvas  
150 x 180 cm. (59 x 70 $\frac{7}{8}$  in.)  
Painted in 2011

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

**US\$200,000-320,000**

### PROVENANCE

Private Collection, Asia

### EXHIBITED

Ginals, France, L' Abbaye de Beaulieu en Rouergue Centre d'art Contemporain, Un souffle venu d'Asie: Orient-Occident. Regards Croisés, 28 May — 2 October 2011.  
Taipei, Taiwan, National Museum of History, Paintings by Wang Yan-Cheng, 2 — 24 December 2014.

### LITERATURE

Galerie Louis Carré & Cie, Wang Yan Cheng, Paris, France, 2011 (illustrated, p.37).  
National Museum of History, Paintings by Wang Yan-Cheng, Taipei, Taiwan, 2014 (illustrated, p.78).

The primary tone of *Untitled* is a mired expanse of rich blackness, with varying brushstrokes that carry a hint of Chinese ink wash painting techniques. Between the layers one finds thick, textured brown oil paint, with streaks of brownish yellow flowing down. In the background, there is an area of brooding pressure that seems to be getting ready to explode, like the beginning of creation, when the universe's most fundamental forces are fighting, growing, and brewing. In this work, we catch a glimpse of the artist's nuanced

control over oil paint, showing off different ways in which the medium can be used. He continuously creates and breaks apart the balance between colours. A few splashes of red give the scene an ever-evolving dynamism. The flashes of mustard yellow also subtly contrast with the dark navy grey. Among the synergy of the brushstrokes, contrast between colours, and morphing of compositional elements, one sees a novel and poetic picture of abstractionism.

## 王衍成

(中國，1960年生)

### 無題

油彩 畫布  
2011年作  
款識：Wang yan cheng 王衍成 2011 april (右下)；  
王衍成 2011年 Wang yan cheng (畫背)

### 來源

亞洲 私人收藏

### 展覽

2011年5月28日至10月2日「來自亞洲的氣息：東方與西方·交錯的凝視」布利厄修道院當代藝術中心 吉納爾 法國  
2014年12月2日至24日「王衍成畫展」國立歷史博物館 台北 台灣

### 出版

2011年《王衍成》路易·卡列及希耶畫廊 巴黎 法國 (圖版，第37頁)  
2014年《王衍成畫展》國立歷史博物館 台北 台灣 (圖版，第78頁)

《無題》的主調如混沌一段玄黑，筆觸豐富，染有中國水墨意味的渲刷。層次之間帶有質感厚重的棕啡油彩，卻又有數線啡黃向下流動。背景彷彿有一團蓄勢待發的氣壓，狀似大氣渾成之初，宇宙引力在衍生、蘊釀，湧動着六合內外的氣象。作品中我們得以一窺王衍成對油彩質地的靈巧調度，揭示媒材的不同表現手法。他又不斷創造、打破色彩的平衡。作品中聊聊數筆硃紅勾線，為畫面帶來嬗變不絕的律動感。芥末黃的塗抹，又隱隱與深潛的灰藍互相對照。在筆觸的呼應、顏色的對照、造境的轉化之間，我們看到新時代詩意盎然的抽象繪畫。





430

SU XIAOBAI

(CHINA, B. 1949)

*Mountain II*

lacquer on bamboo mat  
95 x 113 cm. (37 $\frac{3}{8}$  x 44 $\frac{1}{2}$  in.)  
Executed in 2005

**HK\$500,000-700,000**

*US\$65,000-90,000*

**PROVENANCE**

Private Collection, Germany

**LITERATURE**

Gong Yun Biao (ed.), *Su Xiaobai 2005*, China Academy of Art Press, Hangzhou, China, 2006 (illustrated, p. 183)

In his early years, Su Xiaobai studied at the School of Art and Crafts of Wuhan and the China Central Academy of Fine Arts before emigrating to Germany in 1987, to study painting at the State Academy of Fine Arts, Düsseldorf. In 1999, he returned to China and came across Chinese lacquer by chance, which completely changed the path of his later creations. Chinese lacquer is a medium that is unique to traditional lacquerware-making, and had been in use in

蘇笑柏

(中國，1949年生)

山脈II

大漆 藤  
2005年作

**來源**

德國 私人收藏

**出版**

2006年《蘇笑柏2005》龔雲表編 中國美術學院出版社  
杭州 中國 (圖版，第183頁)

China for thousands of years. After repeated studies and experiments involving patient sanding, buffing, and colouring, he mastered the ability to adjust effects such as shine, texture, and engraving. The nuanced shifting colours and seemingly arbitrary but actually carefully controlled imprints give viewers a concrete sense of the artist's "presence" in this work, and return to the art form's most fundamental level.



431

SU XIAOBAI

(CHINA, B. 1949)

*Cinnabar Calligraphy, 2005*

signed 'Su' (lower right)  
lacquer on masonite  
86 x 91 cm. (33 $\frac{3}{8}$  x 35 $\frac{7}{8}$  in.)  
Executed in 2005

**HK\$220,000-320,000**

**US\$29,000-41,000**

**PROVENANCE**

Private Collection, Germany (acquired from Galerie Schmalfluss,  
Marburg, Germany, by the present owner *circa.* 2012)

蘇笑柏早年曾就讀武漢工藝美術學校和中央美術學院，1987 年移居德國，在杜塞爾多夫國立藝術學院學習繪畫。1999 年，蘇笑柏重返中國，偶然接觸大漆（又名中國漆），因而完全改變他後來的創作。大漆是傳統漆繪特有的媒材，幾千年為中國人所用。他經歷反覆研究與實踐，耐心打磨、拋光、上色，調整畫面光澤、質感、刻鑿。細膩的色彩變化、看似即興多變而實則收放自如的印痕，讓觀者確切感受到藝術家創作時「存在」，回到藝術本體的最純粹。

蘇笑柏

(中國，1949年生)

硃砂書法，2005

大漆 纖維板  
2005年作  
款識：Su (右下)

**來源**

德國 私人收藏 (現藏者於約2012年購自德國馬堡  
Schmalfluss畫廊)

432

## TSENG YUHO

(ZENG YOUHE/BETTY ECKE, CHINA, 1925-2017)

### *Pali Look-out, Honolulu*

signed in Chinese (lower left)  
ink, watercolour, gold, palladium, dsui collage and  
paper mounted on board  
88 x 177 cm. (34 7/8 x 69 3/4 in.)  
Executed in 1961  
one seal of the artist

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

**US\$39,000-64,000**

#### PROVENANCE

The Downtown Gallery, New York, USA  
Private Collection, USA

曾佑和生於北京書香門第，自幼跟隨大師溥雪齋學習書畫。蘇立文（Michael Sullivan）所著的《二十世紀的中國藝術及藝術家》一書中，曾評價曾佑和的作品「融合古今中西，是古代大師的核心特徵在當代語匯中的共鳴和迴響。」

在五十年代，遠居夏威夷的曾佑和利用自身的書畫功底創作出別具一格的「綴畫」風格，她在手工宣紙上添加鋁箔，讓紙張和鋁箔之間形成邊緣線，再以水墨與水彩作畫。正如她所說：「我雖然離開中國了，但是中國文化一直沒有離開我。」《檀香山大風口》(拍品編號432)便是基於此風格上的創作，畫面被分成了大小不一的區塊，造成了前景與遠山的效果。大風口位於夏威夷歐胡島，在十八世紀的群島統一戰爭中，守護島嶼的戰士落敗，縱身從大風口的懸崖跳下。在曾佑和筆下，披上了金色鋁箔的大風口散發神聖的光芒，撫慰著無數曾保衛家園的勇士。每一幅使用「綴畫」風格的作品隨著拼貼的不同，呈現出嶄新與獨特的美感。這種融合了中西方技法的創作風格，突破了文化的界限，為繪畫開啟了新的可能性，也為觀者提供更多元的視覺體驗。曾佑和雋永生動的作品，使其成為二十世紀傑出的女藝術家之一。



## 曾佑和

(中國，1925-2017)

### 檀香山大風口

水墨 水彩 金箔 鈹金 綴拼貼 紙本 裱於木板  
1961年作  
款識：荷(左下)  
鈐印：曾幼荷印

#### 來源

美國 紐約 市中心美術館  
美國 私人收藏

Born into a literary family in Beijing, Tseng Yuho studied painting under grandmaster Pu Xuezhai from a young age. Michael Sullivan said of her in his book "Art and Artists of Twentieth-Century China" that her works "combine the ancient and modern, East and West, and are the expression of the ancient masters' core qualities in contemporary vocabulary."

In the 1950s, Tseng who had moved to Hawaii took her strong foundation in calligraphy and painting skills to create the unprecedented 'dsui hua' (embellished painting) style, adding aluminium foils onto handmade rice paper to create boundaries between the paper and the foil, then painting onto it with ink and watercolour. As she said, "although I had left China, Chinese culture has never left me." *Pali Look-out, Honolulu (Lot 432)* is an example of this style, with the canvas divided into blocks of varying sizes, and used to create contrast between the foreground and distant mountains. The *Pali Look-out* is located in Hawaii's Oahu island, and during the archipelago's unification wars in the 18th century, soldiers who defended the island lost the battle and leapt into the sea from there. Under her brush, the lookout embellished with golden foils shine with a holy light and soothe the many brave souls who gave their lives fighting for their homeland. Because of the different ways in which the foils had been applied, each painting produced with the 'dsui hua' style has its own unique aesthetic. This creative technique which fuses together Chinese and Western techniques represent a breakthrough of cultural barriers, opening new possibilities for painters and providing viewers with a multi-faceted viewing experience. These lively and dynamic paintings make Tseng one of the most outstanding female artists in the 20th century.

Tseng Yuho at work. Photo taken at the Honolulu Museum of Art in 1964.  
Photo: Courtesy of Honolulu Museum of Art / Photographer unknown  
曾佑和創作中，攝於1964年檀香山藝術博物館



433

## GEORGE CHANN

(CHEN YINPI, USA/CHINA, 1913-1995)

### *Calligraphic Variations*

oil and collage on canvas  
91 x 71 cm. (35 7/8 x 28 in.)  
Painted in 1960s

**HK\$450,000-550,000**

**US\$58,000-70,000**

#### PROVENANCE

Lin & Keng Gallery, Taipei, Taiwan  
Private Collection, Asia

#### LITERATURE

Lin & Keng Gallery, George Chann, Taipei, Taiwan, 2005  
(illustrated, pp. 93-95)

## 陳蔭巖

(美國/中國，1913 - 1995)

### 書體變奏

油彩 拼貼 畫布  
1960年代作

#### 來源

大未來畫廊 台北 台灣  
亞洲 私人收藏

#### 出版

2005年《陳蔭巖》大未來畫廊 台北 台灣 (圖版，第93-95頁)

Born in 1913 in Zhongshan, Guangdong, George Chann emigrated to California with his family at the age of 12. Upon receiving his master's degree in 1941, he became active on the West Coast's art scene. His early works were mostly landscapes and portraits, which revealed his humanitarian tendencies through the focus on presenting suffering of underprivileged Americans, and commenting on contemporary societal problems in the U.S. Chann returned to China in 1947 and met Chinese ink painter Huang Junbi and calligrapher Chao Shaoan, who influenced Chann by exposing him to traditional Chinese culture. From the 50s onwards, Chann returned to the U.S. and followed American art trends closely, beginning his experimentation with abstract expressionism. As a minority Chinese artist, he combined individual Chinese characters in different writing styles with abstract expressionist brushstrokes, and set on creating his own unique cultural expression amidst the fervour for contemporary trends.

The 60s marked the peak of Chann's creativity and his most expressive period. The work *Calligraphic Variations (Lot 433)* made during this era represented his earnest wish to inject Eastern influences into abstract expressionism. At first glance, the white touches recall Pollock's high-energy creations, capturing his flowing actions with brushstrokes. Upon closer inspection, however, the winding white lines appear to form Chinese characters atop the bright red canvas, crisscrossing wildly, creating a sea of calligraphy. The tight and taught texture of this work juxtapose with the red background, and result in an overall scene that is at once classical and modern. His free and fluid control over line and colours express his own poetic take on the abstract world.

1913年出生於廣東中山的陳蔭巖在12歲時便與家人移居美國加州。1941年碩士畢業後，陳氏便活躍於美國西岸畫壇。早年的陳蔭巖多畫風景和人像，通過表現窮苦人民反應當時美國社會的問題，透露出他人文主義的關懷。陳曾在1947年返回中國，其間與水墨畫家黃君璧及書法家趙少昂結識，受到了中國傳統文化的熏陶。從50年代開始，陳蔭巖返美後便緊隨美國的藝術潮流，開始了對抽象表現主義的探索。他以少數族裔的華人畫家身份，結合個體漢字與各種書寫風格，立志在此藝術熱潮中創造凸顯自己的文化源頭。

1960年代是陳蔭巖創作力最強，表現力最豐富的一個階段。在這段時期創作的《書體變奏》(拍品編號433)展現了他想把「東方性」加進抽象表現主義的創作熱情。乍看之下，作品中亮白色的筆觸好似帕洛克充滿能量的作品，用畫筆記錄他灑脫的動作。但仔細觀察，這綿綿不盡的白色線條宛如潑灑在紅色畫布上依稀可見的漢字，錯綜複雜，創造出一片書法的海洋。作品緻密厚實的肌理，與朱紅色的背景相映成趣，形成即古雅又現代的整體觀感。陳蔭巖對於線條、色彩的控制自由灑脫，在抽象的世界中加入了屬於他的詩情畫意。





434

JU MING

(ZHU MING, TAIWAN, B. 1938)

*Taichi Series - Single Whip*

signed in Chinese, dated and numbered '2003 AP 1/3' (incised on the lower back)

stainless steel sculpture

68 x 102 x 58 cm. ( 26¾ x 40⅞ x 22¾ in.)

edition AP 1/3

Executed in 2003

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

*US\$390,000-510,000*

**PROVENANCE**

Kalos Gallery, Taipei, Taiwan

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Kalos Gallery  
Guangxi Arts Publishing House Co., China

朱銘

(台灣，1938年生)

太極系列一單鞭下勢

不鏽鋼 雕塑

2003年作

版數：藝術家自版 1/3

款識：朱銘 2003 自1/3 (刻於背面下方)

**來源**

台灣 台北 真善美畫廊

亞洲 私人收藏

此作品附台灣真善美畫廊開立之作品保證書



Ju Ming and his *Tai Chi* series at Exchange Square, Hong Kong, 1986

Image: Courtesy of artist / photographer unknown  
朱銘與他的「太極」系列，於香港交易廣場，1986

"In a living work of art, the flow of each surface texture and line needs to follow the intrinsic life and sense of movement of the work, exhibiting the most rational and natural rhythm in the overall form. This is called working 'from inside out' to convey the vitality of the work."

Ju Ming

「氣韻生動的作品，每一塊肌理的流動，都依據著作品內在活力與動態的需要，而呈現出整體造型上最合理、自然的律動，這就是『以裡達表』傳導出生命力的訊息。」

朱銘



In the 1970s, Ju Ming took up Tai Chi at the advice of his mentor Yang Yuyu. After a few years, he blended what he had learnt of the spirit of Tai Chi as he was training into his sculptures to create the *Tai Chi Series*. Ju Ming's "Tai Chi" follows the fluidity of Eastern aesthetic traditions—the spirit of the human form is captured through the simplicity of the sculpture, emphasising the solemnity and the build-up of movements in Tai Chi, and lending life to the sculpture itself.

*Tai Chi Series—Single Whip (Lot 434)* takes its shape from the traditional Tai Chi form of 'single whip'. In Tai Chi, the single whip is seen as the centrepiece of the fist's movement that bears its weight as the fist moves. This form became the source of Ju Ming's "Tai Chi" series, and is one of the most familiar classic forms in the entire series. Within the sculpture, an abstract human figure crouches low with one leg bent, as if prepared to escape, and its arms are positioned in the single-whip movement in self-defence. There is movement in the stillness and silence in the action, bringing a sense of otherworldly spirit to the sculpture.

*Tai-Chi Series—Single Whip* was created in 2003, at a time when his "Tai Chi" series was already an international sensation and had become Ju Ming's unique artistic signature. After thirty-odd years of carving sculptures around the same theme, the artist was shifting gears and beginning to move towards bolder experiments with new media. This time the medium he selected for his art was stainless steel; the combination of a reflective surface and the motions of the human form gives the sculpture itself and its surrounding environment, including its viewers, a sense

of proactive engagement and resistance. This engagement creates a sense that "one must first give in order to take", for what is seen as "nothing" becomes something concrete.

In this new age, stainless steel has become a popular medium of choice for a lot of artists by virtue of its "man-made" quality—for example, Anish Kapoor's series of work. When the materiality of steel is removed from the sculpture's surface through thorough scrubbing, distortions appear on its mirror-surface, its "nothingness" reflecting the myriad transformations of its audience and surroundings. Ju Ming, however, deliberately does not scrub the stainless steel of his creations thoroughly, preserving the steel surface's rough texture and sculpting scars. This breathes the life and fluidity found in Tai Chi into the sculpture, and gives the artwork a sense of movement.

*Tai-Chi Series- Overcoming Hardness with Softness (Lot 435)*, created in the mid-1990s, is a formation of two humanoid sculptures. The figure on the left leans forward, its attack aims at the waist of the figure on the right; the figure on the right has drawn its arms back to its chest and back, sturdy and grounded in a combination of defense and attack. Both figures' centres are positioned low, and the physicality of metal giving them a sense of texture. The interaction between the two sculptures is reminiscent of the mutability and intercommunication of Tai Chi, and perfectly encapsulates Ju Ming's belief in the core tenement of Tai Chi: "stillness against movement, softness against hardness, emptiness against the concrete, draw power from power".

1970年代，朱銘接受恩師楊英風的建議，開始練習太極拳法。幾年後，朱銘將修煉太極時領略的精神融入雕塑之中，創作「太極系列」。朱銘所雕的「太極」遵循了東方美學傳統對寫意的追求，通過對雕塑的簡化，捨人物具象之形而存其神，突出描繪太極招式中的沉澱與動態累積，賦予了雕塑一種獨特的生氣。

《太極系列——單鞭下勢》(拍品編號434)以傳統太極的單鞭下勢作為原型。在太極拳法裡，單鞭下勢被視為拳勢運轉之際負責起承轉合的一個重要樞紐。該招式既是朱銘「太極」系列的起源，亦是整個系列中最為人熟知的經典造型之一。雕塑中，一位抽象人物放低姿態，坐身仆腿，仿佛正卸避來勢，手部則演練單鞭，以備蓄勢反擊，靜中含動，動裡藏靜，整件作品充滿虛靈之氣勢。

此件《太極系列——單鞭下勢》創作於2003年，彼時「太極」系列早已享譽全球，成為了朱銘獨特的藝術標誌。歷經三十餘年對同一題材的反復雕琢，藝術家在雕塑造型上已臻化境，遂開始了對不同媒材的大膽嘗新。此次他選擇用不銹鋼作為創作媒介，其反光的表面，結合人物造型的動勢，使雕塑本身與周邊的環境包括觀者產生了積極的互動乃至對抗，給人以「欲取先予、予抑先揚」，看似「無為」實則「無不為」的觀感。新時代以來，許多藝術家熱衷使用不銹鋼作為媒材製作藝術品，大多是看中了不銹鋼的「人造」特質——例如安尼詩·卡普爾的一系列作品，通過對作品表面進行徹底拋光，去除不銹鋼本身的物性，藝術品呈現扭曲的鏡面形式，借自身的「虛空」映照觀眾和周邊景致的形色變化。朱銘卻在創作時有意不作全面拋光，保留了不銹鋼表面的凹凸質感以及雕琢痕跡，將太極中隨物而生、順應氣勢的特質應用到藝術造型的表現中，整個作品充滿了拙樸感覺。

創作於90年代中期的《太極系列——以柔克剛》(拍品編號435)為兩件銅雕人像組合，左側武者俯身向前，攻向右側武者下盤；右側武者則含胸拔背，氣沉下盤，形成攻守合一的貫通。兩尊人物重心均被壓低，銅雕散發出渾樸厚實的體量感，彼此之間形成的互動有如太極相抗相融，完美詮釋了朱銘對太極「以靜制動，以柔克剛，避實就虛，借力發力」主張的精神體悟。



Eduardo Chillida, *The Praise of Architecture XVI*, executed in 1998  
Artwork: © 2018 Artists Rights Society (ARS), New York / VEGAP, Madrid  
艾德華多·奇利達《建築禮讚之十六》1998年作



Lot 435 alternate view (另一角度)



435

JU MING

(ZHU MING, TAIWAN, B. 1938)

*Taichi Series- Overcoming Hardness with Softness*

signed in Chinese; numbered and dated '1/20 '95' (incised on the lower back); signed in Chinese; numbered and dated '1/20 '95' (incised on the lower back)

two bronze sculptures

29.9 x 48.7 x 34 cm. (11¼ x 19½ x 13⅝ in.) & 33.8 x 26.3 x 22.1 cm. (13¼ x 10⅝ x 8¾ in.)

edition 1/20; & 1/20

Executed in 1995; & 1995

**HK\$420,000-620,000**

*US\$54,000-79,000*

**PROVENANCE**

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by NPO Juming Culture & Education Foundation.

朱銘

(台灣，1938年生)

太極系列－以柔克剛

銅雕 雕塑 (共二件)

1995年作; 及1995年作

版數：1/20；及1/20

款識：朱銘 1/20 '95 (刻於背面下方)；及朱銘 1/20 '95 (刻於背面下方)

**來源**

亞洲 私人收藏

附財團法人朱銘文教基金會之作品鑑定報告書



**436**

**FONG CHUNG-RAY**

(CHINA, B. 1934)

*98-19*

signed, dated and titled in Chinese (lower middle); signed,  
dated and titled in Chinese (on the reverse)  
oil on canvas  
91 x 75.5 cm. (35 ¾ x 29 ⅞ in.)  
Painted in 1998

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

*US\$16,000-31,000*

**PROVENANCE**

Private Collection, Asia

馮鍾睿

(中國，1934年生)

九八之十九

油彩 畫布

1998年作

款識：馮鍾睿 九八之十九 (中下；畫背)

來源

亞洲 私人收藏



**437**

**HSU TUNG-LUNG**

(CHINA, B. 1947)

*Swaying Lotus*

signed in Chinese; dated '2017' (incised on the lower back)  
white marble sculpture  
76 x 45 x 30 cm. (29 $\frac{7}{8}$  x 17 $\frac{3}{4}$  x 11 $\frac{3}{4}$  in.)  
edition: 4/6  
Executed in 2017

**HK\$140,000-220,000**

*US\$18,000-28,000*

**PROVENANCE**

Private Collection, Asia

許東榮

(中國，1947年生)

搖逸蓮華

漢白玉 雕塑

2017年作

版數：4/6

款識：東榮 2017 (刻於背面下方)

來源

亞洲 私人收藏



# HSIAO CHIN 蕭勤

Hsiao Chin in his Barcelona studio in 1957 in Spain  
Photo: © Hsiao Chin Art Foundation

蕭勤1957年於西班牙巴塞隆納工作室作畫

The evolution of the Chinese character 'speak', left to right: Oracle Bone Script, Bronze Inscriptions, Small Seal Script, Clerical Script, Regular Script

「曰」字字形演變，由左至右：甲骨文、金文、小篆、隸書、楷書



Hsiao Chin founded the "Ton Fan Group", the first abstract artists' circle in China, with a group of friends in 1955. He later sojourned in Spain and Italy, introduced European avant-garde artworks and movements to the Eastern art world, and was involved in exhibitions hosted by art agencies around the world. In 1997, the Milan government hosted a "Roaring 60s" retrospective exhibition, in which Hsiao Chin was the only Asian artist chosen for exhibition. He was conferred by the Italian President Carlo Azeglio Ciampi the honourable title of "Knight of Italian Solidarity Star" in 2005. His works have been collected by Museum of Modern Art and The Metropolitan Museum of Modern Art in New York, and other such international museums. This season's auction will present seven of his works, a thorough line of his creative highlights from the 1950s to the 1990s that showcases his artistic journey.

A key element in Hsiao Chin's art from the

very beginning has always been exploring the world and spirituality, and contemplating the nature and relationships between the universe and matter, infinity and constraints, rationality and spirit. Hsiao Chin's works invite the viewer to mindfully examine oneself and how one might use art to deconstruct these concepts, combining elements of Western philosophy and Eastern metaphysical thoughts. Hsiao Chin says, "Lao Tzu's school of Zen thought suits me personally well, and has been the starting point I have always strived for (...) to create through Eastern thoughts and intuitions". As in Chuang Tzu's *The Great and Original Teacher*: "They wander beyond the mundane world and stroll in the world of non-action."

The concept of "wandering and non-action" has appeared in Hsiao Chin's works since the 1960s in various artistic methods and scales that examine this particular worldview. *Untitled (Lot 441)* was painted in 1962, and

was the prized result of Hsiao Chin's early experiment with Taoist theories. This series combines within it the beautiful balance found in the structure of Chinese characters, with the basic circle, square, and crooked lines that make up the components of a character, and through this innovative artistic form it deconstructs and subverts the source of abstraction in Chinese culture. Hsiao Chin journeyed through the US starting from the mid-1960s. Influenced by Hard Edge art, his own creations took a turn for simplicity. *Deep Meditation (Lot 442)* is a signature piece from that period, with a rigorous structure and clean polished lines. The artist strove to create a realm of "Entering Samadhi" through borders, and painted large swaths of colours that balance the canvas's "vacantness" and energy. Hsiao Chin's artistic creations came to a temporal end in 1990 due to the pain of his daughter's death. He found epiphanies during the long process of grief and mourning, and thus created a series of works





Lot 442



Lot 440



Lot 444

in memory of his daughter, one of which is *The Eternal Garden—51* (Lot 444). Hsiao Chin's artworks harbour countless reflections on knowledge and intuition over the decades – as "a window into the mysteries of the universe".

The sophistication of his conceptual thought and self-reflection appears in more than the thematic concept of his works, but also in the way he utilises colour and media. Influenced by Art Informel in his early career, Hsiao Chin experimented with the impromptu nature of art with heavyweight oil paint, *Paisaje Interior 46* (Lot 438) being a signature piece from that era. From 1961 onwards, acrylics became his

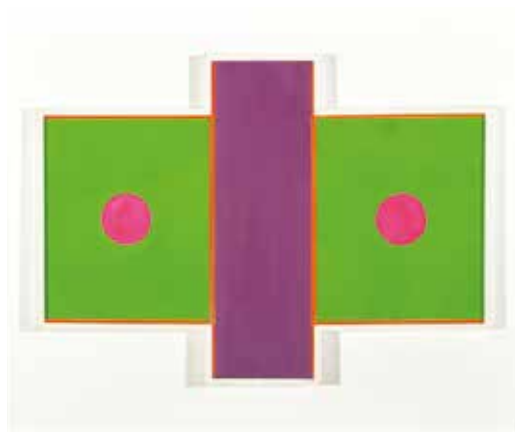
medium of choice as opposed to oil paint and ink, for acrylics combined the possibilities which oil paint and watercolour had to offer, and allowed for rich layering as well as being flexible in its translucency. The crispness of the acrylics in *Untitled* (Lot 439) complements the white space beyond to create a sense of airy elegance. *L'equilibrio (The Balance)* (Lot 443) is his testament to the minimal stylistics of the 1970s. He breaks through the boundaries of the canvas, experimenting with a cross-shaped canvas and using thicker, more solid colours to create his own unique colour combinations. Towards the 1980s, *Vortice Cosmico - 16* (Lot

440) displayed his expert command of colours, with acrylics that convey fascinating dye effect of Eastern ink paintings. The vortex of colours gives an impression of spirals that pull the viewer into meditation.

As an important pioneer of Asian abstract art, Hsiao Chin made significant contributions to both Asian and European artistic movements through his clear-eyed insights towards spirituality, artifice, and art. His creations are among the best of his contemporaries and stand the test of time, and even today, are still revolutionary in the innovation of colour, structure, and concept.



Lot 441



Lot 443



Lot 439

蕭勤早於1955年底與友人共同創辦中國第一個抽象繪畫團體「東方畫會」，隨後旅居西班牙、意大利，為華人藝術界引入歐美先鋒作品、藝術運動，又獲各地藝術機構邀請參與展覽。1997年米蘭政府舉辦「狂飆的六十年代」大型回顧展，蕭勤是唯一入選的亞洲藝術家。2005年，他更獲意大利總統卡洛·阿澤利奧·錢皮頒贈「團結之星」騎士勳章。他的作品被紐約現代美術館、大都會博物館等國際機構收藏。本次日拍共七件作品，貫穿蕭勤五十年代到九十年代的創作脈絡，環環相扣梳理出他的發展里程。

對宇宙、靈性的探索由始至終是蕭勤藝術的一個關鍵，默思宇宙與物質、無限與有限、思維與心靈的本質及關係。蕭氏作品引導觀者「靜觀」己身，以致如何以藝術去突破這些觀念，充滿西方哲思意味與東方玄學情操。蕭勤直言：「老莊禪宗思想很適合我的個性，這些是我一個追求的起點 [……] 採取東方人的綜合思索、直覺思索方法來創作」，見《莊子·大宗師》：「茫然彷徨乎塵垢之外，逍遙乎無為之業」。

「逍遙、無待」的概念自六十年代出現在蕭氏作品，以迥然不同的表現手法在不同維度上探討這種處世態度。《無題》（拍品編號441）作於1962年，是蕭勤初研究道學的實貴成果。這系列融入了中國文字對稱之美的構圖方式，以最基本的圓形、方形、曲線等文字部件，透過嶄新的藝術形式解構、顛覆中國文化抽象之源。六十年代中期往後，蕭勤深入遊歷美國，受硬邊繪畫影響，作品愈趨化繁為簡。《深沉之靜觀》（拍品編號442）是這個時期的代表作，結構嚴謹，線條俐落純淨。藝術家追求「入定」的境界，平塗大塊色塊，平衡畫面的「空」與張力。1990年，蕭勤遭遇喪女之痛，一度中斷創作。他沈澱傷悲，昇華此段經歷，看破生死大限，創作一系列懷念女兒的作品，《永久的花園 - 51》（拍品編號444）正是其中之一。蕭勤的藝術數十載融鑄知性與直觀的反思，「玄之又玄，眾妙之門」。

層出不窮的概念性省思、自我批判，除了是他創作的主题，亦體現在他對顏色、媒材的處理上。早期受非形式藝術影響，蕭勤初到歐洲時曾以厚重油彩探索藝術的即興元素，《象內風景 46》（拍品編號438）為此階段的罕見之作。他在1961年轉而開始採用壓克力顏料，捨棄油彩和墨水，因為壓克力同時具有油彩和水彩的可能性，容讓豐富的表現層次之餘，又可靈活調節透明度。《無題》（拍品編號439）壓克力的清透輕盈，輔之以白色的空間，令畫面變得空闊淡雅。《平衡》（拍品編號443）見證了他過渡到七十年代簡潔的風格。他開拓了畫布的邊界，實驗一種呈十字型的畫布，又開始使用更厚實的顏色，建立具個人特徵的色彩組合。直到八十年代，《宇宙漩渦之十六》（拍品編號440）展示他對顏色的高度掌握，以壓克力表現出東方水墨的渲染趣味。這個色彩

的漩渦彷彿一圈一圈牽引觀者冥想乾坤。

作為打造亞洲抽象藝術板塊的重要一員，蕭勤憑著自身對靈性、造化、藝術的透徹洞見，孜孜不怠為亞洲、歐洲的藝術運動出謀獻策。他的創作站在時代的尖峰又從不落臼，在用色、構圖、意念等等源源不絕地帶來劃時代的革新。



Hsiao Chin and his works in the Ton Fon Exhibition in Turin, Italy in 1960  
Photo: Courtesy of Hsiao Chin International Art Foundation  
1960年蕭勤及其作品攝於意大利都靈市東方畫展



Lucio Fontana, *Concetto Spaziale*, executed in 1956, Christie's Milan, 11 Apr 2018, Lot 45, Price Realised: EUR 125,000  
Artwork: © 2018 Artists Rights Society (ARS), New York / SIAE, Rome  
盧齊歐·封塔納《空間概念》1956年作 佳士得 米蘭 2018年4月11日 編號45  
成交價：歐元125,000

438

## HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

*Paisaje Interior 46*  
(*Interior Landscape 46*)

signed 'HSIAO', signed in Chinese and dated 'VII. 1958' (lower left); signed 'HSIAO CHiN', titled "'PAISAJE INTERIOR"-46-', and inscribed 'Pzai ViLLA MADRiD, 6 BARCELONA' (on the reverse)

oil on canvas

100.5 x 54.5 cm. (39 5/8 x 21 1/2 in.)

Painted in 1958

**HK\$150,000-250,000**

**US\$20,000-32,000**

### PROVENANCE

Private Collection, Europe

### 蕭勤

(台灣，1935年生)

### 象內風景 46

油彩 畫布

1958年作

款識：HSiAO勤 VII. 1958 (左下); HSIAO CHiN Pzai ViLLA MADRiD, 6 BARCELONA "PAISAJE INTERIOR"-46- (畫背)

### 來源

歐洲 私人收藏





439

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

*Untitled*

signed 'Hsiao', signed in Chinese and dated '62' (lower middle); signed in Chinese and dated '1962' (on the reverse)  
acrylic on canvas  
60 x 49.5 cm. (23 $\frac{5}{8}$  x 19 $\frac{1}{2}$  in.)  
Painted in 1962

**HK\$50,000-100,000**

**US\$6,500-13,000**

**PROVENANCE**

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

**LITERATURE**

Hsiao Chin Opere 1958-2001, Mazzotta Gallery, Milan, Italy, 2002 (illustrated, p. 49).

蕭勤

(台灣，1935年生)

無題

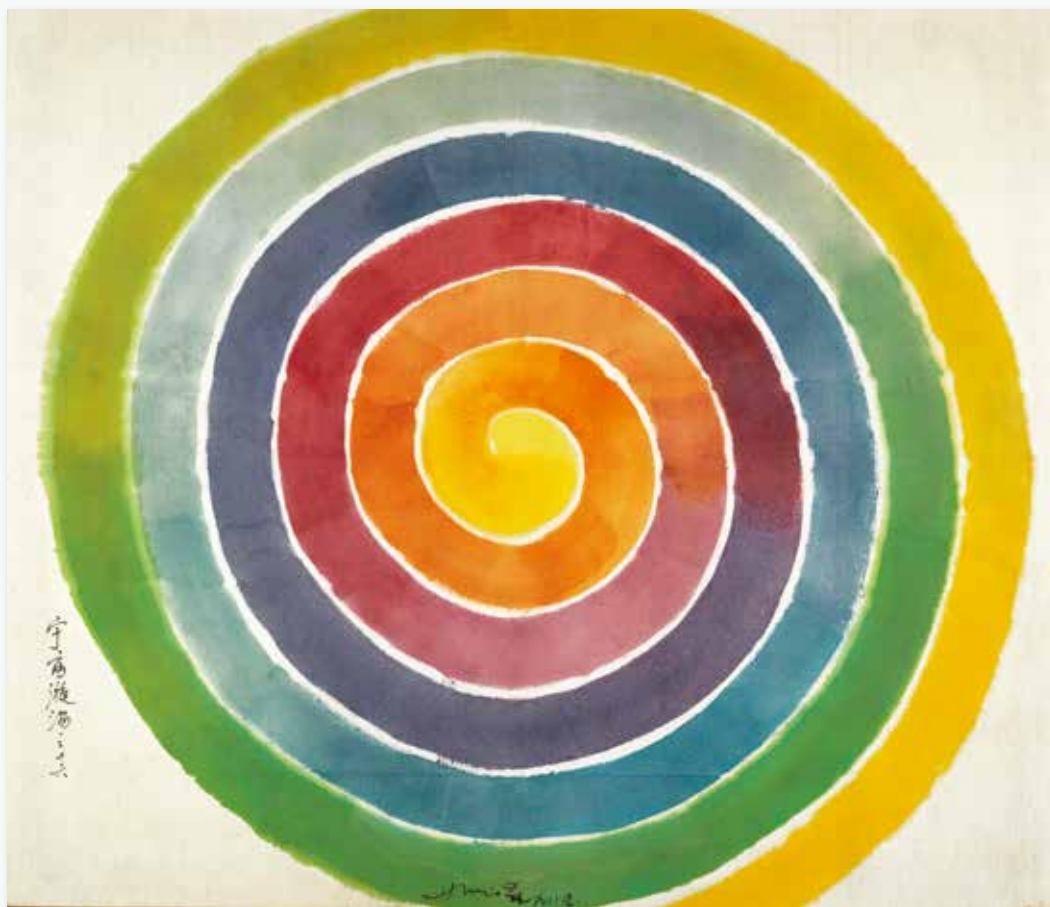
壓克力 畫布  
1962年作  
款識：Hsiao勤 62 (中下); 蕭勤 1962 (畫背)

來源

意大利 私人收藏 (現藏家直接得自藝術家本人)

出版

2002年《Hsiao Chin Opere 1958-2001》Mazzotta畫廊  
米蘭 意大利 (圖版，第49頁)



440

## HSIAO CHIN

(XIAO QIN, TAIWAN, B.1935)

### *Vortice Cosmico - 16*

signed 'Hsiao', signed and dated in Chinese (lower center); titled in Chinese (lower left); titled 'Vortice Cosmico - 16', dated '1985', and inscribed '113 x 132 cm', one seal of the artist (on the stretcher)  
acrylic on canvas  
113 x 132 cm. (44½ x 52 in.)  
Painted in 1985

**HK\$150,000-250,000**

*US\$20,000-32,000*

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Milan, Italy, Triennale Bovisa, Hsiao Chin Viaggio in-finito 1955-2008, 17 February - 5 April 2009.

#### LITERATURE

Carlo Cambi Editore, Hsiao Chin. Viaggio in-finito 1955-2008, Poggibonsi, Italy, 2009 (illustrated, p. 57).

## 蕭勤

(台灣，1935年生)

### 宇宙漩渦之十六

壓克力 畫布  
1985年作

款識：Hsiao勤 一九八五 (中下)；宇宙漩渦之十六 (左下)；  
'Vortice Cosmico - 16'1985 HSIAO CHIN 113 x 132 cm.  
(畫布框架)

#### 來源

亞洲 私人收藏

#### 展覽

2009年2月17日至4月5日「蕭勤 無限之旅1955-2008」  
坡維薩三年展 米蘭 義大利

#### 出版

2009年《蕭勤 無限之旅1955-2008》卡洛坎比 波吉邦西  
義大利 (圖版，第57頁)



**441**

**HSIAO CHIN**

(XIAO QIN, TAIWAN, B. 1935)

*Untitled*

signed 'Hsiao', signed in Chinese and dated '1962' (lower right)  
acrylic on canvas  
150 x 80 cm. (59 x 31½ in.)  
Painted in 1962

**HK\$300,000-400,000**

*US\$39,000-51,000*

**PROVENANCE**

Private Collection, Italy

蕭勤

(台灣，1935年生)

無題

壓克力 畫布  
1962年作  
款識：Hsiao 勤 1962 (右下)

來源

意大利 私人收藏



442

## HSIAO CHIN

(XIAO QIN, TAIWAN, B.1935)

### *Deep Meditation*

signed 'Hsiao'; titled 'Deep meditation'; signed and titled in Chinese; dated '1975' and inscribed '88 x 88 cm' (on the reverse)  
acrylic on canvas  
88 x 88 cm. (34 7/8 x 34 7/8 in.)  
Painted in 1975

**HK\$100,000-200,000**

**US\$13,000-26,000**

#### PROVENANCE

Dimensions Art Center, Taipei, Taiwan  
Private Collection, Asia

#### LITERATURE

Dimension Art Centre, Hsiao Chin, Taipei, Taiwan, 1996 (illustrated, plate 93, p. 161)

## 蕭勤

(台灣，1935年生)

### 深沉之靜觀

壓克力 畫布  
1975年作

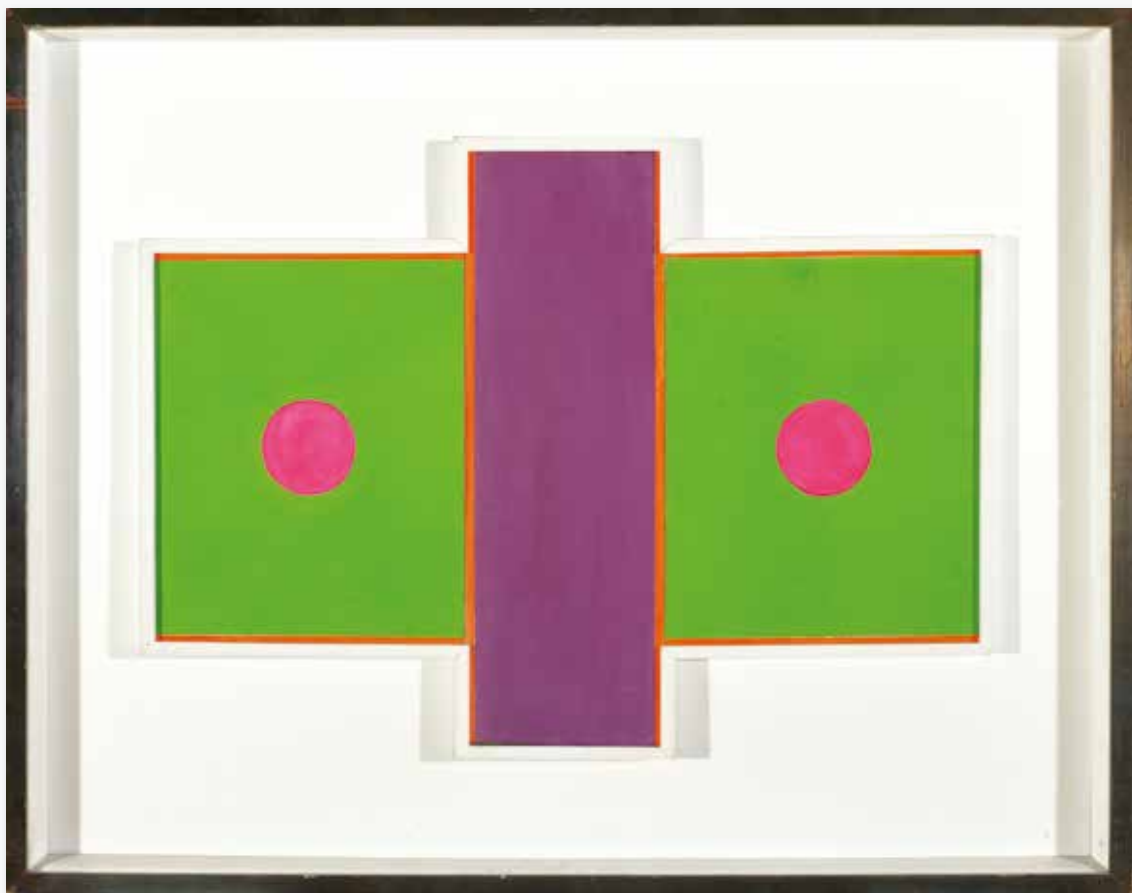
款識：Hsiao勤 1975 'Deep meditation'“深沉之靜觀”  
88 x 88 cm. (畫背)

#### 來源

台灣 台北 帝門藝術中心  
亞洲 私人收藏

#### 出版

1996年《蕭勤》帝門藝術中心 台北 台灣 (圖版，  
第93圖，第161頁)



443

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

*L'equilibrio (The Balance)*

signed 'HSIAO', titled 'L'equilibrio' and dated '1966' (on the reverse)

oil on canvas

47 x 65 cm. (18½ x 25 5/8 in.)

Painted in 1966

**HK\$100,000-200,000**

*US\$13,000-26,000*

**PROVENANCE**

Private Collection, Europe

蕭勤

(台灣，1935年生)

平衡

油彩 畫布

1966年作

款識：HSIAO L'equilibrio 1966 (畫背)

來源

歐洲私人收藏





**444**

**HSIAO CHIN**

(XIAO QIN, TAIWAN, B. 1935)

*Il Giardino Eterno - 51 (The Eternal Garden - 51)*

signed and dated in Chinese; signed 'Hsiao'; titled 'Il giardino eterno - 51' (on the reverse)  
acrylic on canvas  
60 x 70 cm. (23 7/8 x 27 1/2 in.)  
Painted in 1993

**HK\$180,000-260,000**

**US\$24,000-33,000**

**PROVENANCE**

Private collection, Asia

**蕭勤**

(台灣，1935年生)

永久的花園 - 51

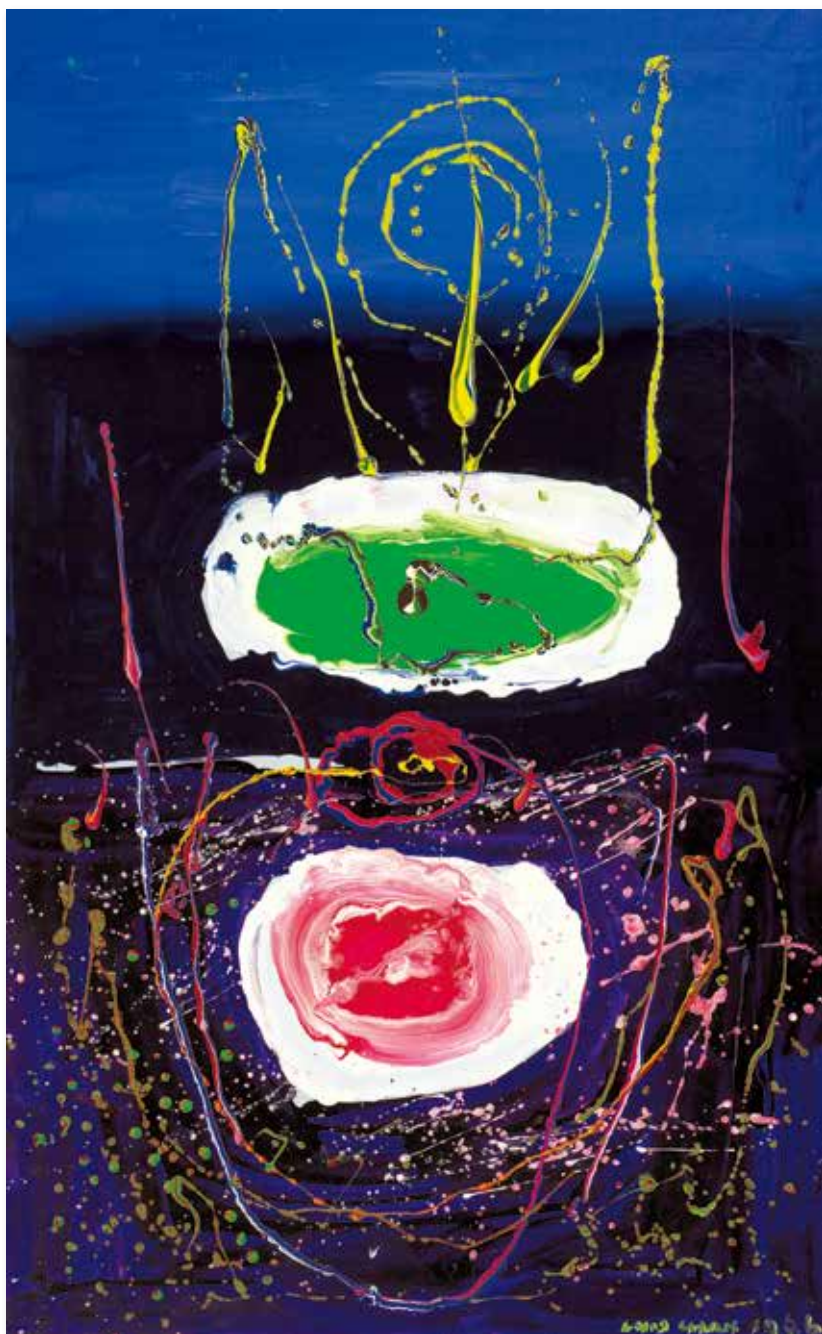
壓克力 畫布

1993年作

款識：Hsiao 勤九三 'Il giardino eterno - 51'(畫背)

**來源**

亞洲 私人收藏



445

## LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

### *Night Magic*

signed 'LUIS CHAN' and dated '1986' (lower right);  
titled 'NIGHT MAGIC' (on the reverse)  
acrylic on canvas  
130.5 x 80.5 cm. (51 3/4 x 31 3/4 in.)  
Painted in 1986

**HK\$35,000-55,000**

**US\$4,500-7,000**

#### PROVENANCE

Hanart TZ Gallery, Hong Kong  
Private Collection, Europe

#### EXHIBITED

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

## 陳福善

(中國，1905-1995)

### 午夜魔法

壓克力 畫布  
1986年作  
款識：LUIS CHAN 1986 (右下)；NIGHT MAGIC (畫背)

#### 來源

香港 漢雅軒  
歐洲 私人收藏

#### 展覽

1988年7月3日至10月3日「當代中國繪畫選粹」  
費拉拉現當代藝術館 費拉拉 意大利

446

## LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

### *Joy of Life*

signed 'LUIS CHAN' and dated '1984' (lower middle);  
signed 'LUIS CHAN', titled 'JOY OF LIFE', titled in Chinese,  
dated '1984' and inscribed 'bottom' (on the reverse); label of  
Hong Kong Museum of Art affixed to the reverse  
acrylic on canvas, hanging scroll  
238 x 137 cm. (93¾ x 53¾ in.)  
Painted in 1984

**HK\$80,000-160,000**

**US\$11,000-21,000**

#### PROVENANCE

Hanart TZ Gallery, Hong Kong  
Private Collection, Europe

#### EXHIBITED

Hong Kong, Hong Kong Museum of Art, Luis Chan -  
Fifty Years of Artistic Career, 7 September - 7 October 1984.  
Ferrara, Gallerie d'Arte Moderna e Contemporanea,  
Aspetti Della Pittura Cinese Contemporanea, 3 July - 3 October  
1988.

### 陳福善

(中國，1905-1995)

### 愉快的生命

壓克力 畫布 立軸  
1984年作

款識：LUIS CHAN 1984 (中下)；JOY OF LIFE 愉快的生命  
LUIS CHAN 1984 BOTTOM (畫背)；香港藝術館標籤貼於畫背

#### 來源

香港 漢雅軒  
歐洲 私人收藏

#### 展覽

1984年9月7日至10月7日「陳福善五十年的創作歷程」  
香港藝術館 香港  
1988年7月3日至10月3日「當代中國繪畫選粹」  
費拉拉現當代藝術館 費拉拉 意大利



# CHEN CHENG-PO 陳澄波

Chen Cheng-Po's paintings are infused with the elegance of both Eastern and Western art, and at the same time reflect his passion, straightforwardness, and eye for detail. With his broad vision and sharp observant nature, he stands his ground within the history of contemporary Chinese art, and is a pioneer in his field. Chen Cheng-Po was born in 1895, and he dedicated his life to his nation, homeland, family, and his beloved art. He studied under Japanese painting master Kinichiro Ishikawa early in his career, and learnt still-life drawing techniques in Taiwan before travelling to the Tokyo University of the Arts to learn Western painting. Afterwards, he went to Shanghai, where he consolidated all that he had absorbed in both Eastern and Western painting techniques. While in Shanghai, he inherited a legacy of Chinese ink painting styles and techniques, and was also highly affected by his introduction to Western painting.

China plunged into political turmoil at the start of 20th century. Chinese artists who are deeply influenced by Western modern art theories gathered in Shanghai. After Chen's graduation from the Western Painting department at the Tokyo University of the Arts, he took up the responsibility of teaching art in Shanghai in 1929. Between 1931 and 1932 Chen joined the Juelanshe (The Storm Society), along with his artist friends such as Pan Yuliang and Wang Jiyuan. His close proximity to these artists resulted in him being influenced by Parisian and other Western arts movements of the time.

His decision to settle in Shanghai would leave a huge impression on Chen's artwork, for he once confirmed Chinese ink artists Bada Shanren and Ni Zan as his most important influences in the techniques of lines and brushworks. Bada Shanren and Ni Zan, both literati painters of Chinese ink art, poured the landscapes of their minds into their art. Their emphasis on

environmental symbolism, and the lack of regard to composition this produced in their art, resulted in unique, unfettered brushwork. Chen made use of this technique in the creation of his own still life oil paintings and watercolour sketches. This season, Christie's proudly presents nine of Chen's pieces from an important private collection, six of which are oil paintings and three watercolour works on paper. One is able to see the way Chen combines Western painting techniques and elements of traditional literati art into his works, and multiple sketches of watercolour nudes he painted on paper throughout 1932.

*Shanghai Ferry Pier (Lot 447)* was painted around 1932 to 1933, before Chen left Shanghai to return to Taiwan. The wider vision and the circular structure was what Chen frequently used. The familial scene in the foreground is also what frequently appears in his works. His artworks throughout that period of time were heavily focused on landscape structures, as this particular painting does by conveying the sentiment of a dockside parting. Upon his return to Taiwan in 1933, Chen produced countless creations, including *Sea of Clouds (Lot 449)*, painted in 1935. Traces of what Chen learnt from Chinese ink painting and the notion of "subjective observations, objective painting" he learnt from Bada Shanren and Nizan could be found in this particular piece. *Bagua Mountain (2) (Lot 448)* was painted in early 1940, and Chen's former apprenticeship under Kinochiro Ishikawa is apparent within the work - the S-shaped linear structure, which he had learnt from Ishikawa, is apparent in this painting. One can observe the way the S-line leads the viewer's sight towards the foreground on which a pair of hikers stand, along the spiraling mountain path up to the summit; the travelers climbing up the winding road invites the viewer's attention upward. In *Building (Lot 451)*, Chen makes use of quick blots in his brushwork sketch of the leaves and branches, the sway of the

leaves as though a wind is passing through it, giving the trees in the foreground a sense of movement. Chen evokes Fauvist colours in the brick-red of the tower and the various shades of green in the leaves. The landscape of *Hongmao Lake (Lot 452)* is dominated by the circular structure of a pool in its centre, with bare trees that reach up to the sky in the foreground obscuring the viewer's line of sight. A disproportionately large wanderer is blotted onto the image, emphasizing the silent bliss of them disconnect with the world.

Chen produced a large quantity of light-colour sketches during his time in Shanghai. Most of his sketches were female nudes, and are the foundations of his technical skills in line art and brushwork. His light-colour artworks were created in 1932, when he was still in Shanghai absorbing theories of Chinese ink painting and Western art. *Nude on a Red Carpet (Lot 450)* can perhaps be viewed as a cumulative oil art piece of the time he spent studying Eastern and Western artistic techniques, and even be said to be the seminal work of his nude female studies. One can observe Chen's progression from still life to more impressionistic renderings within his light-colour sketches. *Seated Nude (Lot 453)*, *Standing Nude (Lot 454)*, and *Lying Nude (Lot 455)* were created in 1932, and in the process, Chen deliberately employed iris-coloured stains to emphasis shadows and light and the figure of the body. A close examination of the figure in *Lying Nude* shows the level of detail that went into the feet, and in *Seated Nude*, the figure's form is sketched out in simple brushwork, and the figure of the human body is rendered in bare lines. The pure elegance of the colours found within these three light-colour paintings evokes a sense of warmth and sentiment.



Lot 452



Lot 449



Lot 450



Lot 448

陳澄波的畫作涵養著東西方繪畫的菁華，同時展現他熱情、耿直並且細膩的個性。寬廣的視野以及敏銳的觀察力使得他在中國現代繪畫史上佔有一席之地，並且深具引領的作用。陳澄波出生於民國前十七年，一生皆奉獻給國家、家鄉、家庭以及最熱愛的美術創作。他早年跟從日本美術老師石川欽一郎學習，在台灣習得寫生技巧，後赴東京美術學校學習西畫，最後在上海匯流他的東西方繪畫技巧。在上海期間，既承繼中國水墨文人畫的風格技法也深受西方繪畫的洗禮。二十世紀初的中國上海，正逢政局混亂，深受西方現代繪畫理論影響的中國畫家皆匯集於此。陳澄波自東京美術學校西畫科畢業之後，旋即於一九二九年負笈上海教授美術。一九三一至一九三二年間陳澄波加入「決瀾社」，與潘玉良、王濟遠等畫家友好，也因為與這些畫家接觸，耳濡目染地受到歐洲巴黎畫派等西方畫風影響。旅居上海對陳澄波日後的繪畫發展影響深遠，他曾明確地表示由八大山人及倪瓚二位中國文人水墨畫家中吸取線條和擦筆的技巧。八大山人和倪瓚為中國傳統水墨繪畫一脈相承的文人畫家，他們將心靈情境轉化成繪畫語彙表現在畫面中，重視「意境」、鄙棄造型的繪畫效果形成一種不拘格特的特殊筆法。陳澄波因此將其運用於油畫寫生與水彩素描的創作技巧上。本季佳士得隆重推出重要



Lot 447

私人珍藏九件陳澄波作品，共計油畫作品六件，三件淡彩紙上作品，皆可見陳澄波加入西方繪畫技巧並力透文人畫意境的油畫創作，也可以見到其於約一九三二年間以水彩擦筆大量創作的各種裸女姿態紙上作品。

《上海碼頭》(拍品編號447) 創作於約一九三二至一九三三年，為陳澄波離開上海回到台灣前的作品。作品寬闊的視野為陳澄波擅用的環形構圖，前景中的親子畫面多出現在陳澄波的畫作。這時期的陳澄波作品聚焦於構圖景致之中，傳達碼頭離別相逢的情感故事。一九三三年陳澄波自上海回台後，仍不間斷創作，期間包括創作於一九三五年的《雲海》(拍品編號449)作品，此件作品可見於陳澄波在上海時期與中國繪畫水墨寫意繪畫技巧接軌的足跡，由八大山人以及倪瓚的作品中領悟出以客觀的觀察，描寫主觀的創作。《八卦山(二)》(拍品編號448) 繪於一九四〇年前半期，可看出陳澄波曾經師承石川欽一郎，由石川欽一郎處習得S型動線的構圖，畫中以S型動線引領觀者聚焦於前景成雙的登山者，並沿著蜿蜒的山路小徑延伸隱沒於高峰之中，沿路的登塔者皆以向上的動勢引領觀者向上注目。在《樓房》(拍品編號451)畫面中，陳澄波以疾鋒筆觸描繪枝葉形態，而枝葉拂動的狀態彷彿急風掃過，展

現前景樹木的搖曳生姿。陳澄波以磚紅色描繪洋樓並以各種青綠描繪枝葉點綴頗具野獸派色彩。《紅毛埤》(拍品編號452)仍以環形湖水構圖佔據畫面中央，前排高聳參天的排木橫貫觀者視線。不按比例的遊蕩者點綴在構圖之中，畫作主題以放大筆例的點綴人物強調與世隔絕的沉靜悠閒。

陳澄波在上海期間大量創作淡彩素描，他大量速寫各種裸女姿態，是其奠定線條筆法技巧的基礎。淡彩畫作分別創作於一九三二年，當時陳澄波正於上海吸收中國水墨與西方繪畫理論的期間。《紅毯上的裸女》(拍品編號450)或許可視為陳澄波在上海將東西方繪畫技巧咀嚼吸收內化表現的油畫作品，堪稱為裸女油畫作品的佳作。由陳澄波的淡彩素描作品中則可以感受到陳澄波由寫實到寫意的變化過程。《坐姿裸女》(拍品編號453)、《立姿裸女》(拍品編號454)以及《臥姿裸女》(拍品編號455)皆創作於一九三二年，在創作過程中陳澄波刻意以輪廓的色彩渲染強調陰影的明暗與形體姿態。仔細觀看《臥姿裸女》的足部描繪，仍可辨認腳部特徵，《立姿裸女》的足部描繪已經越趨簡化，而在《坐姿裸女》的創作中，陳澄波已運用簡筆描繪事物形態，簡練的線條僅以幾筆勾勒即創作出人體姿態。三幅淡彩圖中單純典雅的色彩則予以人抒情的情懷。



Lot 451



Lot 454



Lot 453



Lot 455

447

## CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

### *Shanghai Ferry Pier*

signed in Chinese (lower left)  
oil on canvas  
38.3 x 45.7 cm. (15 1/8 x 18 in.)  
Painted *circa.* 1932-1933

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

**US\$200,000-320,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Tainan, Taiwan, Tainan Municipal Cultural Center, Surging Waves—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Tainan, 18 January—30 March 2014

Shanghai, China, China Art Museum, Misty Vapor on the High Seas: Chen Cheng-po's Art Exhibition, 6 June—6 July 2014.

#### LITERATURE

Artist Co. Ltd., Taiwan Fine Arts Series 1: Chen Cheng Po, Taipei, Taiwan, 1992 (illustrated, plate 35, p.94).

Tainan City Government, Surging Waves—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Tainan, Tainan, Taiwan, 2014 (illustrated, p.194).

Shanghai People's Fine Arts Publishing, Misty Vapor on the High Seas: Collected Artwork of Chen Cheng-po, Shanghai, China, 2014 (illustrated, p.129).

## 陳澄波

(台灣，1895-1947)

### 上海碼頭

油彩 畫布  
約1932-1933年作  
款識：澄波 (左下)

#### 來源

亞洲 私人收藏

#### 展覽

2014年1月18日—3月30日「澄海波瀾 陳澄波百二誕辰東亞巡迴大展 台南」台南市文化中心 台南 台灣

2014年6月6日—7月6日「海上煙波 陳澄波藝術大展」中華藝術宮 上海 中國

#### 出版

1992年《台灣美術全集第1卷 陳澄波》藝術家出版社 台北 台灣 (圖版，第35圖，第94頁)

2014年《澄海波瀾 陳澄波百二誕辰東亞巡迴大展 台南》台南市政府 台南 台灣 (圖版，第194頁)

2014年《海上煙波 陳澄波藝術作品集》上海人民美術出版社 上海 中國 (圖版，第129頁)



Kinichiro Ishikawa, *Shinano Omachi*, Christies' Hong Kong, 31 May, 2015,  
Sold at HKD 81,250  
石川欽一郎《大町》佳士得 香港 2015年5月31日 成交價：81,250港元



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

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## CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

### *Bagua Mountain (2)*

signed in Chinese (lower left)  
oil on canvas  
38.5 x 46 cm. (15½ x 18½ in.)  
Painted circa. 1940-1944

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

**US\$200,000-320,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Kaosiung, Taiwan, Kaosiung Museum of Fine Arts, Nostalgia in the Vast Universe: Commemorative Exhibition of Chen Cheng-po, 22 October 2011—28 February 2012.

Tainan, Taiwan, Tainan Municipal Cultural Center, Surging Waves—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Tainan, 18 January—30 March 2014

Shanghai, China, China Art Museum, Misty Vapor on the High Seas: Chen Cheng-po's Art Exhibition, 6 June—6 July 2014.

Taipei, Taiwan, National Palace Museum, Hidden Talent—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Taipei, 5 December 2014—30 March 2015

#### LITERATURE

Kaosiung Museum of Fine Arts, Nostalgia in the Vast Universe: Commemorative Exhibition of Chen Cheng-po, Kaosiung, Taiwan, 2011 (illustrated, p.85).

Tainan City Government, Surging Waves—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Tainan, Tainan, Taiwan, 2014 (illustrated, p.342).

Shanghai People's Fine Arts Publishing, Misty Vapor on the High Seas: Collected Artwork of Chen Cheng-po, Shanghai, China, 2014 (illustrated, p.267).

Chen Cheng-po Cultural Foundation, Hidden Talent—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Taipei, Chiayi, Taiwan, 2014 (illustrated, p.200).

## 陳澄波

(台灣，1895-1947)

### 八卦山 (二)

油彩 畫布  
約1940-1944年作  
款識：澄波 (左下)

#### 來源

亞洲 私人收藏

#### 展覽

2011年10月22日—2012年2月28日「切切故鄉情 陳澄波紀念展」高雄市立美術館 高雄 台灣

2014年1月18日—3月30日「澄海波瀾 陳澄波百二誕辰東亞巡迴大展 台南」台南市文化中心 台南 台灣

2014年6月6日—7月6日「海上煙波 陳澄波藝術大展」中華藝術宮 上海 中國

2014年12月5日—2015年3月30日「藏鋒 陳澄波百二誕辰東亞巡迴大展 台北」國立故宮博物院 台北 台灣

#### 出版

2011年《切切故鄉情 陳澄波紀念展》高雄市立美術館 高雄 台灣 (圖版，第85頁)

2014年《澄海波瀾 陳澄波百二誕辰東亞巡迴大展 台南》台南市政府 台南 台灣 (圖版，第342頁)

2014年《海上煙波 陳澄波藝術作品集》上海人民美術出版社 上海 中國 (圖版，第267頁)

2014年《藏鋒 陳澄波百二誕辰東亞巡迴大展 台北》財團法人陳澄波文化基金會 嘉義 台灣 (圖版，第200頁)



Yuan Dynasty (1271-1368), Ni Zan, *Six Nobles*, Shanghai Museum, Shanghai, China  
元代 倪瓚《六君子圖》中國 上海 上海博物館藏







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## CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

### *Sea of Clouds*

signed in Chinese and dated '1935' (lower left)  
oil on board  
24 x 33 cm. (9½ x 13 in.)  
Painted in 1935

**HK\$650,000-950,000**

**US\$84,000-120,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Kaosiung, Taiwan, Kaosiung Museum of Fine Arts, Nostalgia in the Vast Universe: Commemorative Exhibition of Chen Cheng-po, 22 October 2011–28 February 2012.  
Tainan, Taiwan, Tainan Municipal Cultural Center, Surging Waves—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Tainan, 18 January–30 March 2014  
Shanghai, China, China Art Museum, Misty Vapor on the High Seas: Chen Cheng-po's Art Exhibition, 6 June–6 July 2014.  
Taipei, Taiwan, National Palace Museum, Hidden Talent—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Taipei, 5 December 2014–30 March 2015

#### LITERATURE

Kaohsiung Museum of Fine Arts, Nostalgia in the Vast Universe: Commemorative Exhibition of Chen Cheng-po, Kaohsiung, Taiwan, 2011 (illustrated, p.76).  
Tainan City Government, Surging Waves—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Tainan, Tainan, Taiwan, 2014 (illustrated, p.382).  
Shanghai People's Fine Arts Publishing, Misty Vapor on the High Seas: Collected Artwork of Chen Cheng-po, Shanghai, China, 2014 (illustrated, p.282).  
Chen Cheng-po Cultural Foundation, Hidden Talent—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Taipei, Chiayi, Taiwan, 2014 (illustrated, p.171).

## 陳澄波

(台灣，1895-1947)

### 雲海

油彩 木板  
1935年作  
款識：1935 陳澄波 (左下)

#### 來源

亞洲 私人收藏

#### 展覽

2011年10月22日—2012年2月28日「切切故鄉情 陳澄波紀念展」  
高雄市立美術館 高雄 台灣  
2014年1月18日—3月30日「澄海波瀾 陳澄波百二誕辰東亞巡迴  
大展 台南」台南市文化中心 台南 台灣  
2014年6月6日—7月6日「海上煙波 陳澄波藝術大展」中華藝術宮  
上海 中國  
2014年12月5日—2015年3月30日「藏鋒 陳澄波百二誕辰東亞巡迴  
大展 台北」國立故宮博物院 台北 台灣

#### 出版

2011年《切切故鄉情：陳澄波紀念展》高雄市立美術館 高雄 台灣  
(圖版，第76頁)  
2014年《澄海波瀾 陳澄波百二誕辰東亞巡迴大展 台南》  
台南市政府 台南 台灣 (圖版，第382頁)  
2014年《海上煙波 陳澄波藝術作品集》上海人民美術出版社 上海  
中國 (圖版，第282頁)  
2014年《藏鋒 陳澄波百二誕辰東亞巡迴大展 台北》財團法人  
陳澄波文化基金會 嘉義 台灣 (圖版，第171頁)



450

## CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

### *Nude on a Red Carpet*

oil on board  
7.2 x 11 cm. (2 $\frac{7}{8}$  x 4 $\frac{3}{8}$  in.)

**HK\$250,000-450,000**

**US\$33,000-58,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Kaosiung, Taiwan, Kaosiung Museum of Fine Arts, Nostalgia in the Vast Universe: Commemorative Exhibition of Chen Cheng-po, 22 October 2011–28 February 2012.  
Shanghai, China, China Art Museum, Misty Vapor on the High Seas: Chen Cheng-po's Art Exhibition, 6 June–6 July 2014.

#### LITERATURE

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Shanghai People's Fine Arts Publishing, Misty Vapor on the High Seas: Collected Artwork of Chen Cheng-po, Shanghai, China, 2014 (illustrated, p.229).

陳澄波

(台灣, 1895-1947)

紅毯上的裸女

油彩 木板

#### 來源

亞洲 私人收藏

#### 展覽

2011年10月22日—2012年2月28日「切切故鄉情 陳澄波紀念展」高雄市立美術館 高雄 台灣  
2014年6月6日—7月6日「海上煙波 陳澄波藝術大展」中華藝術宮 上海 中國

#### 出版

2011年《切切故鄉情：陳澄波紀念展》高雄市立美術館 高雄 台灣 (圖版, 第168頁)  
2014年《海上煙波 陳澄波藝術作品集》上海人民美術出版社 上海 中國 (圖版, 第229頁)

451

## CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

### *Building*

oil on board  
33.5 x 24 cm. (13¼ x 9½ in.)

**HK\$750,000-1,200,000**

**US\$97,000-150,000**

### PROVENANCE

Private Collection, Asia

### EXHIBITED

Kaosiung, Taiwan, Kaosiung Museum of Fine Arts, Nostalgia in the Vast Universe: Commemorative Exhibition of Chen Cheng-po, 22 October 2011—28 February 2012.

Tainan, Taiwan, Tainan Municipal Cultural Center, Surging Waves—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Tainan, 18 January—30 March 2014

Shanghai, China, China Art Museum, Misty Vapor on the High Seas: Chen Cheng-po's Art Exhibition, 6 June—6 July 2014.

Taipei, Taiwan, National Palace Museum, Hidden Talent—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Taipei, 5 December 2014—30 March 2015

### LITERATURE

Kaohsiung Museum of Fine Arts, Nostalgia in the Vast Universe: Commemorative Exhibition of Chen Cheng-po, Kaohsiung, Taiwan, 2011 (illustrated, p.112).

Tainan city government, Surging Waves—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Tainan, Tainan, Taiwan, 2014 (illustrated, p.380).

Shanghai People's Fine Arts Publishing, Misty Vapor on the High Seas: Collected Artwork of Chen Cheng-po, Shanghai, China, 2014 (illustrated, p.307).

Chen Cheng-po Cultural Foundation, Hidden Talent—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Taipei, Chiayi, Taiwan, 2014 (illustrated, p.198).

## 陳澄波

(台灣，1895-1947)

### 樓房

油彩 木板

### 來源

亞洲 私人收藏

### 展覽

2011年10月22日—2012年2月28日「切切故鄉情 陳澄波紀念展」高雄市立美術館 高雄 台灣

2014年1月18日—3月30日「澄海波瀾 陳澄波百二誕辰東亞巡迴大展 台南」台南市文化中心 台南 台灣

2014年6月6日—7月6日「海上煙波 陳澄波藝術大展」中華藝術宮 上海 中國

2014年12月5日—2015年3月30日「藏鋒 陳澄波百二誕辰東亞巡迴大展 台北」國立故宮博物院 台北 台灣

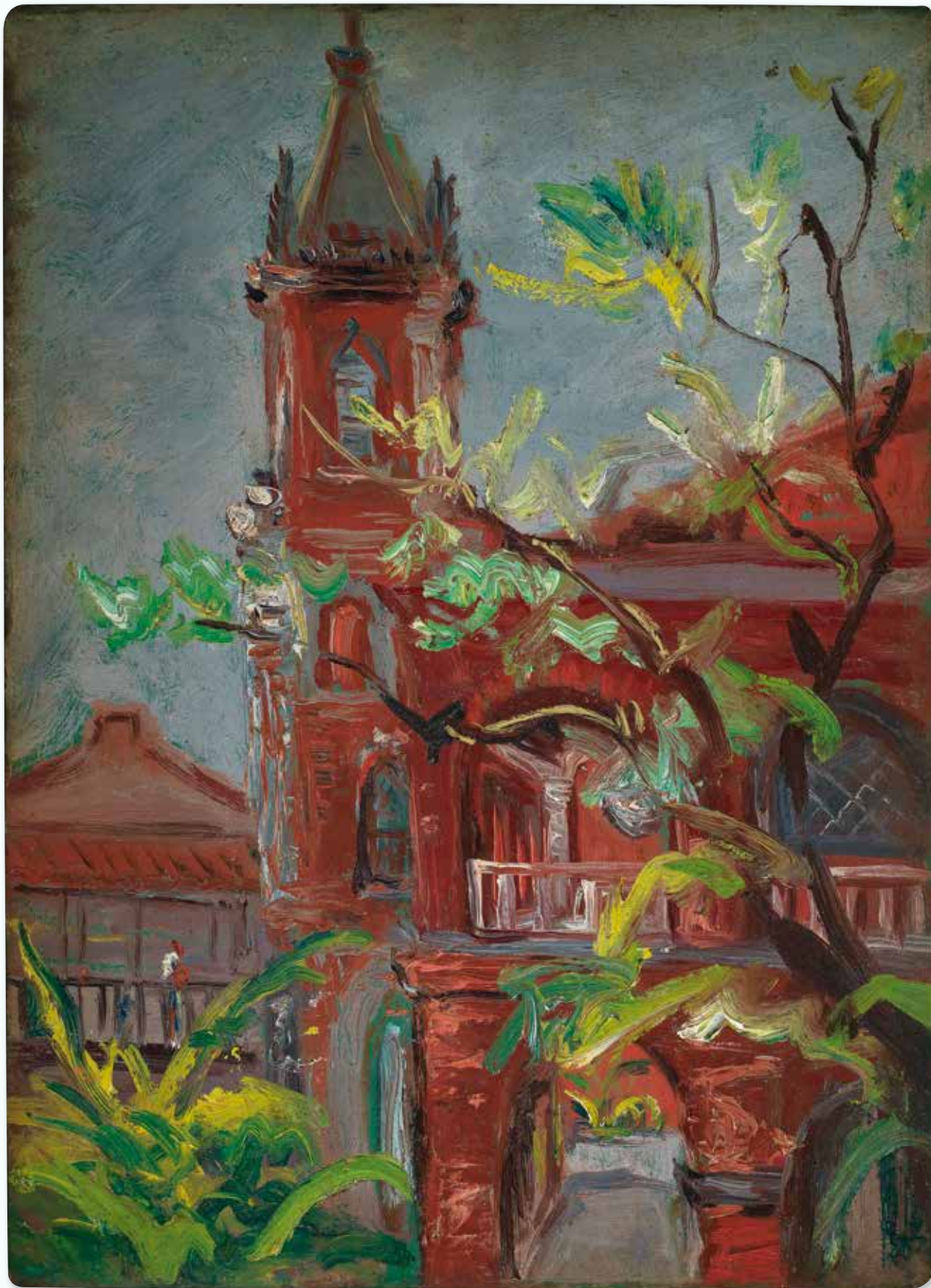
### 出版

2011年《切切故鄉情：陳澄波紀念展》高雄市立美術館 高雄 台灣 (圖版，第112頁)

2014年《澄海波瀾 陳澄波百二誕辰東亞巡迴大展 台南》台南市政府 台南 台灣 (圖版，第380頁)

2014年《海上煙波 陳澄波藝術作品集》上海人民美術出版社 上海 中國 (圖版，第307頁)

2014年《藏鋒 陳澄波百二誕辰東亞巡迴大展 台北》財團法人陳澄波文化基金會 嘉義 台灣 (圖版，第198頁)





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## CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

### *Hongmao Lake*

signed in Chinese (lower left)  
oil on board  
27 x 21.2 cm. (10 5/8 x 8 3/8 in.)  
Painted *circa.* 1942

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

**US\$77,000-130,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Kaosiung, Taiwan, Kaosiung Museum of Fine Arts, *Nostalgia in the Vast Universe: Commemorative Exhibition of Chen Cheng-po*, 22 October 2011–28 February 2012.

Shanghai, China, China Art Museum, *Misty Vapor on the High Seas: Chen Cheng-po's Art Exhibition*, 6 June–6 July 2014.

Taipei, Taiwan, National Palace Museum, *Hidden Talent—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Taipei*, 5 December 2014–30 March 2015

#### LITERATURE

Kaohsiung Museum of Fine Arts, *Nostalgia in the Vast Universe: Commemorative Exhibition of Chen Cheng-po*, Kaohsiung, Taiwan, 2011 (illustrated, p.95).

Shanghai People's Fine Arts Publishing, *Misty Vapor on the High Seas: Collected Artwork of Chen Cheng-po*, Shanghai, China, 2014 (illustrated, p.305).

Chen Cheng-po Cultural Foundation, *Hidden Talent—Chen Cheng-po's 120th Birthday Anniversary Touring Exhibition Taipei*, Chiayi, Taiwan, 2014 (illustrated, p.195).

## 陳澄波

(台灣，1895-1947)

### 紅毛埤

油彩 木板  
約1942年作  
款識：澄波（左下）

#### 來源

亞洲 私人收藏

#### 展覽

2011年10月22日—2012年2月28日「切切故鄉情 陳澄波紀念展」高雄市立美術館 高雄 台灣

2014年6月6日—7月6日「海上煙波 陳澄波藝術大展」

中華藝術宮 上海 中國

2014年12月5日—2015年3月30日「藏鋒 陳澄波百二誕辰東亞巡迴大展 台北」國立故宮博物院 台北 台灣

#### 出版

2011年《切切故鄉情：陳澄波紀念展》高雄市立美術館 高雄 台灣（圖版，第95頁）

2014年《海上煙波 陳澄波藝術作品集》上海人民美術出版社 上海 中國（圖版，第305頁）

2014年《藏鋒 陳澄波百二誕辰東亞巡迴大展 台北》財團法人陳澄波文化基金會 嘉義 台灣（圖版，第195頁）



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## CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

### *Seated Nude*

signed in Chinese and dated '1932.5.29' (middle right)  
watercolour and charcoal on paper  
35.8 x 26.4 cm. (14 1/8 x 10 5/8 in.)  
Painted in 1932  
one seal of the artist

**HK\$40,000-80,000**

**US\$5,200-10,000**

### PROVENANCE

Private Collection, Asia

### LITERATURE

Artist Co. Ltd., Taiwan Fine Arts Series 1: Chen Cheng Po, Taipei, Taiwan, 1992 (illustrated, plate 99, p.167).  
Artist Co., Chen Cheng-po Cultural Foundation and Institute of Taiwan History, Chen Cheng-Po Corpus Volume.3 Watercolor Sketch, Taipei, Taiwan, 2012 (illustrated, number WS268, p.307).

## 陳澄波

(台灣，1895-1947)

### 坐姿裸女

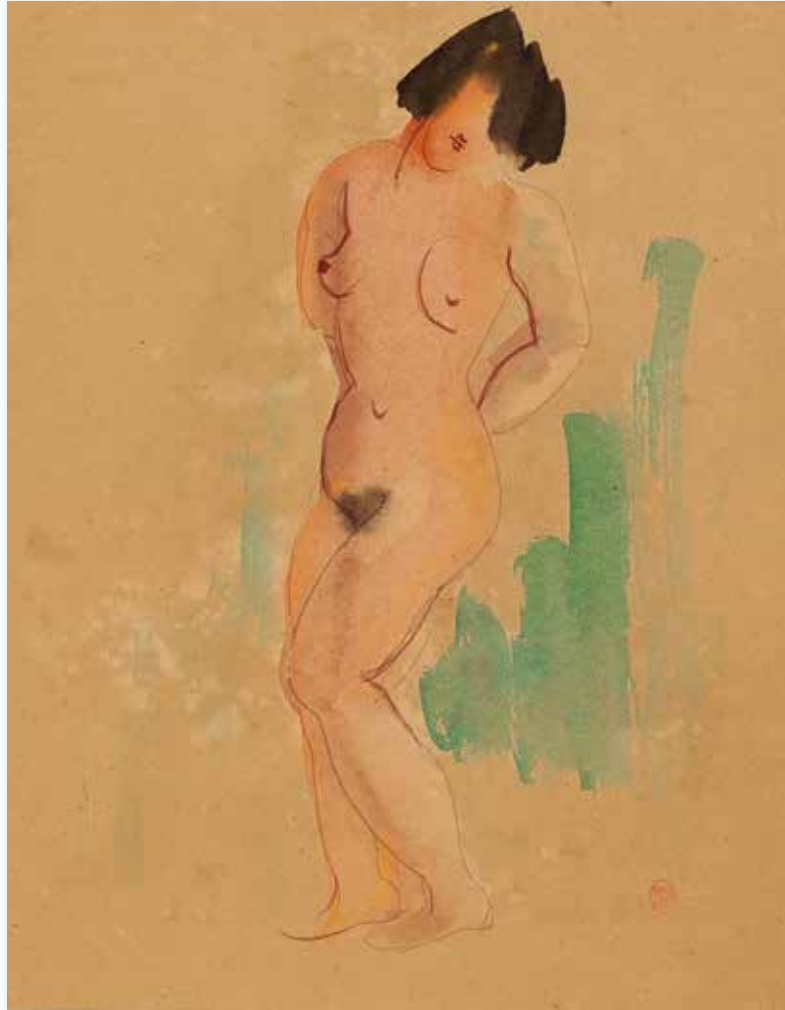
水彩 炭筆 紙本  
1932年作  
款識：1932.5.29澄波（右中）  
藝術家鈐印一枚

### 來源

亞洲 私人收藏

### 出版

1992年《台灣美術全集第1卷 陳澄波》藝術家出版社 台北 台灣（圖版，第99圖，第167頁）  
2012年《陳澄波全集 第三卷淡彩速寫》藝術家出版社 財團法人陳澄波文化基金會 中研院台史所 台北 台灣（圖版，編號WS268，第307頁）



**454**

## CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

### *Standing Nude*

watercolour and charcoal on paper  
35.8 x 28.4 cm. (14 1/8 x 11 1/8 in.)  
Painted *circa.* 1932  
one seal of the artist

**HK\$40,000-80,000**

**US\$5,200-10,000**

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Artist Co. Ltd., Taiwan Fine Arts Series 1: Chen Cheng Po, Taipei, Taiwan, 1992 (illustrated, plate 116, p.184).

Artist Co., Chen Cheng-po Cultural Foundation and Institute of Taiwan History, Chen Cheng-Po Corpus Volume.3 Watercolor Sketch, Taipei, Taiwan, 2012 (illustrated, number WS323, p.363).

## 陳澄波

(台灣，1895-1947)

### 立姿裸女

水彩 炭筆 紙本  
約1932年作  
藝術家鈐印一枚

#### 來源

亞洲 私人收藏

#### 出版

1992年《台灣美術全集第1卷 陳澄波》藝術家出版社 台北 台灣 (圖版，第116圖，第184頁)

2012年《陳澄波全集 第三卷淡彩速寫》藝術家出版社 財團法人陳澄波文化基金會 中研院台史所 台北 台灣 (圖版，編號 WS323，第363頁)





455

## CHEN CHENG-PO

(CHEN CHENGBO, TAIWAN, 1895-1947)

### *Lying Nude*

watercolour and charcoal on paper  
26.8 x 36.3 cm. (10½ x 14¼ in.)  
Painted *circa.* 1932  
one seal of the artist

**HK\$40,000-80,000**

**US\$5,200-10,000**

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Artist Co. Ltd., Taiwan Fine Arts Series 1: Chen Cheng Po, Taipei, Taiwan, 1992 (illustrated, plate 107, p.175).

Artist Co., Chen Cheng-po Cultural Foundation and Institute of Taiwan History, Chen Cheng-Po Corpus Volume.3 Watercolor Sketch, Taipei, Taiwan, 2012 (illustrated, number WS301, p.341).

## 陳澄波

(台灣，1895-1947)

### 臥姿裸女

水彩 炭筆 紙本  
約1932年作  
藝術家鈐印一枚

#### 來源

亞洲 私人收藏

#### 出版

1992年《台灣美術全集第1卷 陳澄波》藝術家出版社 台北 台灣 (圖版，第107圖，第175頁)

2012年《陳澄波全集 第三卷淡彩速寫》藝術家出版社 財團法人陳澄波文化基金會 中研院台史所 台北 台灣 (圖版，編號WS301，第341頁)



456

SANYU

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

*Woman Writing*

signed in Chinese and signed 'SANYU' (lower right)  
ink and charcoal on paper  
43.5 x 27 cm. (17 $\frac{1}{8}$  x 10 $\frac{5}{8}$  in.)

**HK\$80,000-160,000**

**US\$11,000-21,000**

**PROVENANCE**

Private Collection, Asia

**LITERATURE**

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu  
Catalogue Raisonné: Drawings and Watercolours, 2015 (Electronic  
version retrieved from <http://www.artofsanyu.org/> illustrated, plate D2053).

常玉

(法國/中國, 1895-1966)

寫作中的女士

水墨 炭筆 紙本  
款識：玉 SANYU (右下)

來源

亞洲 私人收藏

出版

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會  
台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版,  
編號D2053)



457

SANYU

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

*Woman Reading*

signed in Chinese and signed 'SANYU' (lower right)  
ink and charcoal on paper  
43.5 x 27 cm. (17 $\frac{1}{8}$  x 10 $\frac{5}{8}$  in.)

**HK\$80,000-160,000**

*US\$11,000-21,000*

**PROVENANCE**

Private Collection, Asia

**LITERATURE**

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu  
Catalogue Raisonné: Drawings and Watercolours, 2015 (Electronic version retrieved  
from <http://www.artofsanyu.org/> illustrated, plate D3029).

常玉

(法國/中國, 1895-1966)

閱讀中的女士

水墨 炭筆 紙本  
款識：玉 SANYU (右下)

來源

亞洲 私人收藏

出版

2015年《常玉素描及水彩全集》衣淑凡著 立青文教基金會  
台北 台灣 (電子版摘自<http://www.artofsanyu.org/> 圖版,  
編號D3029)



Lot 407



1

## ZAO WOU-KI 趙無極

Ink wash paintings have been a constant part of Zao Wou-Ki's career, and his relationship with them is profound and extensive. When he first arrived in Paris in 1948, he did not want to be typecast as a "Chinese-influenced" artist, so he temporarily stepped away from ink wash works until 1971, when he returned to China and also the art form. In that period he found tranquillity and rekindled a new creative passion for ink wash pieces, and rediscovered his desire to paint.

*Untitled (Lot 458)* was painted in 1979, a few years after he resumed painting ink wash works, and reveals his practiced mastery, incorporating Western media into Eastern sentiments. Each hatch, crosshatch, brush, wash, scumbling, and stippling fill the lower part of the canvas, which might be chaotic and overwhelming, but the translucent black takes away just enough of that to maintain clarity. *Untitled* features layered crosshatching of mustard yellow, sapphire blue, and a pastel orange-brown in small strokes and bold brushes to develop tension in the lower parts of the scene, and that lower part is filled with strength. In the mid-section the artist's wrist can be seen to relax, and throughout the rest of the piece the lines are unbridled and free, not unlike the depiction of rugged old trees in Kuo Hsi's *Old Trees, Level Distance* – each stroke demonstrate their uniqueness without creating confusion, showing off their brilliance without detracting from each other, creating structure and order that is pleasing to the eye.

*Untitled* gives viewers a glimpse of how Zao uses Chinese calligraphy and painting techniques with watercolours, boldly and deftly, perfectly showcasing the unique aesthetics of "layered diffusion" and "colours through monochrome" in traditional Chinese ink wash paintings. The work relies on its primary colour – the varying shades of yellow – to set the

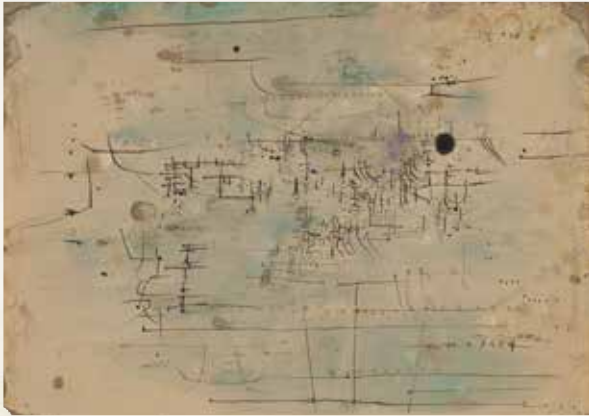
overall tone and rhythm, then the touches of black and blue are used to add depth and layers to the painting. The effect of the diffusion is a sense of ancient sombreness as well as fluidity, calling to mind the beauty in *Herd of Deer in a Maple Grove* by an anonymous Five Dynasties-era artist, and fully showing Zao's control over the paintbrush and skilfulness with Chinese calligraphic techniques. This impression of limitless layers created with simple colours reminds one of Joseph Turner's *Lausanne From the West*, which uses simple watercolours to construct a peaceful landscape. Zao first used watercolour to trace outlines, and followed up with casual freehand diffusion, to create a scene that is tranquil and expansive in equal measure. This ephemerality originating from the 70s opened up and enabled the artist's sense of "vacantness" in his works, using the Western watercolour medium to construct a fusion of East-West aesthetics.

The artist's proficiency and control in calligraphy and painting was developed over decades of practice, the works in this auction span across the 50s to the 70s, and are testaments to his growth. From the age of five, he would colour and doodle on works in art albums and the family china; as early as then, he instinctively resisted the bondage of the orthodoxy in painting or calligraphy, and just wanted to paint freely, on medium beyond paper, tracing "meaningless" lines. This self-initiated pursuit of a new style only intensified after his arrival to Paris.

*Sailing Boats (Lot 461)* was finished in 1951. On the canvas one sees the vague silhouette of a boat, traced in clean lines like its reflection on the water and the breaking waves. It only takes Zao a few sharp and intricate lines to depict the quintessence of the subjects. These austere and noble lines may be traced back to Zao's love of

ancient Chinese relief carvings rubbings. In the fourth chamber of the Wu Liang Family Shrine is the *Picture of He Kui, Cheng Ying, and Liuxia Hui -- Carrying Provisions*, in which none of the characters is presented representationally, drawn simply with clean lines, and that minimalist style fully reflected in *Untitled (Lot 600)* and *Untitled (Lot 601)*. These fine and strong lines came into their own during Zao's Klee period. Among the geometric shapes and straight lines in *Untitled (Lot 459)*, one catches hints of people and cities. These 'symbols' are not representational shapes, rather they are a result of the artist flexibly arranging lines and shapes to explore how to develop space through symbolism. Each raw and simple symbols coexist and finally achieve a state of oneness. In the 60s, Zao's works became even more flexible, and pure abstract lines dominated his canvas. The composition in *Untitled (Lot 460)* is a perfect example of his work in that era, the conflict developing from the centre of the scene and explode with unbounded tension, and the strength and abstract quality within reminding one of Emperor Huizong of Song's impassioned *Thousand Character Classic in Cursive Script*. The calligraphic lines create powerful resonance, and seem to spread towards every square inch of the canvas.

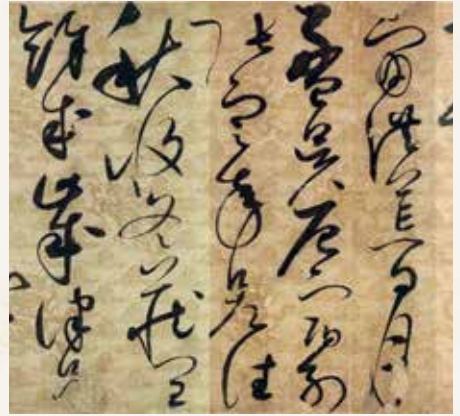
From the rhyme and rhythm of the work we can imagine how the artist deftly and nimbly adjusted the composition, depth, and perspective, to create the air of Chinese landscape paintings while combining it with the clarity of Western watercolours and the flexibility of Eastern ink wash paintings. This combination of Eastern and Western aesthetics thus achieves what the French critic Marceau put as "the fusion of two unique worlds" – a "Chinese man of Paris, and of China."



Lot 459



2



3

水墨貫穿趙無極的創作生涯，淵源泓竊深遠。1948年剛到巴黎，他不願成為「中國趣味」的藝術家，暫時擱下水墨。直到一九七一年，他重返中國，重拾水墨，尋得平靜和新的創作熱情，助他重新尋回繪畫的力量。

《無題》(拍品編號458)作於一九七九年，為他再習水墨後數年，表露了純熟高超的技藝，以西方媒材融入東方情操。筆墨以鈎、勒、皴、擦、點淋漓盡致地佔據畫面下方的各個維度，看似風起雲湧，然而半濃淡的黑色渲染又減去其部分力度。《無題》主要以芥末黃、寶石藍、淡橙棕的輕柔水彩頓筆、趕鋒等等重疊交錯，由細碎筆觸到大筆揮毫，堆疊起畫面下方的張力，底部勁道十足，中段手腕稍為放鬆，末段自由奔放地拖拉線條，可與郭熙《樹色平遠》描繪老樹的勁道爭鋒，筆鋒的拖、曳、拉、點不見混雜，互相爭奇鬥艷而平分秋色，排置徐落有致。

《無題》讓觀者得以一窺趙無極如何以中國書畫技法活用水彩，大膽而活用，完美演示了中國水墨暈染的「水暈墨章」而「如兼五彩」的獨特藝術效果。作品以一種主要色調——或深或淺的黃色暈染，先定調整幅畫的節奏，再施以黑色和藍色的點綴，豐富畫面的層次。作品暈染的氣息蒼古，流麗順暢，頗具五代 佚名《丹楓呦鹿》風采，畫見藝術家運筆行色的功架、圓熟的書法技法。這種顏色聊聊而層次無窮的印象，不禁令人聯想到約瑟夫·透納《洛桑以西》，以簡約水彩色彩，營造柔美的山水景象。趙氏先以水彩線條勾勒線條再隨意渲染，烘托出靈秀曠遠的境界。這種七十年代出現的飄渺輕盈，開闢了藝術家畫面中「空」的造境，以西方的水彩媒材，構築東西並行的審美情趣。

藝術家對書畫技法、線條勾勒的駕輕就熟並非朝夕而成，本次上拍的作品橫跨五十年代到七十年代，見證他的發展歷程。五歲時，他就會在畫譜裏的作

品上、家中吃飯用的清瓷盤上塗抹顏色，放任地勾畫線條。自幼他便自覺地抗拒書畫傳統的束縛，只想逍遙地塗塗抹抹，在紙以外的媒材上抹，抹一些「沒有意義」的線。這種自主地革新書畫的探求，在他到達巴黎後愈益加深。

《無題(揚帆啟航)》(拍品編號461)作於一九五一年。畫中上方依稀可見輪廓簡約的船，輕輕勾勒船隻打在水上的影、浪花的光采。細膩而尖銳的線條，聊聊數筆便勾勒出事物的神態。這種質樸古雅的線條有可能源於趙無極對漢拓片的珍愛。武梁祠第四室畫像石《何鎮程嬰柳惠畫像》中，人物形象重神似非形似，線條簡單，蕭瑟清滄，全都反映在《無題》(拍品編號600)、《無題》(拍品編號601)。這種幼細而剛硬的線條，在趙無極的克利時期大放異彩。《無題》(拍品編號459)幾何圖形、筆直的線條，按圖索驥可隱約覓得叢叢人兒、城市的剪影。這些「符號」非要表現具象的物體，而是讓藝術家靈動地組織線條、形狀，探索如何以「符號」拓展空間。一個個原始而淺白的「符號」並置，最終達至「主客兩忘」的妙境。時至六十年代，趙氏作品融入更大的靈活度，純粹而抽象的線條主導了畫面的主軸。《無題》(拍品編號460)的構圖為六十年代作品之典型，衝突由畫面中心迸發出無窮張力，當中的勁度、抽象精神令人聯想到趙佶《草書千字文》的狂草。書法線條產生濃烈激昂的律動，似要擴展到畫面中每一分空間。

從作品的節奏我們彷彿可以想像到藝術家當時如何酣暢明快地調度空間景深，塑造出中國山水的氣韻，融和西方清透的水彩和東方可塑性極高的水墨，匯合東西審美情趣，達到法國藝評家馬歇索所謂「兩個獨特世界的融合」——「巴黎的中國人，中國的中國人」。

1. Kuo Hsi, *Old Trees, Level Distance* (details), Northern Song Dynasty, Collection of the National Palace Museum, Taipei, Taiwan  
郭熙《樹色平遠》(局部)北宋 台灣 台北 國立故宮博物院院藏
2. Anonymous, Five Dynasties period, *Herd of Deer in a Maple Grove*, Five Dynasties, Collection of the National Palace Museum, Taipei, Taiwan  
五代 佚名《丹楓呦鹿》台灣 台北 國立故宮博物院院藏
3. Zhao Ji, *Thousand Character Classic in Cursive Script*, Northern Song Dynasty, Liaoning Provincial Museum, Liaoning, China  
趙佶《草書千字文》北宋 中國 遼寧 遼寧省博物館館藏

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

**458**

**ZAO WOU-KI**

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

*Untitled*

signed in Chinese, signed 'Zao' and dated '79' (lower right)  
watercolour on paper  
58 x 78 cm. (22 $\frac{7}{8}$  x 30  $\frac{3}{4}$  in.)  
Painted in 1979

**HK\$1,800,000-3,000,000**

**US\$240,000-380,000**

**PROVENANCE**

Anon. Sale, Sotheby's Paris, 7 June 2017, Lot 124

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

This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki.

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

趙無極

(法國/中國，1920 - 2013)

無題

水彩 紙本  
1979年作  
款識: 無極 Zao 79 (右下)

**來源**

2017年6月7日 蘇富比巴黎 編號124

亞洲私人收藏 (現藏者購自上述拍賣)

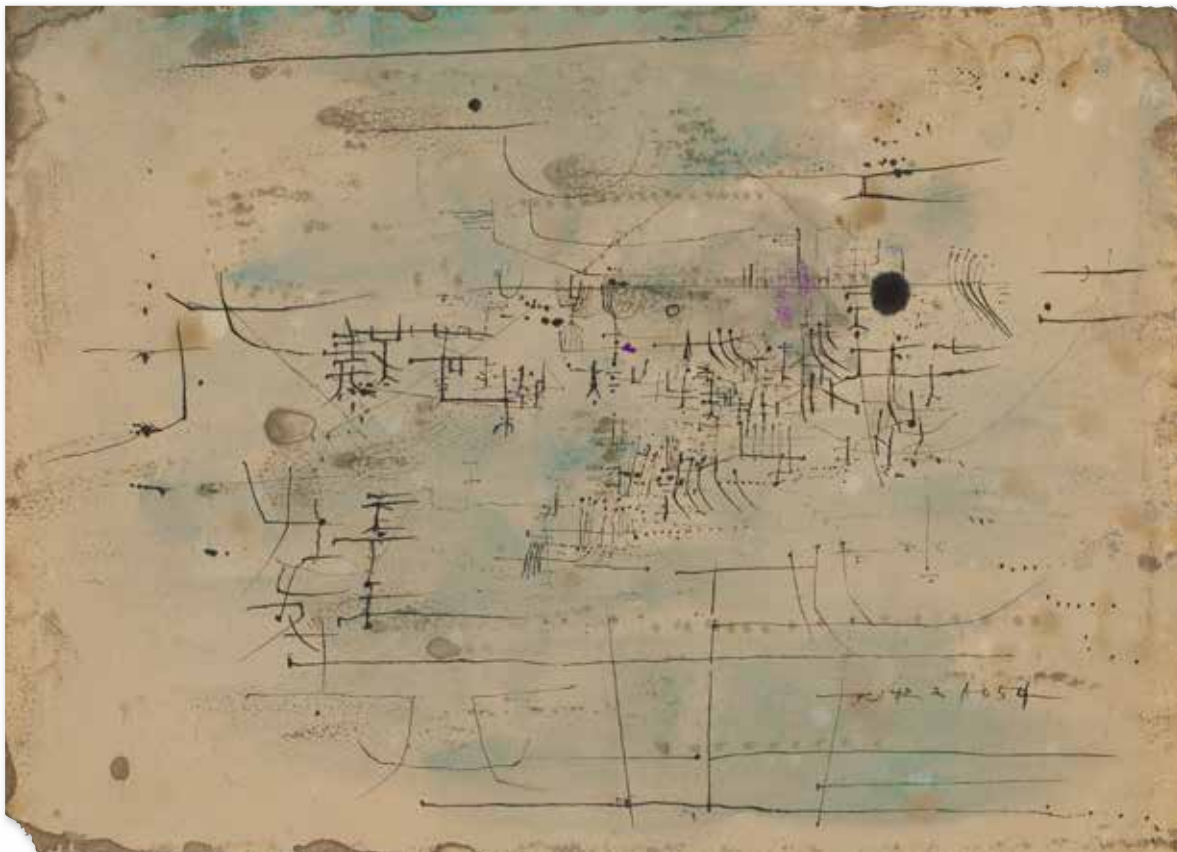
此作品附趙無極基金會簽發之保證書

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



Joseph Mallord William Turner R.A., *Lausanne From the West*,  
watercolour on paper  
約瑟夫·馬婁德·威廉·透納《洛桑以西》水彩 紙本





459

## ZAO WOU-KI

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

### *Untitled*

signed in Chinese, signed 'ZAO' and dated '54' (lower right)  
ink and watercolour on paper  
20 x 27 cm. (7 $\frac{7}{8}$  x 10 $\frac{5}{8}$  in.)  
Painted in 1954

**HK\$550,000-750,000**

**US\$71,000-96,000**

### PROVENANCE

Private collection, USA  
Anon. Sale, Christie's Hong Kong, 23 November 2014, Lot 150  
Acquired from the above sale by the present owner  
This work is accompanied by a certificate of authenticity issued by the Fondation, dated 25 August 2011.  
The authenticity of the artwork has been confirmed by the Fondation Zao Wou-Ki.

### EXHIBITED

Hong Kong, de Sarthe Gallery, Zao Wou-Ki Ink and Watercolour, 2015

### LITERATURE

de Sarthe Gallery, Zao Wou-Ki Ink and Watercolour, (exh. cat.), Hong Kong, 2015 (illustrated p. 14)

## 趙無極

(法國/中國，1920-2013)

### 無題

水墨 水彩 紙本  
1954年作  
款識：無極ZAO 54 (右下)

### 來源

美國 私人收藏  
2014年11月23日 佳士得 香港 拍品編號150  
現藏者購自上述拍賣  
此作品附趙無極基金會於2011年8月25日簽發之保證書  
此作品已經趙無極基金會鑑定

### 展覽

2015年「趙無極 水墨水彩」 德薩畫廊 香港

### 出版

2015年《趙無極 水墨水彩》(展覽圖錄) 德薩畫廊 香港  
(圖版，第14頁)





**460**

**ZAO WOU-KI**

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

*Untitled*

signed in Chinese, signed and dated 'ZAO 61' (lower right)  
ink on paper  
45 x 53.3 cm. (17¾ x 21 in.)  
Painted in 1961

**HK\$280,000-480,000**

**US\$36,000-62,000**

**PROVENANCE**

Collection of Georges Boudaille, Paris (acquired directly from the artist)  
Acquired from the above by the present owner in 1990  
The authenticity of the artwork has been confirmed by the Fondation Zao Wou-Ki.

趙無極

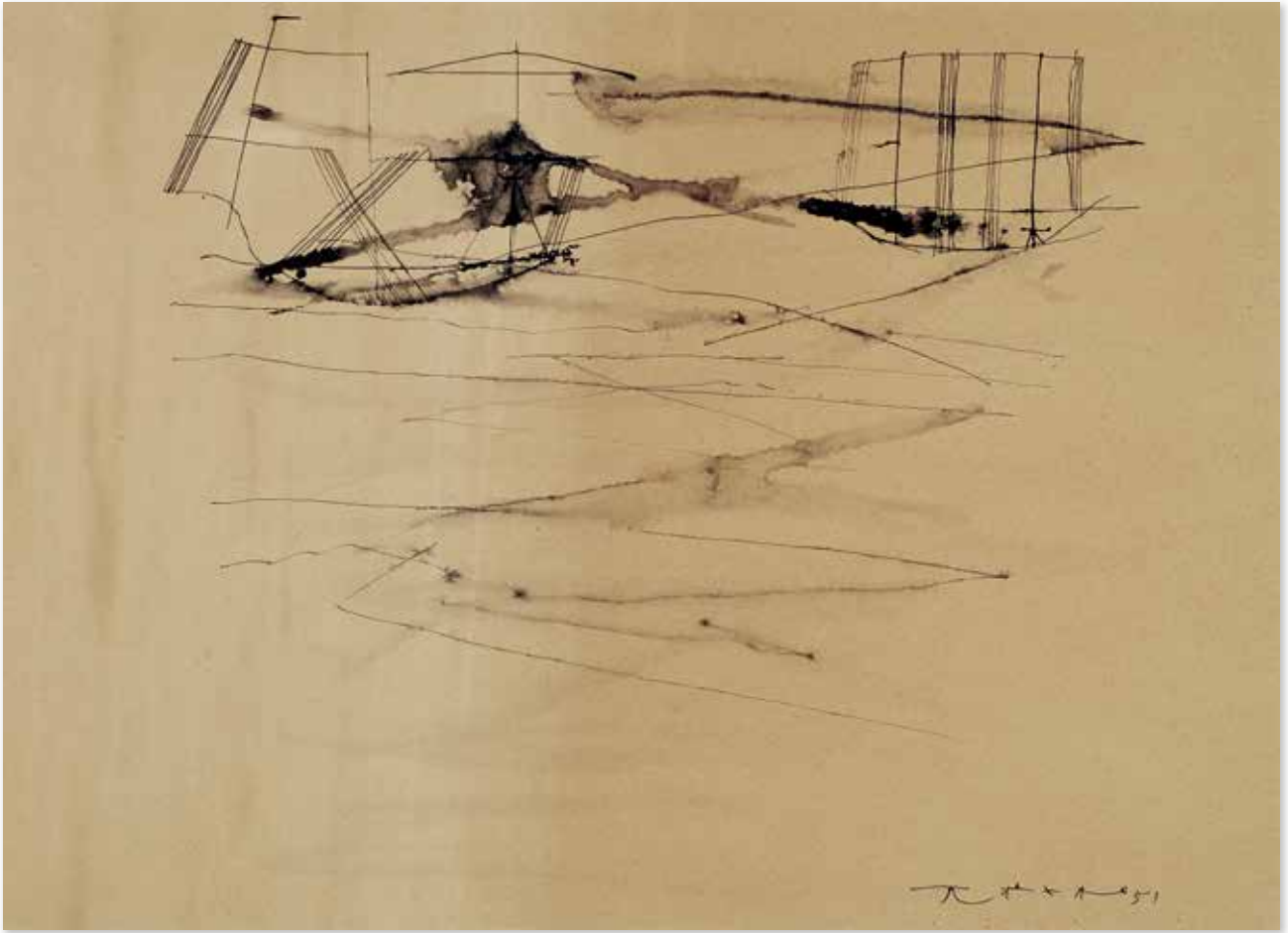
(法國/中國，1920-2013)

無題

水墨 紙本  
1961年作  
款識：無極ZAO 61 (右下)

**來源**

法國 巴黎 喬治·布大宜先生舊藏  
(得自藝術家本人)  
現藏家於1990年購自上述收藏  
此作品已經趙無極基金會鑑定



461

ZAO WOU-KI

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

*Untitled (Sailing Boats)*

signed in Chinese, signed and dated 'ZAO 51' (lower right)  
ink on paper  
23.3 x 31.6 cm. (9 1/8 x 12 1/2 in.)  
Painted in 1951

**HK\$200,000-400,000**

*US\$26,000-51,000*

**PROVENANCE**

Private Collection, Europe  
The work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki on 13 May 2016.  
The authenticity of the artwork has been confirmed by the Fondation Zao Wou-Ki.

趙無極

(法國/中國, 1920-2013)

無題 (揚帆啟航)

水墨 紙本  
1951年作  
款識：無極ZAO 51 (右下)

**來源**

歐洲 私人收藏  
此作品附趙無極基金會於2016年5月13日簽發之保證書  
此作品已經趙無極基金會鑑定

# CHU TEH-CHUN 朱德群



Lot 462 Detail 局部



1

1955年，朱德群抵達巴黎，開展了自己新的藝術道路。他受到眾多新印象派和抽象藝術家啟發，也大膽踏入抽象世界。朱德群著重於顏色和光線的塑造，利用自由流暢的筆法呈現大自然的力量。透過分別來自1960年、1964年及1980年的三幅作品，我們得以領略藝術家連接西方抽象理念與東方精神的詩意世界。

《無題》(拍品編號464)展現朱德群早期對造型、顏色和光線的探索，對西方藝術與中國水墨之間平衡點的研究，還有他一生對大自然靈感的追隨。朱德群在巴黎的五年吸收了許多西方理論觀點，此畫背景中鮮明粗獷的橫向筆觸把小小畫面一分為二，猶如歐洲全景油畫的遼闊構圖，也標示出地平線，可見朱德群以簡單線條呈現錯中複雜自然景色之魅力。

《無題》之上色表現了朱德群與尼古拉·德·斯塔埃爾的藝術交流。他於1956年認識尼古拉·德·斯塔埃爾，其連接造型和顏色的實踐

方式令朱德群大有感觸，啟發他探索顏料的潛在可能性。在《無題》中，藝術家運用有機的筆觸，捕捉光線的節奏和大自然的內涵，簡單的色調也與德·斯塔埃爾的《馬拉松》相呼應。德·斯塔埃爾以嚴格的幾何圖案在表面構成交替的深度，而朱德群則以有機的筆觸捕捉大自然變換的光線，突顯其藝術中蘊藏的中國精神。

《構圖 第198號 之二》(拍品編號462)細膩動人，彰顯朱德群對筆法和構圖的重要探索。背景的粗獷用筆和近處的細緻線條相映成趣，頗有中國書畫之風，營造出富有詩意的空間。朱德群亦注重飽和與透明間的互動，以中國水墨的技巧呈現多層次的流暢空間。

在《28.12.1980》(拍品編號463)中，看似迥異的西方抽象藝術與中國水墨的互動十分和諧。這幅作品以多層視角打破東西方藝術之界限，雖然是一幅紙本作品，但厚實的顏料亦使其呈

現出其油彩的質感。畫面整體構圖初看之下更似西方手法，以厚重的白色顏料來營造中國畫中留白之感。其筆法運用也屬西方技巧，背景中厚實的棕色筆觸綴以橙色筆畫，令人想起透納筆下震撼的暴風雪之象作品《漢尼拔率領大軍跨越阿爾卑斯山》。本作品中的動態筆觸在表面上營造出西方抽象畫作的影子，而其細心鋪排的構圖、變化多端的筆觸和光暗之平衡卻又有著中國水墨的神髓。《28.12.1980》打破了水墨與油畫及中西方文化間的界限，成為朱德群富有代表性的藝術標誌。

朱德群視藝術為自己內心的一面鏡子。東西結合不僅表現出他從古典大師、現代抽象藝術家和中國傳統畫家中得到的多元靈感，更表達了把藝術當做跨文化交流渠道的可能性。朱德群作品的逐漸演變見證了他一生在國際現代藝術主流中融入中國傳統藝術觀的追求，亦因此達成屬於自己的視覺語言。



Lot 464 Detail 局部



2

1. Northern Song Dynasty, Guo Xi, *Nest of Rocks on Plain*, hanging scroll, silk The Palace Museum, Beijing, China  
北宋 郭熙《窠石平遠圖》水墨 絹本 故宮博物院 北京 中國
2. Nicolas de Stael, *Marathon*, oil on canvas, painted in 1948, Tate Britain, London UK  
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris  
尼古拉·德·斯塔埃爾《馬拉松》油彩 畫布 1948年作 泰特美術館 倫敦 英國

In 1955, Chu Teh-Chun arrived at Paris to commence his new artistic journey. Inspired by vast number of neo-impressionist and abstract artists, Chu made his bold movement of stepping into the world of abstraction. Focusing on colour and light, Chu used his liberating brushworks to visualize the power of nature. Through the three works created in 1960, 1964 and 1980, we could join Chu Teh Chun and understand how he expanded his poetic universe and connected the western abstract concepts with his oriental spirit.

*Untitled (Lot 464)* illustrates Chu Teh-Chun's early stage exploration in form, colour and light, capturing his effort in finding balance between western art and Chinese paintings and his life-long dedication in finding inspiration from nature. Spending five years in Paris, western perception had a significant influence on Chu. The bold horizontal brush in the background divided the small canvas into two, recalling the composition of expansive European panorama paintings. This powerful gesture marks the horizon, displaying Chu's attempt to use simple stroke to capture the complexity of nature landscape.

The use of colour in *Untitled* also presents Chu Teh Chun's artistic conversation with Nicolas de Stael. He encountered Nicolas de Stael in the spring of 1956. De Stael's empirical practice of connecting forms and colours touched Chu and inspired him to seek for the potential possibilities of paint. In *Untitled*, the artist used organic brushstrokes to capture the rhythm of light and the

essence of nature. The use of simple colour scheme connects with de Stael's *Marathon*. Nonetheless, while de Stael used rigid geometric to create a surface of alternating depth, Chu masterfully applied organic brushworks to capture the altering light in the nature, visualized the glow of his Chinese soul at the early stage of his career.

*Composition No. 198 bis (Lot 462)* is an intimate work that illustrates Chu's important exploration in brushworks and composition. The broad use of brush in the background and the detailed lines in the foreground interplay with each other, recalling the aura of Chinese painting and calligraphy and creates a poetic sense of space. Chu also varies the saturation and transparency, applying techniques in Chinese painting to generate a fluid space with multiple dimensions.

In *Le 28.12.1980 (Lot 463)*, the seemingly separate western abstract art and Chinese painting interact with each other in a more harmonious way. This piece is truly unique in a way it transgresses the boundary between western and eastern art through multiple perspectives. Though painted on paper, the dense use of paint recalls the texture of his oil paintings. Furthermore, the overall composition is also more western at the first glance. Unlike Chinese paintings where artists apply empty blanks to emphasize the poetic dimension of nature. *Le 28.12.1980* instead, uses thick layers of white to generate a similar effect. The movement of brushwork is also more western. The thick brown

brushstrokes embellished by orange strokes in the background recall Turner's depiction of the dramatic snow storm in *Snow Storm: Hannibal and his Army Crossing the Alps*. The gestural marks in *Le 28.12.1980* creates a western abstract painting at the first glance. Yet, the carefully planned composition and variation of brushstrokes as well as the balanced between light and dark hints at the fluidity of Chinese painting. *Le 28.12.1980* blurs the split between ink work and oil painting, between west and east and became one of the signature characters of Chu's paintings.

Chu Teh-Chun defines art as a mirror of his true inner self. The combination of west and east not only reflects the international inspirations he sought out of old masters, modern abstract artists and Chinese traditional painters, but also hints at the possibilities of cross-cultural communication through art. The gradual development in Chu's works represents his lifelong passion in incorporating the language of Chinese traditional art into the central stream of global modern art, generating a new branch of aesthetic.



Lot 463



J.M.W. Turner *Snow Storm: Hannibal and his Army Crossing the Alps*. oil on canvas, 1812, Tate Britain, London, UK  
J.M.W. 透納《漢尼拔率領大軍跨越阿爾卑斯山》油彩 畫布 1812年作 泰特美術館 倫敦 英國



462

## CHU TEH-CHUN

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

### *Composition No. 198 bis*

signed in Chinese, signed, dated and titled 'CHU TEH-CHUN  
1964 No. 198 bis' (on the reverse)  
gouache and watercolour on paper  
37.5 x 53.2 cm. (14 ¾ x 21 in.)  
Painted in 1964

**HK\$350,000-550,000**

**US\$45,000-70,000**

#### PROVENANCE

Acquired directly from the artist by the previous owner  
Thence by descent to the present owner  
The authenticity of the artwork has been confirmed by Fondation Chu  
Teh-Chun, Geneva.

朱德群

(法國/中國，1920-2014)

構圖 第198號 之二

水粉 水彩 紙本  
1964年作

款識：CHU TEH-CHUN 朱德群 1964 No. 198 bis (畫背)

#### 來源

前藏家直接購自藝術家  
現由前藏者家屬收藏  
此作品已經日內瓦朱德群基金會鑑定



463

## CHU TEH-CHUN

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

*Le 28.12.1980*

signed in Chinese; signed and titled 'CHU TEH-CHUN. le 28.12.1980.' (lower right); Galerie Kutter label affixed to the reverse of the frame  
gouache on paper  
50 x 65 cm. (19 7/8 x 25 1/2 in.)  
Painted in 1980

**HK\$400,000-500,000**

*US\$52,000-64,000*

### PROVENANCE

Private Collection, Europe

The work is accompanied by a certificate of authenticity signed by Mrs. Chu Ching-Chao on 9 October 2015.

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

朱德群

(法國/中國，1920-2014)

28.12.1980

水粉 紙本  
1980 年作

款識：朱德群 CHU TEH-CHUN. le 28.12.1980. (右下)；  
Kutter 畫廊標籤貼於畫框背後

### 來源

歐洲 私人收藏

此畫作附朱董景昭女士於2015年10月9日簽發之保證書  
此作品已經日內瓦朱德群基金會鑑定



464

## CHU TEH-CHUN

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

### *Untitled*

signed in Chinese and signed 'CHU TEH-CHUN' (lower right);  
inscribed 'Pour Lisa et Pierre avec toutes mes Amitiés', signed in  
Chinese and signed 'CHU TEH-CHUN'(on the reverse)  
oil on canvas  
24 x 19 cm. (9½ x 7½ in.)  
Painted in 1960

**HK\$400,000-600,000**

**US\$52,000-77,000**

### PROVENANCE

Private Collection, Asia  
The work is accompanied by a certificate of authenticity signed by Mrs.  
Chu Ching-Chao.  
The authenticity of the artwork has been confirmed by Fondation Chu  
Teh-Chun, Geneva.

朱德群

(中國/法國，1920-2014)

無題

油彩 畫布

1960年作

款識：朱德群 CHU TEH-CHUN (右下)；Pour Lisa et  
Pierre avec toutes mes Amitiés 朱德群 CHU TEH-  
CHUN (畫背)

來源

亞洲 私人收藏

此作品附朱董景昭女士簽發之保證書

此作品已經日內瓦朱德群基金會鑑定



465

## T'ANG HAYWEN

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

### *Untitled*

ink on Kyro card, diptych  
each: 70 x 50 cm. (27½ x 19¾ in.)  
overall: 70 x 100 cm. (27½ x 39¾ in.)

**HK\$80,000-160,000**

**US\$11,000-21,000**

#### PROVENANCE

Private Collection, Paris, France (acquired directly from the artist)  
This work will be included in the forthcoming catalogue raisonné of  
T'ang Haywen now in preparation by T'ang Haywen Archives and  
Mr. Philippe Koutouzis under the number: S22-LDI-5.

## 曾海文

(中國，1927-1991)

### 無題

水墨 Kyro卡紙 (雙聯作)

#### 來源

法國 巴黎 私人收藏 (直接購自藝術家)  
此作品將收錄於由曾海文檔案庫及古獨奇  
先生正在編輯的《曾海文作品全集》當中，  
編號為 S22-LDI-5



# TING YIN-YUNG 丁衍庸



Lot 466 Detail 局部

Drawing from the oracle bone inscriptions and seal carvings, the elements of oriental heritage had elevated Ting Yin-Yung to a stylistic breakthrough in the 50s. *Civilization* (Lot 466) presents the two ethnological specimens most revered by Ting Yin-Yung: the bone script and ancient seal. To Ting, ancient writings are contained with stories on the rise of Huaxia civilization, whereas, ancient relics create anew the discourse of a mysterious ancient past. As he once said,

"The remarks of inscription resemble the impressions of drawing, they are eternally powerful at once imbued with endless substance and liveliness."

In 1929, at an invitation to establish the Guangzhou Municipal Museum, the "foreign-returned" artist was greatly inspired by the Chinese antiquities that he had come to know. Twenty years after, due to political unrest, Ding fled to Hong Kong as a refugee; undeterred by extreme hardship, he would scrape up all his savings to acquire paintings, calligraphy, ancient seals, bronze vessels and ceramic figurines. These objects have served as a source of inspiration to his paintings. *Civilization* was presented at his first solo exhibition in Hong Kong, indicating the significance of collecting Chinese antiques has had on Ting.

*Civilization* demonstrates the vigorous lines and contrasting colours that are Fauvist hallmarks; with the candour of simple strokes, the artist was able to enlighten us with the "endless complexity of mankind". The oracle bone and ancient seal are depicted in harsh black outlines, while the background mainly consists of a sweep of blood red, an abstract patch of grey is visible on the left; by giving attention to the naïve qualities and sketch-like brushwork, the artist has contemplated on the origin of ancient culture. Wittingly, the overlaid colours of the rock and the turtle plastron are mottled to present a sense of history. Underlying the vast historical context implied by the ancient artefacts, a subtle embodiment of Ting's personal is hidden in the image: the tiger on the turtle's shell, which is his sign of the Chinese zodiac, is in fact Ting Yanyong's alias, Ding Hu.

For Pablo Picasso and Paul Gauguin, the understanding of primitivism meant seeking

for enlightenment from the Indigenous cultures of Africa and Oceania, when Ting had cast his gaze back to China's ancient heritage, by studying the inscriptions of oracle bones and bronze. Out of Ting's oil paintings that scarcely appear on the market, *Civilization* is one of the rarest to feature the unique objects in his precious collection. Guiding us through the mysterious realm of oriental culture, Ting Yanyong's fluid brushwork and bold expression would overwhelm the most reserved viewers.



Pablo Picasso, *Goat Skull and Bottle*, 1951, Museum of Modern Art, New York, USA  
巴勃羅·畢加索《山羊頭骨與瓶子》1951年作 美國 紐約 現代美術館藏



Pablo Picasso, *Goat's Head*, 1952  
巴勃羅·畢加索，《山羊頭》，1952年作



Oracle Bone Script, Collection of the Palace Museum, Beijing, China  
甲骨文 中國 北京 故宮博物院藏



Ting Yin-Yung Seal Carving  
丁衍庸自刻肖形印

466

## TING YIN-YUNG

(DING YANYONG, CHINA, 1902-1978)

### Civilization

signed 'Y. Ting'; dated '44' (44th year of the Republic era, corresponding to 1955) (lower right)

oil on board

60.2 x 45.5 cm. (23 ¾ x 17 7/8 in.)

Painted in 1955

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

**US\$390,000-510,000**

### PROVENANCE

Collection of the artist's family

### EXHIBITED

Aesthetic Images of Ding Yanyong's Paintings, National History Museum, Taipei, 5 August – 21 September 2003.

A Retrospective Exhibition of Ding Yanyong's Art, The Hong Kong Museum of Art, Hong Kong, China, 10 November 2009 – 10 February 2010.

A Retrospective Exhibition of Ding Yanyong's Art, The Guangzhou Museum of Art, Guangzhou, China, 12 November 2009 – 1 March 2010.

### LITERATURE

Aesthetic Images of Ding Yanyong's Paintings, National History Museum, Taipei, 2003 (illustrated, p. 19 & 26).

A Retrospective Literature of Ding Yanyong's Art, Lingnan Art Publisher, Guangzhou, China, 2009 (illustrated, p. 442).

A Retrospective Exhibition of Ding Yanyong's Art, exh. cat., edited by The Guangzhou Museum of Art, The Art Museum, The Chinese University of Hong Kong and The Hong Kong Museum of Art, published by Lingnan Art Publisher, Guangzhou, China, 2009 (illustrated, p. 55).

將甲骨文和篆刻等東方原始文化融入繪畫，是丁衍庸五十年代最為重要的繪畫革新。《文原》(拍品編號466)中，丁衍庸表現了其最為推崇的兩類文物：甲骨文和古代璽印。對丁氏而言，古文字象徵著華夏文明的根源，而古代文物則承載著與遠祖創造力對話的神聖橋樑。他描繪道：「那種印劃如畫的線條，始終不懈的力量，蘊藏無盡的內容，生氣蓬勃的神韻。」

1929年籌建廣州博物館的機遇，讓作為「海歸派」的丁衍庸為中國古代藝術所深深震撼。以至20年後政局更迭，丁氏隻身南下香港，孤獨貧苦之中，他將節省下的僅有積蓄用於收藏書畫、

璽印、青銅器、陶俑，為他的創作注入源源不斷的靈感。後在香港的首個展覽中，就展出了這件《文原》，可見古代文物作為丁氏來港初年的精神寄託對其的重要意義。

在《文原》中，觀者可以感受到與野獸派異曲同工的「單純而又稚拙」的形式，以及所反映出「廣大而複雜」的內容。龜甲與石雕以粗獷的黑色線條勾勒，背景則以猩紅色大筆塗抹，畫面左側卻出現了抽象的灰黑色塊，筆法和構圖如兒童畫般天真爛漫，卻探討了人類文明之源的深刻母題。丁衍庸巧妙地以乾燥的顏料和筆觸突出龜甲和石塊粗糙的顆粒質感和歷史痕跡。然而在宏大

## 丁衍庸

(中國, 1902-1978)

### 文原

油彩 板本

1955年作

款識：Y. Ting 44 (右下)

### 來源

藝術家家屬藏

### 展覽

2003年8月5日-9月21日「意象之美：丁衍庸的繪畫藝術」國立歷史博物館 台北

2009年11月10日 - 2010年2月10日「丁衍庸藝術回顧展」香港藝術館 香港 中國

2009年11月12日 - 2010年3月1日「丁衍庸藝術回顧展」廣州藝術博物院 廣州 中國

### 出版

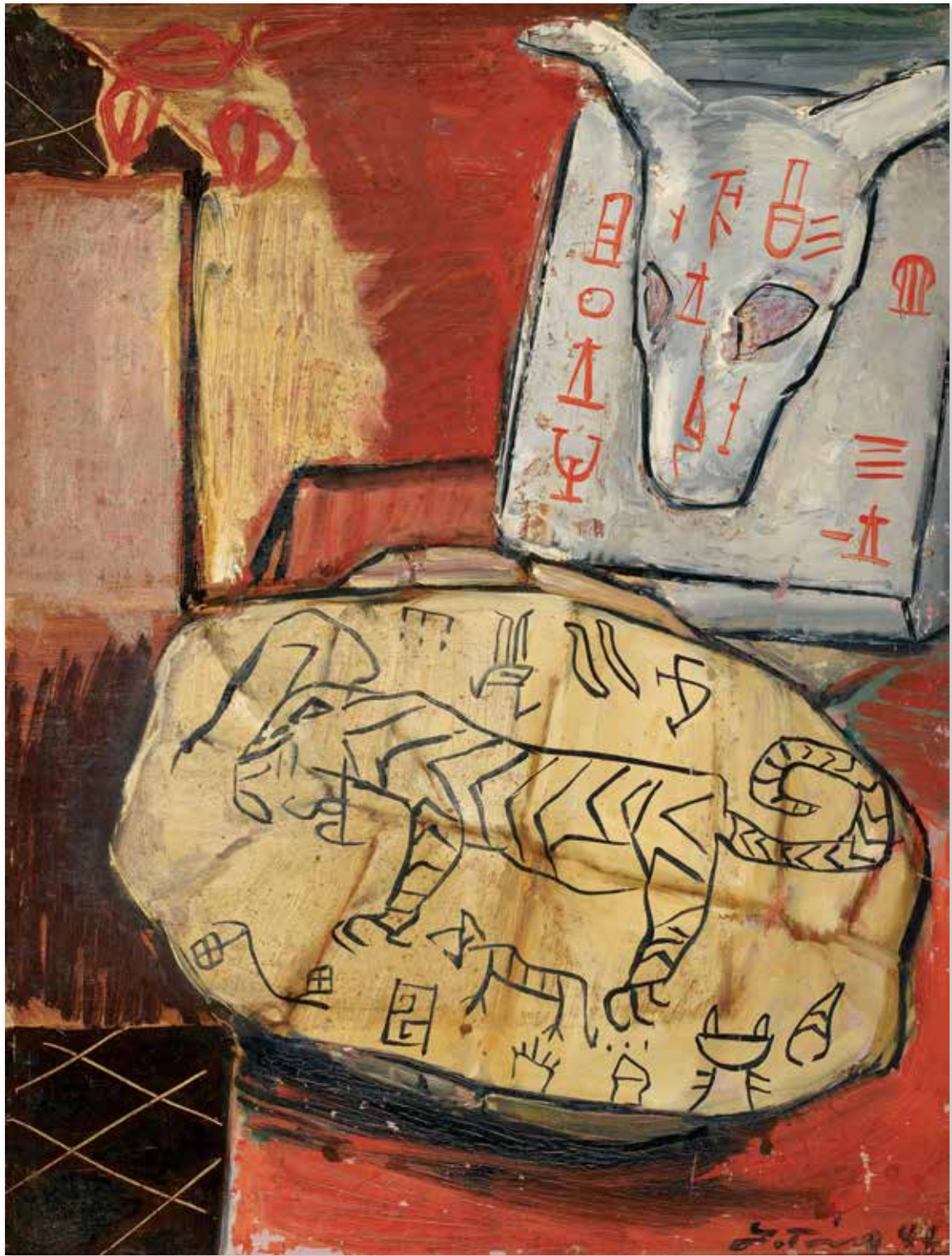
2003年《意象之美：丁衍庸的繪畫藝術》國立歷史博物館 台北 (圖版，第19及26頁)

2009年《丁衍庸藝術回顧文集》嶺南美術出版社 廣州 中國 (圖版，第442頁)

2009年《丁衍庸藝術回顧展》(展覽圖錄) 廣州藝術博物院、香港中文大學文物館、香港藝術館 合編 嶺南美術出版社 廣州 中國 (圖版，第55頁)

的歷史背景下，丁衍庸竟暗中隱藏了代表性的個人元素：龜甲上刻畫的虎，亦來源於丁衍庸的生肖，也是其南下後所用字號之一。

如果說保羅·克利和畢卡索的原始主義主要來源於非洲和大洋洲部落文化，丁衍庸則以其對甲骨文、金文石刻的質樸描繪，追溯了華夏文化的根源。而在丁氏存世的僅百來件油畫作品中，《文原》是極為少見以靜物畫方式直接呈現丁氏靈感源泉的作品。丁衍庸以天真、稚拙的畫風刻畫出歷史的厚重力量，將觀者帶入原始東方文明的神秘領域。





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SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

*Daffodil*

signed in Chinese and dated '1980' (lower left)  
watercolour on paper  
54 x 74 cm. (21¼ x 29½ in.)  
Painted in 1980

**HK\$200,000-300,000**

*US\$26,000-38,000*

**PROVENANCE**

Private Collection, Asia

席德進

(中國，1923-1981)

水仙花

水彩 紙本  
1980年作  
款識：席德進 1980 (左下)

**來源**

亞洲 私人收藏

# SHIY DE-JINN 席德進



Lot 468 Detail 局部



1

席德進於1923年出生於四川，1948年畢業於杭州國立藝專，師承林風眠，由此涵養其東方底蘊，並開始接觸西方繪畫理論。於50年代早期，席德進受馬蒂斯影響，對色彩有了新的認識。直至1954年，他開始研究肖像畫，用強烈的原色表現，背景多以對比色處理。1958年，席德進對抽象藝術產生狂熱，並探索硬邊藝術和歐普藝術。而這件繪於1960年的《伊夫林肖像》(Lot 468)為席德進經過實驗技法的抽象創作後，連結肖像繪畫的精彩之作。

在《伊夫林肖像》中，席德進以或橫或豎的綫條精煉地掃刷出抽象背景，不同的藍色如湖水藍、寶藍、孔雀藍和靛青色彩，以及散佈於畫面邊緣的幾抹橘黃和鮮紫，形成極富層次感的空間，而其畫面的肌理則像李希特後期以抹除和刮除來顯露作品不同層次紋理及模糊的效果。

由於席德進十分重視藝術的感性層面及個性精神的抒發，因此在描繪人物的技巧上，不單限於造型之美，更注重神韻型態直觸觀者的感性心靈。野獸派畫家基斯·梵·鄧肯(Kees van Dongen)以大膽、鮮明的強烈色彩描繪艷麗的貴氣婦人，而席德進對色彩的高度運用則表現在畫中人物的臉部和肌膚的描繪，畫面中紅、淺藍與綠色交相展現畫中主角的白皙皮膚。藝術家亦對人物有細緻的描寫，她身穿一襲寶藍色長身連衣裙，一條透薄的蕾絲紗巾隨意披在肩上，舒意自若地坐在一張醒目的紅藍椅子上，突顯畫中人物的風韻與高貴的體態以及閒適隨意之姿，呈現伊夫林女士的風采。

伊夫林女士(Evelyn M. Delanoy, 1923 - 2015)生於美國紐約金斯頓，丈夫查爾斯·德拉努瓦(Charles W. Delanoy, 1916-1999)曾任美國空軍上校及於1975-1978年間擔任佛羅里達州衛星海灘市市長。在任職空軍期間，夫婦二人因工作原因而廣泛遊歷世界各地，而此幅作品則是在駐守臺灣期間，伊夫林女士委託席德進繪畫的肖像精品。

Born in Sichuan in 1923, Shiy De-Jinn graduated from National Hangzhou School of Art in 1948, where he was instructed by Lin Fengmian. While there he both enhanced knowledge of his Eastern heritage and came into contact with Western painting theory. In the early 1950s, influenced by Matisse, Shi Dejin gained new insight into color; in 1954 he began studying portrait painting, typically using an intense primary color set against a background in the complementary color. By 1958, Shiy had developed a powerful interest in abstract art, and he explored both Hard Edge and Op Art styles. This *Portrait of Evelyn* (Lot 468), painted in 1960, is a striking work from the period following Shiy De-jinn's experimentation with abstract techniques.

In *Portrait of Evelyn*, Shiy employs various shades of blue in the background — blue lake, sapphire blue, peacock blue, and indigo — laying on both vertical and horizontal strokes with his refined brushwork. A few touches of orange-yellow and fresh violet near the borders further add a sense of layered space. The surface textures of Shiy's portrait suggests some of the later work of Gerhard Richter, whose rubbing and scraping techniques revealed blurred and striated layers of color.

Shiy De-Jinn attached great importance to the emotional aspects of painting, and to expressing the spirit of the individual. Thus his techniques for depicting people were not limited to just beauty of form and modeling, but included attention to those aspects of their charm, grace, or style that directly touch

the viewer's emotions and spirit. Fauve artist Kees van Dongen used bold, fresh, intense color in his portrait of a nobleman's wife; Shiy's attention to color shows especially in the face and skin of his subject, where pure red and the mingling of light blue and green bring out the quality of her fair white skin. The artist's depiction is detailed in other respects too. She wears a long, sapphire-blue gown and a thin lace scarf draped across her shoulders. The portrait conveys her graceful manner and style as she sits comfortably on a striking red and blue chair, highlighting her elegant and aristocratic bearing even in a casual and relaxed pose.

Evelyn M. Delanoy (1923 - 2015) was born in Kingston, New York. Her husband, Charles W. Delanoy (1916-1999) was a colonel in the US Air Force and from 1975-1978 was mayor of Satellite Beach, Florida. His service in the Air Force meant that the couple traveled to many parts of the world. This portrait was made when he was stationed in Taiwan and Evelyn commissioned Shiy De-Jinn to paint her portrait.

1. Kees van Dongen (1877-1968), *Maria*, oil on canvas, painted in 1907-1910, Collection of The Metropolitan Museum of Art, New York  
Robert Lehman Collection, 1975 © 2018 Artists Rights Society (ARS), New York  
基斯·梵·鄧肯《瑪麗亞》油彩畫布1907-1910年作  
美國紐約大都會藝術博物館藏

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## SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

### *Portrait of Evelyn*

signed in Chinese and dated '1960' (upper right); signed 'Shiy De Jinn' (lower right)  
oil on canvas  
98.5 x 71.3 cm. (38¾ x 28⅞ in.)  
Painted in 1960

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

*US\$200,000-320,000*

#### PROVENANCE

Acquired directly from the artist and thence by descent to the previous owner  
Private Collection, USA

## 席德進

(中國，1923-1981)

### 伊夫林肖像

油彩 畫布  
1960年作  
款識：席德進1960 (右上)；Shiy De Jinn (右下)

#### 來源

直接得自藝術家本人，從此由前藏家家屬收藏  
美國 私人收藏



Gerhard Richter, *Abstraktes Bild*, oil on canvas, painted in 1994 Anon. Sale, Christie's London, 14 February 2012, Lot 25, Sold for 9,897,250 GBP. Artwork: © Gerhard Richter 2018  
李希特《抽象畫》油彩 畫布 1994年作 佳士得 倫敦  
2012年 2月14日 編號25 成交價 9,897,250 英鎊

"A good portrait painter can penetrate your mind, grasp your character, express your habits, and paint the expressions of which you yourself are unaware. An experienced portrait painter, like an expert face reader or fortune teller, will use brush and pigments to speak of your life's experiences and encounters."

SHIY DE-JINN

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

席德進



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## ZENZABURO KOJIMA

(JAPANESE, 1893-1962)

### *Red Background*

signed 'Z. Z. Kojima' (upper left)  
oil on canvas  
78.5 x 114.3 cm. (30 $\frac{7}{8}$  x 45 in.)  
Painted in 1928-1929

**HK\$700,000-900,000**

**US\$90,000-120,000**

### PROVENANCE

Private Collection, Japan

### EXHIBITED

The First Dokuritsu Exhibition, (travelling exhibition), 1931, Tokyo, Japan, Tokyo Metropolitan Art Museum; Osaka, Japan; Kyoto, Japan; Fukuoka, Japan; Nagoya, Japan; Taipei, Taiwan.

Tokyo, Japan, Nihonbashi Takashimaya, Exhibition of Zenzaburo Kojima, 1972. Fukuoka, Japan, Fukuoka ken Bukakaikan, Zenzaburo Kojima Exhibition, 14 November - 05 December 1976.

Zenzaburo Kojima Centennial Memorial Exhibition, (travelling exhibition), 14 July-8 August 1993, Fukuoka, Japan, Fukuoka Art Museum; 20 August-12 September 1993, Chiba, Japan, Chiba Sogo Department Store; 18 September-31 October 1993, Ibaraki, Japan, The Museum of Modern Art Ibaraki; 4 January-6 February 1994, Mie, Japan, Mie Prefecture Art Museum.

Tokyo, Japan, Shoto Museum of Art, Special Exhibition - Zenzaburo Kojima, 6 October - 23 November 1998.

Taipei, Taiwan, Museum of National Taipei University of Education, Yōga: Modern Western Paintings of Japan, 7 October 2017 - 7 January 2018.

### LITERATURE

Asahi Shimbun Publication Inc., Asahi Graph Temporary Supplement, Tokyo, Japan, 1931 (illustrated, p. 13).

Nihonbashi Takashimaya, Exhibition of Zenzaburo Kojima, Tokyo, Japan, 1972 (illustrated, plate 11, unpaginated).

Fukuoka ken Bukakaikan, Zenzaburo Kojima Exhibition, Fukuoka, Japan, 1976 (illustrated in black & white, plate 12, unpaginated).

Shibundo, Modern Art 59 Zenzaburo Kojima, Tokyo, Japan, 1980 (illustrated in black & white, plate 36, unpaginated).

Fukuoka Art Museum, Zenzaburo Kojima Centennial Memorial Exhibition, Fukuoka, Japan, 1993 (illustrated, plate 52, p.72; illustrated in black & white, plate 52, p. 229).

The Shoto Museum of Art, Zenzaburo Kojima - Creator of the Japanese Oil Painting, Tokyo, Japan, 1998 (illustrated, plate 30, p. 54).

Committee to Publish Works of Zenzaburo Kojima c/o Gallery Kojima, Catalogue Raisonné of the Oil Painting Works of Zenzaburo Kojima, Tokyo, Japan, 2012 (illustrated, plate 148, p. 21).

Committee to Publish Works of Zenzaburo Kojima c/o Gallery Kojima, Zenzaburo Kojima - Selected Works, Tokyo, Japan, 2012 (illustrated, p.126).

Museum of National Taipei University of Education, Modern Western Paintings of Japan, Taipei, Taiwan, 2017 (illustrated, plate 37, p. 142).

## 兒島善三郎

(日本, 1893-1962)

### 紅色背景

油彩 畫布  
1928-1929年作  
款識: Z. Z. Kojima (左上)

### 來源

日本 私人收藏

### 展覽

「第一回獨立美術協會展」(巡迴展覽) 1931年 東京都美術館 東京 日本; 大阪 日本; 京都 日本; 福岡 日本; 名古屋 日本; 台北 台灣  
1972年 「兒島善三郎展」日本橋高島屋 東京 日本  
1976年11月4日-12月5日 「兒島善三郎展」福岡縣文化會館 福岡 日本  
「兒島善三郎誕辰100年紀念展」(巡迴展覽) 1993年7月14日-8月8日 福岡市立美術館 福岡 日本; 1993年8月20日-9月12日 千葉崇光百貨美術館 千葉 日本; 1993年9月18日-10月31日 茨城縣近代美術館 茨城 日本  
1994年1月4日-2月6日 三重縣立美術館 三重 日本  
1998年10月6日-11月23日 「兒島善三郎特展」松濤美術館 東京 日本  
2017年10月7日-2018年1月7日 「日本近代洋畫大展」北師美術館 台北 台灣

### 出版

1931年《朝日畫報臨時增刊獨立展號》朝日新聞社 東京 日本 (圖版, 第12頁)  
1972年《兒島善三郎展》日本島高橋屋 東京 日本 (圖版, 第11圖, 無頁數)  
1976年《兒島善三郎展》福岡縣文化會館 福岡 日本 (黑白圖版, 第12圖, 無頁數)  
1980年《近代美術第59號 - 兒島善三郎特輯》至文堂 東京 日本 (黑白圖版, 第36圖, 無頁數)  
1993年《兒島善三郎誕辰100年紀念展》福岡市美術館 福岡 日本 (彩色圖版, 第52圖, 第72頁; 黑白圖版, 第52圖, 第229頁)  
1998年《兒島善三郎 - 日本油畫的創造者》松濤美術館 東京 日本 (圖版, 第30圖, 第54頁)  
2012年《兒島善三郎 油彩畫總覽》「兒島善三郎」畫集刊行會 東京 日本 (圖版, 第148圖, 第21頁)  
2012年《兒島善三郎 作品選》「兒島善三郎」畫集刊行會 東京 日本 (圖版, 第126頁)  
2017年《日本近代洋畫大展》北師美術館 台北 台灣 (圖版, 第37圖, 第142頁)







Katsushika Hokusai, *Fine Wind, Clear Weather (Gaifu kaisei)*, also known as *Red Fuji*, circa. 1830-31, woodblock print (Lot 490)  
葛飾北齋<凱風快晴> 約1830-31年作 木刻版畫 (拍品編號490)



André Derain, *Charing Cross Bridge, London*, 1906, National Gallery of Art, Washington, DC. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris  
安德烈·德朗《倫敦的查林十字橋》1906年作 國家美術館 華盛頓 美國

# ZENZABURO KOJIMA

兒島善三郎

Zenzaburo Kojima was born in Fukuoka in 1893, at his prime, aspiring to be an artist he had left medical school for Tokyo, and resorted to a self-exploration in painting. From 1925 to 1928, Kojima was meandering through Paris, Florence, London and Madrid, as he embraced the historical art of European precedents, where the colossal Roman and Greek marble statues would cultivate to his realist approach. Among the many pioneers of modern art in Asia, Kojima stands out in a striking manner - as an autodidact, he did not indulge the burden of tradition or follow the course of Westernization. Tradition was there to serve but not to restrict, and Kojima's style emerged from both Eastern and Western aesthetic points of view.

Notably, there are less than 30 nudes in his oeuvre, far fewer than the number of landscapes and still lifes. They were mainly produced from 1928 to 1930; at the end of his stay in Paris before returning home, subsequent to this period of academic training he began to paint nudes, as a means of learning fundamental compositions in western painting, with a focus on the expression of dimensionality. In the 30s, he stopped painting nudes back in Japan, due to the lack of life models and a change in style, he gradually

turned to other subjects. The nudes have become of Kojima's most significant series, for their rarity and exceptional sagacity.

Created between 1928 and 1929, the painting *Red Background* (Lot 469) epitomizes the stylistic breakthrough of Kojima's nude period. In the picture, a woman reclines on the sofa with her arms folding around her breasts, her head tilts to the side, as she unravels in a sleepy gaze; sensuality is further accentuated by a background of brilliant red, as the whole composition engenders insatiable tension in the painting. Kojima reflected on his early exploration of classical sculpture, using an accretion of short strokes to build up a strong sense of mass and weight. While fusing with the special handling of space in Ukiyo-e prints, the vibrant contrast also recalls to the European Fauvist; the bright green on the sofa, complimented by colourful pillows, jumps from the flaring wall, together creating in a visual tension ever so lively, that is rare to be found in nude paintings.

Since *Red Background* was created ninety years ago, it has been widely exhibited in Asia. The work implies that Zenzaburo Kojima was set to establish oil painting that is distinctively Japanese, proving himself to be an influential figure in the Japanese art sphere.



Alexandros, *Vénus de Milo* (details), circa. 130-100 BC, Louvre Museum, Paris, France  
亞歷山德羅斯《米洛的維納斯》(局部)公元前約130-100年作 法國 巴黎 羅浮宮

兒島善三郎1893年生於日本福岡，年輕時，立志當畫家的他從醫學院退學，來到東京自學西畫。1925年至1928年，兒島旅居法國巴黎，期間遍訪羅馬、佛羅倫斯、倫敦、馬德里等歐洲文化重鎮，深受古希臘羅馬時期古典雕塑影響，奠定他日後建立在寫實風格上的基礎。在眾多亞洲現代藝術先驅中，兒島是一位特點鮮明的人物，其自學的經歷使他無需背負傳統的包袱或轉向全盤西化，以傳統為鑒卻不拘泥於傳統，融合東西審美，發展出個人獨創的藝術風格。

縱覽兒島善三郎的創作，其中裸女畫不到30幅，數量遠少於他的風景和靜物作品。大多數的裸女畫均創作於1928至1930年間，即其旅法生涯的尾端及歸國初期，其時，兒島借畫女體來練習構

圖，並訓練畫面中的立體感。30年代，歸國幾年後的兒島因缺少模特兒，加上個人風格的轉向，他逐漸停止了該類題材的創作。裸女畫的稀缺性及突出的風格使該系列成為兒島最具標誌性的作品。

創作於1928至1929年間的《紅色背景》(拍品編號469)，是兒島善三郎從歐洲返日後所作的一件極為典型的裸女作品。畫面中，一位裸女躺臥於沙發之中，雙手環胸，頭部微微側傾，慵懶的雙眼直視觀者，在簡潔又深邃的紅色背景烘托之下，整幅畫面充滿著具有挑動性的緊張感。人物造型方面，兒島善三郎加重了塊面的描摹，為人體賦予了有如古典雕塑般的厚重意象，立體而生動。而在顏色運用上，藝術家則巧妙地將日本傳

統浮世繪的對比色美學與西方野獸派的明亮用色相互糅合，鮮綠色的沙發及色彩斑斕的靠枕與紅色的背景產生鮮明的撞色對比，營造了一種活潑氛圍，與常見靜謐的裸女畫截然不同。

《紅色背景》誕生近九十年以來，代表兒島善三郎參與多個展覽，足跡遍布亞洲多地，彰顯出兒島在日本現代美術史中的不朽地位，也佐證了藝術家對日本藝術發展的彌足影響。



Lot 469 Detail 局部

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## LUO ZHONGLI

(CHINA, B. 1948)

### *A Frightened Dream*

signed 'Luo Zhongli 1991', signed in Chinese (lower left);  
signed and titled in Chinese (on the reverse)  
oil on canvas  
96 x 127 cm. (37¾ x 50 in.)  
Painted in 1991

**HK\$3,200,000-4,200,000**

**US\$420,000-540,000**

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Artist Publishing Co., Main Land Fine Arts Collection 1: Luo Zhongli, Taipei, 1992 (illustrated, plate 78, p. 124).

## 羅中立

(中國，1948年生)

### 驚夢

油彩 畫布  
1991年作

款識：Luo Zhongli 1991 羅 (左下)；《驚夢》羅中立 (畫背)

#### 來源

亞洲 私人收藏

#### 出版

1992年《大陸美術選集1-羅中立》藝術家出版社 台北 台灣  
(圖版，第78圖，第124頁)

羅中立於其創作生涯早期在大巴山生活十年，認為自己是「中國農民之子」，並且視直白地描繪農民現實生活為自身的使命。身為最具影響力的中國藝術家之一，羅中立透過攝影寫實與鄉土寫實作品積極促進人們對於中國傳統文化更深層的理解，並且提醒觀眾認清存在於這個世代的社會問題。



Pieter Bruegel the Elder, *The Peasant and the Nest Robber*, painted in 1568, oil on panel, Kunsthistorisches Museum, Vienna, Austria  
老彼得·勃魯蓋爾《農民與盜窩者》油畫、木板 1568年作 維也納藝術史博物館 維也納 奧地利

羅中立在八零年代中期逐漸脫離攝影寫實主義，轉而開始採用更繽紛的手法捕捉農民生活中的生動軼事。《驚夢》(拍品編號 470)呈現出活躍的色彩、充滿動勢的筆觸，以及人物之間活潑的互動，將村民不修飾的純粹人性表現的淋漓盡致。雖然視覺上呈現出較為抽象的風格，但所投射的情感卻是更為真實。畫面中年輕男女正微妙的觀望著熟睡的嬰孩，所流露出的強烈情感對比，讓觀眾不免好奇：「夜深人靜時發生了些什麼事？誰正在經歷這場噩夢？《驚夢》巧妙的捕捉了一段私密時刻，讓觀眾能夠與農民產生情感的共鳴，牽引著觀眾從人性的角度觀察這些農民，而不是只把他們視為簡單的生產者。

《驚夢》中人物間的對話讓我們想起老彼得·勃魯蓋爾的作品《農民與盜窩者》。在勃魯蓋爾的作品中，畫面中央的農民忙於批判盜賊，卻沒注意自己要落入河里。畫面中隱藏的故事性使觀者從情感上與作品相連。

光源在《驚夢》這幅作品中扮演著極為重要的情感推手。在一片深藍背景上溫暖的橙色與黃色，有效的吸引著觀眾的目光。活潑的色彩運用令人想起米勒的最後一幅作品《鳥巢》。火把是米勒這幅作品的焦點，使盜窩者捕捉野鴿的肢體動作與情緒表現更顯強烈。而羅中立的色彩運用則是更顯活潑。在《驚夢》中有一支手電筒藏匿在床角一旁，隱隱約約的燈光讓情緒的傳遞顯得安靜，彷彿這對年輕男女希望覆蓋住他們所看到的一切。如此隱密又匪夷所思的幽默片刻讓觀眾得以窺見從大巴山所散發出的人性情感。



Spending a decade in Daba mountain during his early career, Luo Zhongli identifies himself as "the son of Chinese peasants" and believes his duty is to illustrate the undisguised reality of farmers. As one of the most influential Chinese artists, both his photo-realism and Rustic realism works eagerly promote better understanding of Chinese traditional culture and alarm viewers to recognize social problems in contemporary society.

Luo Zhongli gradually departed from photorealism in mid 1980s and used more vibrant techniques to depict peasant's reality through vivid anecdotes. In *A Frightened Dream* (Lot 470), Luo applies playful colour, gestural brushstrokes, active interactions between subject matters to describe the raw humanity of villagers. Though visually more abstract, making his works are emotionally more realistic. In the painting,

the young couple, along with the cat in the background, surprisingly stare at the infant who is soundly asleep. This strong emotional contrast makes viewers to wonder: what happens during the mid of the night? Whose nightmare is this? *A Frightened Dream* delicately captures a private moment and pushes viewer to connect with peasants' emotions, guiding them to perceive peasants as human rather than producers.

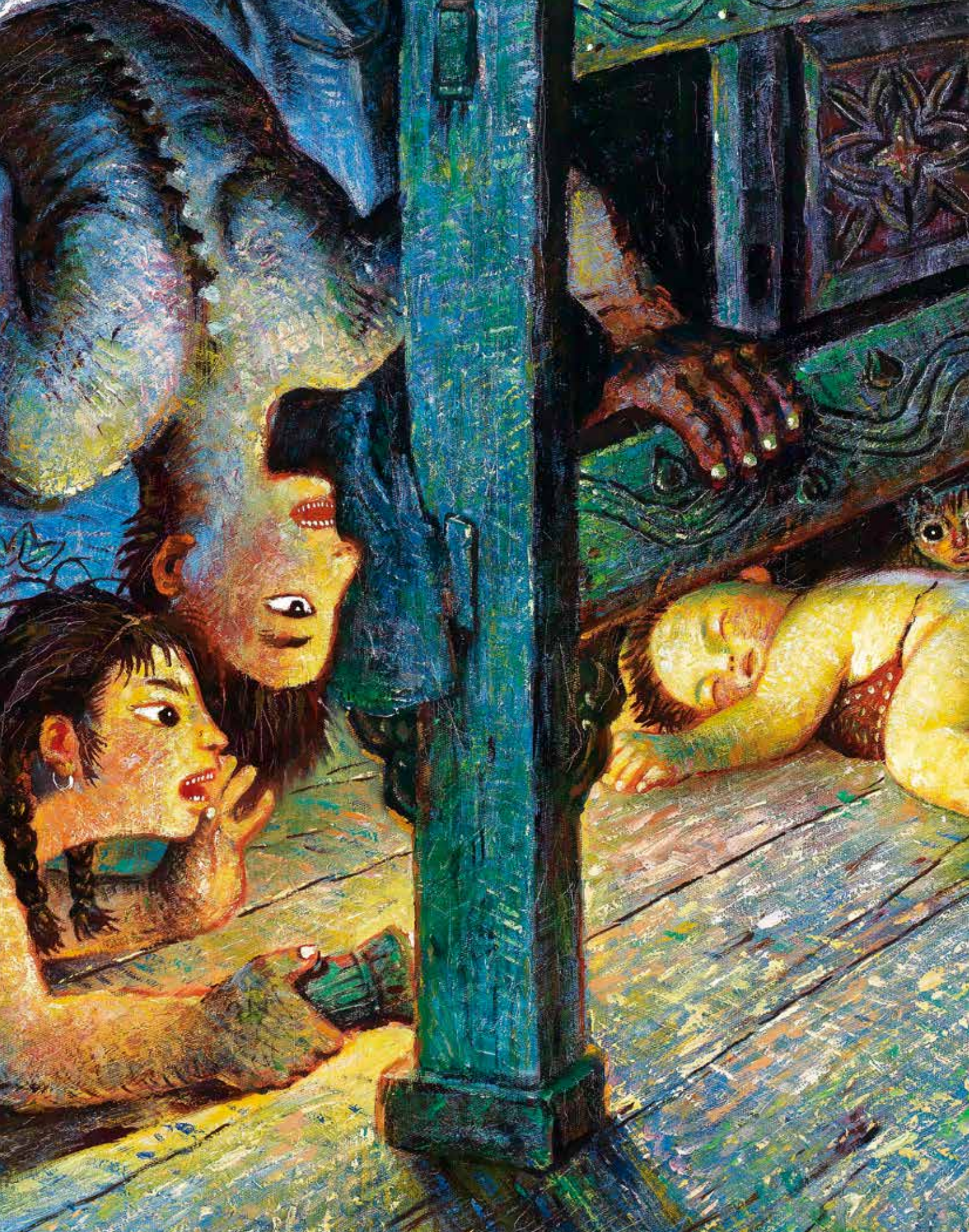
The intimate interactions between the subject matters remind us of the masterpiece created by Pieter Bruegel the Elder who Luo Zhongli really found of. In Bruegel's work, the pointing man, judging the nest robber, is stepping into the river. Underneath the intriguing anecdotes in both works generates strong emotional connections with the viewer.

Light functions as a powerful emotional intensifier in *A Frightened Dream*. The warm orange and yellow contrasting with

the dark blue background efficiently grasps viewer's attention. The vibrant use of color reminds us of the last work of Jean-François Millet, *The Bird Nesters*. In this painting, the torchlight becomes the focal point, adding physical and emotional intensity when the nester hunted wild pigeons. Luo's use of color is more playful. In *A Frightened Dream*, the flashlight hides behind the bed leg. The hidden light creates a quieter outbreak of emotions. It is almost as if the young couple want to conceal everything they see. The secretive and oddly humorous moment guides viewers to recognize the humanity that remains in Daba mountain.



Jean-François Millet, *Bird's Nesters*, painted in 1874, Philadelphia Museum of Art, Philadelphia, USA  
尚·佛朗索瓦·米勒《鳥巢》1874年作 費城藝術博物館藏 費城 美國



# WALASSE TING

丁雄泉

Hidden behind the resplendent masses of colours, depicting the ephemeral beauty of the oft-desired cherry blossoms, we find one of Walasse Ting's women. Here she is in the painting *I love Cherry Blossom* (Lot 471)—misty-eyed, leaning lazily and mouth half open—beckoning to share the pleasures of her world with her discoverer. Having first trained in Shanghai, Ting then traveled to Paris in 1952, where he associated with the avant-garde CoBrA movement. He then settled down in New York City in 1959. While many of Ting's earlier works were charged with exotic colours and the vibrant lifestyle, it was in New York where he focused on portraits of women. Through his artwork, Ting consistently strives for the transient, which can be discerned from his poems: "love, resembling a butterfly when it comes, and a flower on paper when it goes." While initially captivating the audience with the sheer vibrancy of his paintings, Ting's paintings are memorable for their playfulness and distinctive perspective of portraiture.

Ting makes use of spontaneous delineative lines to model the female figure's face, her striking pose and the folds of her clothing. Ting depicts the painting's flowers in an ambiguous space—simultaneously being overlapped by figurative lines and



overlapping the shapes of colour that also make up the figure.

Ting's mastery of powerful visual stimulation also lingers in the rendering of *Blue Horse* (Lot 472). Luscious curves of the figure and buoyant animals formed by fields of colours, heavily influenced by the effusive application method of the New York Abstract Expressionists, were captured in a moment of intimacy and affection. Animals, especially horses, were to Ting, symbols of freedom of self and existential truth, an iconography for fields of greenery and mountainous hills and the strive for the perpetual exploration of the inner terrain.

Perhaps dissatisfied with the language of pure abstraction, Ting returned to more traditional themes of self-expression. In *Flower with Watermelon and Birds* (Lot 473), familiar imagery such as flowers, fruits, fishes, and birds are portrayed. The cropped perspective creates an added sense of intimacy, and the triangular slice of watermelon invites the viewer into the painting. The bouquet of flowers created with alluring dabs of rich color, and the slow trickle of paint that moves vertically along the paper creates an air of gentle adoration. As such, Ting's figures are not the main subjects of his paintings, but are rather one of the vehicles of expression alongside colour and gesture.

*Two Women with Horse and Parrot* (Lot 593) is an ink painting. The simplicity in its color further demonstrated Ting's exceptional mastery of the composition of space. Instead of adopting the idea of 'the void' in Chinese traditional painting, Ting utilized the entire surface demonstrating a new style forged through the fusion of Eastern and Western compositional styles.

華美豐艷的色彩渲染出世人皆愛的盛開櫻花——在《我愛櫻花》(拍品編號471)中,丁雄泉的女郎隱藏在一片嬌豔花色之中。她身姿慵懶,朱唇半啟,招引發現者來分享她的世界的喜悅。

丁雄泉最初在上海學習美術,1952年前往巴黎,與前衛的眼鏡蛇畫派畫家結誼。1959年,他開始在紐約定居。丁雄泉的早期作品充滿奇異繽紛的色彩和熱烈歡愉的生活風格,到了紐約後他才開始專注畫女人。他始終不斷通過創作追尋瞬息的剎那,如他在詩歌中云:「愛情來時像蝴蝶,去時如紙上花。」他的作品鮮豔明快,容易吸引觀眾目光,細看之下更覺輕快活潑,而且描繪人物的視角別出心裁,令人一見難忘。

丁雄泉的線條技巧深受亨利·馬蒂斯影響,所以他畫的女郎身姿婀娜,卓約搖曳。丁雄泉用即興而成的線條描畫出女子的俏臉、大膽撩人的身姿和衣裙上的皺褶。丁雄泉將櫻花置於模糊曖昧的空間裡——花朵被人物輪廓遮蓋,同時亦疊在構成人物形象的色塊上。

丁雄泉擅長製造強烈動人的視覺效果,在《藍色的馬》(拍品編號472)中亦可見一斑。多塊色彩堆砌出女子的妖嬈曲線、朝氣勃勃的馬匹,畫面氣氛溫馨親密;可見丁雄泉深受紐約抽象表現主義那種情感奔放的畫法所影響。動物,尤其是馬匹,在丁雄泉眼中象徵個人自由和存在真相,畫者猶如一匹在綠茵和山巒之間奔跑的馬,無止境地探索內心天地。

也許丁雄泉不滿足於純粹抽象的語言,他回歸較傳統的主題來表達自我。在《鮮花、西瓜與鳥兒》(拍品編號473)中,丁雄泉描繪熟悉的花果魚鳥。被裁剪的視角為畫面添加親切感,三角形的西瓜片邀請觀眾進入畫中。幾抹鮮豔的色彩渲染出花束,顏料隨畫紙緩緩垂流,營造一絲婉約的戀慕情懷。如此看來,人物並不是丁雄泉作品的主题,它們和色彩與動態一樣,是他的表達工具之一。

《兩女與馬及鸚鵡》(拍品編號593)是一幅水墨畫。此作品色彩簡潔,進一步展示了丁雄泉塑造空間的卓越技巧。丁雄泉捨棄國畫的「留白」,反而用盡整幅畫面,展現他融合東西方繪畫風格後獨創的新格調。

Walasse Ting painting a female figure, 1975. Photograph by Pierre Alechinsky.  
1975年,丁雄泉在繪畫女人像。照片由皮埃爾·阿列欽斯基拍攝。





471

## WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

### *I Love Cherry Blossom*

signed, titled, and dated 'I love Cherry-Blossom ting 77' (on the reverse)  
oil and acrylic on canvas  
76 x 101.5 cm. (29 7/8 x 40 in.)  
Painted in 1977

**HK\$400,000-600,000**

*US\$52,000-77,000*

#### PROVENANCE

Acquire directly from the artist by the previous owner, thence by descent to the present owner  
Private Collection, USA  
This work is accompanied with a handwritten certificate by the artist.

## 丁雄泉

(美國/中國，1928-2010)

### 我愛櫻花

油彩 壓克力 畫布  
1977年作  
款識：I love Cherry-Blossom ting 77 (畫背)

#### 來源

原藏者直接得自藝術家，現由原藏者家屬收藏  
美國 私人收藏  
此作品附藝術家所簽發之證書



472

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

*Blue Horse*

acrylic on paper  
97 x 179 cm. (38¼ x 70½ in.)  
one seal of the artist

**HK\$200,000-300,000**

*US\$26,000-38,000*

**PROVENANCE**

Private Collection, Asia

丁雄泉

(美國/中國，1928-2010)

藍色的馬

壓克力 紙本  
藝術家鈐印一枚

來源

亞洲 私人收藏



473

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

*Flower with Watermelon and Birds*

acrylic on paper  
96 x 137 cm. (37¾ x 53⅞ in.)  
one seal of the artist

**HK\$200,000-300,000**

US\$26,000-38,000

**PROVENANCE**

Private Collection, Asia

丁雄泉

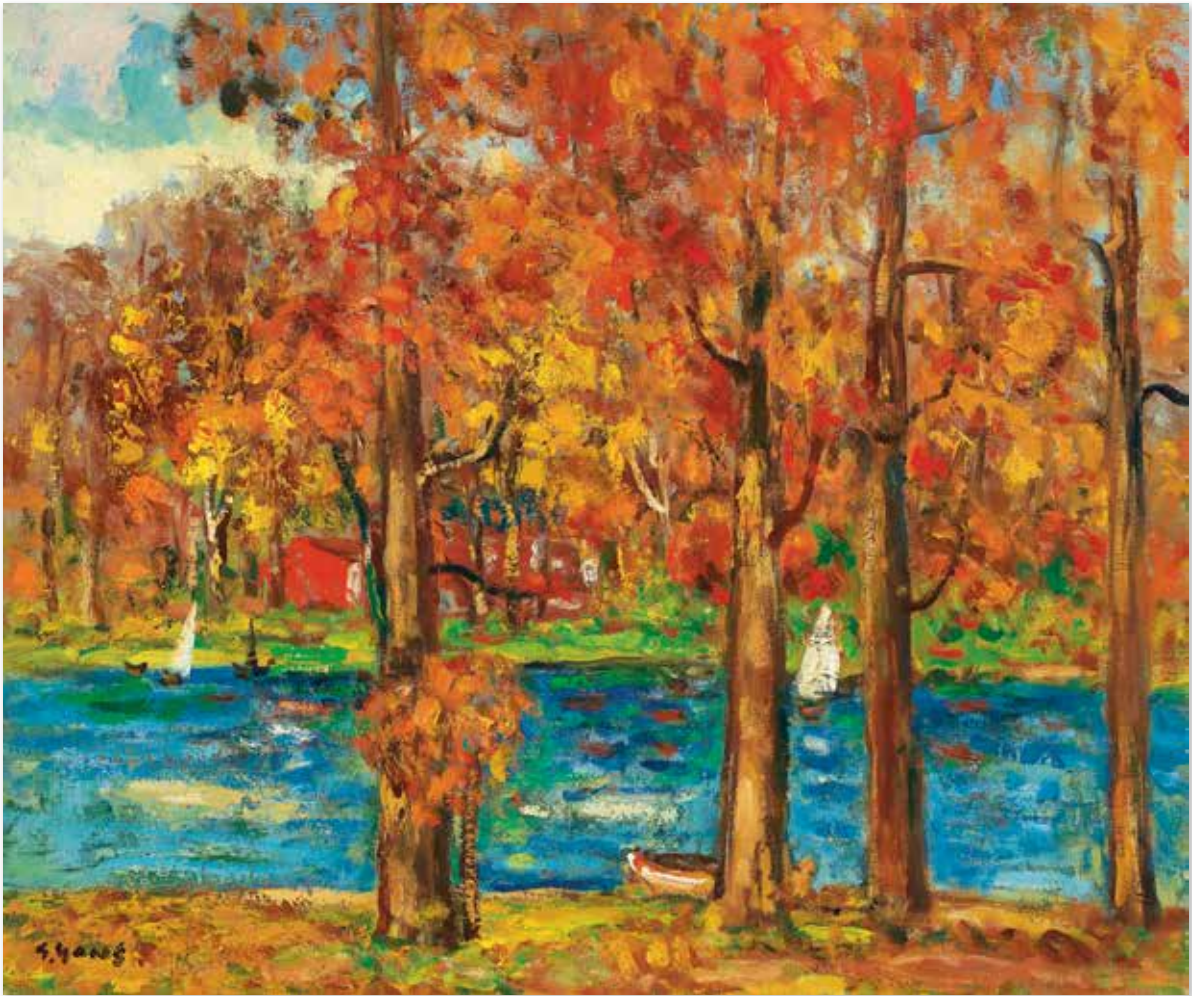
(美國/中國，1928-2010)

鮮花、西瓜與鳥兒

壓克力 紙本  
藝術家鈐印一枚

**來源**

亞洲 私人收藏



474

## YANG SANLANG

(TAIWAN, 1907-1995)

### *Lake Reflection*

signed 'S. Yang' (lower left)  
oil on canvas  
60.5 x 72.5 cm. (23 $\frac{7}{8}$  x 28 $\frac{1}{2}$  in.)  
Painted *circa.* 1978

**HK\$400,000-600,000**

**US\$52,000-77,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Taipei, Taiwan, The 14th National Art Exhibition of the Republic of China, National Taiwan Arts Education Center, 1-28 July 1995.

楊三郎

(台灣，1907-1995)

### 湖邊倒影

油彩 畫布  
約1978年作  
款識：S. Yang (左下)

#### 來源

亞洲 私人收藏

#### 展覽

1995年7月1-28日「中華民國第十四屆全國美展」  
國立臺灣藝術教育館 台北 台灣



475

YANG SANLANG

(TAIWAN, 1907-1995)

*Rock*

signed 'S. Yang' (lower right)  
oil on canvas  
45.5 x 53 cm. (17 $\frac{7}{8}$  x 20 $\frac{7}{8}$  in.)  
Painted circa. 1980

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

**US\$33,000-45,000**

**PROVENANCE**

Private Collection, Asia

楊三郎

(台灣, 1907-1995)

*奇岩*

油彩 畫布  
約1980年作  
款識: S. Yang (右下)

**來源**

亞洲 私人收藏

自小在儒雅的家風中成長的楊三郎，對藝術有濃厚的興趣，學藝過程是少數同時具有赴日、法深造背景的前輩藝術家。在巴黎的觀摩經驗，對楊三郎畫風產生重要的影響，尤其是印象派對自然色彩的掌握，及堅持戶外寫生的創作態度；從他的作品中，不難發現受莫內、梵谷所影響的筆觸，及帶有馬蒂斯、塞尚的濃厚色彩，並且經常透過堆砌油彩顏料的肌理以表現物體的量感。

喜愛大自然的楊三郎，一生創作過多幅以海岸及秋林為題材的作品。在《奇岩》(拍品編號475)中為了描繪大自然的磅礴氣勢，藝術家特意用同方向的強烈筆觸表現粗獷雄渾的礁岩質感，對比澎湃拍打的浪花與鵝黃的天色，彷彿洋溢著海岸的氣息與豔陽的溫度。而《湖邊倒影》(拍品編號474)則呈現了一幅靜謐的世外桃源，以複雜的短筆堆砌楓葉的層次變化及水面的波光倒影，使楓紅彷彿火焰般顫動，顯得燦爛而富有生命力。

楊三郎畢生除了傾注熱情於創作之外，也積極領導台灣美術運動，是台灣重要的前輩藝術家之一。1934年，楊三郎與陳澄波、李梅樹等人，共同創辦「臺陽美術協會」，成為日治時代最重要的民間畫會；「臺陽美展」也成為「臺灣美術展覽會」以及「臺灣總督府美術展覽會」之外民間最重要的藝術活動。二戰後，又受聘籌組「臺灣省美術展覽會」(簡稱省展)，為台灣藝壇推進美術運動，貢獻卓著。

476

## CHEN YIFEI

(CHINA, 1946-2005)

### *Sunset Suzhou*

signed 'Chen Yifei' (lower right)  
oil on canvas  
50.8 x 76.2 cm. (20 x 30 in.)  
Painted in 1989

**HK\$650,000-850,000**

**US\$84,000-110,000**

#### PROVENANCE

Private Collection, USA

#### LITERATURE

Hammer Publishing, Chen Yifei, New York, 1990, (illustrated, plate 27, unpagged).  
Shanghai People's Arts Publishing House, Chen Yifei, Shanghai, China, 2010, (illustrated, p. 220-221).

When Dr. Hammer, chairman of Occidental Petroleum and founder of Hammer Gallery, visited China in 1985, he gifted Chen Yifei's *Hometown Memories - Double Bridge* to Chinese leader Deng Xiaoping. This painting depicts Chen's memories of an idyllic old town, the subject belonging to a larger series of works by Chen that portrays water towns often with prominent canal networks. The present lot, *Sunset Suzhou* (Lot 476), is part of this important series.

Depiction of water towns has a history in Chinese paintings that stretches back to the Song-Yuan period. Later in the Ming dynasty, artists also adopts landscape as a vessel to express their individualism and creative insight. Despite overlapping in subject matter, scenes portrayed in the Ming period is heavily imagined and idealized, without great fidelity to reality and often completely fiction. *Sunset Suzhou* integrates the Chinese setting with techniques of 15th century Venetian School's emphasis on the nonmythical treatment of subject matter that simultaneously convey a social importance. Chen's interest in this unification emerged from his trip to Europe in 1982, during which he took trips to Venice to paint its picturesque canals. Chen's dramatic depictions in *Sunset Suzhou* are similarly instilled with strong sentiment and atmosphere—his apparent contrast of light and shade counterbalanced by colors in river and sky, expresses his commitment to realistic representation with unifying bold theatrical undertones. This carefully controlled organization of subject matter and color grounds Chen's paintings from trappings of exoticism commonly present in Western depictions of the East, allowing his Chinese subjects greater importance.

Painted soon after his studies and experiences in Europe and the United States, *Sunset Suzhou* and the early Water Town paintings mark Chen Yifei's first attempts to integrate the Western traditions of painting with Chinese motifs.

Dr Armand Hammer presenting *Memory of Hometown - Double Bridge* to Deng Xiaoping in 1985  
愛滿·漢馬博士於1985年向鄧小平致送《故鄉的回憶·雙橋》

## 陳逸飛

(中國, 1946-2005)

### 蘇州的黃昏

油彩 畫布  
1989年作  
款識: Chen Yifei (右下)

#### 來源

美國 私人收藏

#### 出版

1990年《CHEN YIFEI》Hammer出版社 紐約 美國  
(圖版, 第27圖, 無頁數)  
2010年《陳逸飛》上海人民美術出版社 上海 中國  
(圖版, 第220-221頁)

「西方石油公司」主席及漢默畫廊創辦人漢默博士在1985年訪問中國的時候, 他把陳逸飛的《故鄉的回憶—雙橋》一作送給中國領導人鄧小平。此幅畫作描繪了陳逸飛對閑適古城的印象, 而主題則是屬於陳氏以河道交錯的水鄉風情為題的主要系列。此作《蘇州的黃昏》(拍品編號 476) 亦是這重要系列的作品之一。

以水鄉為題入畫, 在中國繪畫史中有悠久的歷史, 可以追溯到宋元時期。後來在明朝, 畫家繼續以山水作為表達他們個人情感及創作匠心的表徵。縱然描畫對象一樣, 明朝作品中的風景一般都是藝術家理想化的心景, 與現實相距甚遠。在《蘇州的黃昏》一作中, 陳逸飛則融會了中國風景與15世紀威尼斯學派忠實呈現主題、表現其社會意義的手法。陳氏對這兩者的融會的興趣始於他1982年的歐洲之旅, 當時他特意造訪威尼斯, 描繪當地風景秀麗的運河。陳氏《蘇州的黃昏》一作中攝人的描繪, 為作品注入了強烈的情感與氛圍。他筆下光與影的明顯對比, 平衡了河川及天空的色彩, 表現出他對寫實表現之重視的同時, 亦有着富強烈戲劇化的匠心。這對描繪對象及色彩的精心運用, 使得陳氏的畫作不落一般西方對東方的異國風情描寫的窠臼, 令他的中國題材作品更顯重要。

《蘇州的黃昏》一作與早期的水鄉系列, 都是在陳氏旅居及遊學歐美之後的試金石, 表現了陳逸飛最早期融會西方繪畫傳統與中國意象的嘗試。





477

## CHEN YIFEI

(CHINA, 1946-2005)

### *Reflection*

signed in Chinese, signed 'Chen Yifei' (lower left)  
oil on canvas  
233 x 75 cm. (90 ¾ x 29 ½ in.)  
Painted in 1998

**HK\$2,300,000-3,300,000**

**US\$300,000-420,000**

### PROVENANCE

Private Collection, USA

### LITERATURE

Shanghai Bookstore Publishing House, *A Visual Life—a biography* on Chen Yifei, Shanghai, China, 2006 (illustrated, p. 73).  
Tianjin Yangliuqing Fine Arts Press, *Chen Yifei*, Tianjin, China, 2008 (illustrated, p. 80).  
Shanghai People's Fine Arts Publishing House, *Chen Yifei*, Shanghai, China, 2010 (illustrated, p. 327).

These two paintings, *Reflection* (Lot 477) and *Seduction* (Lot 478), both derive from Chen Yifei's "Old Dreams of the Sea" series, begun in the 1990s. During this period, Chen's art continued to be based on his solid foundation of realist painting techniques and his own romantic, humanistic outlook; now, however, they are combined with a kind of cinematic framing of his subjects, allowing him to inject a great deal of poetic feeling into the reserved charm of Eastern aesthetics. A dense atmosphere of classical solemnity, along with an intoxicating sense of nostalgia for the Republican era of 1930s China, has become of the most representative series of



Rembrandt van Rijn, *Portrait of a Lady with a Lap Dog*, painted in 1662-1665  
倫勃朗·哈爾曼松·范·萊因，《女子與狗肖像》  
1662-1665年作

works in Chen Yifei's oeuvre. In 2017, a work from the same series, Chen's *Warm Spring in the Jade Pavillion*, set a new sale record both for Chinese realist oil paintings and for Chen Yifei personally.

Unlike some other works in the "Old Dreams of the Sea" series which are large group portraits, the two paintings are especially unique in the series as vertically-oriented portraits of individual figures. Just as in traditional Chinese vertical scrolls of painting featuring beautiful women, the two figures here stand erect, heads slightly bowed, wearing the gorgeous costumes of the Republican era while holding palm-leaf fans. Neither painting elaborates more than necessary on their surroundings, placing them instead in backgrounds of dark brown; viewers follow them as they lower their heads, escaping for a moment from the turmoil of their private or romantic affairs into their own deep thoughts. The deep, hazy atmosphere of these paintings leaves much room for the fantasies of the viewer.

These Chen Yifei works feature wonderfully rich textures of light and shadow, evoking the artist's romantic nostalgia for the golden age of old Shanghai. As in *Old Dream of the Sea*, the film Chen directed in 1993, a filter seems to cast an antique yellow glow over the entirety of these two paintings, evoking a sense of entwining memory in the warm spreading haloes of light. Chen Yifei has clearly absorbed certain essentials in the use of light from Western classical masters such as the pre-Raphaelites and the Netherlandish

## 陳逸飛

(中國, 1946-2005)

### 沉思

油彩 畫布  
1998年作  
款識：陳逸飛 Chen Yifei (左下)

### 來源

美國 私人收藏

### 出版

2006年《視覺人生—陳逸飛傳》上海書店出版社  
上海 中國 (圖版：第73頁)  
2008年《陳逸飛》天津楊柳青畫社 天津 中國  
(圖版，第80頁)  
2010年《陳逸飛》上海人民美術出版社 上海 中國  
(圖版，第327頁)

tradition. Both portraits employ the same single light source as in Rembrandt, with diffuse light falling from above at an oblique angle. But unlike Rembrandt, with his dramatic shafts of light striking his subjects straight on, Chen subtly illuminates the contours of the women's faces and shoulders while letting their facial features almost disappear in shadow, so that the viewer can only guess at their state of mind. Light here is not just an aid to modeling these figures, but has become an integral part of the painting's subject.

Chen Yifei began his involvement with film in the 1990s, a period during which, in addition to his "Old Dream of the Sea" series, he filmed other cinematic works also set in old Shanghai. The dramatic tensions of the two portraits presented here have clearly benefitted from the language of the movie-maker's lens. The artist chooses an elevated angle from which to view his subjects, at the same time subtly exaggerating the element of perspective, making their forms even more slender and elongated. They stand slightly inclined, their figures forming a gentle "s" curve as in the sweet-tempered, delicate figures in ancient Chinese paintings of women. Unknown to them, a lens is trained on these women, and we become an "audience" as we view *Reflection* and *Seduction*: through the shadowy lamplight of old Shanghai, we enter another film by Chen Yifei, where two solitary figures speak their lines, quietly and pensively, alone before the camera.





478

## CHEN YIFEI

(CHINA, 1946-2005)

### *Seduction*

signed in Chinese, signed 'Chen Yifei' (lower left)  
oil on canvas  
233 x 75 cm.(90¾ x 29½ in.)  
Painted in 1998

**HK\$2,300,000-3,300,000**

US\$300,000-420,000

### PROVENANCE

Private Collection, USA

### LITERATURE

Shanghai Bookstore Publishing House, *A Visual Life—a biography on Chen Yifei*, Shanghai, China, 2006 (illustrated, p. 73)  
Tianjin Yangliuqing Fine Arts Press, *Chen Yifei*, Tianjin, China, 2008 (illustrated, p. 83)  
Shanghai People's Fine Arts Publishing House, *Chen Yifei*, Shanghai, China, 2010 (illustrated, p. 329)

## 陳逸飛

(中國, 1946-2005)

### 誘惑

油彩 畫布  
1998年作  
款識：陳逸飛 Chen Yifei (左下)

### 來源

美國 私人收藏

### 出版

2006年《視覺人生—陳逸飛傳》上海書店出版社 上海 中國 (圖版, 第73頁)  
2008年《陳逸飛》天津楊柳青畫社 天津 中國 (圖版, 第83頁)  
2010年《陳逸飛》上海人民美術出版社 上海 中國 (圖版, 第329頁)



《沉思》(拍品編號477)和《誘惑》(拍品編號478)皆屬陳逸飛20世紀90年代開始創作的「海上舊夢」系列作品。這一時期的陳逸飛延續了個人深厚的寫實功底和浪漫主義的人文情懷，再結合電影式的取景風格，將東方含蓄美學的神韻詩化地表現出來。畫面氤氳著古典主義的莊重氛圍和三十年代民國時期醉人的懷舊情調，成為了其最具代表性的系列之一。同系列中《玉堂春暖》就在2017年刷新了中國寫實油畫和陳逸飛個人作品的最高記錄。

與「海上舊夢」系列中其他人數眾多的群體肖像不同，《沉思》和《誘惑》為該系列中尤為獨特的豎形獨立人物肖像。與中國傳統畫畫中的「立軸」仕女圖異曲同工，兩位身著民國時期華麗服飾的女子手執蒲扇，亭亭領首，獨自一人在細長狹窄的構圖空間中，神若凝思，顧影自憐。畫面未對周遭環境多作贅述，而將人物至於深褐色背景之上，讓觀者隨著女子一道從風花雪月的紛擾中抽離片刻，低頭沉醉凝思。昏沉朦朧的氛圍基調，觀者耳邊仿佛響起夜上海的流鶯啼轉，抑或聯想到李清照筆下的尋尋覓覓，引發無限遐思。

陳逸飛的作品有著極為豐富的光影質感，烘托出畫家對老上海「黃金時代」的浪漫懷舊之情。與

陳逸飛1993年導演的《海上舊夢》電影相稱，整幅畫面籠罩著一層古黃色的濾鏡，渲染出魂牽夢縈的回憶之感。用光方式上，能看出陳逸飛吸取了如前拉斐爾畫派和尼德蘭畫派等西方古典大師創作的精髓。兩幅肖像皆採用倫勃朗式的單一光源佈置，由斜側上方灑下的瀟灑的光線。而與倫勃朗將一束戲劇性光芒打向人物正面不同，陳逸飛巧妙地點亮女子臉龐和肩頭的輪廓，卻讓五官消匿在陰影之中，讓人猜不透女子的心事。深褐色的背景亦隨光源有著微妙的色調轉變，暈染出夜生活空間中迷離柔靡的燈影變化。此時，光不再僅僅是一種造型手段而是成為繪畫主體的一部分。

陳逸飛自90年代開始涉足影視，在創作「海上舊夢」系列的同時，也拍攝了一系列基於老上海背景電影作品。兩幅人物作品的戲劇張力，亦得益於電影攝影的鏡頭語言。藝術家以俯視角度將鏡頭指向女子，並稍稍誇大了透視角度，使人物姿態更加纖細修長，成微微傾斜的S形，形若中國古代繪畫中那些溫婉嬌柔的仕女，同時營造出由鏡頭窺視般的視角，讓觀眾在《沉思》和《誘惑》中，隨著老上海的昏沉燈光，走入陳逸飛導演的一出靜謐蕭索的人物獨白。

Qing Dynasty, Ren Xiong (1923-1857), *Lady Holding A Fan*, hanging scroll, ink and colour on silk, Collection of Nanjing Museum, Nanjing, China  
清代 任熊 (1823 ~ 1857) 《瑤宮秋扇圖》立軸 絹本設色 中國 南京 南京博物院藏



## WANG YIDONG

(CHINA, B. 1955)

*Early Spring*

signed 'Wang Yidong', signed in Chinese and dated '1995' (lower right); gallery label of Schoeni Art Gallery, Hong Kong affixed to the reverse  
oil on canvas  
98 x 78 cm. (38% x 30% in.)  
Painted in 1995

**HK\$1,500,000-2,500,000****US\$200,000-320,000****PROVENANCE**

Schoeni Art Gallery, Hong Kong  
Private Collection, UK

The genre of Chinese Realist paintings, turned away to an era of opening and reform, can be understood within the rise of humanism as a subject from the 80s onward. Leading the group of Neo-Realists would be Wang Yidong; his mastery of the chiaroscuro techniques was acquired from the Western Classical Realism, as he vibrantly expresses a sentiment for the rural traditions that are inherently his roots. *Early Spring* (Lot 479) is presented in the style of Classical Realism, to depict a rosy country maiden staring ahead as if into aspirations and hopes; innocence emits from the depth of her eyes, meeting those of the viewer's with a shy smile. To contrast with the early Socialist Realist paintings, the idealized heroisms in the "red, bright and shining; lofty, noble and perfect" aesthetics have vanished here, to emphasise the value of simplicity and human virtue.

*Early Spring* suggests of a celebration of the season, and the hope that it symbolizes in the wake of "Spring" —Here is a girl dressed in folk red, her wide eyes express of bewilderment, as if anticipating for a joyous event; as well as

the garland framing the scene, reflect on the elements of a festive celebration. With this work the artist has imitated the Dutch masters for their soft insinuation of light; from the front, a beam illuminates the character in the scene, as its gradations distinguish the darkly shaded background against the searing red attire, in glorifying the timeless state of the rustic and mundane. While the gently blurred contours of an arched door in behind accords to pictorial symmetry, it also enhances the dramatic sense of a staged reality—the overall composition and atmospheric effect are drawing us to the demurely seductive protagonist, at an instant, we are captivated by her entrancing gaze, at the moment where she blossoms in an abyss of love.

Wang Yidong has choreographed great details in his painting, to distill for the viewer all that constitute the essence of life: The scratches marring the cement wall, the sleeves and collar decorated in floral patterns, and the tidily braided hair ornamented with colorful fabrics; such visual conundrum affirms to his work as a heightened nostalgia for the rural

## 王沂東

(中國，1955年生)

## 早春

油彩 畫布  
1995年作

款識：Wang Yidong 1995 王沂東 (右下)；  
香港少勵畫廊標籤貼於畫背

## 來源

香港 少勵畫廊  
英國 私人收藏

life. In order to explore the particular terrain, Wang Yidong has made many field trips to observe the ancient customs of the Yimeng Mountain region, "I could only paint of matters that are close to my heart; as I slowly paint a subject, the more I know of it, the better it is to be translated to the canvas." The connoted style of classical masters is craftily repurposed by Wang Yidong, to examine the unaffected simplicity of the rural, quotidian scenes, that are portraying the Chinese people and their lives.

中國寫實主義油畫，在經歷革命時期的政治洗禮後，終於在80年代迎來了一股回歸人性的清風。作為這一新寫實主義流派的領軍人物，王沂東繼承了西方古典大師對光與形體的超凡把握，而其抒發的美感與情懷卻深深植根於中國鄉土文化。《早春》(Lot 479)以細緻入微的古典油畫技法，刻畫出一位豆蔻年華的農村女孩形象。女孩眼神清澈單純，莞爾微笑，望向觀者，與早期寫實主義油畫中「紅、光、亮；高、大、全」的英雄形象截然不同，記錄下去政治化後的簡單純淨的美好。

《早春》並未直接描繪春日景象，而是以象徵主義的方式暗涵「春」的希望——少女一席火紅的上衣，充滿希冀的眼神，好像是在憧憬喜事的來臨；而少女身後兩側的春符，亦作迎接狀。如荷蘭古典大師一般，畫面採用了極其簡單的光源和色彩結構，一束具光線從前方灑向少女，與暗灰的背景和鮮豔的赤紅相映襯，為農村平凡的人和事物蒙上一層崇高聖潔的光輝。人物身後的淺淺的拱門狀結構，增強了畫面對稱感，更讓畫面富有戲劇性——畫面構圖和光線的核心全都集中在了少女的明眸，好似讓鄰家少年一見鍾情的那驚豔一瞬。

在主體之外，王沂東還鋪墊了無數精巧的細節，能讓觀者心領神會。人物身後牆上水泥磕碰刮蹭的痕跡、少女衣領和袖口的碎花布料、手上的銀鐲子、兩根辮子上用不同顏色的邊角布料點綴的頭繩，無不透露出鄉村生活中獨特的審美意趣。為更好刻畫農村生活，王沂東多次去沂蒙山區採風，「我一般只畫自己熟悉的人和物，和自己生活愈密切，感覺愈深刻，變愈容易用自己的繪畫語言去表達」站在古典大師的肩膀上，王沂東將自己對農村生活細緻入微的觀察融入繪畫，創造出扣人心弦的中國式生命體驗。



Diego Velázquez, *Young Peasant Girl*, painted in 1645-1650, Collection of Museo del Prado, Madrid, Spain  
迭戈·委拉斯開茲《農家女》1645-1650年作  
西班牙 馬德里 普拉多美術館藏



Wang Yidong, *Early Spring* (Sketch), painted in 1995  
王沂東《早春》(素描) 1995年作





**480**

**LUO ZHONGLI**

(CHINA, B. 1948)

*Woodcutter from Bashan*

signed 'luo.' (lower left)

oil on board

53 x 37 cm. (20 $\frac{7}{8}$  x 14 $\frac{5}{8}$  in.)

**HK\$160,000-260,000**

**US\$21,000-33,000**

**PROVENANCE**

Private Collection, Asia

羅中立

(中國，1948年生)

巴山伐木者

油彩 木板

款識：luo. (左下)

來源

亞洲私人收藏



481

SHEN HANWU

(CHINA, B. 1950)

*At the Water's Edge*

signed in Chinese and signed 'H.W. Shen' (lower left)  
oil on canvas  
121.7 x 122.1 cm. (47 $\frac{7}{8}$  x 48 $\frac{1}{8}$  in.)

**HK\$200,000-300,000**

*US\$26,000-38,000*

**PROVENANCE**

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

沈漢武

(中國, 1950年生)

在水邊

油彩 畫布  
款識: 沈漢武 H.W. Shen (左下)

**來源**

美國 新澤西 私人收藏 (現藏者直接得自藝術家)

Lot 482, 483 No Lot

ASIAN 20TH CENTURY ART DAY SALE



484

CHI HONG

(JI HONG, CHINA, B. 1942)

*Beauty on the Wall*

signed in Chinese and dated '2011' (lower right); signed in Chinese, dated '2011', titled in Chinese, inscribed '65 x 65 cm' and inscribed in Chinese (on the reverse of the frame)

oil on canvas

65 x 65 cm. (25½ x 25½ in.)

Painted in 2011

**HK\$60,000-90,000**

*US\$7,700-12,000*

**PROVENANCE**

Anon. sale, Christie's Hong Kong, 24 November 2013, Lot 245  
Private Collection, Asia

籍虹

(中國，1942年生)

牆頭上的“Beauty”

油彩 畫布

2011年作

款識：籍虹2011 (右下)；牆頭上的“Beauty” 65 x 65 cm  
(20号) 籍虹2011 (畫框背)

**來源**

2013年11月24日 佳士得 香港 編號245  
亞洲 私人收藏





485

LIU JIUTONG

(CHINA, B. 1977)

*Old Shanghai*

signed and inscribed in Chinese; dated '2009'  
(lower left); inscribed '180 cm. x 180 cm. (47)'  
(on the reverse)  
oil on canvas  
180 x 180 cm. (70 $\frac{7}{8}$  x 70 $\frac{7}{8}$  in.)  
Painted in 2009

**HK\$200,000-300,000**

**US\$26,000-38,000**

**PROVENANCE**

Private Collection, Asia

劉玖通

(中國，1977年生)

老上海

油彩 畫布  
2009年作  
款識：劉玖通上海2009(左下)；  
180 cm x 180 cm (47) (畫背)

來源

亞洲 私人收藏

劉玖通獨特的「寫意抽象」表現語彙，富含中國傳統水墨「計白當黑」、「以形寫神」的深厚底蘊，再融合北方豪邁奔放的揮灑氣度，造就劉玖通在華人當代抽象新銳中的代表性地位。劉玖通原是陝西綏德人，2000年畢業於西安美術學院後，落居上海並成立工作室，在豐沛的創作能量下逐漸形塑個人風格。《老上海系列》的創作始於2006年，題材取自古老上海與嶄新都會的古今交會，描繪內心對於原生西北與江南都會的觀察體悟。此件《老上海》(拍品編號485)尺幅甚大，運用劉玖通擅長的厚重油彩堆砌、創造富有戲劇張力的線條肌理，將都會天際線的輪廓置入抽象化的精煉筆觸中，體現出爐火純青的油畫技法與細膩的畫面意境。



486

## CHEN TING-SHIH

(CHINA, 1916-2002)

### *Lantern Fair*

signed and dated 'Chen Ting-Shih 1970' (lower right);  
numbered '16/18' (lower middle); titled 'Fair Lantern' (lower  
left)

cane fibre board relief print on paper

61 x 121 cm. (24 x 47½ in.)

edition 16/18

Executed in 1970

**HK\$70,000-90,000**

*US\$9,000-12,000*

### PROVENANCE

Private Collection, Asia

### LITERATURE

Taipei Fine Arts Museum, Chen Ting-Shih (1915-2002): Sound of  
Rarity, Taipei, Taiwan, 2002 (illustrated, plate 97, p.224).

Lion Art, Chen Ting Shih, Taipei, Taiwan, 2004 (illustrated, p. 69).

## 陳庭詩

(中國, 1916-2002)

### 燈會

甘蔗版 版畫

1970年作

版數：16/18

款識：Chen Ting-shih 1970 (右下)；16/18 (中下)；

Fair Lantern (左下)

### 來源

亞洲私人收藏

### 出版

2002年《大律希音：陳庭詩紀念展》台北市立美術館 台北 台灣 (圖版，第97圖，第224頁)

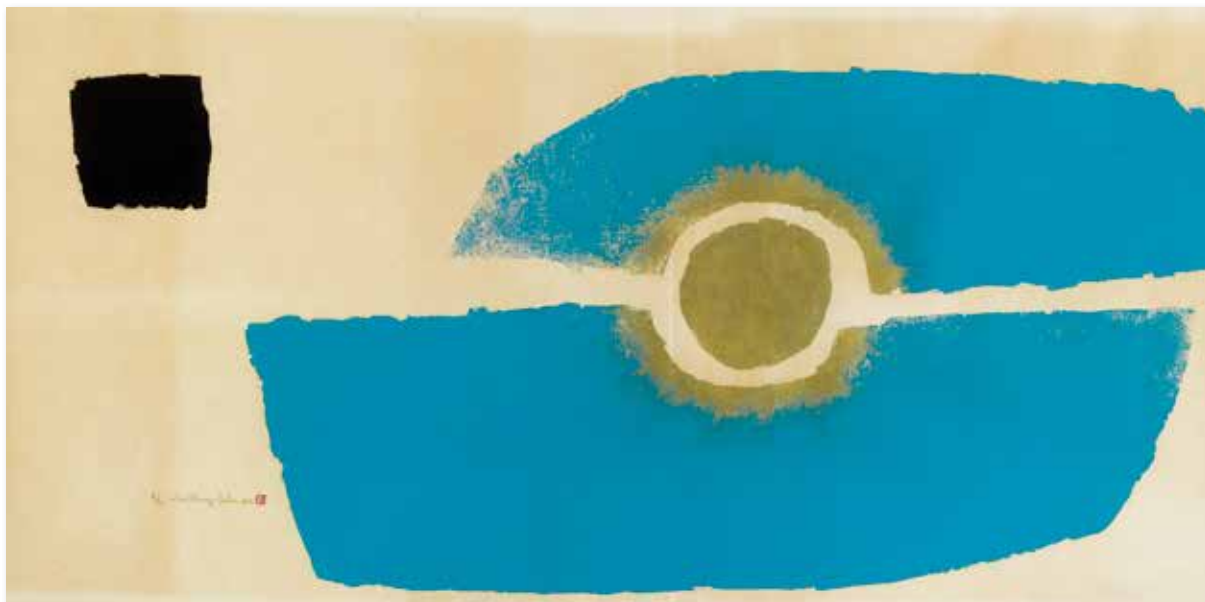
2004年《神遊·物外 陳庭詩》雄獅圖書 台北 台灣 (圖版，  
第69頁)

"Art is not conclusive, all creation is only a matter of selection."

Chen Ting-Shih

「藝術是沒有終極的，所有的創作都是過程的選擇。」

陳庭詩



487

## CHEN TING-SHIH

(CHINA, 1916-2002)

### *Untitled*

numbered, signed, dated '5/10 Chen Ting-Shih.68' (lower left)  
cane fibre board relief print on paper  
59.5 x 120 cm. (23 3/8 x 47 1/4 in.)  
edition 5/10  
Executed in 1968  
one seal of the artist

**HK\$70,000-90,000**

**US\$9,000-12,000**

### PROVENANCE

Private Collection, California, USA

### 陳庭詩

(中國，1916-2002)

### 無題

甘蔗版 版畫  
1968年作  
版數：5/10  
款識：5/10 Chen Ting-Shih.68 (左下)  
藝術家鈐印一枚

### 來源

美國 加州 私人收藏

陳庭詩為「中國現代版畫會」創始成員，1960年代亦加入「五月畫會」，數度獲選參加巴西聖保羅雙年展，在戰後台灣現代抽象藝術發展上有高度成就，鐵雕作品亦獨樹一格而史上留名。其早期木刻版畫作品為寫實風格，後以台灣特產的甘蔗板為媒材、手工上墨拓磨，創作出肌理豐富、色澤濃厚的抽象版畫。雖然風格新穎並以抽象幾何為創作語彙，但其美學深植於東方哲思，題旨有別於同時代西方藝術家。他將對天地運行的思索及自然感知注入紙上，簡練造形中蘊含了刀法線條的動勢、虛實，以及古拙斑駁的拓印質感，蒼古意象彷彿取自古代石碑拓片而又表現出截然不同的嶄新視覺。

此次拍賣精選的陳庭詩版畫作品涵蓋了他的經典用色：黑、藍、金、紅。《燈會》(拍品編號 486)以濃烈的紅、暗金與黑色喻指燈火，造形上兼具節奏與動態；《無題》(拍品編號 487)及《冰河之始》(拍品編號 488)以大幅蔚藍色塊組合表現生生不息之循環意象，三聯作的《離心-第一號》(拍品編號 489)則以純粹墨色與大氣魄的分割式構圖呈現出造形之間富於張力的動態關係。陳庭詩自幼失聰而一生寂靜，他的藝術表達卻更顯出超乎尋常的純粹及深刻。



488

## CHEN TING-SHIH

(CHINA, 1916-2002)

### *Beginning of the Glacier*

signed and dated 'Chen Ting-shih 65' (lower right); numbered '6/7' (lower left)  
cane fibre board relief print on paper  
62 x 61 cm. (24 3/8 x 24 in.)  
edition 6/7  
Executed in 1965  
one seal of the artist

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

**US\$5,200-7,700**

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Taipei Fine Arts Museum, Chen Ting-Shih (1915-2002): *Sound of Rarity*, Taipei, Taiwan, 2002 (illustrated, plate 33, p.218).

## 陳庭詩

(中國，1916-2002)

### 冰河之始

甘蔗版 版畫  
1965年作  
版數：6/7  
款識：Chen Ting Shih 65 (右下)；6/7 (左下)  
藝術家鈐印一枚

#### 來源

亞洲私人收藏

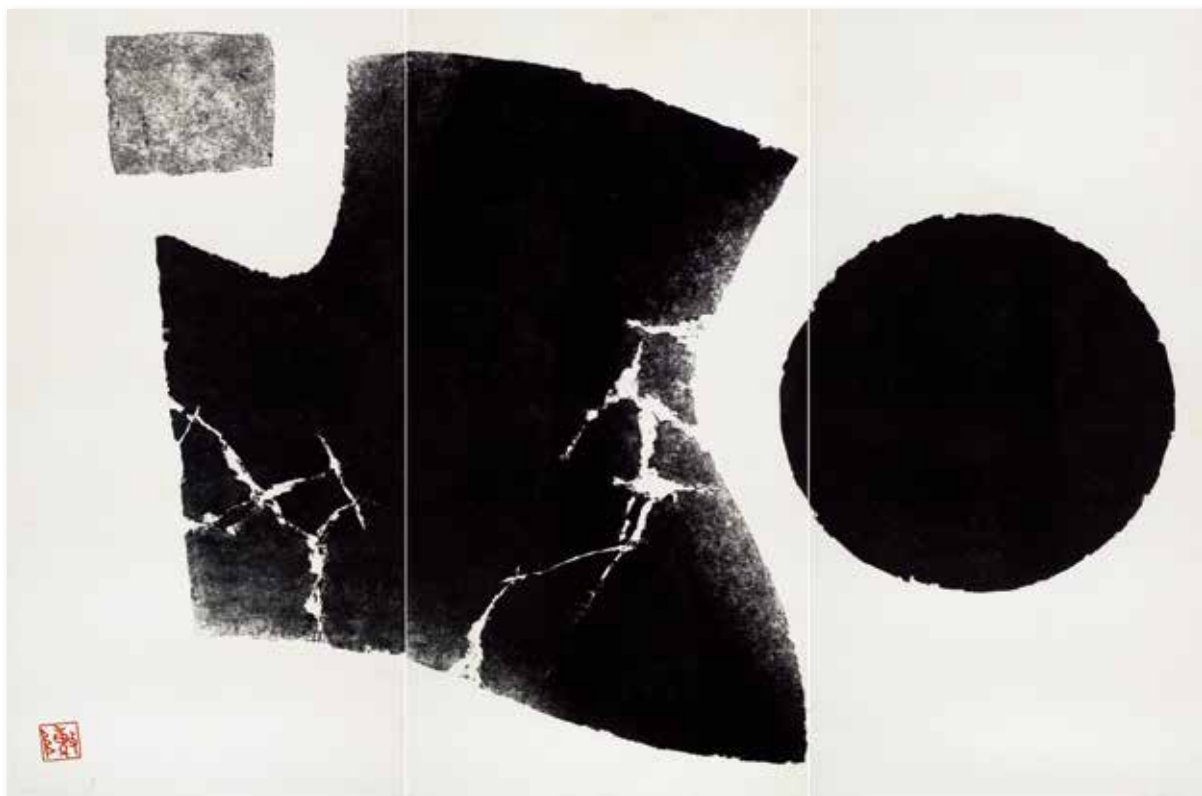
#### 出版

2002年《大律希音：陳庭詩紀念展》台北市立美術館 台北 台灣 (圖版，第33圖，第218頁)

Chen Ting-Shih was a founding member of the Modern Graphic Art Association, he later joined the Fifth Moon Group in 1960, and was nominated for the São Paulo Art Biennial in Brazil. Chen was a crucial figure in the history of modern art in post-war Taiwan, widely recognized for his abstract prints and iron sculptures. His early woodcuts were relatively realistic, as he evolved to produce abstract engravings on bagasse boards, which utilized the characteristics of the material to attain rich colours and textures, by inking the plates and printing by hand. His visual language of geometric

forms shown much influence from western Abstractionism; however, his aesthetics are deeply rooted in Oriental ideologies, separating him from his western counterparts. He projected on the paper his understanding of nature, and the mysterious workings of the universe; his simple shapes indicate the lexicons of seal craving, in its energy and the oneness of true and void. The residue of stencil-like compositions appears on the verge of vanishing, remind to us the ancient forms of stone monuments, yet, his abstract shapes reinvent and resonate to the present.

This auction presents an excellent collection of print works by Chen Ting-Shih, to include his signature palette: black, blue, gold and red. *Lantern Fair* (Lot 486) uses the colours of flaring red, muted gold and charcoal black to conjure the image of light, each element in this work tells of motion and rhythm; *Untitled* (Lot 487) and *Beginning of the Glacier* (Lot 488) depict masses of azure blue looping across the surface, to suggest the ritual linking states of life. The triptych *Centrifuge #1* (Lot 489) pushes the compositional possibility of dense, black shapes, to describe the tension manifested in the figure-ground relationship. Since Chen Ting-Shih had lost his hearing at an early age, much of his time was lived in silence, but it did not stop him from communicating with his art, the purest human emotions that are most profound.



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## CHEN TING-SHIH

(CHINA, 1916-2002)

### *Centrifuge #1*

signed and dated 'Chen Ting-shih 1969' (lower right) ; numbered '11/14' (lower middle) ; titled 'Centrifuge#1' (lower left)  
 cane fibre board relief print on paper, triptych  
 each: 119 x 60 cm. (46 $\frac{7}{8}$  x 23 $\frac{3}{8}$  in.) (3)  
 overall: 119 x 180 cm. (46 $\frac{7}{8}$  x 70 $\frac{7}{8}$  in.)  
 edition 11/14  
 Executed in 1969  
 one seal of the artist

**HK\$150,000-200,000**

**US\$20,000-26,000**

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Taipei Fine Arts Museum, Chen Ting-Shih (1915-2002): Sound of Rarity, Taipei, Taiwan, 2002 (illustrated, plate 74, p.222).

Taiwan Museum of Art, Chen Ting-Shih Eighty Retrospective, Taichung, Taiwan, 1993 (illustrated, p. 48)

## 陳庭詩

(中國，1916-2002)

### 離心—第一號

甘蔗版 版畫(三聯作)

1969年作

版數：11/14

款識：Chen Ting-shih 1969 (右下)；11/14 (中下)；

Centrifuge#1 (左下)

藝術家鈐印一枚

#### 來源

亞洲 私人收藏

#### 出版

2002年《大律希音-陳庭詩紀念展》台北市立美術館 台北 台灣 (圖版，第74圖，第222頁)

1993年《陳庭詩八十回顧展》台灣省立美術館 台中 台灣 (圖版，第48頁)

# JAPANESE PRINTS

## A PICTURE OF THE FLOATING WORLD

## 日本版畫：浮世繪大觀

The 17th century in Japan brought about the social and economic changes necessary to allow the development of the Japanese print. Following centuries of chaotic civil wars during the Sengoku period (late 15th-late 16th century), the Edo period (1603-1868) established a long period of peace in which the arts flourished, supported by newly-prosperous merchants and artisans in the bustling urban centres of Edo (Tokyo), Kyoto and Osaka. It was these cities, with their theatres and pleasure quarters that provided abundant subject matter for *ukiyo-e* artists. The term *ukiyo* means "floating world", and came to be associated with the momentary, worldly pleasures of the rising middle class. Following on from the early prints of this period which were printed in black only, came Suzuki Harunobu (1725-1770), who was the first artist who took full advantage of the new techniques of full-colour printing to develop his own new style, producing prints of men and women depicted in a gentle and delicate manner, which struck a chord with the new print-buying public. Kitagawa Utamaro (1753?-1806) is widely considered to be amongst the greatest print artists, in part due to his skill in the depiction of female beauty and his ability to convey the character of his subject through



Hishikawa Moronobu (d.1694), *Two Lovers*, circa 1675-80  
The Metropolitan Museum of Art, The Francis Lathrop Collection, Purchase, Frederick C. Hewitt Fund, 1911



Yashima Gakutei (1786?-1868), *Mirror Case and Mirror/Horinouchi Club*, with poem by Hitsukatsutei Kusanari, circa 1820  
Harvard Art Museums/Arthur M. Sackler Museum, Gift of the Friends of Arthur B. Duel

simple line alone. He dominated the last decade of the 18th century and the first years of the 19th century with his *okubi-e* [large head] depictions of women, although he was certainly not limited to this – he also produced half-portraits, full-length portraits and book illustrations.

### THE UKIYO-E PRINT IN THE 19TH CENTURY KATSUSHIKA HOKUSAI

Actor prints and those of courtesans dominated the print market during the 18th century and although the demand continued into the 19th century, it was in the genre of the landscape print where the important innovations occurred from around 1820 onwards. No other artist is more universally appreciated for landscape prints than Katsushika Hokusai (1760-1849). His monumental series the *Thirty-six Views of Mount Fuji* (*Fugaku Sanjurokkei*) of 1831-33 was the earliest large-scale series produced in the genre of landscape in the history of the Japanese print. Hokusai managed to engage the publisher Nishimuraya Yohachi in his project to produce a series of thirty-six horizontal *oban* prints (which was subsequently expanded with ten supplementary designs, meaning that the complete set actually comprises forty-six prints), each depicting Mount Fuji from a different viewpoint. In the late 1820s and early 1830s, a fashion emerged for prints printed entirely in shades of blue using Prussian blue, a new chemical pigment which originated in Europe but which at the time of the Fuji series was imported from China. Some prints of the series are printed entirely in shades of this new pigment combined with the traditional indigo blue, and some incorporated other colours. Two acknowledged masterpieces of the set are *Fine Wind, Clear Weather* (*Gaifu kaisei*) (Lot 490) and *In the Well of the Great Wave off Kanagawa* (*Kanagawa oki nami ura*) (Lot 491), both of which are admired for their simplicity of design, yet powerful and majestic portrayal of nature.

### UTAGAWA HIROSHIGE

Hokusai's great contemporary Utagawa Hiroshige (1797-1858) came to focus almost entirely on the landscape and his designs are celebrated for their warm and compassionate portrayal of the lives of everyday people, as well as a sensitive representation of Japan's landscapes through the ever-changing climatic conditions of the seasons. Hiroshige found success fairly early on with the series *The Fifty-three Stations of the Tokaido* (*Tokaido gojusan-tsugi no uchi*) in 1833, which brought both artist and the publisher Takenouchi Magohachi immediate renown.

The masterpieces of the set are generally those with the elements of nature to the fore, such as the travellers trudging through silently falling snow at night in *Kanbara: Evening Snow* (*Kanbara, yoru no yuki*) (Lot 494), or the drama

created by a sudden and heavy downpour forcing travellers to run for shelter in the famous *Shono: Driving Rain* (*Shono, Hakuu*) (Lot 495).

Many series followed of landscapes, bird and flower prints as well as illustrated books, culminating in his final landscape series before his death, *One Hundred Views of Famous Places of Edo* (*Meisho Edo hyakkei*), published by Uoya Eikichi in 1856-58. In this series of one hundred and twenty prints (including title page and two prints designed by pupils) Hiroshige employed a bright colour scheme, unusual vantage points and devices which became of keen interest to Impressionist and Post-Impressionist painters once these prints found their way to the West during the second half of the 19th century. It is two prints from this series that were immortalised in the work of Vincent van Gogh – *The Plum Garden, Kameido* (*Kameido umeyashiki*) where Hiroshige places the trunk of a tree firmly in the foreground, giving the viewer the sense of being amongst the blossoming trees, whilst the other visitors to the garden are behind a fence in the distance (Lot 492). The other print incorporated directly into van Gogh's work was *Sudden Shower over Shin-Ohashi Bridge and Atake* (*Ohashi Atake no yudachi*), where Hiroshige depicts a group of travellers again scattering due to a heavy downpour of rain. In this print, the skill of the block-carver is abundantly evident in the carving of the thin lines, which so accurately portray the falling rain (Lot 493). Van Gogh owned versions of both of these prints and produced a painting in oil copying each print yet adding his own artistic embellishments.

### UTAGAWA KUNIYOSHI

A natural exploration of new themes during the 19th century brought about the rise of the warrior print, whose undisputed master was Utagawa Kuniyoshi (1797-1861). In designing his prints, Kuniyoshi drew heavily from Japan's rich tradition of war tales and legends, such as the medieval wars of the 12th century between the Taira and Minamoto clans, as seen in his triptych *The Battle of Dan-no-ura* (*Dan-no-ura tatakai no zu*) (Lot 510) showing the suicide of Taira no Tomomori during the Genpei War (1180-1185). His prints of historical and legendary events also often incorporated mythological creatures, ghostly apparitions exacting revenge, or superhuman feats of courage and strength.

Kuniyoshi's extraordinary skill as a draftsman is evident in his print *Miyamoto no Musashi attacking the Giant Whale*, circa 1847-50 (Lot 508). He uses the space allowed by the triptych format ingeniously by almost completely filling it with the body of the whale, squashing out almost all background except for a tempestuous sea and the small figure of Miyamoto Musashi improbably riding on the back of the whale, about to subjugate it with his sword.



Katsushika Hokusai (1760-1849), *Under the Wave, off Kanagawa*, from the series *Thirty-six Views of Mt Fuji*, circa 1830-32  
The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Purchase, Rogers Fund, 1936

到了17世紀，日本版畫發展所迫切需要的社會經濟變革總算啓動。歷經了數個世紀的內戰動亂(戰國時代)，江戶時代(1603-1868年)的來臨，終於確保了長期的社經祥和，讓藝術活動能興旺發展，而這些藝術活動獲得東京、京都和大阪等繁忙市區的新興商人和藝術家的支持。這些繁華城市歌舞昇平，處處林立著劇院和娛樂中心，為浮世繪的藝術家提供了豐富的靈感主題。「浮世繪」一詞意味著「浮動世界」，與新興中產階級所追求的短暫、遊戲人間的態度劃上等號。而稍早所提到的浮世繪初期作品，純粹以黑色印製；之後鈴木春信(1725-1770年)崛起，成為第一位盡情利用全彩印刷技巧來詮釋獨特風格的藝術家；他以柔和細緻的方式形塑作品中的男男女女，深受當時買家們的共鳴。

喜多川歌麿(1753-1806年)被公認是浮世繪中最著名的大師之一，這是因為他對女性之美的詮釋能力精深，也是因為他用簡潔的線條就能傳達筆下主角的特質。在18世紀最後十年以及19世紀初期，歌麿以他「大首繪」的女性形象稱霸日本藝壇；然而大師的創作當然不侷限於這種類型的作品；他對於半身像，全身塑像和書籍插圖也著力甚深。

#### 葛飾北齋

在18世紀期間，演歌藝人和藝伎為主題的版畫成為市場大宗；到了19世紀，儘管對這類藝術作品的買氣仍然不退，風景畫(名所繪)作品才是浮世繪重大革新的主角，並且自1820年後方興未艾。名所繪的眾多藝術家家中，葛飾北齋(1760-1849年)所受到的景仰和受歡迎程度，普世無人能及。他創作於1831-1833年間的巨作，《富嶽三十六景》，是日本版畫史中，大幅風景畫類型的系列濫觴。葛飾北齋在當時與出版商-西村屋與八-合作，創作了36橫幅初版的富士(爾後又追加了10張增補作品，因此整個系列共46張)，從不同角度描繪日本靈山-富士山-的景致。到了1820年晚期及1830年早期，日本藝壇又興起新潮流，繪師們開始採用稱之為普魯士藍的藍色顏料，以深淺有別的方式塗滿整個畫板魯；普魯士藍是一種新的化學顏料，最早起源於歐洲，但是在葛飾北齋創作富嶽系列時，則需從中國進口該顏料。這一系列中的數張作品，全然是以普魯士藍與傳統靛色所混合而成的藍色繪成，而其他畫版則採用了別種顏色。這一系列中當數翹楚的兩張大作，分別是《凱風快晴》(拍品編號490)和《神奈川沖浪裏》(拍品編號491)；這兩幅畫以明快簡潔的設計感、捕捉到氣象萬千的自然變化而成為歷史經典。

#### 歌川廣重

與葛飾北齋同期的浮世繪大師，歌川廣重(1797-1858年)，可謂全靠風景畫類型作品起家；他的風格清麗溫暖，在描繪市井小民的日常生活時，筆觸充滿同情相憐；歌川對日本多變的四季情境表現，切入手法既入微又敏銳。《東海道五十三次》繪於1833年，屬於大師相當早期的作品，他和印刷家-竹內孫八-也因這幅而揚名立萬。本系列中最名聞遐邇的作品，多是凸顯大自然軒昂變化的藝品；在《蒲原夜之雪》中，歌川廣重即描繪了疲憊旅人在無聲白雪的夜晚蹣跚前行(拍品編號494)；而《庄野·白雨》是另一幅著名風景畫，故事場景是一場突然襲來的暴雨，迫使一群旅人狼狽地尋找避雨處(拍品編號495)。歌川廣重繼風景畫之後也創作了許多花鳥版畫、以及書籍插圖；他在謝世前的最後一幅風景畫，《名所江戶百景》，代表了其精彩藝涯的高峰；《名所江戶百景》在1856-1858年由印刷家-魚屋榮吉-所發行。這一系列共有120張版畫(包括主題頁和歌川廣重弟子所設計的兩張作品)，而大師選用了亮眼的顏彩配置、還有頗不尋常的觀察角度來作畫；這些作品在19世紀後半傳入西方藝壇，而畫作中所採用的此兩種藝術技巧，讓印象派和後印象派的畫家們神往不已。印象派大師梵谷在作品中即摹寫了《名所江戶百景》中的兩幅，使其永垂不朽，成為這兩幅畫的雋永禮讚；在《龜戶梅屋鋪》中，歌川以大手筆將大龍梅的枝幹繪於前景，使得觀者錯以為自己身處在花朵怒放的林木中，而其他

的訪客則是林立於遠處的欄杆後(拍品編號492)。另一幅則是《大橋安宅驟雨》，畫中的旅客們也是遭逢意外驟雨而倉皇奔竄。負責這幅作品的雕版師工藝無懈可擊，細膩線條詮釋得入微有致，落雨的姿態被詮釋得栩栩如生(拍品編號493)。梵谷收藏這些版畫的不同版本，更以油彩各仿製了一幅重構畫，同時加入了自己的詮釋。

#### 歌川國芳

時序進入19世紀，浮世繪藝術家勇闖新主題、新的創作領域，從而開創了武者繪的紀元；其中的歌川國芳(1797-1861年)，正是這一類型的佼佼者。在發想版畫時，大師從日本豐富的戰爭故事和傳奇汲取靈感，像是中古12世紀間平氏和源氏兩大家族的爭戰；他所繪的《壇之浦戰圖》(拍品編號510)是一幅三聯畫，就捕捉了源平合戰(1180-85)時，平知盛投海自盡的慘烈。歌川國芳的歷史和傳奇故事版畫，經常融入了虛構奇獸、鬼怪幽魂的復仇、或是超人的勇氣和豪傑傳奇。歌川國芳的作品《宮本武藏之鯨退治》作於1847-1850年(拍品編號508)，這幅奇幻巨作，為歌川國芳精湛的製圖技巧做了最佳明證。他巧妙地利用了三聯畫形式中所留的空間，讓巨鯨的身體整個覆蓋在上，幾乎吞沒了整個背景。他僅留部分餘白，描繪怒濤洶湧的大海和宮本武藏。宮本以超乎想像的英姿騎在鯨背上，手持武士刀準備了結這個海中巨獸。



Utagawa Kuniyoshi (1797-1861), *Tametomo and his Son Rescued by Tengu*, 1848-1852  
© The Trustees of the British Museum

A PRIVATE COLLECTION OF PRINTS FORMED IN THE 1990s  
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## KATSUSHIKA HOKUSAI

(JAPAN, 1760-1849)

*Fine Wind, Clear Weather (Gaifu kaisei), also known as Red Fuji*

From the series the Thirty-six Views of Mount Fuji (*Fugaku sanjurokkei*)  
Woodblock print, signed *Hokusai aratame litsu hitsu* [Brush of litsu, changed from Hokusai]  
Published by Nishimuraya Yohachi (Eijudo)  
Late 1831  
Horizontal *oban*: 25.2 x 36.5 cm. (10 x 14% in.)

**HK\$650,000-850,000**

**US\$84,000-110,000**

### 葛飾北齋

(日本，1760-1849)

#### 凱風快晴

取自《富嶽三十六景》  
作品上題有「北齋改為一筆」  
由西村屋與八(東大阪市)印製  
木刻版畫  
1831年末

Widely referred to in recent times as 'Red Fuji', this print, along with the 'Great Wave', is one of the most iconic and instantly recognised by Hokusai. Here, Mount Fuji takes centre stage in a landscape with no sign of human presence. There is only the mountain occupying a large proportion of the design - rising up monumentally against a blue sky patterned with high wispy clouds sometimes aptly called 'sardine clouds' (*iwashigumo*), which gently drift across in the breeze. Depicted is the eastern side of the mountain with its traces of snow remaining at the peak, at the moment the rays of the early morning sun hit the upper slopes of the mountain, basking it in a warm glow. The 'southern breeze' (*gaifu*) of the print's title is a phenomenon associated with late summer and Hokusai has gone to great lengths to capture its essence through his composition, colour scheme and the printer's use of effects.

此幅版畫在近代廣被稱為《赤富士》，與《巨浪》一樣，是日本版畫集萃中的經典，地位無可撼動，而且觀者一眼就知道出於大師葛飾北齋之手。作品中，富士山凜然聳立於正中央，風景中未有人煙。畫中的富士山佔了大部分版面 - 它高聳入穹蒼，氣勢萬千，藍天中有著朵朵纖縷白雲，此雲象有時被稱之為「沙丁雲」；這些鬆軟雲朵在微風中吹拂下悠悠飄過。大師在富士山東邊加添了些許餘雪，尚留在山巔上；在此同時，晨曦的初暉映在富士山坡上，光芒萬丈，將山巔浸浴在溫暖光輝中。題於作品標題中的「凱風」，是夏末的一種獨特景象；而大師不遺餘力，透過構圖、顏彩配置、加上刷版師所使用的效果，使凱風得以躍然紙上。







A PRIVATE COLLECTION OF PRINTS FORMED IN THE 1990s

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## KATSUSHIKA HOKUSAI

(JAPAN, 1760-1849)

*In The Well of the Great Wave off Kanagawa (Kanagawa oki nami ura)*

From the series *Thirty-six views of Mount Fuji (Fugaku sanjurokkei)*

Signed *Hokusai aratame litsu hitsu* [Brush of litsu, changed from Hokusai]

Published by Nishimuraya Yohachi (Eijudo)

Late 1831

Woodblock print

Horizontal *oban*: 25.4 x 37.2 cm. (10 x 14 5/8 in.)

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

US\$97,000-130,000

葛飾北齋

(日本, 1760-1849)

神奈川沖浪裏

取自《富嶽三十六景》

作品上題有「北齋改爲一筆」

由西村屋與八(東大阪市)印製

木刻版畫

1831年末

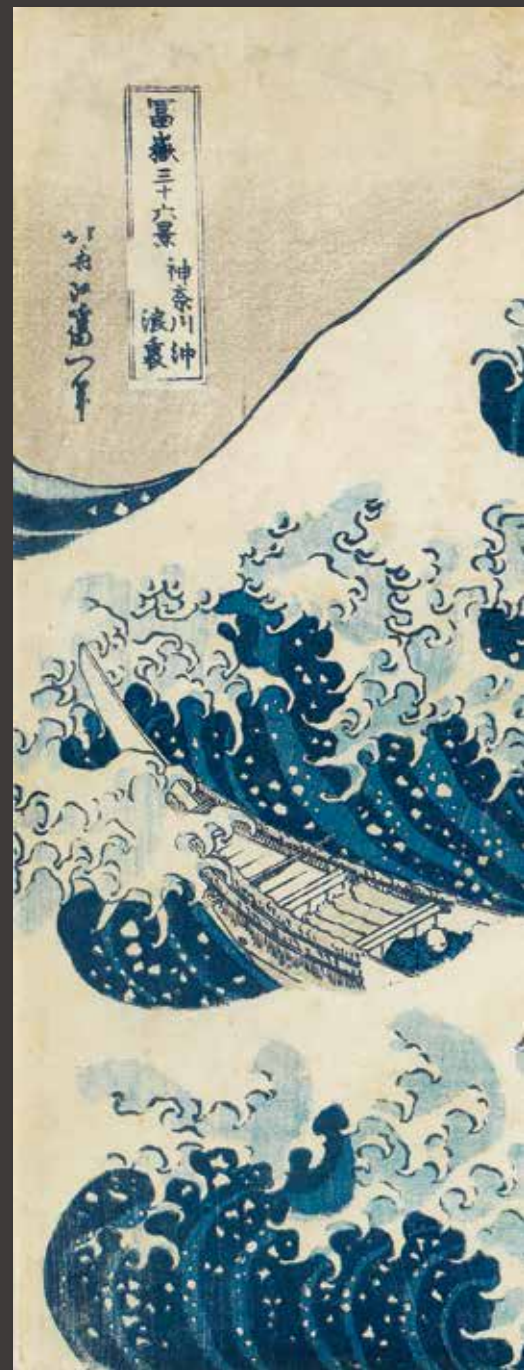
The 'Great Wave' towers up and crests over, caught by the artist in a moment of monumental power and energy. The claws created by the wave's crest reach over and sprinkle spray. The displaced water creates, for a brief moment, a deep well revealing to us the snow-capped sacred peak of Mount Fuji in the distance below. Three skiffs (*oshiokuri*) are heading away from Edo (Tokyo), speeding to meet fishermen with fresh catches of fish, which they would return to the capital to sell in the markets. The oarsmen bend low in their boats, straining against the force of the ocean. The 'Great Wave' and 'Red Fuji' of the same series are the most famous prints from the series *Thirty-Six Views of Mount Fuji (Fugaku sanjurokkei)* which despite its title, comprised forty-six prints in total designed by Hokusai, and published by Nishimuraya Yohachi between 1831 and 1833. The set proved so successful that several editions were printed, which accounts for the variations in colouration when comparing different examples of this print.

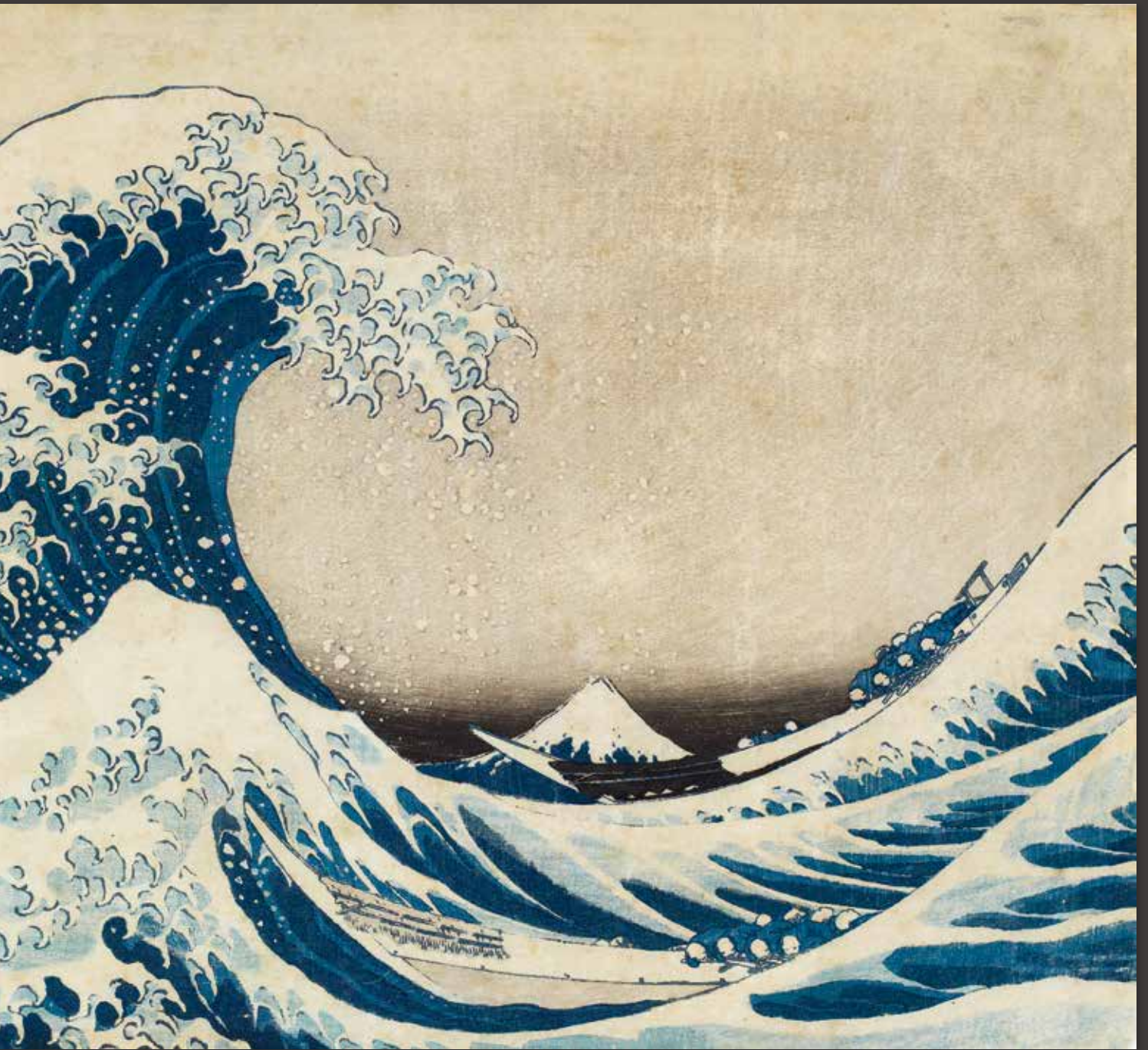
No other Japanese print has taken on an iconic status internationally as the 'Great Wave'. Frequently reproduced, it is incorporated into an assortment of modern design such as mobile phone cases, laptop covers, T-shirts, book cover illustrations, and advertising. It seems likely that there are various reasons for this - the perfect balance of the composition, the way in which the wave seems real, but perhaps overall the simple yet universally understood concept of the struggle of man against the monumental forces of nature.

大師以大開大闢、聳拔縱走的筆觸，捕捉了怒海翻騰排空的氣勢。澎湃滔天所造成的浪峰，濺起飛濺水花。在那剎那，捲起的波濤巨爪，讓身為觀者的我們得以瞥見遠處下方被白雪覆頂的富士聖山。三艘小艇正奮力划離東京，疾速要與一群甫補充魚、滿載而返的漁夫碰面；他們準備回到京城，趕著在開市時賣出新鮮魚獲。畫中的槳手們低伏在船身中，使盡氣力不被滾滾巨浪吞噬。

《神奈川沖浪裏》和《凱風快晴》是《富嶽三十六景》系列中最著名的兩幅作品；儘管標題說是36景，該系列事實上共涵蓋了46幅畫，全部出於葛飾北齋之手，並在1831和1833年間由西村屋與八印製出版。這系列一發行果然備受觀眾喜愛，因此印製了數個版本；這也正是我們在比較這作品的數張範本時，難免會留意到顏色的差異。

《神奈川沖浪裏》所獲的國際盛譽和藝界尊崇，向來是其他的日本版畫所望其項背的。該作品在普羅大眾市場被複製、成為現代商業工業設計的靈感來源，時常出現在行動電話護套、筆記型電腦護套、T恤和書籍封面插畫、廣告設計上。而這種現象的起因有數種可能美：該作品構圖的平衡完美、以及對怒濤駭浪的生動描寫等；然而，最顯而易見、而且舉世皆能瞭然的原因，當屬人類力抗自然的對決，總能產生共鳴。





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## UTAGAWA HIROSHIGE

(JAPAN, 1797-1858)

### *The Plum Garden, Kameido (Kameido Umeyashiki)*

From the series One Hundred Views of Famous Places of Edo (*Meisho Edo hyakkei*)  
Woodblock print, signed *Hiroshige ga*  
Published by Uoya Eikichi  
Sealed *aratame*  
Date seal: Snake 11 (11/1857)  
Vertical *oban*: 36 x 24.2 cm. (14 $\frac{1}{8}$  x 9 $\frac{5}{8}$  in.)

HK\$70,000-90,000

US\$9,000-12,000



## 歌川廣重

(日本, 1797-1858)

### 龜戶梅屋舖

取自《名所江戸百景》  
作品上題有「廣重畫」  
由出版家魚屋榮吉所發行  
用印日期：蛇年11月(1857年11月)  
木刻版畫  
1857年作

Umeyashiki is the name of a plum garden on the bank of the Sumida River which drew large numbers of visitors to enjoy the view and scent of the blossoming trees in early spring. Hiroshige's striking design places the trunk and branches of a plum tree boldly in the foreground. The shape of this particular tree led to it becoming known as Resting Dragon Plum (*Garyubai*), because its branches grew so long they re-entered the earth. The viewer is obliged to look through the branches of the tree and of those behind, to see a group of visitors to the garden admiring the blossoms from behind a fence. The unusual and dramatic vantage point and bold use of colour are characteristics that inspired 19th century artists such as Vincent van Gogh, Claude Monet and James McNeill Whistler and in many cases dramatically influenced their work. This particular print was acquired by van Gogh and inspired him to such an extent that, along with *A Sudden Show over Ohashi and Atake* by Hiroshige, he produced his own version in oil, *Flowering Plum Orchard (after Hiroshige)*, 1887, now in the Van Gogh Museum, Amsterdam. Interestingly, to his painting van Gogh added a wide orange border containing inscriptions in Japanese including 'painted by the New Yoshiwara' - which bears no relation to the original print by Hiroshige and was added to the oil painting for exotic embellishment.

梅屋舖是隅田川畔一座梅園的名字，每年春天均吸引大批遊客來賞景、浸浴在大片梅樹綻花的清香中。廣重出色的構圖設計，將梅樹的主幹和樹枝大膽置放在前景。這棵特別梅樹的輪廓形狀，為它獲得「臥龍梅」的美名，因為該樹的枝幹格外地長，會鑽回土中。

欣賞這幅畫作的觀者，必須透過梅樹的枝幹看往遠方，觀照一群造訪梅園的遊客站在柵欄後方欣賞初綻的梅花。這種獨特且充滿戲劇性的觀察位置、以及奔放的色彩配置，為荷蘭的梵谷、法國的莫內和美國的詹姆斯·惠斯勒等19世紀印象派藝術家，帶來燦發的創作靈感，而且還深深影響了他們的藝術產出。

這一幅畫之後由梵谷所取得，讓他靈感不斷，除了模仿了廣重所繪的《大橋安宅驟雨》外，他也用油彩臨摹了一個版本，《梅樹開花》(仿廣重)，完成於1887年，藏於阿姆斯特丹的梵谷美術館。有趣的是，梵谷在自己的摹寫品上加了橘色的寬邊框，並寫上了日文的獻詞，包括了這些文字：「由新吉原所畫」。然而，這些文字與廣重所繪的原版毫無關聯，純是梵谷為作品增添異國情所加的。

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## UTAGAWA HIROSHIGE

(JAPAN, 1797-1858)

### *Sudden Shower over Shin-Ohashi Bridge and Atake* (*Ohashi Atake no yudachi*)

From the series One Hundred Views of Famous Places (*Meisho Edo hyakkei*)

Woodblock print, signed *Hiroshige ga*

Published by Uoya Eikichi

Sealed *aratame*

Date seal: Snake 9 (9/1857)

Vertical *oban*: 36.4 x 23.7 cm. (14% x 9% in.)

HK\$160,000-220,000

US\$21,000-28,000

One of Hiroshige's most well-known prints, pedestrians crossing the Ohashi Bridge are taken by surprise by a sudden downpour of rain. On the shoreline to the far left, almost completely obscured by the rain are the Atake and Honjo districts, with the roofs of the sheds housing the shogun's boats just visible. Only thirty years after its publication, an impression of this print made its way into the collection of Vincent van Gogh, inspiring him to paint his 1887 oil and canvas version *Bridge in the Rain* (after Hiroshige), 1887, which is now in the van Gogh Museum, Amsterdam, immortalising the print into the Western cannon of art forever.

這是歌川廣重最著名的版畫作品之一。該圖以橋上一群旅人為主題，他們被突然襲來的驟雨迫得倉皇四散。在畫作的左方是安宅和本庶區，幾乎被雨所完全遮掩，僅剩幾座安放幕府將軍船隻的草棚屋頂，還依稀得見。

這幅經典藝作出版後不過30年，梵穀就獲取了該作的摹寫品，成為他的藏品之一，也促使他拿起畫筆，在1887年完成了布面油畫版的《雨中橋（仿廣重）》，現在於阿姆斯特丹梵谷博物館藏，成為西方經典集萃中的一顆東方藝品明珠，千古不朽。

## 歌川廣重

(日本，1797-1858)

### 大橋安宅驟雨

取自《名所江戸百景》

作品上題有「廣重畫」

由魚屋榮吉所出版

畫上的用印為「極」（「通過」）

用印日期：蛇年9月(1857年9月)

木刻版畫

1857年作





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## UTAGAWA HIROSHIGE

(JAPAN, 1797-1858)

*Kanbara: Evening Snow (Kanbara, yoru no yuki)*

From the series *The Fifty-three Stations of the Tokaido Road (Tokaido gojusan tsugi no uchi)*

Woodblock print, signed *Hiroshige ga*

Published by Takenouchi Magohachi (Hoeido)

Sealed *kiwame* (approved)

Circa 1833-34

Horizontal *oban*: 23.5 x 36.3 cm. (9 $\frac{1}{8}$  x 14 $\frac{2}{8}$  in.)

**HK\$70,000-90,000**

**US\$9,000-12,000**

歌川廣重

(日本，1797-1858)

蒲原夜之雪

取自《東海道五十三次之内》

作品上題有「廣重畫」

由出版家竹內孫八(保永堂版)所出版

畫上的用印為「極」(“通過”)

木刻版畫

約1833-1834年作

這幅版畫，與《庄野：白雨》被視為《東海道五十三次之内》系列中的兩幅名作。三名旅人在傍晚的皚皚落雪中跋涉前行，後方清晰可見蒲原雪白覆鼎的建物。



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## UTAGAWA HIROSHIGE

(JAPAN, 1797-1858)

*Shono: Driving Rain (Shono, hakuu)*

From the series *The Fifty-three Stations of the Tokaido Road (Tokaido gojusan tsugi no uchi)*  
Woodblock print, signed *Hiroshige ga*  
Published by Takenouchi Magohachi (Hoeido)  
Sealed *kiwame* (approved)  
Circa 1833-34  
Horizontal *oban*: 24.6 x 36.2 cm. (9 $\frac{5}{8}$  x 14 $\frac{2}{8}$  in.)

**HK\$60,000-80,000**

US\$7,700-10,000

歌川廣重

(日本，1797-1858)

庄野：白雨

取自《東海道五十三次之内》  
作品上題有「廣重 畫」  
由出版家竹內孫八所發行  
畫上的用印為「極」(「通過」)  
木刻版畫  
約1833-1834年作

Along with *Kanbara: Evening Snow*, this print is amongst Hiroshige's masterpieces. Here travellers and two porters carrying a client in a *kago* [traveling chair] are forced to run through a sudden and heavy rainstorm near the town of Shono in Ise Province. The umbrella of the figure on the right has two inscriptions: *Takenouchi*, the publisher of the series, and *Gojusan tsugi* ['Fifty-three Stations'], part of the title of the series. Thatched roofs of houses are visible on the right through the diagonal rain. Further adding to the sense of drama are the dark rows of trees bent low by the wind across the background.

這幅也是廣重作品中的傑作之一。畫中的兩名旅客和腳夫扛著坐在籠（一種旅行用座椅）中的乘客，經過伊勢區內的庄野鎮時，突然遭遇暴雨，迫得他們拔腳快行。右邊人物所撐的傘上有兩個題字：「竹內」，是此系列的出版商；以及「東海道五十三次之内」，是系列作品名稱的片段。房子的茅草屋頂透過斜降而下的驟雨仍清晰可見。背景那一排被疾風吹彎的漆黑樹林，平添作品的戲劇張力。



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## UTAGAWA HIROSHIGE

(JAPAN, 1797-1858)

### No. 17, Yui: *The Frightful Satta Pass* (*Yui, Satta-mine oya shirazu*)

From the series Famous Sights of the Fifty-three Stations (*Gojusan tsugi meisho zue*)  
Woodblock print, signed *Hiroshige ga*  
Published by Tsutaya Kichizo (Koeido)  
Sealed *kiwame* (approved)  
Date seal: Hare 7 (7/1855)  
Vertical *oban*: 37 x 25.5 cm. (14% x 10 in.)

HK\$15,000-20,000

US\$2,000-2,600

## 歌川廣重

(日本, 1797-1858)

### 十七 由井：駭人的薩多嶺

取自《東海道五十三次之内》  
作品上題有「廣重畫」  
由竹內孫八(保永堂版)出版  
畫上的用印為「極」(「通過」)  
用印日期：兔年7月(1855年7月)  
木刻版畫  
1855年作

The Satta Pass was constructed by the Shogunate in 1655 to improve the journey along a part of the Tokaido which previously would have required travelling along the treacherous rocky shoreline at low tide, shown at the base of the cliffs in this print. Mount Fuji can be seen rising up in the distance, partially obscured by a group of windswept trees clinging to the rock edge. Travellers are shown ascending the long slope up the cliff and ships are along the coastline.

薩多嶺是1655年的幕府時代所建，為的是要改善東海道這一區的旅況；在工程完成以前，旅人必須在潮退時期於怪石嶙峋的岸線地區小心前行，過程險象環生。畫面中的山壁腳栩栩呈現了這條岸線的險狀。遠眺可見富士山，而攀著嶙峋岩石的樹叢，被疾風吹掃著，遮掩了山巒部分輪廓。旅人們沿著懸崖漫長的斜坡踽踽爬行，岸線旁還點綴著船隻數艘。





五幅役者絵 木刻版畫

歌川國貞

(日本, 1786-1865)

役者澤春田之助(飾 顔世御前)和  
坂東龜義(飾 高師直)

出自《忠臣藏》的無名系列  
作品上題有「國貞畫」  
由伊勢屋兼吉出版  
1862年作

歌川豐國

(日本, 1769-1825)

中村座的役者演出

作品上題有「豐國畫」  
由三合屋清衛門出版  
約1810年代作

歌川國貞

(日本, 1786-1865)

岡部: 役者嵐吉三郎飾六彌太

源自《東海道五十三次之内》

作品上題有「豐國畫」  
由辻岡屋文助(金照堂)出版  
1852年作

歌川國貞

(日本, 1786-1865)

役者 河源崎權一郎 扮演 篠塚五

源自《七小町》系列  
作品上題有「豐國畫」  
1864年作

歌川國貞

(日本, 1786-1865)

四十七

源自《其姿紫の写繪》系列  
作品上題有「豐國畫」  
由和泉屋市兵衛(甘泉堂)出版  
1852年作

HK\$15,000-20,000

US\$2,000-2,600



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FIVE WOODBLOCK PRINTS DEPICTING ACTORS

The group comprising:

UTAGAWA KUNISADA (JAPAN, 1786-1865)

*The Actors Sawamura Tanosuke (as Kaoyo Gozen) and Bando Kamezo (as Ko no Moronao)*

From an untitled series of The Storehouse of Loyal Retainers (*Chushingura*)

Signed *Toyokuni ga*, published by Iseya Kanekichi, 1862

UTAGAWA TOYOKUNI (JAPAN, 1769-1825)

*An actor in a Production at the Nakamura Theatre*

Signed *Toyokuni ga*, published by Mikawayai Seiemon, circa 1810s

UTAGAWA KUNISADA (JAPAN, 1786-1865)

*Okabe: the Actor Arashi Kichisaburo III as Rokuyata*

From the series Fifty-three Stations of the Tokaido Road (*Tokaido gojusan tsugi no uchi*)

Signed *Toyokuni ga*, published by Tsujiokaya Bunsuke (Kinshodo), 1852

UTAGAWA KUNISADA (JAPAN, 1786-1865)

*The Actor Kawarazaki Gonjuro in the Role of Shinozuke Goro*

From the series Seven Komachi

Signed *Toyokuni ga*, 1864

UTAGAWA KUNISADA (JAPAN, 1786-1865)

No. 47, from the series Magic Lantern Slides of That Romantic Purple Figure (*Sono sugata yukari no utsushi-e*)

Signed *Toyokuni ga*, published by Izumiya Ichibei (Kansendo), 1852

Each *oban*:

36.5 x 25.5 cm. (14 $\frac{3}{8}$  x 10 in.)

36.5 x 25 cm. (14 $\frac{3}{8}$  x 9 $\frac{7}{8}$  in.)

35 x 24 cm. (13 $\frac{5}{8}$  x 9 $\frac{3}{8}$  in.)

35.5 x 23.8 cm. (14 x 9 $\frac{3}{8}$  in.)

22.5 x 34.5 cm. (8 $\frac{7}{8}$  x 13 $\frac{5}{8}$  in.) (5)



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## KATSUSHIKA HOKUSAI

(JAPAN, 1760-1849)

### *Poem by Abe no Nakamaro*

From the series *One Hundred Poems Explained by the Nurse*  
(*Hyakunin isshu uba ga etoki*)

Woodblock print, signed *Saki no Hokusai Manji*

Published by Iseya Sanjiro (Eijudo)

Circa 1835-36

Horizontal *oban*: 25.7 x 37.2 cm. (10 $\frac{1}{8}$  x 14 $\frac{5}{8}$  in.)

**HK\$70,000-90,000**

*US\$9,000-12,000*

### 葛飾北齋

(日本, 1760-1849)

### 阿倍仲麻呂之詩

源自《百人一首乳母かゝとき》系列

作品上題有「前北齋為一筆」

由伊勢屋三治郎(永壽堂)出版

木刻版畫

約1835-1836年作

The Japanese nobleman and poet Abe no Nakamaro (698-770) stands on a hill looking out over the sea, accompanied by a number of attendants. Abe no Nakamaro composed the accompanying poem in China, in his longing for home:

*Amanohara furisake mireba*

*Kasuga naru*

*Mikasa no yama ni*

*ideshi tsuki ka mo*

It might be the moon that shone  
above Mount Mikasa in Nara  
that I see in this faraway land  
when now I look  
across the vast fields of the stars.

日本貴族和詩人阿倍仲麻呂 (698-770年) 佇立在山巔，遠眺大海，身旁數名僕人隨侍著。他在中國遣唐時期寫下了隨筆詩，以賦鄉愁：

仰首望長天，神馳奈良邊；  
三笠山頂上，想又皎月圓。

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## UTAGAWA TOYOHIRO

(JAPAN, 1773-1828)

### *Three Views of Japan (Nihon san kei)*

Woodblock print, signed *Ichiryusai Toyohiro ga*  
Privately published, circa 1810s  
Embellished with metallic pigments and  
embossing  
*Shikishiban surimono*: 21.4 x 19 cm. (8 $\frac{3}{8}$  x 7 $\frac{1}{2}$  in.)

HK\$20,000-30,000

US\$2,600-3,800

The title of this print refers to the 'Three Great Beauty Spots' - Itsukushima shrine on Miyajima Island (instantly recognisable by its Torii gate in the sea), the sandbar of Amanohashidate and the pine-covered islands of Matsushima. Each of these is depicted within a shaped cartouche on the print. As travel for purposes of pilgrimage and sightseeing increased, so did the popularity of such picturesque sites, providing the subject matter for many works of art during the Edo period.

這幅作品的標題，等同對「日本三個絕美景點」的一場禮讚：宮島上的嚴島神社（該景點矗立在海上的鳥居，能讓人一眼就認出這景點）、天橋立的沙洲、以及松島町上被蒼鬱松樹所覆滿的群島。這三個景點的每一個，在版畫上均以具有形狀的象形繭所描繪而成。隨著朝聖之旅和賞景行程開始盛行，這種以美景取材的作品也變得更為普及，成為江戶時代許多藝術作品的主题。

## 歌川豐廣

(日本，1773-1828)

### 日本三景

作品上題有「一勇齋豐廣畫」  
獨立出版  
金屬顏料 浮雕花飾 木刻版畫  
約1810年代作



500

## YASHIMA GAKUTEI

(JAPAN, 1786?-1868)

### *Mirror Case and Mirror*

For the Horinouchi Club, with poem by  
Hitsukatsutei Kusanari  
Woodblock print, signed *Gakutei*  
Artist's seal: *Yashima*  
Privately published, circa 1820  
Embellished with metallic pigments and  
embossing  
*Shikishiban surimono*: 21.2 x 18.6 cm.  
(8 $\frac{3}{8}$  x 7 $\frac{3}{8}$  in.)

HK\$12,000-18,000

US\$1,600-2,300

## 八島岳亭

(日本，1786-1868)

### 鏡盒與鏡

獻給嶺之內俱樂部，  
由Hitsukatsutei Kusanari題詩  
作品上印有「岳亭」  
畫師之印：「島」  
金屬顏料 浮雕花飾 木刻版畫  
約1820年作





501

## YASHIMA GAKUTEI

(JAPAN, 1786?-1868)

### *Number one: Two dancers*

From the series *The Dance at Furuichi for the Hisakataya Group (Hisakataya furuichi odori)*  
Woodblock print, signed *Gakutei Sadaoka hitsu*  
Privately published, circa 1822  
Embellished with metallic pigments and embossing  
*Shikishiban surimono*: 20.7 x 18.5 cm.  
(8 $\frac{1}{8}$  x 7 $\frac{1}{4}$  in.)

**HK\$14,000-16,000**

**US\$1,800-2,100**

In this print, from a set of five, two geisha are depicted dancing on a stage at *Gissharo*, a large establishment in the town of *Furuichi* located between the shrines of *Yamada* and *Uji*. Pilgrimages to the Great Shrines at *Ise* became extremely popular during the 1820s, with travellers often staying overnight at the inns and brothels in the area. The carriage wheels decorating the lanterns and the side of the stage are the emblem of the house, whose name *Gissharo* means 'Ox-drawn Carriage'.

## 八島岳亭

(日本, 1786-1868)

### 第一號：二舞者

源自《為久型屋組的古市之舞》  
作品上題有「岳亭定岡筆」  
金屬顏料 浮雕花飾 木刻版畫  
約1822年作

這組作品共包含5個畫卷，這一幅描寫的是兩名藝伎登上牛車樓舞台上獻舞技；這地點是古市區一個大型劇場，座落於山田神社和宇治神社之間。在1820年代，前往伊勢大神社的朝聖之旅變得極受歡迎，香客們經常會在該地的旅店和妓院過夜。裝飾著燈籠的馬車輪、以及舞台邊緣的細節，是這劇院的標章；而牛車樓的意思正是「牛拉四輪車」。

502

## KATSUSHIKA HOKUSAI

(JAPAN, 1760-1849)

### *Horse Shells (Umagai)*

From the series *A Selection of Horses (Uma-zukushi)*  
Woodblock print, signed *Fusenkyo litsu hitsu*  
Privately published, 1822  
Embellished with metallic pigments and embossing  
*Shikishiban surimono*: 20.6 x 18.3 cm.  
(8 $\frac{1}{8}$  x 7 $\frac{2}{8}$  in.)

**HK\$15,000-20,000**

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



## 葛飾北齋

(日本, 1760-1849)

### 馬之形殼

源自《大繪馬選集》系列  
作品上題有「不染居為一」  
金屬顏料 浮雕花飾 木刻版畫  
1822年作

503

## TOTOYA HOKKEI

(JAPAN, 1780-1850)

### *A Chinese Princess Gazing into a Mirror*

Woodblock print, signed *Hokkei*  
Privately published, 1820s  
Embellished with metallic pigments and embossing  
*Shikishiban surimono*: 21 x 18.6 cm. (8¼ x 7¾ in.)

**HK\$15,000-20,000**

US\$2,000-2,600

魚屋北溪

(日本, 1780-1850)

公主端詳鏡中人

作品上題有「北溪」  
金屬顏料 浮雕花飾 木刻版畫  
1820年代作



504

## UTAGAWA KUNISADA

(JAPAN, 1786-1865)

### *Two Actors Fighting in a Night Scene*

The actors Ichikawa Danjuro VII and Iwai Kumesaburo II in a night scene from the play *Tayoriari gohiiki no tsuna*, performed in 1832 at the Kawarazaki Theatre  
Woodblock print, each sheet signed *Kochoro Kunisada ga*  
Privately published, 1833  
Embellished with metallic pigments and embossing  
*Shikishiban surimono* diptych: each sheet approx. 20.6 x 18.7 cm. (8¼ x 7¾ in.) (2)

歌川國貞

(日本, 1786-1865)

兩名役者夜鬥

1832年，演員七代目 市川 團十郎，和岩井桑三郎在河原崎座演出「Tayoriari gohiiki no tsuna」劇中的一場夜間場景  
每一繪卷都簽有「香蝶樓 國貞 畫」  
金屬顏料 浮雕花飾 木刻版畫 (雙聯作)  
1833年作

**HK\$18,000-22,000**

US\$2,400-2,800



505

## UTAGAWA HIROSHIGE

(JAPAN, 1797-1858)

*Shimotsuke Province: Mount Nikko, Urami Waterfall  
(Shimotsuke, Nikkōsan, Urami no taki)*

From the series Famous Places in the Sixty-odd Provinces  
(*Rokujuyoshu meisho zuie*)

Woodblock print, signed *Hiroshige hitsu*

Published by Koshimuraya Heisuke (Koshihei)

Date seal: Ox 8 (8/1853)

Censors' seals: *Kinugasa* (Kinugasa Fusajiro) and *Murata*  
(Murata Heiemon)

Vertical *oban*: 35.5 X 24.5 cm. (14 x 9 5/8 in.)

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

US\$3,300-4,500

歌川廣重

(日本，1797-1858)

下野 日光山 裏見ノ瀧

取自《六十余州名所図会》

作品上題有「廣重筆」

由越村屋平助(越平)出版

用印日期：牛年8月(1853年8月)

審査員之印：衣笠(衣笠房次郎) 和村田(村田佐兵衛)

木刻版畫

1853年作



506

## UTAGAWA HIROSHIGE II

(JAPAN, 1826-1869)

*Kintai Bridge at Iwakuni in Suo Province (Suo iwakuni kintai-bashi)*

From the series One Hundred Views of Famous Places in the Provinces (*Shokoku meisho hyakkei*)  
Woodblock print, signed *Hiroshige ga*  
Published by Uoya Eikichi, 1859  
Sealed: *aratame* Goat 11 (11/1859)  
Vertical *oban*: 37.3 x 25 cm. (14% x 9% in.)

**HK\$20,000-30,000**

US\$2,600-3,800

二代目 歌川廣重

(日本, 1826-1869)

周防岩國錦帶橋

源自《諸國名所百景》  
作品上題有「廣重畫」  
由魚谷榮吉出版  
用印日期：改為羊年11月(1859年11月)  
木刻版畫  
1859年作

The beautiful 'Bridge of the Brocade Sash' (*Kintai-bashi*) spanned the Nishiki River in Iwakuni province and here is shown during heavy snowfall. Built in 1673, it was one of the most famous bridges of the provinces.

風情萬千的「錦帶橋」，橫跨於岩國省的錦川之上；藝術家在天降大雪之際捕捉到這幅美景。錦帶橋建於1673年，是所有省區中最負盛名的橋樑。



507

## UTAGAWA HIROSHIGE II

(JAPAN, 1826-1869)

*Shimofuri Waterfall in Nikko (Nikko shimofuri no taki)*

From the series One Hundred Views of Famous Places in the Provinces (*Shokoku meisho hyakkei*)  
Woodblock print, signed *Hiroshige ga*  
Published by Uoya Eikichi, 1859  
Sealed: *aratame* Goat 10 (10/1859)  
Vertical *oban*: 36.5 x 25.5 cm. (14% x 10 in.)

**HK\$15,000-20,000**

US\$2,000-2,600

二代目 歌川廣重

(日本, 1826-1869)

日光霜降之滝

源自《諸國名所百景》  
作品上題有「廣重畫」  
由魚谷榮吉出版  
用印日期：改為羊年10月(1859年10月)  
木刻版畫  
1859年作



508

UTAGAWA KUNIYOSHI

(JAPAN, 1797-1861)

*Miyamoto no Musashi Attacking the Giant Whale*

Woodblock print, signed *Ichiyusai Kuniyoshi ga*

Artist's seal: *Yoshikiri*

Published by Kawaguchiya Shozo, 1847-50

Censor's seals: *Murata* (Murata Heiemon) and *Mera* (Mera Taichiro)

*Oban* triptych: each sheet 36 x 24.5 cm. (14¼ x 9¾ in.) (3)

HK\$500,000-800,000

US\$65,000-100,000

歌川國芳

(日本，1797-1861)

宮本武藏之鯨退治

作品上題有「一勇齋國芳畫」

由川口屋昭三所發行

審查員之印：村田 (村田平衛門) 和目良 (目良太一郎)

木刻版畫 (三聯作)

1847-1850年作





In this extremely rare print, Miyamoto Musashi (1583-1647), famed as a sword master and inventor of the two-sword style of fencing (*nito-ryu*), is shown plunging his sword into a giant whale off the coast of Higo (present-day Kumamoto prefecture). A strikingly bold composition which creates a strong sense of drama and tension at the moment that Miyamoto Musashi subjugates the whale. Kuniyoshi achieves this brilliantly by almost completely filling the space allowed by the triptych format with the body of the giant whale, allowing just enough space around for the turbulent sea and a rather ominous sky at the upper right. The black tonal gradation on the whale's back is produced with a technique of abrading the printing block called *ita-bokashi*.

在這幅罕見的版畫中，以精湛劍術聞名、同時也是二刀流始祖的宮本武藏(1583-1647年)，將一把精銳無比的長劍插入一隻巨鯨體內，而場景設在當時的肥後國(也就是現在的熊本縣)。此作構圖奔放大膽，當宮本武藏打退了巨鯨的那一剎那，將人獸爭鬥的緊張和戲劇性帶向高潮。大師處理主題情節的手法精湛，讓巨鯨的龐大體型幾乎是全然佔滿三聯畫布空間，僅餘少許空間描繪滔天巨浪、和右上方空間一抹灰濛不祥的暗空。巨鯨背上的漸層黑色表現，則要歸功於一種稱之為擦磨色板的技巧。



509

## UTAGAWA KUNIYOSHI

(JAPAN, 1797-1861)

*The Former Emperor [Sutoku] from Sanuki Sends His Retainers to Rescue Tametomo (Sanuki no in kenzoku o shite Tametomo o sukuu zu)*

Woodblock print, each sheet signed *Ichiyusai Kuniyoshi ga*  
Published by Sumiyoshiya Masagoro, circa 1851-52  
Censors' seals: *Watanabe* (Watanabe Shoemon) and *Mera* (Mera Taichiro)  
*Oban* triptych: each sheet approx. 34 x 24 cm. (13 3/4 x 9 1/2 in.) (3)

HK\$120,000-180,000

US\$16,000-23,000

## PROVENANCE

Sylvia Lacan (1908-1993) and thence by descent to the present owner.  
Sylvia Lacan was married to the French intellectual Georges Bataille,  
then the psychoanalyst Jacques Lacan.

## 歌川國芳

(日本, 1797-1861)

## 贊岐院眷屬救為朝圖

每一聯均題有「一勇齋國芳畫」

由住吉屋政五郎出版

審查員之印：渡邊(渡邊庄右衛門)和米良(米良太一郎)

木刻版畫(三聯作)

約1851年至1852年作

## 來源

原藏家Sylvia Lacan女士(1908-1993年)家屬收藏

Sylvia Lacan女士前任丈夫為法國學者喬治·巴塔耶，繼任丈夫為心理學家雅各·拉岡

The warrior Minamoto no Tametomo (1139-70) (Genji) was defeated in the Hogen rebellion (1156) fought between the factions of the retired Emperor Sutoku and Emperor Go-Shirakawa. As a result he was exiled to Izu, Oshima, but then escaped to Kyushu and formulated a plan to vanquish the Taira clan (Heike). As part of this plan he set sail to Kyoto, but during the journey encountered a storm and was shipwrecked. He was then rescued by the retired Emperor Sutoku's descendants and makes it ashore on the Ryukyu Islands.

In this work, Kuniyoshi has ingeniously combined three episodes from the same story onto one triptych. On the left sheet is Tametomo adrift in his boat surrounded by descendants of retired Emperor Sutoku who appear as *tengu* (mythical creatures in the form of half bird, half man), who have come to rescue him. The centre sheet shows Kiheiji, Tametomo's retainer, with Tametomo's son in his arms, on the back of a giant 'crocodile-shark'. At first the creature tried to kill them, but was pacified and rescued them from drowning. On the right sheet, Tametomo's wife, Princess Shiranui, in an unsuccessful attempt to calm the storm has thrown herself into the waves as a sacrifice.<sup>1</sup>

The drama of the scene is cleverly enhanced by the printer using various techniques including *bokashi* and the sense of realism is further enhanced by adding splashes of *gofun* (powdered white shell) by hand after printing, to indicate spray from the tempestuous waves.

<sup>1</sup> T. Clark, *Kuniyoshi: From the Arthur R. Miller Collection*, (Royal Academy of Arts, 2009), cat. 29, p. 84-5.

武將源為朝(1139-1170年)(源氏)在保元之亂(1156年)中吞下敗仗，該戰事是崇德上皇和後白河天皇兩派的爭鬥。源為朝因擁護崇德上皇而被放逐到伊豆大島，爾後逃到九州，策劃要征服平氏(平家)。他依照計畫乘船到京都，卻在航程中遭遇風暴，船沉大海。崇德上皇的後裔前來搭救，一班人馬安全抵達琉球群島。

在這幅作品中，歌川國芳巧妙地結合了同一故事中的三種情節，呈現在三聯畫的構圖中。在最左方，源為朝躲在船上，於海面載浮載沉，而崇德上皇一班子孫們以天狗(一種半人半鳥的傳奇生物)之姿出現搭救。中間聯以源為朝的家臣磯兵次為主角，他手抱著源為朝之子，乘坐在一隻巨型的鱷魚鯊背上。在最右聯，源為朝的妻子，不知火公主，躍身入海犧牲自己，試圖平息暴風雨；然而，她的犧牲因失敗而枉然。

刷版師採用各種印刷技巧，包括了擦磨色板等，來凸顯場景的戲劇性；在完成印刷之後，他還用手揮灑白色貝殼粉於畫面上，來強化故事的臨場感，以表示怒濤所掀起的水花。



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## UTAGAWA KUNIYOSHI

(JAPAN, 1797-1861)

*The Battle of Dan-no-ura (Dan-no-ura tataikai no zu)*Woodblock print, each sheet signed *Ichiyusai Kuniyoshi ga*

Published by Kogaya Katsugoro, circa 1844

Censor seal: *Yoshimura* (Yoshimura Gentaro)*Oban* triptych: each sheet approx. 36.4 x 24.9 cm.

(14 3/8 x 9 7/8 in.) (3)

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

US\$5,200-7,700

## PROVENANCE

Sylvia Lacan (1908-1993) and thence by descent to the present owner.

Sylvia Lacan was married to the French intellectual Georges Bataille,

then the psychoanalyst Jacques Lacan.

## 歌川國芳

(日本, 1797-1861)

## 壇之浦戰圖

每一聯均題有「一勇齋國芳畫」

由住吉屋政五郎出版

審查員之印：吉村(吉村源太郎)

木刻版畫(三聯作)

約1844年作

## 來源

原藏家Sylvia Lacan女士(1908-1993年)家屬收藏

Sylvia Lacan女士前任丈夫為法國學者喬治·巴塔耶，繼任丈夫為

心理學家雅各·拉岡

The battle of Dan-no-ura was a major sea battle during the Genpei War (1180-1185). On the 25th April, 1185, the fleet of the Minamoto clan (Genji), led by Minamoto no Yoshitsune, defeated the fleet of the Taira clan (Heike). The hero Taira no Tomomori (1152-82) on the brink of defeat, threw himself into the sea tied to a huge anchor and drowned. Here he is shown in the centre of the design about to throw himself from the rocks. To his left is his retainer Sagami Goro and on his right is his mistress Tenji no tsubone. This episode was a popular subject for numerous print artists including Katsukawa Shunsho (1726-1792) and Utagawa Kunisada (1786-1864), with Kuniyoshi himself designing numerous prints based on the subject.

壇之浦大戰是源平合戰(始自1180年，至1185年終)中一場主要海上戰事。在1185年4月25日，源為家族(源氏)的海上軍隊，在源義經的帶領下擊敗了平氏家族(平家)。英雄平知盛(1152-1182年)，在面對敗仗之際，將自己綁在一隻巨錨上，躍入怒海中自盡。大師將平知盛擺在畫中央，準備一頭栽向大石上。他的左方是家臣佐上五郎，右方則是情婦天智能局。這一個情節向來備受版畫大師們的喜愛，其中包括勝川春章(1726年生，1792年歿)和歌川國貞(生於1786年，1864年歿)等，而國芳更是根據這個主題創作了許多神妙傑作。



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## UTAGAWA KUNIYOSHI

(JAPAN, 1797-1861)

*Nitta no Shiro Tadatsune and the White Dragon Ghost*

Woodblock print, left and middle sheets signed *Ichiyusai Kuniyoshi ga*,  
right sheet signed *Chooro Kuniyoshi ga*

Published by Tsujiya Yasubei, circa 1844

Censor seal: *Yoshimura* (Yoshimura Gentaro)

*Oban* triptych: each sheet approx. 34.9 x 24.5 cm. (13¾ x 9⅝ in.) (3)

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

US\$5,200-7,700

## PROVENANCE

Sylvia Lacan (1908-1993) and thence by descent to the present owner. Sylvia Lacan was married to the French intellectual Georges Bataille, then the psychoanalyst Jacques Lacan.

## 歌川國芳

(日本, 1797-1861)

## 仁田忠常及白龍怪

左聯和中聯上題有「一勇齋國芳畫」，右聯題有「朝櫻樓國芳畫」

由辻屋安兵衛出版

審查員之印：吉村(吉村源太郎)

木刻版畫(三聯作)

約1844年作

## 來源

原藏家Sylvia Lacan女士(1908-1993年)家屬收藏

Sylvia Lacan女士前任丈夫為法國學者喬治·巴塔耶，繼任丈夫為心理學家雅各·拉岡

Nitta no Shiro Tadatsune was sent by the Emperor to eliminate the monsters hiding in Mount Fuji. This print depicts him having bravely advanced into a cave within the slope of the mountain, where he encounters the goddess and her dragon. Unlike his retainers (who have dramatically been overcome and collapsed on the right), Tadatsune is not afraid, standing defiantly on rocks whilst drawing his sword ready to defend himself, and the goddess praises him for his bravery.

仁田忠常奉天皇之令，身負重任前往除去躲藏在富士山的妖怪。這幅畫描寫他藝高人膽大，深入山坡洞口，在那兒遇見了女神和她的護身龍。有別於他的家臣(他們均被戲劇性地征服，癱在畫面右方)，仁田忠常卻毫無所懼，凜然站在岩石上，拔劍準備自衛，在此時，女神對他的英勇表示衷心讚賞。



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## UTAGAWA HIROSHIGE

(JAPAN, 1797-1858)

*Taira no Kiyomori Haunted by Strange Sights*  
(*Taira Kiyomori kiai o miru zu*)

Woodblock print, left sheet signed *Hiroshige ga*, right sheet signed *Ichiyusai Hiroshige ga*

Published by Ibaya Kyubei (Kinseido), circa 1845

Censor seal: *Watari* (Watanabe Jiemon)

*Oban* triptych: 36.2 x 76.1 cm. (14¼ x 30 in.) (whole triptych)

**HK\$30,000-50,000**

**US\$3,900-6,400**

### PROVENANCE

Sylvia Lacan (1908-1993) and thence by descent to the present owner. Sylvia Lacan was married to the French intellectual Georges Bataille, then the psychoanalyst Jacques Lacan.

## 歌川廣重

(日本，1797-1858)

### 平清盛驚魂記

左聯題有「廣重畫」，右聯題有「一勇齋 廣重畫」

由井早久兵衛(金正堂)所出版

審查員之印：渡里(渡邊治衛門)

木刻版畫(三聯作)

約1845年作

### 來源

原藏家Sylvia Lacan女士(1908-1993年)家屬收藏

Sylvia Lacan女士前任丈夫為法國學者喬治·巴塔耶，繼任丈夫為

心理學家雅各·拉岡

Taira no Kiyomori (1118-1181) was a military leader during the late Heian period. Towards the end of his life he was tormented by the idea that the ghosts of the enemies he had killed would come back to take retribution, and in this print he is depicted in one such hallucination. Kiyomori stands on the veranda of his palace looking out over the snow-covered garden, his lover cowering to the side. In his madness the snow-covered trees, stone lanterns and rocks have been transformed into skulls and skeletons. As is often the case in Japanese prints, this depiction of Kiyomori is based on a popular theatrical performance – where the Osaka-based kabuki actor Nakamura Utaemon IV (1769-1852) plays the role of Kiyomori, and who performed this role in the first month of 1845.

公卿平清盛(1118-1181年)是日本平安時代晚期的一名武將。晚年時期，他備受玄幻思緒所攪擾，覺得他之前所征服的敵人，其亡魂會回頭找他報復；在這幅畫中，平清盛正處於這種恐懼幻覺中。他站在皇宮的遊廊眺望白雪厚蓋的花園，他的情人蜷縮在旁。在平清盛的瘋狂幻象裏，所有白雪覆蓋的樹、石作燈籠和造景岩變成了骷髏和骸骨。

此主題相承於日本版畫傳統，大師對平清盛的描寫，是根據一場備受觀眾喜愛的戲劇演出 – 來自大阪的著名歌舞伎中村歌右衛門 四代目 (1769-1852年)扮演平清盛。他在1845年元月擔綱演出此角。



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## TSUKIOKA YOSHITOSHI

(JAPAN, 1839-1892)

*Cho Jun, the White Stripe in the Waves,  
Wrestling in the River with Ri Ki, the Black  
Whirlwind (Ronhakucho Chojun kokusenpu Riki  
kochu ni tatakau no zu)*

Woodblock print, signed *Oju Yoshitoshi hitsu*

Artist's seal: *Taiso*

Published by Matsui Eikichi, 1887

Vertical *oban* diptych: 38 x 26 cm. (15 x 10¼ in.)

(2)

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

**US\$5,200-7,700**

月岡芳年

(日本, 1839-1892)

浪裡白跳張順黑施風 李達江中戰圖

作品上題有「廣呂 芳年 筆」

藝術家用印：「大蘇」

由松井榮吉出版

木刻版畫 (雙聯作)

1887年作



This dynamic vertical diptych shows Rorihakucho Chojun (a strong swimmer) wrestling underwater with the famous warrior Kokusenpu ('Black Whirlwind') Riki, who was known to be a weak swimmer.

This is the first edition without the publisher or date. The second publishing includes these details and the print was then later re-published by a different publisher (Hasegawa Tsunejiro) later in 1887.

這幅生動卓絕的雙聯畫，讓觀者身歷其境，體驗浪裡白跳張順(高超的泳將)在水中與著名的戰士-黑施風("黑旋風")李達的搏鬥，後者據知不擅游泳。此畫是第一版，沒有出版商也沒有註明日期。第二版則包括了這些細節，而本繪卷之後由另一名出版商在1887年(長谷川常治郎)所發行。



514

## ITO SHINSUI

(JAPAN, 1898-1972)

### *Make-up (Kesho)*

From the series Twelve Images of Modern Beauties

(*Shin bijin juni sugata*)

Woodblock print, signed *Shinsui saku*

Artist's seal: *Ito*

Published by Watanabe Shozaburo

Dated: *Taisho juichinen haru* [Spring, Taisho 11 (1922)]

Vertical *oban*: 43.3 x 27.2 cm. (17 x 10 $\frac{3}{4}$  in.)

**HK\$30,000-40,000**

**US\$3,900-5,100**

Ito Shinsui (1898-1972) was an important member of the Shin-hanga movement, which revitalised the traditional art of woodblock printing after it started to decline in the early 20th century. Although he produced some notable landscape prints, he became primarily known for his depiction of beautiful women (*Bijinga*), to which he imparted a unique, lyrical style.

## 伊東深水

(日本, 1898-1972)

### 化妝

源自《新美人十二姿》

作品上題有「深水 作」

藝術家用印：「伊東」

由渡邊勝三郎出版

完成日期：大正十一年，春(1922年)

木刻版畫

1922年作

伊東深水 (1898-1972年) 是日本新版畫運動的重要推手，這風潮在 20 世紀初衰退之前，曾經成功地復興了木刻版畫傳統精神。伊東深水雖然畫過許多優美的風景版畫，但他還是以細膩嫵媚的美人圖著稱 (美人畫)，風格獨特且充滿詩韻，無出其右。

515

## YUICHI INOUE

(JAPAN, 1916-1985)

### *Hana (Flower)*

ink on Japanese paper  
145.1 x 200 cm. (57½ x 78¾ in.)  
Painted in 1967

**HK\$420,000-620,000**

**US\$54,000-79,000**

#### PROVENANCE

Private Collection, Europe

#### EXHIBITED

Tokyo, Japan, YU-ICHI Hana Tsuki Tori Kaze Exhibition, The Azabu Museum of Arts and Crafts, 1995

#### LITERATURE

Masaomi Unagami (ed.), YU-ICHI (Yu-ichi INOUE): catalogue raisonné of the works, 1949-1985 (Vol. 1 1949-1969), UNAC TOKYO, Tokyo, Japan, 1998 (illustrated, plate 67021, p. 474).

## 井上有一

(日本，1916-1985)

### 花

墨 日本和紙  
1967年作

#### 來源

歐洲 私人收藏

#### 展覽

1995年「有一 花 Tsuki Tori Kaze 展覽」  
麻布藝術工藝博物館 東京 日本

#### 出版

1998年《井上有一全書業 1949-1985 (第一卷1949-1969)》海上雅臣編 UNAC 東京 東京 日本 (圖版，第67021圖，第474頁)

"For Yuichi Inoue, every Chinese character ('Kanji') contained infinite meaning and deserved to be calligraphed with the utmost vigour of one's life. As early as in the 1950s, Inoue's work came to international spotlight as it was exhibited alongside the work of Abstract Expressionist masters like Jackson Pollock. However, he never turned away from the dedication to 'Kanji' as the origin of the art in Japanese calligraphy, and it led him to voyage into pure abstraction. He believed "words are spiritual beings that can move the earthly

and supernatural realms". It was reflected in his quest to restore traditional calligraphy to its purest simplicity rather than an emphasis on dazzling techniques. He depicted single Chinese characters in larger-than-life strokes, bringing calligraphy back to the most primitive and pure act of writing.

'Flower' carried special significance for Yuichi Inoue. In 1945, the primary school where Inoue worked as a teacher was hit during the U.S. air raids. Inoue miraculously survived the attack and woke up after being unconscious for half a day. In his unconscious state, he had a vision of delicate flowers falling. From then on, the artist embraced a lifelong passion for writing the character for 'flower' in different expressions, and he even named his eldest daughter Hana 'Flower'. In 1971, he published the collection *Hana no shocho* (Album of Works with the Character Hana). *Hana (Flower)* (Lot 515) was executed in 1967, the thick, grey black ink runs and turns on the paper. Every stroke evokes ripple-like textures, while the wave-like ink dots illuminate the sense of movement and strength that flowed through Inoue's act of art-making. One can imagine the incredible passion with which he calligraphed *Hana (Flower)*, as if it was a pilgrimage to life.

對井上有一而言，每一枚漢字都承載著無盡的意義，值得用盡生命力量去書寫。雖然早在五十年代，井上有一就已經與傑克遜·波洛克等抽象表現主義大師共同展出，受到國際藝壇的矚目，他卻始終沒有摒棄日本書道中對「漢字」本源的堅持而進入純抽象的視覺遊戲。他認為「文字是能驚天地、泣鬼神的靈性之物」，於是乎致力於讓傳統書道返璞歸真，而非執著於華麗技巧。他竭盡全力地大筆揮灑，描繪單個漢字，讓書法回歸到人最原始純粹的書寫行為中。

「花」對井上有一有著特殊的意義。1945年井上有一執教的小學遭到美軍空襲，井上昏迷半日後竟奇跡甦醒，昏迷之中，他眼前盡是鮮花飄落之狀，自此一生都鐘情書寫姿態各異的「花」，甚至將長女名為「花子」Hana，並在1971年編成作品集《花之書帖》。本幅1967年創作的《花》(拍品編號515)，以灰黑粘稠的墨汁揮灑於紙上，在每一筆劃中都形成水波紋般的層次，而飛濺的墨點又如浪花般顯示出井上創作時的動感和力量，可以想象他在書寫《花》時是何等的激情洋溢，仿若一場對生命的朝聖。



Yuichi Inoue in his studio. Photo: Courtesy Unac Tokyo  
創作中的井上有一







516

## RYUZABURO UMEHARA

(JAPAN, 1888-1986)

### Roses

signed, titled and inscribed in Japanese  
(on the reverse)  
oil on gold paper mounted on board  
40.9 x 31.9 cm. (16½ x 12½ in.)  
two seals of the artist (lower left and on the  
reverse)

**HK\$80,000-160,000**

**US\$11,000-21,000**

### PROVENANCE

Private Collection, Japan  
This work is accompanied by a Certificate of  
Registration issued by Association Ryuzaburo  
Umehara under the registration number 254.

## 梅原龍三郎

(日本, 1888-1986)

### 薔薇圖

油彩 金紙 裱於木板  
款識：油彩 薔薇圖 梅原龍三郎寫 (畫背)  
藝術家鈐印二枚 (左下；畫背)

### 來源

日本 私人收藏  
此作品附梅原龍三郎協會簽發之登錄  
證書 (編號 254)

Ryuzaburo Umehara was born in Kyoto to a cloth-dyer family, and from a young age was influenced by the rich colours and patterns of Japanese dyed fabrics, which resulted in his sensitivity to colours and Japanese aesthetics.

15-year-old Umehara embarked on his artistic journey in 1903 when he settled in Europe and studied painting under Impressionist master Renoir. His resulting expert command of colours was praised by Pierre-Auguste Renoir, who praised him for his painting that "possessed a unique personal style". In 1913, Umehara returned to his homeland and established the Nikakai (Nika Association) and the Shunyokai (Spring Principle Association) with Japanese contemporaries who had also returned from Europe, together furthering a shift towards Japanese aesthetics in oil painting. This proved highly influential to the development of oil painting in Japan and in Taiwan.

Ryuzaburo Umehara had a deep fascination with exploring the potentials of Japanese oil painting, while also being taken with Western Expressionism and Fauvism; he combined the exuberant stylistics of both schools of art and the decorative aesthetics of Japanese Momoyama Period art in his works, producing bright colours and vivid, lively images. To enhance the localisation of oil painting, Umehara went back to the very roots of painting—the media—by replacing oil-painting canvases with Japanese washi paper in his works, and mixing oil paint with the mineral paint that was particular to Japan. This lent his images a unique veneer that stands out from other oil paintings of its kind.



517

RYUZABURO UMEHARA

(JAPAN, 1888-1986)

Roses

signed 'R.U.' (lower left)  
oil on canvas laid on board  
61.3 x 43.8 cm. (24 $\frac{1}{8}$  x 17 $\frac{1}{4}$  in.)

**HK\$130,000-230,000**

**US\$17,000-29,000**

**PROVENANCE**

Private Collection, Japan  
This work is accompanied by a Certificate of  
Registration issued by Association Ryuzaburo  
Umehara under the registration number 253.

梅原龍三郎

(日本, 1888-1986)

薔薇

油彩 畫布 裱於木板  
款識：R.U. (左下)

**來源**

日本 私人收藏  
此作品附梅原龍三郎協會簽  
發之登錄證書 (編號 253)

梅原龍三郎出生於京都的一個染織世家，自幼受日式布藝豐富的色彩與紋樣影響，使其對色彩與日式美學非常敏感。

1903年，15歲的梅原決心踏上繪畫之途，隨後留歐，投入印象派大家皮耶-奧古斯特·雷諾瓦名下，因其對色彩的出色掌控，被雷諾瓦盛讚「獨具個人色彩」。1913年，歸國後的梅原與同時期旅歐的日本畫家同僚一同發起「二科會」及「春陽會」，致力於油畫的日本化，對日本乃至台灣的油畫藝術發展產生了深遠的影響。

梅原龍三郎執迷日式油畫的探索，深受西方表現主義及野獸派影響的他將這兩種畫系中奔放的形式風格與日本桃山時代藝術的裝飾性相互融合，色彩明麗，造型寫意生動。為了推動油畫的進一步本土化，梅原還從繪畫的媒材下手，嘗試以日本和紙替換油畫布，或在油彩中混合日本特有的礦物顏料，使得畫面呈現與平常油畫不同的特殊肌理。



518

## RYUZABURO UMEHARA

(JAPAN, 1888-1986)

### *Chrysanthemums*

signed in Japanese (upper left); signed, titled and dated in Japanese (on the sticker on the reverse)  
gouache and mineral pigment on paper  
26.5 x 27 cm. (10 3/8 x 10 5/8 in.)  
Painted in 1970  
one seal of the artist (on the sticker on the reverse)

**HK\$50,000-100,000**

*US\$6,500-13,000*

#### PROVENANCE

Private Collection, Japan

This work is accompanied by a Certificate of Registration issued by Association Ryuzaburo Umehara under the registration number 255.

## 梅原龍三郎

(日本，1888-1986)

### 菊

水粉 礦物顏料 紙本

1970年作

款識：龍(左上)；菊 一九七〇年 梅原龍三郎寫(畫背標籤)

藝術家鈐印一枚(畫背標籤)

#### 來源

日本私人收藏

此作品附梅原龍三郎協會簽發之登錄證書(編號 255)

# YASUO SUMI

鷺見康夫

Yasuo Sumi joined the Gutai Art Association in 1955. He helped engender many new possibilities in painting: He was an active innovator in painting techniques and implements, using such items as vibrators, the soroban (Japanese abacus) and the traditional Japanese umbrella. He painted on a variety of media too e.g. canvas, paper, and even net, as in *Net-work, Yasuo Sumi 2 (Lot 520)*, releasing endless possibilities of painting. Yasuo Sumi has actively participated in important exhibitions, both in Japan and abroad, including the 1993 45th Venice Biennale. He persisted with creative work even after the Gutai group disbanded, receiving frequent invitations to perform and show his works in Europe and the US with Shozo Shimamoto. *Magi 920 (Lot 519)* was produced at just such a duo solo exhibition at the Magi '900/Museum of Artistic and Historical Excellencies/Museum of Art of the Italian Generations in Italy in 2008.

Viewing a Yasuo Sumi performance to paint is a delightful and engaging experience. Splashing

one container of paint after another across the picture space, he then self-indulgently steps onto the painting, kneels down, and uses various tools and his own two hands to spread the pigments around. Umbrellas, abacuses, and vibrators are smeared with oil, then rolled across the painting surface to create flowing, repetitive patterns. This sort of mechanically driven repetition would be almost impossible to reproduce by hand. Yet, it is exactly Yasuo Sumi's sub-consciousness directing these mechanical repetitions. Freedom and the release of the subconscious instincts are thus the crucial elements in his creation. In his essay *My Artistic Concepts*, he said, "When I create my works, my feelings are a mixture of "yakekuso" (desperation), "fumajime" (absence of seriousness) and "charanporan" (irresponsibility)."

鷺見康夫1955年加入「具體藝術運動」。他積極革新繪畫方法和創作工具，以震動器、算盤、傳統日式雨傘作畫，在不同的媒材上作畫，如畫布、紙本、甚至紗網，見《網，鷺見康夫 2》(拍品編號520)，大大釋放繪畫的可能性。鷺見康夫積極參與日本國內及海外重要展覽，包括1993年「第45屆威尼斯雙年展」。他在「具體派」解散後仍堅持創作，與嶋本昭三常被邀請一同前往歐洲、美洲表演作畫。《Magi 920》(拍品編號519)正正作於二人2008年在意大利MAGI '900藝術博物館的雙個展。

觀看鷺見康夫的表演、創作絕對賞心悅目。他隨心所欲地把一瓶又一瓶油彩潑灑在畫面上，恣意地踏上畫作，跪下來用各種工具、自己雙手去塗抹顏料。木傘、算盤、震動器等工具染上顏料後，在畫面上會滾動出流暢而重覆的紋理。這種重覆是機動性的，幾乎是人手不能畫。但驅動這些工具的，卻是鷺見康夫的潛意識。自由、釋放潛意識正正是鷺見康夫創作的關鍵。他曾在文章《我的藝術概念》自白：「當我創作時，我是滿心『投入』，同時『拋開嚴肅』和『拋開理性』。」



Yasuo Sumi's performing the execution of *Magi 920 (Lot 519)* at Magi '900/Museum of Artistic and Historical Excellencies/Museum of Art of the Italian Generations in Italy on 11 November 2008

鷺見康夫2008年11月11日於意大利MAGI '900藝術博物館表演創作《Magi 920》(拍品編號519)



Lot 519



519

## YASUO SUMI

(JAPAN, 1925-2015)

### *Magi 920*

signed in Japanese, signed 'Y. Sumi' and dated '2008' (on the reverse);  
museum label and museum stamp of MAGI '900 - Museum of Artistic  
and Historical Excellencies (Museum of Art of the Italian Generations)  
on the stretcher  
acrylic on canvas  
120.5 x 145.2 cm. (47½ x 57⅞ in.)  
Executed in 2008

**HK\$200,000-400,000**

*US\$26,000-51,000*

#### PROVENANCE

Private Collection, Italy

#### EXHIBITED

Pieve di Cento, Italy, Shozo Shimamoto / Yasuo Sumi - The Colours of Peace,  
MAGI '900 - Museum of Artistic and Historical Excellencies (Museum of Art of  
the Italian Generations), 11 November - 22 December 2008.  
Ferrara, Italy, Yasuo Sumi - Full Immersion Solo Exhibition, Mazzacurati Fine  
Art, 3-31 October 2015.

#### LITERATURE

Roberto Mazzacurati Fine Art, Yasuo Sumi: Full Immersion, Ferrara, Italy  
(unfinished version illustrated, p.9; illustrated, p. 40-41)

## 鷺見康夫

(日本, 1925-2015)

### Magi 920

壓克力 畫布  
2008年作

款識：鷺見康夫 Y. Sumi 2008 (畫背)；MAGI '900藝術博物館  
館標籤及MAGI '900藝術博物館印章貼於畫框背

#### 來源

意大利 私人收藏

#### 展覽

2008年11月11日-12月22日「嶋本昭三/鷺見康夫 - 和平的顏色」  
MAGI '900藝術博物館 皮耶章·迪琴托 意大利  
2015年10月3-31日「鷺見康夫：完全沈浸」Mazzacurati Fine  
Art 費拉拿 意大利

#### 出版

《鷺見康夫：完全沈浸》Roberto Mazzacurati Fine Art  
費拉拿 意大利 (未完成作品圖版，第9頁；圖版，第40-41頁)



520

## YASUO SUMI

(JAPAN, 1925-2015)

### *Net-work, Yasuo Sumi 2*

signed in Japanese and signed 'Y. Sumi' (lower middle)  
mixed media on net (Japanese ink and colour on fabric)  
98 x 63 cm. (38 $\frac{3}{8}$  x 24 $\frac{3}{4}$  in.)  
Executed in 1980

**HK\$120,000-220,000**

**US\$16,000-28,000**

#### PROVENANCE

Private Collection, Asia

This work is registered as ID 276 by the Yasuo Sumi Archive

#### EXHIBITED

Naples, Italy, Fondazione Morra, Exhibition and Performance,  
2006

Hong Kong, Parkview Art Hong Kong Gallery, GUTAI The Eternal  
Avant-Garde, 17 November 2015 - 16 January 2016

#### LITERATURE

Gutai The Eternal Avant-Garde, Parkview Art Hong Kong, Hong  
Kong, 2015 (illustrated, p. 50).

## 鷺見康夫

(日本, 1925-2015)

### 網, 鷺見康夫 2

綜合媒材 網 (日本墨 設色 布)  
1980年作

款識: 鷺見 Y. Sumi (中下)

#### 來源

亞洲 私人收藏

此作品已登記於鷺見康夫出版庫, 登錄號碼為ID 276

#### 展覽

2006年「展覽與表演」Morra 基金會 拿坡里 意大利  
2015年11月17日 - 2016年1月16日「具體派: 永恆的先鋒」香港芳草地當代藝術 香港

#### 出版

2015年《具體派: 永恆的先鋒》香港芳草地當代藝術  
香港 (圖版, 第50頁)

# HISAO DOMOTO 堂本尚郎

Hisao Domoto's œuvre can be characterised in three major periods, "Informal Art" in the 1950s, "solutions of Discontinuity" in the 1960s, "Possibilities of Chain Reactions" from the 1970s onward. Domoto is a major figure of the post-war art scene, and in particular a leading Japanese artist in 1950s Paris.

## CHALLENGING BOUNDARIES OF CONVENTIONAL EXPRESSION

After a childhood in Kyoto surrounded in an artistic environment, a higher education in Japanese fine arts, and a trip to Europe with his uncle Insho Domoto, Hisao Domoto moved to the source of artistic creation, Paris, in an effort to further explore artistic expression. When he arrived in Paris in 1955, he was quickly introduced to Michel Tapié, leader of the Art Informel movement, which provided a platform for artistic development outside the boundaries of conventional art.

He gained instant recognition for his abstract paintings expressing rapid movement, intense energy and unlimited depth. His painting *Untitled* (Lot 521) was exhibited at Galerie Stadler in one of the several one-man shows that helped propel his reputation to the international level. Thick impastos and strikes of bright red, yellow, green and blue dynamically spin in and out of a black and

white background, giving the viewer a sense of inner reflection.

## RETURNING TO EASTERN ROOTS

"Other artists from Art Informel movement were from a different generation, they had a different cultural background. I started wondering if I should rather focus my artistic development as an Eastern artist in search of Eastern symbolism" (Hisao Domoto, in Dialogue with Y. Inui in 1973)

In the 1970s, Domoto operated a return to "Asian" inspired aesthetics, and particularly developed an interest in circles and wave. He identified the power of the circle as a continuous form, which, if large enough, could become an area, and if small enough could become a dot which in turn could constitute a line. Two *Chain Reaction* (Lot 522, 523) investigate the endless possibilities of dynamism through the most elementary forms of geometry. Painted once the artist had permanently moved back to Japan, they are both in the collection of a patron of the artist who recognised these paintings for their purified composition and surface, allowing Domoto to strip down the act of painting to its meditative form, thus returning to his Japanese heritage.

縱觀堂本尚郎一生的作品，可分成三個主要階段：1950年代的「不定形藝術」、1960年代的「連續的溶解」、以及1970年以降的「連鎖反應」。作為1950年代旅居巴黎的日本藝術家，堂本在戰後藝壇的地位可見一斑。

## 挑戰傳統表達方式的界線

堂本從小受京都濃厚的藝術氛圍耳濡目染，長大後攻讀日本藝術，隨後與舅舅堂本印象前往歐洲旅行，並搬到藝術創作靈感之地——巴黎，冀能深入探索藝術繪表達。在1955年抵達巴黎後，他很快透過介紹結識了米夏·塔皮耶，也就是不定形藝術運動的領袖人物，這種人際經驗，為他提供了傳統藝術界域以外的創作發展平台。

堂本的抽象畫作捕捉了迅疾動作、沛然動力和無盡的深度；作品別有天地。《無題》(拍品編號521)曾展出於法國Stadler畫廊為堂本舉辦的個展之中，其時，包括該展覽之內的幾個海外個展為藝術家贏得了國際聲譽。堂本用濃重的厚塗法，使得豔紅、黃、綠、藍的彩焰從黑白的背景中旋轉盤迴而出，銳不可擋，讓觀者瞥見藝術家內在沉思的一面。

## 重返東方本源

「其他不定形藝術運動的畫家，來自於另一個世代，他們的文化背景不同。我開始思考是否應該以東方藝術家的身份來專注藝術發展，並找尋屬於東方的象徵。」(堂本尚郎，1973年與乾由明的對談)。

1970年代，堂本展開了一場以「亞洲」美學為靈感的返程，並對圓圈和波浪產生了濃厚興趣。他將圓圈所含的能量視為一種持續不斷的形式表達，而這形式若夠大，就會成為一個區塊；夠小的話，則是成為一顆小點，能組合成為一條線。兩幅《連鎖反應》(拍品編號522, 523)均透過最基本的幾何方式探索動力的可能性。堂本在返回日本定居後，隨即完成了這兩幅作品，現在由他的一名贊助家所收藏；這名收藏家對這兩幅畫作純化的構圖和畫面深表讚賞，讓堂本得以對作畫過程抽絲剝繭，回到它充滿冥想的形式，從而回歸自己對日本藝術的傳承。



Hisao Domoto making art in his studio, 1956.  
堂本尚郎在工作室中制作作品，1956





521

## HISAO DOMOTO

(JAPAN, 1928-2013)

### *Untitled*

signed, dated and inscribed 'DomoTo 1958 PARIS 16é 9 Rue St Didier'  
and signed again in Japanese (on the reverse)

oil on canvas

60 x 120 cm. (23 $\frac{5}{8}$  x 47 $\frac{1}{4}$  in.)

Painted in 1958

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

*US\$33,000-45,000*

### PROVENANCE

Galerie Stadler, Paris, France

Collection of Sir Edward Hulton (1906-1988) and thence by descent to the  
previous owner

Private Collection, USA

## 堂本尚郎

(日本，1928-2013)

### 無題

油彩 畫布

1958年作

款識: DomoTo 1958 PARIS 16é 9 Rue St Didier 堂本尚郎  
(畫背)

### 來源

法國 巴黎 Stadler畫廊

愛德華霍頓(1906-1988)爵士舊藏，從此由前藏家家屬收藏  
美國 私人收藏



522

HISAO DOMOTO

(JAPAN, 1928-2013)

*Réaction en chaîne (Chain Reaction)*

signed in Japanese, signed, dated and inscribed 'DOMOTO  
1985 TOKYO', titled 'Reaction en chaine' (on the reverse)  
acrylic on canvas  
112 x 194 cm. (44 $\frac{1}{8}$  x 76 $\frac{3}{8}$  in.)  
Painted in 1985

**HK\$220,000-320,000**

**US\$29,000-41,000**

**PROVENANCE**

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

堂本尚郎

(日本，1928-2013)

連鎖反應

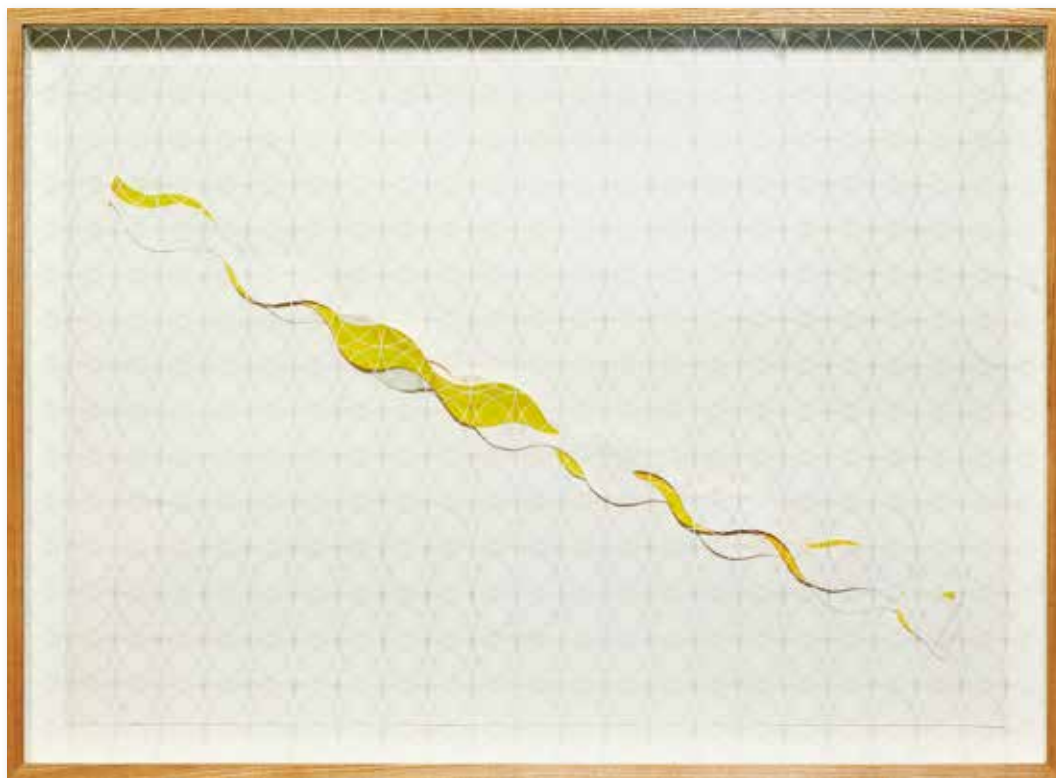
壓克力 畫布

1985年作

款識：堂本尚郎 DOMOTO 1985 Reaction en chaine  
TOKYO (畫背)

來源

日本 私人收藏(現藏者直接購自藝術家)



523

HISAO DOMOTO

(JAPAN, 1928-2013)

*Réaction en chaîne (Chain Reaction)*

signed and dated 'DOMOTO, 81' (lower right)  
silkscreen on glass, collage on paper  
39 x 57 x 3.3 cm. (15<sup>3</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>2</sub> x 1<sup>1</sup>/<sub>4</sub> in.)  
Executed in 1981

**HK\$30,000-60,000**

**US\$3,900-7,700**

**PROVENANCE**

Inoue Gallery, Tokyo, Japan  
Private Collection, Japan

堂本尚郎

(日本，1928-2013)

連鎖反應

絲網 玻璃 及 拼貼 紙本  
1981年作  
款識：DOMOTO, 81 (右下)

來源

日本 東京 Inoue 畫廊  
日本 私人收藏

## JIRO TAKAMATSU

(JAPAN, 1936-1998)

*Shadow of Key no. 129*

signed, dated and inscribed 'Jiro Takamatsu 1966 No. 129' (on the reverse)

oil on wood, metal hook  
33 x 24 x 6 cm. (13 x 9½ x 2¾ in.)  
Executed in 1966**HK\$550,000-750,000****US\$71,000-96,000****PROVENANCE**Tokyo Gallery, Tokyo, Japan  
Private Collection, Germany (acquired from the above by the present owner in the 1960s)

Jiro Takamatsu is one of post-war Japan's most important and influential artists, his artistic theories and creative endeavours have left lasting marks on the development of modern art in Japan. Not only was he one of the founders of the "Hi-Red Center", he also contributed to the development of the "Mono-ha" movement. The former created happenings and events that were socially reflective, anti-establishment and anti-commercial, while the latter is focused on the representational power of raw materials, and their changing forms as a result of interacting with the environment in different ways. These artistic ideas had a profound impact on Japan's young artists in the 60s and 70s.

*Shadow of Key no. 129* (Lot 524) hails from Takamatsu's most characteristic and influential "shadow" series; the series began in 1964, and aims at exploring the relationship between nihilism and realism in modern society. In its formal presentation, the artist took inspirations from traditional Japanese printmaking, screen painting, and screen doors, and used a flattened painting technique to carefully create on the surface the impression of a shadow left by a key on a coat hook. Except, on the wooden plank there is only a hook and not the

key; this surrealistic scene creates uncertainty in the viewer and makes one question and reflect upon what one sees with one's eyes, questioning the relationship between the form and the formless.

Because of the need for rapid economic development in post-war Japan, the rampancy of capitalism made social and cultural products lose their individuality, and to Takamatsu was as transient and empty as the "shadow" on the board, while the declining but still distinctive traditional industries are as palpable as the "hook", creating the visual effect of the real and the not real on a flat surface. Additionally, while the atmosphere of defeat permeated Japan during the post-WWII period, the Japanese people also felt doubt towards reality, and uncertainty about their own culture. Takamatsu, in *Shadow of Key no. 129*, uses the illusion of the shadow and the tactile solidity of the book to present the spirit of that age.

In 1968, Takamatsu represented Japan at the Venice Biennale as well as other international exhibitions, including the O'bon Paris (1969), at the Guggenheim Museum (1971), and Centre Georges Pompidou (1986). Furthermore, his works are also in the collections at New York's MoMA and London's Tate Museum.



Jiro Takamatsu working on the "shadow series", 1967.

©The Estate of Jiro Takamatsu, Courtesy of Yumiko Chiba Associates Photo: FUJITSUKA Mitsumasa

1967年，高松次郎繪畫「影系列」的情形

## 高松次郎

(日本，1936-1998)

## 鑰匙的影子 第129號

油彩 木板 金屬掛鉤

1966年作

款識：Jiro Takamatsu 1966 No. 129 (畫背)

**來源**

日本 東京 東京畫廊

德國 私人收藏 (現藏者於1960年代購自上述畫廊)

高松次郎是日本戰後重要且深具影響力的藝術家，他的藝術思想和創作實踐對日本現代美術發展舉足輕重。高松不但是「Hi-Red Center」創立人之一，也推動了「物派」運動的發展，前者是個反建制規範、反商業化的學院派藝術團體，成立宗旨在於消弭藝術和生活之間的分界；而後者則專注於表現原材料本身的表現力，以及與環境的互動而表現出不同時態下的形態，這些藝術主張對日本六七十年代的一批年輕藝術家有著深遠的影響。

《鑰匙的影子 第129號》(拍品編號 524)是屬於高松最具代表性和影響力——「影」系列的其中一幅，這系列是他在1964年開始創作的，旨在探討現代社會的虛無性與實在性之間的關係。在形式表達上，高松從傳統日本版畫印刷、屏風畫及和式紗門中的影子得到啟發，以平面繪畫的手法在畫板上細心塑造一個掛在衣鉤上之鑰匙的影子。可是，木板上只有衣鉤而不見鑰匙，這種反自然定律的現象使觀者產生不確定性，令人對親眼見到的實物提出疑問和反思有形和無形之間的關係。

由於戰後的日本需要急速發展經濟，資本主義大行其道令社會產物變得缺乏個性，此對於高松而言就如畫板上的「影」般虛無，而日漸式微但造型各異的傳統工藝則像「衣鉤」般實在，在平面上創造了虛和實的視覺效果。另外，當時二戰後的日本還被戰敗的氣氛籠罩，令國民心裡產生對現實的懷疑，進而對自我的文化亦有動搖。高松在《鑰匙的影子 第129號》中便利用影的幻覺和鉤的存在，詮釋了當時的社會現象。

高松在1968年代表日本參加威尼斯雙年展，並參與了其他國際展覽：巴黎雙年展(1969年)、古根漢美術館(1971年)和巴黎龐畢度中心(1986)。此外，高松的作品亦見藏於紐約現代藝術博物館和倫敦泰特美術館等。



525

AY-O

(JAPAN, B. 1931)

*Where the Soul of Rainbow Living A*

signed and dated 'Ay-O '98', titled in Japanese (lower right)  
acrylic on canvas  
130.3 x 162.1 cm. (51¼ x 63⅞ in.)  
Painted in 1998

**HK\$220,000-420,000**

**US\$29,000-54,000**

**PROVENANCE**

Private Collection, Japan

**EXHIBITED**

Tokyo, Japan, Museum of Contemporary Art Tokyo, Ay-O: Over the Rainbow  
Once More, 4 February-6 May 2012

**LITERATURE**

Museum of Contemporary Art Tokyo, Ay-O: Over the Rainbow Once More,  
exh. cat., Tokyo, Japan, 2012 (listed No. 172, p. 87)

薔嘔

(日本, 1931年生)

彩虹精靈的住所 A

壓克力 畫布

1998年作

款識：虹の精靈のすむところA Ay-O '98 (右下)

**來源**

日本 私人收藏

**展覽**

2012年2月4日—5月6日「ふたたび虹のかなたに」  
東京都現代美術館 東京 日本

**文獻**

2012年《ふたたび虹のかなたに》(展覽圖錄) 東京都  
現代美術館 東京 日本 (作品名單第172項, 第87頁)

Takao Iijima, known as an artist by the name Ay-O, was born in Ibaraki, Japan in 1931. Active on the Japanese art scene since the 1950s, he is known for the brilliant colours of his paintings. He moved to New York in 1958, joining the international art organization Fluxus in the early 1960s. As a core member of the group, he co-operated with pioneering artists such as Nam June Paik, Yoko Ono, and George Maciunas in creating a number of conceptual works that have had an important impact on the development of art in the 20th Century.

It was also in the early 1960s, Ay-O, as a conceptual artist, began to create his own paintings which feature rainbows as their main element. Ay-O is extremely sensitive to colour, believing it to be an important constituent element of the art of painting, and he thus began experimenting with colours on canvas. Taking the rainbow as a "concept", the artist began to take colour, originally infinite and disorderly, and organise them in an orderly manner, saying, "For me, colour is the rainbow, the spectrum."

Ay-O expresses on his canvases the gradually shifting gamut of colours in the rainbow, in works where as many as 192 different gradients of colour may be used. The process of applying colour becomes long and complicated due to the need to wait for previous colours to dry before applying further layers. *Where the Soul of Rainbow Living A (Lot 525)* is typical of Ay-O's rainbow paintings: The bouncing colours and the richness of their gradually changing gradients testify to the artist's fascination with and love for the rainbow.

薔嘔本名飯島孝雄，1931年生於日本茨城。50年代起即活躍於日本藝壇，因其畫中的鮮艷色彩而聞名。1958年，薔嘔移居紐約，並於1960年代初加入國際藝術組織激浪派。作為團內的核心成員，他與白南准、小野洋子、喬治·麥素納斯等先鋒藝術家共同合作了多件觀念藝術作品，對20世紀藝術發展產生了重要影響。

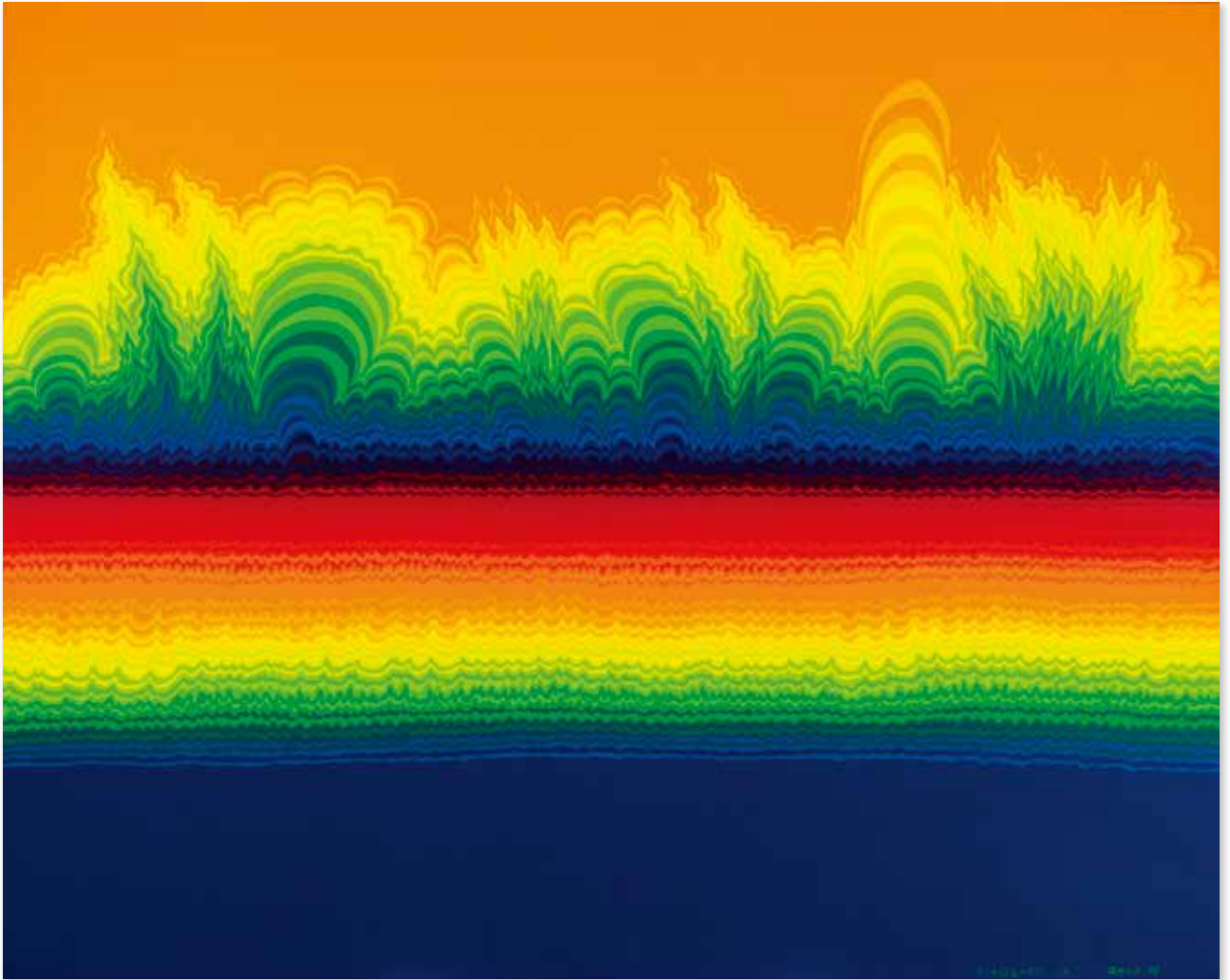
也是在六十年代初，作為觀念藝術家的薔嘔開始以彩虹為主要元素創作個人繪畫作品。薔嘔對色彩極為敏感，他認為色彩是繪畫藝術中重要的組成部分，由此開始了在畫布上對色彩的實驗。採用彩虹這一「觀念」，藝術家將本是無限且無序的色彩有序地組織起來，誠如其言：「於我而言，色彩即彩虹，即光譜。」

薔嘔用漸變將彩虹的色域表現於畫布之上，其彩虹作品最多囊括過192種色彩漸變。畫家需要等前一種顏色乾了之後才能為下一種色彩賦色，這使得他的施色過程複雜而漫長。《彩虹精靈的住所A》(拍品編號525)是薔嘔極為典型的彩虹作品，畫面中躍動的色彩與豐富的漸變層次，佐證了藝術家對彩虹與色彩的執迷與熱愛。



Ay-O, *Rainbow Eiffel Tower Project*, 1987, Eiffel Tower, Paris, France  
Photo: Kenji Mizuyachi

薔嘔《艾菲爾鐵塔彩虹計劃》1987年作 法國 巴黎 艾菲爾鐵塔





Lot 526

**526**

## KISHIO SUGA

(JAPAN, B. 1944)

### *Where the Chalk is Headed*

signed and dated 'Kishio Suga 1991', titled in Japanese, inscribed '- on sand paper' (at the back)  
chalk on sand paper  
28.1 x 22.8 cm. (11 $\frac{1}{8}$  x 9 in.)  
Executed in 1991

**HK\$30,000-60,000**

**US\$3,900-7,700**

#### PROVENANCE

Private Collection, Japan

### 菅木志雄

(日本・1944年生)

#### 粉筆的去向

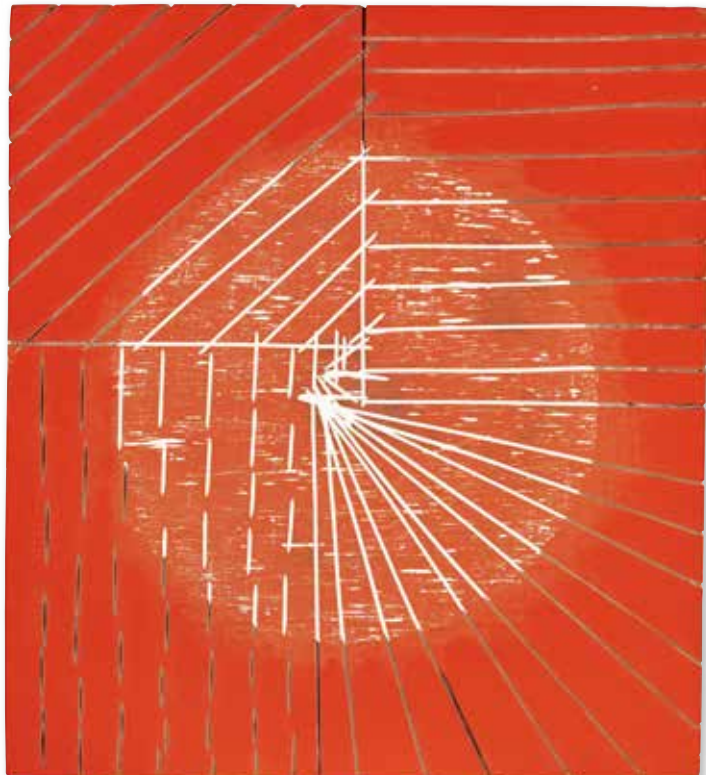
粉筆 砂紙

1991年作

款識：チョークの行方 - on sand paper Kishio Suga  
1991 (背面)

#### 來源

日本 私人收藏



Lot 527

**527**

## KISHIO SUGA

(JAPAN, B. 1944)

### *The Other Side of the Middle*

signed 'Kishio Suga', dated '1992', titled in Japanese (at the back)  
paint and putty on wood  
45 x 40.5 x 10.2 cm. (17 $\frac{3}{4}$  x 16 x 4 in.)  
Executed in 1992

**HK\$55,000-85,000**

**US\$7,100-11,000**

#### PROVENANCE

Private Collection, Japan

### 菅木志雄

(日本・1944年生)

#### 中間的另一側

顏料 灰泥 木板

1992年作

款識：Kishio Suga 1992 中間の向こう側 (背面)

#### 來源

日本 私人收藏





**528**

**KISHIO SUGA**

(JAPAN, B. 1944)

*Supplemented Material*

signed 'Kishio Suga', titled and inscribed in Japanese  
(at the back)  
putty on wood  
32.5 x 35.2 cm. (12 $\frac{3}{4}$  x 13 $\frac{7}{8}$  in.)  
Executed in 1980s

**HK\$40,000-80,000**

**US\$5,200-10,000**

**PROVENANCE**

Private Collection, Japan

**菅木志雄**

(日本，1944年生)

補充素材

灰泥 木板  
1980年代作  
款識：Kishio Suga (含日文款識) (背面)

**來源**

日本 私人收藏

529

## FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

### *By The Padi Field*

signed 'F Amorsolo' and dated '1951' (lower right)  
oil on canvas  
88 x 121.5 cm. (34 $\frac{5}{8}$  x 47 $\frac{7}{8}$  in.)  
Painted in 1951

**HK\$480,000-580,000**

**US\$62,000-74,000**

#### PROVENANCE

Acquired from the artist by the original owner  
Thence by descent to the present owner  
Private Collection, Switzerland

## 阿莫索羅

(菲律賓，1892-1972)

### 在稻田旁

油彩 畫布  
1951年作  
款識：F Amorsolo 1951 (右下)

#### 來源

前藏者得自藝術家本人  
現由原藏家家屬收藏  
瑞士 私人收藏

This ensemble of Fernando Cueto Amorsolo's works from the 1950s typify the artist's favourite themes which he enjoyed to revisit and perfect throughout his entire career. In these pieces we see his masterful ability to depict the effects of tropical light and shade upon a range of different subjects, emitting a particular warmth from the canvas that can only be the work of the "Grand Old Man of Philippine Art" himself. This group of works exemplify the integral elements that made up Amorsolo's ideal of Filipino culture.

The present owners brought these works with them from the City of Zamboanga to settle in Zurich, Switzerland, in 1954. They met Amorsolo in the 1940s, and continued to remain in contact with the artist long after they immigrated. Fittingly enough, the artworks are now returned to be presented in Asia.

Amorsolo believed it was his duty to represent the Philippines truthfully in all its strengths and weaknesses, and there was a strong sense of nationalism embedded in his approach. He thought it was historically important to capture both the significant events and scenes of everyday life occurring across the country. In his rural scenes, we see the local Filipinos at one with nature: they are hard-working and value their family and community relations. The environments are prolific and plentiful; signifying his appreciation of the country's temperament and natural beauty.

This is perhaps also due to a growing sense of nostalgia surrounding this way of life, amid the American occupation and their urban reform programmes.

The scenes and people that appeared in his paintings reflected Amorsolo's own life and experiences. Although some of his works were produced in the studio, they were always based on specific sources rather than generic ideas. Amorsolo's training began at a young age where he was an apprentice to his uncle Fabian de la Rosa, a leading painter of the Spanish-school based in Manila. He later undertook a period of study in Madrid in 1919, where he spent a great deal of time in the Prado Museum, studying the works of the great Spanish masters.

*By the Padi Field (Lot 529)* and *Washing by the Stream (Lot 530)* demonstrate why Amorsolo is renowned for vibrantly coloured romantic genre scenes, as well as for his mature handling of light and composition. In *By the Padi Field*, our view is directed to the workers' dedication to their job and also the interaction occurring between them. This shows the happiness achieved from both their modest lifestyle and from maintaining the sense of community. More still, the figures are harmonious with nature in this scene: a symbiotic relationship is evident as we see man aptly provided for by his environment. The four elements of the earth are included by

Amorsolo in this work, with the abundance and the lushness of the greenery particularly emphasised in both the paintings. In *Washing by the Stream*, the blissful quietude of the scene is conveyed through the water's glistening reflection of its surroundings, and by the light-inducing composition.

*Nude (Lot 531)* presents itself as an allegorical and romantic celebration of Amorsolo's ideal of the female form: a Filipino woman with a delicate and rounded frame. Yet, this particular model is presented with connotations of innocence, modesty and girlhood. Her face and body are turned away from the viewer due to her fascination with a pink rose. She is encompassed by a swirling array of pink, purple and orange paints which make up a warm and subdued background, to match her gentle and inquisitive mood being displayed here.

*Sailing Boat (Lot 532)* captures the famous Manila sunset in all its glory, one of Amorsolo's particularly favourite subjects to paint. Here, he portrays the strength of the wind and its grand effect on the water, the sky and the sail boat. Amorsolo perfectly portrays the diffusion of the soft, lucid light across the scene and once again, man is seen in unison with nature. It is because of such works, ones which demonstrate his signature approach to the realist technique, that Amorsolo was awarded the title of first ever National Artist of the Philippines.





530

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

*Washing by the Stream*

signed 'F Amorsolo' and dated '1951' (lower right)

oil on canvas

55 x 45 cm. (21 5/8 x 17 3/4 in.)

Painted in 1951

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

*US\$33,000-45,000*

**PROVENANCE**

Acquired from the artist by the original owner

Thence by descent to the present owner

Private Collection, Switzerland

阿莫索羅

(菲律賓，1892-1972)

溪邊洗澡

油彩 畫布

1951年作

款識：F Amorsolo 1951 (右下)

來源

前藏家者得自藝術家本人

現由原藏家家屬收藏

瑞士 私人收藏



531

**531**

## FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

*Nude*

signed 'F Amorsolo II' and dated '1959' (lower right)  
oil on board  
54.5 x 39.5 cm. (21½ x 15½ in.)  
Painted in 1959

**HK\$260,000-360,000**

**US\$34,000-46,000**

### PROVENANCE

Acquired from the artist by the original owner  
Thence by descent to the present owner  
Private Collection, Switzerland

阿莫索羅

(菲律賓，1892-1972)

裸女

油彩 木板  
1959年作  
款識：F Amorsolo II 1959 (右下)

來源

前藏者得自藝術家本人  
現由原藏家家屬收藏  
瑞士 私人收藏

**532**

## FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

*Sailing Boat*

signed 'F Amorsolo' and dated '1957' (lower right)  
oil on canvas  
40 x 61.5 cm. (15¾ x 24¼ in.)  
Painted in 1957

**HK\$220,000-320,000**

**US\$29,000-41,000**

### PROVENANCE

Acquired from the artist by the original owner  
Thence by descent to the present owner  
Private Collection, Switzerland

阿莫索羅

(菲律賓，1892-1972)

帆船

油彩 畫布  
1957年作  
款識：F Amorsolo 1957 (右下)

來源

前藏者得自藝術家本人  
現由原藏家家屬收藏  
瑞士 私人收藏



532

533

## ANG KIUOKOK

(PHILIPPINES, 1931-2005)

### *Crucifixion*

signed 'Kiukok' and dated '1979' (lower right)  
oil on canvas  
142 x 89 cm. (55 7/8 x 35 in.)  
Painted in 1979

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

**US\$130,000-190,000**

### PROVENANCE

Acquired directly from the artist by the present owner

### LITERATURE

Alfredo Roces, *Finale Art Gallery, Kiukok: Deconstructing Despair*, Mandaluyong City, Philippines, 2000 (illustrated, plate 767)

Born in the outskirts of Davao City, Philippines, Ang Kiukok came from a family of Chinese migrants. His family owned a small sari-sari store – a neighbourhood sundry store found in The Philippines – but for Ang, enterprise was not his passion, spending afternoons in the store drawing at the counter. When his school invited Chinese artist Tan Kok King to teach Arts and Crafts, Ang's artistic talents caught the eye of the teacher. Ang even took up an unpaid apprenticeship with a commercial artist in the summer of 1947, painting billboards for moviehouses in Cotabo. Upon graduation from high school, he finally mustered the courage to tell his family that he wished to become an artist.

*Crucifixion (Lot 533)* is a masterpiece that depicts one of the religious motifs often painted by Ang in his distinctive Philippine Modernist style, which focuses heavily on the distribution of colours and forms. Having studied under Filipino modern master Vicente Manansala, Ang was heavily influenced by the Philippine Modernist developments that emerged of the 1950s and 60s. At that time, other Modernists such as Romeo Tabuena and Arturo Luz were also exploring new ways of representing the world as a way to set themselves apart as a movement from the romantic 'Amorsolo school', as well as from one another, reshaping and distilling forms found in nature. However, unlike the Modernists who focused heavily on the hierarchy of forms, Ang marries his Cubist structures with emotionally-charged subjects, to develop his own "Expressionist-Cubism" innovative approach that is deeply focused on his own emotional state, rather than mere representations of objects; style and substance come together to create a masterpiece.

For Ang, the *Crucifixion* motif is not an image of reverence or religious devotion. Rather, it takes on something more symbolic: Ang's personal

desire to paint what he feels, rather than to just rehash themes within the canon of religious art. Ang employs the use of Cubist visual vernacular – which he no doubt encountered during his trip to Paris – with the motif of intersecting planar forms across the background of *Crucifixion*. However, he adds his own unique style by paring down his colour palette and creating dramatic juxtapositions through his dramatic use of colours, giving his works the effect of stained glass he no doubt saw in the Catholic churches in his homeland of Philippines; Here, the largely monochromatic palette is off-set by his restrained and precisely chosen use of red. Modernist overtures are found in his use of thorns as a decorative visual pattern, reducing the classical religious tones of *crucifixion* to a symbol. This is further emphasised by the obscured face of Christ, rejecting the emotions of pathos, freeing it from its religious connotations and opening it to a myriad of interpretations. *Crucifixion* is a superb example of Ang's masterful techniques and years of experimentation, and a testament to why his works are highly sought-after and difficult to come by.

Ang's contributions to the visual culture of The Philippines were recognised by the nation when he was awarded the title of National Artist by his home country in 2001, cementing him in the pantheon of modern Southeast Asian art.

生於菲律賓達沃市郊區的洪救國，是中國移民的後代。他家經營一間小型的「sari-sari店」－一種菲律賓獨有的傳統型雜貨店－但是，經商對洪而言毫無吸引力，他僅是午後在店裡的櫃檯畫畫，消磨時光。當學校邀請中國畫家陳國慶來教導藝術和工藝課時，他即對洪的藝術天份另眼相看。洪甚至在1947年夏天到一名商業藝術家的門下拜師，無償當學徒，為哥塔波市的電影院畫製廣告看板。從高中畢業之後，洪救國終於鼓起勇氣，告知家人他的志願是當藝術家。

## 洪救國

(菲律賓, 1931-2005)

### 十字架上

油彩 畫布  
1979年作  
款識: Kiukok 1979 (右上)

### 來源

現藏者得自藝術家本人

### 出版

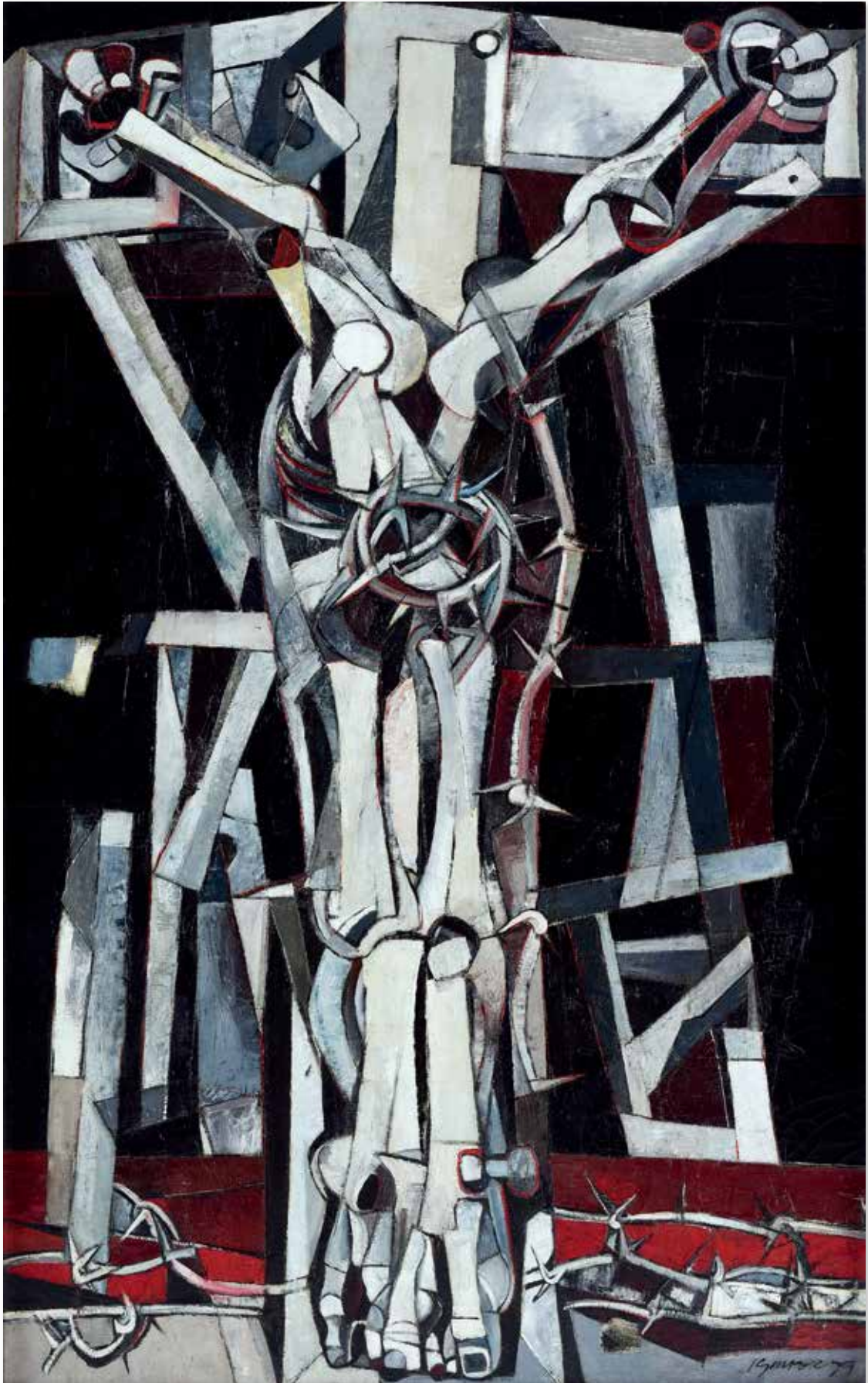
2000年《救國：解構絕望》Alfredo Roces著Finale Art File畫廊 曼達盧永市 菲律賓 (圖版, 第767圖)

《十字架上》(拍品編號533) 是一幅生動傑作，洪救國以他特殊的菲律賓現代風格，描繪了一個常見的宗教主題；這種風格著重於顏色和形式的配置分佈。由於洪曾經在菲律賓現代大家文森特·曼南薩拉的門下學藝過，因此他深受1950和1960年代興起的菲律賓現代藝術發展所濡染。在當時，其他菲律賓現代藝術家，如羅密歐·塔布安納和阿杜羅·魯茲等，也在探尋新的創作方式來表述世界，以便將自己從浪漫派的「阿莫索羅流派」、和其他畫家區隔開來，將大自然中所尋著的形式重新塑造、提煉解構。

然而，有別於其他注重形式等階級安排的現代主義畫家，洪救國將立體派結構和那些能觸動情感的主題融匯消化，從而發展了獨特而創新的「表現主義立體派」手法，以他自己的情緒狀態為聚焦，而非專於物體的表述；於此，風格和藝術本質交會共舞，成就了一幅動人名作。

對洪而言，釘十字架這主題不僅是敬虔、或是宗教投入的形象。反之，它還具有象徵性的意義：藝術家希望畫出他心中的感受，而非僅是在宗教藝術中典錄中重炒冷飯。洪救國使用了立體派的視覺語彙－這無疑地是他在巴黎之旅所拾的靈感－在《十字架上》背景中以交叉平面形式為主題。然而，他還加入了自己別出機杼的風格，精簡了色彩選用，透過戲劇化的顏料組合創造了充滿張力的錯置並列，為作品賦予了鑲嵌玻璃的效果，而這種藝術果效，想必是他在祖國菲律賓的天主教會所常見的。在此畫中，藝術家有節制而嚴謹的紅色選用，襯托出單色系的顏彩組合。畫面內的荊刺提供了裝飾性的視覺圖案，帶出了現代主義的序曲，也將釘十字架所載負的傳統宗教訓性簡化成一抹象徵。而基督被遮掩的臉龐，更加強調了這一點：藝術家否決了悲悵的感受，將此情緒從其宗教內涵意義解放出來，能容納各種詮釋。《十字架上》體現了洪救國精湛的技巧和多年的創作實驗，也說明了他的作品為何如此炙手可熱、一作難求。

洪救國對菲律賓的視覺文化貢獻良多；在2001年，菲律賓封他為國家藝術家，肯定他的藝術勳績，為他在現代東南亞藝壇的眾神殿中奠定了不可撼動的地位。





534

FERNANDO ZÓBEL

(SPAIN-PHILIPPINES, 1924-1984)

*La Vista XXVI*

signed 'Zobel' (lower right); titled 'LA VISTA XXVI' and inscribed '74-45' (on the reverse)

oil on canvas

40 x 40 cm. (15 $\frac{3}{4}$  x 15 $\frac{3}{4}$  in.)

Painted in 1974

**HK\$240,000-350,000**

*US\$31,000-45,000*

費南度·索維爾

(西班牙/菲律賓, 1924-1984)

*La Vista XXVI*

油彩 畫布

1974年作

款識：Zobel (右下); LA VISTA XXVI 74-45 (畫背)



535

FERNANDO ZÓBEL

(SPAIN-PHILIPPINES, 1924-1984)

*La Vista XXVII*

signed 'Zobel' (lower right); titled 'LA VISTA XXVII' and inscribed '74-46' (on the reverse)

oil on canvas

40 x 40 cm. (15 $\frac{3}{4}$  x 15 $\frac{3}{4}$  in.)

Painted in 1974

**HK\$240,000-350,000**

*US\$31,000-45,000*

費南度·索維爾

(西班牙/菲律賓, 1924-1984)

*La Vista XXVII*

油彩 畫布

1974年作

款識：Zobel (右下); LA VISTA XXVII 74-46 (畫背)





▲ Lot 536 Detail 局部

## FLORENCIO B. CONCEPCION

In a repetitive horizontal motion, coloured oils are brushed gently onto the canvas as they blend seamlessly and freely with each other. Painted by Filipino artist Florencio B. Concepcion in 1997, this abstract work, *Transformation of Symbols (Lot 536)* bears characteristics of the artist's most recognisable abstract expressionist style in the later part of his career as he moved away from his early impressionistic depictions.

The meditative movements of the brushstrokes and the brilliant colours of red, blue and green yellow exude a sense of contentment and serenity, which the artist sees as a resulting gesture of his emotions and creativity. A kind of autobiography if you wish as the artist translates his personal satisfaction in life into his work.

A Fine Arts graduate from the University of the Philippines, Concepcion furthered

his postgraduate studies at the Accademia di Belle Arte in Rome as a scholar before becoming the Dean of the University of the East College of Fine Arts till his retirement in 1994. With his artistic foundations firmly rooted, Concepcion followed the flow of art that developed in the Philippines as his peers looked to the West for current artistic trends. A key figure as an educator of the arts, Concepcion's position in directing the arts of the Philippines during this time cannot be overlooked.

Concepcion's masterpieces are created with more than just technical skill as he believes that a successful work of art should evoke feelings in the viewer - "A painting must move you. If you think while painting, you will produce a synthetic painting." Unburdened by calculated thoughts on composition, or what constitutes as a good or bad painting,

Concepcion draws from spontaneous impulses in the construction of his works to achieve an authentic form of individuality and conceptualism, which this present lot truly encompasses.



536

FLORENCIO B. CONCEPCION

(PHILIPPINES, 1933-2006)

*Transcendental Reflection*

signed 'FBCONCEPCION' and inscribed 'XCVII' (lower left); signed again and titled 'TRANSCENDENTAL REFLECTION' (on the reverse)

oil on canvas

152 x 152 cm. (59 7/8 x 59 7/8 in.)

Painted in 1997

**HK\$90,000-150,000**

**US\$12,000-19,000**

**PROVENANCE**

Acquired directly from the artist

FLORENCIO B. CONCEPCION

(菲律賓，1933-2006)

昇華省思

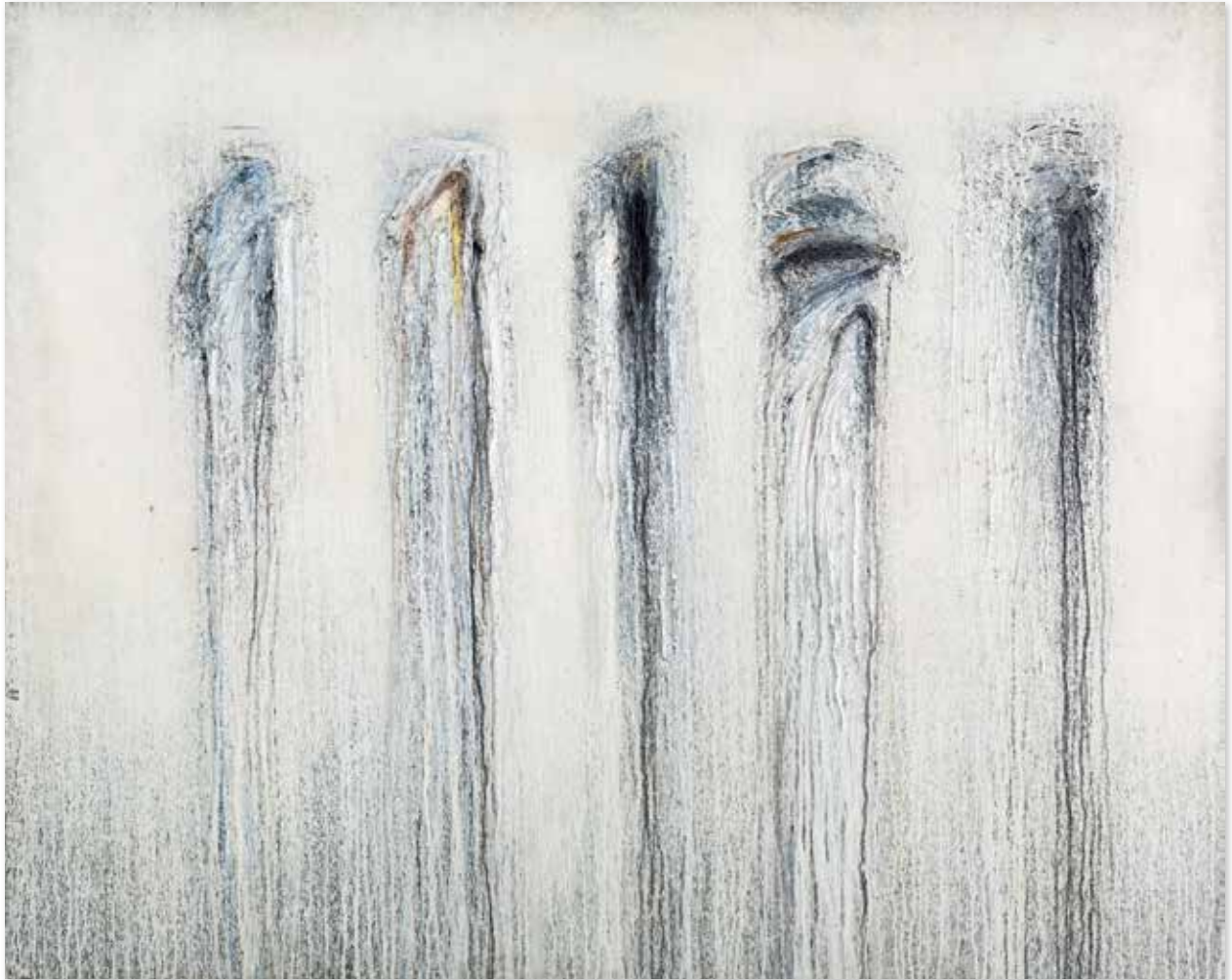
油彩 畫布

1997年作

款識: FBCONCEPCION XCVII (左下); FLORENCIO B. CONCEPCION 'TRANSCENDENTAL REFLECTION' (畫背)

來源

現藏者得自藝術家本人



537

LAO LIANBEN

(PHILIPPINES, B. 1948)

*Substance*

signed 'LAO 1996' (middle left); signed and dated again, titled 'SUBSTANCE' and inscribed '4' X 5' ACRYLIC, MODELING PASTE ON CANVAS' (on the reverse)

acrylic and modelling paste on canvas

122 x 152.5 cm. (48 x 68 in.)

Painted in 1996

**HK\$100,000-160,000**

*US\$13,000-21,000*

劉安民

(菲律賓，B. 1948)

物質

壓克力 工藝黏土 畫布

1996年作

款識: LAO 1996 (中左); LAO-LIANBEN 1996

4'X5' ACRYLIC, MODELINGPASE ON CANVAS

SUBSTANCE (畫背)

538

## PACITA ABAD

(PHILIPPINES, 1946-2004)

### *Blue*

signed 'Pacita' (lower right)  
oil, painted batik cloth stitched on canvas  
230 x 150 cm. (91 x 59 in.)  
Executed in 2002

**HK\$140,000-200,000**

*US\$18,000-26,000*

## 帕斯塔

(菲律賓，1946-2004)

### 藍色

油彩 蠟染布 畫布  
2002年作  
款識: Pacita (右下)

A collage of batik fabric and oil paints, *Blue* by the prolific Filipino artist Pacita Abad exudes a dynamic confidence of brush and needlework. Hues of blue and earth tones dominate the painting with colours radiating from the canvas surface. Hailing from her last major series *Endless Blues*, the present lot was executed two years before Abad's passing in 2004. During this period, her vibrant mixed media collages reflect the artist's tenacity for creating texture and luminosity.

*Blue*, like other abstract works of this period, has an emotional quality to it as the islands of patterned fabric weave in and out of spontaneous strokes of rich colour. Pacita Abad was an artist with a focus and a passion, pouring her personal life experiences and travels into her work. Abad's adventurous spirit took her across the globe, inspiring her artistic developments and impacting many ideas and techniques seen in her creative oeuvre. Her socio-political and figurative works of people, masks and nature from her early period evolved into an impressionistic representation with shapes, colours and texture. With that, the artist began incorporating materials and objects that she collected from her trips, including beautiful traditional textiles like ikat, batik, bark cloth and more from the Indonesian archipelago and beyond.

Throughout her battle with cancer from 2001-2004, Abad worked predominantly from her studio, lulled by the therapeutic melody of blues music as she painstakingly sewed cloth onto canvases, uniting them with expansive applications of paint. *Blue*, along with the rest of this series, mirrors the artist's psychological and emotional state of mind and body as she tussled with the uncertain state of her mortality. Music set the mood and translated nostalgia, melancholy and the rhythmic beats into bold and meaningful compositions.

Through the abstract myriad of colours and brushed work - the painting presents itself as an experience for any viewer. The sensory nature portrayed through the tactile and intrinsic detailing, leaves one immersed in the expressiveness and the vibrant impact of the painting.





539

## FEDERICO AGUILAR ALCUAZ

(PHILIPPINES, 1932-2011)

*Abstract*

signed 'Aguilar Alcuaz', dated '1966' and inscribed 'Washington D.C.' (lower right)  
acrylic and collage on paper  
54 x 68.5 cm. (21¼ x 27½ in.)  
Executed in 1966

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

US\$5,200-7,700

費德列可·阿奎拉·艾庫阿茲

(菲律賓, 1932-2011)

抽象

壓克力 剪貼 紙本

1966年作

款識: Aguilar Alcuaz Washington D.C 1966 (右下)



540

## ROMEO TABUENA

(PHILIPPINES, 1921-2015)

*Cactus with Flowers*

signed 'Tabuena' and dated '1961' (lower right)  
oil on board  
61 x 47.5 cm. (24 x 18 ¾ in.)  
Painted in 1961

**HK\$50,000-70,000**

US\$6,500-9,000

**PROVENANCE**

Private Collection, Mexico

羅米奧·塔貝納

(菲律賓, 1921-2015)

仙人掌開花

油彩 木板

1961年作

款識: Tabuena 1961 (右下)

來源

墨西哥 私人收藏



541

ROMEO TABUENA

(PHILIPPINES, 1921-2015)

*Verdurisimo*

signed 'TABUENA' and dated '1962' (lower left)  
oil on masonite board  
64 x 48 cm. (25¼ x 18¾ in.)  
Painted in 1962

**HK\$40,000-50,000**

US\$5,200-6,400

**PROVENANCE**

Private Collection, Mexico

羅米奧·塔貝納

(菲律賓，1921-2015)

*Verdurisimo*

油彩 纖維板  
1962年作  
款識：TABUENA 1962 (左下)

**來源**

墨西哥 私人收藏



542

ROMULO OLAZO

(PHILIPPINES, 1934-2015)

*Untitled (1897)*

signed and dated 'O.r 83' (lower left)  
mixed media, oil on canvas laid on board  
45.6 x 61 cm. (18 x 24 in.)  
Painted in 1983

**HK\$100,000-160,000**

*US\$13,000-21,000*

**PROVENANCE**

Luz Gallery, Manila, Philippines  
Acquired from the above by the present owner  
Private Collection, USA

ROMULO OLAZO

(菲律賓，1934-2015)

無題 (1897)

綜合媒材 油彩 畫布 裱於木板  
1983年作  
款識: O.r 83 (左下)

**來源**

菲律賓 馬尼拉 Luz畫廊  
現藏者購自上述畫廊  
美國 私人收藏





543

ROMULO OLAZO

(PHILIPPINES, 1934-2015)

*Untitled (1896)*

signed and dated 'O.r 83' (lower middle)  
mixed media, oil on canvas laid on board  
45.8 x 60.8 cm. (18 x 23<sup>7</sup>/<sub>8</sub> in.)  
Painted in 1983

**HK\$100,000-160,000**

*US\$13,000-21,000*

**PROVENANCE**

Luz Gallery, Manila, Philippines  
Acquired from the above by the present owner  
Private Collection, USA

ROMULO OLAZO

(菲律賓，1934-2015)

無題 (1896)

綜合媒材 油彩 畫布 裱於木板  
1983年作  
款識: O.r 83 (中下)

**來源**

菲律賓 馬尼拉 Luz畫廊  
現藏者購自上述畫廊  
美國 私人收藏

544

## CESAR BUENAVENTURA

(PHILIPPINES, 1919-1983)

### *A Street*

titled 'A STREET', dated '1967', and signed 'Cesar Buenaventura' (lower right)

oil on canvas

59.5 x 120 cm. (23 $\frac{3}{8}$  x 47 $\frac{1}{4}$  in.)

Painted in 1967

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

**US\$5,200-7,700**

#### PROVENANCE

Private Collection, USA

塞薩爾 布韋那文圖拉

(菲律賓, 1919-1983)

一條街

油彩 畫布

1967年作

款識: A STREET 1967 Cesar Buenaventura (右下)

來源

美國 私人收藏



544

545

## ROMEO TABUENA

(PHILIPPINES, 1921-2015)

### *Landscape with Nipa Huts*

signed 'TABUENA' and dated '1960' (lower left)

acrylic on showcard

25 cm x 49 cm. (9 $\frac{7}{8}$  x 19 $\frac{1}{4}$  in.)

Painted in 1960

**HK\$30,000-40,000**

**US\$3,900-5,100**

#### PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

(菲律賓, 1921-2015)

尼帕小屋景觀

壓克力 紙板

1960年作

款識: TABUENA 1960 (左下)

來源

墨西哥 私人收藏



545

546

## ROMEO TABUENA

(PHILIPPINES, 1921-2015)

### *Two Heads*

signed 'TABUENA' and dated '1969' (upper right)  
acrylic on canvas  
64 x 56 cm. (25¼ x 22 in.)  
Painted in 1969

**HK\$38,000-48,000**

US\$4,900-6,200

#### PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

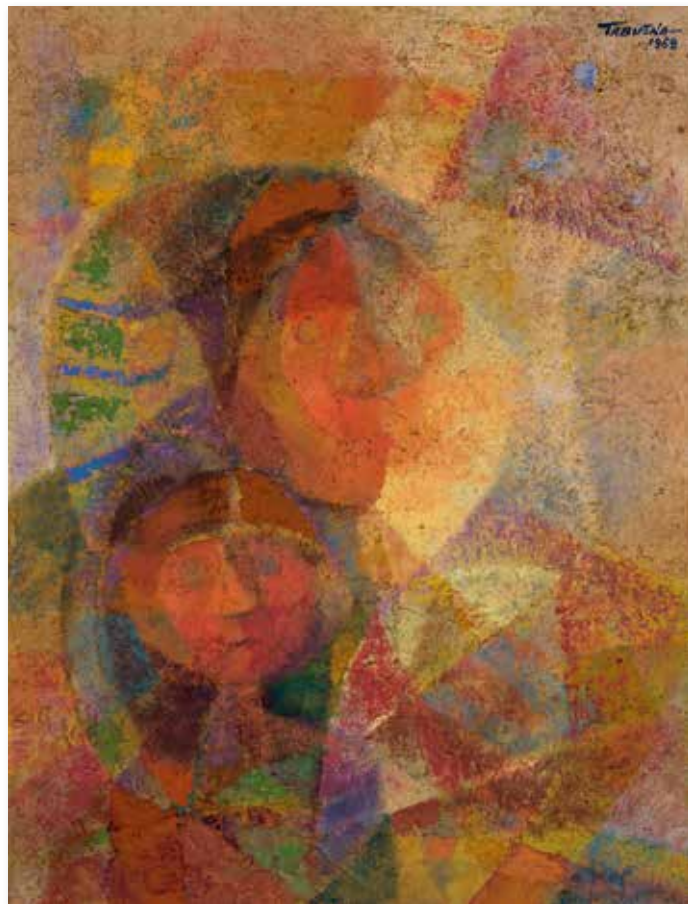
(菲律賓，1921-2015)

兩個頭像

壓克力 畫布  
1969年作  
款識:Tabuena 1969 (右上)

來源

墨西哥私人收藏



546



547

## MACARIO VITALIS

(PHILIPPINES, 1898,1990)

### *Untitled*

signed 'Vatalis' and dated '53' (lower left)  
oil on canvas  
55.5 x 43 cm. (22 x 17 in.)  
Painted in 1953

**HK\$30,000-40,000**

US\$3,900-5,100

MACARIO VITALIS

(菲律賓，1898-1990)

無題

油彩 畫布  
1953年作  
款識: Vatalis 53 (左下)

547

# CHEONG SOO PIENG

鍾泗賓

Cheong Soo Pieng was born in Xiamen, China (1917 - 1983), emigrating by way of Hong Kong in 1946, he arrived in Singapore in 1947. His legacy of artworks in many media and expressions has been documented in numerous museum and gallery exhibitions, and a good number of authoritative publications. An important modern artist of the post-war Chinese diaspora, Soo Pieng's output was the most inventive and thoughtful of all his peers who emigrated to Southeast Asia. Perhaps it was the richly melded heritage of Southeast Asia that affected Soo Pieng's sensibilities to such an excess of creativity, but it can be said that of all the much-lauded Nanyang artists, Soo Pieng was the one who creatively developed the most varied and intelligent bodies of work. One can almost not find an artwork by Soo Pieng whose composition, subjects, materials and textures had not been conceived in a considered manner.

The eight artworks by Cheong Soo Pieng presented here may each be said to be representative of some of the major developments in the artist's career. Several of the works presented here show the artist's fascination with batik and the process of its



Lot 548 Detail 局部



Lot 549 Detail 局部

production. *Working* (Lot 548), the oil painting of three women working on batik is issued from many studies that Soo Pieng had made of the process. The painting possesses the earthy qualities of people at labour, a topical issue of the 1950s and typical of Soo Pieng's humanist interests. With *Two Ladies* (Lot 549), the batik sarongs of the women are for the painting. Where Soo Pieng has drawn from background textural elements of Song dynasty paintings, and also the painted gilded finishes that resemble Madonna icons, the designs of their batiks seem to be from a more ancient source. Whilst their colours are the colours of traditional batiks, the graphics appear to be a play of primitive motifs, as if intertwining the ancient histories of China and the Nanyang.

Well-known for his experimentation with materials, Soo Pieng incorporated the designs of copper batik stamps or batik cap into several series of works. The figurative painting with copper relief *Sisters* (Lot 550) recalls the artistry of the batik methodology. It is another device by Soo Pieng to create the "painting within the painting". This device is also seen in the abstract pieces here.

His abstract cubist-styled paintings were developed in much of the 1970s. The two abstract relief works (Lot 553 and 554) again employ the design of copper batik stamps, but this time as a finely detailed, primitive iconology. One depicts a landscape and the other is representative of a person. This latter piece *Green Construction* (Lot 552) bears resemblance in composition and treatment to his 1974 iconic works representing his three children, although it is unclear here whether there was any specific person that Soo Pieng had in mind then. It is wonderfully detailed, where every square contains the microcosm of little art worlds. The composition of *Landscape* (Lot 553) has been defined from earlier works, similar to *Scene* (Lot 555), a beautiful, moody depiction of stilt houses over a river.

Of much interest to collectors too, the *Vermillion Abstract* (Lot 554) has a fine provenance originally sourced from the Redfern Gallery, London, where Soo Pieng held his seminal abstract painting exhibition in the same year. It is the opinion of many that the paintings from this series of works represent an important milestone for Soo Pieng's works in abstraction.



Lot 551 Detail 局部

鍾泗濱於中國廈門出生(1917-1983年)，1946年經香港，於1947年抵達新加坡。其流世藝術品跨越各種媒材與表達形式，曾在許多博物館及畫廊展覽，並錄入不少具權威性的著作。鍾泗濱是一位重要的戰後時期華裔現代藝術家，其作品大膽創新，經深思熟慮，屬東南亞同儕之翹楚。或許是東南亞濃厚的文化傳承給予其無限的創意，但在眾多備受讚揚的南洋藝術家之中，鍾泗濱的作品總是最多元化並最具理性思維，每幅作品之構圖、主題、材料和質感都是經反復推敲而成的。

此次呈現的八幅鍾泗濱作品各自代表了其藝術生涯中重要的發展歷程。有突顯蠟染及其製作過程的作品，如油畫《勞動》(拍品編號548)，描繪三位製作蠟染的女子，來自鍾泗濱前期繪製的許多

稿件。畫面充滿勞動人民的實在氣質，是藝術家1950年代所喜的典型題材。而《兩個女子》(拍品編號549)中女子所穿的蠟染紗籠則成為重點，鍾泗濱從宋代畫作之背景質感元素提取靈感，而表面的鍍金裝飾則令人想起麥當娜標誌。女子的蠟染圖案像是有著更古老的來源，雖然其用色與傳統蠟染相符，但設計似乎可追溯至更遠的圖案，猶如中國古代歷史與南洋文化之交織。

鍾泗濱對媒材的創新嘗試也廣為人知，他在幾個系列作品中加入了蠟染銅版的設計。具象畫加銅製浮雕作品《姐妹》(拍品編號550)令人想起蠟染方法之精妙工藝，以此呈現「畫中畫」之效果，此手法亦出現在其抽象作品中。

藝術家自1970年開始創作其抽象立體主義繪畫，

拍品編號552及553 抽象浮雕作品都運用了蠟染銅版的設計，此處它變為細節精妙的原始象征。一幅描繪風景，另一幅描繪人物。而較後期作品《綠色結構》(拍品編號552)與其1974年代表其三個孩子的標誌性作品具有構圖與手法的重疊，雖然我們無法肯定當時鍾泗濱是否在創作時有特定的人物為靈感，此作細緻無遺，每個小格子都仿佛是一個藝術天地的縮影。《風景》(拍品編號553)之構圖來自其《場景》(拍品編號555)等較早期作品，刻畫小河上的高腳房子。

作品《紅抽象》(拍品編號554)之來源有序，最初由倫敦 Redfern 畫廊所有，鍾泗濱同年在該畫廊舉辦重要抽象畫展。許多藝評家都視該系列作品為其抽象藝術的一大里程碑。



Lot 554 Detail 局部



Lot 552 Detail 局部



548

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

*Working*

signed 'Soo Pieng' and '58' (lower left)  
oil on board  
50 x 60 cm. (19 $\frac{5}{8}$  x 23 $\frac{5}{8}$  in.)  
Painted in 1958

**HK\$500,000-800,000**

US\$65,000-100,000

**PROVENANCE**

Private Collection, Asia

鍾泗賓

(新加坡，1917-1983)

勞動

油彩 木板  
1958年作  
款識：泗賓 58 (左下)

來源

亞洲 私人收藏



549

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *Two Ladies*

signed in Chinese and dated '80' (middle right)  
oil on board  
61 x 45.5 cm. (24 x 17 $\frac{7}{8}$  in.)  
Painted in 1980

**HK\$400,000-600,000**

**US\$51,000-77,000**

#### PROVENANCE

Private Collection, USA

鍾泗賓

(新加坡，1917-1983)

兩個女子

油彩 木板  
1980年作  
款識：泗賓 80 (中右)

來源

美國 私人收藏



550

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

*Sisters*

Signed in Chinese (lower left); signed, dated '1972', and titled 'Sisters' (on the reverse)  
mixed media on board  
93 x 67 cm. (36 $\frac{3}{8}$  x 26 $\frac{3}{8}$  in.)  
Executed in 1972

**HK\$300,000-400,000**

*US\$39,000-51,000*

**PROVENANCE**

Private Collection, Asia

鍾泗賓

(新加坡，1917-1983)

姐妹

綜合媒材 木板  
1972年作

款識：泗賓 (中右); Soo Pieng 1972 (畫背)

來源

亞洲 私人收藏





551

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

*Abstract Landscape*

signed 'SOO PIENG' and dated '61' (lower middle)  
oil on board  
50 x 60 cm. (19<sup>11</sup>/<sub>16</sub> x 23<sup>5</sup>/<sub>8</sub> in.)  
Painted in 1961

**HK\$260,000-350,000**

US\$34,000-45,000

**PROVENANCE**

Private Collection, Europe

鍾泗賓

(新加坡, 1917-1983)

抽象景觀

油彩 木板  
1961年作  
款識: SOO PIENG 61(中下)

來源

歐洲 私人收藏

552

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *Green Construction*

signed 'Soo Pieng' and dated '1974' (on the reverse)  
oil on canvas  
120 x 90 cm. (47¼ x 35⅝ in.)  
Painted in 1974

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

**US\$130,000-240,000**

#### PROVENANCE

Private Collection, Asia

## 鍾泗濱

(新加坡, 1917-1983)

### 綠色結構

油彩 畫布  
1974年作  
款識: Soo Pieng 1974 (畫背)

#### 來源

亞洲 私人收藏

"I have landscapes or figures in my mind, and as I work, they become abstract."

Cheong Soo Pieng

「我的心中已有風景和造形，在我創作的時候，它們成為抽象。」

鍾泗濱

Arguably the most prolific Singapore pioneer artist, Cheong Soo Pieng's extensive *oeuvre* showcases the versatility and boldness that characterised his artistic practice. Cheong desired for his works to be radically Singaporean, reflecting the country's position as a melting pot of cultural influences, while maintaining a strong connection to his Eastern ancestry.

An exquisite work of abstraction, *Green Construction* (Lot 552) seems a clear and distinctive separation from his celebrated figurative paintings of Balinese women that typify most of his output prior to the early 1960s. From 1961 to 1963, Cheong was travelling through Europe, exhibiting his works at the local galleries. It was during this time that Cheong began to experiment more daringly with abstraction, indubitably exhilarated by the works of the Western artists he encountered during his travels. Eventually, he would develop these influences into his own brand of abstract art, demonstrating his keen grasp of Western art history as he manipulates the freedom afforded by abstraction to capture the essence of the world around him.

Suspended in the uppermost section, Cheong places a lone circle that is symbolic of the sun. It provides a focal point for the viewer in the quiet of the sky, a sharp contrast to the dynamic movement congregating around the middle of the canvas. Flanking the central portion of the work, the two vertical sections on either side appear to pulsate intensely with the geometric shapes that have been packed in. Visually, it is a clear homage to the Cubist compositions of Paul Klee and Piet Mondrian. However, this dynamic movement is a product of Cheong's astute management of the tension between

intuition and planned structure. He creates depth in his variation of tones - ranging from bright chartreuse to deep emerald, rich jade to glittering malachite, to term them "green" would be a gross simplification of the elegant nuances that Cheong's choices afford the eye.

Three distinct forms are arranged down the centre of the painting. Together, they appear to be elements of a deconstructed landscape, pulled out of context to be regarded with fresh eyes. Scrawled upon the surface of most of this section is the raised linework of an intricate design, similar to the *batik* patterns that would feature on the skirts of Cheong's later figurative paintings, or even the delicate carvings on a piece of Chinese jade.

Despite being a confluence of several sources of inspiration, Cheong's re-invention of space using grid-like lines simultaneously contains the chaos of supposed spontaneity while bringing harmony to what is otherwise a picture of disparate forms and patterns. *Green Construction* is a stunning work that is depictive of Cheong's persistence in exploring new dimensions in his practice, as he continued to synthesise the elements and ideologies of Eastern and Western art forms in the development of his artistic practice.

鍾泗濱可謂是新加坡最富創造力的先驅藝術家，豐富的作品呈現出其藝術之多元變化與大膽精神。他希望自己的作品是從根本上代表新加坡的，反映國家的特殊位置，既處於文化碰撞的大熔爐中，但依然保持自己的東方承傳。

《綠色結構》(拍品編號552)是一幅精湛的抽象作品，與藝術家1960年代初之前最常見的峇里女子肖像畫作十分不同。1961至1963年間，鍾泗濱遊歷歐洲，並在當地畫廊展覽自己的作品。旅途中，他認識到許多西方藝術家的作品，並激勵他開始更大膽的嘗試抽象藝術。最終，鍾泗濱把不同的藝術影響轉化為自己別具風格的抽象藝術，彰顯他對西方藝術史的充分了解，以抽象藝術的自由度捕捉身邊世界的精粹所在。

畫作最上幅的懸空處，長型圓圈代表著太陽，成為觀者望向寂靜天空的一個聚焦點，與聚集在畫面中央的多元化動態形成明顯對比。夾住中央部分的兩邊豎向結構佈滿幾何圖案，似乎在有力地跳動，視覺上明顯向保羅·克裡和皮耶·蒙德里安的立體派作品致敬。然而，多元的動態是鍾泗濱在把握自發性的念頭和計劃性的結構之間張力的一種效果呈現。他在色調的變化中形成深度，從鮮艷的黃綠色深湛的祖母綠，碧綠到閃爍的孔雀石綠，如果籠統地把它們稱之為「綠色」，便太過簡化鍾泗濱為視覺感受帶來的精妙安排。

畫面中央有三個各不相同的造形，放在一起成為一組解構後的風景，抽離自其背景，以新鮮角度視之。畫面此部分突出的線條成為一個錯中複雜的設計，與鍾泗濱其後人物繪畫中的蠟染圖案頗為相似，更有中國玉雕之細膩神髓。

雖然鍾泗濱融合了不同的風格來源，但他以格網重塑的空間既有隨性而發的混亂感，也不乏內在的和諧，並非胡亂拼湊的造形和圖案。《綠色結構》彰顯鍾泗濱在探討新藝術層面的堅持，將不同的元素融會貫通，結合東西方藝術傳統與理念，形成屬於自己的獨有藝術風格。





553

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *Landscape*

signed in Chinese (middle right); signed 'Soo Pieng' and dated '1967'  
(on the reverse)  
oil on canvas  
96.5 x 71.3 cm. (38 x 28½ in)  
Painted in 1967

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

**US\$77,000-110,000**

### PROVENANCE

Private Collection, Asia

## 鍾泗賓

(新加坡，1917-1983)

### 風景

油彩 畫布  
1967年作  
款識：泗賓 (中右); Soo Pieng 1967 (畫背)

### 來源

亞洲 私人收藏



554

## CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

### *Vermilien Abstract*

signed in Chinese (lower left); signed 'CHEONG SOO PIENG'; dated '1963' and titled 'VERMILIEN-ABSTRACT' (on the reverse); gallery label affixed on the reverse  
oil on canvas  
91 x 60.5 cm (35 $\frac{7}{8}$  x 23 $\frac{7}{8}$  in.)  
Painted in 1963.

**HK\$300,000-400,000**

US\$39,000-51,000

#### PROVENANCE

The Redfern Gallery, London  
Private Collection, United Kingdom  
Anon. Sale Sotheby's Hong Kong, 4 October 2010, lot 112  
Acquired from the above by the present owner

## 鍾泗賓

(新加坡, 1917-1983)

### 紅抽象

油彩 畫布  
1963年作  
款識：泗賓 (左下); CHEONG SOO PIENG  
VERMILIEN-ABSTRACT 1963 (畫背); 畫布貼有  
畫廊標籤

#### 來源

英國 倫敦 瑞德芬畫廊  
英國 私人收藏  
2010年10月4日 蘇富比 香港 編號112  
現藏者購自上述拍賣



**555**

**CHEONG SOO PIENG**

(SINGAPORE, 1917-1983)

*Scene*

signed in Chinese (middle left)  
oil on canvas  
39.5 x 76 cm. (15½ x 29¾ in.)

**HK\$150,000-250,000**

**US\$20,000-32,000**

**PROVENANCE**

Private Collection, Asia

鍾泗賓

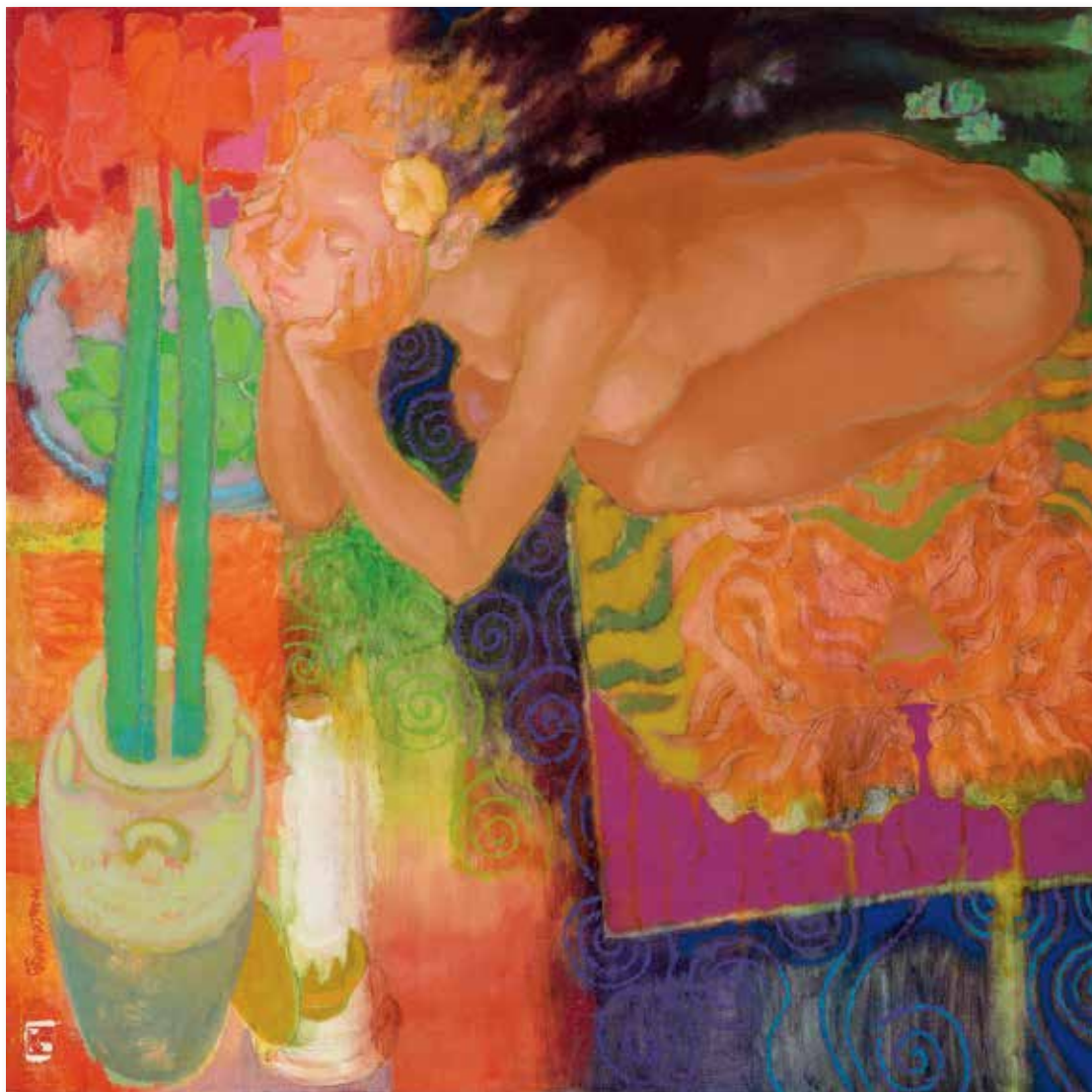
(新加坡，1917-1983)

場景

油彩 畫布  
款識：泗賓(中左)

來源

亞洲 私人收藏



556

## TENG NEE CHONG

(SINGAPORE 1951-2013)

### *Scarlet Glory upon Midnight Blooms*

signed 'Nee Cheong' and dated '99' (lower right)  
oil on canvas  
116 x 116 cm. (45 7/8 x 45 7/8 in.)  
Painted in 1999  
one seal of the artist

**HK\$200,000-300,000**

**US\$26,000-38,000**

#### PROVENANCE

Anon. Sale, Christie's Singapore, 3 October 1999, Lot 868  
Acquired from the above sale by the previous owner  
Anon. Sale, Christie's Hong Kong, 25 May 2014, Lot 331  
Acquired from the above sale by the present owner

## 鄧爾昌

(新加坡, 1951-2013)

### 午夜綻放的猩紅色光彩

油彩 畫布  
1999年作  
款識：Nee Chong 99 (右下)  
藝術家鈐印一枚

#### 來源

1999年10月3日 新加坡佳士得 編號868  
前藏家購自上述拍賣  
2014年5月25日 香港佳士得 編號331  
現藏者購自上述拍賣

557

LIU KANG

(SINGAPORE, 1911-2004)

*Kampong Scene*

signed in Chinese and dated '1986' (lower left)  
oil on canvas  
64 x 80 cm. (25¼ x 31½ in.)  
Painted in 1986

**HK\$500,000-600,000**

**US\$65,000-77,000**

**PROVENANCE**

Private Collection, Singapore

劉抗

(新加坡，1911-2004)

村莊的場景

油彩 畫布  
1986年作  
款識：劉抗 1986 (左下)

**來源**

新加坡 私人收藏

A nationally acclaimed painter, educator, critic and pioneer in Singaporean art scene, Liu Kang dedicated decades of his life solely to art. At the age of 15, he decided he would be a lifelong artist, pursuing painting in Sing Hwa Arts Academy in Shanghai, China, where he prepared himself for a transformative and enlightening journey to Paris – the global centre of modern art. Eagerly absorbing everything from masterpieces to emerging stars, he lingered in museums and galleries, attended life classes and befriended a circle of international artists. Modernist artworks by Cezanne, Picasso and Gauguin, expanded his perspectives, and remained a continuous influence across his artistic career. His landmark trip to Bali in 1952 with his contemporaries, Chen Chong Swee, Cheong Soo Pieng and Chen Wen Hsi was instrumental in fundamentally changing his art as he rediscovered the potential of simplicity, grace and innocence – a departure

from his preoccupation with dissecting and organising details. More than anything, he was left in awe by the exotic glamour of Bali. These qualities allowed him to expand his oeuvre on multiple perspectives such as concepts, techniques and media.

*Kampong Scene* is a birds-eye-view of a quaint and typical village scene that Liu probably witnessed in real life. The tranquil and bucolic life is captured by the artist, who was known for paintings of sights and scenes he observed on his travels. Liu injects a sense of vigour and dynamism in the work with accents of red, a visual device consciously chosen to stand out against the blue of the river or the green of shrub. Despite being a small town and the figures barely discernible from this perspective, Liu manages to capture the vibrancy of the local community – a testament to his skill as an artist and a love of Southeast Asia.

Liu was also crucial to the thriving artist's community as he nurtured and led a diverse groups art organisations such as the Society of Chinese Artists, Singapore Art Society. Together with Georgette Chen, Chen Wen Hsi, Cheong Soo Pieng and others, they gave definition to the idea of art in the early stage of its development in Singapore, promoting it as a profound and professional concept, as opposed to mere commercial designs, domestic decorations, or an engaging hobby. By establishing it as a serious art form, he and his fellow artists enabled the possibilities of a prosperous, evolutionary, and unique visual language and culture. To Liu, art is a constant voyage to one's vision with "integrity and durability" rooted in its nature.







558

CHIA YU CHIAN

(MALAYSIA, 1936-1991)

*Landscape at Subang Selangor*

signed 'Yu Chian' and dated '1970' (lower left); inscribed  
'Landscape at Suban Selangor' (on the reverse)  
oil on canvas  
71 x 53.5 cm. (28 x 21½ in.)  
Painted in 1970

**HK\$70,000-90,000**

*US\$9,000-12,000*

**PROVENANCE**

Private Collection, Asia

謝玉謙

(馬來西亞，1936-1991)

梳邦雪蘭莪的景觀

油彩 畫布

1970年作

款識：Yu Chian 1970 (左下)；Landscape at  
Subang Selangor (畫背)

來源

亞洲 私人收藏



559

CHIA YU CHIAN

(MALAYSIA, 1936-1991)

*189 'Village'*

signed 'Yu Chian' and dated '1970-72' (lower right); signed and dated again and inscribed "'189" Village' (on the reverse)

oil on canvas

Painted in 1970-1972

**HK\$60,000 - 100,000**

*US\$7,700-13,000*

**PROVENANCE**

Private Collection, Asia

謝玉謙

(馬來西亞，1936-1991)

189 個村莊

油彩 畫布

1970-1972年作

款識：Yu Chian 1970-72 (右下); Yu Chian 1970-72 "189" Village (畫背)

來源

亞洲 私人收藏

# CHEN WEN HSI 陳文希

Chen Wen Hsi was part of Singapore's pioneering artists from the Nanyang School in the 50s and 60s who strived to develop a distinct form of artistic expression representative of the region. Before moving to Singapore in 1948 during the Chinese Civil War, the artist had garnered a strong artistic foundation in traditional Chinese ink and brush from the Xin Hua Academy of Fine Art in Shanghai. Combined with his interests in the modernist styles of the West, Chen borrowed techniques from both artistic approaches in his portrayal of classical pictorial subjects.

Imbued with auspicious meanings, *Golden Carps* (Lot 560) sees a school of fish swimming amidst bamboo stems. Fish or 'Yu' is homophonic with the Chinese word for surplus and is thus often associated with abundance and affluence. Together with the bamboo motif, which is a symbol for resoluteness, honor and chastity, the work is a prolific expression of traditional Chinese values. Stylistically, this present lot exemplifies Chen's confidence in the swift yet contained strokes of his brush as he brings his work to life.

Similarly working in a combination of both the realist Gongbi technique and the freely expressive Xieyi style, *Gibbons* (Lot

561) moves away from a linear flow as it incorporates modernist angles to create a busy dynamic visual. A recurring subject, Chen was heavily inspired by the 13th century Southern Song Dynasty painting *White Robed Guanyin, Crane and Gibbon* by Mu Qi.

A theme that Chen became fascinated with through the later part of his life, *Heron*s (Lot 562) is emblematic, symbolising strength, purity, patience and longevity. Here, Chen's brushwork almost completely loses its linear qualities and form as the birds take on an abstraction in an undefined space and composition.

With same use bold lines and translucent ink washes layered upon one another to denote three-dimensional space and objects, *Sparrows* (Lot 563) and *Frogs* (Lot 564) are representative of Chen's exploration into the visual principles of Western painting, all through the traditional Chinese painter's technique of ink and wash on paper. Creating a harmonious juxtaposition of movement and stillness within a single painting plane, Chen works are a visionary feat of his creative oeuvre.

陳文希是1950至1960年代新加坡南洋藝術運動中的領銜藝術家，他竭力尋找一種能代表當地文化的獨特藝術表達形式。他在1948年從中國移居新加坡前，已經在上海新華藝術專科學校打下穩固扎實的傳統中國水墨基礎，加上他對西方現代藝術風格的興趣，陳文希在自己描繪經典繪畫主題時結合了兩者之精髓。

《金鯉魚》(拍品編號560)充滿吉祥寓兆，一群魚兒在竹枝間暢游穿梭，「魚」，「餘」之諧音，固有豐裕之意，加上代表堅韌不屈、清高慈善的竹子，此作品充滿中國傳統價值。風格上而言，此作彰顯陳文希筆墨運用的自信敏捷，栩栩如生。

結合寫實的工筆與自由的寫意之風，作品《長臂猿》(拍品編號561)更放下線性結構，採用現代藝術主義視角，營造豐富緊湊的視覺效果。長臂猿主題經常出現在陳文希作品中，其靈感來自於南宋畫家牧谿的《觀音猿鶴圖》。

陳文希在其藝術生涯後期對驚越發感興趣，作品《蒼鷺》(拍品編號562)是當中的典例，象征力量、純潔、耐性和長壽。此作的筆法幾乎完全捨棄線條和造形，幾隻鳥在不確定的空間和構圖中形成自己的抽象。

作品《麻雀》(拍品編號563)和《青蛙》(拍品編號564)有著同樣粗獷大膽的線條和層層相疊的水墨渲染，營造立體空間和主體，見證陳文希探討西方繪畫視覺原理，並通過傳統中國畫家之水墨紙本技巧呈現而出，在畫面呈現動態和靜態的融洽共置，彰顯陳文希的藝術功底與創作造詣。

Lot 561-564 Detail 局部





**560**

**CHEN WEN HSI**

(SINGAPORE, 1906-1991)

*Golden Carps*

signed in Chinese (middle right)  
ink and colour on paper  
90.5 x 97 cm. (35 5/8 x 38 1/4 in.)  
two seals of the artist

**HK\$150,000-200,000**

**US\$20,000-26,000**

**PROVENANCE**

Private Collection, Australia

陳文希

(新加坡，1906-1991)

金鯉魚

水墨 設色 紙本  
款識：文希南洋之作 (中右)  
藝術家鈐印兩枚

來源

澳洲 私人收藏



561

CHEN WEN HSI

(SINGAPORE, 1906-1991)

*Gibbons*

signed in Chinese (upper right)  
ink and colour on paper  
138.5 x 68 cm. (26 x 17½ in.)  
two seals of the artist

**HK\$200,000-300,000**

**US\$26,000-38,000**

**PROVENANCE**

Private Collection, Asia

陳文希

(新加坡，1906-1991)

長臂猿

水墨 設色 紙本  
款識：文希南洋作（右上）  
藝術家鈐印兩枚

來源

亞洲 私人收藏

562

CHEN WEN HSI

(SINGAPORE, 1906-1991)

*Hérons*

signed in Chinese (upper right)  
ink and colour on paper  
137 x 34 cm. (53 7/8 x 13 3/8 in.)  
two seals of the artist

**HK\$180,000-280,000**

**US\$24,000-36,000**

**PROVENANCE**

Private Collection, Asia

陳文希

(新加坡，1906-1991)

蒼鷺

水墨設色紙本  
款識：陳文希（右上）  
藝術家鈐印兩枚

來源

亞洲私人收藏





**563**

**CHEN WEN HSI**

(SINGAPORE, 1906-1991)

*Sparrows*

signed in Chinese (upper left)  
ink and colour on paper  
45 x 67 cm. (17¼ x 26⅝ in.)  
one seal of the artist

**HK\$100,000-180,000**

**US\$13,000-23,000**

**PROVENANCE**

Private Collection, Asia

陳文希

(新加坡, 1906-1991)

麻雀

水墨 設色 紙本  
款識: 文希記 (左上)  
藝術家鈐印一枚

來源

亞洲 私人收藏





**564**

**CHEN WEN HSI**

(SINGAPORE, 1906-1991)

*Frogs*

signed in Chinese (upper right)  
ink and colour on paper  
66 x 44.5 cm. (26 x 17½ in.)  
two seals of the artist

**HK\$100,000-180,000**

*US\$13,000-23,000*

**PROVENANCE**

Private Collection, Asia

陳文希

(新加坡，1906-1991)

青蛙

水墨 設色 紙本  
款識：文希指墨 (右上)  
藝術家鈐印兩枚

來源

亞洲 私人收藏

565

## LIM CHENG HOE

(SINGAPORE, 1912-1979)

### *Harbour Scene*

signed 'CH Lim' (lower right)  
watercolour on paper  
44 x 59 cm. (17<sup>3</sup>/<sub>8</sub> x 23<sup>1</sup>/<sub>4</sub> in.)

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

*US\$5,200-7,700*

#### PROVENANCE

Acquired directly from Thomas Yeo by the present owner

## 林清河

(新加坡，1912-1979)

### 港景

水彩 紙本  
款識: CH Lim (右下)

#### 來源

新加坡畫家姚照宏



565

566

## TAY BAK KOI

(SINGAPORE, 1939-2005)

### *Kelong*

signed 'Bak Koi 68' (lower left)  
ink and gouache on paper  
100 x 49 cm. (39<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>8</sub> in.)  
Painted in 1968

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

*US\$5,200-7,700*

#### PROVENANCE

Private Collection, United Kingdom

## 鄧木奎

(新加坡，1939-2005)

### 漁村

水墨 水粉 紙本  
1968年作  
款識: Bak Koi 68 (左下)

#### 來源

英國私人收藏



566



**567**

**HONG ZHU AN**

(CHINA, B. 1955)

*Profound*

ink and colour on paper laid on board  
105.5 x 105.5 cm. (41½ x 41½ in.)  
three seals of the artist

**HK\$70,000-90,000**

*US\$9,000-12,000*

**PROVENANCE**

Acquired directly from the artist

洪祝安

(中國，B. 1955)

深邃

水墨 設色 紙本 裱於木板  
藝術家鈐印三枚

來源

現藏者直接購自藝術家本人

568

## IBRAHIM HUSSEIN

(MALAYSIA, 1936-2009)

### *Conversation*

signed 'ibrahim hussein', dated '67' and inscribed 'new york'  
(lower left)  
acrylic, paper collage on linen  
151 x 100 cm (59 ½ x 39 ¾ in.)  
Executed in 1967

**HK\$500,000-700,000**

**US\$65,000-90,000**

### PROVENANCE

Acquired directly from the artist in London in the 1960s  
Thence by descent to the present owner

## 易卜拉欣·侯賽因

(馬來西亞，1936-2009)

### 對話

壓克力 紙本 拼貼 麻布  
1967年作  
款識：ibrahim hussein new york 67 (左下)

### 來源

原藏者在倫敦1960年代得自藝術家本人  
現由原藏家家屬收藏

"My life is made of points, textures, colours, shapes, darkness and light, mass, weight, planes, volumes, sounds, smells, colours and warmth."

Ibrahim Hussein

The emergence of modernism in Malaysian art, marked most clearly by a divergence from craftsmanship and a traditional depiction of subjects, is centred mainly around artistic production of the 60s and 70s. Spearheaded by the pioneering generation of artists that turned to abstraction to express their inner thought and feeling, and also as a response to the inability to paint figures in art due to the socio-religious context of the country.

Ibrahim Hussein is one of the most important Malaysian modern artists, recognised for his distinctive style that draws on his strong sensitivity towards the graphic qualities of image making. Born in a rural village in Malaysia, Hussein was an alumnus of the Nanyang Academy of Fine Arts in Singapore. In 1959, he attended the Bryan Shaw School of Art and the Royal Academy in London, funded by a scholarship. It was during his time in London that he was exposed to the works of great European masters that no doubt inspired the trajectory towards abstraction his artistic development was to take. In 1970, he became the first Malaysian artist to participate in the Venice Biennale.

*Conversation* was painted during one of Hussein's New York trip that coincided with his sojourn to London. In this pivotal period, Hussein's characteristic works were starting to showcase significant influences by the Western abstraction and cubism movement. Set in a background of periwinkle, Ibrahim Hussein built his composition by layering colours which dominate mostly in the geometric form of circles. At the top of the composition, Hussein combined different elements of his work. Amorphous forms in multicolour are seen colliding and reacting to one another, accompanied by the newspaper collage that exudes tactile quality to some parts of its surface. The interaction between distinct components results in the intense creation of new forms descending to the centre of the painting. Through this narration, Ibrahim Hussein captured the essence of the procreation process akin to the molecular reaction: some of the forms are seen conjoined while trying to separate itself. The result is never the same, some of the forms are imperfect while others are seen fully rendered in their own solid colour, revealing their individual identity in

harmony and dynamism. The appearance of rectangular shapes interweaving the newly formed circles, challenges the organic nature of the rounded shapes with its sharp edges and at the same time introducing the sense of balance to the work. Different from his other early works, Hussein was also seen experimenting with the presentation of translucent characteristics in this work. This is achieved by the act of ripping the fixated newspaper collage and leaving some part of the canvas without any colour, exposing the natural quality of the linen. While appearance of solid strips of dark grey and brown runs in the background of the central composition subtly anchoring this lively composition, the introduction of a semi-circle line on the right side of the canvas effortlessly balances the whole pictorial plane. Without a doubt, *Conversation* can be regarded as the artist's embodiment to his creative process, bustling with excitement, characterized with intense hues and varied tones of festive colours. Thus, *Conversation* is considerably one of Ibrahim Hussein's most exciting early abstraction work.





569

## KHOO SUI HOE

(MALAYSIAN, B. 1939)

### *One Fine Day*

signed and dated 'Sui Hoe 77' (lower right); exhibition labels affixed (on the reverse)  
acrylic on canvas  
66 x 76 cm. (26 x 29 7/8 in.)  
Painted in 1977

**HK\$50,000-70,000**

**US\$6,500-9,000**

#### EXHIBITED

Scotland, The Royal Over-Seas League Art Exhibition  
Singapore, National Day Art Exhibition, 1977

### 丘瑞河

(馬來西亞，B. 1939)

### 風和日麗

壓克力 畫布

1977年作

款識: Sui Hoe 77 (右下); 畫背貼有展覽標籤

#### 展覽

「皇家海外聯盟藝術展」蘇格蘭

1977年「新加坡國慶藝術展」新加坡



570

## CHUAH THEAN TENG

(MALAYSIA, 1914-2008)

### *Rice Grinding*

signed 'Teng' (lower left)  
batik dye on cloth  
59.5 x 45.5 cm. (23 1/2 x 18 in.)  
Executed in 1975

**HK\$60,000-80,000**

**US\$7,700-10,000**

### 蔡天定

(馬來西亞，1914-2008)

### 磨米

蠟染 布

1975年作

款識: Teng (左下)

571

## SEAH KIM JOO

(SINGAPORE, B. 1939)

### *Malay Women*

signed 'Kim Joo' (lower right); artist's label affixed on the reverse

batik dye on cloth

92.5 x 63 cm. (36 $\frac{3}{8}$  x 24 $\frac{3}{4}$  in.)

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

US\$5,200-7,700

佘金裕

(新加坡，B. 1939)

馬來婦女

蠟染布

款識: Kim Joo (右下); 附畫家工作室標籤於畫背



572

## CHUAH THEAN TENG

(MALAYSIA, 1914-2008)

### *Kelong*

signed 'Teng' (lower left)

batik dye on cloth

85.5 x 63 cm. (33 $\frac{3}{8}$  x 24 $\frac{3}{4}$  in.)

**HK\$70,000-80,000**

US\$9,000-10,000

蔡天定

(馬來西亞，1914-2008)

漁村

蠟染布

款識: Teng (左下)



# The Vibrant Collective of Indonesian Art

From the vibrant collective of Indonesian art in the second half of the twentieth century comes the abstract works of Mochtar Apin, But Mochtar, Umi Dachlan, Fajar Sidik, Nashar. Following the period of political instability in the mid 1960s, many artists moved away from figuratively depicting everyday lives of the people and towards abstraction for fear of association with communist inclinations.

A pioneer artist from 'The Bandung School' also known as the Bandung Institute of Technology (ITB), Mochtar Apin like his peers, was influenced by parallel Western art movements. In particular, Apin was drawn to Abstract Expressionism and the pursuit of colour fields. *Pemandangan Dengan Lipatan-Lipatan Kertas (Landscape with Origami)* (Lot 574) sets an exemplar of Apin's artistic endeavors with its bold colours and carefully subjugated geometric shapes. Endowing the work with his own creative flair are the additional dabs of white to solid colours, combining yet juxtaposing a presentation of visual harmony and balance to the viewer.

It was under the tutelage of Ries Mulder at 'The Bundung School', that But Mochtar developed his distinct style of Cubist Abstraction from the 1960s onwards. It is through a prolific work like *Untitled* (Lot 576) that one sees a clear glimpse of the artist's underlying foundation and school of painting. Controlled and compartmentalised in the delineation of shapes and colour, this present lot represents an important stepping stone in Mochtar's oeuvre.

Umi Dachlan was a fellow artist in Bandung, who focused on the exploration of colours and shapes in her compositions through a religious stance. With a spiritual motive, Dachlan's works as exemplified through the present lot, *Untitled*, reveals and radiate a meditative aura through the impasto textures of an abstract landscape. An experience to behold, her mixed media painting is a humbling work rich in thought.

An inspirational mentor to Dachlan at (ITB), Ahmad Sadali documented his personal life experiences as an artist and as a man on earth through his abstract paintings. *Bongkah-Bongkah Emas* (Lot 573) makes reference to gold blocks, bringing the viewer's attention to the horizontal impasto strokes across the dark canvas of reds and orange, all with an underlying shimmer of gold. Through his works, Sadali contemplates on his relationship to God and Nature. Popo Iskandar's artistic exploration sees the influences of the Western modernist movements beyond abstraction, including expressionism and cubism among others. *Red Nude* (Lot 577) is a clear indication of this with its reclining figure represented through geometric outlines. Painted between the 67-68s, the oil on canvas work bears similarity his other works of the period as Iskandar reduced forms to a simplified level as he reinterpreted and brings out the most essential and recognisable parts of his subject.

Lot 577 Detail 局部





Known to have developed his own individual form of abstractions, Fajar Sidik was moved to create an impressionistic form of expression based on impulse and intuition in response to his experience as a professional painter in Bali from 1957-1961. Beginning with semi-abstract forms, his artistic style matured and in 1968 in Yogyakarta, he executed *Celebration* (Lot 575), a beautiful work of oil colours and bold patterns. With a unique composition of geometric shapes spread out across the canvas that interact but never touching, Sidak creates a visual feast for the eyes as vibrant forms dance within the painting plane.

In Jakarta, Nashar propagated his artistic principle, 'three-non', a rejection of technique, aesthetics and concepts. Approaching abstraction his own way, the artist used spontaneous brushwork, lines and a combination of blues, green, yellow and earth tones as seen in *Untitled* (Lot 580) to express and anchor his belief that art-making was a way of life.



Lot 573



Lot 574, 576





573

AHMAD SADALI

(INDONESIA, 1924-1987)

*Bongkah-Bongkah Emas*

mixed media on canvas  
100 x 100 cm. (39 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in.)

**HK\$400,000-600,000**

*US\$52,000-77,000*

**PROVENANCE**

The artwork comes with a statement of authenticity issued by the son of the artist, dated 4 August 2011

阿默·薩達里

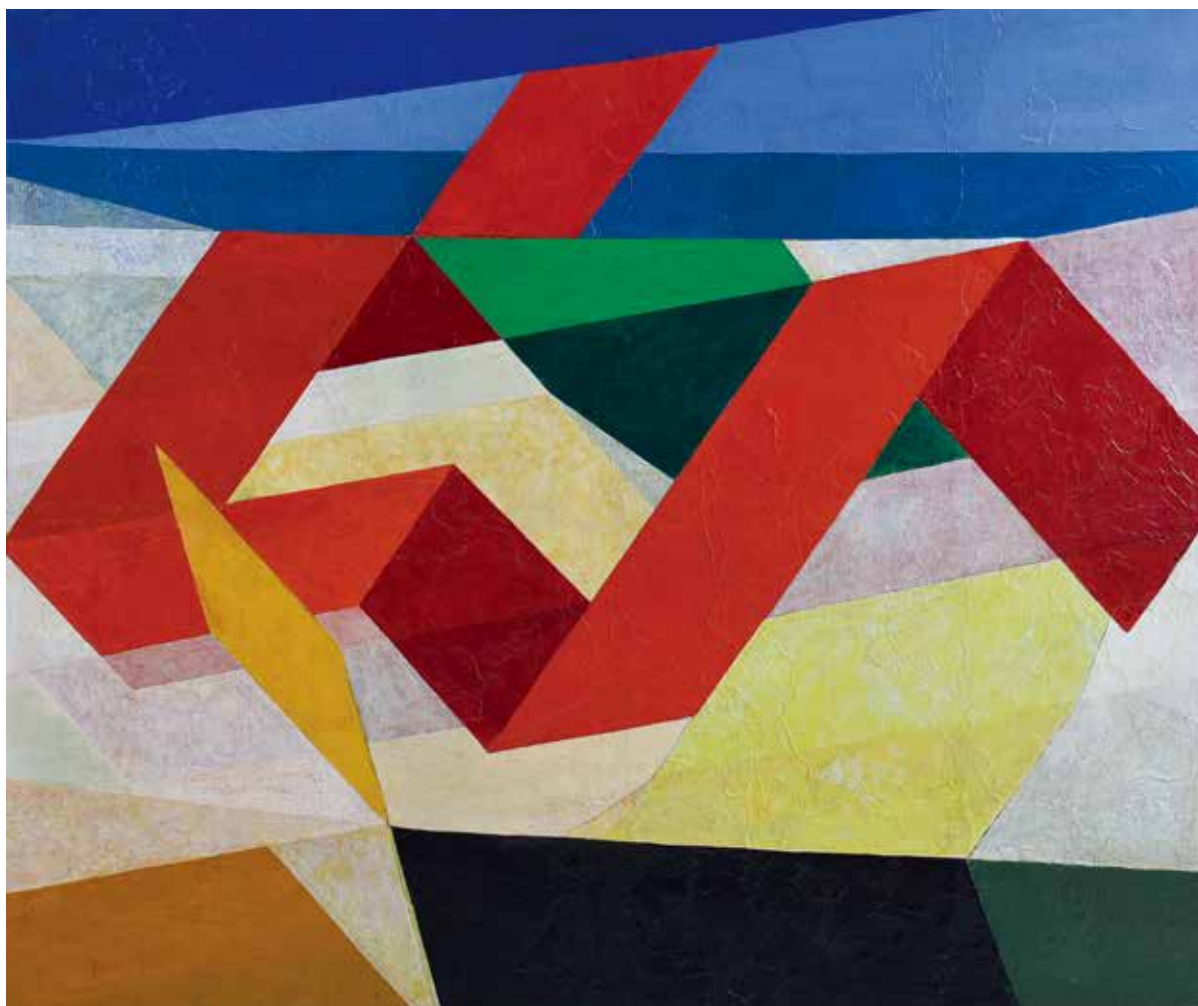
(印尼, 1924-1987)

Bongkah-Bongkah Emas

綜合媒材 畫布

**來源**

藝術品附有2011年8月4日藝術家之子發布的真跡證明



574

## MOCHTAR APIN

(INDONESIA, 1923-1994)

*Pemandangan Dengan Lipatan-Lipatan Kertas (Landscape with Origami)*

signed 'Mochtar Apin', inscribed 'Jl. Taman Sari 52 Bandung' (on the reverse)  
acrylic on canvas collage  
130 x 155 cm. (51½ x 61 in.)  
Painted in 1985

**HK\$80,000-100,000**

*US\$11,000-13,000*

### EXHIBITED

Mochtar Apin: Pameran Retrospektif 1940-1988, Taman Ismail Marzuki, Jakarta, Indonesia

莫達 阿賓

(印尼, 1923-1994)

景觀與摺紙

壓克力 拼貼 畫布  
1985年作

款識: Mochta Apin Jl. Taman Sari 52 Bandung (畫背)

### 展覽

莫達 阿賓: 回顧展 1940-1988, Taman Ismail Marzuki, 雅加達 印尼



575

## FADJAR SIDIK

(INDONESIA, 1930-2004)

### *Celebration*

signed 'Fadjjar Sidik' and dated '1968' (lower right)  
oil on canvas  
57 x 50 cm. (22½ x 19½ in.)  
Painted in 1968

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

US\$5,200-7,700

#### PROVENANCE

Collection of the artist's family  
Acquired from the above by the present owner.

## FADJAR SIDIK

(印尼，1930-2004)

### 慶典

油彩 畫布  
1968年作  
款識：Fadjjar Sidik 1968 (右下)

來源  
藝術家的家屬收藏  
現藏者購自上述收藏



576

## BUT MOCHTAR

(INDONESIA, 1930-1990)

### *Untitled*

signed 'BUT MR.' and dated '1976' (lower right)  
oil on canvas  
145 x 145 cm. (57½ x 57½ in.)  
Painted in 1976

**HK\$80,000-100,000**

US\$11,000-13,000

### 布特 莫達

(印尼，1930-1990)

### 無題

油彩 畫布  
1976年作  
款識：BUT MR. 1976 (右下)



**577**

**POPO ISKANDAR**

(INDONESIA, 1927-2000)

*Red Nude*

signed 'Popo' and dated '67-68' (lower right)

oil on canvas

66 x 91 cm. (26 x 35<sup>7</sup>/<sub>8</sub> in.)

Painted 1967-1968

**HK\$70,000-90,000**

*US\$9,000-12,000*

波波·伊斯干達

(印尼·1927-2000)

紅色的裸體

油彩 畫布

1967-1968年作

款識：Popo 67-68 (右下)



**578**

**SUNARYO**

(INDONESIA, B. 1943)

*Dua Penari (Two Dancers)*

signed 'SUNARYO' and dated '86' (lower right)  
mixed media on canvas  
100 x 100 cm. (39 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in.)  
Painted in 1986

**HK\$160,000-260,000**

US\$21,000-33,000

蘇納爾約

(印尼，B. 1943)

兩個舞者

綜合媒材 畫布

1986年作

款識：SUNARYO 86 (右下)

579

## UMI DACHLAN

(INDONESIA, B. 1924)

### *Merah Satu (One Red)*

signed 'Umi d' an dated '79' (lower right); titled 'Merah Satu', signed and dated again (on the reverse)  
mixed media on canvas  
78 x 68 cm. (30 ¾ x 26 ¾ in.)  
Painted in 1979

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

US\$5,200-7,700

烏米·達赫蘭

(印尼·B. 1924)

紅

綜合媒材 畫布

1979年作

款識：Umi d 79 (右下); Merah Satu Umi d 79 (畫背)



580

## NASHAR

(INDONESIA, 1928-1994)

### *Untitled*

signed with artist's monogram and dated '12.8.80'  
(lower left)  
oil on canvas  
139 x 139 cm. (54 ¾ x 54 ¾ in.)  
Painted in 1980

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

US\$5,200-7,700

納沙

(印尼·1928-1994)

無題

油彩 畫布

1980年作

款識：藝術家花押 12.8.80 (左下)





581

## SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

### *Yellow Fields*

signed 'SRIHADI S.' and dated '1985' (upper right); titled 'Yellow Fields', inscribed 'GSD 001-0011-19/Jalan Cilembulleuit 173, Bandung, Indonesia/100 x 130 cm.', signed and dated again (on the reverse); artist's label affixed on the reverse

oil on canvas

100 x 130 cm. (39 $\frac{3}{8}$  x 51 $\frac{1}{8}$  in.)

Painted in 1985

**HK\$400,000-600,000**

*US\$52,000-77,000*

斯里哈迪·蘇達索諾

(印尼，B. 1931)

黃色的田野

油彩 畫布

1985年作

款識：SRIHADI S. 1985 (右上) Yellow Fields GSD 001-0011-19/Jalan Cilembulleuit 173, Bandung, Indonesia/100 x 130 cm. SRIHADI S. 1985 (畫背)  
附畫家工作室標籤於畫





582

## SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

*Dua Penari - Tari Legong Keraton*  
(*Two Dancers - Legong Keraton Dance*)

signed 'SRIHADI S.' and dated '89' (upper right); titled 'Dua Penari, Tari Legong Keraton', inscribed '100 x 130 cm/studio: Jalan Cium bulleuit 173, Bandung, Indonesia', signed and dated again (on the reverse)  
oil on canvas  
100 x 135 cm. (39 $\frac{3}{8}$  x 53 $\frac{1}{8}$  in.)  
Painted in 1989

**HK\$400,000-500,000**

US\$52,000-64,000

斯里哈迪·蘇達索諾

(印尼，B. 1931)

兩位舞者 - 雷貢舞

油彩 畫布

1989年作

款識：SRIHADI S. 89 (右上)；Dua Penari, Tari Legong Keraton 100 x 130 cm/studio: Jalan Cium bulleuit 173, Bandung, Indonesia SRIHADI S. 89 (畫背)

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

**583**

## SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

### *Dinamika Legong*

signed 'SRIHADI S.' and dated '2002' (upper right); titled 'Dinamika Legong', inscribed '130 x 200 cm', signed and dated again (on the reverse)  
oil on canvas  
130 x 200 cm. (51 $\frac{1}{8}$  x 78 $\frac{3}{4}$  in.)  
Painted in 2002

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

*US\$110,000-150,000*

### PROVENANCE

Private Collection, Asia

斯里哈迪·蘇達索諾

(印尼·B. 1931)

雷貢舞者

油彩 畫布

2002年作

款識: SRIHADI S. 2002 (右上); (畫背)

來源

亞洲 私人收藏







584

SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

*The Poor*

signed 'SRIHADI S.' and dated '1967' (upper right); titled 'The Poor', inscribed '100 x 130 cm', signed and dated again (on the reverse)

oil on canvas

130 x 100 cm. (51 $\frac{1}{8}$  x 39 $\frac{3}{8}$  in.)

Painted in 1967

**HK\$260,000-360,000**

US\$34,000-46,000

斯里哈迪·蘇達索諾

(印尼，B. 1931)

貧窮者

油彩 畫布

1967年作

款識：SRIHADI S. 1967 (右上) The Poor 100 x 130 cm

SRIHADI S. 1967 (畫背)



585

S. SUDJOJONO

(INDONESIA, 1914-1986)

*Kembang (Flower)*

signed with artist's monogram twice (upper right & left); signed 'S. Sudjojono' (upper right); titled 'kembang' (upper left); inscribed 'Aku tak mau disengaja mati; baik seribu baik mati didepan kamu; maut dikerak aku hidup, pagi, malam, sore, siang, Bunga, siapa namamu?' (lower right)  
oil on canvas  
70 x 56.5 cm. (27.5 x 22.2 in.)  
Painted in 1975

**HK\$120,000-220,000**

**US\$16,000-28,000**

**PROVENANCE**

Anon. Sale; Sotheby's Singapore, 3 October 1998, Lot 136  
Acquired from the above sale by the present owner  
Private Collection, Asia

蘇佐佐諾

(印尼，1914-1986)

花

油彩 畫布  
1975年作

款識：藝術家花押 S. Sudjojono (右上); 藝術家花押 Kembang Aku tak mau disengaja mati; baik seribu baik mati didepan kamu; maut dikerak aku hidup, pagi, malam, sore, siang, Bunga, siapa namamu? (左上)

**來源**

1998年10月3日 新加坡 蘇富比 編號136  
現藏者購自上述拍賣  
亞洲 私人收藏

586

## HENDRA GUNAWAN

(INDONESIA, 1918-1983)

### *Dayung Batu dan Rindu*

signed 'Hendra', dated '79' (lower left) and titled 'dayung batu dan rindu' (lower left)

oil on canvas

110 x 160 cm. (43.3 x 63 in.)

Painted in 1979

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

*US\$120,000-150,000*

#### PROVENANCE

From the collection of Dr. Lukas Mangindaan

Anon. Sale; Sotheby's Singapore, 30 September 2001, Lot 99

Acquired from the above sale by the present owner

Private Collection, Asia

亨德拉·古那彎

(印尼, 1918-1983)

### Dayung Batu dan Rindu

油彩 畫布

1979年作

款識：Hendra 1979 dayung batu dan rindu (左上)

#### 來源

Lukas Mangindaan博士收藏

2001年9月30日新加坡蘇富比拍賣編號99

現藏者購自上述拍賣

亞洲私人收藏

Hendra Gunawan was a prominent member of LEKRA (Lembaga Kebudayaan Rakyat), the cultural arm of the communist affiliated People's Cultural Association, where he sought to express and present a more accurate sense of the socio-environment and the struggles of the times. His works were poignant, capturing the essence of the people and was a means for expressing his nationalistic concerns and love for his country. The artist was eventually caught up in an anti-communist purge during those tumultuous times and incarcerated for thirteen years from 1965.

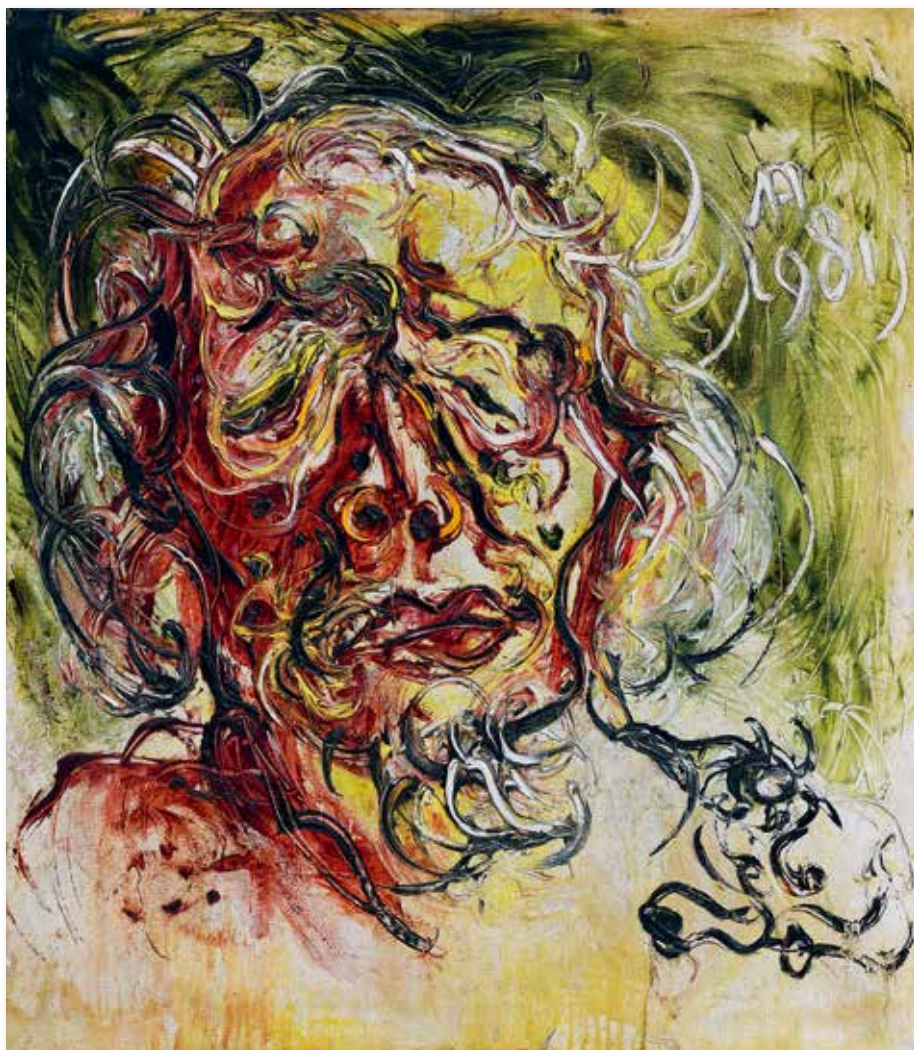
This long imprisonment left him with an intense longing for his family and the outside world, and his use of colour became bolder and defining. As Astri Wright commented "(his paintings) radiate with colour—clashing, surprising sweet— but somehow almost always brilliantly resolved in the composition as a whole."

(Astri Wright, *Soul, Spirit, and Mountain - Preoccupations of Contemporary Indonesian Painters*, Oxford University Press, Kuala Lumpur, 1994, p. 177).

Painted in 1979, *Dayung Batu dan Rindu* portrays a scene where a boatman has returned to shore and his family, his oar by his side. Fatigued from his long day out at sea, he lies on the sand with his head on his wife's lap, as she gently massages his head, whilst balancing 2 children suckling on each breast. Another child is seen stepping on the back of the father, ostensibly to massage his sore aching muscles. The scene is further intensified by the usage of strong expressionistic colours with shades of maroon, turquoise and reddish orange.

Hendra's canvases are a poetic meditation of the human spirit, the scene depicted here is reminiscent of family, love and elevates the ordinary as a celebration of the soul and the people in his beloved Indonesia.





587

AFFANDI

(INDONESIA, 1907-1990)

*Self-Portrait*

signed with artist's monogram (lower right); signed again with artist's monogram and dated '1981' (upper right)  
oil on canvas  
78.5 x 69 cm. (30 $\frac{7}{8}$  x 27 $\frac{1}{8}$  in.)  
Painted in 1981

**HK\$550,000-750,000**

**US\$71,000-96,000**

**PROVENANCE**

Acquired directly from the artist's family by the present owner  
Private Collection, Asia

阿凡迪

(印尼·1907-1990)

自畫像

油彩 畫布  
1981年作  
款識：藝術家花押(右下); 藝術家花押 1981(右上)

**來源**

現藏者直接購自藝術家的家屬  
亞洲 私人收藏





588

AFFANDI

(INDONESIA, 1907-1990)

*Sunflowers*

signed with artist's monogram and dated '1984' (upper right)  
oil on canvas  
110 x 150 cm. (43¼ x 59 in.)  
Painted in 1984

**HK\$750,000-950,000**

*US\$97,000-120,000*

**PROVENANCE**

Anon. Sale, Christie's Hong Kong, 28 May 2006, Lot 105  
Acquired from the above sale by the present owner  
Private Collection, Asia

阿凡迪

(印尼，1907-1990)

向日葵

油彩 畫布  
1984年作  
款識：藝術家花押 1984 (右上)

**來源**

2006年5月28日 佳士得 香港 編號105  
現藏者購自上述拍賣  
亞洲 私人收藏

589

## AFFANDI

(INDONESIA, 1907-1990)

### *Red Horse*

signed with artist's monogram and dated '1968' (lower left)  
oil on canvas  
98 x 120 cm. (39 x 47 in.)  
Painted in 1968

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

*US\$110,000-130,000*

#### PROVENANCE

Acquired directly from the artist by the previous owner  
Anon. Sale, Christie's Hong Kong, 28 April 2002, Lot 81  
Acquired from the above sale by the present owner  
Private Collection, Asia

### 阿凡迪

(印尼·1907-1990)

#### 紅馬

油彩 畫布  
1968年作  
款識：藝術家花押 1968 (左下)

#### 來源

前藏者直接購自藝術家本人  
2002年4月28日 佳士得 香港 編號81  
現藏者購自上述拍賣  
亞洲 私人收藏





590

AFFANDI

(INDONESIA, 1907-1990)

*Ox Cart*

signed with artist's monogram and dated '1969' (lower left)

oil on canvas

97.5 x 138.5 cm. (38 ¾ x 54 ½ in.)

Painted in 1969

**HK\$1,300,000-1,800,000**

*US\$170,000-230,000*

阿凡迪

(印尼·1907-1990)

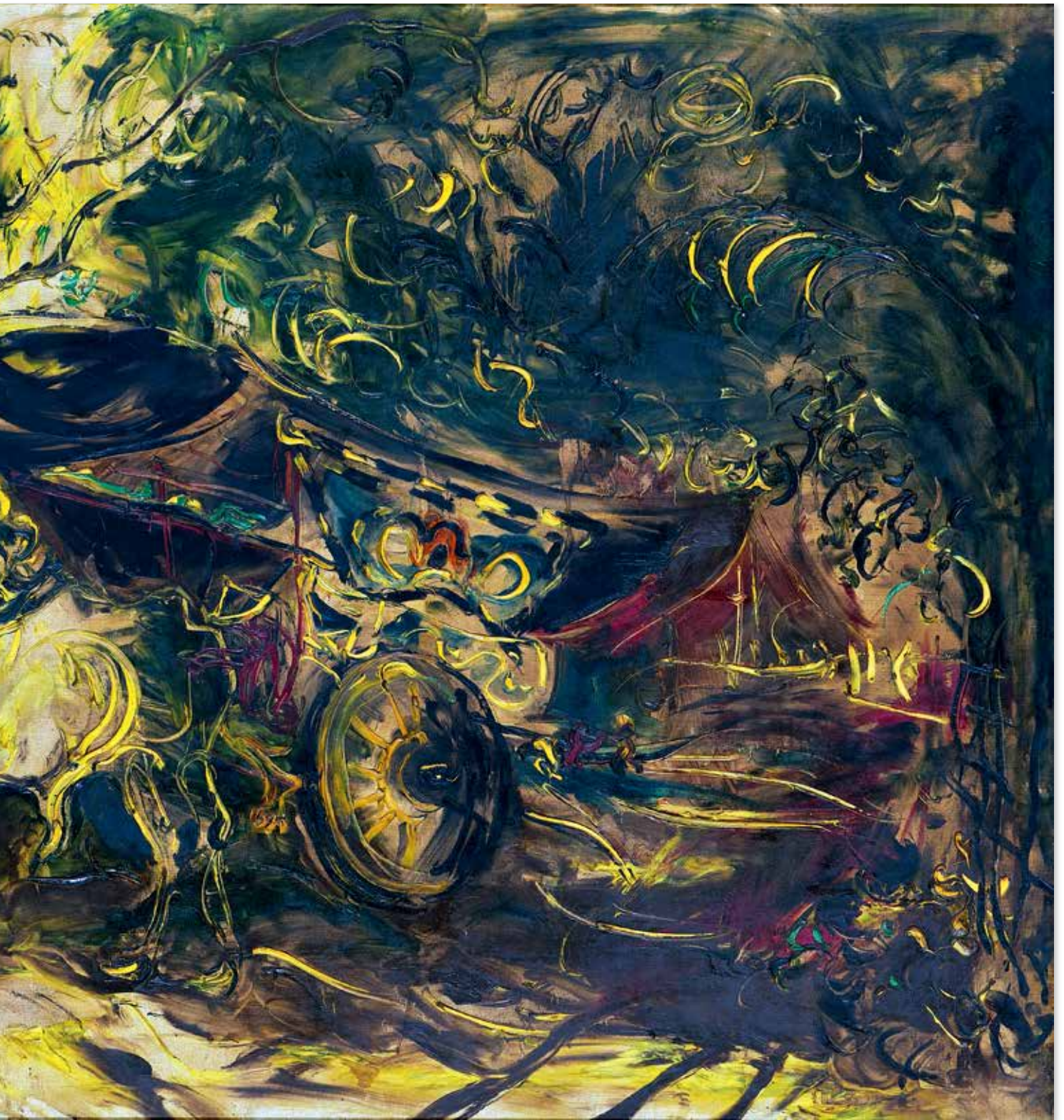
牛車

油彩 畫布

1969年作

款識：藝術家花押 1969 (左下)





591

## JU MING

(ZHU MING, TAIWAN, B.1938)

### *Living World Series*

signed and titled in Chinese; dated '98' (lower right)  
ink and colour on paper  
53 x 64 cm. (20 7/8 x 25 1/4 in.)  
Painted in 1998  
one seal of the artist

**HK\$25,000-45,000**

**US\$3,300-5,800**

#### PROVENANCE

Private Collection, Asia

The work is accompanied by a certificate of authenticity issued by Kalos Gallery.

朱銘

(台灣，1938年生)

三姑六婆

彩墨 紙本

1998年作

款識：朱銘 三姑六婆 '98 (右下)

鈐印：朱銘

來源

亞洲 私人收藏

此作品附真善美畫廊所開立之作品保證書



591

592

## JU MING

(ZHU MING, TAIWAN, B.1938)

### *Living World Series*

signed in Chinese; dated '2002' (lower left)  
ink and colour on paper  
66 x 49 cm. (26 x 19 1/4 in.)  
Painted in 2002  
one seal of the artist

**HK\$25,000-45,000**

**US\$3,300-5,800**

#### PROVENANCE

Private Collection, Asia

The work is accompanied by a certificate of authenticity issued by Kalos Gallery.

朱銘

(台灣，1938年生)

人間系列

彩墨 紙本

2002年作

款識：朱銘 2002 (左下)

鈐印：朱銘

來源

亞洲 私人收藏

此作品附真善美畫廊所開立之作品保證書



592

593

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

*Two Women with Horse and Parrot*

ink on paper mounted on canvas  
125 x 247 cm. (49¼ x 97¼ in.)  
Painted in 1990  
two seals of the artist

**HK\$100,000-200,000**

*US\$13,000-26,000*

**PROVENANCE**

Acquired directly from the artist by the previous owner  
Private Collection, USA  
Private Collection, France (acquired from the above by the present owner)

丁雄泉

(美國/中國，1928-2010)

兩女與馬及鸚鵡

水墨 紙本 裱於畫布  
1990年作  
藝術家鈐印二枚

**來源**

前藏者直接得自藝術家  
美國 私人收藏  
法國 私人收藏 (現藏者購自上述收藏)





594

## WUCIUS WONG

(WANG WUXIE, CHINA, B. 1936)

### Window Dream #9

inscribed, signed and dated in Chinese (lower left)  
ink and colour on paper  
69.5 x 69.5 cm. (27 3/8 x 27 3/8 in.)  
Painted in 2004

**HK\$100,000-200,000**

**US\$13,000-26,000**

#### PROVENANCE

Private Collection, Switzerland

#### EXHIBITED

Hong Kong, Grotto Fine Art Ltd., Wucius Wong: Window Dreams, September - October 2004

#### LITERATURE

Grotto Fine Art Ltd., Wucius Wong: Window Dreams (exh. cat.), Hong Kong, 2004 (illustrated, p. 15).

## 王無邪

(中國, 1936年生)

### 窗夢之九

水墨 設色 紙本  
2004年作  
款識：王无邪二00四年香港 (左下)

#### 來源

瑞士 私人收藏

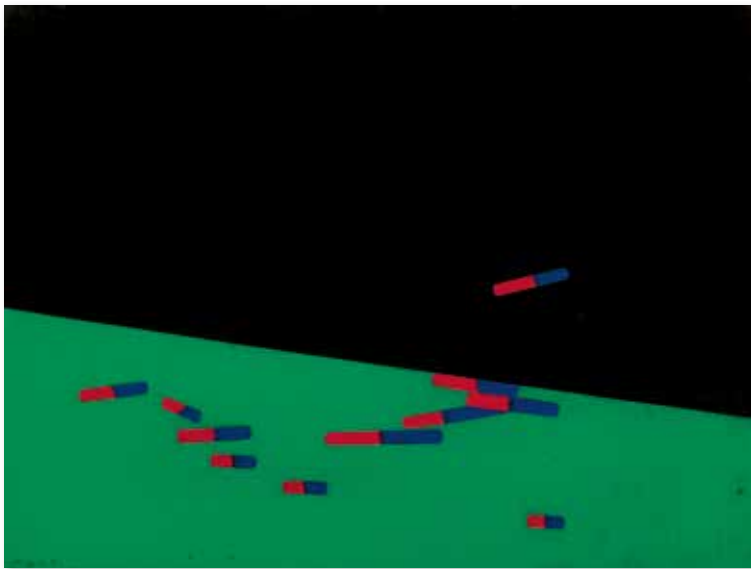
#### 展覽

2004年9月至10月「王無邪：窗夢」嘉圖畫廊 香港

#### 出版

2004年《王無邪：窗夢》嘉圖畫廊 香港 (圖版, 第15頁)





595

Ho Kan's early works were composed of pure points, lines and circles, conveying a surreal sense of mystery. Starting from the mid-1960s, his style has tended toward geometric abstraction with a fuse of Chinese aesthetics, constructing a lyrical visual language of his own.

霍剛早期以純粹的點、線、圈構圖，畫風充滿超現實的神秘性。六十年代中期以降，他的作品漸趨理性幾何抽象，融入中國精神涵蘊，建構別樹一幟視覺詩性的藝術語言。

595

HO KAN

(HUO GANG, TAIWAN, B. 1932)

*Untitled*

signed in Chinese, signed 'Ho' and dated '65-70' (lower left); signed in Chinese, signed and dated 'HO-KAN 1970' (on the reverse)

oil on canvas  
44 x 59 cm. (17 3/8 x 23 1/4 in.)  
Painted in 1965-1970

**HK\$40,000-50,000**

**US\$5,200-6,400**

**PROVENANCE**

Private Collection, Italy

霍剛

(台灣，1932年生)

無題

油彩 畫布

1965-1970年作

款識：剛Ho 65-70 (左下)；HO-KAN霍剛 1970 (畫背)

**來源**

意大利 私人收藏

596

HO KAN

(HUO GANG, TAIWAN, B. 1932)

N.7316

signed in Chinese, signed 'Ho' (lower left); signed 'HO-KAN' and signed in Chinese (on the reverse); inscribed '100 x 80 cm'(on the stretcher)

oil on canvas  
100 x 80 cm. (39 3/8 x 31 1/2 in.)  
Painted in 1988

**HK\$60,000-120,000**

**US\$7,700-15,000**

**PROVENANCE**

Private Collection, Italy

**LITERATURE**

Pontiggia Elena, Veca Alberto Campitelli Maria, Ho-Kan. Geometrie oltre l'infinito, Studio Lattuada, Italy, 1992 (illustrated, unpagged).

霍剛

(台灣，1932年生)

N.7316

油彩 畫布

1988年作

款識：剛Ho (左下)；HO-KAN霍剛 (畫背)；100 x 80 cm (畫布框架)

**來源**

意大利 私人收藏

**出版**

1992年《霍剛。無限以外的幾何》  
Pontiggia Elena、Veca Alberto  
Campitelli Maria Lattuada 工作室  
意大利 (圖版，無頁數)



596



597

PROPERTY FROM THE COLLECTION OF CARLO B. CALLEGARI  
CARLO B. CALLEGARI 私人收藏

**598**

## CHAO CHUNG-HSIANG

(ZHAO CHUNXIANG, CHINA/USA, 1910-1991)

*Untitled*

signed 'Chao' (upper left); inscribed, signed, inscribed again, and dated '44'x 47' Chung-Hsiang Chao New York City 70' (on the reverse)  
collage, ink on paper laid on canvas  
paper: 96.6 x 93.3 cm. (38 x 36 3/4 in.)  
canvas: 115.4 x 109.3 cm. (45 5/8 x 43 in.)  
Painted in 1970

**HK\$120,000-180,000**

**US\$16,000-23,000**

### PROVENANCE

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

趙春翔

(中國/美國, 1910-1991)

無題

拼貼 水墨 紙本 裱於畫布  
紙本: 96.6 x 93.3 cm. (38 x 36 3/4 in.)  
畫布: 115.4 x 109.3 cm. (45 3/8 x 43 in.)  
1970年作  
款識: Chao (左上); 44'x 47' Chung-Hsiang Chao New York City 70 (畫背)

來源

美國 紐約 私人收藏 (現藏者直接得自藝術家)



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**597**

## HON CHI FUN

(HONG KONG, B. 1922)

*Bonded Stones*

signed and titled 'HON CHI FUN BONDED STONE bonded stones', and titled in Chinese (on the reverse); gallery label of Chatham Gallery affixed to the reverse  
oil on canvas  
106 x 106 cm. (41 3/4 x 41 3/4 in.)

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

**US\$9,000-13,000**

### PROVENANCE

Chatham Gallery, Hong Kong  
Private Collection, USA

韓志勳

(香港, 1922年生)

石約

油彩 畫布

款識: HON CHI FUN BONDED STONE 石約 bonded stones (畫背); 雅苑畫廊標籤貼於畫背

來源

香港 雅苑畫廊  
美國 私人收藏



599

FIMA

(EPHRAÏM ROEYTENBERG,  
CHINA/ISRAEL, 1914-2005)

*Birds*

signed '-Fima-' (lower right)  
oil on canvas  
81 x 97.5 cm. (31 $\frac{1}{8}$  x 38 $\frac{3}{8}$  in.)  
Painted in 1981

**HK\$50,000-70,000**

**US\$6,500-9,000**

**PROVENANCE**

Acquired directly from the artist by the  
previous owner  
Bineth Gallery, Tel Aviv, Israel

費馬

(中國/以色列, 1914-2005)

鳥

油彩 畫布  
1981年作  
款識：-Fima- (右下)

來源

前藏者直接購自藝術家  
以色列 特拉維夫 Bineth畫廊

Fima (Ephraïm Roeytenberg) was born in Harbin, China, in 1914 to Russian-Jewish parents. For the first two decades of his life, he studied Chinese painting in Russian Academy of Fine Arts in Shanghai, while simultaneously studying Chinese calligraphy. That was a period when he became intrigued by Chinese philosophy and was deeply influenced by Taoism. As he moved to Israel in 1949 and Paris in later years, his multicultural background allowed him to use Western-influenced abstract painting methods to recover the spirituality of the Far East, marking his distinctive and original identity in contemporary art.

*Birds* (Lot 599) is consistent with Fima's other works in terms of his abstract use of colours. Against a brushed black background is a stroke of pink to the left, and several strokes of white and blue to the right, allowing the audience to envision birds being trapped in a dark space. The use of white to the left edge of the painting and its descending trace indicates a window of light that calls for the birds to an outer space. The pursuit of natural objects and birds as a symbol of longevity in Taoism therefore transcends the visual intuition to reflect Fima's own spiritual state.

費馬於1914年在中國哈爾濱出生，父母是俄羅斯猶太人。他年輕時曾在上海的俄羅斯美術學院修讀中國油畫，並同時學習中國書法。在那段時期，他對中國哲學產生濃厚興趣，並深受道教所薰陶。他於1949年移居以色列，晚年定居於巴黎。其多元文化的成長背景，讓他能夠巧妙地運用西方抽象繪畫的方式來表達東方的思維精神，創作出別樹一格的當代藝術作品。

《鳥》(Lot 599)與費馬的其他作品一樣運用了抽象的色彩。畫作的背景掃上黑色，左邊是一抹粉紅色，右邊則繪上幾道白色和藍色，讓觀者可以想像到鳥兒被困在黑暗之中的情景。左面邊緣的白色及逐漸褪色的痕跡，仿如窗外的一線光芒，叫喚鳥兒飛往外面的世界。藝術家以自然物件和鳥兒來表現道教中長壽的象徵，超越了視覺上的直觀，以反映了費馬的內心世界。



600

601

## ZAO WOU-KI

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

### *Idylle Champêtre (Rural Idyll)*

signed in Chinese, signed and dated 'Zao 50' (lower right);  
numbered '25/25' (lower left)  
etching 14.8 x 12.1 cm. (5 7/8 x 4 3/4 in.)  
edition 25/25  
Executed in 1950

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

**US\$5,200-7,700**

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Nesto Jacometti ed., *Catalogue Raisonné de l'œuvre gravée et lithographiée de Zao Wou-Ki, 1949-1954*, Gutekunst & Klipstein, Berne, Switzerland, 1955 (illustrated, plate 15, p. 27)

Yves Rivière ed., *Zao Wou-ki: Les estampes 1937-1974*, Arts et Métiers Graphiques, Paris, France, 1975 (illustrated in black and white, plate 28, p. 25)

Jørgen Ågerup, *Zao Wou-Ki: The Graphic Work: A Catalogue Raisonné 1937-1994*, Edition Heede & Moestrup, Skorpning, Denmark, 1994 (illustrated, plate 27, p.30)

## 趙無極

(法國/中國，1920-2013)

### 田園牧歌

蝕刻 版畫

1950年作

版數：25/25

款識：無極 Zao 50 (右下)；25/25 (左下)

#### 來源

亞洲私人收藏

#### 出版

1955年《趙無極版畫全集 1949-1954》Nesto Jacometti編 Gutekunst & Klipstein Berne出版 伯爾尼 瑞士 (圖版，第15圖，第27頁)

1975年《趙無極版畫集 1937-1974》Yves Rivière編 Arts et Métiers Graphiques 巴黎 法國 (黑白圖版第28圖，第25頁)

1995年《趙無極版畫集 1937-1995》Jørgen Ågerup著 Edition Heede & Moestrup 斯克平 哥本哈根 丹麥 (圖版，第27圖，第30頁)

600

## ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

### *Untitled*

signed in Chinese; signed 'ZAO'; inscribed 'épreuve d'artiste' (lower margin)

lithograph

image : 23 x 31.5 cm. (9 x 12 3/8 in.)

paper : 32.5 x 41.5 cm. (12 3/4 x 16 3/8 in.)

edition EA (artist proof)

Executed in 1950

**HK\$25,000-55,000**

**US\$3,300-7,000**

#### PROVENANCE

Private Collection, Europ

#### LITERATURE

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

## 趙無極

(法國/中國，1920-2013)

### 無題

石版 版畫

版數：EA (藝術家試版)

1950年作

款識：épreuve d'artiste 無極 ZAO (下方)

#### 來源

歐洲私人收藏

#### 出版

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



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602

## LONG CHIN-SAN

(LANG JINSHAN, CHINA, 1892-1995)

### APPREHENSION; MUSIC OF THE WATERFALL; & LONG CHIN-SAN

Music of the Waterfall: inscribed and dated 'Compliment of Chinsan Long 24.1.1972' (lower right); Long Chin-San: dated, signed and inscribed in Chinese (on the lower left and upper right)

three gelatin silver prints

image: 21.9 x 17.3 cm. (8 $\frac{5}{8}$  x 6 $\frac{3}{4}$  in.) overall: 30.3 x 23 cm. (11 $\frac{7}{8}$  x 9 in.);

image: 25.2 x 20.2 cm. (9 $\frac{7}{8}$  x 8 in.) overall: 30.3 x 23 cm. (11 $\frac{7}{8}$  x 9 in.);

& image: 19.5 x 13.7 cm. (7 $\frac{5}{8}$  x 5 $\frac{3}{8}$  in.) overall: 27.5 x 19.3 cm. (10 $\frac{7}{8}$  x 7 $\frac{5}{8}$  in.) (3)

Executed in 1938; 1933; & 1958

Long Chin-San: one seal of the artist

**HK\$50,000-70,000**

**US\$6,500-9,000**

### PROVENANCE

Private Collection, Australia

### LITERATURE

Apprehension; & Music of the Waterfall: Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Long, Taipei, Taiwan, 1971 (illustrated, unpagged)

Apprehension; & Music of the Waterfall: China Photographic Publishing House, Master of Photography - Long JingShan, Beijing, China, 2003 (illustrated, p.19, p.23)

## 郎靜山

(中國, 1892-1995)

靜觀自得; 臨流獨坐; 及 郎靜山

銀鹽相紙 (共三張)

1938年作; 1933年作; 及 1958年作

款識: 《臨流獨坐》: Compliment of Chinsan Long 24.1.1972 (右下) 《郎靜山》: 鎮宇老弟 (右下) 四十七年春靜山持贈 (左下)

鈐印: 《郎靜山》; 郎靜山

### 來源

澳洲 私人收藏

### 出版

靜觀自得; 及臨流獨坐: 1971年《郎靜山六十年攝影選輯》台灣教育部文化局 台北 台灣 (圖版, 無頁數)

靜觀自得; 及臨流獨坐: 2003年《攝影大師郎靜山》中國攝影出版社 北京 中國 (圖版, 第19, 23頁)

**A**

ABAD, PACITA 帕斯塔 538  
 AFFANDI 阿凡迪 587, 588, 589, 590  
 ALCUAZ, FEDERICO AGUILAR  
 費德列可·阿奎拉·艾庫阿茲 539  
 AMORSOLO, FERNANDO CUETO  
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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ 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(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary

proof of directors and beneficial owners;

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

### 6 BIDDING SERVICES

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

#### (A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

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

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](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.

## 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 **r** next to the lot number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid

increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM, TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our **'authenticity warranty'**). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows: (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) 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;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or



announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**, and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the **"due date"**).

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

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHKK

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 30<sup>th</sup> day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

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

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

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

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

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

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting **lots**, Please contact Christie's Post-Sale Services Department on +852

2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com)

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- (iii) we may sell the lot in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on +852 2760 1766 or email to [postsaleasia@christies.com](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 +852 2760 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 rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

The USA prohibits the import of ivory from the African

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


#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

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

#### (f) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for

any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](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).

## 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.

# 業務規定 · 買方須知

## 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以  $\Delta$  標示），佳士得為賣方的代理人。

## A. 拍賣之前

### 1. 拍賣品描述

- 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

### 2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

### 3. 狀況

- 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- 在本目錄條目或**狀況**報告中提及狀況不同等同於對**狀況**的完整描述，圖片可能不會清晰展示**拍賣品**、**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

### 4. 拍賣之前檢查**拍賣品**

- 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

### 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方酬金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

### 6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

## 7. 珠寶

- 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石拿取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

## 8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務，更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

## B. 登記競投

### 1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
  - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
  - 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
  - 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

### 2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年

中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

### 4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為匿名委託人的代理人**：如果您以代理人身份為匿名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
  - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
  - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
  - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
  - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

### 5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

### 6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

#### (A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

#### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 [www.christies.com](http://www.christies.com) 網站。

#### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是

以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

## C. 拍賣之時

### 1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 · 標記。**底價**不會高於**拍賣品**的**低價估價**。

### 3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

### 4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委託競投）。

### 5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低價估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

### 6. 競投價遞增幅度

競投通常從低於**低價估計**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

### 7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

### 8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。

拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

### 9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

## D. 買方酬金及稅款

### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須將其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分、縣、地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 買方保證

對於每件**拍賣品**，買方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其任法律上有權這麼做；
  - 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。
- 如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“真品保證”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的**大階字體**注明）作出任何**保證**。
- 真品保證**不適用**有保留標題**或**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是…之作品”的使用指佳

士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。

- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
  - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他**賠償**或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
  - 此額外**保證**不適用於：
    - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑰邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    - 沒有**標題**的書籍；
    - 沒有**標明估價**的已出售**拍賣品**；
    - 目錄中表明售出後不可退貨的書籍；
    - 狀況報告**中或拍賣時公告的瑕疵。
  - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

## F. 付款

### 1. 付款方式

- 拍賣後，您必須立即支付以下**購買款項**：
  - 成交價**；和

- (ii) 買方酬金；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
- (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie’s Hong Kong Limited  
收款銀行代號：HSBCHKHHKHK
- (iii) 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
- (iv) 現金  
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票  
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
- (vi) 支票  
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。
2. 所有權轉移  
只有我們自您處收到全額且清購**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。
3. 風險轉移  
**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：
- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。
4. 不付款之補救辦法
- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利及法律賦予我們的其它權利或補救辦法）：

- (i) **自到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

## 5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

## G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：[postsaleasia@christies.com](mailto:postsaleasia@christies.com)
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
- (iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

### 2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒絕許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：[postsaleasia@christies.com](mailto:postsaleasia@christies.com)。
- (b) **含有受保護動植物材料的拍賣品**  
由瀕臨絕種及其他受保護野生動物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [ ~ ] 號。  
這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關條例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。
- (c) **美國關於非洲象象牙的進口禁令**  
美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。
- (d) **源自伊朗的拍賣品**

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”(身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾(不論所在處)購買以上物品。有些國家,例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方,佳士得在源自伊朗(波期)的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制,您須確保您不會競投或進口有關**拍賣品**,違反有關適用條例。

#### (e) 黃金

含量低於18k的黃金並不是在所有國家均被視為「黃金」,並可能被拒絕入口。

#### (f) 鐘錶

本目錄內有某些鐘錶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 ♡符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取,佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不承擔任何責任。

## I. 佳士得之法律責任

- (a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**。在法律容許的最大程度上,所有由法律附加的保證及其他條款,均被排除在本協議外。在E1段中的賣方保證是由賣方提供的保證,我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任(無論是因違反本協議,購買**拍賣品**或與競投相關的任何其它事項);和
- (ii) 本公司無就任何**拍賣品**的可售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求,任何種類之任何保證,均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。
- (d) 就拍賣品購買的事宜,我們僅對買方負有法律責任。
- (e) 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些原因須對您負上法律責任,我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

## J. 其它條款

### 1. 我們的撤銷權

除了本協議中的其他撤銷權利,如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名譽,我們可取消該**拍賣品**的拍賣。

### 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的

服務。若您不想被錄影,您可透過電話或書面競投或者在Christie's LIVE™競投。除非另有書面約定,您不能在拍賣現場錄像或錄音。

### 3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別注釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

### 4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行,則該部分應被視為刪除,其它部分不受影響。

### 5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的權利或責任設立任何抵押,亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

### 6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

### 7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在[www.christies.com](http://www.christies.com)上找到本公司私隱政策。

### 8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償,也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

### 9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍賣的行為及任何與上述條文的事項,均受香港法律管轄及根據香港法律解釋。在拍賣競投時,無論是親自出席或由代理人出席競投,書面、電話及其他方法競投,買方則被視為接受本業務規定,及為佳士得之利益而言,接受香港法院之排他性管轄權,並同時接納佳士得亦有權在任何其他司法管轄區提出索償,以追討買方拖欠的任何款項。

### 10. www.christies.com 的報告

售出的拍賣品的所有資料,包括目錄描述及價款都可在[www.christies.com](http://www.christies.com)上查閱。銷售總額為成交價加上買方酬金,其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從[www.christies.com](http://www.christies.com)網站上刪除。

## K. 詞匯表

**真品**: 以下所述的真實作品,而不是複製品或贗品:

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品,則為該藝術家、作者或製造者的作品;
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品,則該時期或流派的作品;
- c) **拍賣品**在**標題**被描述為是某來源,則為該來源的作品;
- d) 以寶石為例,如**拍賣品**在**標題**被描述為由某種材料製成,則該作品是由該材料製成。

**真品保證**: 我們在本協議E段所詳述為**拍賣品**提供的保證。

**買方酬金**: 除了**成交價**,買方支付給我們的費用。

**目錄描述**: 拍賣目錄內對**拍賣品**的陳述(包括於拍賣場通過對有關陳述作出的任何更改)。

**佳士得集團**: Christie's International Plc、其子公司及集團的其它公司。

**狀況**: **拍賣品**的物理狀況。

**到期付款日**: 如第F1(a)段所列出的意思。

**估價**: 目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。**低端估價**指該範圍的最低價;**高端估價**: 指該範圍的最高價。**中間估價**為兩者的中間點。

**成交價**: 拍賣官接受的**拍賣品**最高競投價。

**標題**: 如E2段所列出的意思。

**拍賣品**: 供拍賣的一件**拍賣品**(或作為一組拍賣的兩件或更多的物件);

**其他賠償**: 任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

**購買款項**: 如第F1(a)段的意思。

**來源**: 拍賣品的所有權歷史。

**有保留**: 如E2段中的意思;有**保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有**保留標題**”的意思。

**底價**: **拍賣品**不會以低於此保密密底價出售。

**拍賣場通告**: 張貼位於拍賣場內的**拍賣品**旁或[www.christies.com](http://www.christies.com)的書面通知(上述通知內容會另行通知以電話或書面競投的客戶),或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

**大階字體**: 指包含所有的大寫字母。

**保證**: 陳述人或聲明人保證其所陳述或聲明的事實為正確。

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the

help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Ψ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lots** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## 本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 " 業務規定 · 買方須知 " 一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

Ψ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定 · 買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

##### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

##### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

##### ◦◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be

significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the

avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved

the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### Qualified Headings

In Christie's opinion a work by the artist.

\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

\*"Signed ..."/"Dated ..."/"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

\*"With signature ..."/"With date ..."/"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

## 重要通知及目錄編列方法之說明

### 重要通知

#### 佳士得在受委託拍賣品中的權益

▲：部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

#### ◦ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◦ 號以資識別。

#### ◦ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中註以符號 ◦ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

#### 其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

#### 利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

#### 有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

#### 有保留的標題

佳士得認是屬於該藝術家之作品

\*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

\*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

\*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

\*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\*「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

\*「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [ 或大概日期 ] 而不一定是作品印刷或出版之日。

\* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。



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Cristina Carlisle

**AUSTRALIA  
SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

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

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

**BRAZIL  
SÃO PAULO**  
+55 21 3500 8944  
Nathalie Lenci  
(Independent  
Consultant)

**CANADA  
TORONTO**  
+1 647 519 0957  
Brett Sherlock  
(Consultant)

**CHILE  
SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff  
de Lira

**COLOMBIA  
BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Independent  
Consultant)

**DENMARK  
COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant)  
+ 45 2612 0092  
Rikke Juel Brandt  
(Consultant)

**FINLAND AND  
THE BALTIC STATES  
HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

**FRANCE  
BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER  
EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

**-PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTE  
AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -  
ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-  
Cohen

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

**GERMANY  
DÜSSELDORF**  
+49 21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)170 840 7950  
Natalie Radziwill

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin  
Huy

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

**INDIA  
-MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

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

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

**ITALY  
-MILAN**  
+39 02 303 2831  
Cristiano De Lorenzo

**ROME**  
+39 06 686 3333  
Marina Cicogna

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

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

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

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

**FLORENCE**  
+39 335 704 8823  
Alessandra Niccolini  
di Camugliano  
(Consultant)

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

**JAPAN  
TOKYO**  
+81 (0)3 6267 1766  
Katsura Yamaguchi

**MALAYSIA  
KUALA LUMPUR**  
+65 6735 1766  
Jane Ngiam

**MEXICO  
MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS  
-AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

**NORWAY  
OSLO**  
+47 949 89 294  
Cornelia Svedman  
(Consultant)

**PEOPLE'S REPUBLIC  
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BEIJING**  
+86 (0)10 8583 1766

**-HONG KONG**  
+852 2760 1766

**-SHANGHAI**  
+86 (0)21 6355 1766

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

**RUSSIA  
MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Zain Talyarkhan

**SINGAPORE  
SINGAPORE**  
+65 6735 1766  
Jane Ngiam

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

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

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

**SOUTH KOREA  
SEOUL**  
+82 2 720 5266  
Jun Lee

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

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

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

**-ZURICH**  
+41 (0)44 268 1010  
Jutta Nixdorf

**TAIWAN  
TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND  
BANGKOK**  
+66 (0)2 252 3685  
Prapavadee  
Sophonpanich

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

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

**UNITED KINGDOM  
-LONDON**  
+44 (0)20 7839 9060

**NORTH AND  
NORTHEAST**  
+44 (0)20 7104 5702  
Thomas Scott

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

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

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

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

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

**UNITED STATES  
CHICAGO**  
+1 312 787 2765  
Catherine Busch

**DALLAS**  
+1 214 599 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600  
Sonya Roth

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**-NEW YORK**  
+1 212 636 2000

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

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Fax: +852 2760 1767  
Email: privatesaleservicecentre@christies.com

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Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

**HONG KONG**  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

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Email: london@christies.edu

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Fax: +1 212 468 7141  
Email: info@christiesrealestate.com

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

**HONG KONG**  
Tel: +852 2978 6788  
Fax: +852 2760 1767  
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HONG KONG SHORT COURSE 香港短期課程

## Chinese Art in Hong Kong: Collectors, Dealers, Museums and Auctions 中國藝術在香港：收藏及市場簡史

Providing an overview on the history of collecting Chinese art in Hong Kong from the late 19th century to the present, this dynamic course includes lectures and visits which highlight major collectors, dealers, museums and auctions that enabled Hong Kong to become an international hub for Chinese art.

本充滿互動性的課程系列縱觀自十九世紀晚期至今香港地區的中國藝術品收藏史，透過講座及參觀活動，讓您認識促使香港成為中國藝術品國際交易中心的重要藏家、藝術商、博物館和拍賣行。

Part I: Works of Art 21–22 November 2018   English 24–25 November 2018   Mandarin	第一部分：工藝精品 2018年11月21至22日   英語 2018年11月24至25日   普通話
Part II: Ceramics   May 2019	第二部分：瓷器   2019年5月
Part III: Paintings   November 2019	第三部分：書畫   2019年11月

### Location 地點

Hong Kong Convention  
and Exhibition Centre  
and various locations  
香港會議展覽中心  
及各參觀地點

### Enquiries 查詢

Yi Gao 高伊  
hongkong@christies.edu  
+852 2978 6768

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EDUCATION 佳士得美術學院

Paddle No. \_\_\_\_\_

**ASIAN 20TH CENTURY ART (DAY SALE)  
INCLUDING A SELECTION OF JAPANESE  
WOODBLOCK PRINTS FROM PRIVATE  
COLLECTIONS**

**SUNDAY 25 NOVEMBER 2018  
1.00PM**

Grand Hall,  
Hong Kong Convention and Exhibition Centre,  
No.1 Expo Drive, Wanchai, Hong Kong

**CODE NAME: MODERN A18  
SALE NUMBER: 13279  
LOT NUMBER: 301-602**

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

**BID ONLINE FOR THIS SALE AT  
WWW.CHIRSTIES.COM**

**BIDDING INCREMENTS**

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800
	(ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000
	(ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000
	(ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,000,000, 20% on any amount over HK\$ 2,000,000 up to and including HK\$ 30,000,000 and 12.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
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I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +852 2760 1766.**

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

# Written Bids Form

## Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:  
Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable) \_\_\_\_\_

Client Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

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**Please verify email address for post-sale communication:**

Shipping Quote Required

Shipping address  Same as the above address:

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

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

Signature \_\_\_\_\_ Date \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid HKS (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HKS (excluding buyer's premium)

**CHRISTIE'S 佳士得**



## 亞洲二十世紀藝術 (日間拍賣) 包括日本木刻版畫私人珍藏

二〇一八年十一月二十五日  
星期日 下午一時正

香港灣仔博覽道1號  
香港會議展覽中心大會堂

編號名稱：**現代 A18**  
拍賣編號：**13279**  
拍賣品編號：**301-602**

佳士得不接受包括代理人在內之第三方付款；付款資料於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站www.christies.com

### 競投價遞增幅度

競投一般由低於**低價估價**開始，通常每次減價之遞增幅度（競投價遞增幅度）最高為10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個減價金額：

競投價	每次減價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定，買方須知）**。買方酬金費率按每件拍賣品成交價首港幣2,000,000元之25%，加逾港幣2,000,000元以上至30,000,000元部份之20%；加逾港幣30,000,000元以上之12.5%計算。名酒的買方酬金是按每件拍賣品成交價之22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先送達其書面競投書給本公司之競投人。
- 如果您以書面競投一件“沒有底價”的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的50%進行競投；如果您的投標價低於**低價估價**的50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：**+852 2760 1766**。

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高價拍賣品預先登記人士之高價拍賣品競投。請將已填妥之高價拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高價拍賣預先登記，本人將不獲准競投高價拍賣品。

若閣下未能成功競投任何**拍賣品**，對佳士得或**佳士得集團**其他公司亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

## 書面競投表格 香港佳士得

書面競投必須在拍賣開始前至少24小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號（若適用）\_\_\_\_\_

客戶名稱（請用正楷填寫）\_\_\_\_\_

地址 \_\_\_\_\_

聯絡電話（手提電話）\_\_\_\_\_

請確認電郵地址以作售後服務用途：

請提供運費報價

運送地址（ 同上地址相同）：\_\_\_\_\_

如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名 \_\_\_\_\_ 日期 \_\_\_\_\_

如閣下未曾於佳士得競投或託售拍賣品，請附上以下文件之副本。個人：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及/或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

### 請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)

CHRISTIE'S 佳士得



# 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 Name ..... Account No. ....

Address .....

Post/Zip Code .....

Phone No. ....

**Please verify email address for post-sale communication** .....

Shipping Quote Required.

Shipping Address (  Same as the above address):

## B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by 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. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

## C Sale Registration

- |  |   |
|--|---|
| <input type="checkbox"/> 16127 Fine and Rare Wines   | <input type="checkbox"/> 15956 Chinese Contemporary Ink   |
| <input type="checkbox"/> 16129 Featuring an Incredible Collection of Century Old Madeira         | <input type="checkbox"/> 15957 Fine Chinese Classical Paintings and Calligraphy *                                 |
| <input type="checkbox"/> 16131 Important Watches   | <input type="checkbox"/> 15958 Fine Chinese Modern Paintings *  |
| <input type="checkbox"/> 16133 Hong Kong Magnificent Jewels *                                    | <input type="checkbox"/> 17461 <b>Beyond Compare: A Thousand Years of the Literati Aesthetic (Evening Sale) *</b> |
| <input type="checkbox"/> 16133 Handbags & Accessories  |   |
| <input type="checkbox"/> 13278 <b>Asian 20th Century &amp; Contemporary Art (Evening Sale) *</b> | <input type="checkbox"/> 17418 The Meiji Aesthetic:   |
| <input type="checkbox"/> 13280 Asian Contemporary Art (Day Sale)                                 | Selected Masterpieces from a Private Asian Collection   |
| <input type="checkbox"/> 13279 Asian 20th Century Art (Day Sale)                                 | <input type="checkbox"/> 16264 Chinese Archaic Jades From The Yangdetang Collection PART II                       |
| Including a Selection of Japanese Woodblock Prints from Private Collections                      | <input type="checkbox"/> 16266 Multifarious Colours - Three Enamelled Qianlong Masterpieces *                     |
|  | <input type="checkbox"/> 15961 Important Chinese Ceramics and Works of Art *                                      |
| <input type="checkbox"/> 17441 Gold Boxes  |   |

\* If you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

If you intend to bid on the "Wood and Rock" by Su Shi, please tick the box below.

I wish to apply for a HVL paddle designated for the "Wood and Rock".

Please indicate the bidding level you require:

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000           | <input type="checkbox"/> HK \$ 500,001 - 2,000,000    | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 +          |

## D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name ..... Signature ..... Date .....

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766  
www.christies.com

# 現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

## A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

請提供運費報價。

運送地址 ( 同上述地址相同) :

## B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍賣競投號碼牌，閣下需繳付適用於高額拍品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣登記程序進行登記。佳士得保留不時更改高額拍賣登記程序及要求的權利而不作另行通知。

## C 拍賣項目登記

16127 佳士得名釀：呈獻馬德拉酒百年極尚窖藏

16129 精緻名錶

16131 瑰麗珠寶及翡翠首飾\*

16133 典雅傳承：手袋及配件

15956 中國當代水墨

15957 中國古代書畫\*

15958 中國近現代畫\*

13278 亞洲二十世紀及當代藝術（晚間拍賣）\*

13280 亞洲當代藝術（日間拍賣）

13279 亞洲二十世紀藝術（日間拍賣）包括日本木刻版畫私人珍藏

17461 不凡——宋代美學一千年（晚間拍賣）\*

17418 明心匠治：亞洲私人收藏明治時代精品

16264 養德堂珍藏中國古玉器（二）

16266 繁華似錦——乾隆彩瓷三絕\*

15961 重要中國瓷器及工藝精品\*

17441 金盒

\*如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍賣競投牌。

如閣下有意競投蘇軾之《木石圖》，請於以下方格劃上「✓」號。

本人有意登記有關《木石圖》的高額拍賣競投牌。

請提供閣下之競投總額：

港幣 0 - 500,000

港幣 500,001 - 2,000,000

港幣 2,000,001 - 4,000,000

港幣 4,000,001 - 8,000,000

港幣 8,000,001 - 20,000,000

港幣 20,000,000 +

## D 聲明

· 本人已細閱載於目錄內之業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。

· 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。

· 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。

· 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 ..... 簽署 ..... 日期 .....



# CHRISTIE'S

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Felix Pei, Zhongwei Qin, Shereshe Tong,  
Mandy Wang, Michael Xie, Maxwell Yao,  
Harriet Yu, Michelle Zhang

05/10/18

# HONG KONG AUCTION CALENDAR

## FINE AND RARE WINES FEATURING AN INCREDIBLE COLLECTION OF CENTURY OLD MADEIRA

Sale number: 16127  
**SATURDAY 24 NOVEMBER  
10.30 AM**

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

Sale number: 13278  
**SATURDAY 24 NOVEMBER  
6.00 PM**  
Viewing: 23-24 November

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13280  
**SUNDAY 25 NOVEMBER  
10.00 AM**  
Viewing: 23-24 November

## ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS

Sale number: 13279  
**SUNDAY 25 NOVEMBER  
1.00 PM**  
Viewing: 23-24 November

## GOLD BOXES

Sale number: 17441  
**SUNDAY 25 NOVEMBER  
4.00 PM**  
Viewing: 23-25 November

## CHINESE CONTEMPORARY INK

Sale number: 15956  
**MONDAY 26 NOVEMBER  
11.00 AM**  
Viewing: 23-25 November

## IMPORTANT WATCHES

Sale number: 16129  
**MONDAY 26 NOVEMBER  
12.00 PM**  
Viewing: 23-25 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 15958  
**MONDAY 26 NOVEMBER  
2.30 PM**  
**TUESDAY 27 NOVEMBER  
2.30 PM**  
Viewing: 23-26 November

## BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)

Sale number: 17461  
**MONDAY 26 NOVEMBER  
7.00 PM**  
Viewing: 23-26 November

## THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION

Sale number: 17418  
**TUESDAY 27 NOVEMBER  
10.00 AM**  
Viewing: 23-26 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15957  
**TUESDAY 27 NOVEMBER  
10.30 AM**  
Viewing: 23-26 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 16131  
**TUESDAY 27 NOVEMBER  
1.00 PM**  
Viewing: 23-27 November

## CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II

Sale number: 16264  
**WEDNESDAY 28 NOVEMBER  
10.30 AM**  
Viewing: 23-27 November

## HANDBAGS & ACCESSORIES

Sale number: 16133  
**WEDNESDAY 28 NOVEMBER  
11.00 AM**  
Viewing: 23-27 November

## MULTIFARIOUS COLOURS - THREE ENAMELLED QIANLONG MASTERPIECES

Sale number: 16266  
**WEDNESDAY 28 NOVEMBER  
2.30 PM**  
Viewing: 23-27 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15961  
**WEDNESDAY 28 NOVEMBER  
2.30 PM**  
Viewing: 23-27 November



All dates are subject to change, please phone +852 2760 1766 for confirmation

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## CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG  
香港 中環 遮打道18號 歷山大廈22樓