



20TH CENTURY AND CONTEMPORARY ART

Morning Session and Afternoon Session

Including An Important Collection of Vietnamese Paintings

Featuring the Tuan Pham Collection

Pham
Tuan
1932

二十世紀及當代藝術

上午拍賣及下午拍賣

包括重要越南藝術薈萃：Tuan Pham先生收藏

Hong Kong | 26 May 2019 香港 | 2019年5月26日

CHRISTIE'S 佳士得



20TH CENTURY & CONTEMPORARY ART (MORNING SESSION & AFTERNOON SESSION) 二十世紀及當代藝術 (上午拍賣及下午拍賣)

SUNDAY 26 MAY 2019 · 2019年5月26日 (星期日)

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Afternoon Session 下午拍賣

1.30pm (Sale 15617 Lots 201-380) · 下午1.30 (拍賣編號 15617 拍賣品編號301 - 507)

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Saturday, 25 May · 5月25日 (星期六)

10.30am - 6.30pm

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Artists Rights Society (ARS), New York 2019
(Detail) Lot 409: Keiichi Tanaami, A Feast with Skeleton ©
Keiichi Tanaami/ Courtesy of NANZUKA

BACK COVER 1, 2 & 3:

(Detail) Lot 436: Jane Lee, Melt II © Jane Lee
(Detail) Lot 310: Zao Wouki, 20.09.76 © 2019 Artists Rights
Society (ARS), New York / ProLitteris, Zurich
(Detail) Lot 428: Liang Yuanwei, Piece of Life © Liang
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2019 Estate of Walasse Ting / Artists Rights Society (ARS),
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THIS PAGE: (Detail) Lot 313, Lin Fengmian, *Lady with Lotus*, 1964

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(Detail) Lot 107, *Le pho, Nue (Nude)*, 1931 © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

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黎譚
圖



20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

二十世紀及當代藝術(上午拍賣)

10.00am (Sale 15616 Lots 101-232) · 上午10.00 (拍賣編號 15616 拍賣品編號101-232)

The Tuan Pham Collection

Elegance Of The Heart And Vietnamese Masterworks

Tuan Pham 藏品：心之雅致和雋永清麗的越南佳構

A man with a quiet smile despite heavy odds is most likely a survivor. And the collector Tuan Pham has a quiet smile that's both peaceful and subtle.

From the outset, we understand that from a long time since, he knows that words are the scars of the soul: a sense of self-restraint in his expression, choosing to hold back a little. Let's hope he will forgive us for getting him to say a few words on himself and his splendid collection, our best ally in our intrusive quest in Vietnamese fine art.

An extraordinary collection started 30 years ago:

"...during one of my leisure vacations in South Florida in the late 1990s, I was walking by a small gallery and caught a glimpse of a small painting. It was a still life composition with vase and flowers. The vase was blue and white, reminiscing of the 19th century vase exported from China. The flower was beautiful yellow and blue, and in the obscured background was the Eiffel Tower. There was a story within the painting to be discovered. As I approached the painting, I saw that it was signed in Chinese characters above the name Le Pho (which I thought was Li Pho, a Chinese name). I purchased the painting without realizing that Le Pho was an artist from Vietnam. It was the first painting in my Vietnamese collection, and it started a personal journey that reconnects me with my birthplace."

Taking a prophetic meaning, this first purchase resembles more a manifesto in that it condenses yet encompasses all the elements that give the 20th Century Vietnamese paintings its true universal value. Vietnam, where the painter Le Pho was born in Hadong near Hanoi), France (the Eiffel Tower), China (the vase), America (South Florida), all clues that define the Vietnamese pictorial approach.

But a first stone is not enough to build a castle. Other explanations are perhaps needed to better understand Tuan Pham's pioneer's work.

Any successful life consists in consoling the child we once were. It seems to particularly ring true of that for our collector.

Saigon, April 1975 - a child of thirteen years is with his brother and both are waiting to leave

and flee their country. The war rumbles in the city's faubourg, a war the young man barely felt until then, as he was brought up in Dalat in an affluent family. The young Tuan then finds himself in Florida as a refugee, labelled an orphan before getting to California alone with his brother as his whole family (father, mother, and siblings) stayed in Vietnam. He will see them again only 18 years later.

Overcoming, excelling, surpassing: for Tuan Pham there were no other choices. At a young age he knew already that a quiet stoicism was needed, and that noise and complaint does not do much good. Overcoming the difficulties of the moment, concentration on self, neglecting the derisory: such was the way 'combat' was engaged and won.

Was he inspired by Nguyen Binh Khiem (1491-1585):

" In my madness I searched solitude

The clever ones can mingle in the noise of the world " ?

(Time Table)

In 1978, he met the one who would become the love and the strength of his life, Jacqueline Diem Thuy Tran. This and becoming a brilliant PhD graduate in 1989 (University of California, San Diego), would become his first milestones in what would be a path of hard work which led to continued success:

"I started Phamatech, a biotechnology company and laboratory, in 1992. My mission is to utilize new and emerging technologies to provide greater health awareness, early diagnosis of medical conditions and enhance quality of life and treatment options for patients. Now more than 25 years later, not only was I able to achieve my professional goal in building a respectable and meaningful company, I have been able to share Phamatech's success by giving back to the community. For many years, Phamatech has been a regular sponsor for numerous community events to promote different culture and arts, especially Vietnamese. We help started a non-profit group that teaches Vietnamese language and culture, and for each of the past 10 years, Phamatech has given out college scholarships to many under-privileged students to achieve their dream of attending college."

The first part of the collection presented here includes seventeen works and nine painters. Four of these painters would leave Vietnam for a life in France where they will create, live and die. Five others would stay in Vietnam. If it appears like an equitable number between those who left and those who stayed, it is important to mention that the four are represented by twelve works and the five by five works...

What really brings to attention in the collection are thematic representations: the over representation of woman, a mother (his mother, the mother of his three sons, Alan, Brian and Daniel); being in love; sisterhood; elegance and grace; emancipation and freedom; and objects of desire or contemplation.

The expression of a strict classical Vietnam is also very present by the depictions of women in the traditional ao dai, conical hats, traditional buildings; traditional games; traditional fishing, and the civil mandarin. It is important to note that the divine is barely evoked and that the themes can intersect: in To Ngoc Van's masterpiece Les Désabusées for example where the elegance of the pose doesn't obliterate the power of the message (and its quest for meaning). Vu Cao Dam's Amoureux (Lovers) is also an allusion to the Kim Vân Kiều.

There are no landscape paintings either as if the paintings were a mirror in which the collector could gaze at past times.

The following works featured here are masterpieces, executed by painters at the height and best of their art. To complement the works, we have added poems extracts to enhance and explain the works as a tribute to Tuan Pham, a lover of art and poetry.

As a collector of such beautiful paintings on this journey here, we step aside and let him say the last few words here.

"I have grown attached to many paintings, but like the artist who painted it, it really isn't my painting, and it should continue to find its place among collectors. My journey is complete, and it's time for someone else to start his or her own personal journey."

Jean-François Hubert
Senior Expert, Vietnamese Art

所謂「過來人」，便是可以飽嘗風霜之後還能坦然的一笑了之。收藏家Tuan Pham便是這樣一位擁有恬適而淡然笑容的人。

自始，我們就明白這位收藏家懂得何為言多必失：他有些矜持，也似乎有所保留。望他可以體諒我們讓他多介紹一些自己的經歷以及他美妙的收藏的請求，因為這些都是我們在絢爛靚雅的越南藝術中尋幽訪奇時，最好的偶得。

一場始於30年前的非凡收藏之旅：

「……90年代末，我到南弗羅裡達州度假時，逛到一間不起眼的小藝廊，無意間瞥見一幅小尺寸的繪畫。這幅靜物作品主題是花瓶和花卉。瓶身為藍、白色，讓我聯想到19世紀中國外銷的青花瓷。花卉則是使用了嬌嫩的嫩黃色和鮮藍色；模糊的背景中，艾菲爾鐵塔聳然而立。這張靜物作品還有個不為人知的小故事。我走近作品想要細瞧，看見畫作上簽有中文字（我那時誤以為是『李普』這個中文名字）。當買了這幅作品時，我還是渾然不知黎譜是一位越南藝術家。這是我收藏的第一件越南作品。這也開啟了一場我的私人旅程，讓我重新認知我的出生地。」

這一回偶然的購買經驗也饒富著預示意義，過程仿若一場宣言，因為它濃縮又涵括了20世紀越南繪畫的普世價值。越南是畫家黎譜的出生地（靠近河內的河東郡）、靜物作品所描繪的背景是法國（艾菲爾鐵塔）、中國（花瓶）、和美國（弗羅裡達州南部），所有的線索不謀而合地勾勒出越南繪畫的脈絡。

然而，僅見一松一石何以見廬山真面目。另一個例子或許可以更好詮釋Tuan Pham這先鋒之舉。吃得苦中苦，方為人上人。這似乎是對收藏家Tuan Pham最貼切的形容。

1975年4月的西貢——一名13歲的少年與哥哥等待著、逃離那硝煙不斷的國家。殘酷的戰火在西貢市郊持續燃起。Tuan Pham成長於大叻市一個富裕家庭，那時他對周遭崩解中的世界毫無所知。之後不久，少年的Tuan Pham便到了弗羅裡達州成為難民，被貼上了孤兒的標籤，並與哥哥

隻身前往加州。因為全家人（父母和其他的手足）仍留在越南，他要等待漫長的18年才能與家人團聚。

克服困境、出類拔萃、超越自我：對Tuan Pham而言，他別無選擇。少年時期的他已經明白，對待逆境處之泰然是必要的；而嘈雜和抱怨對困境更毫無幫助。解決當下的難處，專注自我養成，忽視四周的嘲諷：這才是「交戰」之道、得勝之秘訣。

是否白雲居士——阮秉謙(1491-1585)啟發了他：

「高潔誰為天下士，
安閒我是地上仙。」？

1978年，Tuan Pham遇到了他一生摯愛及生活的動力，賈克琳·陳閩水，一名在1989年獲得（美國加州大學聖地牙哥分校）博士學位的才女。這個緣份，是Tuan Pham人生第一個重要轉捩點，他苦幹實耕，也必將預示著他迎來之後的成功：

「我在1992年創立了Phamatech這個生物科技公司和實驗室。使用新穎、新興的科技來宣導人們的保健意識，鼓勵他們進行病況的早期診斷、提高生活品質、並為病患們研發更多治療方法。大約在25年之後，我不但可以實現我的職業目標，創立一家深受尊重且有意義的企業，還可以通過回饋社會來分享Phamatech的成功。多年來，Phamatech一直是許多公共活動的忠實支持者，在促進越南文化和藝術領域更是不遺餘力。我們也協助成立了一個非營利機構，推廣、傳播越南語和越南文化，在過去的10年中，Phamatech每年都會向許多弱勢學生發放獎學金，以資助他們完成他們的大學夢。」

此次，我們僅榮幸呈現珍藏的第一部分，涵蓋了來自9位藝術家的17件佳作。這些藝術家中有4位離開越南遠走法國，他們在那裡創作、生活、最終溘然長逝；有5位一直生活於越南。這一數字揭示著，選擇兩種人生軌跡的藝術家似乎人數相當。但實則，珍藏中有12件作品來自4位遠走異鄉的藝術家；其餘5件則是5位留在越南的畫家所創。

簡言之，此次倍受矚目之珍藏以專題策展的形式呈現：多元呈現女性之美、一名母親（Tuan Pham的母親、以及為他生了Alan、Brian和Daniel這子的愛妻）；愛意相隨、姐妹情深、娉婷優雅、自由解放、期許或是凝望的相對。

作品中也充滿了對古典越南豐富而精準的創意表述：如身著越南傳統國服「奧黛」的美麗女子、佩戴的圓錐帽子、傳統越式建築、民俗遊戲、古早傳承下來的魚釣方式、和官宦肖像等。有趣的是，作品中對於神諭甚少著墨，但又總有暗示：如在油畫大師蘇玉雲的精巧巨作《幻滅》中，畫中女子們姿態優雅，絲毫沒有抹殺訴求的表達（恰恰相反，那才是訴求的表達）。武高談所繪的《情侶》一作，也影射了越南國民文學、長編敘事詩《金雲翹傳》。

此次呈現的作品中沒有風景畫，似乎收藏家可以以畫為鏡，置身其中他便可以凝望過往。

這些作品都是畫家在其巔峰時期所作的巨作，也是他們的藝術旅程在「質」上最具代表意義的。為了呼應這些雅致的畫作，我們也在旁邊加注了精華詩句，盼能凸顯並解釋作品的創作背景，藉此向忠愛藝術與詩歌的收藏家Tuan Pham詠歎衷心禮贊。

此刻我們要退到一旁，讓一路盡心收藏、視這些佳作為摯愛的收藏家，簡單總結於此：

「許多作品對我來說均是掌上珍寶，但就如畫作的作者一樣，這些並非自我手，它們理應在收藏家中佔有一席之地。至此，它們與我相伴的旅程已經結束，是時候讓作品繼續承接下去，開啟下一段的（與君）之旅了。」

Jean-François Hubert
越南藝術部資深顧問



101

VU CAO DAM

(FRANCE/VIETNAM, 1908-2000)

Amoureux (Lovers)

signed 'vu cao dam' (lower right)
oil on canvas
65 x 54.5 cm. (25 5/8 x 21 1/2 in.)
Painted circa. 1978

HK\$100,000-160,000

US\$13,000-20,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

武高談

(法國/越南，1908-2000)

情侶

油彩 畫布
約 1978 年作
款識：vu cao dam (右下)

來源

美國加州 Tuan H Pham 先生收藏

*" Since we met by chance,
I silently hope, secretly sighed for
so long that my heart was broken."*

"自從我們偶遇那時起，我就暗暗地
盼望，偷偷地嘆息已久，我的心早碎成片。"

Nguyen Du (1765-1820)

Kim-Vân-Kiêu 《金雲翹傳》



102

VU CAO DAM

(FRANCE/VIETNAM, 1908-2000)

Le Bois Fleuri (The Flowery Wood)

signed and dated 'vu cao dam '1964'
(lower left)
oil on canvas
81 x 99.5 cm. (31 $\frac{1}{8}$ x 39 $\frac{1}{8}$ in.)
Painted in 1964

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

武高談

(法國/越南，1908-2000)

花團錦簇

油彩 畫布
1946 年作
款識：vu cao dam 1964 (左下)

來源

美國加州 Tuan H Pham 先生收藏

" You could find with Vân an uncommon dignity. Harmonious face, eyebrows with noble lines.

But Kieu had a sharper charm, more sapid, as to the spirit and the beauty, it clearly took over. "

" 你能在翠雲的身上窺見不尋常的尊嚴儀態。五官均衡相配，雙眉線條顯貴。然而翠翹的魅力卻更顯機敏、有趣；就靈性和外表量力而言，她的聰敏顯然更搶眼。"

Nguyen Du (1765-1820)
Kim-Vân-Kieu 《金雲翹傳》



103

MAI TRUNG THU

(FRANCE/VIETNAM, 1906-1980)

Mère et Enfant (Mother and Child)

signed 'MAI THU' and dated in Chinese '52' (lower left)
ink and gouache on silk
69 x 33 cm. (27 1/8 x 13 in.)
Painted in 1952
one seal of the artist

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Anon. sale, Christie's Hong Kong, 28 May 2006, lot 64
Acquired from the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA

梅忠恕

(法國/越南，1906-1980)

母與子

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

來源

佳士得 香港 2006年5月28日 編號64
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收藏

" I haven't paid my debt of son or student. A disgrace to my ideal of man. "

" 我尚未負起我身為兒子的責任、或是償清學貸。這讓我理想中的男性形象蒙羞。"

Nguyen Huu Chin (died 1787)

Lament 《哀歌》



104

LE THI LUU

(FRANCE/VIETNAM, 1911-1988)

Mère et Enfant (Mother and Child)

signed 'le thi luu' (lower right)
ink and gouache on silk
63 x 49 cm. (24¾ x 19¼ in.)
Painted circa. 1960

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

黎氏秋

(法國/越南，1911-1988)

母與子

水墨 水粉 絹布
約1960年作
款識：le thi luu (右下)

來源

美國加州 Tuan H Pham 先生收藏

*" Life is a lightning: it glows then disappears
The plant blooms in the spring,
in autumn it withers
Prosperity and decline, why be
afraid: Fragile dew drops on a
blade of grass."*

*" 生命是一陣閃電：燦然發光後即逝 / 植物在
春季綻放花朵，在秋季凋謝榮華與蕭颯，
何必畏懼 / 因為這有如長草上的脆弱露珠"*

Van Hanh (died in 1018)
To the Disciples 《致門徒們》

LE THI LUU

黎氏秋

Let us imagine the scene: the year is 1992, Le Pho, his wife Paulette and I are in a beautiful apartment in the 15th *arrondissement* in Paris. As always, I brought with me paintings, photos, and letters related to Vietnamese Art to share and discuss for the purpose of gathering new information. The atmosphere was gentle, punctuated with elegance and serenity; a balanced touch which the painter and his wife were so adept at. On that day, I had with me a photo of young Le Thi Luu, taken when she was in her preparatory class at the Hanoi Fine Arts School. Le Pho looked at it at length and said, "*She was so beautiful...*" Just at that moment I caught Paulette's expression and understood how much Le Thi Luu had cast her almost supernatural charm on him.

This same supernatural charm can be found in her paintings. This is despite the fact that within the golden quartet, constituted of Le Pho, Vu Cao Dam, Mai Thu and Le Thi Luu, she still stands slightly behind compared to

her classmates. If we eliminate the usual excuse of misogyny, the fact is that Le Thi Luu is less prolific, and has yet to be fully discovered. Of all the Vietnamese painters, male and female, and of all the generations, she was the most successful in expressing faces filled with softness, trust and – dare we say – goodness.

This mother and child is explicitly situated by the painter in a Vietnamese environment, as illustrated by the brushes in the background. The subtle tones of gouache applied on the silk and the well-executed composition demonstrate the talent of the painter at her highest level.

讓我們想像一個情境：在1992年，黎譜、他的嬌妻寶莉特和我，相聚巴黎第15大道的美麗寓宅。我一如往常帶著與越南藝術有關的繪品、相片和信函來到黎譜家中，與他分享討論，期能從過程中獲得更多的研究資料。談話過程輕鬆愉快、優雅靜謐；而畫家和寶莉特間的互動，也浸滯著夫妻間才有的平衡而嫻雅。我去拜訪黎譜的那天，帶著越南女畫家黎氏秋在河內美術學院上選修課

時所拍攝的相片。黎譜凝視這張照片許久，喃喃說了一句，「她好美…」在那一刻，我瞥見他妻子寶莉特的表情，突然明白了黎氏秋在黎譜心中所施下的超凡魅術，影響多麼深遠。

黎氏秋的作品中，也充滿這種魔力。儘管黎氏秋是黃金四人組的一員 – 其他三人為黎譜、武高談和梅忠恕 —— 她依然選擇站在三位同窗稍微後邊一些。我們先撇開輕視女性的種種陳詞濫調不談：事實上，黎氏秋的畫作確實要少一些，而且她的名氣也尚未打開。黎氏秋擅長表達人物臉龐的表情：面容洋溢柔和、信任——甚至我們可以說——良善；而無論男、女，在任何歷代的越南藝術家家中，黎氏秋的人物表情手法，可謂是最獨到成功的。

由背景中的花叢所示，黎氏秋將畫中母子置於傳統越南景觀中，位置最為明顯。水粉在絲絹上柔和的色調、精湛熟巧的佈局，均彰顯了這位越南女畫家的創作的風雅韻味。

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

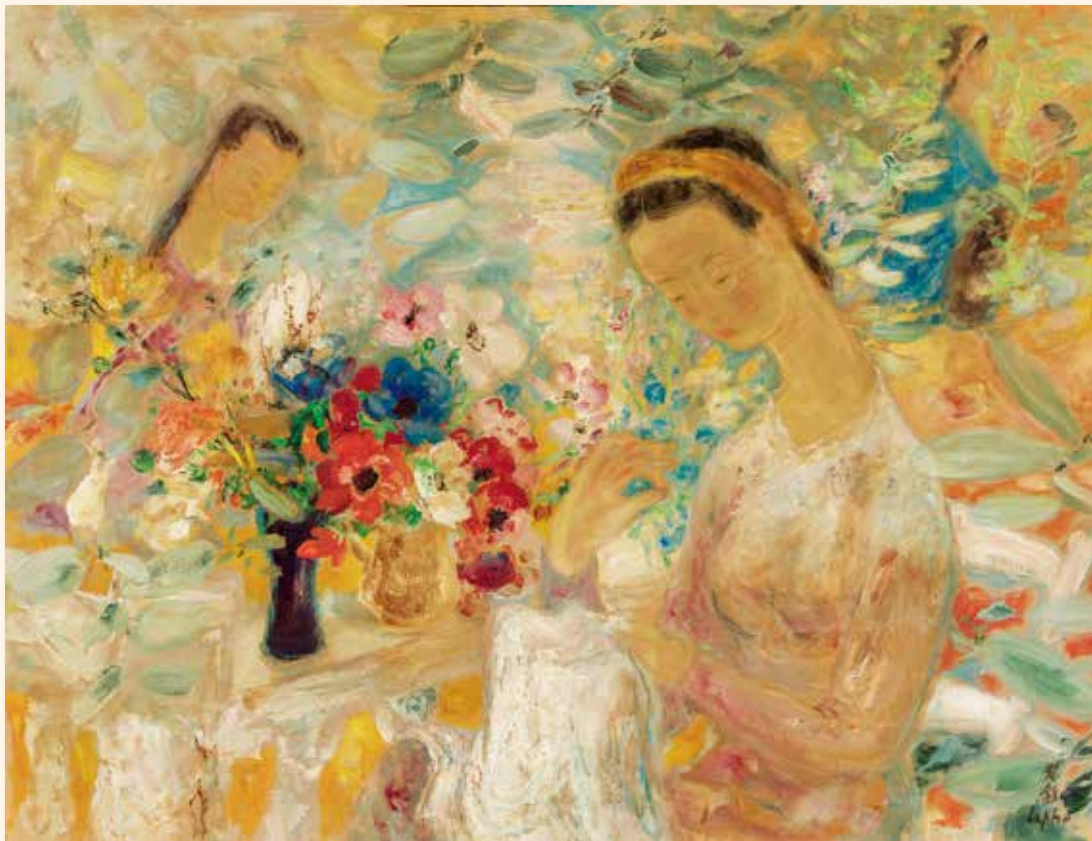


Lot 104 Detail 局部



Le Pho, *Portrait of the Artist Le Thi Luu*, 1935.
Christie's Hong Kong, 26 May 2013, lot 3411,
sold for HKD 1,710,000.

黎譜《畫家黎氏秋肖像》1935年作 佳士得
香港2013年5月26日 編號3411 HKD 1,710,000



" *This is my letter to the world / That never wrote to me — The simple news that Nature told / With tender majesty.* "

" 這是我寫的信箋 / 要寄給那個從不寫信給我的世界 / 大自然以溫柔壯麗所宣布的 / 純全訊息。"

Emily Dickinson (1830-1896)

This is My Letter to The World 《這是我給天際的信箋》

105

LE PHO

(FRANCE/VIETNAM, 1907-2001)

La Couture (Sewing)

signed in Chinese and signed 'Le pho' (lower right)
mixed media on silk laid on board
88 x 114.5 cm. (34 7/8 x 45 1/8 in.)
Painted *circa*. 1956

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

EXHIBITED

New York, USA, Wally Findlay Galleries, le-pho: exhibition,
April – May 1972.

LITERATURE

Wally Findlay Galleries, le-pho: exhibition, April 21-May 20,
Wally F. Galleries,
exh. cat., New York, USA, 1972 (illustrated).

黎 譜

(法國/越南，1907-2001)

縫紉

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 加州 Tuan H Pham先生收藏

展覽

1972年4-5月「黎譜：展覽4月21日 - 5月20日
Wally Findlay畫廊」紐約 美國

出版

1970年《黎譜：展覽4月21日 - 5月20日》展覽
圖錄 沃爾 德馬·喬治著 Wally Findlay國際畫廊
紐約 美國 (圖版)

106

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Le Bain de Mer (The Bath at Sea)

signed in Chinese and signed 'Le pho' (lower right); titled 'Le bain de mer' (on the reverse)
ink and gouache on silk laid on paper
88 x 56.5 cm. (34 5/8 x 22 1/4 in.)
Painted circa. 1938
one seal of the artist

HK\$2,000,000-3,000,000**US\$260,000-380,000**

PROVENANCE

Anon. Sale, Christie's Hong Kong, 26 October 2003, lot 45
Acquired from the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA



Left: Le Pho standing in front of his early works.
左：黎譜站在他的早期作品面前

To be a successful revolutionary it certainly takes conviction but also a great deal of seduction. A real artist is by definition a true transgressor: the painter, Le Pho, in this astonishing painting, perfectly demonstrates it. What makes this painting unique is that it illustrates perfectly why this mandarin's son, the Empire's column and a Viceroy of Tonkin, chose to challenge and measure his talent in France, then the centre par excellence for any artist wanting to build his or her work. To paint is freedom for oneself and all the others.

For Le Pho and many other intellectuals at the time, the Vietnamese women must find

freedom by getting away from the ruled modesty so characteristic to the stricter confines and rules of traditional Tonkinese society. Much like the depictions of these women in the painting, Le Pho challenges and breaks traditional boundaries.

The painter sets the scene on the sea side. Beyond the nakedness, it is the undressing that is interesting. The two women on the forefront, walking arm in arm, have let their hair down out of the traditional bun. The classical *ao dai* is replaced by clothing so sheer that the contours of the naked body are revealed but yet still covers the more private areas of the body, with a modicum of modesty. One of the ladies holds with grace an oyster in her left hand as if Le Pho wanted to suggest ladies in their posture of pearl-divers to deliver a subliminal message.

A third naked lady appears at the same level in the composition even though she is set further away sitting on the edge of the water and pulling her hair back. Her presence pulls away the attention of the viewer but sets a beach scene more public to emphasize the liberation. The black through the sky and the water adds to the intensity of the scene and their choice to be free near the water.

Here Le Pho offers with his artistic brilliance a prophetic, but also a militant masterpiece in a large format on silk not often seen. The theme is supported by darker tones than what he normally uses in his compositions giving strength to the hidden message of the expressive and new ways in which the artist approaches the world.

黎譜

(法國/越南, 1907-2001)

海水浴

水墨 水粉 絹布 紙本
約1938年作
款識：黎譜 Le pho (右下)；Le bain de mer
(畫背)
藝術家鈐印一枚

來源

佳士得 香港 2003年10月26日 編號45
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收藏

一位成功的改革先鋒需要的是信心與巨大的人格魅力。真正的藝術家都是所謂的離經叛道者：畫家，黎譜，在這幅令人矚目的作品中，作出了完美的詮釋。這件畫作的特別之處在於，它清晰地闡釋了為什麼這位文官的兒子，帝國衛隊及北圻總督選擇在法國，這個世界頂級藝術家所嚮往的舞臺中心挑戰並檢驗他的才能。繪畫之於藝術家本人及其他人來說都是一種自由。

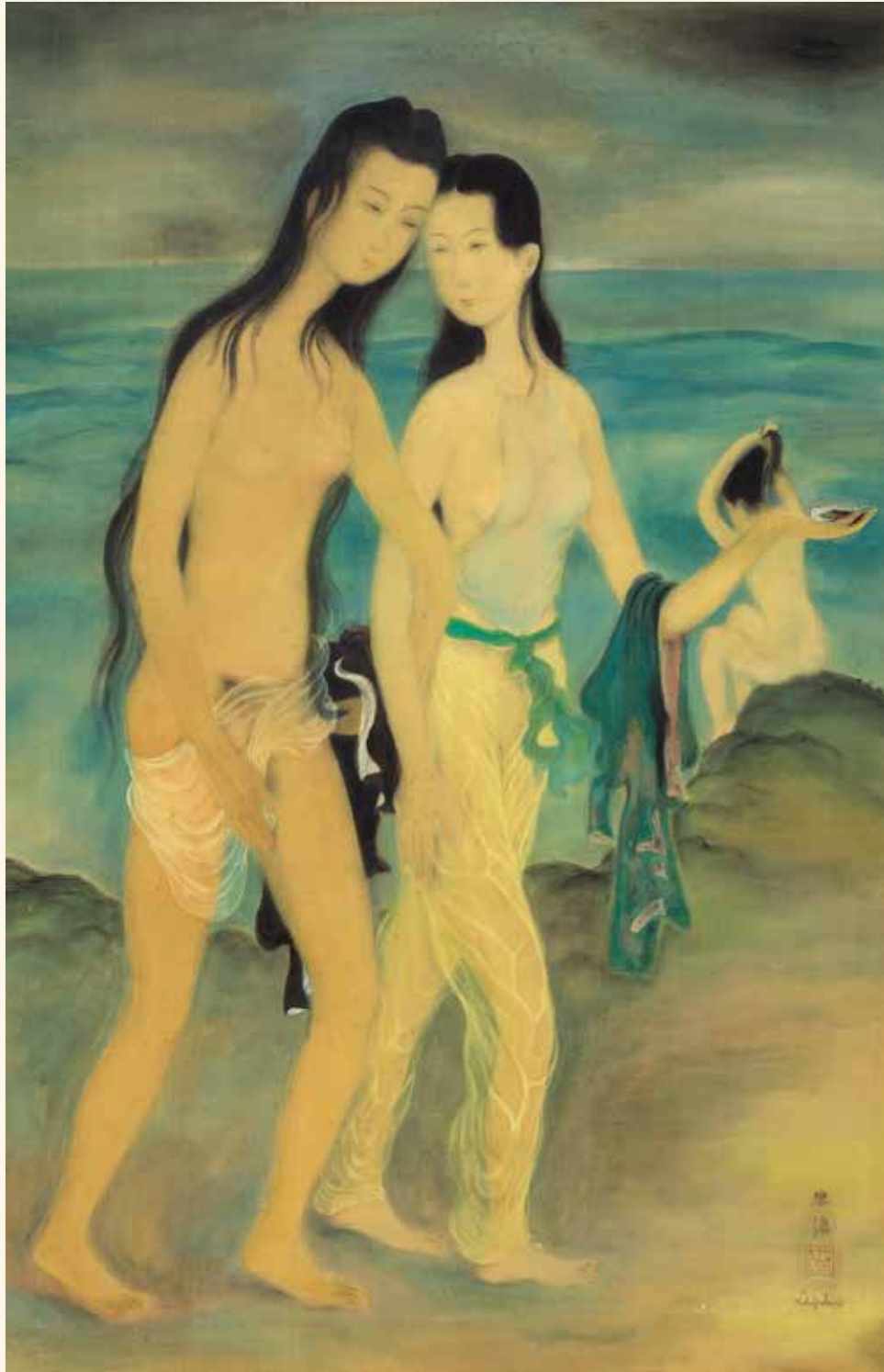
對於彼時的黎譜與其他知識份子而言，越南女性必須擺脫北圻等級森嚴的尊卑傳統以獲得自由。正如畫中描繪的這些女子，黎譜試圖挑戰並打破傳統的桎梏。

畫家將場景置於海灘。優美的胴體嫵娜嫵媚，女人們正從容地寬衣解帶。近景的兩位女子，挽臂而行，烏黑的長髮從髮髻披散至腰間。傳統服飾奧黛被替換為薄紗般透明的罩衫，清晰勾勒出身體曲線而又恰好用一絲布料將私密部位遮擋。其中一位女性左手優雅地捧起一枚牡蠣，似乎黎譜借此暗示這些打撈珍珠的女人們正在傳達潛意識的訊息。

第三位女性雖然與前兩位在同一水平線，不過出現在構圖遠景的岸邊岩石上，正將自己的頭髮高高挽起。她將觀者的注意力拉至遠方，使得整個海灘變為一個公共場所，以強調普世的女性自由。背景灰黑色的天空與海面，視覺上增強了場景的緊張感，以及對她們這種叛逆行為的壓迫感。

黎譜以其藝術家敏銳的直覺與精湛才華，在罕見的大尺幅絹本上，描繪出一篇極具前瞻性的戰鬥檄文。藝術家採用擅長的深色調背景為隱含的自由主題注入了一股強大力量，同時開創出全新的藝術表達風格。

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



*“ Erupted from one water / Like a young girl alone / In the midst of her naked dresses /
Like a young girl naked / In the hands that pray for her / I salute you ”*

“從水中爆湧而出 / 有如一名獨處的女孩 / 在她赤裸的裝扮中 / 宛若一名赤身少女 / 在那雙為她禱告的手中 / 我向你致敬”

Paul Eluard (1895-1952)

Erupted 《爆發》

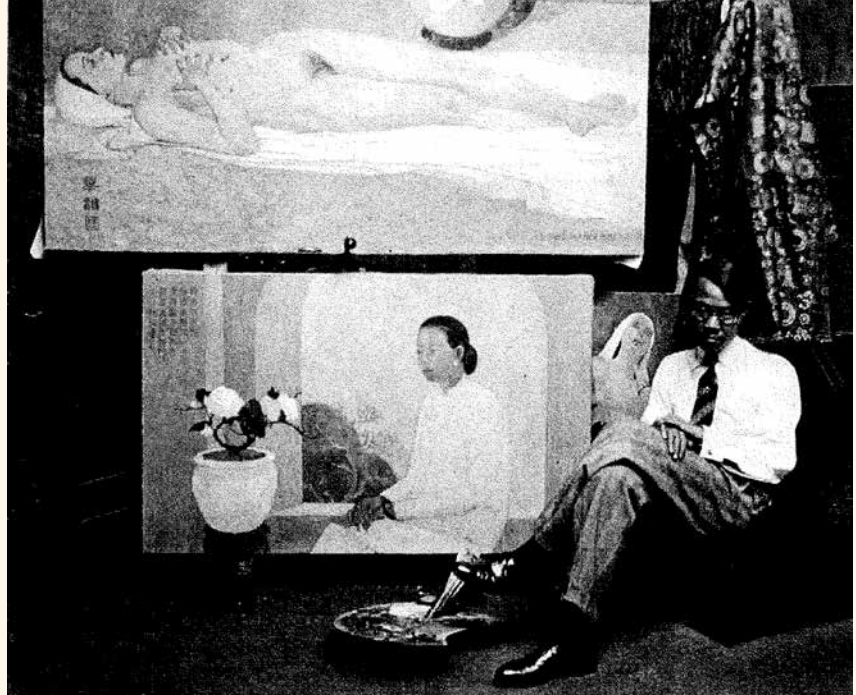
LE PHO

黎 譜

*" My body is white
and also round
Seven float and three
sink in the unripe water
No matter how the
handshake me
There is still a pure
heart within me. "*

Hồ Xuân Hồng (dead in 1822)

Floating Cake



Le Pho with Nue (Nude).
黎譜與《裸女》

This superlative masterwork is of great historical and artistic significance - both marking a milestone in the artist's work as well as in Vietnamese painting.

When Le Pho painted this highly realistic nude in Hanoi in 1931, he was already an artist recognized by the artistic community in that city. Having obtained his degree from *l'Ecole des Beaux-Arts* the year before, he was preparing that year to assist the school's director, Victor Tardieu, in presenting works from the school to the French and European public at the Colonial Exposition in Paris in 1931.

One wonders - Did he feel already that he would settle six years later in France and live there twice as long there than his current living years in in Vietnam? He would marry a French lady, Paulette, and eventually spend the rest of his life in Paris.

To paint a nude was inconceivable and taboo to the Confucian mindset of the times in Vietnam.

However, one of the essential elements in the Hanoi Fine Arts School's training follow an

European tradition from the 20th Century. The models — all male — were mostly prisoners taken out of jail for a few hours... The teachers had made it clear to their students that the representation of a nude was the only proof of an artist's real talent.

Nudes are therefore very rare in Vietnamese painting.

In this fascinating painting, the artist's will and his virtuosity are clearly expressed. His great wish was to break with the Confucian past which, pictorially, had created nothing. One can but imagine the revolutionary intent carried by this painting of Le Pho's, which inherited nothing from its creator's conservative background, and yet has forged a resplendent future. Essentially, Le Pho forged new ground and broke away from traditional norms, highlighting the complexity and vision of his talent.

The flowers in the vase remind us that beauty is evanescent and that time withers everything. This woman, a European, offers her nudity most intimately but hides her breasts in an ambiguous gesture. Is she

hiding herself — symbolically — to be 'more' naked? Is this gift of herself so shameless that the sheet becomes a shroud? Le Pho reshaped the exotic: this Caucasian woman, naked, abandoned, with a face so beautiful and serene, is his and for him alone. French culture came to Vietnam, Le Pho seized upon it, modelled it, and made it into a theme of action and reaction. Thus, began a new quest, which marked the passing of the world of traditional cultural boundaries and the birth of a new borderless cultural world order.

Le Pho liked this painting so much, that he took it with him to France in 1937 and kept it in the small apartment that he rented in Paris. In 1940 war broke out between France and Germany and the painter enrolled in the French army to combat Nazi barbarism. He explained to his landlady that he would soon be back to pay the rent and left his paintings as a guarantee. In fact, his landlady finally sold the painting to settle his debt.

Jean-François Hubert
Senior Expert, Vietnamese Art

這件至臻傑作之於藝術家黎譜乃至整個越南畫壇而言均深具里程碑式的非凡意義。

一九三一年，黎譜在河內創作這件高度寫實風格的裸女作品時，已在當地藝壇備受讚譽。於前一年取得美術學院學位後，他準備用一年時間協助院長維克多·塔迪厄將學校遴選出的作品送至同年舉辦的巴黎殖民藝術展，面向法國及歐洲各國公開展覽。

令人好奇的是：他當時是否已經想到自己將於六年後移居法國，並在那裡走過生命大半時光？他將娶一位法國妻子，波萊特，最終在巴黎渡過餘生。

創作裸體為主題的作品，在奉行儒教為傳統思想的越南是難以想像的禁忌。

然而河內藝術學院秉持二十世紀歐洲學術傳統：教學中的人體模特均為男性（每次大約幾

小時而模特大多為服刑的囚犯）；老師也明確指出描繪人體是展現藝術家才華的最好方式。

因此裸體作品在越南繪畫中寥若晨星。在這幅令人迷醉的作品中，藝術家的情感與精湛技法均躍然而出。他試圖與過去的儒教傳統徹底決裂。畫面上感受不到一絲舊時代的氣息。這件佳作作為越南畫壇所帶來的巨大變革與震懾，使其徹底褪去了保守的文化背景，同時又熔煉出一個嶄新華美的未來。黎譜以鼎新革故之魄力，展現了其複雜深厚的思想深度與寬廣包容的藝術視野。

畫中的瓶花正暗示韶華易逝，歲月無情。一位歐洲女性，赤身裸體地躺在中間，雙手曖昧不清地遮擋住胸部。她是在害羞躲避？還是頗有意味地"強調"自己的赤裸？亦或是故意褪下床單，以示挑逗？黎譜重新塑造了一個獨特的異域情調：一位白種女性，赤身裸體，充滿誘

惑，臉龐又是如此美麗而沉靜，這一刻僅為他一人。黎譜迅速捕捉到了進入越南的法國殖民文化，進而將其重塑，以視覺的再表達予以回應。至此，藝術家開啟了新的探索，跨越了傳統文化的藩籬，重建了一個全新的文化融合的世界秩序。

黎譜十分珍愛這件畫作。一九三七年他將這件作品一併帶至法國，安置在其巴黎租用的小公寓裡。一九四零年，德軍入侵法國，黎譜參軍抗擊納粹暴政。他將這件作品交給女房東作為房租抵押，並告知自己將很快回來付清租金。然而女房東最終還是將這幅作品賣掉以償還他的債務。

Jean-François Hubert
越南藝術部資深顧問

"我的身體既雪白又圓飽 在未熟的水中有七個漂浮和三個沈落
無論他手是怎麼搖晃我 我內裡中依然有顆純潔的心"

漂浮的蛋糕

▼ Lot 107 Detail 局部



107

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Nue (Nude)

signed, inscribed and dated 'LE PHO. HANOI. 1931' (lower right); signed in Chinese (lower left)

oil on canvas

90.5 x 180.5 cm. (35 5/8 x 71 1/8 in.)

Painted in 1931

one seal of the artist

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

US\$520,000-770,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 10 October 2004, lot 127

Acquired from the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA

黎譜

(法國/越南，1907-2001)

裸女

油彩 畫布

1931年作

款識：LE PHO HANOI 1931 (右下)；黎譜 (左下)

藝術家鈐印一枚

來源

蘇富比 新加坡 2004年10月10日 編號127

現藏者購自上述拍賣

美國 加州 Tuan H Pham先生收藏





NGUYEN PHAN CHANH

阮 潘 正



Nguyen Phan Chanh reading. 阮潘正閱讀

*" Nothing ever begins,
nothing ever ends.
Only the void is absolute.
The truth to understand is
That all things are of a
same nature. "*

Ngô Chân Lưu (933-1011)
The End and the Beginning

Nguyen Phan Chanh (1892-1984) came from the rural village of Trung Tiet, in the region of Ha Tinh (now Nghe Tinh) some 400 kilometers south of Hanoi. Despite the area being very poor, Phan Chanh was a very gifted scholar, studying Chinese calligraphy with his father. Later, in order to become a Mandarin, he taught Chinese calligraphy. Fortunately, for us, by the time he was ready to sit the exams they were abolished, and his life took a turn as he became determined to follow his vocation as a painter. In 1925 Phan Chanh became one of the first intake of students in *l'Ecole des Beaux-arts d'Indochine* in Hanoi; the poverty of the hometown, combined with the learning of Chinese calligraphy, and the cultivation of self-discipline, were all fundamental elements to fertilise his work.

This exceptional work, expresses Phan Chanh's inability to be separated from his roots in traditional Vietnam and his evident

love for its inhabitants - whatever (further) teasing he might have had to endure. His style and his choice of medium - silk - perfectly matched his chosen subject matter, which was so dear to his heart. He meticulously and softly portrayed humble people with muted and earthy colours, of greens, browns and blacks and occasional whites and reds, reflecting their simplicity. A serene authenticity gives immense dignity to the innocent folk portrayed, and marked the beginning of a wholly novel branch of Vietnamese art; an art that, in Phan Chanh's hands, was palpably replete with attachment, emotion and beauty.

Executed in 1931, this painting represents the finest skill of a deeply sensitive and talented painter. The subject matter, a popular game, is as basic and as quotidian as can be. The protagonists also remained Phan Chanh's favourites: everyday people going about

their day. The intimacy of the group, all concentrating on the game, draws the viewer into this poignant picture. The refinement and elegance of this painting is extraordinary, and employing the use of *camaïeu* in the browns and greens, creates perfect harmony.

While this painting goes straight to the heart of the viewer, at the same time, the painter did not forget to communicate to us a very meaningful calligraphy: *"if you have high morality then the family keeps the prosperity for generations"* inscribed on a vertical panel in the centre of the composition.

Jean-François Hubert
Senior Expert, Vietnamese Art



" 沒有事經過起初、也沒有事歷經尾聲。只有空無才是絕對。
必須了解的事實是所有事都有同屬性。"

《尾聲和起初》

Nguyen Phan Chanh, *La Vendeuse de Bétel* (The Betel Nut Seller), 1931. Christie's Hong Kong, 22 November 2014, lot 15, sold for HKD 3,160,000.

阮潘正《檳榔小販》1931年作 佳士得 香港2014年11月22日 編號15 3,160,000 港元

阮潘正(生於1892年，1984年歿)來自河內市以南400公里河靜省的一座名為忠節的小農莊。儘管那里赤貧如洗，阮潘正毫不受逆境影響，發揮著自己的學習天份，在父親教導下學習中國書法。為了準備官職，阮潘正之後也傳授中國書法。而可以欣賞及收藏的我們是何其幸運，因為正當阮潘正備考時，這些制度已被廢除，而他的人生也因此有了重大轉變：既然不走仕途，阮潘正決定隨心而成，成為一名畫家。1925年，阮潘正成為河內中南半島美術學院(越南美術大學的前身)第一批學生之一；家鄉的困苦生活、研習中國書法的基礎以及自律性情的養成，都化為他細膩雋永的作品中的滋養源泉。

即便要忍受不時的冷嘲熱諷，阮潘正在這幅佳作中，仍然傳達了他深耕越南藝術傳統以及對越南居民的熱愛之情。阮潘正的繪畫風格和創作媒介——絹本——其實與他所選的主題相得益彰；他的繪畫主題也是阮潘正心之所繫。他用沈穩低調的大地色，細心溫柔地描繪民眾的日常生活，

綠色、棕色、黑色和偶爾點綴的白色和紅色，反映了平日生活的樸實單純；畫作氣息寧靜真實，使得作品中純樸的角色更顯高尚而尊貴；此作也揭示了越南藝術一個全新的宗派：在阮潘正的畫筆下，作品風格洋溢著觸手可及的眷戀、情感和美好。

此作繪於1931年，展現了一位情感敏銳且又才華卓異的畫家。阮潘正的創作，是一個當時極為通俗的遊戲，平凡、樸拙而尋常。畫中的角色也是阮潘正最喜愛的人物：為生活奔忙的市井小民。這一群人物對遊戲全神貫注，更深深吸引著觀者進入這意義深遠的情境中。此作手法絲絲入扣、別緻悠遠，而藝術家在棕與綠的顏彩中運用單色手法，成就了完美和諧。

這幅作品直接牽動著觀者的心弦；同時，阮潘正也不忘在圖中央的一片直立嵌板上，留下一行意義深遠的書法題字。

Jean-François Hubert
越南藝術部資深顧問

▼ Lot 108 Detail 局部



108

NGUYEN PHAN CHANH

(VIETNAM, 1892-1984)

Le Jeu des Cases Gagnantes (Playing 'Go')

signed with pen name 'Hong Nan' and dated in Chinese 'Year 1931' (upper left); inscribed in Chinese (upper middle); 'Hong Nan' in Chinese (upper right)

ink and gouache on silk

64 x 88 cm. (25¼ x 34⅝ in.)

Painted in 1931

two seals of the artist

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

US\$260,000-380,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

阮潘正

(越南·1892-1984)

下圍棋

水墨 水粉 絹布

1931年作

款識：鴻南 阮潘正手辛未年 (左上)；宗鴻百世不遷 (中上)；鴻南 (右上)

藝術家鈐印兩枚

來源

美國 加州 Tuan H Pham 先生收藏





TO NGOC VAN

蘇玉雲

*"The words of a poem endure
the bites without complaints,
And my heart's blood gushes
out and spreads everywhere.
This poetry is in my heart and
never stops singing,
Its plaintive echoes resonate all
around. "*

Han Mac Tu (1912-1940)
Attachment



To Ngoc Van. 蘇玉雲

"Voyaging far away from home my affection is like a flower in despair longing for the bloom": the painter delivers us a handwritten clue for a better understanding of his work.

The hard-felt disillusion through these two elegant women in their posture expressing prostration and, or disillusionment, is accentuated by the rich furnishing and the smart clothing of these two women. What is it for the artist: a recognition or an illusion of prospection? In other words, does he express the end of one world or does he offer the possibility of a new one? In 1932, To Ngoc Van, Inguimberty's favourite student, is evoking more than he is assertive.

His style would later evolve into a politically militant style, but for the moment Ngoc was not yet part of the revolutionary movement that he would join in August 1945. When he worked on this painting, he was also not yet the first director of the Ecole des Beaux-arts de la Résistance which would open in Dai Tu in the Thai Nguyen province where he would joined his colleagues Tran Van Can, Nguyen Khang and Nguyen Tu Nghiem, among others.

Yet in this work we can already find the principal themes of 20th Century Vietnamese propaganda art. If we are far from the slogans 'fight and build' and 'learn to live', this work reflects more of a change of milieu rather than of theme. The status of Vietnamese women, the legitimacy of an elite class, the influence of the West, the eventual submission to Chinese influence; all already exist in this painting.

The Vietnamese women are beautiful, elegant and refined and are presented in a similar setting. To Ngoc Van succeeds in creating an outstanding work of art which is also a political manifesto, with

subtleness and irreproachable technique. He illustrates a theme (including the constant evocation of the Trung sisters who opposed the Chinese invasion of Vietnam in 43 A.D.) that challenges the Vietnamese identity. All is already inherent in this To Ngoc Van's work dated 1932: Confucianism, nationalism, cosmopolitanism, the span of history. The entire history of Vietnamese painting is contained in these varied, sometimes contradictory, but always talented responses to these major and universal questions.

Jean-François Hubert
Senior Expert, Vietnamese Art

「隨著我的航遊遠走，家鄉的輪廓也愈來愈模糊；我的鄉愁就如絕望的花朵，殷盼綻放的那日」：畫家留下一紙手寫線索，盼觀者一窺他的創作心境。

畫中兩名容貌優雅的女子，姿態顯得意興闌珊、志氣消沈；觀者透過畫家栩栩的詮釋，對她們這些理想破滅的情緒感同身受，畫面背景豐富的家飾和兩名女主角時髦瀟灑的衣著，更凸顯她們的愁緒。此畫作者想表達什麼：一種認知，還是幻想破滅的諭示？亦或是，作者是否在表達一個世界的結束，還是一個新世界的可能性？此畫作於1932年完成，而作者蘇玉雲——法國名畫家約瑟·安桂貝提的愛徒——喚起的反思，遠超過他的創作斷言。

蘇玉雲的藝術手法之後經過戰時影響，開始帶了更多政治論述、好戰激進思維；但是此時的他，還未參與革命運動。一直要到1945年8月，蘇

才會傾力投入越南的革命風潮。當他在創作此畫時，他也還不是北越藝術學院的第一任校長：該校成立於太原省大慈縣，而蘇也在該校與數名成就熠熠藝術家——包括陳文瑾、漆畫家阮康和阮思嚴等——成為同僚。

儘管如此，此作已透露蛛絲馬跡，讓我們能在其中尋得20世紀越南文宣藝術的首要主題。若我們思索「摧毀以便重建」、「學習以求生存」等口號的意義，這幅作品反映的即是社會氛圍的更迭、而非主題的改變：越南女性的地位、上流菁英的合理性、西風漸進、以及越南最終不得不屈就中國影響力；作品更捕捉到這些相互交流衝擊的元素。

越南女性以貌美娉婷、優雅秀氣著稱，畫中也以合適類似的安排凸顯越國女子的特色。蘇玉雲成功地創作了一幅出色的藝術大作，也透過作品發表政治宣言，處理技巧幽微而且無懈可擊。他同時也闡述了一個挑戰越南國族認同的主題(包括了他不斷提涉西元43年武裝反抗中國東漢政權的征氏姐妹)。這所有背景故事都編織入這幅1932年完成的作品：儒學、民族主義、世界主義、以及流金般的歷史的歲月感。越南繪畫的整個歷史，都涵蓋在這些多元、時而相互衝突、但永遠才情縱橫的迴響，為這些重大且具普世性的疑問做了動人表述。

Jean-François Hubert
越南藝術部資深顧問

"詩篇中的珠璣，忍受譏諷而無怨言。
我心中的血汨汨湧出，到處奔流。"

Han Mac Tu (1912-1940)
《愛慕》



109

TO NGOC VAN

(VIETNAM, 1906-1954)

Les Désabusées (Disillusionment)

signed and dated 'To ngoc Van 1932'; inscribed in Chinese (upper left)
ink and gouache on silk
92.5 x 57 cm. (36³/₈ x 22¹/₂ in.)
Painted in 1932

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

US\$260,000-380,000

PROVENANCE

Agence Economique de l'Indochine (AGINDO), Paris
Private Collection, Paris, 1993
Anon. Sale, Sotheby's Singapore, 6 April 2003, lot 110
Acquired at the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA

EXHIBITED

Singapore, Singapore Art Museum, Visions and Enchantment, South East Asian Paintings, June - August 2000.
Morlanwelz, Belgium, Musee Royal de Mariemont, La fleur du pecher et l'oiseau d'azur, April - August 2002.

LITERATURE

Singapore Art Museum, Visions and Enchantment, South East Asian Paintings, Singapore, 2000. (Illustrated, p. 126 and p.129, colourplate 32)
Musee Royal de Mariemont, La fleur du pecher et l'oiseau d'azur, exh. cat., Morlanwelz, Belgium, 2002 (illustrated, p. 168).

蘇玉雲

(越南，1906-1954)

幻滅

水墨 水粉 絹布
1932 年作
款識：To ngoc Van 1932 (右下)

來源

印度支那經濟局 巴黎
1993年 法國 私人收藏 巴黎
蘇富比 新加坡 2003年4月6日 編號110
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收藏

展覽

2000年6月- 2000年9月 「願景和結界」新加坡藝術博物館 新加坡
2002年4月- 2003年8月 「桃花和天藍色的鳥」瑪麗蒙特皇家博物館 比利時

出版

2000年《願景和結界》展覽圖錄 新加坡藝術博物館 新加坡 (圖版，第32圖, 第126頁和第129頁)
2002年《桃花和天藍色的鳥》展覽圖錄 瑪麗蒙特皇家博物館 比利時 (圖版，第168頁)



LUONG XUAN NHI

梁春爾

*"The fisherman says: Stay with me
Let's share my poverty and let's live without a worry...
I have my trade and my wisdom, I wander as I wish on the water,
intoxicated with the space."*

"漁夫說：留在我身邊，分享我的窮乏，我們無憂無慮地過活...我有我的職業和我的智慧，我在水上徘徊並許願，空間讓我迷醉。"

Nguyễn Đình Chiểu (1822-1888)

Luc Vân Tien Saved by the Fisherman 《Luc Vân Tien 由漁夫所救》



Luong Xuan Nhi. 梁春爾

Luong Xuan Nhi played a major role during the 20th Century within the Vietnamese school, having graduated from the Hanoi Fine Arts School in 1937, he was an active participant of the SADEAI (*Société Annamite d'Encouragement à l'Art et à l'Industrie*, 'Annamese Society for the Encouragement to Art and Industry') established in 1934. He participated in the organization of very successful competitions to gather enough funds to offer grant bonuses to students or graduates up to 1939. He was also a founding FARTA member (*Foyer de l'Art Annamite*, 'Home of Annamese Art') with To Ngoc Van, Tran Van Can and Le Van De and others which led to the two *Salons* in 1943 and 1944 in Hanoi – this sign of a great social life would also come to be expressed in his work.

Executed in 1940, *Fisherman's Family* is a major work in the artist's *oeuvre*, integrated to the evolution of the ideology of the pre-War period, and elaborated notably by the 'Tu Luc Van Doan' group, a literary movement founded in 1933 by the authors Khai Hung and Nhat Linh. Disagreements emerge in Art and Literature, sparking many debates which question the 'snobbish bourgeoisie' and the 'mandarin's bigots', and discussing the difficult conditions of the working class, lagging behind economically and intellectually in the rural world. Luong Xuan Nhi, uniquely different to most of the other painters of his time, chose to paint 'reality' instead of beautiful and elegant women clad in the traditional *ao dai*. The 'reality' depicted here is the simple everyday life of a fisherman and his family struggling in their rough life, far from the contingency of an urban life.



There is a deep sense of community and family reflected here, allowing the painter to use his art as a storytelling medium. Here, elegance is not imbued in the pose, but exists truly in the substance of the subject-matter, the painter inscribes on his painting: 'Waves of water under sunset, refresh my body after a day of labour'.

In the late 1930's, we are still ideologically at a level of social observation and recognition. The revolution, purely communist and more drastic, will happen a few years later, and as such Luong Xuan Nhi will later adopt strong Socialist views - his biography is thus highly typical of contemporary Vietnam - as shown by his numerous trips to Eastern European countries and his constant participation in various official bodies.

Jean-François Hubert
Senior Expert, Vietnamese Art

藝術筆觸優雅細膩的梁春爾，在20世紀的越南藝壇佔有舉足輕重的角色：他於1937年畢業於河內藝術學院；也活躍於1934年所成立的SADEAI(安南藝術暨工業活動促進協會)。梁也安排了極為成功的藝術競賽，成為競賽組織的推動者之一，並從中彙集足夠的資本，提供獎學金給藝術學生或是畢業生，贊助他們的學習。這一善舉直到1939年方才終止。他與油畫大師蘇玉雲、磨漆畫家陳文瑾、南越畫家黎文德等人共同創立了FARTA(安南藝術之家)。該組織的成立，為1943和1944年於河內舉辦的繪藝沙龍推波助瀾——換言之，梁春爾在藝術活動中努力奔走，並在作品中栩栩如生地描繪了這些社群參與的經驗點滴。

《漁人之家》繪於1940年，是梁春爾畢生傑作中一個里程碑；作品結合了二次大戰前意識形態的演進精神，由1933年為左派文學家慨興和阮祥三所成立的組織——自力文團——所協助闡述，反映大時代下的民眾生活。在當時，藝術界和文學界的歧見漸生，引發了許多辯論，質疑「勢利眼的中產階級」和「官僚的偏執狂」，對勞工階級面臨的困境——如經濟上的弱勢和理性上

的封閉——多所論述。梁春爾有別於同期的其他畫家，他選擇在作品中強調「現實」，而非局限描寫身著越南國服「奧黛」的貌美女子。在此作品中所描繪的「現實」，是一名漁夫和家人每日生活的真實面，以及他們是如何苦苦求生；他們的掙扎，與都市生活景況相去甚遠。此畫中所用手法，帶著族群、家族的深刻情感，而梁春爾也以自己的擅長的藝術語彙，將漁夫一家的故事娓娓道來。畫中的婉約與人物的姿態無關，而是真實地存在於主題底蘊中。為此，梁春爾在作品上以此銘文：「日落餘暉下的波光粼粼，洗淨我一天的疲累。」

在1930末，我們在意識形態上依然處於社會觀察和認知的階段。而純然且激進的共產革命，在幾年之後才會展開。梁春爾在這時方會採納更鮮明的社會主義觀點——正如，梁春爾的藝術傳記銘刻著現代越南的鮮明寫照——他曾多次造訪東歐國家、並活躍於數個正式團體；這些經驗剪影，即是當代越南經驗的明證。

Jean-François Hubert
越南藝術部資深顧問

110

LUONG XUAN NHI

(VIETNAM, 1914-2006)

Le Pêcheur et Sa Famille (Fisherman and Family)

signed 'Luong Xuan Nhi' (lower left); signed again, dated and inscribed in Chinese (lower right)

ink and gouache on silk
67 x 110 cm. (26³/₈ x 43¹/₄ in.)

Painted in 1940
one seal of the artist

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

US\$130,000-200,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

LITERATURE

Hans Mohring, *Vietnamesische Malerei*, Leipzig, Germany, 1963
(illustrated, unpagged).

Fine Arts Publishing House, Luong Xuan Nhi, Hanoi, Vietnam, 2003
(illustrated, p. 63).

梁春爾

(越南·1914-2006)

漁夫和家人

水墨 水粉 絹布
1940 年作

款識：Luong Xuan Nhi (左下);日落水微動 涼我疲勞軀 庚辰

壽珥畫(右下)

藝術家鈐印一枚

來源

美國加州 Tuan H Pham 先生收藏

出版

1963年《越南繪畫》Hans Mohring著 萊比錫 德國
(圖版，無頁數)

2003年《梁春爾》美術出版社 河內 越南(圖版，第63頁)





111

VU CAO DAM

(FRANCE/VIETNAM, 1908-2000)

Le Mandarin (The Mandarin)

signed in Chinese and signed 'vu cao dam' (lower right)
ink and gouache on silk
145.5 x 71 cm. (57 1/8 x 28 in.)
Painted in 1942
one seal of the artist

HK\$1,500,000-2,000,000**US\$200,000-260,000**

PROVENANCE

Anon. sale, Sotheby's Singapore, 4 April 2004 lot 55
Acquired from the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA

LITERATURE

France Illustration: *Le monde illustré*, Paris, France, 1949.

Upon seeing *The Mandarin*, Mrs Yannick Vu-Jakober, daughter of the artist Vu Cao Dam, wrote in a letter addressed to me in 2004:

"Ce portrait de mandarin a été peint vers

1945-46. Il ne représente pas nécessairement son [Vu Cao Dam] père mais comme tout ce qu'il peignait il a sûrement été inspiré par des souvenirs. Ma mère est heureuse que vous ayez retrouvé les traces de ce merveilleux portrait."

(This portrait of a mandarin was painted circa 1945-46. It does not necessarily depict [Vu Cao Dam's] father, but as with all the paintings he did, he was surely inspired by memories. My mother is happy you sourced this marvellous portrait."

In another letter she addressed to me in 2018, she suggested a different date for the execution of this portrait: 1942. This anecdote demonstrates the continuous quest for knowledge required in Vietnamese art – as well as art in general – and its actualisation.

It is not insignificant that during the occupation of France (1940-45) where the artist had already migrated there 11 years ago, that he created a large portrait of this dignified civil mandarin – from the highest rank, as indicated by the crane set on his garment – and that it is the largest silk listed in Vu Cao Dam's entire oeuvre of works. The artist illustrates this mandarin with some

austerity, and in a very Chinese style. In these times of difficulty, Vu Cao Dam seems to 'reactivate' the Chinese influence and questions his real identity. In all beings, the quest for immortality can be accompanied by very base anxieties.

Vu Cao Dam was the son of the scholar Vu Dinh Thi, founder of the Hanoi School of Interpreters. The face of the man in the portrait resembles that of a bronze work that was cast by the artist circa 1927, entitled *Buste de mon père* ('Bust of My Father'), which was exhibited at *La fleur du pêcheur et l'oiseau d'azur* (Musée Royal de Mariemont, 2002 and illustrated; catalogue p164).

Jean-François Hubert
Senior Expert, Vietnamese Art



Mai Trung Thu, Vu Cao Dam and Le Pho in front of Galerie Van Ryck in Paris
梅忠恕、武高談和黎譜在巴黎范瑞克画廊 (Galerie Van Ryck) 門前留影

武高談

(法國/越南，1908-2000)

文官

水墨 水粉 絹布
1942 年作
款識：vu cao dam 武高談 (右下)
藝術家鈐印一枚

來源

蘇富比 新加坡 2004年4月4日 編號55
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收藏

出版

1949年《年法國插圖：插圖世界巴黎》巴黎 法國

武高談之女武揚妮女士在看過這幅《文官》後，曾於二零零四年致信：

「這幅《文官》創作於1945至1946年間。雖然畫中所繪人物並非祖父（武高談之父），但想必也是父親根據記憶所作。我母親也很高興您能找到這幅精彩的肖像作品。」

二零一八年武揚妮女士再次致信、特別提及這幅肖像作品的創作年份應該更早，大約在1942年。這則軼事正反映了越南藝術，乃至更廣義藝術領域，在鑒賞與創作過程中對持續的知識儲備與挖掘的倚重。

事實上，這幅創作於二戰法國德據時期（1940-1945年）的肖像作品暗含深意。彼時藝術家武高談已移居法國十一載。這件大尺幅肖像作品中正襟端坐一位古代官員，身著文官最高階品一品大紅蟒袍，正中綴仙鶴補服。該作品也是武高談畢生畫作中最大尺寸的絹本作品。畫中官員面容清瘦嚴峻，頗具中式風格。在戰時的艱難歲月，武高談試圖借「重新啟動」中國文化之於越南的巨大影響，追問自身文化身份認同。而在人類對不朽的探索中總是伴隨本能的焦慮。

武高談的父親武丁施是一位學者，創辦了越南河內翻譯學院。肖像作品中，官員的面容與武高談一件創作於1927年的銅雕雕塑作品《父親的半身像》頗為神似。這件雕塑作品曾在馬里蒙特皇家博物館的特展「桃花與藍色小鳥」中展出。（馬里蒙特皇家博物館，2002年出版，目錄第164頁）

Jean-François Hubert
越南藝術部資深顧問

*" The honours in a career
only bring torments and
humiliations
In a simple life removed of
all one can find
freedom. "*

" 職業中所獲的榮譽，帶來的只不過
是折磨和羞辱，簡約人生中，
只有捨去一切，方能找到自由 "

Nguyen Trai (1380-1442)
Point of View 《觀點》





112

MAI TRUNG THU

(FRANCE/VIETNAM, 1906-1980)

Le Sommeil (The Sleep)

signed and dated 'MAI THU 1938' (upper right)
ink and gouache on silk
65 x 54.5 cm. (25 5/8 x 21 1/2 in.)
Painted in 1938
one seal of the artist

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 18 May 2003, lot 102
Acquired from the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA

梅忠恕

(法國/越南，1906-1980)

沈睡

水墨 水粉 絹布
1938年作
款識：MAI THU 1938 (右上)
藝術家鈐印一枚

來源

蘇富比 新加坡 2003年5月18日 編號102
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收藏

" The fate of a girl is the one of the water lentils and clouds, it doesn't even reach a board on which the nails have come out. "

" 女孩的命運，有如水上扁豆和雲朵，甚至無法追得上一只沒有釘子的船板。 "

Lê Qui Dôn (1726-1784)

Mother, I want to Marry

《母親，我想嫁人》

113

NGUYEN GIA TRI

(VIETNAM, 1908-1993)

Femmes (Ladies)

signed 'ng. Tri' (lower left)
lacquer on panel
80 x 60 cm. (31½ x 23⅝ in.)
Executed in 1968

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 12 October
2003, lot 95
Acquired from the above sale by the present
owner
Collection of Mr Tuan H Pham, California, USA

EXHIBITED

Morlanwelz, Belgium, Musee Royal de
Mariemont, La fleur du pecher et l'oiseau d'azur,
April - August 2002.

LITERATURE

Musee Royal de Mariemont, La fleur du pecher
et l'oiseau d'azur, exh. cat., Morlanwelz, Belgium,
2002. (illustrated, p. 171).

阮嘉治

(越南，1908-1993)

婦女

漆 木板
1968 年作
款識：ng. Tri (左下)

來源

蘇富比 新加坡 2003年10月12日 編號95
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收藏

展覽

2002年4月-2003年8月 「桃花和天藍色的鳥展覽圖
錄」瑪麗蒙特皇家博物館 比利時

出版

2002年《桃花和天藍色的鳥》展覽圖錄 瑪麗蒙特皇
家博物館 比利時 (圖版，第171頁)



*" I want my heart to harden
Against my old loves so I can keep moving forward.
Therefore, the scents of our love floats around my heart. "*
" 但願我的心能夠對逝去的愛人們硬下心腸，好讓我能往前奔走未來旅程。
因此，我們的愛情淡香在我的心中清幽飄蕩。"

Thé Lu (1907-1989)
Minute of Emotion 《一分鐘的情緒》



114

VU CAO DAM

(FRANCE/VIETNAM, 1908-2000)

Divinité (Divinity)

signed and dated 'vu cao dam 83' (lower right)
oil on canvas
129 x 95.5 cm. (50¾ x 37⅞ in.)
Painted in 1983

HK\$240,000-320,000

US\$31,000-41,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

武高談

(法國/越南，1908-2000)

神

油彩 畫布
1983 年作
款識：vu cao dam 83 (右下)

來源

美國 加州 Tuan H Pham先生收藏

*" It is not easy to be the Buddha
Çakya To bear all things of life.
A soul with no worries: moon in
the water;
The goodness obtains by chance:
wind on the flowers. "*

*" 身為釋迦摩尼實在大不易 / 為的是要背負芸芸
眾生毫無掛慮的靈魂 / 水中的明月偶然獲得的
幸福 / 花朵上的風拂。 "*

Nguyen Binh Khiêm (1491-1585)

Happiness 《幸福》



115

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Composition

signed in Chinese and signed 'Le pho'
(lower right)
oil on canvas
114.5 x 146.5 cm. (45 1/8 x 57 5/8 in.)
Painted circa. 1972

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Collection of Mr Tuan H Pham, California, USA

黎譜

(法國/越南，1907-2001)

構圖

油彩 畫布
約1972年作
款識：黎譜 Le pho (右下)

來源

美國 加州 Tuan H Pham先生收藏

*" Her message is committed /
To hands I cannot see /
For love of her / sweet
countrymen / Judge tenderly of
me! "*

*" 她的訊息 / 是要付諸給我看不見的雙手 /
為了她的愛之故，我親愛的同胞們 /
批判我時，請溫柔體恤！ "*

Emily Dickinson (1830-1896)

This is My Letter to The World

《這是我給天際的信箋》



116

TRAN VAN CAN

(VIETNAM, 1910-1994)

La Jeune Fille (The Vietnamese Girl)

signed 'TCAN 37' (lower right)
oil on canvas
65 x 52.5 cm. (25 7/8 x 20 7/8 in.)
Painted in 1937

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 12 October 2003, lot 103
Acquired from the above sale by the present owner
Collection of Mr Tuan H Pham, California, USA

陳文謹

(越南，1910-1994)

越南女孩

油彩 畫布
1937 年作
款識：TCAN 37 (右下)

來源

蘇富比 新加坡 2003年10月12日 編號103
現藏者購自上述拍賣
美國 加州 Tuan H Pham先生收藏

" *The sun's breath
impregnates the tepid air,
On the palace shadow of the
golden crow floats,
The oriole babbles in the
willows' curtains,
On the flowers hedge a vibrant
butterfly gleans.* "

" 太陽的氣息使微熱的空氣珠胎暗結
黃金烏鴉的宮殿陰影悠浮著，
金鶯在細柳所織成的簾幕中唧唧喳喳，
綻放花朵的樹籬上，一抹亮眼的蝴蝶散
發微光。"

Ngô Chi Lan (15th Century)

Poem on the Four Seasons : Spring

《四季之詩：春》

VU CAO DAM

武高談

" But me, my face is a flower and my eyebrows are as gracious as the flowers of a willow.
My beauty has the same brightness then the half moon. "

但是我，我的臉有如鮮花，我的雙眉有柳花般那樣秀雅；我的美，就如半抹月亮那般地燦爛

Lê Qui Dôn (1726-1784)

Mother, I want to Marry 《母親，我想嫁人》

Very early on, Vu Cao Dam developed an extraordinary talent as a sculptor while at the Hanoi Fine Arts School. He was only in his fifth year in the School when Victor Tardieu selected 6 sculptures to be presented in the Paris Colonial Exhibition in 1931. Five of them were in bronze and only one was made of plaster. The same year, he arrived in France, the artist successfully pursued his sculptured work along with his visual work.

During the Second World War, it became very difficult to obtain the raw materials to make bronze sculptures in German-occupied France. So Vu Cao Dam used clay to create unique terracotta artworks in this period, between 1940 and 1945. At the end of the war he exhibited his exquisite and powerful sculptures at L'Art Français gallery in Paris.

Our sculpture presented here is executed by hand without using a mold, a fact reminded

here by the artist when in his writings he mentions "*terre cuite, pièce unique*" (terracotta, single piece).

The sculptor captured in a wonderful and evocative way the grace, dignity and abandonment in this beautiful Tonkinese young lady kneeling, the clear neck: the straight right arm supporting fictitiously a face simulating abandonment; the evocation of her ao dai and her soft and sensual face. This is the work of the artist at his best.

By the mastery in the modelling and the incision, this sculpture can truly be considered a masterpiece.

少年時期的武高談於河內藝術學院求學期間，已在雕塑領域展露非凡才華。1931年，入學第五年的武高談便作為維克多·塔迪厄親自遴選的六位雕塑家之一參加巴黎殖民藝術展。其中五件為銅雕雕塑，一件為石膏雕塑。同年，武高談抵法，成功躋身歐洲藝術中心，繼續雕塑及視覺藝術的創作。

二戰期間，在德占區的法國，由於銅雕雕塑材料稀缺，武高談這一時期（1940年-1945年）選擇黏土作為材料，創作了一系列風格獨特的陶塑作品。二戰尾聲，這些精緻而充滿力量的作品在巴黎L'Art Français畫廊展出。

本次拍賣呈現的雕塑作品為藝術家徒手創作而成，並未使用任何模具。附藝術家題寫標籤："陶塑，單件"。

這件作品完美勾勒出一位元側身跪坐的美麗暹羅女孩的優雅高貴而又脈脈含情的妖嬈身姿；裸露的脖頸頰長纖弱，直立的右臂支撐起微微搖曳的胴體，頭順勢側向一邊，面容嫵媚而嬌嗔。一身熨帖奧黛，一臉春桃數面，此件作品可堪藝術家之卓絕佳品。

其生動的造型與精準的雕工更可謂一件難得傑作。

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





117

VU CAO DAM

(FRANCE/VIETNAM, 1908-2000)

Femme Agenouillée (Kneeling Woman)

inscribed 'terre cuite, pièce unique' and signed 'vu cao dam'
(on the base)

terracotta sculpture

29.5 (H) x 28.5 x 31.5 cm. (11 $\frac{1}{2}$ x 11 $\frac{1}{4}$ x 12 $\frac{3}{8}$ in.) (with
pedestal)

Executed *circa*. 1940-1945

unique edition

HK\$260,000-360,000

US\$34,000-46,000

PROVENANCE

Anon. Sale, Sotheby's Singapore, 4 April 2004, lot 74

Acquired from the above sale by the present owner

Collection of Mr Tuan H Pham, California, USA

EXHIBITED

Paris, France, Pavillon des Arts, Paris, Hanoi, Saigon : l'aventure de l'art
moderne au Viêt Nam, March-May 1998.

LITERATURE

Pavillon des arts, Paris, Hanoi, Saigon : L'aventure de l'art moderne du
Viêt Nam, [exposition, Paris], du 20 mars au 17 mai 1998, exh. cat. 1998
(illustrated, colourplate 11, p. 49).

武高談

(法國/越南，1908-2000)

跪著的女孩

陶瓦

約1940-1945 年作

款識：vu cao dam terre cuite, pièce unique (底部)

特版

來源

蘇富比 新加坡 2004年4月4日 編號74

現藏者購自上述拍賣

美國 加州 Tuan H Pham先生收藏

展覽

1998年3月 - 1998年5月 「巴黎 - 河內 - 西貢，越南現代藝術
的冒險」 藝術館 巴黎 法國

出版

1998年《巴黎 - 河內 - 西貢，越南現代藝術的冒險，[展覽，
巴黎]，1998年3月20日至5月17日》展覽圖錄 藝術館 (圖版，
第11圖，第49頁)

LE THI LUU

黎氏秋



The owner's father in 1991, with Le Thi Luu paintings hanging on the wall.
1991年，其藏者父親與黎氏秋的畫作掛在牆上

Our present owner's father arrived in France from Vietnam in the early 1930s, at the height of cultural exchanges between France and Vietnam. As the president of the Vietnamese Students Association in Paris, he was well acquainted with artists, such as Le Pho, Vu Cao Dam, Mai Trung Thu and Le Thi Luu.

He remained close friends with Le Thi Luu and her family over the years. Christie's is pleased to present this section of Le Thi Luu works, gifted from the artist directly to owner's family. They have never left the owner's home until now and are a beautiful testimony to the artist's mastery of soft lines and balance of colours. Her compositions are imbued with feminine delicacy and grace.



Le Thi Luu, First Steps, ca. 1969. Christie's Hong Kong, 31 May 2015, Lot 554. Sold for HKD 475,000
黎氏秋《母與孩子》約1969年作 佳士得 香港 2015年5月31日 編號554 475,000 港元



Le Thi Luu in her garden in 1987
1987年，黎氏秋在其花園中



Lot 118 Detail 局部



118

LE THI LUU

(FRANCE/VIETNAM, 1911-1988)

Jeune Fille Dans le Jardin (Young Girl in a Garden)

signed 'le thi luu' (lower right)
ink and gouache on silk laid on paper
38 x 29.5 cm. (15 x 11½ in.)
Painted *circa.* 1970

HK\$140,000-220,000

US\$18,000-28,000

PROVENANCE

Gifted by the artist to the original owner, President of the Vietnamese Students Association in France
Thence by descent to the present owner
Private Collection, France

黎氏秋

(越南, 1911-1988)

花園的少女

水彩 絹布 裱於紙本
約1970年作
款識：le thi luu (右下)

來源

藝術家贈予法國越南學生協會前任主席
現由原藏者家屬收藏
法國 私人收藏

LE THI LUU

(FRANCE/VIETNAM, 1911-1988)

La Course à Quatre Pattes
(Race on Hands and Knees)

signed 'le thi luu' (lower left); titled and inscribed 'La course à quatre pattes 6F 41 x 33 8462' (on the reverse)
gouache on silk laid on paper
34 x 42 cm. (13 $\frac{3}{4}$ x 16 $\frac{1}{2}$ in.)
Painted circa. 1970

HK\$140,000-220,000

US\$18,000-28,000

PROVENANCE

Gifted by the artist to the original owner, Former President of the Vietnamese Students Association in France

Thence by descent to the present owner
Private Collection, France

黎氏秋

(法國/越南, 1911-1988)

爬行比賽

水彩 絹布 裱於紙本

約1970年作

款識：le thi luu (左下); La course à quatre pattes (畫背)

來源

藝術家贈予法國越南學生協會前任主席

現由原藏者家屬收藏

法國 私人收藏



119

120

LE THI LUU

(FRANCE/VIETNAM, 1911-1988)

Jeune Fille aux Fleurs
(Young Woman with Flowers)

signed and dated 'le thi luu 1987' (lower left)
ink on paper
32 x 24 cm. (12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in.)
Painted in 1987

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Gifted by the artist to the original owner, President of the Vietnamese Students Association in France

Thence by descent to the present owner
Private Collection, France

黎氏秋

(法國/越南, 1911-1988)

少女與鮮花

水墨 紙本

1987年作

款識：le thi luu 1987 (左下)

來源

藝術家贈予法國越南學生協會前任主席

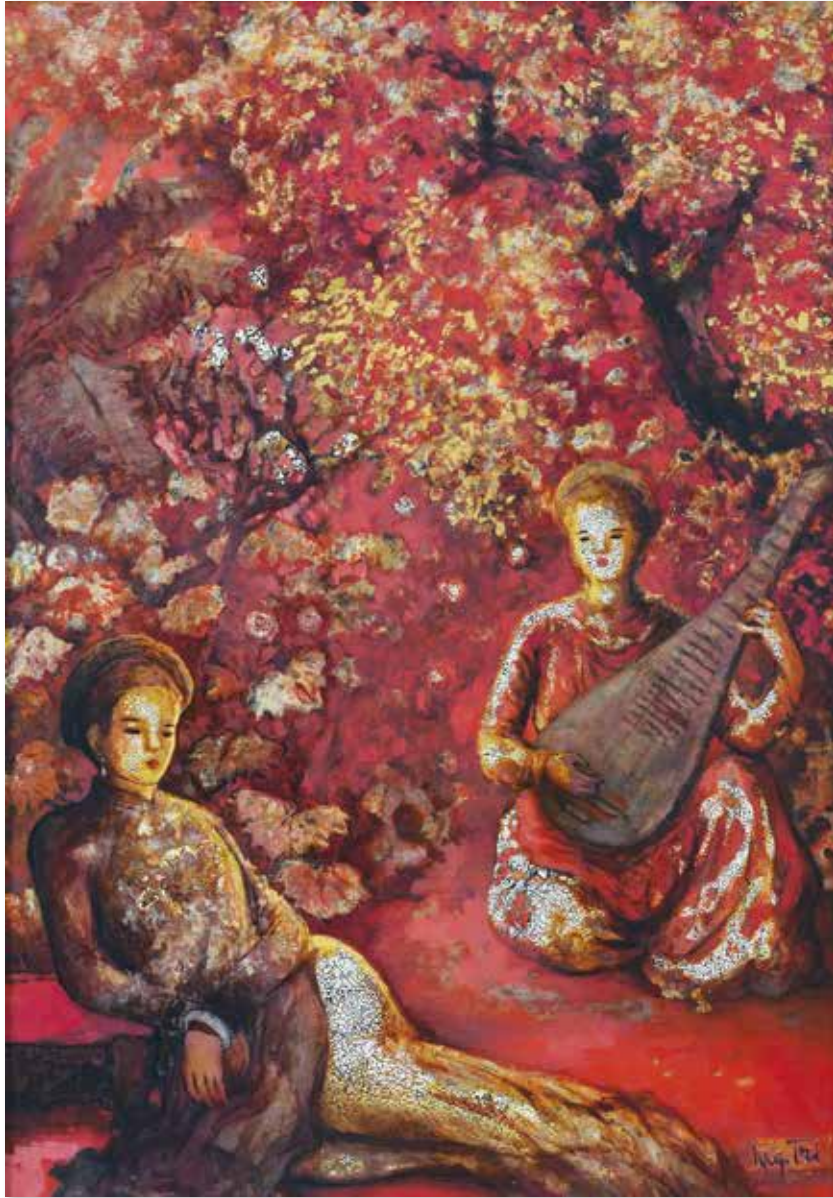
現由原藏者家屬收藏

法國 私人收藏



120

47



121

NGUYEN GIA TRI

(VIETNAM, 1908-1993)

Ladies in the Garden

signed 'ng.Tri' (lower right)
lacquer on panel
135 x 95 cm. (53 1/8 x 37 3/8 in.)
Executed circa. 1970s

HK\$380,000-480,000

US\$49,000-61,000

阮嘉治

(越南，1908-1993)

花園女子

漆木板
約1970年代作
款識：ng.Tri (右下)

122

PHAM VAN DON

(VIETNAM, 1917-2000)

Halong Bay

signed 'PH V. DON' (lower left); gallery label attached on the reverse
lacquer on panel
40.5 x 60 cm. (16 x 23 $\frac{5}{8}$ in.)

HK\$70,000-90,000

US\$9,000-12,000

PROVENANCE

Private Collection, Japan

PHAM VAN DON

(越南，1917-2000)

下龍灣

漆木板
款識：PH V. DON (左下)；畫布貼有畫廊標籤 (畫背)

來源

日本 私人收藏



123

NGUYEN TU NGHIEM

(VIETNAM, 1922-2016)

Ancient Dance

signed with artist monogram and dated '74'
(lower right)
lacquer on panel
80 x 95 cm. (30 $\frac{1}{2}$ x 37 $\frac{3}{8}$ in.)
Executed in 1974

HK\$180,000-280,000

US\$24,000-36,000

阮思嚴

(越南，1922-2016)

古代舞蹈

漆木板
1974 年作
款識：藝術家花押 74 (右下)





124

NGUYEN TRUNG

(VIETNAM, B. 1940)

Mother & Child

signed and dated 'n.g. Trung 1999' (lower left)
oil on canvas
149 x 149 cm. (58 5/8 x 58 5/8 in.)
Painted in 1999

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Acquired directly from the artist

阮忠

(越南，B. 1940)

母與子

油彩 畫布
1999 年作
款識：n.g. Trung 1999 (左下)

來源

原藏者得自藝術家本人



125

NGUYEN TRUNG

(VIETNAM, B. 1940)

Blue Buds

signed and dated 'N. Trung 7. 92' (lower left); signed and dated again, and titled 'Blue germs' (on the reverse)
oil on canvas
95 x 95 cm. (37 $\frac{3}{8}$ x 37 $\frac{3}{8}$ in.)
Painted in 1992

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Plum Blossoms Gallery, Hong Kong
This work is accompanied by a Certificate of Authenticity signed by the artist

阮忠

(越南，1940年生)

藍芽

油彩 畫布
1992年作
款識：N. Trung 7. 92 (左下) Blue germs Ng
Trung 7. 92' (畫背)

來源

萬玉堂 香港
藝術品附有藝術家簽署的真品證書

Nguyen Trung is a pioneer of abstractions, not only in Vietnam but in Southeast Asia. He is 79 years old and has explored a uniquely Vietnamese or Asian form of abstraction - sometimes influenced by European styles, though often solely by his own creativity.



126

NGUYEN DO CUNG

(VIETNAM, 1912-1977)

The Tiger's Hole

signed 'nd Cung', titled 'hang ông cọp' (Tiger's Hole), dated '8/III' (lower right); inscribed 'MẬT TRẬN AN KHÊ' (AN KHÊ FRONT) (lower left)
gouache on paper
38.5 x 51 cm. (15 1/8 x 20 1/8 in.)
Painted in 1947

HK\$40,000-60,000

US\$5,200-7,700

NGUYEN DO CUNG

(越南, 1912-1977)

老虎洞

水粉 紙本
1947 年作
款識： nd Cung/ hang ong cọp/ 8/III (右下) ;
MẬT TRẬN AN KHE (左下)



127

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Deux Filles dans le Jardin
(*Two Girls in the Flower Garden*)

signed in Chinese and signed 'Le pho' (lower left)
oil on canvas

115 x 147 cm. (45¼ x 57⅞ in.)
Painted circa. 1975

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Wally Findlay Galleries, Palm Beach, USA
Acquired from the above by the previous owner
Anon. Sale, Christie's New York, 27 February 2003, lot 86
Acquired from the above sale by the previous owner
Anon. Sale, Christie's Hong Kong, 31 May 2015, lot 627
Acquired from the above sale by the present owner
Private Collection, Asia

黎譜

(法國/越南，1907-2001)

花園裡的淑女

油彩 畫布
款識：黎譜 Le Pho (左下)
約1975年作

來源

美國 棕櫚灘 Wally Findlay畫廊
前藏者購自上述畫廊
佳士得 紐約 2003年2月27日 編號 86
前藏者購自上述拍賣
佳士得 香港 2015年5月31日 編號 627
現藏者購自上述拍賣
亞洲 私人收藏



128

LE PHO

(FRANCE/VIETNAM 1907-2001)

La Lecture (Reading)

signed in Chinese and signed 'Le pho' (lower left)
oil on canvas
130 x 89.5 cm. (51¼ x 35¼ in.)
Painted circa 1975

HK\$380,000-480,000

US\$49,000-61,000

PROVENANCE

Wally Findlay Galleries, Chicago
Acquired from the above gallery by the previous owner
Anon. Sale, Christie's Hong Kong, 28 May 2006, lot 71
Acquired from the above sale by the present owner
Private Collection, Asia

黎譜

(法國/越南，1907-2001)

閱讀

油彩 畫布
約1975年作
款識：黎譜 Le pho (左下)

來源

Wally Findlay 畫廊, 芝加哥
前藏者購自上述畫廊
香港佳士得 2006年5月28日 編號71
現藏者購自上述拍賣
亞洲 私人收藏



129

LE PHO

(FRANCE/VIETNAM 1907-2001)

Woman with Flower

signed in Chinese and signed 'Le pho' (lower right)
mixed media on silk laid on board
71.5 x 48.5 cm. (28½ x 19 in.)
Painted circa 1960

HK\$200,000-300,000

US\$26,000-38,000

黎譜

(法國/越南，1907-2001)

鮮花女子

綜合媒材 絹布
約1960年作
款識：黎譜 Le pho (右下)



130

VU CAO DAM

(FRANCE/VIETNAM, 1908-2000)

Maternité (Maternity)

signed and dated 'Vu cao dam 77' (lower right);
titled 'Maternité', signed and dated again (on the
reverse)

oil on canvas
79 x 58 cm. (31 $\frac{1}{8}$ x 22 $\frac{7}{8}$ in.)
Painted in 1977

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Anon. Sale, Christie's New York, 18-19 June 2013, lot 8
Acquired at the above sale by the present owner

武高談

(法國/越南，1908-2000)

母愛

油彩 畫布

1977 年作

款識：Vu cao dam 77 (右下); Maternité Vu
cao dam 1977 (畫背)

來源

佳士得 紐約 2013年 6月 18-19日 編號8
現藏者購自上述拍賣



131

LE PHO

(FRANCE/VIETNAM 1907-2001)

La Jeune Fille Aux Lotus (Young Woman with Lotus)

signed in Chinese and signed 'Le pho' (upper right)
ink and gouache on silk
26 x 21 cm. (10 x 8 in.)
Painted *circa.* 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, Paris, France

黎譜

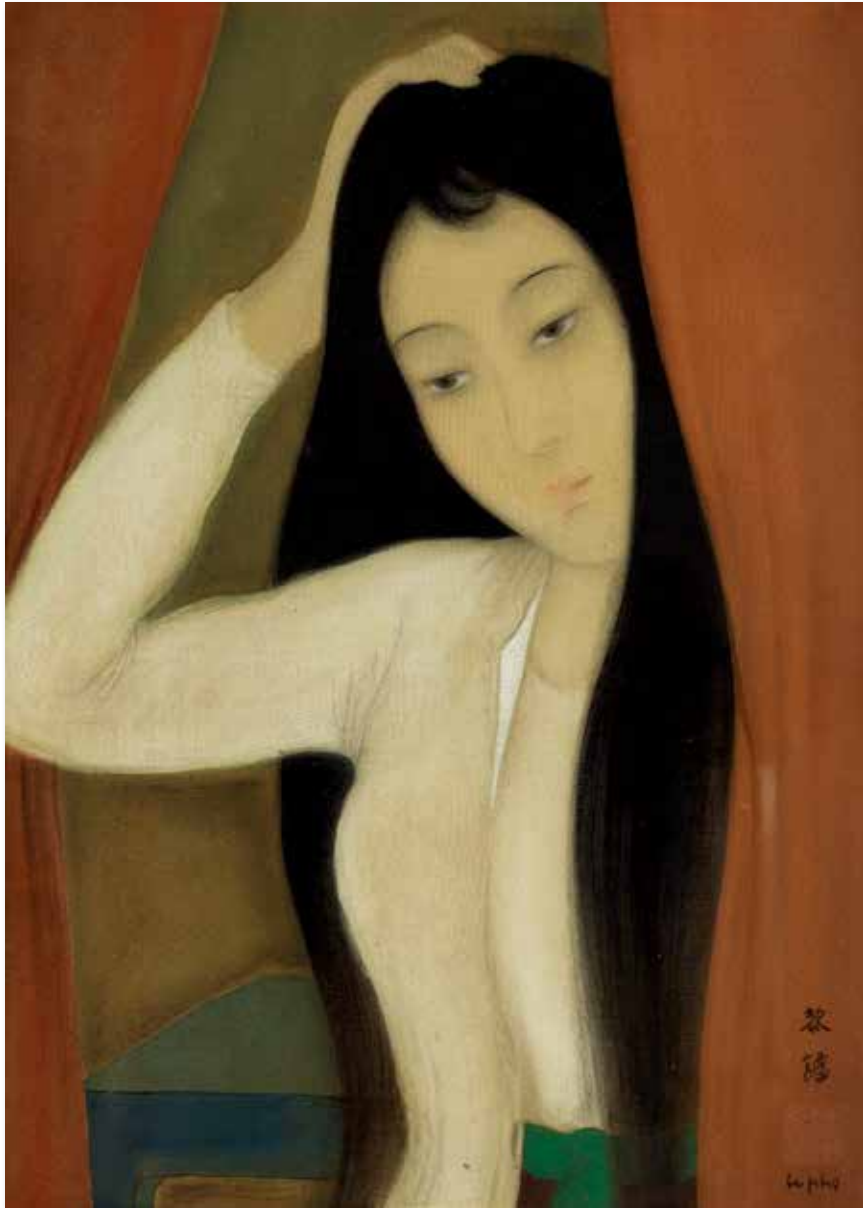
(法國/越南，1907-2001)

蓮花女子

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

來源

原藏者於1960年代得自藝術家本人
Charles Brisset醫生 私人收藏 法國 巴黎
現由原藏者家屬收藏
法國 巴黎 私人收藏



132

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Jeune Fille (Young Girl)

signed in Chinese and signed 'Le pho' (lower right)
ink and gouache on silk
29 x 21 cm. (11 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in.)
Painted *circa.* 1940
one seal of the artist

HK\$280,000-380,000

US\$36,000-49,000

黎譜

(法國/越南，1907-2001)

少女

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



133

LE PHO

(FRANCE/VIETNAM, 1907-2001)

La Mere et l'Enfant (Mother and Child)

signed 'Le pho' (upper left)
ink and gouache on silk laid on paper
22 x 13.5 cm. (8 $\frac{5}{8}$ x 5 $\frac{3}{8}$ in.)
Painted circa. 1944
one seal of the artist

HK\$240,000-350,000

US\$31,000-45,000

PROVENANCE

Private Collection, Asia

黎 譜

(法國/越南，1907-2001)

母與子

水墨 水粉 絹布裱於紙本
約1944年作
款識: Le pho (左上)
藝術家鈐印一枚

來源

亞洲 私人收藏



134

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Après le Bain (After the Bath)

signed in Chinese and signed 'Le pho' (lower right);
gallery label affixed on the reverse
ink and gouache on silk
23 x 13.5 cm. (9 x 5 3/8 in.)
Painted *circa.* 1958

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Asia

黎譜

(法國/越南，1907-2001)

沐浴後

水墨 水粉 絹布
款識：黎譜 Le pho (右下); 畫布貼有畫廊標籤

來源

亞洲 私人收藏



135

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Les Baigneuses (The Swimmers)

signed in Chinese and signed 'Le pho' (lower right)
mixed media on silk laid on board
24 x 35 cm. (9½ x 13¾ in.)
Painted circa. 1958

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Private Collection, Asia

黎譜

(法國/越南，1907-2001)

沐浴者

綜合媒材 絹布
約1958年作
款識：黎譜 Le pho (右下)

來源

亞洲 私人收藏



136

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Still Life with Flowers and Fruits

signed in Chinese and signed 'Le pho'
(lower right)

mixed media on silk laid on board
141 x 70 cm. (55 ½ x 27 ½ in.)

Painted in 1963

HK\$500,000-600,000

US\$65,000-77,000

黎 譜

(法國/越南，1907-2001)

花卉與水果

綜合媒材 絹布

1963年作

款識：黎譜 Le pho (右下)



137

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Bouquet Champêtre (Country Bouquet)

signed in Chinese and signed 'Le pho' (lower right)
mixed media on silk laid on board
62.5 x 44.5 cm. (24⁵/₈ x 17¹/₂ in.)
Painted *circa.* 1956

HK\$150,000-250,000

US\$20,000-32,000

黎 譜

(法國/越南，1907-2001)

瓶花

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

137

138

LE PHO

(FRANCE/VIETNAM, 1907-2001)

Vase au Bouquet de Fleurs (Vase with a Bouquet of Flowers)

signed in Chinese and signed 'Le pho' (lower right)
mixed media on silk laid on board
26.5 x 15 cm. (10³/₈ x 5⁷/₈ in.)
Painted *circa.* 1956

HK\$50,000-70,000

US\$6,500-9,000

黎 譜

(法國/越南，1907-2001)

瓶花

綜合媒材 絹布
約1956年作
款識：黎譜 Le pho (右下)



138



139

SOMPOT UPA-IN

(THAILAND, 1934-2014)

Untitled

oil on board
90 x 64 cm. (35 $\frac{3}{8}$ x 25 $\frac{1}{4}$ in.)
Painted *circa.* 1970

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Thailand

EXHIBITED

Bangkok, Thailand, The National Gallery, Retrospective Show, 1971

LITERATURE

Duangdao Kumput, *Isr Upa-in, Sompot Upa-In, 1934-2013*, Bangkok, Thailand, 2017 (illustrated, colourplate 165, p. 27).

SOMPOT UPA-IN

(泰國, 1934-2014)

無題

油彩 木板
約1970年作

來源

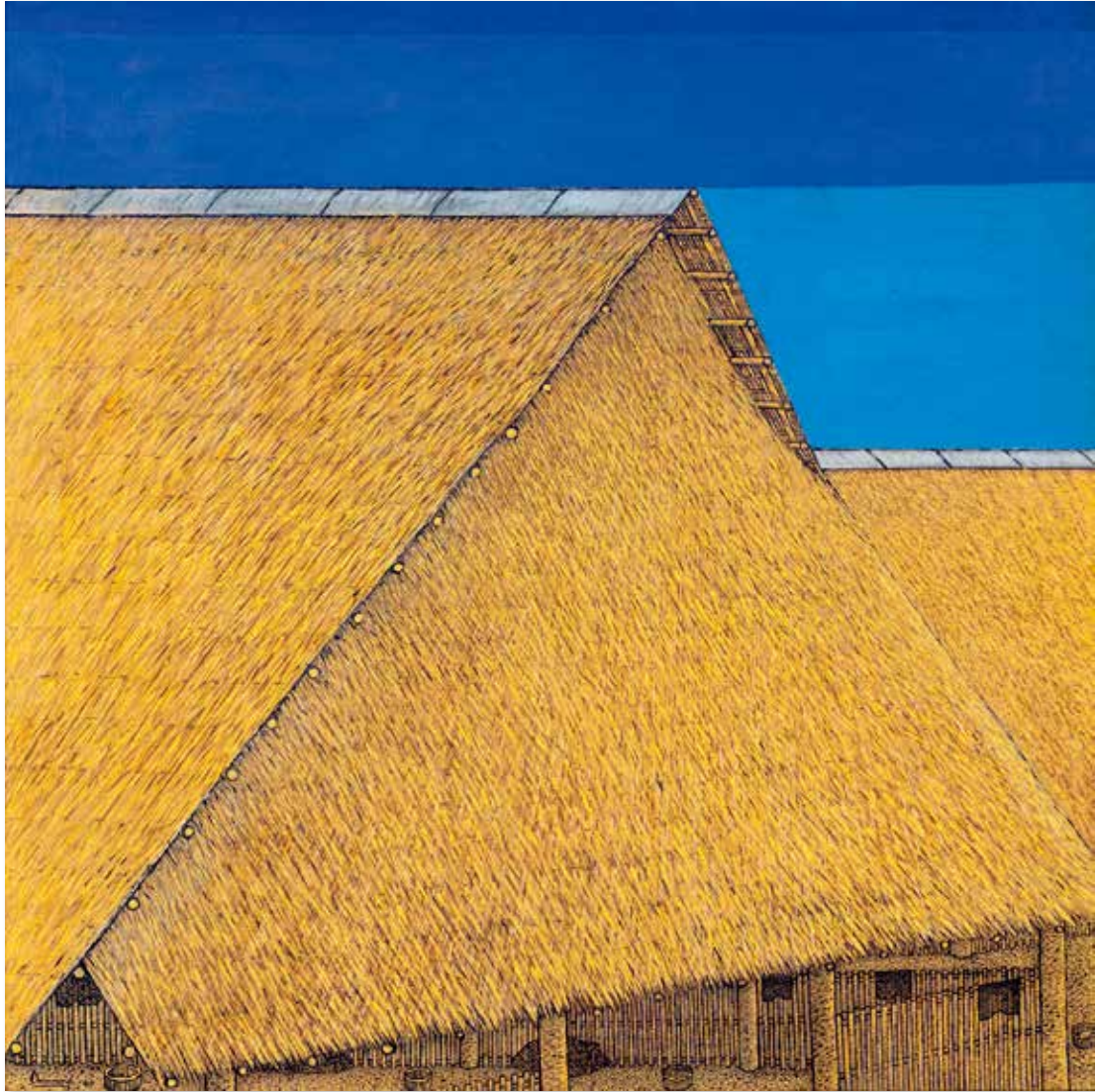
泰國 私人收藏

展覽

1971年「回顧展」國家畫廊曼谷 泰國

出版

《Sompot Upa-In, 1934-2013》曼谷 泰國 2017年
(圖版165，第127頁)



140

DAMRONG WONG-UPARAJ

(THAILAND, 1936-2002)

Nipa Palm Leaf Roof

signed and dated 'Damrong 90' (lower left)
oil on canvas
85 x 85 cm. (33 ½ x 33 ½ in.)
Painted in 1990

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Thailand

LITERATURE

Through the Eyes of Art Collectors (illustrated, p. 53).

DAMRONG WONG-UPARAJ

(泰國, 1936-2002)

尼帕棕櫚葉屋頂

油彩畫布
1990年作
款識：Damrong 90 (左下)

來源

泰國 私人收藏

出版

《通過藝術收藏者的眼睛》(圖版,第53頁)



141

PRATUANG EMJAROEN

(THAILAND, B. 1935)

Happiness in the Field

signed with artist monogram and dated '90'
(upper left)
oil on canvas
75 x 90 cm. (29 ½ x 35 ¾)
Painted in 1990

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

Private Collection, Thailand

LITERATURE

Through the Eyes of Art Collectors (illustrated, p. 58).
Bangkok Bank, 4 Rattanakosin Artist Bangkok, Thailand, 1991
(illustrated, unpagged).

PRATUANG EMJAROEN

(泰國, 1935年生)

田野中的幸福

油彩畫布
1990年作
款識：藝術家花押90 (左上)

來源

泰國 私人收藏

出版

《通過藝術收藏者的眼睛》(圖版,第58頁)
1991年《四拉達那哥欣藝術家》曼谷 泰國 (圖版, 無頁數)



142

U SAN WIN

(BURMA, 1908-1979)

The Village

signed and dated 'san win: 77' (lower left)
oil on canvas
49 x 53.5 cm. (19 ¼ x 21 ⅞ in.)
Painted in 1977

HK\$220,000-320,000

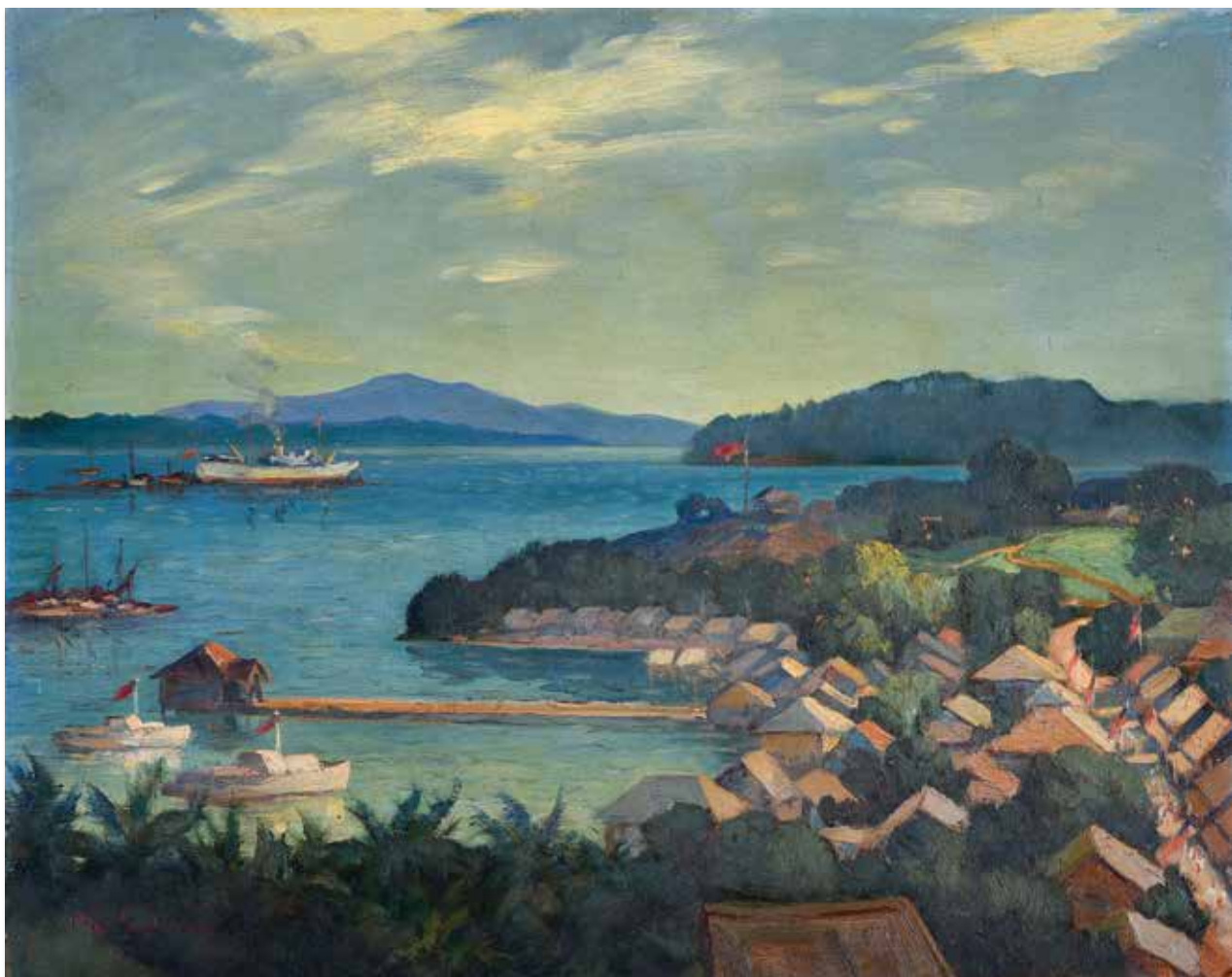
US\$29,000-41,000

U SAN WIN

(緬甸, 1908-1979)

村莊

油彩 畫布
1977年作
款識：san win 77 (左下)



143

U NGWE GAING

(BURMA, 1901-1967)

Port Scene

signed 'Ngwe Gaing' (lower left)
oil on board
39.5 x 49.5 cm. (15½ x 19½ in.)

HK\$220,000-280,000

US\$29,000-36,000

U NGWE GAING

(緬甸, 1901-1967)

港口景色

油彩 木板
款識：Ngwe Gaing (左下)



144

U SAN WIN

(BURMA, 1905-1981)

Still Life

signed and dated 'SAN WIN 46' (lower right)
oil on board
45 x 35.5 cm. (17¾ x 14 in.)
Painted in 1946

HK\$180,000-250,000

US\$24,000-32,000

U SAN WIN

(緬甸, 1905-1981)

靜物

油彩 木板
1946 年作
款識：SAN WIN 46 (右下)



145

145

U BA KYI

(BURMA, 1912-2000)

Thingyan Festival

signed and dated 'Ba Kyi 62' (lower right)
oil on canvas
47 x 84 cm. (18½ x 33⅛ in.)
Painted in 1962

HK\$80,000-100,000

US\$11,000-13,000

U BA KYI

(緬甸, 1912-2000)

Thingyan 節日

油彩 畫布
1962 年作
款識：Ba Kyi 62 (右下)

147

U KIN MAUNG (BANK)

(BURMA, 1910-1983)

Pagoda Land

signed 'KIN MAUNG' (lower right)
oil on canvas
50.5 x 122 cm. (19⅞ x 48 in.)

HK\$100,000-150,000

US\$13,000-19,000

U KIN MAUNG (BANK)

(緬甸, 1910-1983)

寶塔地

油彩 畫布
款識：KIN MAUNG (右下)

146

U LUN GYWE

(BURMA, B. 1930)

Nude

signed and dated 'u lun gywe 2003' (lower left)
oil on canvas
61 x 46 cm. (24 x 18 1/8 in.)
Painted in 2003

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

Shireen Naziree and Jorn Middelborg, Thavibu Gallery, Feasting
The Female Form, Bangkok, Thailand, 2011 (illustrated)

U LUN GYWE

(緬甸·1930年生)

裸女

油彩 畫布
2003 年作
款識：u lun gywe 2003 (左下)

來源

前藏者得自藝術家本人

出版

2011年《Feasting The Female Form》Shireen Naziree
及Jorn Middelborg Thavibu畫廊 曼谷泰國 (圖版)



146

U Lun Gywe is considered the living master of Myanmar painting. He is 88 years old and has been the mentor of generations of younger artists. His style of Burmese Impressionism features a masterly blending of colours and a high degree of dynamism.



147

148

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

Harvest

signed and dated 'F. Amorsolo, 1930' (lower left)
oil on board
38 x 55 cm. (15 x 21½ in.)
Painted in 1930

HK\$500,000-900,000

US\$64,000-120,000

PROVENANCE

Private Collection, Singapore

LITERATURE

Fernando C. Amorsolo Art Foundation, Inc., *Amorsolo: Love & Passion Volume II: Landscapes and Other Works*, Quezon City, Philippines, 2017 (illustrated, on the front cover and p. 91).

阿莫索羅

(菲律賓 · 1892-1972)

收成

油彩 木板
1930年作
款識：F. Amorsolo. 1930 (左下)

來源

新加坡 私人收藏

出版

2017年《Amorsolo: Love & Passion Volume II: Landscapes and Other Works》
Fernando C. Amorsolo Art Foundation, Inc.
奎松市 菲律賓 (圖錄封面及第91頁)

Fernando Amorsolo is widely recognized as the foremost artist of 20th Century painting within the Philippines; acclaimed for a peerless realist technique honed from the best traditions of the Spanish school, broad popularity with art patrons particularly during the American occupation years, and a prolific legacy of beautifully romanticised landscapes. The prevalence of his works within his native country cannot be adequately articulated, as they adorn the walls of national museums and prominent private collections; are reproduced on wall calendars, posters and postcards; and inspire succeeding generations of artists even until today. It is often commented that no Philippine artist in history has insinuated himself so successfully into the popular consciousness as Fernando Amorsolo.

Amorsolo was proficient in portraiture and

genre scenes, and critically, displayed a rare ability to capture quintessentially Filipino elements with great skill and sophistication: a provincial vista of lush foliage, rippling rivers under rich tropical sunlight, robust workers in the field, and women in traditional native outfits or elaborate Maria Clara gowns. His repeated skilful depictions of the mainstays of Filipino rural life - where he grew up as a child - applied with a realist technique, glorified the beauty of the Filipino rural countryside and the virtue of its workers and inhabitants, which has come to be known as the classic Amorsolo genre scene.

Harvest (lot 148) presented here is an exceptional example of Amorsolo's landscape painting. Painted in 1930, it exemplifies all archetypal qualities in his paintings - the pastoral scene, industrious

workers collecting the harvest in the fields, surrounded by earnest colleagues in the lush and vast splendor of the Philippine countryside. The great sheaves of golden rice stalks, meticulously and finely painted dominate the overall composition, awash in the tropical light of the scene. The workers in the foreground are half in light and half in shadow, displaying Amorsolo's mastery of aesthetic technique and inspired use of light for which he is most celebrated. The overall scene is also one of community, the communal working together and the sharing of a bountiful harvest, ideals which Amorsolo genuinely tried to capture and portray as the beautiful images of his beloved country.





149

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

Pounding Rice

signed and dated 'F Amorsolo 1960' (lower right)
oil on canvas
76.5 x 61 cm. (30 $\frac{1}{8}$ x 24 in.)
Painted in 1960

HK\$350,000-450,000

US\$45,000-58,000

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)

搗米

油彩 畫布
1960年作
款識：F Amorsolo 1960 (右下)

來源

前藏者得自藝術家本人
現由原藏者家屬收藏
瑞士 私人收藏



150

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

Maiden with Fruits

signed and dated 'F Amorsolo 1951' (lower left)
oil on canvas
50 x 40 cm. (19 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in.)
Painted in 1951

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Acquired directly 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)

持水果的少女

油彩 畫布
1951年作
款識：F Amorsolo 1951 (左下)

來源

前藏者得自藝術家本人
現由原藏者家屬收藏
瑞士 私人收藏



151

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

Harvesting Perales

signed and dated 'F Amorsolo 1949' (lower right)
oil on canvas
45.5 x 61 cm. (18 x 24 in.)
Painted in 1949

HK\$380,000-480,000

US\$49,000-61,000

PROVENANCE

Acquired in the Philippines after World War II by the family of the present owner
Thence by descent to the present owner
Private Collection, USA

阿莫索羅

(菲律賓，1892-1972)

收穫時節

油彩 畫布
1949年作
款識: F Amorsolo 1949 (右下)

來源

原藏者家屬於第二次世界大戰後得自菲律賓
現由原藏者家屬收藏
美國 私人收藏



152

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

Fruit Seller

signed and dated 'F Amorsolo 1954' (lower right)
oil on canvas laid on board
71.5 x 97 cm. (28 1/8 x 38 1/4 in.)
Painted in 1954

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

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

阿莫索羅

(菲律賓，1892-1972)

水果小販

油彩 畫布 裱於木板
1954 年作
款識：F Amorsolo 1954 (右下)

來源

原藏者得自藝術家本人
現由原藏者家屬收藏
美國 私人收藏



153

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

Boat by the Beach

signed and dated 'F Amoroso 1957' (lower left)
oil on canvas
40 x 61 cm. (40 x 24 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)

海灘船隻

油彩 畫布
1957年作
款識：F Amoroso 1957 (左下)

來源

前藏者得自藝術家本人
現由原藏者家屬收藏
瑞士 私人收藏



154

FERNANDO CUETO AMORSOLO

(PHILIPPINES, 1892-1972)

Bathing by the Stream

signed and dated 'F Amorsolo 1951' (lower right)
oil on canvas
54.5 x 45 cm. (21½ x 17¾ in.)
Painted in 1951

HK\$260,000-360,000

US\$34,000-46,000

PROVENANCE

Acquired from the artist by the original owner
Thence by decent to the present owner
Private Collection, Switzerland

阿莫索羅

(菲律賓，1892-1972)

溪邊沐浴

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
現由原藏者家屬收藏
瑞士 私人收藏



155

JOSE JOYA

(PHILIPPINES, 1931-1995)

Untitled

signed and dated 'Jose Joya 1961' (upper left)
oil on paper
51 x 68 cm. (20 $\frac{1}{8}$ x 26 $\frac{3}{4}$ in.)
Painted in 1961

HK\$120,000-240,000

US\$16,000-31,000

PROVENANCE

Acquired by the father of the present owner, who was an Australian diplomat in Manila
Thence by descent to the present owner
Private Collection, Australia

荷西·荷雅

(菲律賓，1931-1995)

無題

油彩 紙本
1961年作
款識: Jose Joya 1961 (左上)

來源

自現藏者之父親任澳洲駐馬尼拉外交官時購入
現由原藏者家屬收藏
澳洲 私人收藏



156

PACITA ABAD

(PHILIPPINES, 1946-2004)

Mild Warm Sunny Skies

signed 'pacita' (lower right)
oil, painted batik cloth, broken glass on stitched and
padded canvas
198.5 x 285 cm. (78 1/8 x 112 1/4 in.)
Executed in 1998

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Private Collection, USA

帕斯塔

(菲律賓，1946-2004)

晴空萬里

油彩 蠟染布 碎玻璃 縫合和填充畫布
1998 年作
款識: pacita (右下)

來源

美國 私人收藏



157

FEDERICO AGUILAR ALCUAZ

(PHILIPPINES, 1932-2011)

New York

signed, titled and dated 'Aguilar Alcuaz/New York 67' (lower left)

oil on canvas

48.5 x 76 cm. (19 $\frac{1}{8}$ x 29 $\frac{7}{8}$ in.)

Painted in 1967

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Spain

費德列可·阿奎拉·
艾庫阿茲

(菲律賓, 1932-2011)

紐約

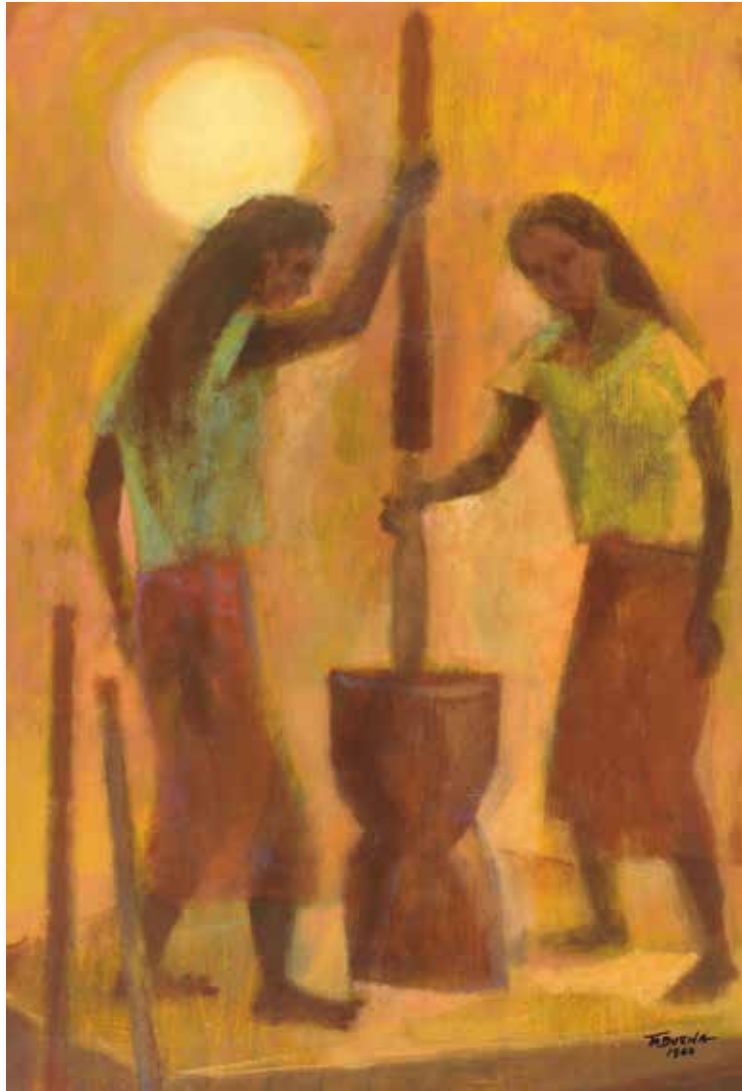
油彩 畫布

1967年作

款識：Aguilar Alcuaz/New York 67 (左下)

來源

西班牙 私人收藏



158

ROMEO TABUENA

(PHILIPPINES, 1921-2015)

Pounding Rice

signed 'TABUENA 1960' (lower right)
oil on showcard
88 x 59 cm (34 $\frac{5}{8}$ x 23 $\frac{1}{4}$ in.)
Painted in 1960

HK\$38,000-48,000

US\$4,900-6,100

PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

(菲律賓，1921-2015)

搗米

油彩 紙板
1960 年作
款識：Tabuena 1960 (右下)

來源

墨西哥 私人收藏



159

ROMEO TABUENA

(PHILIPPINES, 1921-2015)

Candy Seller

oil on wood
43 x 53 cm. (16 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)
Painted in 1960

HK\$35,000-45,000

US\$4,500-5,800

羅米奧·塔貝納

(菲律賓，1921-2015)

糖果商人

油彩 木板
1960 年作



160

ROMEO TABUENA

(PHILIPPINES, 1921-2015)

Landscape with Houses

signed and dated 'Tabuena 56' (lower right)
oil on board
50.5 x 76 cm. (20 $\frac{1}{8}$ x 29 $\frac{7}{8}$ in.)
Painted in 1956

HK\$45,000-65,000

US\$5,800-8,300

羅米奧·塔貝納

(菲律賓，1921-2015)

屋宇錯落

油彩 木板
1956 年作
款識：Tabuena 56 (右下)



161

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

Three Balinese Beauties

signed 'J. Le Mayeur' (lower right)
pastel and mixed media on paper in the original handcarved
Balinese frame by the artist
47 x 62 cm. (18½ x 24¾ in.)

HK\$150,000-250,000

US\$20,000-32,000

勒邁耶

(比利時，1880-1958)

峇里島三美女

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



162

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

Two Balinese Beauties Seated In A Garden

signed 'J. Le Mayeur' (lower left)
pastel and mixed media on paper in the original handcarved
Balinese frame by the artist
47 x 62 cm. (18½ x 24¾ in.)
Painted between 1938-1942

HK\$120,000-180,000

US\$16,000-23,000

勒邁耶

(比利時，1880-1958)

峇里島花園美女

粉筆 綜合媒材 紙本 藝術家原裝手雕峇里式框
約1938-1942年作
款識：J. Le Mayeur (左下)



163

WILLEM GERARD HOFKER

(THE NETHERLANDS, 1902-1981)

Legong Kebyar

signed and dated 'w.g. Hofker 1945' (upper left);
inscribed 'BALI' (upper right)
pastel on paper
36.5 x 19 cm. (14 3/8 x 7 1/2 in.)
Executed in 1945

HK\$250,000-350,000

US\$33,000-45,000

威廉·傑拉德·賀夫卡

(荷蘭·1902-1981)

黎弓舞

粉筆 紙本
1945年作
款識：w.g. Hofker 1945 (左上); BALI (右上)



164

WILLEM GERARD HOFKER

(THE NETHERLANDS, 1902-1981)

Ni Sibih

signed, dated, and inscribed 'PELLATAN BALI w.g. Hofker Aug 1943' (upper left); inscribed 'NI SIBIH' (upper right)
pastel on paper
40.5 x 25 cm. (16 x 9 7/8 in.)
Executed in 1943

HK\$300,000-450,000

US\$39,000-58,000

威廉·傑拉德·賀夫卡

(荷蘭, 1902-1981)

Ni Sibih

粉筆 紙本
1943 年作
款識：PELLATAN BALI w.g. Hofker Aug
1943 (左上) NI SIBIH (右上)

165

ANTONIO BLANCO

(PHILIPPINES, 1912-1999)

Corner in the Blanco Studio

signed 'Antonio Blanco' (upper middle)
oil on canvas
51.5 x 41 cm. (20¼ x 16½ in.)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

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

安東尼奧·布蘭科

(菲律賓，1912-1999)

布蘭科畫室的角落

油彩 畫布
款識: Antonio Blanco (中上)

來源

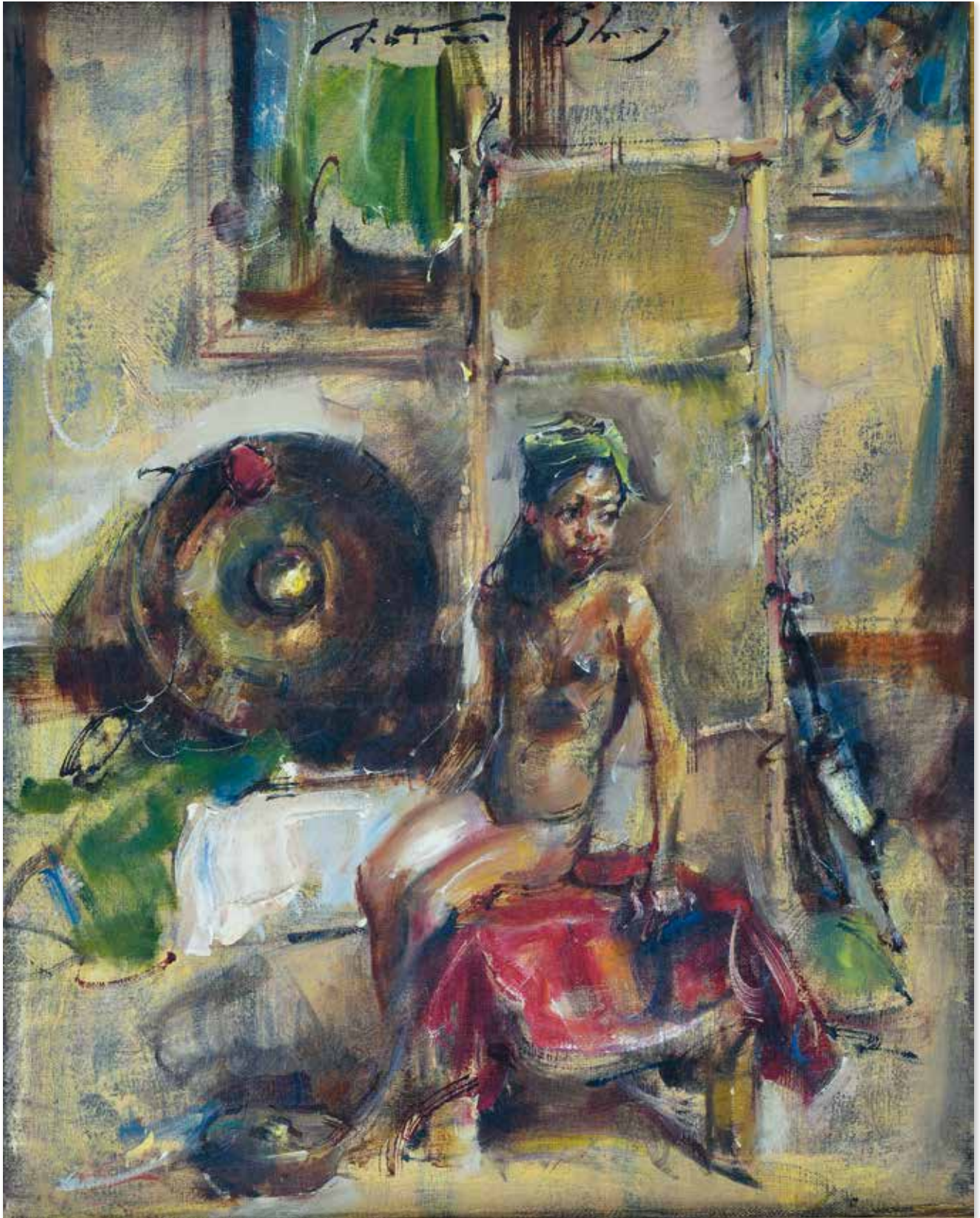
原藏者家屬得自藝術家本人
現由原藏者家屬收藏
美國 私人收藏

A favourite among visitors to Antonio Blanco's studio, *A Corner in the Blanco Studio*, embodies Blanco's enthrallment with Bali. Amongst the grand tradition of European artists travelling to Bali as a rite of passage to immerse themselves in idyllic tranquil of the island, Blanco stands out both with his idiosyncratic demeanor, and the painterly force behind his paintings. Born in the Philippines, to parents from Spain, Blanco eventually went to New York to pursue an education in art. His formalist training led to a fascination with the human form, and the rich myriad of ways to represent the body. An extended period of travelling led to his arrival in Bali. Soon after, he would marry Ni Ronji, a

Balinese dancer of acclaim, and settle in the island after a life spent wandering the world.

In *A Corner in the Blanco Studio*, having made Bali his home, Blanco depicts the sublime beauty of an everyday scene of repose. Infusing the composition with a warm luminosity, Blanco captures a little girl in a moment of absolute stillness. The newly acquired Gamelan, and the curvature of the lush fabrics draping key points in the painting, adds to the atmospheric lavishness. Both the subject, and the surroundings objects stand at a contrast with Blanco's decision to intersperse swirling brushstrokes in the canvas. The energetic brushstrokes promises that the quietness of the scene is

fleeting, and the rush of the everyday is just at the horizon. While the little girl commands the center of the composition, the whirl of brushstrokes suggest that the world around her is quickly going to push her to new unknowns. However, her calmness in the scene hides an inner strength that is not to be toyed with. Her assuredness, and her almost preternatural sense of self lends an air of optimism to the future ahead of her. Ultimately, Blanco displays a certain degree of reverence towards the little girl's agency to determine her standing. The result is a triumph of artistic skill.



166

ANTONIO BLANCO

(PHILIPPINES, 1912-1999)

Gembala Sapi (Herding Cow)

signed 'Antonio Blanco' (upper middle); inscribed 'Bali' (upper right)

oil on canvas laid on board in the artist's original frame
57.5 x 50.5 cm. (22⁵/₈ x 19⁷/₈ in.)

HK\$200,000-280,000

US\$26,000-36,000

安東尼奧·布蘭科

(菲律賓，1912-1999)

牧牛

油彩 畫布 裱於木板 藝術家原裝框架

款識：Antonio Blanco (中上); Bali (右上)



167

RADEN SALEH SJARIF BOESTAMAN

(INDONESIA, 1807-1880)

View of Dieng Plateau

signed and dated 'R Saleh 1872' (lower right);
inscribed 'Plateau Dieng' (on the reverse)
oil on canvas
46 x 75.5 cm. (18 $\frac{1}{8}$ x 29 $\frac{3}{4}$ in.)
Painted in 1872

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

US\$130,000-230,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Singapore, National Gallery Singapore, *Between Worlds: Raden Saleh & Juan Luna*, November 2017- March 2018.

LITERATURE

Werner Kraus, Goethe-Institut Indonesien, Raden Saleh:
The Beginning of Modern Indonesian Painting, Jakarta, Indonesia, 2012
(illustrated, p. 343).

拉登·謝里夫· 布斯塔曼·薩爾

(印尼, 1807-1880)

迪恩高原的景色

油彩 畫布
1872 年作
款識：R Saleh 1872 (右下); Plateau Dieng (畫背)

來源

亞洲 私人收藏

展覽

2017 年11月-2018年3月「穿越寰宇：拉登·薩利赫和胡安·盧納」新加坡國家美術館 新加坡

出版

2012 年《拉登薩爾：現代印尼繪畫的開端》Werner Kraus 歌德學院印尼 雅加達 印尼 (圖版, 第343頁)

"[...] Big and important is the landscape, the mountains, and the plateau. Of lesser importance are the human imprints on the landscape: the Hindu temples in the valley and the Dutch outpost on the rim."

(Werner Krauss on *View of Dieng Plateau*, Raden Saleh: *The Beginning of Modern Indonesian Painting*, Goethe-Institut Indonesien, 2012, P. 342)





168

ARIE SMIT

(INDONESIA, 1916-2016)

Padi Fields

signed and dated 'arie smit Bali '76' (lower right)
oil on canvas
126.5 x 126.5 cm. (49¾ x 49¾ in.)
Painted in 1976

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

US\$110,000-130,000

PROVENANCE

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

艾利·斯密特

(印尼，1916-2016)

稻田

油彩 畫布
1976年作
款識：arie smit Bali '76 (右下)

來源

Clare Boothe Luce得自藝術家本人
現由原藏者家屬收藏
美國私人收藏

Bali, the 'Island of the Gods' was a legendary land, having inspired many a foreign artist and traveller with its natural beauty and rich culture. For Arie Smit, it was the exotic landscape, elegant temples, and the lush vistas that captured and intrigued his soul, forming an artistic outpour of whimsical colours and patterns combining elements of impressionism and Gauguin-esque hues in tantalising works reflecting his love of this tropical paradise. For the Honourable Clare Boothe Luce and her niece, Bali told a story of finding belonging amidst a foreign land.

An editor, playwright, Congresswoman, war correspondent and ambassador, Luce was one of the most accomplished women in America— certainly of her generation, with her diplomatic travels leading her and her young niece around Southeast Asia, and eventually to the island of Bali, where a visit to Smit's studio in 1976 would prove to form an enchanting yet enduring relationship with the present lot today. Freshly completed and placed on a wall in the artist's studio, *Padi Fields* was a mesmerising and moving encounter for Luce and her niece, capturing the sublimity of the island whose shimmering

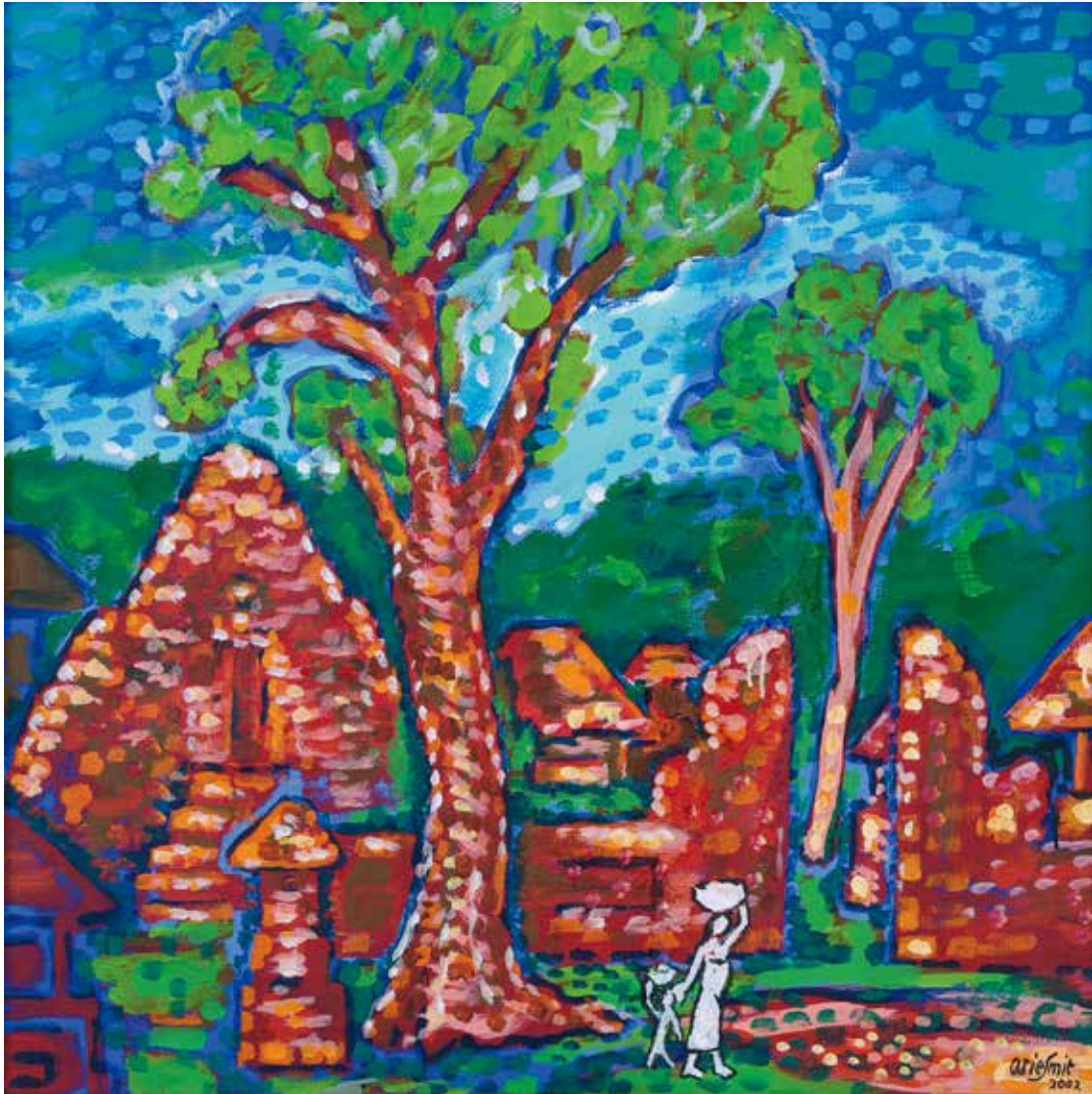
light and intangible spiritual quality had likewise captivated the hearts of the close-knit pair.

Radiance, is the essence of Smit's paintings and *Padi Fields* presents a stunning view of grass-covered fields, rolling hills, and verdant trees in the deep valley below as light emanates the landscape, awash with shifting shades of orange and red, to pale blues and purples. It depicts a world of extraordinary beauty, where the towering form of the majestic mountain Gunung Agung overlooks the land, executed in an impressionistic manner, with brush-strokes and sinuous highlights that appear to move gently on the canvas in a rich abundance of harmonious colours. It is certainly one of the artist's more complex works, unique in its expansive size, exceptional composition, and refined nuances of colour, light and shade, so different from the pointillism characteristic of his later works.

Luce and her niece returned to Hawaii, never forgetting their meaningful trip as *Padi Fields* sought a new home in Luce's private collection, a memorialised piece of Bali in the

family fold. Gifted on to her niece at the end of a remarkable era, *Padi Fields* has remained a heartfelt treasure of its present owner for the past 30 years. Its incomparable beauty and emotive resonance stand as a testament to Arie Smit's legacy that shall persist through his art, which encapsulated his love for the paradisiacal landscape and culture of Bali.





169

ARIE SMIT

(INDONESIA, 1916-2016)

The Village Temple

signed and dated 'arie smit 2002' (lower right); titled 'The Village Temple', signed and dated again (on the reverse)

acrylic on canvas
95 x 95 cm. (37 $\frac{3}{8}$ x 37 $\frac{3}{8}$ in.)
Painted in 2002

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Asia

艾利·斯密特

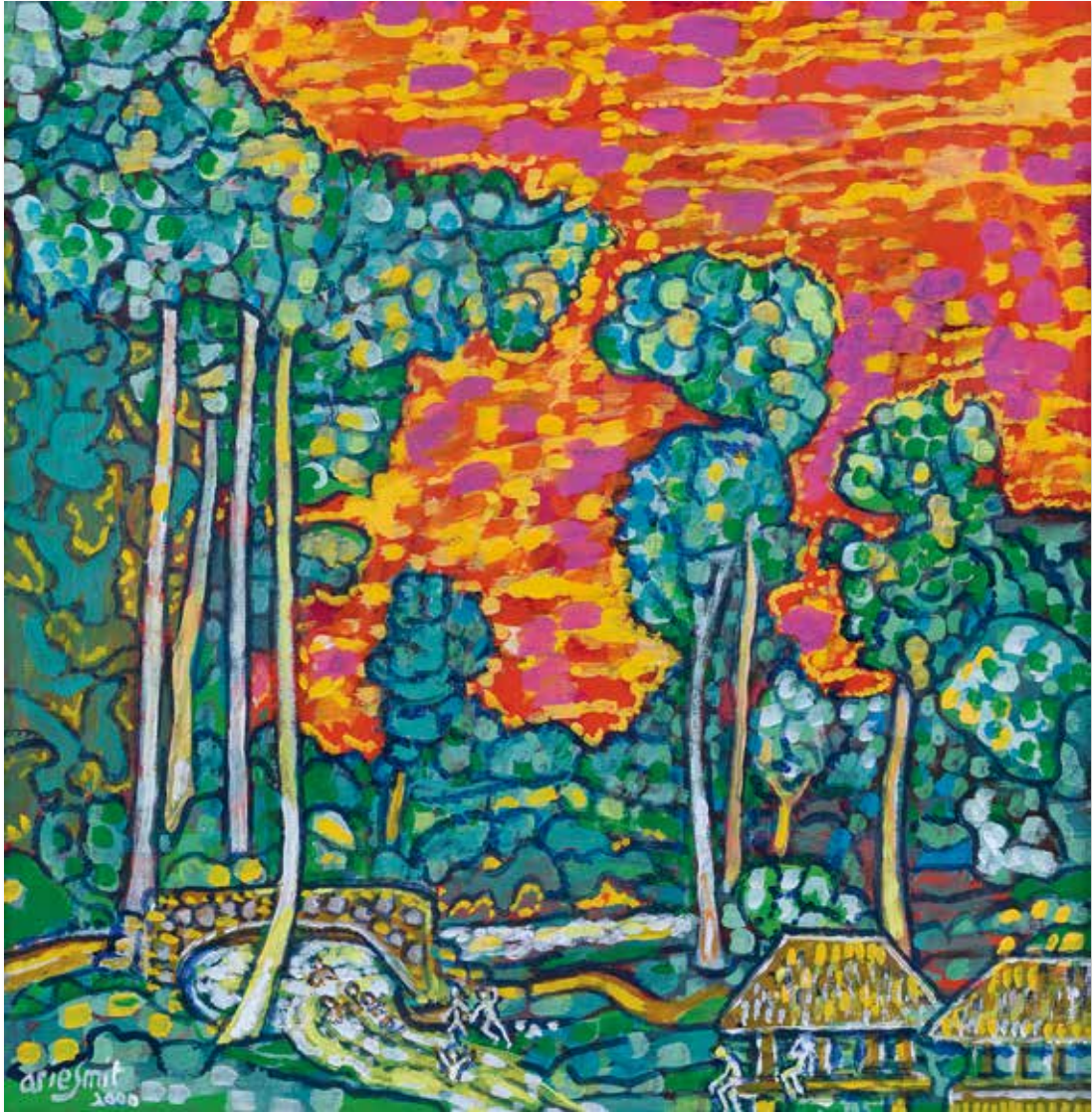
(印尼，1916-2016)

村廟

壓克力 畫布
2002年作
款識：arie smit 2002 (右下); The Village Temple arie smit 2002 (畫背)

來源

亞洲 私人收藏



170

ARIE SMIT

(INDONESIA, 1916-2016)

Afternoon Bathing

signed and dated 'arie smit 2000' (lower left); titled 'Afternoon Bathing'; signed and dated again (on the reverse)
acrylic on canvas
70 x 68 cm. (27½ x 26¾ in.)
Painted in 2000

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Asia

艾利·斯密特

(印尼，1916-2016)

午澡

壓克力 畫布
2000年作
款識：arie smit 2000 (左下); Afternoon Bathing
arie smit 2000 (畫背)

來源

亞洲 私人收藏



171

ARIE SMIT

(INDONESIA, 1916-2016)

Resting on the Bale (Pura Ungu)

signed and dated 'Arie Smit '87' (lower left)
acrylic on canvas
52 x 70 cm. (20½ x 27½ in.)
Painted in 1987

HK\$280,000-380,000

US\$36,000-49,000

LITERATURE

Amir Sidharta, Hexart Publishing, *Vibrant: Arie Smit*, Jakarta, Indonesia, 2002 (illustrated, plate 6.39).

艾利·斯密特

(印尼, 1916-2016)

乾草垛

壓克力 畫布
1987 年作
款識：Arie Smit '87(左下)

出版

2002年《躍動:艾利·斯密特》Amir Sidharta著
Hexart出版 印尼 (圖版 第6.39圖)



172

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIUM, 1880-1958)

La Ferme Rose à Uccle

signed 'J. Le Mayeur' (lower left)
oil on canvas
50 x 70 cm. (19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in.)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Private Collection, Belgium

勒邁耶·德·莫赫普赫斯

(比利時，1880-1958)

于克勒的粉紅色農場

油彩 畫布
款識：J. Le Mayeur (左下)

來源

比利時 私人收藏



173

WILLEM DOOYEWAARD

(THE NETHERLANDS, 1892-1980)

Balinese Girl With Offering Plate

signed and dated 'Dooyewaard 1922' (lower right)
oil on canvas
87 x 66.5 cm. (34 ¼ x 26 ½ in.)
Painted in 1922

HK\$600,000-800,000

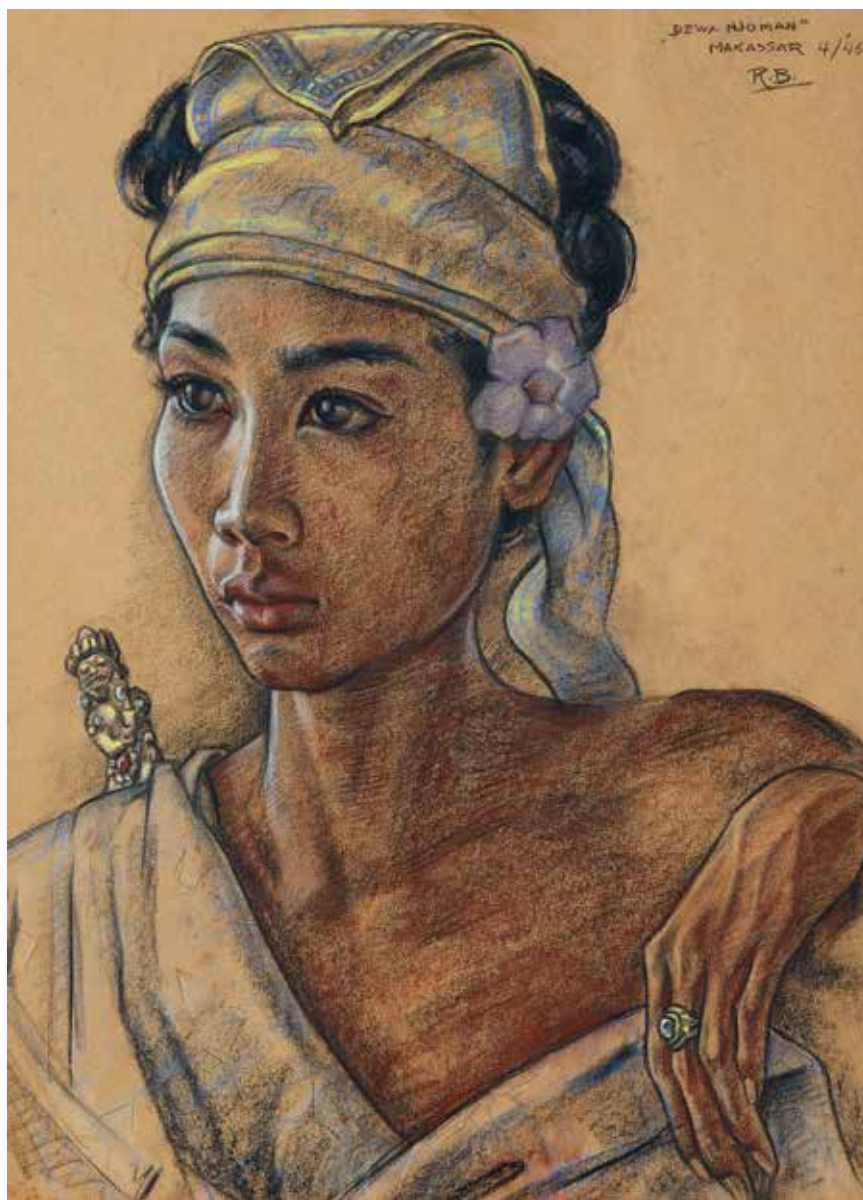
US\$77,000-100,000

威廉·杜爾華德

(荷蘭，1892-1980)

供奉

油彩 畫布
1922 年作
款識：Dooyewaard 1922 (右下)



174

RUDOLF BONNET

(THE NETHERLANDS, 1895-1978)

Dewa Njoman

titled 'Dewa Njoman' dated 'Makassar 4/46'
and signed 'R.B.' (upper right)

pastel on paper
55.5 x 40 cm. (21 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in.)

Executed in 1946

HK\$80,000-100,000

US\$11,000-13,000

魯道夫·邦尼

(荷蘭，1895-1978)

Dewa Njoman

粉筆 紙本
1946 年作

款識：Dewa Njoman Makassar
4/46 R.B. (右上)



175

THEO MEIER

(SWITZERLAND, 1908-1982)

Woman with Offering

signed and dated 'Theo Meier 1949' (upper right)
oil on canvas
76 x 55 cm. (29 $\frac{7}{8}$ x 21 $\frac{5}{8}$ in.)
Painted in 1949

HK\$160,000-220,000

US\$21,000-28,000

西奧·梅耶

(瑞士，1908-1982)

女子與供品

油彩 畫布
1949 年作
款識：Theo Meier 1949 (右上)



176

THEO MEIER

(SWITZERLAND, 1908-1982)

Thai Temple

signed and dated 'Theo Meier 76' (lower left);
signed and dated again (upper right)
oil on canvas
75 x 55 cm. (29½ x 21⅝ in.)
Painted in 1976

HK\$80,000-120,000

US\$11,000-15,000

西奧·梅耶

(瑞士，1908-1982)

泰國寺廟

油彩 畫布
1976 年作
款識： Theo Meier 76 (左下); Theo Meier 76 (右上)



TOWARDS MODERNISM

邁向現代藝術

The decade leading up to Singapore's independence as a nation state in 1965 through to the end of the century was a period of great importance in the development of the artistic landscape in Singapore. The influx of Chinese immigrants who had migrated to the Malayan Peninsula due to the cultural movement in China, followed after by the Sino-Japanese war before the 1950s included business men, intellectuals and amongst them, artists.

Academically-trained in China, these first-generation Singaporean artists paved the way for the beginnings of the Nanyang Style, through the founding of the Nanyang Academy of Fine Arts. Modelled after the Shanghai art academies, the Nanyang Academy of Fine Arts promoted the curriculum of both Western and Chinese art techniques and ideologies, which many of the associated Singaporean artists portrayed in different periods of their career. Chinese ink and colour or oil on canvas became the primary medium of expression as they look to convey a united pictorial theme of Singapore and the region through their subject matter. Many artists also imbued their works with principles from the Post-impressionist, Abstract and Cubist movements found in the



Lot 181

West.

As the need to forge new homes and a sense of belonging strengthened, so did the Nanyang identity. Rising anti-colonialism and nationalistic sentiments in reaction to the British rule after the Japanese Occupation (1942 to 1945), further insinuated the need for a collective voice, amidst the growing community of artists in Singapore. This season, Christie's is pleased to present a collective group of works by the first and second generation Singaporean artists that will cast a light on the vibrant art of this period, while applauding each artist for their individual styles of expression.

The rich culture and heritage of the indigenous natives were a source of inspiration for the artists. The infamous Bali trip undertaken by the founding members of the Nanyang Style in 1952 included Cheong Soo Pieng, Chen Chong Swee, Chen Wen Hsi and Liu Kang. *River Life* (lot 186) by Cheong Soo Pieng is an iconic mixed media on canvas work that depicts a scene of a Kampong dotted with locals. Painted in 1978, this work with its wash of earth tones, detailed outline of form and lanky figures in traditional wear is a testament to the impact that Cheong's regional travels had on him even in his later years. Nanyang Academy of Fine Arts Alumni, Lim Mu He also took to the streets and his surroundings and captured the winding roads and wood huts with his oil on canvas piece (lot 181). Known for his skill creating woodblock prints combined with a foundation in Chinese ink, one sees the linear manner in which his work takes form. In a similar linear fashion comes the work, *Weaver* by Seah Kim Joo (lot 179) in 1960. Respect for the working-class women and craft also shined through the works of art produced, including versatile second-generation artists like Ho Khay Beng with his work, *Threshing*, (lot 180) and Anthony Poon's Cubist impression, *Fruit of the Toil* (lot 183).

The onset of urbanisation was evident during this period and while some artists looked to preserve the traditional heritage of the region, others sought to capture the

changing landscape and the way of life. Coastal settlements in particular became the main source of life for its people, which the individualistic works by Wee Beng Chong (lot 188) and Lim Tze Peng (lot 189), clearly reflects. Also coming from one of the few women artists to emerge from the Nanyang Academy of Fine Arts in the second half of the 20th century, *Ship* by Lai Foong Moi (lot 207), in the artist's distinct Post-impressionist style of the West, further emphasises the impact of change on the art scene. As one can expect, the island of Singapore was no exception, rising magnificently, to become one of the most important ports for trade. Aw Tee Hong's astounding oil on canvas work *Singapore River* (lot 187) which extends more than four metres long, painted in 1961-1983, is an historical treasure that illustrates the view of the bustling Singapore River, where trading vessels and rising shophouses holds the pride of a small but new nation state.

With the increased production and availability of industrial materials from the 1960s through the 1970s came the rapid rise of new structures and modernisation. Scenes of hardworking locals as second-generation artist, Koeh Sia Yong illustrates through his mastery of the Western style of painting (lot 190) were common as the nation worked towards building the economy and more housing for their growing population. View of shophouses, the urban landscape and the everyday life of the people are some of the themes portrayed by artists like Tong Chin Sye, Chua Mia Tee and Tan Choon Ghee, each in their own distinct interpretation (lots 193, 195 and 194). Together with the upturned roofs of Chinese temples seen in the realist-impressionist painting, *Bridges* by Kuo Ju Ping (lot 199), the works reveal the nationalistic sentiments of many of first and second-generation artists towards Singapore.

Just like the people that built Singapore to what it is today, the amalgamation of traditions, beliefs and practices from both the region and beyond gave rise to the Nanyang Style, presenting to the viewers an incredible visual history of Singapore through the innovative brushwork and tenacity of an irreplaceable group of artists.



▲ Lot 187 Detail 局部

新加坡作為一個民族獨立的國家，從1965年到上世紀末，這段期間是新加坡藝術型態發展的重要時期。由於文化運動而遷徙至馬來半島的中國移民湧入、以及因為1950年代前的中日戰爭，移民包括商人、知識分子也紛紛移居到此，當中也不乏許多藝術家。

這些第一代新加坡藝術家在中國接受過美術教育。透過南洋藝術學院的成立，他們為確立南洋風格的藝術形式開啟了一條嶄新的道路。南洋藝術學院以上海藝術學院為藍本，倡導中國與西方藝術技巧和意識形態課程，其中許多受教的新加坡藝術家在其職業生涯的各個不同時期，都曾在作品裡展現出在此接受的藝術訓練。中國水墨、彩墨或是油彩布面，都成為藝術表達的主要媒介。他們希望描繪的主題，傳達新加坡及該地區具有一致性的圖像主題。許多藝術家也將西方藝術中的後印象派、抽象派與立體派運動的繪畫元素注入作品中。

由於建立新家園與歸屬感的需要越來越強烈，得到南洋身份認同的慾望也與日俱增。在經過日本佔據（1942年至1945年）之後，反對英國統治的反殖民主義與民族主義情感逐漸上升。在新加坡不斷成長的藝術家群體中，這股風潮進一步隱喻他們有必要提出集體發言權。在本季拍賣中，佳士得很榮幸的推出第一代與第二代新加坡藝術家群體的作品，這些作品不但不為這一時期活潑亮麗的藝術增添光芒，同時也讚許著每位藝術家的獨特表達風格。

對藝術家而言，當地土著豐富的文化遺產是他們的靈感來源。在1952年南洋風格創始成員名聞遐邇的峇里島之旅中，成員包括鐘泗濱、陳宗瑞、陳文希、和劉抗。鐘泗濱的《無題》（拍品編號 186）是一幅深具代表性的混合媒材畫布的作品。畫中描述一個人影依稀的「鄉村」（Kampong）景象。這幅作品於繪於1978年，而作品中的大地色調、詳加描繪的物體輪廓以及身穿傳統服飾的瘦高人形，證明了在該區遊歷對已進入暮年的鐘泗濱，仍然具有相當的影響。南洋藝術學院的校友林木化也走入街頭及其周遭環境，以油畫（拍品編號 181）捕捉了蜿蜒小路及木屋。林木化是以中國水墨畫為基礎製作版畫的技巧而聞名，觀者可以看到他的作品是以線性方式呈現。奮金裕1960年的作品《編織女工》（拍品編號 179），也以類似的線性方式描繪。透過作品，藝術家對女性工作者及其工藝的尊重，也得到完整體現，也可見於多才多藝的第二代藝術家如何啟迪作品《脫粒穀物》（拍品編號 180），與安東尼·潘及其立體主義印象派畫風作品《辛勞的果實》（拍品編號 183）。

此時，城市化腳步加快顯而易見，雖然有些藝術家希望保留該地區的傳統文化資產，也有藝術家開始嘗試捕捉不斷變化的景觀與生活方式，特別是沿海地區已成為其主要經濟來源，黃明宗（拍品編號 188）和林子平（拍品編號 189）充滿個人主義風格的作品，很明顯地反映出這一點。20世紀後半期、同樣來自南洋藝術學院少數女性藝

術家之一的賴鳳美，其作品《船隻》（拍品編號 207），展現出藝術家獨特的西方後印象主義風格，進一步強調了變化對藝術風貌的影響。正如大家所預期，新加坡島毫不例外地成為最重要的貿易港之一。始於1961年至1983年完成，歐世鴻令人讚嘆的油畫作品《新加坡河》（拍品編號 187）全長超過4公尺，可說是一幅歷史珍寶，展現了繁華似錦的新加坡河景色，畫中的貿易船隻和不斷增加的店屋，代表了一個小而新的民族國家的驕傲。

隨著1960到70年代工業材料的生產增加和普及，創新結構和現代化程度得以迅速發展。當國家致力為不斷增加的人口促進經貿與建設新屋，當地人辛勞工作的場景就變得十分常見，作為第二代藝術家的許錫勇，透過他對西方繪畫風格（拍品編號 190）的掌握，就可說明以上這一點。店屋風景、城市景觀、以及人們的日常生活，都是童振獅、蔡明智和陳存義等藝術家描繪的部分主題，而且每位藝術家都有其獨特的見解（拍品編號 193、195、和194）。再加上郭若萍現實主義印象派畫作《橋》（拍品編號 199）出現中國寺廟的上翹屋簷，凸顯第一代和第二代藝術家對新加坡所抱持的民族主義情懷。

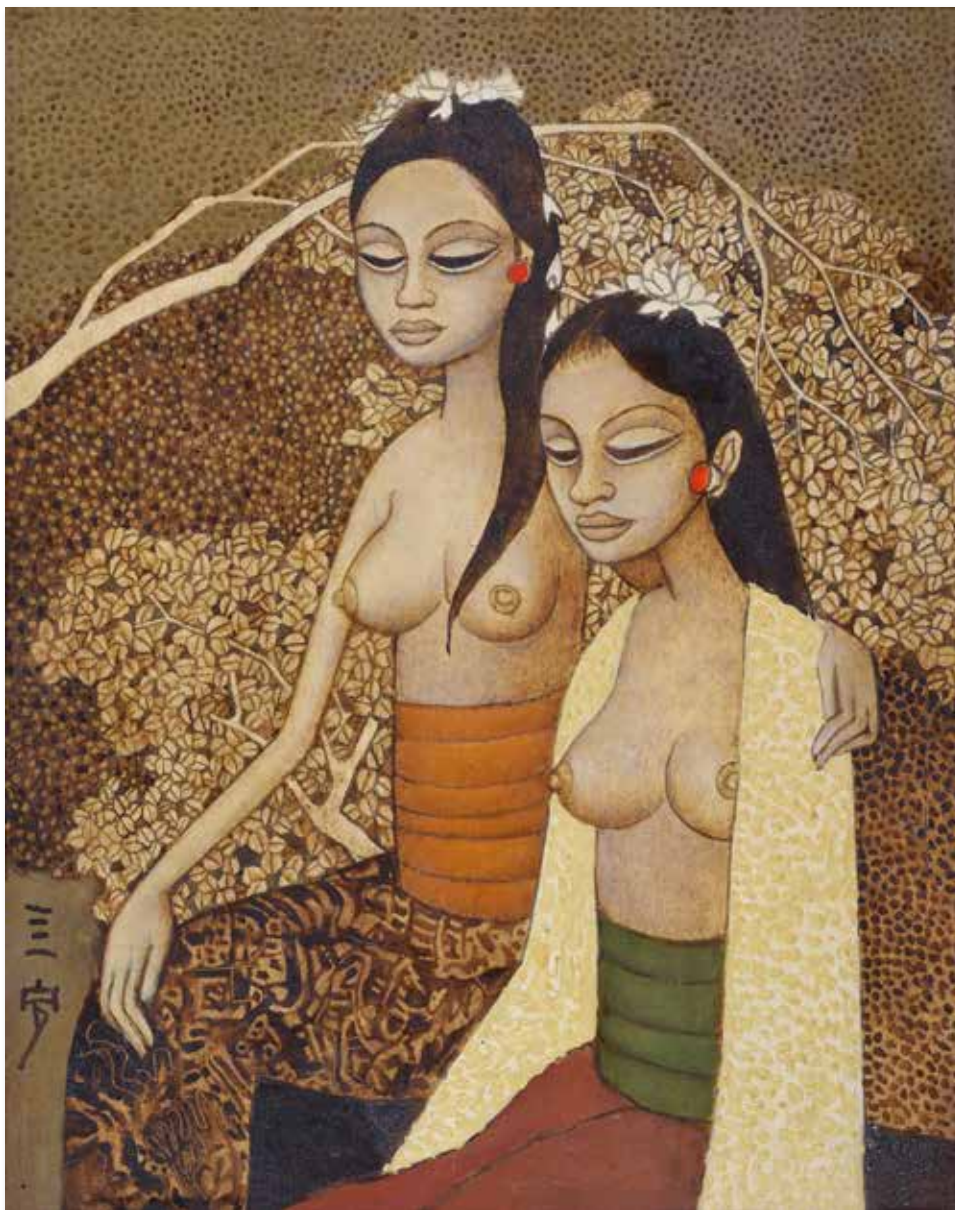
就像那些將新加坡建設成今日模樣的人們一樣，在傳統、信仰、與風俗習慣的相互融合之下，南洋風格因而產生。透過一群無法取代的藝術家其創新的筆觸與韌性，向觀者呈現出新加坡一段無與倫比的視覺歷史。



Lot 179



Lot 180



177

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Sisters

signed in Chinese (lower left); signed and dated 'SOO PIENG 78' (on the reverse); artist's label affixed on the reverse
oil on silk laid on board
51.5 x 41 cm. (20 ¼ x 16 ½ in.)
Painted in 1978

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Private Collection, United Kingdom

鍾泗賓

(新加坡, 1917-1983)

姐妹

油彩 絹布 裱於木板
1978年作
款識：三寶 (左下); SOO PIENG 78 (畫背);
附畫家工作室標籤於畫背

來源

英國 私人收藏



178

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Seated Lady

signed in Chinese (lower right); signed and dated
'SOO PIENG 1974' (on the reverse)
mixed media on board
91.5 x 66 cm. (36 x 26 in.)
Executed in 1974

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 May 2014, lot 126
Acquired from the above sale by the present owner

鍾泗賓

(新加坡，1917-1983)

仕女坐像

綜合媒材 木板
1974年作
款識：三賓 (右下); SOO PIENG 1974 (畫背)

來源

佳士得香港 2014年5月25日 編號126
現藏者購自上述拍賣



179

SEAH KIM JOO

(SINGAPORE, B. 1939)

Weaver

signed, dated, and inscribed 'SEAH K JOO 60 KTR'
(lower right)
oil on canvas laid on board
66 x 98 cm. (26 x 38 5/8 in.)
Painted in 1960

HK\$60,000-90,000

US\$7,700-12,000

佘金裕

(新加坡，1939年生)

編織女工

油彩 畫布 裱於木板
1960 年作
款識：SEAH K JOO 60 KTR (右下)



180

HO KHAY BENG

(SINGAPORE, 1934-1986)

Threshing

signed 'BENG' (lower right)
oil on canvas
79.5 x 105.5 cm. (31¼ x 41½ in.)

HK\$80,000-100,000

US\$11,000-13,000

何啟明

(新加坡, 1934-1986)

脫粒穀物

油彩 畫布
款識：BENG (右下)

181

LIM MU HUE

(SINGAPORE, 1936-2008)

Kampong Houses

oil on canvas
54 x 39 cm. (21¼ x 15¾ in.)

HK\$60,000-80,000

US\$7,700-10,000

林木化

(新加坡, 1936 - 2008)

村屋

油彩 畫布





182

YEH CHI WEI

(SINGAPORE, 1915-1981)

Untitled

signed in Chinese and dated '1954' (on the reverse)
oil on canvas
82 x 52.5 cm. (32¼ x 20⅝ in.)
Painted in 1954

HK\$120,000-180,000

US\$16,000-23,000

葉之威

(新加坡，1915-1981)

無題

油彩 畫布
1954 年作
款識：漫漶不清 1954 (畫背)



183

ANTHONY POON

(SINGAPORE, 1945-2006)

Fruit of the Toil

artist's label affixed on the reserve
oil on canvas
80.5 x 61.5 cm. (31¾ x 24¼ in.)

HK\$120,000-180,000

US\$16,000-23,000

方謹順

(新加坡，1945-2006)

辛勞的果實

油彩 畫布
款識：附畫家工作室標籤於(畫背)



184

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Kampong Scene with Goats

signed and dated 'SOO PIENG. 59';
signed again in Chinese (lower right)

ink and colour on paper

84.5 x 43.5 cm. (33 ¼ x 17 ½ in.)

Painted in 1959

one seal of the artist

HK\$160,000-220,000

US\$21,000-28,000

PROVENANCE

Private Collection, Asia

鍾泗賓

(新加坡, 1917-1983)

羊群環繞甘榜

水墨設色紙本

1959年作

款識：SOO PIENG. 59 三賓(右下)

藝術家鈐印一枚

來源

亞洲私人收藏



185

LIM CHENG HOE

(SINGAPORE, 1912-1979)

Kampong House

signed 'CH Lim' (lower right)
watercolour on paper
37.5 x 52.5 cm. (39 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in.)

HK\$40,000-60,000

US\$5,200-7,700

林清河

(新加坡，1912-1979)

村屋

水彩 紙本
款識：CH Lim (右下)

186

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

River Life

signed in Chinese (middle left); signed and dated
'SOO PIENG 78' (on the reverse)
oil on jute canvas
101 x 70.5 cm (39¾ x 27¾ in.)
Painted in 1978

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Private Collection, Singapore

鍾泗賓

(新加坡, 1917-1983)

河邊生活

油彩 黃麻布
1978年作
款識：三賓 (中右); SOO PIENG 78 (畫背)

來源

新加坡 私人收藏

"More than any other artist in Singapore, Cheong (1917-1983) dared to traverse different frontiers in the art world. He transformed norms, extended limits, created new ways of making art and pointed to directions that still remain to be explored."

(T.K. Sabapathy on the legacy of Cheong Soo Pieng in Breaking All the Rules,
Writing the Modern: Selected Texts on

Art & Art History in Singapore, Malaysia & Southeast Asia 1973-2015, Singapore Art Museum, 2018, P. 75)

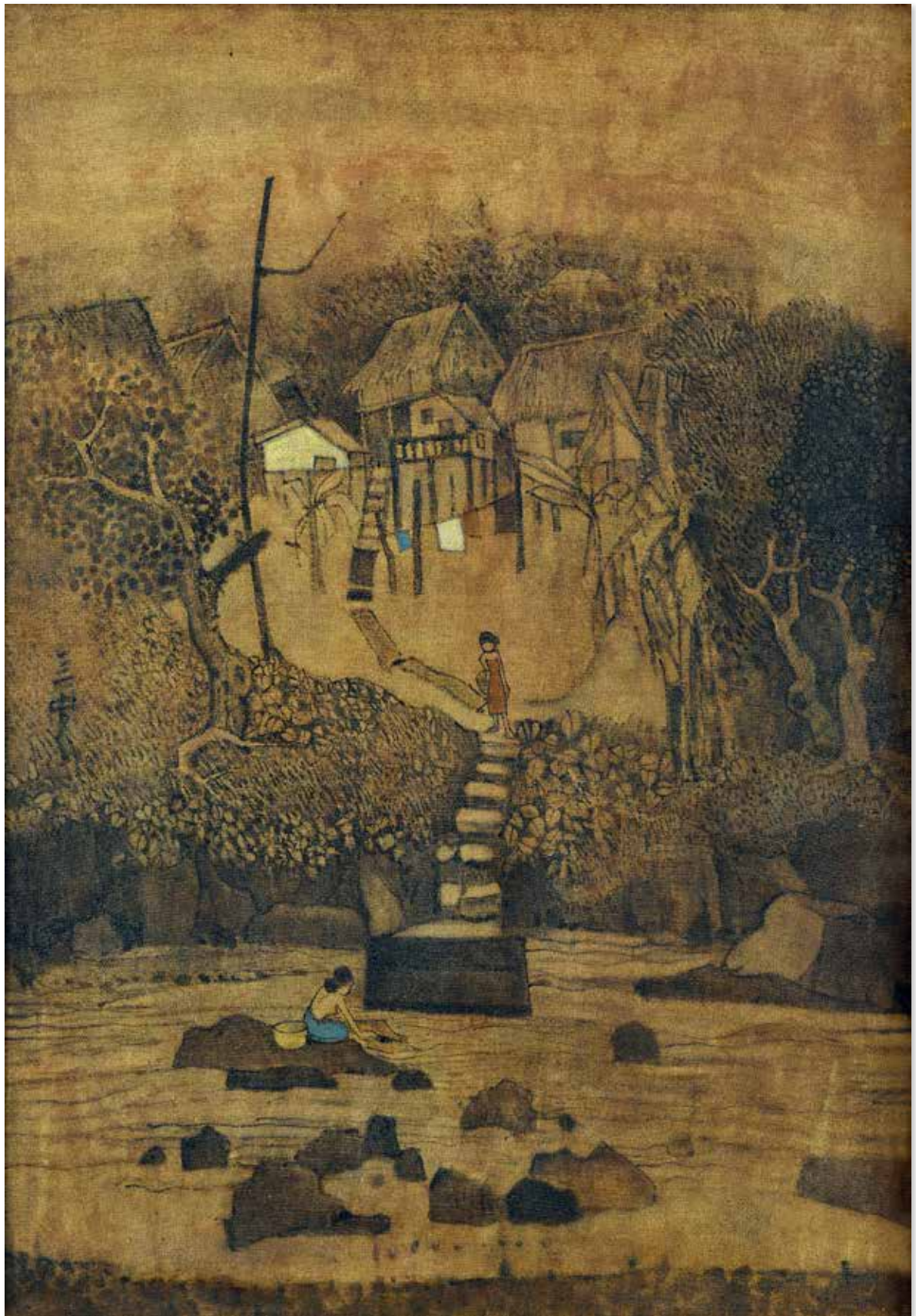
A picturesque glimpse into the historically rich culture of Southeast Asia, *River Life* (Lot 186) by Cheong Soo Pieng projects a dreamlike landscape of a Kampong and its people.

Shrouded by nature and like many of his other works of village life, Cheong applies a largely monochromatic palette of earth hues in a translucent manner, building it up with outlines and darker tones, reminiscent of Chinese ink painting and watercolour techniques. Cheong was a proficient artist in the two mediums above mentioned as he was trained Xiamen Academy of Fine Art and at the Sin Hwa Academy of Fine Art in Shanghai, prior to his move to Singapore.

During his career in Singapore, Cheong was not only a lecturer at the Nanyang Academy of Fine Arts, but also embarked on his own artistic endeavours. Inspired by his surroundings and his travels around the region, especially in

context with the pivotal Bali trip with three other fellow Singaporean artists, Liu Kang, Chen Wen Hsi and Chen Chong Swee, Cheong became absorbed in his observations of the the indigenous people and their way of life and translated what he saw into his work. The artist enjoyed depicting the natives and the silhouettes of his long and thin figures, dressed in traditional wear as seen in this present lot became distinct feature of Cheong's paintings.

Dated 1978, this oil on jute work is an exemplar of Cheong's interpretation of the Nanyang Style of painting developed in Singapore, which drew from both East Asian and Western techniques and ideologies. Coming to the end of Cheong's career, his artistic evolution had reached its peak and the confident manner in which the painting is composed and executed in detail, is a timeless example of his continuous effort and undying vision of the region.





187

AW TEE HONG

(SINGAPORE, B. 1931)

Singapore River

signed and dated 'Aw. T. HONG 1961-1983' (lower right)

oil on canvas

76 x 482 cm. (29 $\frac{7}{8}$ x 189 $\frac{3}{4}$ in.)

Painted between 1961-1983

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Private Collection, Singapore

歐世鴻

(新加坡，1931年生)

新加坡河

油彩 畫布

1961-1983 年作

款識：Aw. T. HONG 1961-1983 (右下)

來源

新加坡 私人收藏



A vision of what seems to be a depiction of the bustling Singapore River, (lot 187) by Singapore artist Aw Tee Hong is a breath-taking show of Aw's technical prowess in the use of oil paint on canvas. Painted between 1961-1983, this extensive landscape piece stretches nearly five metres long and is one of the largest in this medium that the artist has made, marking this as a real extraordinary display of talent from the artist.

Born in Hainan, China, Aw migrated to Kelantan, Malaysia during the war and settled in Singapore, studying at the Nanyang Academy of Fine Arts and subsequently at Central Academy of Fine Arts in Beijing. A versatile artist, Aw worked with a large number of artistic techniques and mediums including the use of industrial materials when it was readily available in the 1970s.

Undoubtedly, Aw was inspired by his surroundings, including the social, political and economic changes that were happening all around him. Aw's artistic career, spanning six decades, saw him repeatedly depict the urbanising landscape and the everyday lives of the locals as Singapore

transformed from a quiet fishing village to a modern nation. With every stroke of his brush, Aw worked earnestly towards capturing Singapore as he knew it, imbuing his works with an ephemeral quality of light and depth. Blues, greens and earth tones dominate the colour palette of this work, creating an atmosphere of faded nostalgia of the island's yesteryears. With rugged boats anchored firmly in the foreground and the mix of grounded buildings and shophouses weaving in and out, framing the skyline, this painting by Aw Tee Hong represents a small part of Singapore's vibrant history and culture for future generations to look upon in wonder.

Many of Aw's works can be found in both private and public collections with notable pieces like 'Pioneering Spirit', Sculpture 1988) and 'Epic of Singapore', Mural (1990) found in public spaces throughout Singapore. Aw's contributions go beyond his practice to his dedication and commitment in shaping Singapore's artistic and cultural landscape.

188

WEE BENG CHONG

(SINGAPORE, B.1938)

Wharf

signed and dated 'BENG CHONG 1962' (lower right)
oil on canvas
92.5 x 183.5 cm. (36 3/8 x 72 1/4 in.)
Painted in 1962

HK\$700,000-900,000**US\$90,000-120,000****PROVENANCE**

Private Collection, Singapore

黃明宗

(新加坡 · 1938年生)

碼頭

油彩 畫布
1962 年作
款識：BENG CHONG 1962 (右下)

來源

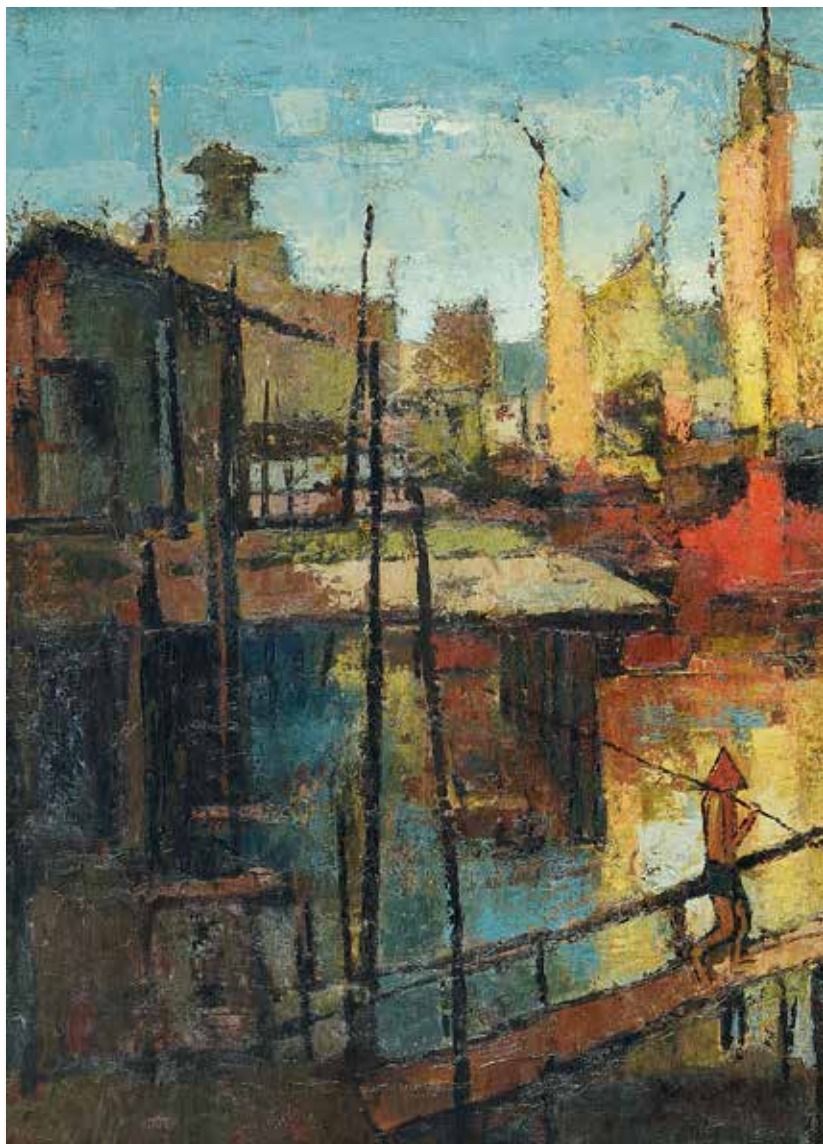
新加坡 私人收藏

Golden light falls off the sails of the numerous junk boats anchored at the *wharf* as light continues to seep into the pier, illuminating the silhouettes of the locals at work. A common sight of any coastal villages along the Malayan Peninsula in the 20th century, *Wharf (lot 188)* by multi-talented Singaporean artist Wee Beng Chong is a masterpiece to behold.

Executed with oils on board, Wee's thickly laid paint comes to life, creating textures, movement and depth as colours collide and blend into one another. Here, one sees a conflux of Eastern and Western techniques where the darkened outlines of the pier is reminiscent of Chinese ink painting, while the choppy, almost segmented application colours brings to mind the Post-Impressionism masters of the West. In addition, from the way that the landscape seamlessly moves from dark in the foreground to light in the background of the work, clearly indicates the artist's thought process and observation as the scene unfolds in front of his viewers.

Wee's passion for the arts, started from a tender age and he first enrolled at Nanyang Academy of Fine Arts before furthering his studies at École Nationale Supérieure des Beaux-Arts in Paris. Breaking away from traditional teachings, Wee was a master of his own distinct style and he experimented with a variety of different mediums and techniques throughout his career including mixed media sculpture, bronze, seal carving and printmaking. A Cultural Medallion recipient, Wee's contributions to the Singapore arts and culture scene is paramount as he was also known to have founded several art groups such as the Modern Art Society in Singapore.

'Sentimental and powerful, this lot with its compelling imagery, harmonious colours and unique style, is testament to Wee Beng Chong's belief to be innovative, unconventional and not follow artistic trends as "your art is your own".





189

LIM TZE PENG

(SINGAPORE, B. 1923)

Boats

signed with artist's monogram (lower left)
oil on canvas
65 x 84 cm. (25⁵/₈ x 33¹/₈ in.)

HK\$150,000-250,000

US\$20,000-32,000

林子平

(新加坡，1923年生)

船

油彩 畫布
款識：藝術家花押 (左下)

At first glance, one sees an abstraction of shapes and colours. However, look closely and this present (**lot 189**) by second generation Nanyang style artist, Lim Tze Peng transforms into a vibrant seascape of densely packed boats and their sails.

Filled with light and executed with an almost, brisk, sketch-like brushwork, the oil on canvas piece reveals the artist's academic foundations in Chinese ink and watercolour where spontaneity and speed are key. Mostly self-taught, Lim developed a significant body of work over the course of his career and is best known for his paintings of Singapore, in particular, of old Malay Kampongs, Chinatown and the Singapore River. As such, it is no wonder that this present lot eludes a sense of confidence and finesse, especially with regards to the composition of the seascape.

In addition, Lim was known to have attended artist field trips around the Southeast Asia region with the Ten Men Group and often sketched outdoors. This further developed and refined his unique brisk brushwork technique and its effectiveness is clearly evident here as it helped to orchestrate multiple pockets of movement, especially between the sails of the boats, enhancing the depth of the work and capturing the attention of the viewer.

Unlike many of his contemporaries, Lim's artistic endeavours developed over time through his earnest practice of the craft along with his willingness to learn, unrestricted by academic foundations. This painting presented here thus pinpoints a significant period of the artist's career as it represents his move towards a more contemporary expressionistic style.







190

KOEH SIA YONG

(SINGAPORE, B. 1938)

Singapore River

signed and dated 'koeh 88' (lower right); signed, titled and inscribed 'KOEH SIA YONG SINGAPORE RIVER COIL 101.5 x 76 cm 98061' (on the reverse)
oil on canvas
75 x 100.5 cm. (29½ x 39⅝ in.)
Painted in 1988

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Private Collection, Asia

許錫勇

(新加坡，1938年生)

新加坡河

油彩 畫布
1988 年作

款識：koeh 88 (右下) KOEH SIA YONG
SINGAPORE RIVER (畫背)

來源

亞洲 私人收藏



191

TAY BOON PIN

(SINGAPORE, B. 1936)

Untitled

signed 'Boon 1967' (lower left)
oil on canvas
91 x 60 cm. (35 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in.)
Painted in 1967

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

鄭文彬

(新加坡，1936年生)

無題

油彩 畫布
1967 年作
款識：Boon 1967 (左下)

來源

亞洲 私人收藏

192

CHEN WEN HSI

(SINGAPORE, 1906-1991)

Boats by the Sea

signed 'CHEN WEN HSI' (lower right)
oil on canvas laid on board
68 x 85 cm. (26¾ x 33½ in.)

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Gift from the artist to the original owner
Gifted to the family of the present owner by the original owner
Thence by descent to the present owner
Private Collection, Hamburg, Germany

陳文希

(新加坡，1906-1991)

海邊的船

油彩 畫布 裱於木板
款識: CHEN WEN HSI (右下)

來源

藝術家贈予原藏者
原藏者贈予現藏者家屬
現由原藏者家屬收藏
德國 漢堡 私人收藏

The oil paintings produced by Singaporean artist, Chen Wen Hsi during his period of Cubism and Fauvism influences in the second half of the 20th century are thought to be some of the most dynamic and expressive works throughout his artistic oeuvre. Innovative and experimental, these rare pieces of art produced within the short period, saw Chen interpreting the Western principles of abstraction and cubism to redesign and convey the themes of nature and the changing landscape in Singapore and the region.

Composed out of shapes, lines and angular blocks of colour, *Boats by the Sea*, (lot 192), as the title clearly suggests, depicts a view of a harbor with its vessels. Not the first time that Chen's subject matter delineates a coastal settlement, this lot represents the artist's understanding and respect for the people's the main source of livelihood.

Capturing the very essence of the scene before him, Chen's appreciation of space and depth is highlighted as he retains the concept of perspective within this oil on board work, even through the abstracted form of his landscape piece. Reigning in Western art ideologies and East Asian aesthetics, the bright, cool and dark colours used in the work further command a harmonious balance, all imbued with tints of white to denote light, shadow and form. The artist's careful application of paint sees his use of both an overlapping and blending technique, presenting to the viewer his mastery over the medium and his ability to not just emulate the works of the Western masters but to understand their artistic sensibilities and interpret it in his own way.

Originally trained in the art of Chinese ink painting as a student at Xinhua Academy of Fine Art in Shanghai before settling in

Singapore as an art lecturer at the Nanyang Academy of Fine Arts, Chen forms part of the first generation of pioneering artists from the 'Nanyang School', who merged Western and Chinese art traditions within their practice. Bold and remarkable, this painting is a medley of Chen's inspirations, his journey as an artist as well as a historic piece of Singapore's art and cultural landscape.





193

TONG CHIN SYE

(SINGAPORE, B. 1939)

Street Scene

signed and dated 'tong 63' (lower left)
oil on canvas laid on board
94 x 137.5 cm. (37 x 54 1/8 in.)
Painted in 1963

HK\$60,000-90,000

US\$7,700-12,000

PROVENANCE

Private Collection, Asia

童振獅

(新加坡，1939年生)

街景

油彩 畫布 裱於木板
1963 年作
款識：tong 63 (左下)

來源

亞洲 私人收藏



194

TAN CHOON GHEE

(MALAYSIA, 1930-2010)

Street Scene

signed and dated 'CHOON GHEE 1979' (lower right)
oil on board
70 x 45 cm. (27½ x 17¾ in.)
Painted in 1979

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

陳存義

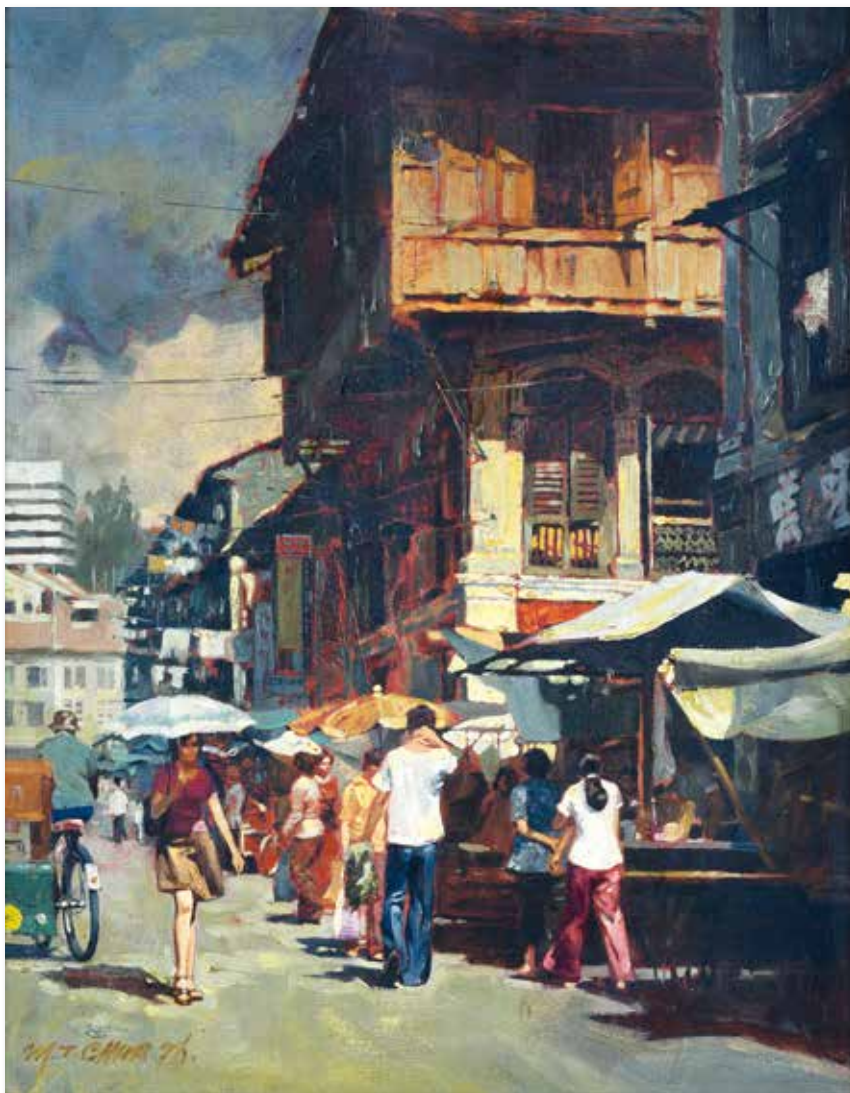
(馬來西亞，1930-2010)

街景

油彩 木板
1979 年作
款識：CHOON GHEE 1979 (右下)

來源

亞洲 私人收藏



195

CHUA MIA TEE

(SINGAPORE, B. 1931)

Temple Street (Singapore Chinatown)

signed and dated 'M.T. CHUA 76' (lower left); artist's label affixed on the reverse
oil on canvas
63 x 50 cm. (24 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in.)
Painted in 1976

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Singapore

蔡明智

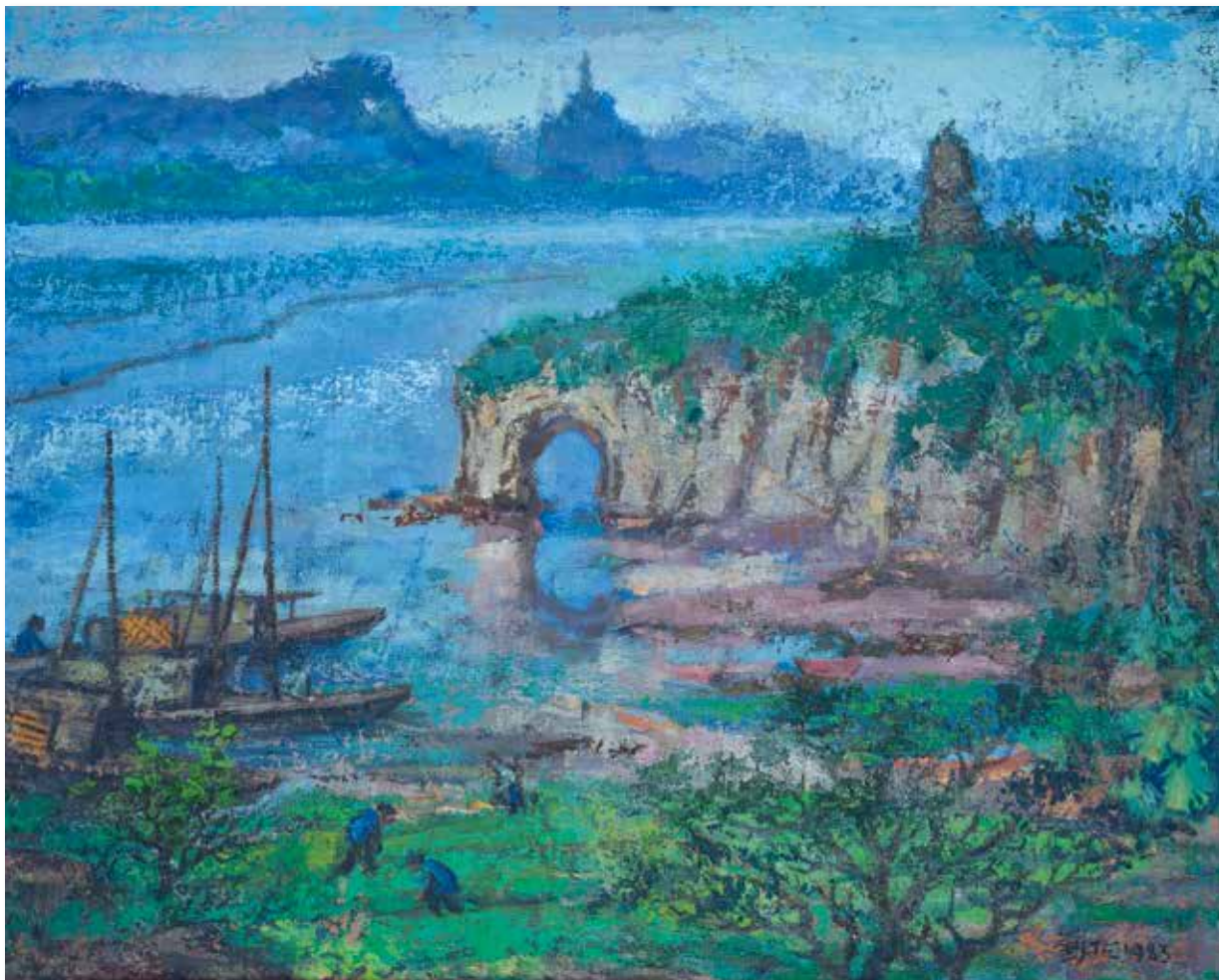
(新加坡，1931年生)

神廟街（新加坡牛車水）

油彩 畫布
1976年作
款識：M.T. CHUA 76 (左下)；
附畫家工作室標籤 (畫背)

來源

新加坡 私人收藏



196

LIU KANG

(SINGAPORE, 1911-2004)

Elephant Trunk Hill, Guilin

signed in Chinese and dated '1983' (lower right)
oil on canvas
84 x 103.5 cm. (33 1/8 x 40 3/4 in.)
Painted in 1983

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired directly from the family of the artist by the present owner

劉抗

(新加坡，1911-2004)

象鼻山, 桂林市

油彩 畫布
1983年作
款識：劉抗 1983 (右下)

來源

原藏者得自藝術家家屬



197

TAY BAK KOI

(SINGAPORE, 1939-2005)

In View of Temple

signed 'Bak Koi' and signed again in Chinese (lower left)

oil on canvas

99.5 x 99 cm. (39½ x 39 in.)

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Private Collection, Asia

鄭木奎

(新加坡，1939-2005)

寺廟的視圖

油彩 畫布

款識：Bak Koi 鄭木奎 (左下)

來源

亞洲 私人收藏



198

CHOO KENG KWANG

(SINGAPORE, B. 1931)

Temple

signed and dated 'CHOO KENG KWANG 1963';
signed again in Chinese (lower right)
oil on canvas
64.5 x 83.5 cm. (25 $\frac{3}{8}$ x 32 $\frac{7}{8}$ in.)
Painted in 1963

HK\$60,000-90,000

US\$7,700-12,000

朱慶光

(新加坡，1931年生)

寺廟

油彩 畫布
1963 年作
款識：CHOO KENG KWANG 1963
朱慶光 (右下)



199

KUO JU PING

(MALAYSIA, 1913-1966)

Bridges

signed in Chinese (lower left)
oil on canvas
50.5 x 60 cm. (19 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in.)

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, Asia

郭若萍

(馬來西亞，1913-1966)

橋

油彩 畫布
款識：若萍 (左下)

來源

亞洲 私人收藏



200

CHEN WEN HSI

(SINGAPORE, 1906-1991)

Gibbons

signed and inscribed in Chinese (upper left)
ink and colour on paper
65 x 68 cm. (25 5/8 x 26 3/8 in.)
one seal of the artist

HK\$140,000-220,000

US\$18,000-28,000

PROVENANCE

Acquired directly from the artist in the 1980s by the present owner

陳文希

(新加坡，1906-1991)

長臂猿

水墨 設色 紙本
款識：文希洋墨南洋寫生（左上）
藝術家鈐印一枚

來源

原藏者自80年代得自藝術家本人



201

CHEN WEN HSI

(SINGAPORE, 1906-1991)

Fans - Gibbons

signed in Chinese (right leaf); signed in Chinese (left leaf)
ink and colour on folding paper fan
26.5 x 48.5 cm. (10 3/8 x 19 1/8 in.) (each fan, unfolded)
one seal of the artist (each)

HK\$220,000-320,000

US\$29,000-41,000

PROVENANCE

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

陳文希

(新加坡，1906-1991)

成扇 - 長臂猿

水墨 設色 折扇
款識：文希記(右葉); 文希記(左葉)
藝術家鈐印一枚(各)

來源

原藏者得自藝術家本人
新加坡 私人收藏

202

CHEN WEN HSI

(SINGAPORE, 1906-1991)

Golden Bamboo with Sparrow

signed in Chinese (lower middle)
ink and colour on paper
90 x 36.5 cm. (35 3/8 x 14 3/8 in.)
two seals of the artist

HK\$80,000-120,000

US\$11,000-15,000

陳文希

(新加坡，1906-1991)

金竹與麻雀

水墨 設色 紙本
款識：文希記（中下）
藝術家鈐印二枚





203

CHEN WEN HSI

(SINGAPORE, 1906-1991)

Herons in the Reeds

signed and inscribed in Chinese (upper right)
ink and colour on paper
57 x 67 cm. (22½ x 26¾ in.)
one seal of the artist

HK\$150,000-250,000

US\$20,000-32,000

陳文希

(新加坡，1906-1991)

蘆葦中的蒼鷺

水墨 設色 紙本
款識：文希南洋作(右上)
藝術家鈐印一枚



CHEN WEN HSI & LI XINGJIAN

陳文希 及 李行簡

Rambutans (lot 204) as the title suggests, is the central pictorial focus of this incredible Chinese finger painting in the 'mogu' (boneless style) by the prolific Singaporean artist, Chen Wen Hsi in 1949. Branches of the rambutan tree slide easily into the picture plane from the top right as they droop slightly towards the other end of the paper. Heavy with fruit, viewers are greeted with the realistic impression of its hairy outer skin during different stages of ripeness from green to red. A true master of traditional ink and brush painting, Chen balances the composition of the work with a sensible insect on the left, using his fingernails to depict it.

Flanked above the branches of the rambutan tree, is an inscription written by the artist in Chinese. It writes that he along with artist Chen Chong Swee and two others, visited Yu Qu Yuan and ate rambutans there in 1949, then executed this finger painting as a record. Yu Qu Yuan ('Estate of Dull-witted Pleasure' or 'The Garden of Foolish Indulgences') was a rambutan plantation on Old Sembawang Road in Singapore owned by Han Wai Toon, a prominent archeologist and Chinese porcelain specialist who migrated from China to Singapore in 1915. Han frequently held gatherings at Yu Qu Yuan and his visitors included the renowned artist Xu Beihong (1895-1953), whom Han had a close friendship with. Paired together with this masterpiece is Li Xingjian's calligraphy inscription of a poem by Xu Beihong dated to 1986. Xu wrote this poem for Han Wai Toon in 1949. A professor at Central Academy of Fine Arts, China as well as an artist who studied under the tutelage of Li Keran, Li Xingjian's inscription likewise is reminiscent of Xu's experience eating rambutans with Han Wai Toon at Yu Qu Yuan.

Since the start of the Sino-Japanese war in 1937, Singapore became a base for Xu as he sold paintings and held art exhibitions for the war efforts in China. The rambutan plantation served more than just a place of meeting for the artist during his trips to Singapore and as the island fell to the Japanese in 1942, Han and his son, Han Qifeng safeguarded Xu's collection of antique porcelain, seal-carvings and paintings at Yu Qu Yuan. Buried deep in the soil and within the quiet sanctuary of the fruit orchard, the treasures were only recovered and returned to Xu through Xu's student Chen Xiaonan, during his stopover in Singapore from the United States in 1949, after the surrender of the Japanese. It was around this period that Chen Wen Hsi made his visit to the plantation and was undoubtedly inspired by the significance of his surroundings and the brave efforts undertaken to protect Xu's works of art. Chen's Rambutans can thus be seen as a representation of respect and remembrance of not just the artist's own personal experiences at the orchard, but also of Xu's involvement.

What is being brought together through this lot is an extraordinary moment in time in Singapore's history. The rambutan plantation, which no longer exists today, and its owner, Han Wai Toon, who also previously owned Chen's Rambutans, forms a pivotal location and figure of this closely interwoven connection. A monumental example of Chen Wen Hsi's artistic style set in an unprecedented context, this work is not to be missed.

正如畫作標題所顯示，《紅毛丹》(拍品204)是一幅令人為之驚豔的中國水墨作品。此作是由新加坡藝術家陳文希完成於1949年的沒骨法風格的指畫。紅毛丹的枝桠從右上角輕巧自然地伸入畫面，微微地下垂延伸至紙張的另一端。

枝桠上佈滿了沉甸甸的果實，觀者可以看到紅毛丹毛茸茸的外皮，從綠色到紅色不同成熟階段的逼真場景。作為一位研習中國傳統水墨的新加坡畫家，陳文希在左側合理的位置，巧妙地運用指甲，描繪了一隻昆蟲，以平衡作品的構圖。

在紅毛丹枝桠上方是藝術家用中文寫的款識。內容寫道在1949年，他與藝術家陳宗瑞及其他兩位友人一起參訪愚趣園，品嚐紅毛丹，並作此幅指畫。愚趣園為新加坡舊湯申路的紅毛丹種植園，乃著名考古學家與中國瓷器專家韓槐準所擁有。韓槐準於1915年從中國移民到新加坡，經常在愚趣園舉行聚會，其訪客包括鼎鼎大名的藝術家徐悲鴻（1895-1953），他們二人有著深厚的友誼。與這幅作品搭配的是李行簡用毛筆題的一首詩，詩為徐悲鴻1949年寫給韓槐準之作，日期標示為1986年。李行簡是中國中央美術學院教授，師從李可染，他的題字也同樣讓人想起徐悲鴻在愚趣園與韓槐準一起品嚐紅毛丹的經歷。

自1937年中日戰爭開戰以來，新加坡成為徐悲鴻的基地，國難當頭，他為國家作出個人奉獻，因此在新加坡出售畫作和舉辦畫展。紅毛丹種植園不僅僅是藝術家在旅新時的聚會地點，在1942年當這裡淪陷日本時，韓槐準及兒子韓岐豐也在愚趣園守護了徐悲鴻收藏的古瓷器、篆刻、與繪畫作品，埋在果園這個安靜庇護所的深處。這批珍寶在日本投降後，當徐悲鴻的學生陳曉南於1949年自美國回國途經新加坡之際，才幫忙收復並轉交給徐悲鴻。也許是在此時期，陳文希參訪了種植園。無疑，他一定感受到此地的特殊意義，而從保護徐悲鴻藝術作品所付出的巨大努力得到啟發。因此，陳文希的《紅毛丹》可被視為向徐悲鴻致敬之作。

透過此作所匯聚的是新加坡歷史上一個非常特殊的時刻。今日已不復存在的紅毛丹種植園，以及之前擁有陳文希作品《紅毛丹》的前園主韓槐準，兩者形成了這個緊密交織的關鍵地點及人物。作為展現陳文希藝術風格、並在一個前所未有背景下繪製而成的極具重大意義畫作，這幅佳作不容錯過。

204

CHEN WEN HSI & LI XINGJIAN

(SINGAPORE, 1906-1991) & (CHINA, B. 1937)

Rambutans

calligraphy: signed and dated '1986' in Chinese (lower left)

painting: signed and inscribed in Chinese (upper middle)

ink and colour on paper (2)

calligraphy: 29 x 41 cm. (11 3/8 x 16 1/8 in.)

painting: 33.5 x 47 cm. (13 1/4 x 18 1/2 in.)

Executed in 1986; Painted in 1949

two seals of Li Xingjian; two seals of the artist

HK\$100,000-160,000

US\$13,000-20,000

PROVENANCE

Calligraphy acquired directly from the calligrapher by the present owner

Painting acquired directly from the artist by Mr Han Wai Toon, thence by descent to Mr Han Qifeng and gifted to the present owner
Private Collection, Singapore

陳文希 及 李行簡

(新加坡, 1906-1991) 及 (中國, 1937 年生)

紅毛丹

水墨 設色 紙本

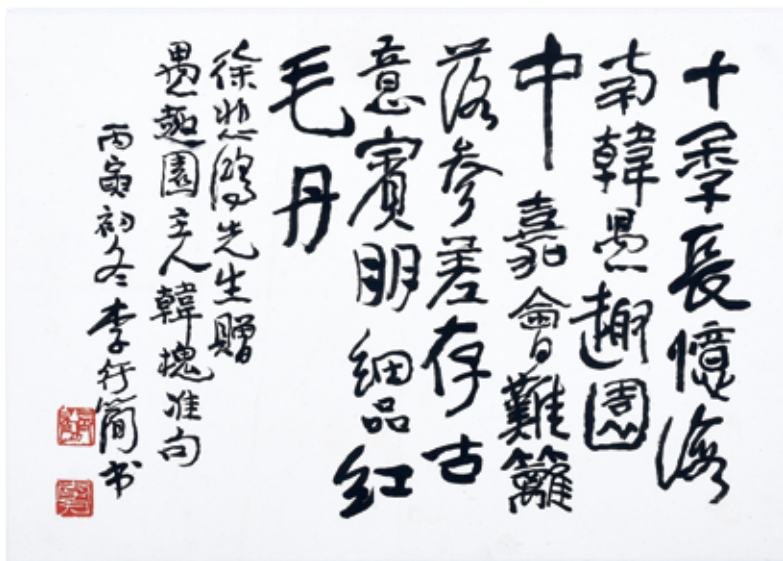
1986年作; 1949年作

題識: 十年長憶海南韓, 愚趣園中嘉會難。籬落參差存古意, 賓朋細品紅毛丹。徐悲鴻先生贈愚趣園主人韓槐準句。丙寅(1986)初冬, 李行簡書。

款識: 三十八年(1949)三月廿七日, 與則光、鐸宣、宗瑞諸兄, 遊愚園, 吃紅毛丹, 特用指作此留記。文希。書法家鈐印二枚; 藝術家鈐印二枚

來源

李行簡題徐悲鴻詩: 原藏者得自藝術家本人

陳文希畫作: 藝術家贈予韓槐準, 其子韓岐豐贈予現藏者
新加坡私人收藏



205

CHUA EK KAY

(SINGAPORE, 1947-2008)

Lotus Pond Flower Petals Falling into Water

signed in Chinese and dated '05' (lower right)
chinese ink and pigment on paper
90 x 97 cm. (35 $\frac{3}{8}$ x 38 $\frac{1}{4}$ in.)
Painted in 2005

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Cape of Good Hope Gallery, Singapore
Acquired from the above gallery by the present owner
Private Collection, Asia

EXHIBITED

Shanghai, China, Shanghai Art Museum, Yixi: Recent
Paintings of Chua Ek Kay, 2005.

LITERATURE

Singapore Art Museum, Yixi: Recent paintings of Chua Ek
Kay, Singapore, 2005 (Illustrated, Plate 25).

蔡逸溪

(新加坡，1947-2008)

絡繹

中國水墨 粉彩 紙本
2005年作
款識：蔡逸溪 05(右下)

來源

好望角 畫廊
現藏者購自上述畫廊
亞洲 私人收藏

展覽

2005年「逸溪：蔡逸溪近作」中國上海 上海美術館

出版

2005年《逸溪：蔡逸溪近作》新加坡藝術博物館
新加坡 (圖版，第25圖)

206

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Design

signed in Chinese (lower left); signed and dated 'SOO PIENG 1974' (on the reverse)
mixed media on canvas
119 x 91.5 cm. (46 $\frac{7}{8}$ x 36 in.)
Executed in 1974

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Private Collection, Asia

鍾泗賓

(新加坡, 1917-1983)

設計

綜合媒材 畫布
1974年作
款識：三賓 (左下); SOOPIENG 1974 (畫背)

來源

亞洲 私人收藏

An exploration of geometric shapes and lines within fields of amorphous blues and browns, *Design (lot 206)* by renowned Singaporean artist, Cheong Soo Pieng evokes a sense of tranquil focus within its picture plane. Colour tones blend softly and seamlessly, fading from light to dark and back again. In between, curvaceous lines run freely through the coloured ground, unrestrained and unplanned as they leave a trace of the artist's touch in its wake.

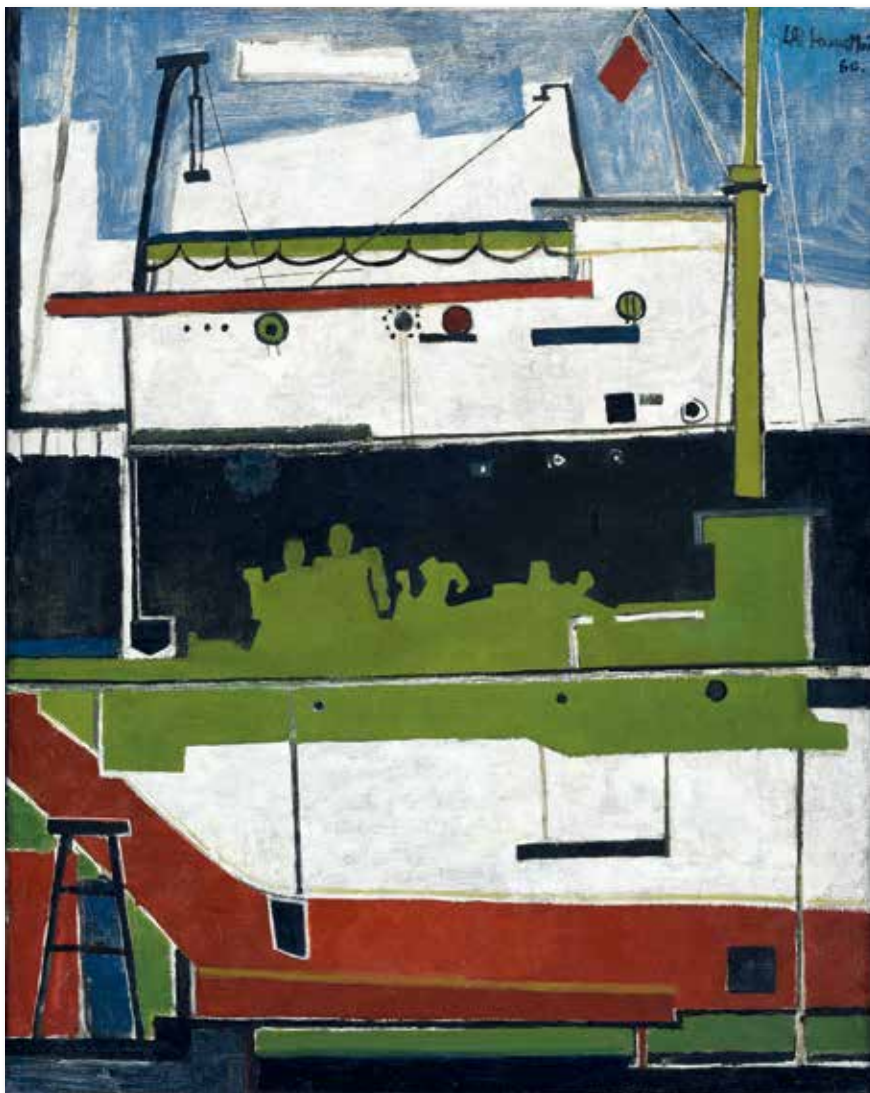
A quality seen in many of his works in his abstract-cubist period after his European sojourn in 1962, this present lot, painted in 1974 pays homage to the Cubist works of Paul Klee and Piet Mondrian. Influenced by these Western artists, Cheong started to simplify his forms as he tried to capture the essence of his subject matter and the world around him through colour and shapes. Divided into two main areas of blue and earth tones, this mixed media canvas works is a reminder of Cheong's Asian roots and his career-long interest in

depicting landscapes. With his abstract period, Cheong took on the challenge of simplifying the earth and sky into their basic forms.

In another instance, the colours and the way in which the forms are denoted within the piece bear resemblance to traditional batik textiles, undoubtedly inspired by Cheong's many travels around Southeast Asia, especially through his pivotal Bali trip with fellow Singaporean artists in the 1950s. Works of the local people are dotted throughout the artist's oeuvre and certain qualities of the batik sarongs of his women can be seen translated here.

Together, this work represents an important time in Cheong's artistic development. The rich heritage of Southeast Asia and Western artistic ideologies are harmoniously intertwined and captured in the most spectacularly authentic manner as it drives new perceptions and encourages the endless possibilities of art making.





207

LAI FOONG MUI

(SINGAPORE, 1931 - 1994)

Ship

signed and dated 'LAI FOONG MUI 60' (upper right)
oil on canvas
80 x 64.5 cm. (31¼ x 25¾ in.)
Painted in 1960

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

賴鳳美

(新加坡, 1931-1994)

船隻

油彩 畫布
款識：LAI FOONG MUI 60 (右上)
1960年作

來源

亞洲 私人收藏



208

THOMAS YEO

(SINGAPORE, B. 1936)

Abstract

signed 'tyeo' (lower right)
oil on canvas
50 x 60 cm. (19 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.)

HK\$60,000-80,000

US\$7,700-10,000

姚照宏

(新加坡，1936年生)

抽象

油彩 畫布
款識：tyeo (右下)



209

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Blue Landscape

signed in Chinese and dated '1963' (lower left);
signed and dated 'SOO PIENG. 1963.' (on the reverse)
oil on canvas
102 x 97 cm. (40 1/8 x 38 1/4 in.)
Painted in 1963

HK\$280,000-380,000

US\$36,000-49,000

PROVENANCE

Private Collection, USA

鍾泗賓

(新加坡，1917-1983)

藍色風景

油彩 畫布
1963年作
款識：三賓 1963 (左下); SOO PIENG.
1963 (畫背)

來源

美國 私人收藏



210

CHEONG SOO PIENG

(SINGAPORE, 1917-1983)

Untitled

top row: signed and dated 'SOO PIENG 62' (lower right);
signed and dated again (lower left); (upper middle)
bottom row: signed and dated 'SOO PIENG 62' (lower right);
signed and dated again (lower left); (upper middle)
six ink on paper
each: 15.5 x 23.5 cm. (6 1/8 x 9 1/4 in.) (6)
Painted in 1962

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

鍾泗賓

(新加坡, 1917-1983)

無題

水墨 紙本
1962年作

款識 (第一排): SOO PIENG 62 (右下); (左下); (中上)
款識 (第二排): SOO PIENG 62 (右下); (左下); (中上)

來源

亞洲 私人收藏

IBRAHIM HUSSEIN

易卜拉欣·侯賽因

"My life is made of points, textures, colours, shapes, darkness and light, mass, weight, planes, volumes, sounds, smells, colours and warmth."

Ibrahim Hussein

As the influence of Western art in Malaysia grew stronger during the second half of the 20th century, many of the local artists went on to further their education at the art academies in Europe. Exposed to avant-garde art philosophies and practices, in particular Expressionism and Abstract Expressionism, these artists returned with new perspectives and incorporated what they learnt into their works.

One of the most revered Malaysian artists to emerge from the period is Ibrahim Hussein. Recognised for his deep-rooted exploration into the visually expressive language of abstraction, Hussein came from a provincial background and worked his way to study at Nanyang Academy of Fine Arts in Singapore in 1956 and subsequently trained, via a scholarship, at Byam Shaw School of Art and the Royal Academy in London. Despite

his impoverished childhood and the loss of sight in his right eye at the tender age of eight, Hussein persevered in his pursuit of the arts where his own personal experiences imbued each of his works with a gentle and underlying humanist quality.

Painted just three years apart in 1964 and 1967 respectively, *Homage (lot 211)* & *Untitled (lot 212)* are two works from Hussein's artistic oeuvre that share the same nuclear focus of lines, vibrant colours and organic shapes. With gentle pastel swirls of block geometric colours seamlessly paving the way to a heightened mass of activity, *Homage (lot 211)* bears resemblance to a thumping heart or a clenched fist. On the other hand, *Composition (lot 212)*, likely inspired by the artist's time in New York, shares the city's vibrant energy and at a glance, the work appears to be a representation of an

American football game. Against a green background and the two vertical white lines, three, maybe four players in their helmets collide in full force in a blur of speed and mass. In a blink of an eye, the scene changes, and one perhaps sees a polo match instead, where the white sticks of the polo players' mallets are raised in the air as their horses charge, kicking up dust in their wake.

A mesmerising myriad of expression, viewers are enraptured as they seek to find familiar forms within the body of the works. Hussein's two canvas works are a collage of conversations that intertwines the artist's personal life, thoughts and emotions, inviting intrigue and appreciation of the very essence of the world around us through the eye of the artist.



Lot 211 Detail 局部



Lot 212 Detail 局部



211

IBRAHIM HUSSEIN

(MALAYSIA, 1936-2009)

Homage

signed and dated 'Ibrahim Hussein '64' (lower left)
oil on canvas
126.5 x 101 cm. (49 $\frac{7}{8}$ x 39 $\frac{3}{4}$ cm.)
Painted in 1964

HK\$380,000-480,000

US\$49,000-61,000

PROVENANCE

Acquired by the original owners in the 1960s
Thence by descent to the present owner
Private Collection, New York, USA

易卜拉欣·侯賽因

(馬來西亞，1936-2009)

敬意

油彩 畫布
1964年作
款識：Ibrahim Hussien '64 (左下)

來源

原藏者在1960年代得自藝術家本人
現由原藏者家屬收藏
美國 紐約 私人收藏



212

IBRAHIM HUSSEIN

(MALAYSIA, 1936-2009)

Untitled

signed, dated and inscribed 'ibrahim Hussein new york 67'
(lower left)
acrylic on canvas
182 x 121 cm. (71 $\frac{1}{8}$ x 47 $\frac{7}{8}$ in.)
Painted in 1967

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Acquired directly from the artist by the original owner
Thence by descent to the present owner

易卜拉欣·侯賽因

(馬來西亞，1936-2009)

無題

壓克力 畫布
1967年作
款識: ibrahim hussein new york 67 (左下)

來源

原藏者得自藝術家本人
現由原藏者家屬收藏



213

JOLLY KOH

(MALAYSIA, B. 1941)

Reflection VI

signed and dated 'Jolly Koh 96' (lower right)
oil on canvas
91 x 121.5 cm. (35⁷/₈ x 47⁷/₈ in.)
Painted in 1996

HK\$60,000-80,000

US\$7,700-10,000

許清發

(馬來西亞, 1941年生)

潭影 六號

油彩 畫布
1996年作
款識：Jolly Koh 96(右下)



214

SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

Two Dancers (Legong)

signed and dated 'SRIHADI S. 1986' (upper right); titled 'Two Dancers (Legong)', inscribed with artist's address, signed and dated again (on the reverse)

oil on canvas

135 x 100 cm. (53 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)

Painted in 1986

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

Private Collection, Asia.

斯里哈迪·蘇達索諾

(印尼，1931年生)

兩位舞者

油彩 畫布

1986 年作

款識: SRIHADI S. 1986 (右上); SRIHADI S. 1986 Two Dancers (Legong) (畫背)

來源

亞洲 私人收藏



215

AFFANDI

(INDONESIA, 1907-1990)

Penari Legong (Legong Dancer)

signed with artist's monogram and dated '1975' (lower right)

oil on canvas

96 x 130 cm. (37¾ x 51½ in.)

Painted in 1975

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

US\$130,000-190,000

PROVENANCE

Private Collection, Asia

阿凡迪

(印尼, 1907-1990)

黎弓舞者

油彩 畫布

1975年作

款識: 藝術家花押 1975 (右下)

來源

亞洲 私人收藏



216

S. SUDJOJONO

(INDONESIA, 1914-1986)

The Dalem (Topeng Dance)

signed with artist's monogram, inscribed and dated 'Bali 1979' (upper left); signed 'S. Sudjojono' (lower right)
oil on canvas
125 x 75 cm. (49¼ x 29½ in.)
Painted in 1979

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

US\$110,000-130,000

LITERATURE

Amir Sidharta, S. Sudjojono: Visible Soul, Museum S Sudjojono and Canna Gallery, Jakarta, Indonesia, 2006 (illustrated, p. 184).

蘇佐佐諾

(印尼，1914-1986)

傳統面具舞

油彩 畫布
1979 年作
款識：藝術家花押 1979 (左上); S. Sudjojono (右下)

出版

2006年《蘇佐佐諾：顯見的靈魂》Amir Sidharta著 蘇佐佐諾美術館及 Canna畫廊 印尼 雅加達 (圖版，第184頁)



217

HENDRA GUNAWAN

(INDONESIA, 1918-1983)

Angon Kerban (Tending Buffaloes)

signed and dated 'Hendra '72' (lower left); inscribed 'Milik pribadi Bapak Adam Malik' (on the reverse)
oil on canvas
72 x 104 cm. (28 $\frac{3}{8}$ x 41 in.)
Painted in 1972

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

US\$240,000-360,000

LITERATURE

Liem Tjoe Ing (ed.), *Paintings from the Collection of Adam Malik, Vice President of the Republic of Indonesia*, PT Intermedia, Jakarta, 1979 (illustrated in colour, p. 44).

古那彎

(印尼，1918-1983)

撫育水牛

油彩 畫布
1972年作
款識：Hendra 72 (左下)

出版

1979年《來自印度尼西亞共和國副總統亞當馬利克收藏的繪畫》Liem Tjoe Ing 編輯 PT Intermedia 雅加達 印尼 (圖版，第44頁)



218

LEE MAN FONG

(INDONESIA, 1913-1988)

Two Doves

signed in Chinese (lower right)
oil on masonite board
101.5 x 50 cm. (40 x 19 5/8 in.)
two seals of the artist

HK\$240,000-320,000

US\$31,000-41,000

李曼峰

(印尼·1913-1988)

雙鴿

油彩 纖維板
款識：曼峰(右下)
藝術家鈐印二枚

219

LEE MAN FONG

(INDONESIA, 1913-1988)

Satay Seller

signed in Chinese (middle right)
oil on masonite board
95 x 38.5 cm. (37 $\frac{3}{8}$ x 15 $\frac{1}{8}$ in.)
one seal of the artist

HK\$400,000-600,000

US\$52,000-77,000

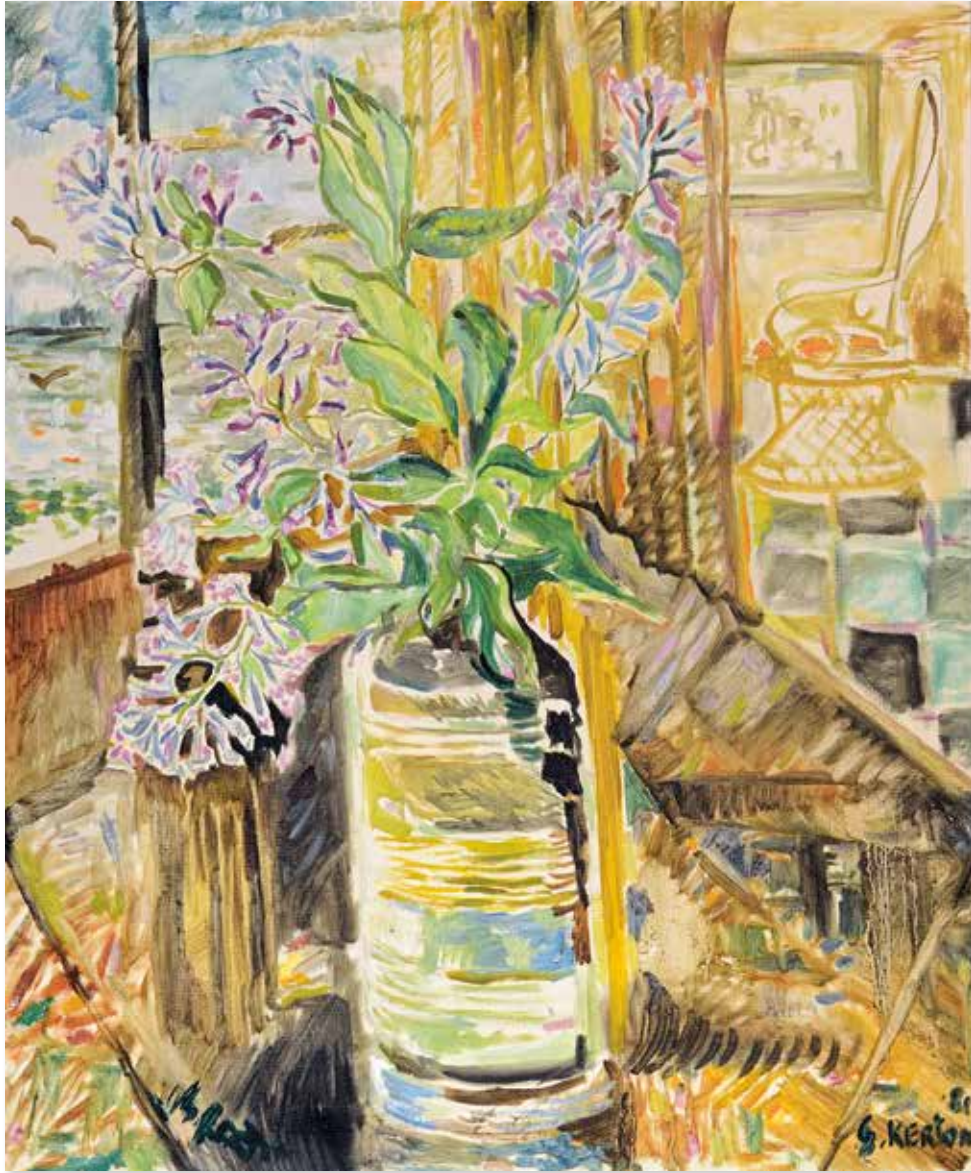
李曼峰

(印尼, 1913-1988)

沙爹小販

油彩 纖維板
款識：曼峰 (中右)
藝術家鈐印一枚





220

SUDJANA KERTON

(INDONESIA, 1922-1994)

Kembang (Flower)

signed and dated 'S. KERTON' 81' (lower right)
oil on canvas
59.5 x 50.5 cm. (23 3/8 x 19 7/8 in.)
Painted in 1981

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Acquired directly from the artist in 1983 by the present owner
Private Collection, UK

克爾頓

(印尼，1922-1994)

花卉

油彩 畫布
1981 年作
款識：S. KERTON' 81 (右下)

來源

現藏者於1983年直接購自藝術家
英國私人收藏



221

SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

Horison dan Sawah (Horizon and Rice Field)

signed and dated 'SRIHADI S. 1986' (upper right);
signed and dated again, inscribed with artist's
address, and titled 'Horison dan Sawah'
oil on canvas (on the reverse)
132 x 98 cm. (52 x 38 $\frac{3}{8}$ in.)
Painted in 1986

HK\$260,000-360,000

US\$34,000-46,000

斯里哈迪 · 蘇達索諾

(印尼，1931年生)

地平線和稻田

油彩 畫布

1986 年作

款識: SRIHADI S. 1986 (右上); SRIHADI S.
1986 Horison dan Sawah (畫背)



222

MOCHTAR APIN

(INDONESIA, 1923-1994)

Lembayung Diapit Merah (Crimson accompanied with Red)

signed and dated 'Mochtar Apin '86' (lower right); signed and dated again with artist's label affixed on the reverse acrylic on canvas
117.5 x 82 cm. (46¼ x 32¼ in.)
Painted in 1986

HK\$70,000-90,000

US\$9,000-12,000

PROVENANCE

Collection of the artist's family
Acquired from the above by the present owner

LITERATURE

Edwin's Gallery, Paradoks Mochtar Apin, Indonesia, 2014 (illustrated, p. 186).

莫達·阿賓

(印尼·1923-1994)

深紅伴隨紅

壓克力 畫布

1986 年作

款識: Mochtar Apin 86 (右下); Mochtar Apin 86 (畫背)
附畫家工作室標籤於畫背

來源

藝術家家屬收藏
現藏者購自上述收藏

出版

2014年《Paradoks 莫達·阿賓》Edwin's 畫廊 印尼
(圖版, 第186頁)

223

FADJAR SIDIK

(INDONESIA, 1930-2004)

Landscape

signed 'Fadjar Sidik' (lower left), signed again with artist's monogram and dated '90' (middle left)
oil on canvas
90.5 x 70.5 cm. (35 $\frac{5}{8}$ x 27 $\frac{3}{4}$ in.)
Painted in 1990

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Collection of the artist's family
Acquired from the above by the present owner

FADJAR SIDIK

(印尼, 1930-2004)

風景

油彩 畫布
1990年作
款識: Fadjar Sidik (左下); 藝術家花押 1990 (中左)

來源

藝術家家屬收藏
現藏者直接購自上述收藏



223

224

UMI DACHLAN

(INDONESIA, 1942-2009)

Perahu (Boats)

signed and dated 'Umi d. 93' (lower right)
oil on canvas
124 x 150 cm. (48 $\frac{7}{8}$ x 59 in.)
Painted in 1993

HK\$80,000-100,000

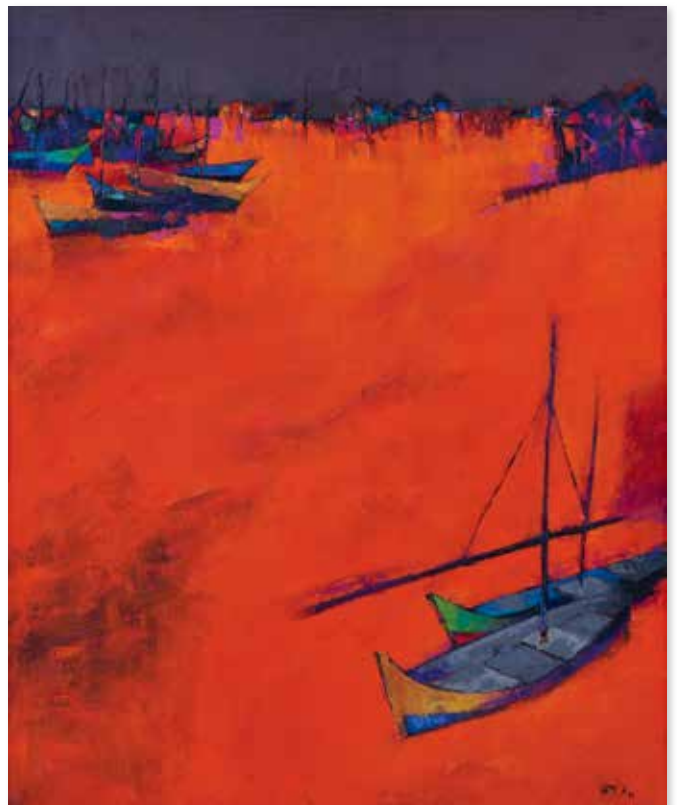
US\$11,000-13,000

烏米·達赫蘭

(印尼, 1942-2009)

船隻

油彩 畫布
1993年作
款識: Umi d. 93 (右下)



224



225

SUNARYO

(INDONESIA, B. 1943)

Barong

signed and dated 'Sunaryo 1996' (lower right)
oil on canvas
145 x 145 cm. (57½ x 57½ in.)
Painted in 1996

HK\$160,000-260,000

US\$21,000-33,000

蘇納爾約

(印尼，1943年生)

巴龍

油彩 畫布
1996 年作
款識：Sunaryo 1996 (右下)



226

MOCHTAR APIN

(INDONESIA, 1923-1994)

Standing Nude

signed and dated 'Mochtar Apin '70' (lower left); signed and dated again (on the reverse)

oil on canvas

114 x 78 cm. (44 $\frac{7}{8}$ x 30 $\frac{3}{4}$ in.)

Painted in 1970

HK\$150,000-250,000

US\$20,000-32,000

莫達·阿賓

(印尼, 1923-1994)

站立裸女

油彩 畫布

1970年作

款識: Mochtar Apin 70 (左下); Mochtar Apin 70 (畫背)

226

227

NASHAR

(INDONESIA, 1928-1994)

Untitled

signed with artist's monogram and dated '6-10 87' (lower right)

oil on canvas

90 x 120 cm. (35 $\frac{3}{8}$ x 47 $\frac{1}{4}$ in.)

Painted in 1987

HK\$50,000-70,000

US\$6,500-9,000

納沙

(印尼, 1928-1994)

無題

油彩 畫布

1987年作

款識: 藝術家花押 6-10 87 (右下)



227



228

SRIHADI SOEDARSONO

(INDONESIA, B. 1931)

Irama Tari Legong (Rhythm of Legong Dance)

signed and dated 'SRIHADI S. '1992' (upper right); titled 'Irama Tari Legong', signed and dated again and inscribed 'Ubud, Bali' (on the reverse)
oil on canvas
130 x 100 cm. (51 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 1992

HK\$380,000-480,000

US\$49,000-61,000

PROVENANCE

Private Collection, Asia

斯里哈迪·蘇達索諾

(印尼，1931年生)

黎弓舞的節奏

油彩 畫布
1992 年作
款識：SRIHADI S. 1992 (右上) Irama Tari Legong
Srihadi S 1992 Ubud, Bali (畫背)

來源
亞洲 私人收藏

S. SUDJOJONO

蘇佐佐諾

*“Maka muncullah Sang Kuda dipentas sebagai konsul
(And so the horse make an appearance on the stage as the
consul)”*

(As inscribed by S. Sudjojono on *Caligula* painting)



Sindudarsono Sudjojono

A man of concepts and a thinker; a writer, a politician and a great motivator to people – these are the qualities that sets Sindudarsono Sudjojono, The Father of Indonesian Modern Art, apart from other Indonesian modern masters. Amongst the pioneers of the Indonesian modern art, Sudjojono has occupied a special place in the vast scene of Indonesian fine art.

Sudjojono is well-known for his strong commentary works revolving around the socio-political environment of Indonesia. To him, painting was an act of revealing one's soul and making it visible. In making an artwork, Sudjojono went through extensive research and studies of his subject as he wanted it to be arranged so that his message was clearly embodied in his paintings. In his works, there was always a deeper meaning with the various themes presented. Any criticism or commentary was delivered softly, and sometimes coated with humour. Parody is one of the genre of choices for Sudjojono to express his

thoughts and notions. *Caligula* is arguably one of the most intriguing and original piece done by the artist at the peak of his artistic journey.

Caligula reveals an interesting combination of imageries and symbolic intent, the canvas becoming a fascinating storytelling medium. Sudjojono depicts two characters presented on a stage from distinct background, the east and the west. Petruk, a wayang character from Indonesia, is standing on the edge of the stage, seemingly half-frightened by the entrance of the horse. The equine creature, with its all greatness, enters the stage while sticking out his tongue somewhat cheekily to Petruk, taking the center of the stage. With these two characters, Sudjojono helps us to see his thought-provoking commentary on political climate: Petruk is seen here as a manifestation on the idea of an incompetent leader. While at the same time Sudjojono's strong commentary on an incompetent leader comes along juxtaposed with the appearance of the horse, which then becomes the central focus and subject of this piece.

Deriving from the story of the Roman Emperor *Caligula* and his favourite horse, Incitatus, the horse symbolized the widely-known reference towards

examples of political ineptitude. It was mentioned that when *Caligula* was reigning as Roman Empire between AD 37-41, *Caligula* was not impressed by the work of the senate that he made an off-hand remark that he would make Incitatus a consul. With this remark *Caligula* aimed to show his underlings that their work was so meaningless an animal could do it. It is with *Caligula* that Sudjojono ostensibly casts a scathing criticism and commentary on the competency of Indonesian leadership in the political realm. It is here that once again we can admire Sudjojono's brilliant conception and extraordinary display of talent visualised in this outstanding painting, albeit with an intelligent and amusing parody of his beloved Indonesia.



Petruk



229

S. SUDJOJONO

(INDONESIA, 1914-1986)

Caligula

signed 'S. Sudjojono' (lower middle); signed again with artist's monogram and dated twice 'Jak 1979' (upper middle); inscribed 'Maka muncullah Sang Kuda dipentas sebagai Konsul' (lower left)

oil on canvas
70 x 85 cm. (27½ x 33½ in.)
Painted in 1979

HK\$700,000-1,200,000

US\$90,000-150,000

LITERATURE

Amir Sidharta, S. Sudjojono: Visible Soul, Museum S Sudjojono and Canna Gallery, Jakarta, Indonesia, 2006 (illustrated, p. 384).

蘇佐佐諾

(印尼，1914-1986)

卡利古拉

油彩 畫布
1979 年作

款識：S. Sudjojono (中下)；藝術家花押 'Jak 1979' Jak 1979 (中上)；Maka muncullah Sang Kuda dipentas sebagai Konsul (左下)

出版

2006 年《蘇佐佐諾：顯見的靈魂》Amir Sidharta 著 蘇佐佐諾美術館及 Canna 畫廊 雅加達 印尼 (圖版，第384頁)

230

AFFANDI

(INDONESIA, 1907-1990)

Cockfight

signed with artist's monogram and dated '1980' (upper right)
oil on canvas
110 x 142 cm. (43¼ x 55⅞ in.)
Painted in 1980

HK\$680,000-880,000

US\$88,000-110,000

PROVENANCE

Acquired directly from the artist's family by the present owner
Private Collection, Asia

阿凡迪

(印尼，1907-1990)

鬥雞

油彩 畫布
1980年作
款識：藝術家花押 1980 (右上)

來源

現藏者直接購自藝術家的家屬
亞洲 私人收藏



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

231

AFFANDI

(INDONESIA, 1907-1990)

Tangkuban Perahu

signed with artist's monogram and dated '1984'
(middle right)
oil on canvas
116 x 148 cm. (45⁵/₈ x 58¹/₄ in.)
Painted in 1984

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

US\$130,000-190,000

PROVENANCE

Acquired directly from the artist's solo Exhibition at Taman Ismail Marzuki, June - July 1984 by the original owner
Thence by descent to the present owner
Private Collection, Asia

EXHIBITION

Jakarta, Indonesia, Taman Ismail Marzuki, Affandi Solo Exhibition, June-July 1984.

阿凡迪

(印尼，1907-1990)

覆舟火山

油彩 畫布
1984年作
款識：藝術家花押 1984 (中右)

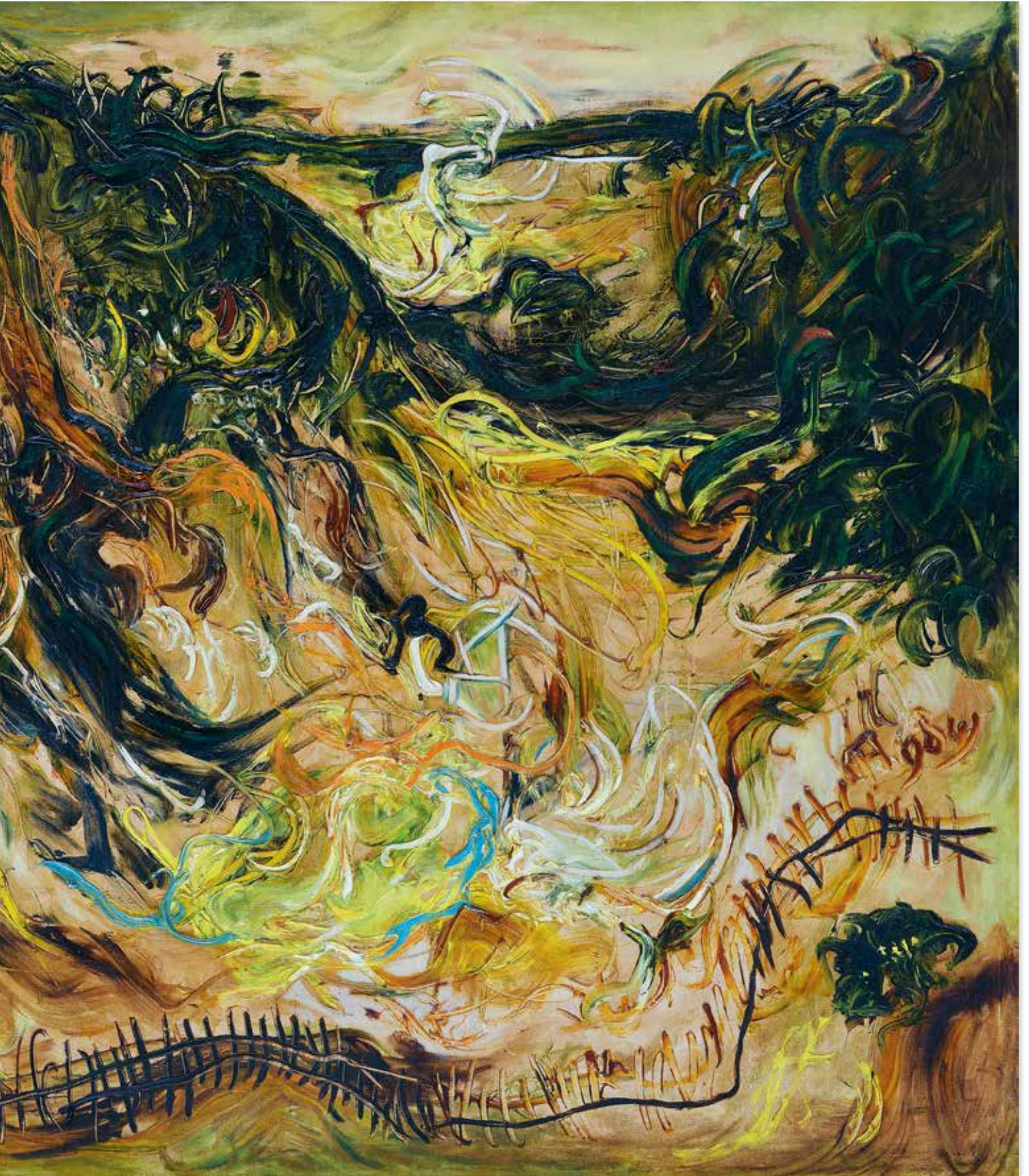
來源

原藏者1984年6月至7月直接購自藝術家伊斯梅爾 馬祖基
公園個展
現由原藏者家屬收藏
亞洲 私人收藏

展覽

1984年6月-7月「阿凡迪個展」伊斯梅爾馬祖基公園
雅加達 印尼





HENDRA GUNAWAN

(INDONESIA, 1918-1983)

Mencari Kutu (Looking for Lice)

signed and dated 'Hendra '73' (lower right)
oil on canvas
80 x 148 cm. (31½ x 58¼ in.)
Painted in 1973

HK\$1,600,000-2,500,000

US\$210,000-320,000

古那彎

(印尼, 1918-1983)

尋找蝨子

油彩 畫布
1973年作
款識：Hendra 73 (右下)

" *In his canvases, women are active, strong, nurturing and beautiful; they are also worn and sick (but carrying on), sociable (but framing their relationships in their own terms), hardworking (and not only in typically 'feminine' professions), and feisty.* "

" 在他的畫布中，女性活躍，強壯，培養和美麗；他們也筋疲力盡而生病（但繼續），善於交際（但用他們自己的方式構建他們的關係），勤奮（而不僅是典型的“女性”職業），而且很有活力。"

– Astri Wright

Hendra's ingrained interest in the celebration of plain humanity is profoundly romanticized and glorified in his works. In the midst of social upheaval and political shifts, painting the people in contexts of work and play, in struggles and celebration, with its wayang like silhouettes in glorious colors has somewhat become the artist's effort in maintaining his individuality while simultaneously reassuring the nation's identity.

Throughout his career Hendra Gunawan favored portrayals of women and brought forth otherwise ordinary nebulous moments of the everyday village life to masterfully capture the spirit of his archipelago home. Painted in 1973, the present lot depict a scene where a group of women are relaxing by the cliff while grooming each other. Juxtaposing against the exaggerated size of their feet, each woman is seen meticulously grooming their peer's hair with the stylized curvy feminine fingers. *Mencari Kutu* or *Petanan* tradition was an important social phenomenon in the early days for Indonesian villagers. While taking care of each other hair, women were also able to socialize with one another, cultivating the sense of togetherness in community through a simple act of *Petanan*. Hendra emphasized this further by the nurturing quality of Indonesian women through this process, but also through the left-most figure portrayed in this painting: a mother, feeding her child tirelessly whenever she is able to, even during her resting time.



The alluring scene is made complete with the wondrous background of an idealized vast landscape of Indonesia that Hendra always dreamt of during his imprisonment period with its mountain and sea, dominating the background horizon with a strong cerulean blue.

In this scene we learn and see how Hendra enlivens and honours the female spirit as affectionate, graceful, and persevering. The women are enriched with vibrant colours as the artist celebrates Indonesian women and their activities in ordinary scenes of daily life.





An abstract painting with a textured surface. The color palette is dominated by warm, earthy tones: ochre, terracotta, and muted reds, with some cooler greenish-yellow accents on the right side. Dark, thin, gestural lines are scattered across the composition, some forming faint, sketchy shapes that could be interpreted as stylized trees or architectural elements. The overall effect is one of organic complexity and layered history.

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

二十世紀及當代藝術(下午拍賣)

1.30pm (Sale 15617 Lots 301-507) · 上午10.00 (拍賣編號 15617 拍賣品編號301-507)

301

CHU TEH-CHUN

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

le 10 fév. 1978

signed in Chinese, signed 'CHU TEH-CHUN.' (lower right); signed in Chinese, titled, inscribed and signed 'le 10 fév. 1978 Pour mes très chers amis Lisa et Pierre à l'occasion de votre mariage Thérèse et moi vous présentons tous nos vœux avec notre profonde affection le 28 avril 1984 CHU TEH-CHUN.' (on the reverse)
oil on canvas
55 x 46 cm. (21 7/8 x 18 1/8 in.)
Painted in 1978

HK\$600,000-900,000

US\$77,000-120,000

PROVENANCE

Collection of Pierre and Elizabeth Gastaud, France
Thence by descent to the present owner
Private Collection, Europe
The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva.

朱德群

(法國/中國, 1920-2014)

1978年2月10日

油彩 畫布

1978年作

款識：朱德群 CHU TEH-CHUN. (右下); le 10 fév. 1978 Pour mes très chers amis Lisa et Pierre à l'occasion de votre mariage Thérèse et moi vous présentons tous nos vœux avec notre profonde affection le 28 avril 1984 朱德群 CHU TEH-CHUN. (畫背)

來源

法國 Pierre及Elizabeth Gastaud 收藏
現由前藏者家屬收藏
歐洲 私人收藏
此作品已經日內瓦朱德群基金會鑑定

“Colours and lines in my paintings are never the results of accidents. They have come to reach a mutual goal harmoniously, which is to invigorate light and call upon the image and rhythm.”

-Chu Teh-Chun

「我畫作中的顏色和線條絕非偶然產生的。它們的出現，為的是要和諧地達到共同目標，就是讓光闇之舞重醒，喚起圖像和韻律。」

——朱德群



Chu Teh-Chun, *Nu I*, 1956. Private Collection.
朱德群 裸體系列之一 1956年作 私人收藏

Chu Teh-Chun arrived in France for the first time in 1955 as a second-generation Chinese modern artist. He is lauded as a visionary that inspires the convergence and exchange between Chinese and Western art scenes. Confronted by the many emerging artists hailing from different schools and disciplines in the mid-20th century, Chu mulled over the mysteries within and painted tirelessly, to arrive at a conclusion, that the 'xieyi' ('free and spontaneous') aesthetic steeped in traditional Chinese ink paintings, poetry and the Taoist philosophy, is actually rooted in the same principles as the Western theoretical perceptions of abstract art conceived in the early 20th century. The Eastern cultural element indoctrinated in his training, and the Chinese -and-Western aesthetic finesse he patiently polished

over the years enabled Chu to liberate the compositional poeticism and spirituality in Chinese landscapes on his canvas, with beautifully-integrated Western abstract substance that 'transcends the imagery and fulfills the spirit.'

10 fév 1978 (Lot 301) embodies the character of Chu Teh-Chun's art. It shows the influence of light in his art from the 70s, performing strong theatrical effect. The work is covered in bright red, shimmering yellow and brilliant orange, with two corners of dark brown areas, delivering a strong sense of power.

Chu once recalled after visiting the retrospective exhibition of Nicolas de Staël, "isn't this kind of natural and pungent style of painting which I have always longed for?" *10 fév 1978* expresses the freedom, passion and energy pursued by Chu.





Chu Teh-Chun in Bagnolet Studio in 1974
1974年攝於巴黎工作室

"This is why ever since the 1970s, I have focused all my energy on imparting depth to every painting I create, because without depth, a painting is without life."

-Chu Teh-Chun

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

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

At the crossroad of time and cultural references, Chu Teh-Chun arrived at the ultimate form of chiaroscuro - freed from figuration - a powerful device that suggested a great sense of mystery and a renewed psychological depth. *De Toutes Parts* (Lot 302) delivers a complex composition; an incandescent chrome yellow light flickering in the darkness of warm brown and buoyant red, coated with warm dots and blocks. The rhythmic paints on the canvas translate perfectly the fragility of this timeless, vibrant flurry. Moreover the modulation of the oil's density and texture adds visual depth to the canvas. In the catalogue of the artist's 2013 Paris retrospective, Pierre Cabanne declared that "a painting by Chu Teh-Chun has neither origin nor completion, but relies on the intensity of its own fatality." In this work, Chu transformed his intuitive and poetic art into an undefined universal time and a fathomless space.

The masterful treatment of light in *De Toutes Parts* recalls the ancient Western craftsmanship of stained glass, a technique consisting of colouring glass cuts, thus creating vast compositions applied almost exclusively to the windows of churches since the Middle Ages. This process allows the passage of daylight through coloured glass, creating a mosaic of the most luminescent colours, a rendering that Chu Teh-Chun skilfully simulated with oil paint. In Western classical art, the stained glass technique and the chiaroscuro effect in painting often give the use of light a supernatural quality, a divine message. This reference echoes the superior forces invoked by the classical Chinese painter when working in communion with nature. Chu's style transforms solid forms into evanescence; the invisible force and elements hidden in nature remain his source of inspiration, and the reflection of light on the canvas testifies to a spirituality of such senses.

This work offers many clues on how Chu Teh-Chun nourishes his art both in technique and in spirit with sources of inspiration from Western classical art, resulting in a unique approach rich in both Eastern and Western cultural elements.

In 1965, Dr. Paul Gay invited Chu Teh-Chun to a village art fair in the Haute-Savoie region. When he flew over the Alps, the artist had the chance to overlook this grand nature for the first time in his life and was stunned by the magnificent landscape of snow. It was not until later the artist began his series of snowscape from 1985, but he had obviously made the attempt at the beginning of that decade to portray the snowy scenery with gouache on paper in *Untitled* (Lot 303).

The painting delicately introduces us to the artist's famous subsequent snowscape series. The desolate and frosty snowscape is embellished with gracefully moving and floating washes of multiple hues of cyan, balanced with a dot of red and sprinkled with light translucent white strokes, bringing an impression of swirling snow. Here, the medium of gouache on paper provides the artist with full liberty of diluting his colours with water, to create complex textures and layers and bring subtle, yet deliberate, depth to the composition.

Chu Teh-Chun is a master at colour composition to create vastness of landscape and depth, beyond the limits of the paper.

「這正是為什麼我自1970年代起，就將所有的創作精力投注在每幅畫作上，賦予它們縱深維度。沒有了深度，畫作就毫無生命。」

——朱德群

1955年，朱德群首次抵達法國，是中國第二代現代藝術家，亦是促使中西藝術碰撞、交流的先鋒。面對二十世紀中期百家爭鳴的藝壇，他沉實思考，積極創作，逐漸明白中國傳統山水畫、詩詞、道家哲學的寫意美學精神，和西方於二十世紀初提出的抽象理論，大有殊途同歸、異曲同工的論調。根深柢固的東方文化本質及久經琢磨的中西美學涵養，讓他由衷地在作品揮灑中國山水的詩意與靈性，融匯西方抽象繪畫內涵，高至「超乎象外，圓得其中」境界。

《1978年2月10日》(拍品編號 301)的重要性在於展示了朱德群追求畫作的個性，是他在六十年代建立的抽象方向以後，在七十年代加入光線的應用，產生強烈劇場攝人感的代表作。這作品以朱紅色為主，閃爍著黃和亮橘；而兩個角落則以暗棕色為支撐，帶著力撼山河的氣勢。

朱德群看過德·斯塔埃爾回顧展後這樣想：「我一直嚮往和憧憬的，不就是這種自然潑辣的作畫風格嗎？《1978年2月10日》正正展現了朱德群藝術中自由的活力、奔放的激情。

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

朱氏透過明亮的對比色來強調調的果效，搭配著迅捷而沉雄的筆勢，呈現閃電劈日的戲劇化呈現。朱德群曾說：「在我的畫面上，其色彩

和線條從不是偶然的，它們和諧地達到同一目的：激活光源，喚起形象和韻律」。可見，色彩、線條和光線是朱德群繪畫重要的手段，以達至「韻律」。光線是朱德群自七十年代研究的重點。文藝復興繪畫的光暗對比；印象派對變幻萬千的自然光的描寫；以至簡約主義藝術家丹·弗文自1960年代初用光管創作觸動人心的光雕塑，使無形的光成為主角，改變環境的氛圍。

在時間和文化指涉的十字路口上，大師所擅長的明暗對照法 - 也就是從譬喻表述法掙脫、找到創作自由 - 已臻於化境，這過程見證了一個更鮮明的神秘奧義和心理淵深，成為一種極為有力的創作手段。《至誠》(拍品編號302)體現了一紙複雜的構圖；一道熾熱的鎊黃光，在暖棕和奔放紅色所形成的闇黑中閃爍著，被溫煦的小點和色塊所包裹。畫布上的顏彩充滿著節奏感，將這道永恆、雀躍光焰的脆弱演繹得完美無暇。還有，油彩之濃厚度和質感的抑揚頓挫，更為此藝品增加視覺的深度。朱德群2013年回顧展的圖錄中，法國藝評家皮耶·卡班就曾宣告：「朱氏的作品沒有起源、沒有結論，而是靠著它自己的宿命強度而存活著。」在這幅作品中，大師將他直覺而詩意的創作闡釋成一種寰宇的時間觀、以及深不可測的空間感。

《至誠》中對於光的精妙處理，讓觀者想到了古代西方鑲嵌玻璃藝術的匠心巧思。鑲嵌玻璃是一種將各式彩色玻璃片熔接在一起而形成的玻璃製品，能創作出闊幅的裝飾，自中古以來幾乎只用於教堂窗櫺點綴。這種處理，能讓日光透過彩色玻璃照入堂內，創造出流光溢彩的印象，令人眩目；而朱德群在此畫中透過油彩來模擬呈現鑲嵌玻璃的效果。就西方古典藝術傳統而言，繪品中所使用的鑲嵌玻璃技術和明暗對照法，會讓光的處理顯出超自然的特質，且帶有神性諭示。這種指涉，與古典中畫家欲

達天人合一的作畫過程頗有共鳴。朱氏的風格將固態形體淬煉為乍逝若夢的體驗；隱於大自然中的無形力量和元素依然是他的靈感來源，而畫布上的光映為這些感受的靈氣，做了最動人見證。

朱德群從西方古典藝術汲取靈感，在技巧和豐蘊上滋養他的創作，從而成就了一種富含東西文化基礎的獨到方式；而此畫為這過程提供了許多線索，讓我們能探圖索驥。

1965年保羅·蓋醫生邀請朱德群參加他在法國上薩瓦(Haute-Savoie)地區舉辦的鄉村藝術節，藝術家在飛越阿爾卑斯山的過程中，第一次俯視大自然，對雪景留下了深刻的印象。雖然遲至1985年以後朱德群才開始創作一系列的雪景作品，但早在1980年代的《無題》(拍品編號 303)即嘗試以壓克力顏料呈現雪地風光。

此畫有如一個開場白，細心地將大師之後所創作的著名雪景系列介紹給我們。優雅飄舞浮動的青綠色，以明晦多層次的淡彩煙嵐點綴著荒僻而冷冽的雪景，點點紅色和輕盈半透明白綴飾其中，給人雪花蠅飛的印象。此處的紙上水粉媒介，讓大師有完全的發揮空間，用水稀釋色彩，好創作出複雜的質感和層次，將幽微卻經過熟思的深度效果帶入構圖中。

透過顏色配置來創造廣袤的風景和幽深效果，使景色延伸至紙本空間之外，朱德群可謂是藝壇泰斗。



Ma Yuan, *Water Studies* (detail), Southern Song Dynasty (1127-1279). The Palace Museum, Beijing, China.

南宋 馬遠《水圖》(局部) 中國北京 故宮博物院藏



Lot 302 Detail 局部

302

CHU TEH-CHUN

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

De toutes parts

signed and dated 'CHU TEH-CHUN 95'; signed in Chinese (lower right); signed and dated 'CHU TEH-CHUN 1996'; titled 'De toutes parts'; signed in Chinese (on the reverse)
oil on canvas
64.8 x 81 cm. (25½ x 31⅞ in.)
Painted in 1995-1996

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

US\$160,000-230,000

PROVENANCE

Private Collection, Asia

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

朱德群

(法國/中國，1920-2014)

至誠

油彩 畫布

1995-1996年作

款識：朱德群 CHU TEH-CHUN 95 (右下)；

"De toutes parts" CHU TEH-CHUN 朱德群1996

(畫背)

來源

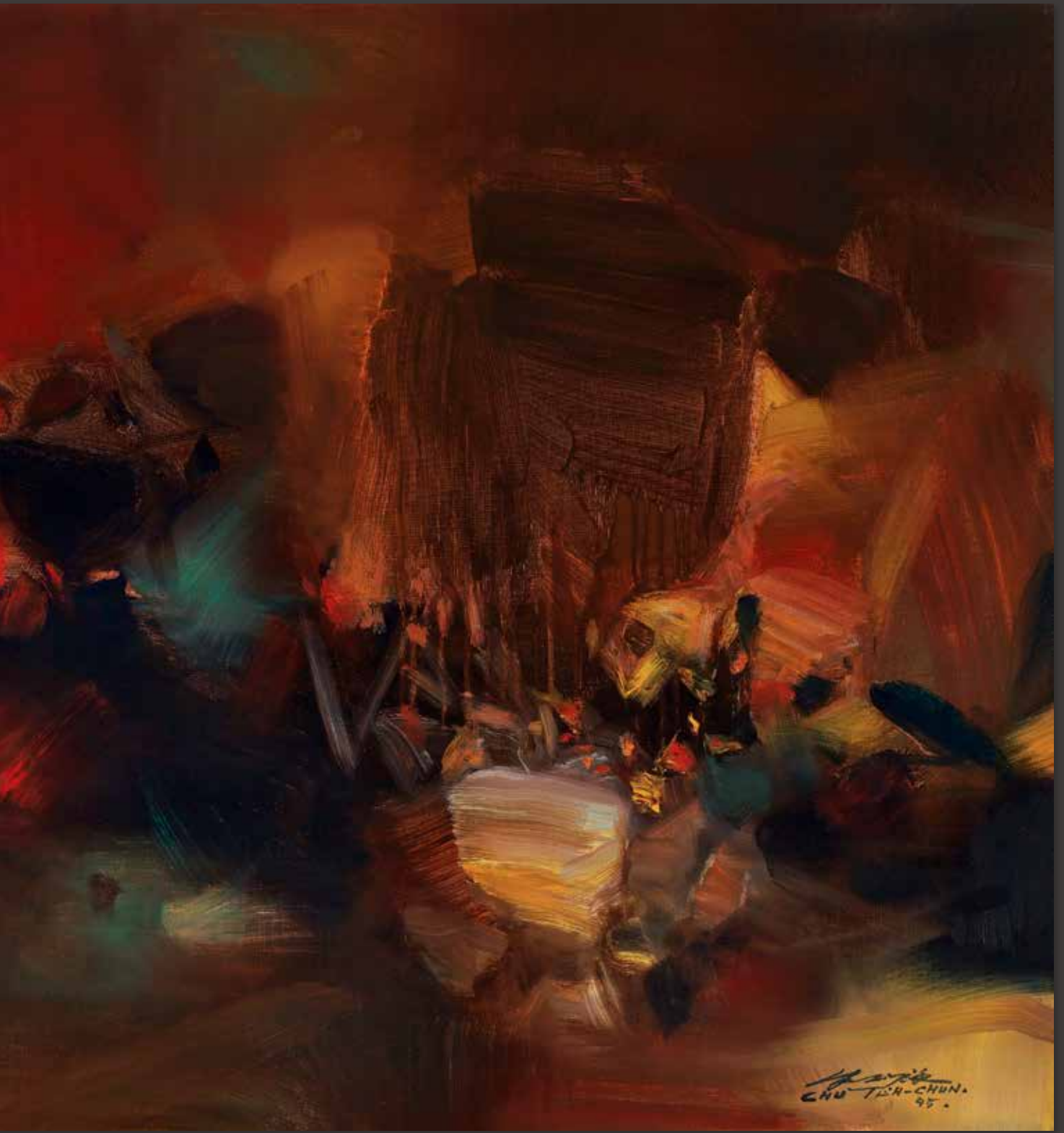
亞洲 私人收藏

此作品已經日內瓦朱德群基金會鑑定



Stained glass window at Sagrada Família, Barcelona, Spain.
巴塞隆納聖家堂的彩色玻璃





303

CHU TEH-CHUN

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

Untitled

signed in Chinese, signed and dated 'CHU TEH-CHUN 80'
(lower right)
gouache on paper
34 x 54 cm. (13 3/8 x 21 1/4 in.)
Painted in 1980

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Galerie du Luxembourg, Luxembourg
Private Collection, Luxembourg

EXHIBITED

Luxembourg, Galerie F. Hessler, De la Chine, entre Tradition et Modernité,
2010.

LITERATURE

Galerie F. Hessler, De la Chine, entre Tradition et Modernité, exh. cat.,
Luxembourg, 2010 (illustrated on the back cover).

朱德群

(法國/中國, 1920-2014)

無題

水粉 紙本
1980年作
款識：朱德群 CHU TEH-CHUN 80 (右下)

來源

盧森堡 盧森堡畫廊
盧森堡 私人收藏

展覽

2010年「中國·傳統與現代之間」 F. Hessler 畫廊 盧森堡

出版

2010年《中國·傳統與現代之間》展覽圖錄 F. Hessler 畫廊
盧森堡 (封底)

"The most authentic painting comes from memory"

-Pierre Cabanne

「最真實的畫作來自人的記憶。」

——皮耶·卡班





304

FOUJITA

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

Untitled

signed in Japanese; signed and dated 'Foujita 1932' (lower left)
oil on cloth
54.8 x 45.4 cm. (21 $\frac{5}{8}$ x 17 $\frac{7}{8}$ in.)
Painted in 1932

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

US\$390,000-510,000

PROVENANCE

Private Collection, South America
The work is accompanied with certificate of authenticity issued by Sylvie Buisson

藤田嗣治

(法國/日本，1886-1968)

無題

油彩布
1932年作
款識：嗣治 Foujita 1932 (左下)

來源

南美洲私人收藏
此作品附Sylvie Buisson簽發之作品保證文件



Léonard Tsuguharu Foujita, *People in Rio de Janeiro*, ca. 1932. National Museum of Modern Art, Tokyo, Japan.
Artwork: © Foujita Foundation / Artists Rights Society (ARS), New York 2019
藤田嗣治《里約熱內盧的人們》約1932年作 日本 東京 國立現代美術館藏

"Foujita is indecisive, neither European nor Japanese tradition is dominant enough to prevail in his mind. During his first years of creation, he will be hesitant, triggering a period of uncertainty during which he paints either completely along Western tradition, or in pure Japanese style." Michel-Gabriel Vaucaire

Through the mastery of his exquisitely fine, fluid and supple lines coupled with a unique display of shadowing, Foujita has surpassed Western and Japanese art conventions to create a unique aesthetic of his own. Indisputably one of the best painters in France and Japan of the 20th Century, Léonard Tsuguharu Foujita is well acclaimed across Europe, America and Asia. After significant artistic training in Japan under Seiki Kuroda, both in traditional and Western traditions, he arrived in Paris in 1913, where he became a core member of the School of Paris. His buoyant character has made him a popular figure in the Parisian art community and he soon befriended artistic luminaries like Modigliani and Picasso, as well as popular cabaret models of the time. This season we are pleased to present three beautiful works, each highly representative of their category.





Foujita on the boat to Rio de Janeiro, 1931
 ©Maison-atelier Foujita. CD Essonne
 藤田嗣治在駛往里約熱內盧的船上，一九三一年

EARLY WORKS : EXPRESSION THROUGH URBAN LANDSCAPES

Charrette sur la plage (Lot 306) is one of the rare oils on canvas painted prior to 1918. The hardships of the World War I had brought financial difficulties, and Foujita was just starting to be known to the Parisian scene through art dealer Georges Chéron, who mainly encouraged him to paint watercolours and gouaches. In the footsteps of painter Henri Rousseau, Foujita spent most of his early career painting primitive grey urban landscapes. Between 1913 and 1918, Foujita painted several oil landscape using that particular aesthetic, where each landscape element is delineated by crisp lines contrasting with soft hues of greys, browns and whites. *Charrette sur la plage* is a beautiful example of Foujita's early works and demonstrates the artist's early interest of the line in relation to volume.

TRAVELS TO SOUTH AMERICA : A RENEWED SOURCE OF INSPIRATION

After twenty years in Paris, and following a wave of success, Foujita takes off for South America with dancer and model Madeleine Lequeux, leaving behind his wife Youki and escaping fiscal difficulties. The couple began their expedition with Brazil in the Autumn 1931. Painted in 1932, *Untitled* (Lot 304) depicts a young black man, casually sitting on a bench with a dog. Here, the painting displays a delicate gradation casted by shadow and the depiction of human figure and texture. By utilising traditional Japanese painting materials such as *menso* (fine brushes), *nikawa* (animal glue) and *sumi* (ink), he produces an ivory white unprecedented in Western art history. This distinct colour was termed as *le grand fond blanc* in French. Ivory white paired with grey shadows invoke a sculptural impression to the figures. In addition, Foujita applied oil paint with white

mother-of-pearl powder, giving the work a silky glaze, with a smooth texture and a light translucency unseen of in oil painting. *Untitled* however distinguishes itself from his Parisian nude ivory white paintings: the colour of the man's skin creates a subtle and soft contrast, bringing the viewer's attention to the relaxed pose of the figure, caught in a moment of contemplative rest. His dog, in comparison, sits still and powerful, keeping close guard on his master's surroundings. While the artist used to convey volume through subtle and sporadic areas of stylised shadowing on white background, here, the three-dimensionality of the body is depicted through traditional techniques of shadowing. Unlike Foujita's other portraits from his travels across South America, *Untitled* offers an exquisite portrait focusing on natural posture and facial expression -of both man and dog- rather than costume and cultural characteristics.

FELINE REPRESENTATION OF THE SELF

Foujita's drawings portraying cats demonstrated his deft skill and artistic cultivation. They also formed the cornerstone of several celebrated paintings, each carrying important historical meaning. From very early stage in his career, the artist identified cats as a representation of himself: sensual and agile, independent and socially clever, they gracefully and silently mark their own territory. *Kitten Resting* (Lot 305) is a beautiful example of Foujita's ease with the depiction of cats. Through seemingly simple strokes, Foujita imbues the nuances of his inner emotions and the subject matter onto the drawing, demonstrating the capacity of lines to express delicate affections and thoughts.

These three works we proudly offer today confirm Foujita's unrivalled skills throughout the exploration of various subject matters and media.



Market scene, Brazil, 1932
 巴西集市 攝於一九三二年



Street scene in Rio de Janeiro, photographed by Foujita in 1932
 藤田嗣治於1932年拍攝的里約熱內盧街景

Léonard Tsuguharu
Foujita, *Scène de rue*, 1917.
Christie's London, 1 March
2017, Lot 538. Sold for
GBP 65,000.
Artwork: © Foujita
Foundation / Artists
Rights Society (ARS), New
York 2019
藤田嗣治《街景》1917年
作 佳士得 倫敦 2017年3月
1日 拍品編號538 成交價：
65,000英鎊



Lot 306

"藤田總是游移不定，無論歐洲或是日本傳統都不足以在他腦海中占據優勢。在其創作的第一年，總是躊躇不決，而在這個彷徨遲疑的階段，他要麼完全遵循西方傳統，要麼採用純粹的日本風格。"——米歇·加布裡埃爾·沃佳

透過其細膩精湛，流暢柔軟的線條，輔以獨特的陰影表達，藤田跨越了西方與日本藝術的傳統法則，創造出別開生面的獨特美學。藤田嗣治無可爭議地成為二十世紀活躍在法國與日本的最卓越畫家之一，於歐洲，美洲和亞洲享有盛譽。早期曾跟隨黑田清輝接受大量嚴格的日本與西方傳統繪畫的訓練，藤田於一九一三年抵達巴黎，隨後成為巴黎學院的核心成員。他活潑輕快的性格使其成為巴黎藝壇的熱門人物，並很快結識了莫迪利亞尼與畢加索等藝術大師，以及當時頗為風靡的歌舞表演的模特。本季我們將樂於為您呈現三件藤田嗣治不同時期極具代表性的精美絕倫之佳構。

早期創作：對城市景觀的描摹

《海灘上的馬車》(拍品編號306)是其一九一八年以前繪制的罕見布面油畫作品之一。其間第一次世界大戰的困苦艱辛致使其財務狀況頗為拮据，而藤田剛剛開始通過藝術經理人喬治·查龍在巴黎藝壇初露鋒芒。查龍鼓勵他使用水彩或水粉創作。追隨畫家亨利·盧梭的腳步，藤田早期繪畫生涯中的大部分時間都在描摹粗糲的灰色城市景觀。一九一三年至一九一八年間，藤田以這種獨特的美學風格創作了數件風景油畫，其中每個景觀要素都以清晰爽利的線條勾勒而出，與灰色、棕色和白色的柔和色調形成鮮明對比。《海灘上的馬車》是藤田早期作品中的一幅佳作，顯露出藝術家彼時對線條與體積感的研究與興趣。

南美之行：全新的靈感源泉

在巴黎渡過二十年時光而聲名日隆，隨後藤田攜舞者兼模特瑪德琳·勒柯前往南美洲，拋下他的妻子，以逃避財務困難。一九三一年秋，兩人在巴西展開探險之旅。一九三二年，藤田創作了

《無題》(拍品編號 304)，其中描繪了一個年輕黑人，隨意放鬆地坐在長椅上，身邊倚靠著一只狗。這幅畫透過陰影的表達與對人物和肌理的描摹，展現出微妙的漸變層次。通過使用日本傳統繪材，如面相筆(精細畫筆)，動物膠及和墨，他創造出西方藝術史上前所未有的乳白質感。這種獨特的顏色在法語中被稱為"le grand fond blanc"(巨大而潔白的背景)。乳白搭配灰色陰影，賦予人物雕塑般的質感。此外，藤田在油畫顏料中加入白色珍珠母貝粉，為作品增添了一層絲綢般的光澤，營造出油畫中所未見的細膩肌理與半透明的光彩。然而，《無題》與其在巴黎創作的裸體肖像的乳白有所區別：畫中男人的皮膚顏色表現出含蓄而柔和的對比，將觀者的注意力集中在人物放鬆的坐姿，沉浸在片刻的沉思之中。相反，他的狗身姿矯健，端坐身旁，對主人周遭的環境時刻保持警惕。雖然藝術家一度偏愛透過白色背景上零星朦朧的陰影表達體積感，但這裡，他選擇了傳統的陰影技法來凸顯身體的立體感。與藤田在南美旅行時創作的其他肖像不同，《無題》中精緻的描畫，側重於男人和狗的自然姿態與面部表情的表達，而非服飾與文化特徵。

象徵自我的貓主題

藤田以貓為主題的畫稿展示出靈巧嫻熟的技法與深厚的藝術修養，同時作為幾幅重要作品的基石，每一張都極具歷史意義。從早期職業生涯開始，藝術家便將貓視作自我的象徵：感性而機敏，獨立而善於交際，總是優雅而安靜地標記自己的領土。《小貓休憩》(拍品編號 305)便是其對貓安逸悠閒的描畫，堪為藤田之代表佳構。透過看似簡單的筆觸，藤田將其內心情感與作品主題的微妙變化融入到繪畫中，展現了其運用線條表達細微情感與思緒的非凡能力。

我們榮幸為您呈現的這三件至臻之作，印證了藤田嗣治在多種主題與媒介的探索中所表現出的卓絕技能。



Léonard Tsuguharu Foujita, *Reclining Nude*, 1932. Christie's Hong Kong, 27 May 2017, Lot 29. Sold for HKD 7,260,000.
Artwork: © Foujita Foundation / Artists Rights Society (ARS), New York 2019
藤田嗣治《斜倚的裸女》1932年作 佳士得 香港 2017年5月27日 拍品編號29
成交價：7,260,000港元



Lot 304



305

FOUJITA

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

Kitten Resting

signed in Japanese, signed and dated 'Foujita 1931' (lower left)
ink and watercolour on paper
22 x 30 cm. (8 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in.)
Painted in 1931

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Europe

LITERATURE

Sylvie & Dominique Buisson, ACR Edition, La vie et l'oeuvre de Léonard-Tsuguharu Foujita, Paris, France, 1987 (illustrated in black and white, plate 31.01, p. 419).

藤田嗣治

(法國/日本，1886-1968)

小貓休憩

水墨 水彩 紙本
1931年作

款識：嗣治 Foujita 1931 (左下)

來源

歐洲 私人收藏

出版

1987年《藤田嗣治作品集(一)》希薇及多米尼克布伊森著
ACR Edition 巴黎 法國 (黑白圖版，第31.01圖，第419頁)



306

FOUJITA

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

Charrette sur la Plage (Cart on the Beach)

signed and inscribed in Japanese, signed 'T. Foujita' and dated '1917'
(lower right)

oil on canvas

33 x 41 cm. (13 x 16 1/8 in.)

Painted in 1917

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Private Collection, Japan

LITERATURE

S. Buisson, Léonard-Tsuguharu Foujita Volume 2: Sa vie, son oeuvre, Paris, France, 2001 (illustrated in black and white, plate 17.81, p. 154).

藤田嗣治

(法國/日本，1886-1968)

海灘上的馬車

油彩 畫布

1917年作

款識：日本 藤田 T. Foujita 1917 (右下)

來源

日本 私人收藏

出版

2001年《藤田嗣治作品集(二)》希薇·布伊森著 法國 巴黎
(黑白圖版，第17.81圖，第154頁)



307

ZAO WOU-KI

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

Untitled

signed in Chinese, signed 'ZAO' and dated '61' (lower right)
watercolour on paper
76 x 57 cm. (29 7/8 x 22 1/2 in.)
Painted in 1961

HK\$1,600,000-2,400,000

US\$210,000-310,000

PROVENANCE

Juster Gallery, New York, USA
Private Collection, USA

This work is accompanied by a certificate of authenticity issued by
the Fondation Zao Wou-Ki dated 11 December 2018

趙無極

(法國/中國，1920-2013)

無題

水彩 紙本
1961年作
款識：無極 ZAO 61 (右下)

來源

美國 紐約 Juster 畫廊
美國 私人收藏

此作品附趙無極基金會於2018年12月11日
簽發之保證書



308

ZAO WOU-KI

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

Untitled

signed in Chinese, signed 'ZAO' and dated '75' (lower right)
watercolour on paper
76 x 57 cm. (29 7/8 x 22 1/2 in.)
Painted in 1975

HK\$1,100,000-2,000,000

US\$150,000-260,000

PROVENANCE

Collection Alain Delon, France
Collection Alain Delon, Cornette de St Cyr Paris, 15 October 2007, Lot 35
Private Collection, Lisbon, Portugal
Anon. Sale, Bonham's Hong Kong, 27 May 2012, Lot 23
Private Collection, Asia
This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki dated 14 March 2012

EXHIBITED

Lisbon, Portugal, Fondation Arpad Szenes - Vieira da Silva, Zao Wou-Ki, 2010.

LITERATURE

Fondation Arpad Szenes - Vieira da Silva, Zao Wou-Ki, exh. cat., Lisbon, Portugal, 2010 (illustrated, p. 38).

趙無極

(法國/中國，1920-2013)

無題

水彩 紙本
1975年作
款識：無極 ZAO 75 (右下)

來源

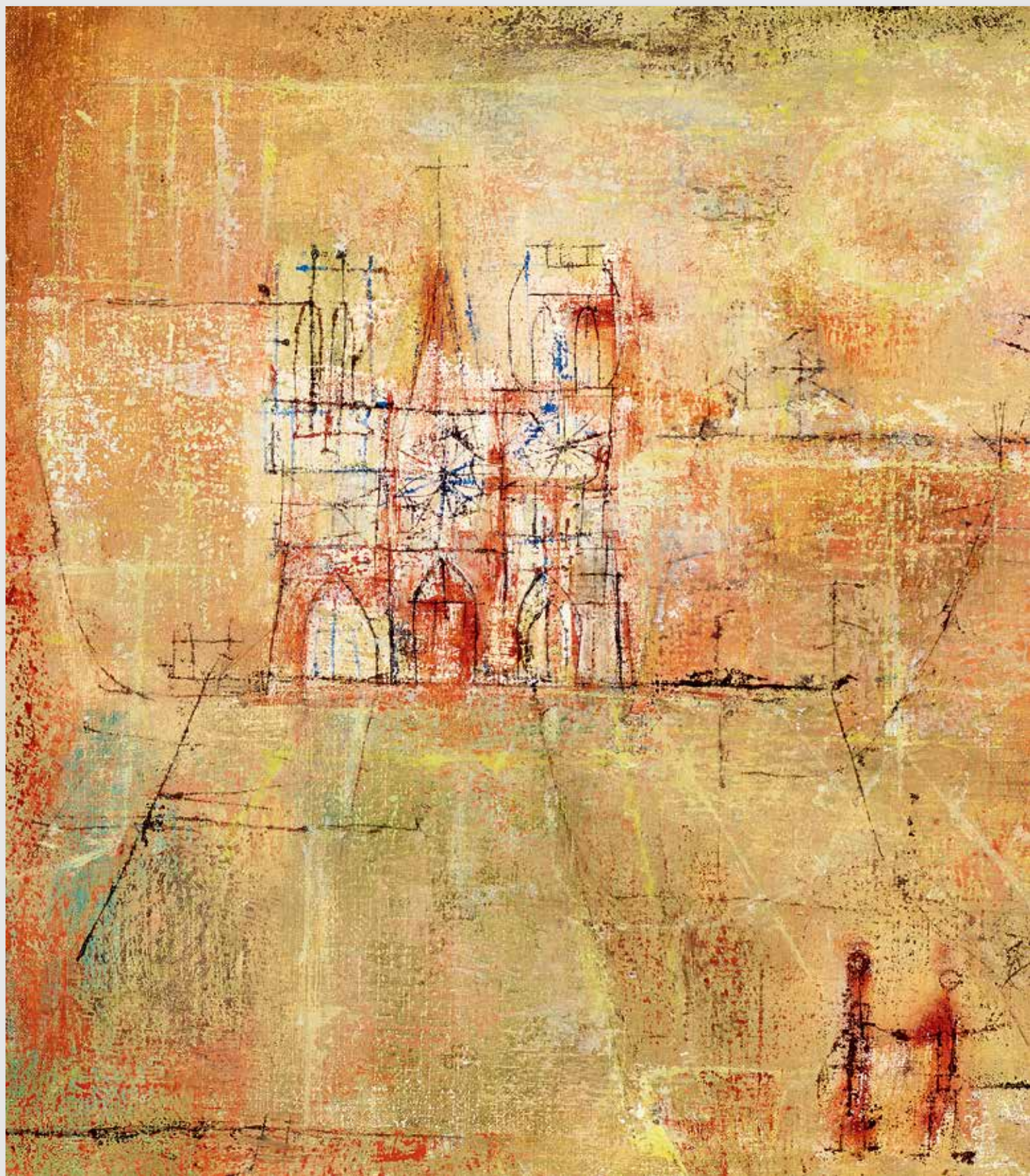
法國 Alain Delon 舊藏
巴黎 科爾內特·聖西爾拍賣行 Alain Delon 珍藏專場 2007年
10月15日 編號35
葡萄牙 里斯本 私人收藏
香港 邦瀚斯 2012年5月27日 編號23
亞洲 私人收藏
此作品附趙無極基金會於2012年3月14日簽發之保證書

展覽

2010年「趙無極」維利亞·達席爾瓦-維艾拉·
達席爾瓦基金會 里斯本 葡萄牙

出版

2010年《趙無極》展覽圖錄 維利亞·達席爾瓦-維艾拉·
達席爾瓦基金會 里斯本 葡萄牙 (圖版，第38頁)



309

ZAO WOU-KI

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

24.09.51

signed in Chinese, signed 'ZAO' (lower right); titled '24.9.51'
(on the reverse); signed 'ZAO WOU-KI' (on the stretcher)
oil on canvas
45.5 x 54 cm. (17 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in.)
Painted in 1951

HK\$5,000,000-6,000,000

US\$650,000-770,000

PROVENANCE

Cadby Birch Gallery, New York
Private Collection, New York and Paris,
(acquired from the above circa 1955)
Thence by descent to the present owner, 2000

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)

EXHIBITED

New York, USA, Cadby Birch Gallery, November – December 1952

趙無極

(法國/中國，1920-2013)

24.09.51

油彩 畫布
1951年作
款識：無極ZAO (右下)；24.9.51(畫背)；ZAO WOU-KI (畫布框架)

來源

紐約Cadby Birch畫廊
紐約及巴黎 私人收藏(約於1955年購自上述畫廊)
自2000年由前藏者家屬收藏
此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)

展覽

1952年11月-12月Cadby Birch畫廊 紐約 美國



“Another thing I know is that I enjoy painting more and more, that I’ve got more to say, with the ever-present fear of repeating myself. I paint my own life but I also try to paint an invisible place, that of dreams, somewhere where one feels in perfect harmony, even in the midst of agitated shapes or opposing forces. Every picture, from the smallest to the biggest, is always a fragment of that dream place.”

-Zao Wou-Ki



Lot 309 Detail 局部



Notre Dame Cathedral in the mid-20th Century
20世紀中期的巴黎聖母院



Zao Wou-Ki, *Sans Titre (Cathédrale)*, 1951-1952.
Christie's Hong Kong, 28 November 2015, sold for
HKD 41,560,000.
趙無極《無題（大教堂）》1951-1952年作 佳士得
香港 2015年11月28日 成交價：41,560,000 港元

In 1948, influenced by Impressionism, the 28-year-old Zao Wou-Ki moved to Paris—the centre of Western art at the time—and devoted himself to studying painting. From 1949 to 1952, he travelled across Europe and visited countless galleries and museums, where he had extensive exposure to the classics of Western art. In 1951, Zao discovered the work of Paul Klee at museums in Switzerland, and he was deeply influenced by the system of symbols and signs in Klee's paintings. The artist began to combine line drawing, line cutting and flat wash technique in executing semi-figurative oil paintings. He used one-point perspective or multi-point perspective for spatial organisation in his compositions; the images began to be filled with symbolic motifs and abstract expression, with the colours drifting beyond the images. It saw Zao Wou-Ki starting to establish his artistic style.

24.09.51 (Lot 309) is a representative work from this period, and it portrays a cathedral, so often found in French cities. The composition makes use of dramatic perspective to emphasise the tremendous presence of the architecture, and of simple, indistinct lines to depict the contour of the cathedral. Amidst the washes of red, the building loses its materiality in a composition that carries a fairytale-like and dreamy touch, while the iconic French monument is awash in a sacred light. On 15 April 2019, a dramatic fire broke out at the Notre-Dame in Paris, destroying its spire and its wooden roof structure, and causing profound damage to this historical architecture that is an emblem of the brilliant French culture. The fire of Notre Dame reminds us of the value of cultural and historical heritage, and fortunately, 24.09.51 captures the glory of such legacy.

In the mid-1950s, Zao Wou-Ki discarded figurative portrayal in his compositions and shifted to the exploration of pure abstraction. He immersed himself fully in the imaginative realm in painting; as he said, he had to "breathe together" with the canvas and "connect the mind with the canvas". In his subsequent artistic career, he focused on emotional expression on the canvas, and every painting was an opening for him to reveal his feelings. In the mid-1960s, the artist developed and refined his cursive brushwork on the canvas, instilling an immense momentum and feelings in his bold brushstrokes and sweeping colours. In the 1970s, following the deaths of his second wife and his father, Zao arrived at a new phase in his paintings. He demonstrated an increasingly adept command of oil painting techniques, and his choice of colours became brighter and more vibrant. The compositions

gravitated towards the capture of space and light, which was imbued with elements of nature. His works resounded with a deeper resonance of natural landscape and a more serene ambience. This change in his art was spurred on by the arrival of his third life, Francoise Marquet, in his life.

20.09.76 (Lot 310) was created during the artist's prolific period following his meeting with Francoise Marquet. The white and blue colours set the bright, vibrant tone of the composition. The artist diluted the oil paint with turpentine, and painted a light layer of purple across the canvas. The light and hazy colours intersect across the canvas, evoking the aura of vapour rising into the atmosphere. This versatile use of oil paint calls to mind Zhang Daqian's splash ink landscapes—the ethereal ink strokes and washes flow across the composition, inspiring a feeling of natural convergence.

Another work from the 1970s, 18.04.79 (Lot 311) features similar techniques as 20.09.76, while it presents a totally different visual experience. In this work, the viewer could feel the artist's perfect interpretation of space and time. The composition is divided into the upper and the lower halves, with the brown tone in the lower half carrying a greater momentum than the bright yellow in the upper half. The two colours converge in the middle of the canvas, creating an ephemeral and soaring sense of motion. The wash of light red at the upper left corner recalls the rising sun amidst the surging waves. It sets the tone of abstract landscape in the painting, which echoes William Turner's expressive and vibrant seascapes.

Apart from oil painting, Zao Wou-Ki also created in different media throughout his artistic career. *Untitled* from 1961 (Lot 307) and *Untitled* from 1975 (Lot 308) are the best examples of this creative versatility. In these two works, Zao transposed his artistic language onto paper, where the lightness of watercolour lends a lightweight texture to the composition different from that of oil painting. Executed in different periods of Zao's career, the two works on paper also encapsulate the evolution of his painting style. In the 1961 work, the bright red backdrop is interspersed with fine, dense and fast-paced black brushstrokes. The lines of the brushstrokes become the focal point of the composition; and the intersecting and expansive line possess a calligraphic resonance, as they are filled with the artist's feelings and a striking momentum. *Untitled* from 1975 places a stronger emphasis on the spirit of ink in the overall composition, as the work employs light colours that convey a subtle elegance and tenderness.

「我所確定的是，我越來越喜歡畫畫，我有更多東西想要表達，儘管我仍然害怕會重複自己。我畫自己的生活，但我也試圖畫出一個看不見的地方，也是夢境，一個讓人感覺到完美和諧的地方，即使充斥著變動的形狀或對立的力量。每一幅作品，從小到大，都是這個夢境的片段。」

——趙無極

1948年，28歲的趙無極受印象派影響，移居西方藝術之都巴黎，潛心學畫。1949年至1952年間，他遍遊歐洲，細觀各處美術館博物館，盡覽西方藝術經典。1951年，趙無極在瑞士的美術館中見到畫家保羅·克利的作品，深受其畫中的符號系統啟發，他開始結合線描、線刻與平塗技法來創作簡筆半具象油畫，空間塑造間或使用定點和散點透視，形象趨於符號化和抽象化，色彩游離形象之外，個人風格初成。

《24.09.51》(拍品編號309)便是創作於該時期的一幅典型作品，描繪了一座典型的法國哥特式教堂。畫面以誇張的透視強調建築的氣勢，用簡單而朦朧的線條刻畫出教堂的輪廓，在紅色調的渲染下，建築失去了其物質性，畫面充滿了童話般的夢幻感，這座古蹟散發著神聖的光芒。2019年4月15日，法國最具代表性的教堂—巴黎聖母院經歷了一場意想不到的大火，屋頂尖塔與主體木質屋頂被不幸燒毀，再次提醒人們文化遺存的脆弱性。讓我們感嘆的同時，不禁慶幸《24.09.51》將如斯人文的光輝永遠地留在了畫布之上。

50年代中期，趙無極放棄畫面上的具象描摹，繼而轉向純粹抽象的探索。他全身投入畫中的境界，如其所說，他要與畫面「共呼吸」，讓「心靈與畫面接觸」。隨後的藝術生涯，他開始專注畫面上的情緒表達，每一幅畫都是他抒發情感的窗口。60年代，他將狂草筆觸在畫面中發揚光大，大筆揮灑，盡情塗抹，筆間充滿力度與情緒；到了70年代，經歷了第二任妻子以及父親的離世，失去至親的趙無極在悲痛之後，繪畫卻迎來了新的階段：他的油畫技巧越發得心應手，色彩變得艷麗明亮，畫面逐漸側重對空間與光線的追求，蘊含種種大自然的要素，作品更具風景的意味，氣氛愈加平靜祥和。這樣的變化，

與他的第三任妻子梵思娃的到來有關。

《20.09.76》(拍品編號310)即創作於藝術家與梵思娃相識後的多產期，畫面由霜白、靛藍奠定基調，清亮明麗，而畫家用松節油稀釋油彩，為畫面塗抹上一層輕薄的紫色，朦朧的淡彩在畫面上縱橫交錯，營造出一種水汽蒸騰的氣氛。對油彩的如斯活用，讓人想起了的張大千的潑墨山水，靈動的墨韻在畫面上自由鋪陳，給觀者一種暈染天成的感覺。

同樣創作於1970年代的《18.04.79》(拍品編號311)，使用了與《20.09.76》相似的技法，卻呈現出一種全然的視覺體驗。在這張作品中，觀者可以感受到藝術家對空間與時間的完美詮釋：畫家將畫面分成上下兩段，下半部的棕色調凌駕於上半部的明黃色之上，而兩種色彩卻在畫面中段相溶相交，形成一股激蕩的瞬間動勢；左上角的一抹淺紅，似是奔騰的海浪中冉冉升起的旭日，為畫面奠定了抽象風景的主調，與透納充滿動態的海景有異曲同工之妙。

除油畫外，趙無極在其藝術生涯中亦堅持多元媒材的創作，1961年創作的《無題》(拍品編號307)與1975年作《無題》(拍品編號308)便是極佳例證。在這兩件作品中，趙氏將其藝術語言轉譯到紙本之上，水彩的輕薄特質給畫面帶來了有別於油畫的輕盈質感。而兩張創作於不同時期紙本作品亦很好地詮釋了趙氏繪畫風格的嬗變：1961年的作品以亮紅色為底，其上鋪滿了細密而急促的黑色筆觸，筆墨線條成為畫面中的焦點，排異縱橫，富含書法筆意，行筆間充滿情感與動勢；而1975年所作《無題》則更注重畫面整體的水墨靈性，整件作品用淡彩設色，清雅素麗，溫柔動人。



Lot 311



William Turner, *Snow Storm: Steam-Boat off a Harbour's Mouth*, 1842. Tate, London, UK.
威廉·透納《暴風雪：汽船駛離港口》1842年作 英國 倫敦 泰特美術館



Lot 310

310

ZAO WOU-KI

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

20.09.76

signed in Chinese, signed 'ZAO' (lower right); titled, dated and inscribed '20.9.76 (65x50)CM' (on the reverse)

oil on canvas

65.1 x 54 cm. (25 5/8 x 21 1/4 in.)

Painted in 1976

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

US\$620,000-870,000

PROVENANCE

Galerie de France, Paris, France

Private Collection, France

Private Collection, USA

Anon. Sale, Christie's London, 9 December 1999, Lot 382

Private Collection, Portugal

Private Collection, Europe

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

EXHIBITED

Lisbon, Portugal, Fondation Arpad Szenes - Vieira da Silva, Zao Wou-Ki, 2010.

LITERATURE

Fondation Arpad Szenes - Vieira da Silva, Zao Wou-Ki, exh. cat., Lisbon, Portugal, 2010 (illustrated, p. 39)

趙無極

(法國/中國, 1920-2013)

20.09.76

油彩 畫布

1976年作

款識：無極ZAO (右下); 20.9.76 (65x50)CM (畫背)

來源

法國 巴黎 法蘭西畫廊

法國 私人收藏

美國 私人收藏

1999年12月9日 佳士得 倫敦 編號 382

葡萄牙 私人收藏

歐洲 私人收藏

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

展覽

2010年「趙無極」 Arpad Szenes - Vieira da Silva基金會里斯本 葡萄牙

出版

2010年《趙無極》展覽圖錄 維利亞·達席爾瓦基金會博物館里斯本 葡萄牙 (圖版：第39頁)



Zhang Daqian, *Spring Snow on Magnificent Hills*, 1969. Christie's Hong Kong, 28 November 2017, sold for HKD 41,725,000.

張大千《溪山春雪》1969年作 佳士得 香港 2017年11月28日
成交價：41,725,000 港元



Property from a French private collection
法國私人收藏

311

ZAO WOU-KI

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

18.04.79

signed in Chinese, signed 'ZAO' (lower right); signed, titled and dated 'ZAO WOU-KI 18.4.79.' (on the reverse)

oil on canvas
54 x 65 cm. (21¼ x 25⅝ in.)
Painted in 1979

HK\$5,800,000-6,800,000

US\$750,000-870,000

PROVENANCE

Anon. Sale, Sotheby's Paris, 3 December 2013, Lot 24
Private Collection, France

This work is accompanied by a certificate of authenticity issued
by the Fondation Zao Wou-Ki, dated 8 November 2013.

LITERATURE

Jean Leymarie, Cercle d'Art (ed.) and Polígrafa (ed.), Zao Wou-Ki, Paris,
France and Barcelona, Spain, 1986 (illustrated in black and white, plate
520, p. 349).

趙無極

(法國/中國, 1920-2013)

18.04.79

油彩 畫布
1979年作
款識：無極ZAO (右下); ZAO WOU-KI 18.4.79. (畫背)

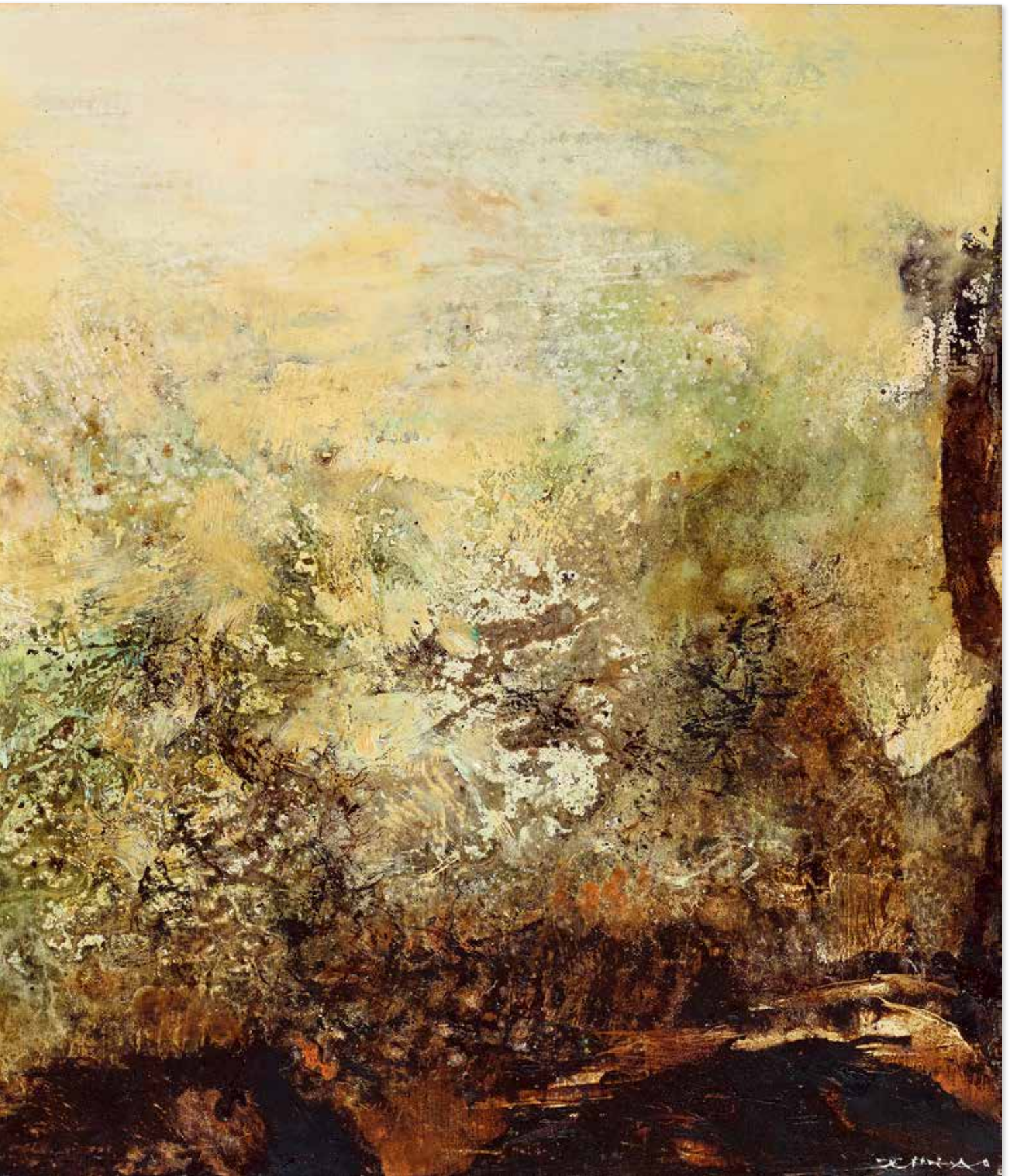
來源

2013年12月3日 蘇富比 巴黎 編號24
法國 私人收藏
此作品附趙無極基金會於2013年11月8日簽發之保證書

出版

1986年《趙無極》尚·雷瑪利著 Cercle d'Art及Ediciones
Poligrafa 出版社 巴黎 法國及巴塞隆納 西班牙 (黑白圖版，
第520圖，第349頁)







312

LIN FENGMIAN

(CHINA, 1900-1991)

Lilac

signed in Chinese (lower left)
ink and colour on paper
67.5 x 67 cm. (26 $\frac{3}{8}$ x 26 $\frac{3}{8}$ in.)

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

US\$120,000-150,000

PROVENANCE

Suzanne Chéreau Collection, France
Acquired directly from the artist, and thence by descent to the
present owner
Private Collection, France

林風眠

(中國，1900-1991)

丁香

水墨 設色 紙本
款識：林風眠 (左下)

來源

法國 Suzanne Chéreau 舊藏
前藏者直接購自藝術家，現由前藏者家屬收藏
法國 私人收藏

Lot 313-315

Property from the Collection of Mr Douglas Spankie (1929-1974),
Consul-General of the United Kingdom in Shanghai (1962-1964)
1962-1964年英國駐上海領事道格拉斯·史本基(1929-1974)收藏

PROPERTY FROM BRITISH CONSUL-GENERAL IN SHANGHAI 1962-1964

The five oil paintings presented in this sale are from the collection of Douglas Spankie (1929-1974), who was stationed at the British Consul General in Shanghai from 1962 to 1964. Those include two from his Opera Series, *Guan Yu Releases Cao Cao at Huarong Trail* (Lot 44) and *Beauty Defies Tyranny* (Lot 45), presented at the evening sale, and three more works in coloured ink for the day sale: *Lady with Lotus* (Lot 313), *Willow Scenery* (Lot 314), and *Cormorants* (Lot 315). Of the three, *Lady with Lotus* was inscribed by Lin Fengmian in French and Chinese on the reverse, 'ā mr et mme: Spankie/ Lin Fon Ming/ 1964, mai,' indicating the bonds of friendship that existed between the artist and Douglas Spankie and his wife Jane.

Lin's autobiography, drafted in 1971 while he was imprisoned, reveals that in 1963 a Belgian man named 'Frank Van Roosbroek' introduced two men named 'Douglas Spankie' and 'Philip Mansley' from the British Consulate in Shanghai to buy paintings from him

This cross-cultural friendship was also documented in the 1999 book *Biography of Lin Fengmian* by Zheng Zhong, who researched Lin's life and work. 'In the past, it had been his wife who took care of these matters (selling paintings), but at this time, someone stationed at the British Consulate in Shanghai took it upon himself to help Lin Fengmian sell some paintings into his circle of foreigners. Those who knew Lin at this time

included Douglas Spankie, chargé d'affaires at the British Consulate in Shanghai, and Philip Mansley, another official at the same office; the wife of a Norwegian consul; 'Paolo' at the Italian Consulate; 'Lucelyn' from a bank, doctor 'Fossick', and others, including two physicians from France and Switzerland, 'Sandler' and 'Kanders'. All were permanently stationed or living in Shanghai, and would occasionally visit Lin Fengmian and buy one or two paintings. When foreign delegations came to Shanghai, they would be introduced by these friends of the artist and buy some of his works, and several of them also studied painting with Lin.'¹

In researching Douglas Spankie's collection, we interviewed his eldest daughter who remembers the name of the Belgian friend of her father's, Frank Van Roosbroek (who introduced Spankie and Mansley to Lin Fengmian), Philip Mansley, and the wife of the Norwegian consul referred to the above, Mrs Gundersen. Previously, those names were only known to us through the Chinese transliterations which appeared in Lin Fengmian's autobiography and in Zheng Zhong's biography of Lin Fengmian. Now, however, their names and their identities have each been verified, allowing us to appreciate the unique historical value of this collection. Further, by presenting to us the circle of foreign friends that Lin had at the time, we have also learned how widely his work was appreciated in foreign diplomatic circles.

Lin Fengmian's art can be divided into phases corresponding to his stays in Paris as a student, and then in Chongqing, Hangzhou, Shanghai, and Hong Kong. After resigning from his post as head of the Hangzhou National Academy of the Arts and moving to Shanghai in 1951, he enjoyed what could be called his mature period, as during the 1950s and '60s certain artistic concepts settled into place and developed. The works presented here, his *Lady with Lotus*, *Cormorants*, and *Willow Scenery*, date from this period in Shanghai and provide strong insights into the theories and methods by which the artist sought to create a synthesis of Chinese and Western art.

SQUARE FORMAT

The use of square paper for these compositions marked Lin Fengmian's total departure from the Chinese tradition of the literati painters, as classical paintings on silk were typically vertical or horizontal scroll paintings. Lin brought a breath of fresh air to Chinese art by deliberately abandoning this universal form; also important was that theoretical ideas were more easily realized due to certain subtle factors connected with painting on square paper. Squares have clear vertical and horizontal lines, and the forces of the vertical axis and horizontal lines balance the forces of diagonal, bringing a calm and still quality, unlike vertical or horizontal scrolls, where they bring more tension. Lin not only succeeded at creating compositions suitable for a square pictorial space, but did so with wonderful deftness.



Lot 315



Lot 314



Lot 313



Lot 44



Lot 45

Property from the Collection of Mr Douglas Spankie (1929 – 1974), Consul-General of the United Kingdom in Shanghai (1962 -1964)
1962-1964年英國駐上海領事道格拉斯·史本基(1929 – 1974)收藏

313

LIN FENGMIAN

(CHINA, 1900-1991)

Lady with Lotus

signed in Chinese (lower right); signed and inscribed in Chinese; inscribed 'à mr et mme: Spankie/ Lin Fon Ming/ 1964, mai' (on the reverse)
ink and colour on paper
67.5 x 63 cm. (26 ½ x 24 ¾ in.)
Painted in 1964
two seals of the artist (lower right and on the reverse)

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

US\$240,000-360,000

PROVENANCE

Acquired from the artist by Mr Douglas Spankie (1929 – 1974), Consul-General of the United Kingdom in Shanghai (1962 -1964)
Thence by descent to the present owner

林風眠

(中國，1900-1991)

仕女與蓮花

水墨 設色 紙本
1964年作
款識：林風眠(右下)；'à mr et mme': Spankie/ Lin Fon Ming/ 1964, mai' 茲特贈Spankie先生夫人回國留念
林風眠(畫背)
鈐印：林風眠印(右下)；林風眠印(畫背)

來源

1962-1964年英國駐上海領事
道格拉斯·史本基(1929 – 1974)直接購自藝術家
現由原藏者家屬收藏



Palace Ladies, detail from 'Admonitions of the Instructress to the Palace Ladies', c. 380, Tang-Dynasty copy of Gu Kaizhi's work, British Museum Collection
東晉 顧愷之《女史箴圖》(局部) 唐朝絹臨本 大英博物館藏

Lady with Lotus makes precise divisions in the pictorial space, in which both the woman and items of the indoor scene are systematically arranged. This kind of rigorously considered composition can also be found in Western classical paintings; Lin Fengmian borrowed it to enrich his paintings of courtly ladies. The complex spatial layering within his mostly empty background brings an abundance of balance and tranquility rather than confusion. The painting defines as many as five layers from front to back, the foremost being the woman, her cloth mat, the flowers and vase, the dark blue wall, and lastly, the

window. Lin employs planes of colour and coloured lines to segment his composition, with intense contrasts that throw his deep blue background and grey-white window into sharp relief and thus create a sense of space. The deliberately elongated vase seems slightly out of proportion relative to the size of the woman's figure, but adds to the tension of the painting in a manner that recalls the still life painting by Cezanne. There, the proportion of fruits in the same pictorial space contradict our everyday assumptions to heighten the rhythm of the painting.

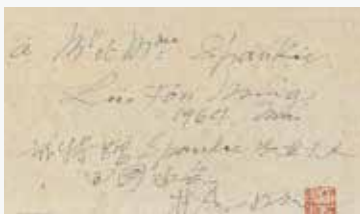




Douglas Spankie in Shanghai
道格拉斯·史本基，攝於上海



Queen Elizabeth II signed consular appointment document autograph, appointment Douglas Spankie as British Consul in Shanghai with effect from 14th July 1962.
伊麗莎白女王委任道格拉斯·史本基為英國駐上海領事之委任書，委任生效日期為1962年7月14日



Inscription by Lin Fengmian on the reverse of Lady with lotus, à mr et mme: Spankie/ Lin Fon Ming/ 1964, mai
林風眠於《仕女與蓮花》之畫背題款：茲特贈 Spankie先生夫人回國留念 林風眠(畫背)

LINES FROM LIFE TO BEAUTY

Studying and reworking the traditional lines drawings of China provided Lin Fengmian with a direction for development. He believed line drawing techniques held an important place in China's artistic culture: There were the lines in China's pictographic characters; there was calligraphy, developing from its emphasis on balance, order, and harmony to more stylized lines; and there was the emphasis on lines with pleasing curvature in painting — each stressed the importance of line. The various genres of Lin's painting, from scenic paintings to paintings of courtly ladies, Chinese opera figures, and still life, each in its own way illustrates his theories about the use of line.

The long, sustained, curving strokes in *Lady with Lotus* produce sweeping, flowing white lines and white chalk accents that subtly emerge from the background, expressing the folds of his subject's dress, her body, and her easy, graceful bearing. With exceptional skill at outlining these forms, Lin produces a transparent, gauzy effect. Lines of this type recall the painting *Admonitions of the Court Instructor*, a scroll by Gu Kaizhi of the Eastern Jin, whose line drawing employs supple, continuous curving lines, like newly spun silk, that vividly convey his subjects' poses. Once, discussing line in art, Lin said, 'We should note that, when we speak of curved lines, we can call them "lines from life to beauty." Straight lines are the direct complement to curved lines. Straight lines are calm and peaceful, an expression of balance and continuity.' In the changeable qualities of curved lines, Lin ingeniously found a harmony between tautness and softness, an appealing beauty and elegance, and a kind of happy energy. Faintly visible curved lines suggest the feeling of the fine layers of muslin cloth in the woman's clothing and even a genuine sense of their weight, while the curves of the Celadon vase in the background seem to echo her sitting form and posture. In painting his courtly ladies, Lin was influenced by the 'flying' art of the Dunhuang cave murals; his concise suggestions of facial details and his subject's graceful hands in light black are succinct and vivid, and reveal the peaceful, removed mood of his subject.

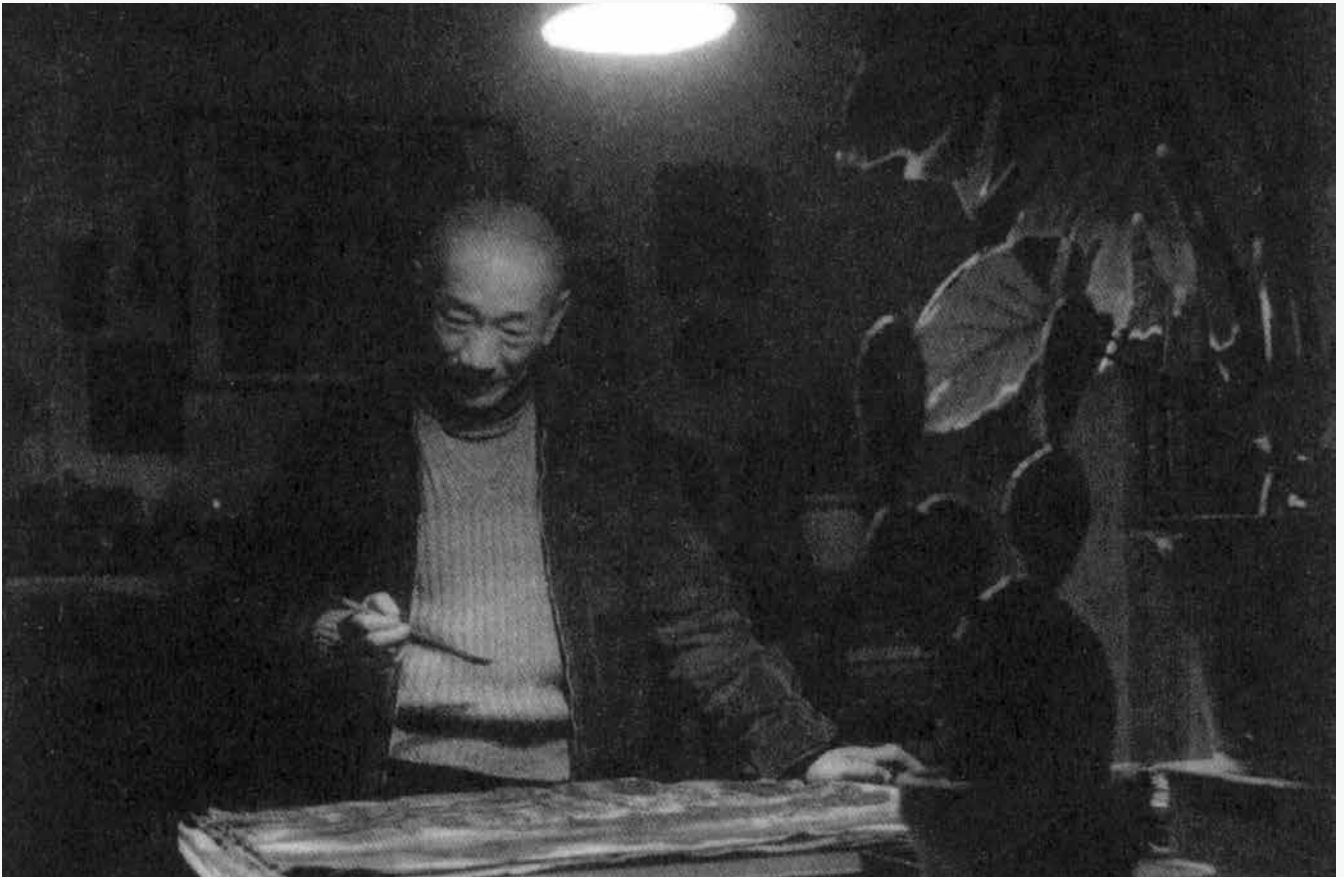
LIGHT AND COLOUR IN INK MEDIUM

The landscape was one of the genres through which Lin Fengmian helped achieve his reform of modern Chinese art. Lin believed that while landscape painting had developed earlier in China than in the West, and while the concept of a natural world changing with

time had also developed early, expression of it was very limited, and there was no method for depicting such changes in any overall sense. The ink medium placed some restrictions on Chinese landscape painting. The medium was best suited for depictions of backgrounds in rain or mist, even as complex colours or the many-changing hues of sunlight remained difficult. Lin Fengmian's original landscapes introduce a sense of the Impressionists' understanding of light and colour refraction, along with a harmonious blend of ink and colour, but they also heighten the importance of the traditional Chinese elements of the landscape. Lin employs deeper Eastern moods and conceptions and injects a strong note of nostalgia into these works.

In *Willow Scenery*, Lin organizes his square pictorial space into horizontal sections. The blurred reflections in the foreground, the embankments, the bridge, and the far-off white mists and clouds establish distances for the viewer and create spatial depths. Lin Fengmian loved West Lake, and loved painting the weeping willows that surround it. With techniques resembling watercolour, he depicts the willow branches that gently sway in the wind as a unified mass, but with textures that are gauzy and misty, delicate and diaphanous. In *Willow Scenery*, the elements of space, suggestion, distance, and depth produce a 'realm beyond the image.' The viewer experiences the work from foreground to deep background, while also moving from real images to implied feelings as they take in the total conception of the work. In the blurred reflections of the foreground one can see Lin Fengmian adapting the direct methods of the oil medium, as he overlays colours one upon the other; there is a sense of heavy colour with an emphasis on layering and brushwork. With the innovations of his colouring techniques, Lin Fengmian mixes ink, Chinese paints, watercolours, and gouache; he deliberately applies heavy colours, with 'ink on top of colours, and colours on top of ink.' Even when the colours are heavy, however, they are never dull or stagnant, but intricately layered. The result is a work where water-based paints, both thick and thin, produce an evocative scenic landscape.

Both the painting *Cormorants*, and the fishing boat in it, derive from Lin Fengmian's memories of Hangzhou. Lin employed a strategy of differentiating between Chinese ink-wash paintings and adapting elements from them, but here, despite working with ink and brush, he nevertheless deliberately avoids



Lin Fengmian's execution of painting in his studio at Nanchang Road, 1963.
1963年林風眠在上海南昌路寓所作畫



Lot 313

using a traditional, calligraphic style of line. He also does not avoid repetition, but uses it for its rhythmic and decorative qualities. The ink itself is an important element of the colour in this work, and together with its blue and brown tones, helps convey the rather chilly and desolate atmosphere as the evening sky begins to grow dark. By rendering scenes of all kinds which would be familiar to Chinese people, and by finding a common spirit in Eastern and Western art, Lin continued to pass along the age-old Chinese cultural heritage, but with his own type of emotional reserve and his unique, personal sense of form.

Lin Fengmian's cultural outlook, combining Chinese and Western elements, helped to define a new era in art, even as it also became part of a new tradition that would itself be inherited and carried forward. The Hangzhou

National Academy of Art that he founded became the cradle of modern Chinese art, and he advocated the spirit of love for nature among artists. His study of traditional Chinese pictographic characters, calligraphy, painting, and lines provided deep inspiration for Zao Wou-ki, who developed a world-famous 'oracle-bone' series of paintings and other abstract works expressing a Chinese view of the universe. Other students of Lin Fengmian, including Chu Teh-Chun, Wu Guanzhong, and Chao Chung-Hsiang, each in their own way began from their Chinese roots to successfully develop art using the oil medium but guided by the Chinese spirit.

[^] These names have been phonetically transcribed from the Chinese in the autobiography.

¹ Zheng Zhong, Biography of Lin Fengmian, Dong Fang Chu Ban Zhong Xin, Shanghai, China, 1999, p. 199.



Lot 315 Detail 局部

1962-1964 年英國駐上海領事收藏

本次拍賣之五幅林風眠重要作品乃1962-1964年英國駐上海領事道格拉斯·史本基(1929-1974)收藏，包括夜間拍賣之二幅「戲劇系列」油畫《關羽義釋曹操》(拍品編號44)、《宇宙鋒》(拍品編號45)，及日間拍賣之三幅水墨設色作品《持荷花的仕女》(拍品編號313)、《垂柳》(拍品編號314)及《鸕鷀》(拍品編號315)。當中《持荷花的仕女》畫背林風眠親筆以中文及法文題款「茲特贈Spankie先生夫人回國留念」盡顯史本基夫婦與林風眠之深厚交情。

林風眠1971年於看守所撰寫的自傳記載，1963年時，經由比利時人「羅斯布洛」(Frank Van Roosbroek)介紹英國駐上海人員「史班奇」(Douglas Spankie)和「曼斯」(Philip Mansley)前來買畫。

這段跨文化的友誼也記錄在研究林風眠之學者鄭重所撰寫1999年出版之《林風眠傳》，鄭重記錄：「過去都是夫人操辦這些事(賣畫)，這時，外國駐上海領事館的人來幫助林風眠到外國人圈子裡賣畫了。和林風眠經常有往來的有英國駐上海代辦「史本基」(Douglas Spankie)及代辦處的職員「孟思禮」(Philip Mansley)，挪威駐上海領事夫人，意大利駐上海領事館的「鮑德」，畢比銀行職員陸斯林，醫生「霍斯克」，法國醫生「桑德理」，瑞士的「康德斯」，這些人都常駐上海，有時到林風眠這裡買一兩張畫，外國代表團來上海，這些人也介紹他們來買林風眠的畫，有的外國人也跟林風眠學畫。」¹

研究史本基的收藏，讓我們通過訪問史本基的長

女，得知她父親的友人比利時人「羅斯布洛」(Frank Van Roosbroek)，及父親的同事英國駐上海代辦處的職員「孟思禮」(Philip Mansley)的原名。林風眠自傳及鄭重撰寫的林風眠傳所提及的人物名字便得以一一印證，過去只有通過中文音譯而出現的名字，現在則確認了他們的身份，可見此收藏獨一無二的歷史價值。這同時把當時林風眠交往的外國人圈子呈現，可見林氏作品深受外國使節的青睞。

林風眠的藝術可分巴黎留學、重慶、杭州、上海、香港等階段。從1951年辭任國立杭州藝專校長職務後遷到上海，50-60年代居滬的日子讓他的藝術概念得以沈澱、發展，可謂是林風眠藝術創作的成熟時期。本次拍賣作品，《持荷花的仕女》、《垂柳》及《鸕鷀》乃是林氏居滬時的創作，有力地透視林氏融合中西藝術的理論和手法。

方紙佈陣

方紙佈陣，是林風眠徹底告別中國傳統文人畫的舉動。中國傳統紙絹畫，以立軸及橫卷最為典型。他故意拋棄普遍的形式，除了給人耳目一新的感覺，更重要是方紙佈陣，包含了許多巧妙的因素，實踐林氏的繪畫理論。方形有清晰的垂直線和水平線，垂直軸與水平線的力與對角線的力都是平衡，具有靜態的特徵，不像立軸和橫卷那樣富於張力。林風眠能在方形上構圖，且能奧妙無窮。

《手持荷花的仕女》精密地把方形畫面分割，仕女和室內景物均有系統地佈置在內。這樣嚴格計算的構圖，可見於西方古典繪畫。林氏借助此構

圖系統，豐富了仕女水墨畫，為普遍留白的背景，加上複雜的空間層次，非但沒有混亂感，卻溢出平衡，寧靜之感。作品巧妙地形成五個前後層次，最前方的仕女、布墊、瓶花、深藍色牆面，及最後方的窗戶。林風眠以顏色面及顏色線分割畫面，明暗對比強烈丟右方深藍背景和灰白的窗戶，顯示了空間的距離感。刻意拉長的花瓶對比仕女出現大小比例的矛盾，卻加強畫面的張力。情況說如塞尚的靜物畫，物件在同一空間的異常大小比例，只為表現畫面節奏。

美與生之線

中國傳統藝術中的線條描寫是林風眠加以研究、整理、發展的方向之一。林氏認為線條描寫方法，在中國藝術文化有重要的地位，不論象形文字中的線條；書法由講求均齊、和諧，變化到線條的形勢；繪畫藝術講求的曲線美，一切都著重於線條。林氏的風景、仕女、京劇、靜物作品，都以不同角度提出他運用線條的理論。

《手持荷花的仕女》中，林風眠運用白線、白粉，以一筆到底，流暢舒展、若隱若現的曲線，表現了仕女的衣裙、身體及其從容優雅的意態，下筆勾勒的技巧高超，更形成透明紗質的效果。這種線條的運用承接了東晉顧愷之《女史箴圖》中如春蠶吐絲、緊勁聯綿的線描用筆，衣飾皆用曲線的描寫，充分的表現生動的體態。林氏在談論線條曾說：「我們可注意的，是談到曲線時，可謂是『美與生之線』，與曲線相對便是直線，直線是靜的，和平的，均衡永續的表現。」。林氏巧妙利用曲線這含有變化的元素，表示勁健與柔軟的和諧，優美雅緻的趣味及愉快的力量。若隱若現的勾紗曲線，表現層層疊疊的紗衣，甚至



Lot 314 Detail 局部



Claude Monet, *Impression, Sunrise*, 1872. Musée Marmottan, Paris.
莫奈《印象·黃昏》1872年

把紗衣真實的質感都表現出了。勾勒背景青瓷花瓶的曲線，與仕女的坐姿和形態互相呼。林風眠的仕女受敦煌壁畫飛天影響，以淡墨勾勒簡約臉部細節和優雅的手相簡煉傳神，表露了恬靜、超脫的氣質。

水墨光與色

風景畫是林風眠實踐現代中國藝術革新的重點之一。林氏認為中國風景畫雖比西方發展得早，自然界時間變化的觀念，亦很早發展出來，可是時間變化的表現只限於某一部分，而並沒有表現時間變化整體的描寫方法。中國風景畫受水墨原料所限制，描寫的背景主要是雨和雲霧，可是色彩複雜，變化萬千的陽光描寫是沒有的。林氏獨創的風景畫，引入西方印象派對於光線和色彩折射的觀點，把水墨與色彩和諧交融，同時提高中國傳統風景元素的比重，在更為深刻的東方意境中寄託濃厚的懷鄉情感。

《垂柳》在方形畫面上以橫段組織畫面，近景斑駁的倒影、堤岸、橋樑、清淡的遠天白雲形成遠

近距離與空間深度。林風眠喜愛西湖，喜愛畫西湖的垂柳。林風眠用了近似水彩的表現手法，將隨風輕輕擺動的柳條當做一個整體來描繪，形成瞭如輕紗、薄霧、蟬翼般的效果。《垂柳》在空、虛、遠、深等要素中產生「象外之境」，觀眾得以由近而遠地體驗，由實而虛地感知畫中意境。近景斑駁的倒影可見林風眠移植油畫的直接畫法，以色感濃重的多層次互相覆蓋的技法，強調層次感，筆法。除了著色技巧的革新，林風眠混合使用水墨、國畫顏料、水彩、水粉顏料，刻意以重彩著色，採取「墨疊色、色疊墨」的著色技巧，雖重而不滯，形成色層錯綜重疊，水性顏料厚薄相間的風景畫。

《鸕鷀》與漁船同樣也來自於對杭州的回憶。林風眠對中國水墨畫採取分離及繼承的策略，雖然運用筆墨，卻刻意迴避傳統書法式的線條表現，不忌諱重複，而追求一種節奏感和裝飾感。在他的作品中，墨也是色彩中的重要元素，與藍、褐等色共同傳達傍晚天光漸暗時的蕭索清冷。林風眠藉種種中國人熟悉的景物，在東方與西方藝術精神的融匯

中，以其內斂情感與特殊個人形式語言，延續了傳承以久的中國傳統文化底蘊。

林風眠兼具中西的藝術文化觀，不但開創出劃時代的藝術，更成了新的傳統待後人加以繼承、發揚。他創立的國立杭州藝專，是中國現代藝術的搖籃。林氏主張藝術家要擁有愛自然的精神，他對中國傳統象形文字、書法、繪畫，線條等研究深深啟發趙無極發展出舉世聞名的甲骨文系列，及表現中國宇宙自然觀的抽象作品。以外，林風眠的學生朱德群、吳冠中、趙春翔等更以不同的切入點，從中國文化的根源，成功發展出擁有中國精神導向的油畫作品。

1999年，《林風眠傳》，鄭重著，東方出版社，上海，中國，第199頁



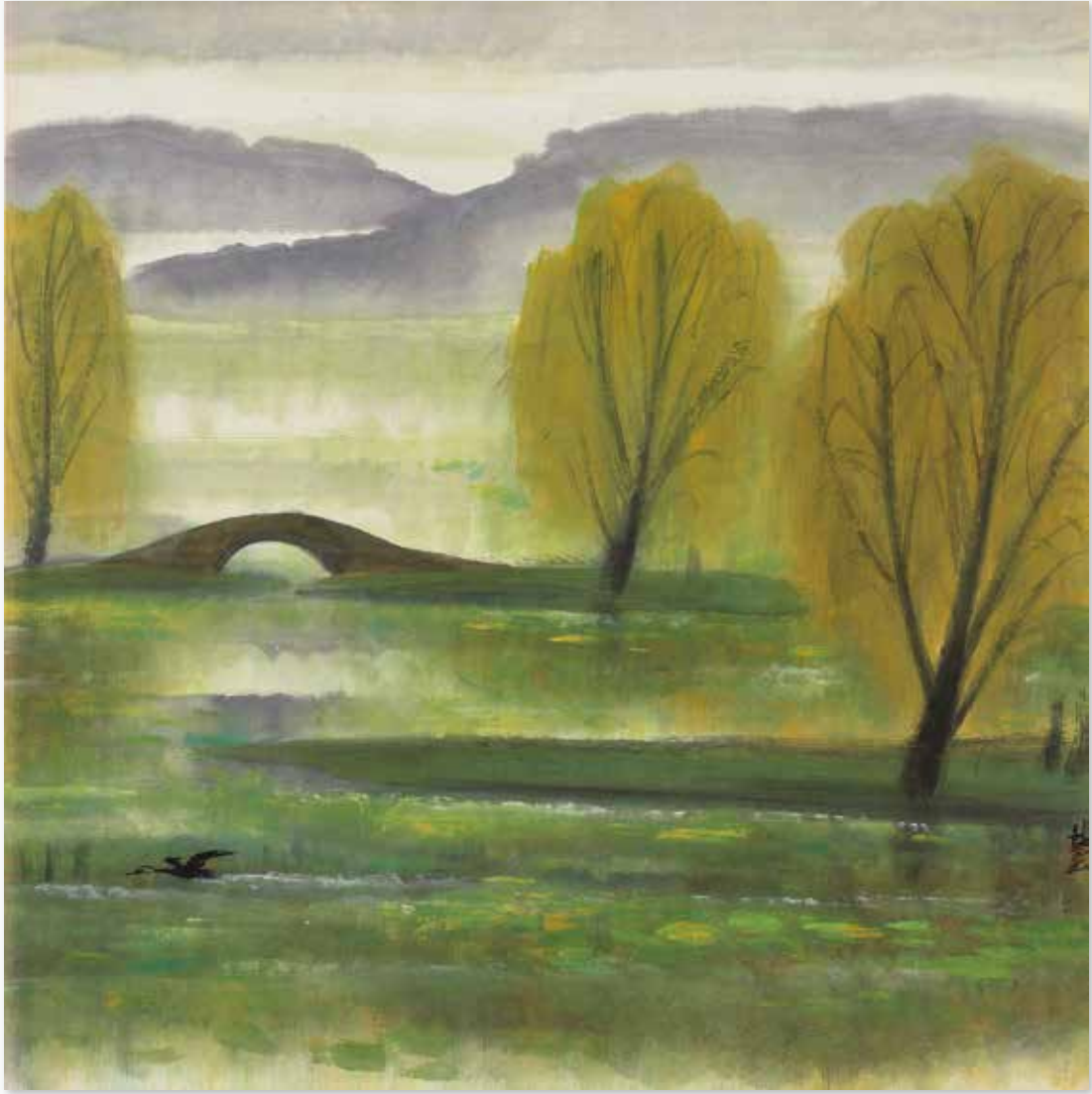
Left to right 由左至右
Lin Fengmian, *Opera Series: Guan Yu releases Cao Cao at Huarong Trail*, oil on canvas. Christie's Hong Kong 20th Century & Contemporary Art Evening Sale, 25 May 2019, Lot 44

林風眠《戲劇系列：關羽義釋曹操》油彩 畫布
2019年5月25日 佳士得香港 二十世紀及當代藝術晚間拍賣
拍品編號 44

Lin Fengmian, *Opera Series: Beauty defies Tyranny*, oil on canvas. Christie's Hong Kong 20th Century & Contemporary Art Evening Sale, 25 May 2019, Lot 45
林風眠《戲劇系列：宇宙鋒》油彩 畫布
2019年5月25日 佳士得香港 二十世紀及當代藝術晚間拍賣
拍品編號 45



Property from the Collection of Mr Douglas Spankie (1929 – 1974), Consul-General of the United Kingdom in Shanghai (1962 -1964)
1962-1964年英國駐上海領事道格拉斯·史本基(1929 – 1974)收藏



314

LIN FENGMIAN

(CHINA, 1900-1991)

Willow Scenery

signed in Chinese (lower right)
ink and colour on paper
67 x 66 cm. (26 3/4 x 26 in.)
Painted in the 1960s
one seal of the artist

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

US\$160,000-280,000

PROVENANCE

Acquired from the artist by Mr Douglas Spankie (1929 – 1974),
Consul-General of the United Kingdom in Shanghai (1962 -1964)
Thence by descent to the present owner

林風眠

(中國，1900-1991)

柳樹景色

水墨 設色 紙本
1960年代作
款識：林風眠（右下）
鈐印：林風暝印

來源

1962-1964年英國駐上海領事道格拉斯·史本基(1929 – 1974)
直接購自藝術家
現由原藏者家屬收藏



315

LIN FENGMIAN

(CHINA, 1900-1991)

Cormorants

signed in Chinese (lower left)
ink and colour on paper
35 x 35 cm. (13 ¾ x 13 ¾ in.)
Painted in 1960s
one seal of the artist

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Acquired from the artist by Mr Douglas Spankie (1929 – 1974),
Consul-General of the United Kingdom in Shanghai (1962 -1964)
Thence by descent to the present owner

林風眠

(中國，1900-1991)

鸕鷀

水墨 設色 紙本
1960 年代作
款識：林風眠(左下)
鈐印：林風暝印

來源

1962-1964年英國駐上海領事道格拉斯·史本基
(1929 – 1974)直接購自藝術家
現由原藏者家屬收藏



recto 正面



verso 背面

316

WANG JIYUAN

(WANG CHI-YUAN, CHINA, 1893-1975)

Chrysanthemum & Lotus

signed, dated and inscribed in Chinese (upper right of both sides)

double-sided three panel screen, ink, colour and gold foil on paper board laid on wooden panel; & ink, colour, oil and gold foil on canvas laid on wooden panel

each: 226 x 55.5 cm. (89 x 21 $\frac{1}{8}$ in.) (3)

overall: 226 x 166.5 cm. (89 x 65 $\frac{1}{2}$ in.)

Painted in 1960

three seals of the artist (affixed to the right); & two seals of the artist (affixed to the right)

HK\$400,000-600,000

US\$52,000-77,000

PROVENANCE

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

The Belfield Trust Collection, USA

王濟遠

(中國，1893-1975)

菊花及荷花

雙面三折屏風 (水墨 設色 金箔 紙板 貼於木板；水墨 設色 油彩 金箔 畫布 貼於木板)

1960年作

款識：一九六十年五月廿三日濟遠寫於紐約 (右上)；

戊申九秋濟遠寫於寥東閣 (右上)

藝術家鈐印三枚 (貼於右部)；及濟；寥東閣 (貼於右部)

來源

現藏者家屬直接購自藝術家本人

美國Belfield 基金會收藏

Wang Jiyuan moved permanently to the US in 1941, where he founded the New York School of Chinese Brushwork. At that time, a member of the family associated with The Belfield Trust Collection, the present owner of this Wang Jiyuan work, taught at that school, and along with Zhang Daqian, was a member of its board of directors. The discerning taste of this family member led her to collect numerous fine works by Zhang Daqian, Pan Yuliang, and Wang Jiyuan during this period. The family of the current owner had a close association with the artist, and on behalf of Wang Jiyuan preserved a number of letters written in the hand of Pan Yuliang herself. The present owner was happy to acquire this work in the 1960s and valued it to the extent that she has kept it in her collection until the present.

王濟遠1941年開始定居美國，創立華美書學院，現藏者Belfield 基金會的家族成員，當時便在此學院授課，並與張大千同為學校董事會成員，期間以非凡眼界收藏多幅來自張大千、潘玉良、王濟遠的佳作。現藏者家族與藝術家淵源甚深，更為王濟遠代為保管多封潘玉良親筆書信。現藏者在六十年代喜得此作，一直收藏至今，更見作品彌足珍貴。





317

SANYU

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

Nude

ink and charcoal on paper
45 x 28 cm. (17¼ x 11 in.)
one seal of the artist

HK\$420,000-700,000

US\$54,000-90,000

PROVENANCE

Private Collection, Asia

This work is registered as D0665 by The Li Ching Cultural and Educational Foundation. (For further information, please refer to Art of Sanyu <http://www.artofsanyu.org/>)

常玉

(法國/中國，1895-1966)

裸女

水墨 炭筆 紙本
藝術家鈐印一枚

來源

亞洲 私人收藏

此作品已登記於財團法人立青文教基金會，登錄號碼為D0665
(詳情請瀏覽常玉線上資料庫 <http://www.artofsanyu.org/>)



318

SANYU

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

Standing Nude with One Foot on a Chair

ink on paper
43 x 23.5 cm. (16 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in.)

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, USA
This work is accompanied by a certificate of authenticity issued by the Li-Ching Cultural & Educational Foundation, dated 5 December 2005.

常玉

(法國/中國, 1895-1966)

站立裸女

水墨 紙本

來源

美國 私人收藏
此作品附財團法人立青文教基金會於
2005年12月5日簽發之作品保證書。

319

ZENZABURO KOJIMA

(JAPAN, 1893-1962)

Mirror

signed 'Z.Z.Kojima' (lower left)
oil on canvas
97 x 130.5 cm. (38¼ x 51½ in.)
Painted in 1930

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Private Collection, Japan

EXHIBITED

Fukuoka, Japan, Fukuoka Art Museum, Zenzaburo Kojima Centennial Memorial Exhibition, July - August 1993. This exhibition later travelled to Chiba, Japan, Chiba Sogo Department Store, August - September 1993; Ibaraki, Japan, The Museum of Modern Art Ibaraki, September - October 1993; Mie, Japan, Mie Prefecture Art Museum, January - February 1994.

LITERATURE

Fukuoka Art Museum, Zenzaburo Kojima Centennial Memorial Exhibition, Fukuoka, Japan, 1993 (illustrated, plate 58, p.78; illustrated in black & white, plate 58, p. 231).
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 169, p. 23).



Kojima in his studio.
工作室中的兒島善三郎

兒島善三郎

(日本，1893-1962)

鏡

油彩 畫布
1930年作
款識：Z. Z. Kojima (左下)

來源

日本 私人收藏

展覽

1993年7月-8月 「兒島善三郎誕辰100年紀念展」 福岡市立美術館 福岡 日本；該展覽還在以下地點展出 1993年8月-9月 千葉崇光百貨美術館 千葉 日本；1993年9月-10月 茨城縣近代美術館 茨城 日本；1994年1月-2月 三重縣立美術館 三重 日本

出版

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58圖，第78頁；黑白圖版，第58圖，第231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169圖，第23頁)

“The most important thing is whether perpetual life flows in the background of the paintings, whether all things in nature outside the canvas and my painting breathe into each other. My work is just beginning. Let us purge all superficial beauty! We must confront and try to capture what is deeper, as more powerful, and eternal even if it only one, two, or hundred steps..”

-ZENZABURO KOJIMA

「最重要的是畫家背後是否充滿了生生不息的生命力。畫框以外森羅萬象與自己的畫是否息息相通，我要解決的就是這個。表面上的美，一點不剩全部丟掉，一步，兩步，百步，必須要更深，更實地去面對那些永恆的東西。」

——兒島善三郎



320

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

PORTRAIT OF MS. SHEN WEN YUN

signed in Chinese; dated '1971' (lower left)
oil on canvas
71 x 60 cm. (28 x 23 7/8 in.)
Painted in 1971

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

US\$130,000-190,000

PROVENANCE

Gifted by the artist to Mr. Hsu Chung Chie in 1971
Thence by descent to the present owner

席德進

(中國，1923-1981)

沈文筠女士畫像

油彩 畫布
1971年作
款識：席德進1971 (左下)

來源

藝術家於1971年贈予徐中齊先生
現由原藏者家屬收藏

「每一位太太都是那麼不同，衣服色彩是那麼新鮮，激起我莫大的興趣，這種畫像同我創作無異」

——席德進

《孤飛之鷹—席德進七〇至八〇年代日記選》



Ms. Shen Wen Yun with her grandchildren
沈文筠女士與孫輩

The subject of the oil painting is Ms. Shen Wen Yun (1923-2011), the wife of Hsu Chung Chie, a Nationalist Chinese legislator from Sichuan province. Born in Shanghai, Ms. Shen grew up as the daughter of a wealthy businessman. Shen was a precocious child, and loved mathematics and Chinese calligraphy. Eventually, she studied to become an accountant, attending college in Shanghai. Once married to Mr. Hsu, Shen moved to Taiwan, where she began socializing with the wives of other influential Nationalist Chinese figures, including Madame Chiang Kai-Shek. Shen volunteered at Madame Chiang Kai-Shek's Women's Club, sewing uniforms for military personnel. As patrons of the arts, the Hsus befriended Shiy De-Jinn in the early 1970's. Also from Sichuan, the artist was an admirer of Mr. Hsu. The artist painted portraits of the entire Hsu family, and personally came to the Hsu family residence to select the dress worn by Shen in the painting. The painting was a gift by the artist in 1971, and the painting has been in family possession since it was painted.

這幅席德進肖像油畫作品主角為沈文筠女士 (1923-2011年)，其夫為來自四川的中國國民黨立法委員徐中齊。沈女士生於上海，為富商之女，聰穎早慧，熱愛數學與書法，後來在上海的學院讀書以成為一名會計師。共產黨革命期間沈女士全家奔走香港，她因此在香港的某個社交場合上結識了未來的丈夫。她於婚後搬至台灣，和國民黨重要人物的妻子們頗有來往，其中包括了蔣宋美齡，並自願參與由蔣宋美齡發起的中華民國婦女聯合會，為軍人縫製制服。支持與贊助藝術的徐家夫婦，與席德進在1970年代早期結為好友。同為四川人，席德進也相當仰慕徐先生，並為他全家人繪製肖像，甚至親至徐家挑選了沈女士畫中所穿的這件洋裝。席德進於1971年創作此畫並贈予徐家之後，保存於其家族收藏至今。





321

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

Autumn Flowers

titled, signed, dated, and inscribed 'Autumn Flowers ting 67-1970 to MIA Love ting 1973' (on the reverse)

acrylic on canvas

129 x 155.5 cm (50¾ x 61¼ in.)

Painted 1967-1970

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

US\$110,000-150,000

PROVENANCE

Private Collection, USA

丁雄泉

(美國/中國, 1928-2010)

秋天的花

壓克力 畫布

1967-1970年作

款識：Autumn Flowers ting 67-1970 to MIA Love ting 1973 (畫背)

來源

美國 私人收藏



Jackson Pollock, *Composition with Red Strokes*, 1950. Christie's New York, 13 November 2018, lot 17B, Price Realised: 55,437,500 USD
Artwork: © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

傑克遜·波洛克《紅色筆法構圖》1950年作
佳士得紐約 2018年11月13日 編號17B
成交價：55,437,500美元







Andy Warhol, *Marilyn Monroe (Marilyn)*, 1967. Christie's New York, 16 May 2019, lot 132. Estimate: USD 2,000,000-3,000,000 Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
 安迪·沃荷《瑪麗蓮·夢露(瑪麗蓮)》1967年作 佳士得紐約 2019年5月16日 編號132
 估價：2,000,000-3,000,000美元



Lot 323 Detail 局部



Lot 324 Detail 局部

Christie's is honoured to present an evening (Lot 43 *Love Me Love Me*) and day sale featuring the works of Walasse Ting, promising a full display of the artist's innovation and originality through a range of masterpieces from his different periods on a variety of subjects. According to major auction database platforms, this auction rarely features a large-format work (over 1.5m in length) with pastel as its primary medium, which presents an exceedingly rare opportunity and promises to open a new chapter for the auctions market.

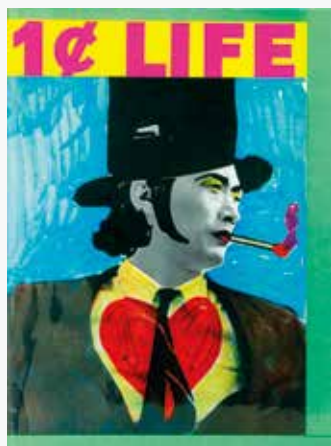
WALASSE TING THE UNPRECEDENTED: EXPERIMENTS IN MEDIUM AND TECHNIQUE

This feature introduces seven works involving canvas, paper, pastel, acrylic, oil paint, watercolour, and other mediums, showing off a new dimension of Ting's varied techniques and introducing collectors to a new and different Walasse Ting. *Outside Looks Raining* (Lot 323) is rendered through bold and rapid strokes in pastel with a heavy and solid texture which varies according to the artist's fancy, which reminds one of the brushstrokes from the CoBrA movement, and also reveals Ting's open and whimsical style. *Love Me Love Me* and *Lobster Dinner* (lot 324) reflect a wholly different technical experiment on Ting's part. The smooth, even, and finely-textured skin of the female bodies is perhaps under the influence from Pop Art to level large surfaces, in the process showing the artist's ambition to take the best of Western art and develop

them into his own artistic vocabulary. *Autumn Flowers* (Lot 321) is yet another example of Ting's versatility, using dripped and splashed acrylic paint to fill the canvas. This can be read as a response to contemporary American Abstract Expressionism, modifying Pollock's technique to create Ting's own cacophonous and powerful stylistic language. *Lemon Tree* (lot 322) also employs the technique of dripping and splashing acrylic paint onto the canvas, yet conveys a totally different visual experience with its consonant balance between the flat blue background and the dripping from the top. As a testimony of Ting's grasp on abstract language, *Autumn Flowers* and *Lemon Tree* together present the joys and passions in life. *Outside Looks Raining* makes use of pastel as the primary medium, making them among the artist's most experimental works from the 1980s; the rarity of the medium and brilliance of the theme also places it on a class of their own on the auction market.

UNLEASHING THE POTENTIAL OF COLOURS

Colours are extremely important to Ting's art. He said that "when I see a beautiful woman and a flower, that beauty fills me with an invisible sorrow and love which is fresh and unique; it makes me a new man. I wish to use different colours to present my heart's desires and emotions in my paintings." In *Love Me Love Me*, *Outside Looks Raining* and *Lobster Dinner*, the shiny blue eyeshadow, alluring red cheek shade, vivid yellow flowers, and bright auburn hair are all boldly coloured and eye-



Walasse Ting, *1¢ Life*, 1964
 Artwork: © 2019 Estate of Walasse Ting / Artists Rights Society (ARS), New York
 丁雄泉《一分錢人生》1964年作

“When I see a beautiful woman [and] I see flowers, its beauty makes me feel intangible, melancholy, love, refreshed, different, and reborn. I want to use different colours to express my inner feelings and emotions in my paintings”

-Walasse Ting

catching without losing whimsy, injecting a sense of humour. The protagonists all feature hair, eye shadows, and lips in different colours – all of them varied and vibrant, indirectly characterising the women's personality and temperament, not unlike how Warhol using different colours to print the same portrait of Marilyn Monroe. The theme of nudity is a recurring one in Ting's decades of creative expression and can be seen as a vessel of his experiments with colour, in search of the possibilities of using colour to present personality, feeling, and the human condition. *Autumn Flowers* and *Lemon Tree* utterly present how the artist uses visual imagery to express his innermost sentiments. The discordant splashes of neon paint in dots of yellow, blue, and red recall humanity's shared visceral experience through our senses, and the intense colours are testaments to the artist's life and artistic philosophy. Under his hands, the flowers in *Outside Looks Raining* transcend to a state to eternal blossom in shades of hyper-realistic colours; their bloom is frozen on the canvas and reminds viewers of Ting's mantra to carpe diem and face oneself honestly.

HEART'S TIE TO CHINESE PAINTINGS

The spirit of Chinese paintings has never left the artist's mind. The flowing and precise contours in *Lobster Dinner* masterfully sketch a gourmet feast with a remarkably economical number of lines, showing off the artist's confidence and skills. *Beauty (Lot 363)* and *Untitled (Lot 364)* are also prime evidence of the artist's expertise in painting noble women. In terms of composition, Ting displays choices that are filled with nuances from Chinese paintings. *Lemon Tree* uses colour to demarcate space. The versatility of acrylic paint reminds one of the manifold nature of Chinese ink, dripping, splashing, brushstrokes and so on. The tension between controlled and free-flow movements as well as how the spaces contrast with each other, demonstrate to us a finely-tuned yin and yang accompanied by Eastern intrigue. The top-left and top-right corners in *Lobster Dinner* can be seen as the woman's hair or a blank space left in a pure colour, filled with room for imagination just like paintings, marking Ting as an undeniable founding father in the new school of Chinese paintings.

WORLDWIDE FAME: CONNECTIONS WITH WESTERN ARTISTS AND COLLECTIONS IN WORLD-CLASS MUSEUMS

Ting left home from a young age and travelled around the world, making friends with artists everywhere and joining different art movements in various places at the same time, steadily building the reputation his works enjoy today. In 1952, he met CoBRA artists such as Jorn and Alechinsky in Paris. In New York in 1958, he met Pop Art and Abstract Expressionist masters such as Warhol and Francis thanks to his studio's proximity to their workshops. His collection of art and poetry titled 1¢ Life published in 1964 thus saw these giants of the Western art world creating prints for him, and the work is the best evidence yet of his impressive network of friends around the world. His creations are in the collection of over forty top museums across four continents today, such as New York's Metropolitan Museum of Art, Pompidou Centre in Paris, China Art Museum in Shanghai, Taipei Fine Arts Museum, National Gallery of Australia, and more. He also received a painting fellowship from the Guggenheim Museum as early as in the 1970s, proving unambiguously his recognition by fine art institutions around the world.



Tom Wesselmann, *Nude No. 1*, 1970, Collection of Museo Nacional Thyssen-Bornemisza, Madrid, Spain
Artwork: © 2019 Estate of Tom Wesselmann / Licensed by VAGA at Artists Rights Society (ARS), New York.

湯姆·韋塞爾曼《裸女第一號》1970年作 西班牙 馬德里 提森-博內米薩博物館藏



Walasse Ting, *Love Me Love Me*, 1973, 20th Century Art and Contemporary Art (Evening Sale), Christie's Hong Kong, 25 May 2019, lot 43. Estimate: HKD850,000-1,500,000

Artwork : © 2019 Estate of Walasse Ting / Artists Rights Society (ARS), New York 丁雄泉《愛我 愛我》1973年作 二十世紀及當代藝術 (晚間拍賣) 佳士得香港 2019年5月25日 拍品編號 43 估價 : 850,000-1,500,000港幣

「當我看到一個美麗的女人[和]花朵的時候，那種美麗讓我感到無形的憂鬱和愛，新鮮而又與眾不同，可謂是脫胎換骨。我想在畫作中用不同的顏色來表達我內心的感受和情緒。」

——丁雄泉



Walasse Ting
丁雄泉



Lot 323



Karel Appel, *Les Animaux Amoureux*, 1959. Christie's Amsterdam, Christie's Amsterdam, 27 November 2018, Lot 237
Artwork: © 2019 Karel Appel Foundation / Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam.
卡雷爾·阿佩爾《動物之戀》1959年作
2018年11月27日 佳士得阿姆斯特丹 編號 237

佳士得榮幸呈獻橫跨晚拍(拍品編號43《愛我愛我》)、日拍的丁雄泉專題，為藏家羅致丁氏不同年代、題材的珍品，其實驗性和自發性的創作理念不諱自明。根據主要的拍賣數據平台，拍場上少有出現一米五以上、以蠟筆為主要媒材的大幅作品，著實珍貴難得，盼為拍賣市場揭開新章節。

前所未見的丁雄泉： 媒材、技法的實驗

本專題隆重介紹七件作品，涉布上、紙上、蠟筆、壓克力、油彩、水墨等各種媒材，展示了藝術家技法變化、媒材探討的另一個維度，讓藏家了解不一樣的丁雄泉。《外面看似下著雨》(拍品編號323)以蠟筆大幅度快筆塗畫，質感厚實而隨興，令人聯想到眼鏡蛇派的筆觸，亦見丁氏直抒胸臆、率性塗鴉的性情，童趣洋溢。《愛我 愛我》、《龍蝦盛宴》(拍品編號324)反映了藝術家截然不同的技法實驗。這些女體肌膚質感細膩平滑而均勻，或是藝術家受「普普藝術」平面化處理大塊空間的影響，完美體現藝術家汲取西方藝術養份而建立獨特繪畫語彙的野心。《秋天的花》(拍品編號321)透視丁氏對媒材迥然不同的處理手法，通篇以滴彩、潑灑壓克力顏料佔據整幅畫面，回應當時美國抽象表現主義，轉化波洛克的技法，開創丁氏自己喧鬧紛雜而澎湃洶湧的藝術語言。《檸檬樹》同樣以滴彩、潑灑壓克力作畫，大片藍色背景與上部的顏料潑灑虛實有致的鋪排，與《秋天的花》卻有天淵之別，帶出另一種視覺經驗。《秋天的花》與《檸檬樹》同樣表達生命中種種激情、狂喜，見證了藝術家抽象藝術的多個維度。《外面看似下著雨》主要以蠟筆而作，為藝術家80年代高度實驗性的作品，媒材之罕有、主題之精彩在市場上無出其右。

解放色彩的可能

色彩可說是丁氏美學世界舉足輕重的元素。丁雄泉曾說：「當我看到一個美麗的女人和花朵的時候，那種美麗讓我感到無形的憂鬱和愛，新鮮而又與眾不同，可謂是脫胎換骨。我想在畫作中用不同的顏色來表達我內心的感受和情緒。」觀乎《愛我 愛我》、《外面看似下著雨》、《龍蝦盛宴》主角亮藍的眼影、豔紅的胭脂、橘黃的鮮花、鮮紅的頭髮，用色大膽奔放，耀眼而戲謔，諧趣不已。主角的頭髮、眼影、唇色各有差異，側面表達了不同的氣質、性格，與沃荷使用不同的顏料印刷同一個夢露頭像可相比擬。

在丁氏數十載創作重複出現的裸體主題，可被理解為他實驗色彩的載體，探索色彩表達個性特點、內心情感、生命狀態的多種可能。《秋天的花》、《檸檬樹》徹頭徹尾表現了丁氏如何以視覺語言釋放內心情感。螢光顏料錯亂濺滴，點點亮黃、鈷藍、酒紅喚起人類共同潛藏的感官經歷。極盡燦爛的色彩是他人生、藝術哲學的有力憑據。《外面看似下著雨》中的朵朵鮮花在丁氏演繹下，被幻化成一種姹紫嫣紅永遠盛放的狀態，被藝術家永遠定格在畫布，提醒著觀者一種丁雄泉式活在當下、率性面對自我的人生哲學。

心繫中國水墨美學本源

中國水墨精神從未離開藝術家的美學宇宙。《龍蝦盛宴》流麗而精準的線條，寥寥數筆已堆砌出饕餮大餐，線條點到即止，胸有成竹。《仕女》(拍品編號363)、《無題》(拍品編號364)亦是藝術家描繪優雅傳統美人的最佳例證，運筆一氣呵成，嬌羞之態躍然紙上。空間佈局上，丁氏的處理蘊藉中國水墨意涵。《檸檬樹》顏色分隔空間。壓克力多變的作畫方法與水墨百變的表現技法不無類近，滴墨、潑灑、用筆等等。隨機與受控的顏料、墨色的張力，以至各個空間分庭抗禮，虛實協調得當，滿有東方禪機。《龍蝦盛宴》左上及右上可是女子頭髮的實寫，也可是純粹色塊留白，賦予人想像空間，深藏水墨意趣，不枉丁氏新派水墨畫派的鼻祖之名。

譽滿天下： 廣結歐美藝術家，典藏環球博物館

丁雄泉少小離家，足跡遍佈世界各地，每每與當地藝術家推心置腹，迅速融入各地藝術流派，可見他語切苔岑的藝壇聲望。1952年，他抵達巴黎認識眼鏡蛇畫派藝術家瓊恩、阿雷欽斯基等等。1958年前往紐約，因工作室地點近水樓台而認識一眾普普藝術、抽象表現主義藝術家如：沃荷、法蘭西斯。他1964年出版詩集，邀得上述所有在歐美六十年代舉足輕重的大師為他創作版畫，《一分錢人生》(1¢ Life)可說是他名滿四海的錚鏘鐵證。丁氏作品被多於四十個散佈於四大洲的世界頂級博物館收藏，如：紐約大都會博物館、巴黎龐畢度中心、上海美術館、台北市立美術館、澳洲國立美術館等等。早於創作生涯中段1970年，丁氏已獲古根漢紀念基金會的繪畫類獎助金，藝術成就備受國際藝術機構肯定。



322

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

Lemon Tree

titled, signed and dated 'Lemon tree ting 71' (on the reverse)
acrylic on canvas
141 x 188 cm. (55 ½ x 74 in.)
Painted in 1971

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

US\$110,000-150,000

PROVENANCE

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

丁雄泉

(美國/中國，1928-2010)

檸檬樹

壓克力 畫布
1971年作
款識：Lemon tree ting 71 (畫背)

來源

現藏者直接購自藝術家
美國 私人收藏



323

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

Outside Looks Raining

titled, signed and dated 'outside looks raining ting 85' (on the reverse)

oil and pastel on paper
153 x 186 cm. (60 ¼ x 73 ¼ in.)
Painted in 1985

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

US\$97,000-130,000

PROVENANCE

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

丁雄泉

(美國/中國，1928-2010)

外面看似下著雨

油彩 蠟筆 紙本

1985年作

款識：outside looks raining ting 85 (畫背)

來源

現藏者直接購自藝術家

美國 私人收藏



324

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

Lobster Dinner

acrylic on paper
97 x 90 cm. (38 ¼ x 35 ⅝ in.)
one seal of the artist

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Private Collection, Europe (gifted by the artist's family to the present owner)

丁雄泉

(美國/中國，1928-2010)

龍蝦盛宴

壓克力 紙本
鈐印：採花大盜

來源

歐洲私人收藏 (藝術家家屬贈予現藏者)

The Revolutionary New— Post-War Asian Abstract Art

World War II ended in 1945. Apart from tremendous economic cost and damage to people's livelihood, the war also provoked rethinking of the nature of art among the new generation who questioned or even challenged traditional art. It saw many like-minded artists come together to launch new art movements, like Abstract Expressionism and Pop Art in the US. In Asia, the Gutai from Japan, and the Fifth Moon and the Ton Fan Group from Taiwan were the three major arts groups that were better established at the time, and which had a greater influence on subsequent development of art in those regions. In 1954, Jiro Yoshihara founded the Gutai Bijutsu Kyokai (Art Association of Gutai) in Ashiya near Osaka. The group sought to experiment with calling the material to life in investigating new creative possibilities. For the Gutai group, "gutai" ("embodiment" and "concreteness") began with everyday life and sought to create art without constraints using everything from old newspapers, metal, fabrics, wood, plastic bags and light bulbs to water, mud, smoke, sand, light and glass. Determined to free themselves from the techniques and materials employed by traditional high art, they challenged conventional categorisation, formats, materials, techniques and boundaries to explore the unlimited possibilities of

creation. As for the Fifth Moon and Ton Fan groups that were founded at a later time, their quest was "to depart for the first time from the function of art as social education and the notion of realistic portrayal as the highest ideal in artistic creation, which have been established since the era of the Republic of China; and to explore the nature of art by examining it solely in its forms and ideas."⁽¹⁾

The Fifth Moon Group was established by Liu Kuo-Sung and his alumni from Department of Fine Arts at National Taiwan Normal University, advocating upon the base of Chinese culture artists shall pursue an abstract variation of the time. The name, was inspired by *Salon de Mai* (May Salon) at Paris. The following members including Chuang Che, Chen Tingshi, Yang Yingfeng and Gu Fusheng started to hold exhibition in May regularly. Apart from the Fifth Moon Group, students from Li Chun-Shan's studio such as Hsiao Chin, Li Yuanjia, Hsia Yan and Ho Kan founded the Eastern Painting Group at the same time. The two associations shared similar objectives, and encouraged to unfetter all forms of art, no matter oil painting, Chinese ink painting, sculpture or print from the shackle of traditions. They admitted the significance of the concept of traditional Chinese painting and also yearned for the modernist style. Before the

modernism prevailed across Asia, members from these two major associations had already participated and some of them even won the prize at São Paulo Art Biennial from 1950s to 1960s which was at that time regarded as the most important international communion platform for avant-garde artists. These artists were selected on behalf of Taiwan to join such grand expo, indicating a professional recognition and historical significance. In a remarkable occasion for art collectors and art lovers, Christie's Spring Sale presents an exceptional selection of works by members of the Fifth Moon and Ton Fan painting groups from different periods, many of which are representative early works of the artists.

When working on the canvas, Li Chun-Shan devoted particular attention to the result and creative expression of the painting materials. In *Untitled* and *Untitled (Lots 338 and 339)*, he employed a modern language and methods of painting, as he used an alternation of thick and thin lines and a bold splash ink technique to depict a metaphysical, mysterious and fantastical inner world.

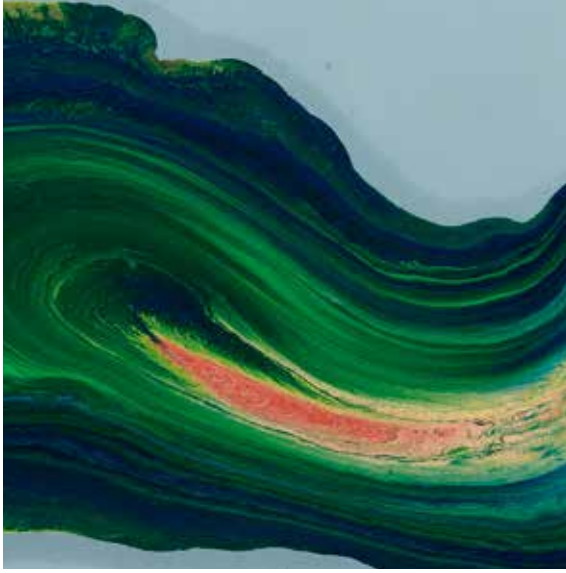
Since 1963, under the influence of Tibetan esoteric Buddhism and Hindu religious art, Hsiao Chin enhanced the result of colour



Kazimir Malevich *Mystic, Suprematism (red cross on black circle)* 1920-1922, Collection Stedelijk Museum, Amsterdam
馬列維奇《至上主義》1920-1922年作 荷蘭市立博物館



Lot 327



Lot 378-3 Detail 局部



Lot 378-2 Detail 局部

scheme and geometric layout. Painted in the 1960s, *L'infinto N° 2 (Infinity N° 2)* and *Untitled (Lots 327 and 329)*, with a style of hard edge painting, convey a serene and mysterious metaphysical meditation on the cosmos. In the former, the collision of colours creates a direct and dramatic composition that captures the conflicts of the image, as the painting encapsulates the realm of Zen in a direct and unaffected expression. The Edo period Zen monk and painter Sengai Gibon gave succinct expression to the world of Zen in Circle, Triangle, and Square. This artistic quest for the heart of things echoes Kazimir Malevich's Suprematism in essence. Passage through *the Great Threshold - 124 (Lot 328)* portrays the boundless cosmos as a mysterious, moving vastness of indigo blue, which spells the Zen understanding of the cosmos—that all things in the cosmos could be simplified and grasped in its purest form.

Ho Kan's early work is influenced by Surrealism in its thought and composition, as the artist used pure dots, lines and circles to build up the composition. The painting style has a distinctly philosophical resonance, and hints at the exploration of the mysteries of the cosmos. From the mid-1960 onwards, his work gravitated towards rational geometric abstraction, as it illuminated the evolution of a unique artistic language. In *Untitled*, which was painted in 1965 (Lot 334), blocks of blue

of varying shades fills the entire canvas, while an orange geometric shape appears in the middle of the composition. In *Untitled* from 1999 (Lot 335), the composition is comprised by bright red and black. Both works employ sharp, contrasting colours on the plane for the creation of space. As for the three works executed in the 1970s (Lots 331, 332 and 333), they feature large blocks or black or dark blue as the main tone, accentuated by bright colour blocks with strong symbolic overtones, which instills in the work an ethereal touch and a geometric playfulness.

Since 1963, Hsia Yan moved to Paris and later New York to search for his artistic direction, and it was during this period that he developed the acclaimed Fuzzy People series. In *Living Room (Lot 342)*, the contorted human figures appear in a solitary and empty space. The painting conveys both a feeling of vibrancy and a sense of alienation, as it resounds with an incredible dynamic and emotional tension. In *Untitled (Lot 343)*, Wu Hao employed folk colours and childlike figures to create a joyous expression.

In the late 1960s, inspired by the US' Appollo's landing on the Moon, Liu Kuo-Sung began painting the Space Series. It saw the artist embark on a series of works about the mysteries of the cosmos. Painted in 1969, *Untitled (Lot 336)* features diverse techniques in enriching the texture

of the painting, which enhances the visual dimension of the viewer's perception of the work. Unlike the lower part of the painting, the moon in the upper half was created in the form of collage to enrich its texture. The earth is depicted from the high angle, as if the viewer was overlooking it from space. It represents the merging of the self and all things in the cosmos in nature, and the transcendent and harmonious realm of "Heaven, earth and I were born together and the myriad things and I are one."



Gutai Open-air Exhibition in 1956, Shozo Shimamoto experiments with a new technique: shooting little bags full of paint from cannon on a large red vinyl cloth.

1956年具體戶外展覽，嶋本昭三嘗試新的藝術表現方式：以火炮向一幅掛在樹上的紅色布料發射裝滿顏料的塑膠袋顏料。



▲ Lot 328 Detail 局部

In *Untitled* from 1963 (Lot 337), Liu used the unique paper he invented and his signature technique of "pulling out tendons, stripping off skin" to produce this work of abstract ink. It involves applying black ink to the paper and then pulling the fibers off the paper's surface to reveal spontaneous lines and creases in the composition.

From 1965 onwards, Chen Ting-Shih's prints revealed a tremendous momentum as his work evolved. Chen began by carving relief on the cane fiber board with a knife, creating lines that resemble those engraved on oracle bones. Then he applied ink onto the board and placed cotton paper on top of it, and used a heavy glass paperweight with rounded edges to make the rubbing.⁽²⁾

Chen's *Peeping* was exhibited in the 14th "Fifth Moon Group Exhibition" in 1968. The year of creation for this work (Lot 330) was listed as 1970. According to research findings, Chen often signed his work only after it had been mounted or before it was framed. The painter often attributed different titles and years of creation to the same work, which may be the result of inconsistent memories over time. There are three *Peeping* series, and *Peeping No.3* is the largest of the series. According to available records, most of the editions of *Peeping No.3* have been collected by overseas collectors, and they are collected in regions as far as Belgium and Italy. Chen was rather pleased with this work, and he

once said to his friends that it could be hung "upright, upside down, rightward, or leftward" for viewing in any ways. As for the one currently on display at Chen Ting Shih Memorial Hall, it was one of the works from the series that Chen had kept in his personal collection in his lifetime, and which have been retained by the Chen Ting Shih Modern Art Foundation.

¹ Hsiao Chong-Ray, *Fifth Moon and Eastern The Development of Modernisation of Chinese Art in Post-war Taiwan (1945-1970)*. The Grand East Book Co., Taiwan, p.415.

² *Sound of Rarity: Chen Ting-Shih Memorial Exhibition*, Taipei Fine Arts Museum, p.58.



In 1963, at the Fifth Moon Exhibition: First Row (from left): Liu Kuo-Sung, Chuang Ling, Sun Ying Second Row (from left): Hu Chi-Chung, Chu Ge Third Row (from left): Feng Chung-jui, Chuang Tse, Chuang Yin, Tseng Yu
1963五月畫會展送義預展，前排左起劉國松、莊靈、孫瑛；第二排左起胡奇中、楚戈；第三排左起馮鍾睿、莊喆、莊因、曾瑋



The Ton Fan Group (from left to right): Hsiao Ming-Hsien, Hsia Yan, Ho Kan, Li Yuan-Chia, Wu Hao, Ouyang Wen-Yuan, circa 1956
東方畫會成員 (左至右)：蕭明賢、夏陽、霍剛、李元佳、吳昊、歐陽文苑，約攝於1956年

革故立新— 戰後亞洲抽象藝術

1945年，二次大戰結束，殘酷的戰爭除了造成嚴重的經濟影響和民生傷害，亦令不少新生派重新思考藝術的本質，質疑甚至挑戰傳統藝術，志同道合之士紛紛聯群結黨，推動新的藝術運動，例如在美國掀起的有抽象表現主義和普普藝術潮流等。而在亞洲，日本的「具體派」和台灣的「五月」與「東方」畫會則是當時在發展上較有規模以及影響日後該地藝術發展的三個主要藝術團體。1954年，吉原治良於大阪附近的蘆屋成立了「具體美術協會」，主張透過探索，賦予材質生命，追求新的創作可能，對「具體派」來說，具體就是從日常生活中出發，不受限制地創作、自由地選擇，舊報紙、金屬片、布料、木材、膠袋、燈泡、水、泥、煙、沙、光、玻璃等等都可以成為藝術媒材。他們決心脫離傳統高尚藝術的材料和技巧，挑戰傳統藝術的分類、形式、材料、技巧和界限，尋求無限的「可能性」，這就是他們創作的初衷。而稍後成立的「五月」與「東方」畫會則「頭一次脫離中國民初以來藝術背負社會教化功能、以寫生觀念作為創作最高典範的藝術價值，而純就藝術形式、理念、探究藝術的本質」¹⁾。

劉國松與台灣師範大學美術系校友於1957創立的「五月畫會」，提出在中國文化的基礎上，尋求當代的抽象變奏。之所以命名「五月」，據說得自巴黎五月沙龍(Salon de Mai)的靈感。其後加入的成員包括莊莊、陳庭詩、楊英風及顧福生等畫家，並開始固定在每年五月舉辦畫展。除了「五月畫會」，李仲生畫室的學生同期成立了「東方畫會」，創始會員包括蕭勤、李元佳、夏陽、及霍剛等人。兩個畫會的宗旨相似，無論油畫、水墨、雕塑、版畫，皆從傳統中各自解放，既認定了中國傳統繪畫概念的重要性，但同時嚮往現代藝術的風格。在亞洲現代藝術風潮尚未形成氣候之前，五月與東方畫會都有成員先後在五、六十年代參與聖保羅雙年展一當時屬前衛藝術最重要的國際交流平台，甚至獲獎。這一群藝術家代表台灣入選如此盛大的展覽，代表其創作在內部的、神秘而奇幻的心象世界。這次佳士得香港春拍非常難得地為藏家呈現「五月」與「東方」畫會成員於不同時期的作品，當中不少更是藝術家早期具代表性作品，值得珍視。

李仲生在作畫時非常在意繪畫材質上展現的效果與發揮，在《無題》及《無題》(拍品編號338及339)，他運用了現代的繪畫語言和技法，以粗細的線條筆觸和大膽渲染的潑墨技巧，呈現一個形而上的、神秘而奇幻的心象世界。

蕭勤因在1963年受到西藏密宗與印度宗教畫影響，加強了色彩配置和幾何間分的效果。創作於60年代初的《無限 N° 2》及《無題》(拍品編號327及329)帶硬邊繪畫的風格，傳遞著一種平靜而神秘的宇宙玄想，前者更巧妙地透過色彩的衝撞，製造了一種直接、緊湊的佈局，凝練了畫面的矛盾，以直接且質樸的表現形式融會東方禪學的意境，江戶時代禪僧畫家山鹿養菴則把禪學的世界言簡意賅地通過《圓形，三角形，方形》表現。這種尋找核心的藝術精神與馬勒維奇的至上主義(或卓絕主義)在本質上產生共鳴。《度大

限之一二四》(拍品編號328)則將浩瀚無疆的宇宙以大片神秘的靛藍和流動狀的造型表現，隱伏了禪學對宇宙的感悟，參透宇宙萬像皆可化繁為簡的道理。

霍剛早期作品在思索的方法和畫面結構上受超現實理論影響，以純粹的點、線、圍構圖，畫風充滿哲學性與追求宇宙神秘性意味。六十年代中期以降，他的作品漸趨理性幾何抽象，建構別樹一幟的藝術語言。創作於1965年的《無題》(拍品編號334)以深淺不一的藍色塊鋪滿整幅畫布，並在畫面中間置入橘紅色幾何圖形，而繪於1999年的《無題》(拍品編號335)則以鮮明的紅、黑色建構畫面，兩幅作品皆在平面上以強烈的對比色彩建構空間。而三幅完成於70年代的作品(拍品編號331、332及333)則以大塊的黑或深藍色為主調，襯配明亮的、充滿符號性的色塊，構成空靈的、幾何性的趣味。

夏陽曾於1963年起先後赴巴黎及紐約尋找自己的藝術方向，在此時期發展出著名的毛毛人系列。在《客廳》一作中(拍品編號342)，以線條糾纏纏繞的人形，孤立於寂寞空曠的空間裡，既充滿了動感又營造了飄忽冷漠的疏離感，極具動感及情緒張力。吳昊於《無題》(拍品編號343)所運用的是民俗的色彩，加上童稚造型，充滿了愉悅之情。

劉國松於1960年代末期受到美國阿波羅號登陸月球之啟發開始創作「太空時期」系列，進而開始其探索宇宙奧秘的作品。完成於1969年的《無題》(拍品編號336)運用多樣技法，豐富畫作肌理，增加觀者感官上的視覺層次。不同於底層，畫面上半部的月亮以拼貼方式增加肌紋，作品以俯視地球的視點，使觀者仿若置身太空，將自我與萬物平行而融合於自然之中，表現出「天地與我並生，萬物與我合一」、超然物外的祥和境界。而創於1963年的《無題》(拍品編號337)亦運用其獨創紙張與著名技法「剝皮抽筋皺」進行抽象水墨創作，先上墨色再撕紙筋，讓自然偶得的痕跡躍動於畫面中。

1965年起，陳庭詩的版畫作品越見氣勢磅礴，他先用刀在蔗板上刻成凸凹版，留下如同鑿鑿於甲骨的刻痕，然後上油墨，放上棉紙，用沒有稜的鎮紙厚玻璃搓印。²⁾ 陳庭詩在1968年所創作的《窺》曾在第十四屆「五月畫展」中展出，而此作(拍品編號330)的創作年份則寫1970年。據考究，陳庭詩時常於作品裱托完成或裝框前才簽名，常因時間久遠不復記憶，同樣的作品，畫家賦予的題目及年代或有不同。《窺》作品共有三個系列，以《窺》第三號尺寸最大，大多由國外藏家收藏，根據紀錄收藏區域遠及比利時及意大利。陳庭詩對於此作甚為滿意，曾經與友人說過這件作品「上、下、左、右」方向不同皆可倒置，而目前在台灣陳庭詩紀念館裡掛置的則為陳庭詩生前一直保留在身邊留存於陳庭詩基金會的其中一張。

- (1) 蕭瓊瑞著《五月與東方 中國美術現代化運動在戰後台灣之發展(1945-1970)》東大圖書公司 台灣 第415頁
- (2) 《大律希音—陳庭詩紀念展》台北市立美術館 第58頁



Lot 338 Detail 局部



Bada Shanren, *Album of Flowers and Insects: Branch of Magnolia*, c. 1681, Princeton University Art Museum, Princeton, USA
清 八大山人《花語昆蟲集：玉蘭》約1681年作
美國 新澤西 普林斯頓大學美術館藏



Lot 340 Detail 局部

POST-WAR ASIAN ABSTRACT ART – GUTAI, FIFTH MOON, TON FAN ART GROUP

Key Movements

1954

Jiro Yoshihara establishes the 'Gutai Art Association' in Ashiya, near Osaka, Japan

吉原治良於大阪附近的蘆屋成立了「具體美術協會」

1955

Kazuo Shiraga, Atsuko Tanaka, and Sadamasa Motonaga join the Gutai group

白髮一雄、田中敦子與元永定正加入「具體派」

The 1st Gutai Art Exhibition is held in Tokyo

於東京舉辦第一屆「具體藝術展覽」



Kazuo Shiraga performing *Challenging Mud*
白髮一雄表演「挑戰泥漿」

1957

French art critic and proponent of Art Informel Michel Tapié arrives in Osaka to meet with members of the Gutai group.

法國藝評家及不定形藝術倡導者米歇爾·塔培耶到達大阪與具體派成員會面



Members of the Gutai group meet Michel Tapié and Georges Mathieu at Osaka station 具體派成員在大阪站迎接米歇爾·塔培耶和喬治·馬修

The first Fifth Moon Group Exhibition opens at Taipei's Zhongshan Hall. The six participants include Guo Yulun and Liu Kuo-sung.

第一屆「五月畫展」於台北中山堂揭幕，參展者有：郭豫倫、劉國松等六人



Booklet for the 1st Fifth Moon Group Exhibition 「五月畫展」 第一屆展覽小冊子

The Ton Fan Group is established and holds its first exhibition, the 1st Ton Fan Group Exhibition—Joint Exhibition of Chinese and Spanish Artists at the News Daily Press News Building. Founding members of the group included Li Yuan-chia, Hsiao Chin, Wu Hao, Hsia Yang, Ho Kan, and Hsiao Ming-Hsien, known collectively as 'the eight highwaymen of the East, and studied under Li Chun-Shan.

「東方畫會」成立，並在新生報新聞大樓舉行「第一屆東方畫展—中國、西班牙畫家聯合展」，始創成員包括：李元佳、蕭勤、吳昊、夏陽、霍剛、蕭明賢等，被稱為「八大響馬」，師承李仲生

1958

Works by 17 members of the Gutai group are shown at the Martha Jackson Gallery in New York.

具體派於紐約瑪莎·傑克遜畫廊展出十七位成員的作品



Gutai Group Exhibition, Martha Jackson Gallery, New York, 1958
於1958年攝於紐約瑪莎·傑克遜畫廊「具體團體展」

1958

Chu Wei Bor and Tsai Hsia-Ling join the Ton Fan Group

朱為白與蔡遐齡加入「東方畫會」

Chuang Che and Ku Fu-Sheng join Fifth Moon.

莊喆及顧福生加入「五月畫會」

1959

Liu Kuo-Sung, Chuang Che, and Chen Ting-shih represent Taiwan at the Sao Paulo Art Biennial.

劉國松、莊喆、陳庭詩等代表台灣參加「聖保羅國際雙年美展」



Photo taken in front of Li Chun-Shan's home in Yuan Lin City, Chuang Hua on 18 February 1956. From left: Li Chun-Shan, Tommy Chen, Li Yuan-chia, Hsia Yang, Huo Kang, Wu Hao, Hsiao Chin, and Hsiao Hsien-Ming.

攝於彰化員林李仲生家門前，1956年2月18日。左起：李仲生、陳道明、李元佳、夏陽、霍剛、吳昊、蕭勤、蕭明賢。

The 4th Ton Fan Painting Exhibition opens simultaneously in News Daily Press News Building in Taipei and the Mi Chou Gallery, New York.

第四屆「東方畫會」展同時在台北「新聞大樓」和紐約「米舟」畫廊推出

The 4th Fifth Moon Exhibition is held; the group continues to advocate a synthesis of Chinese and Western art.

舉辦第四屆「五月畫展」，繼續推動中西繪畫混融



From left: Han Hsiang-Ning, Fong Chung-Ray, Liu Kuo-Sung, Chang Lung-Yan, Hu Chi Chung, and Chuang Che (Photo by Chuang Ling, 1960)

左至右分別是：韓湘寧、馮鍾睿、劉國松、張隆延、胡奇中、莊喆（莊靈攝於1960年）

1961

Fong Chung-Ray joins Fifth Moon 馮鍾睿加入「五月畫會」

1964

Works by Atsuko Tanaka and Jiro Yoshihara are shown at the Solomon R. Guggenheim Museum in New York.

田中敦子和吉原治良的作品於紐約所羅門-古根漢美術館展覽展出



Curator Lawrence Alloway of the Solomon R. Guggenheim Museum selecting works by Atsuko Tanaka at the Gutai Museum for showing in the Guggenheim International Exhibition 1964.

所羅門-古根漢美術館策展人Lawrence Alloway在具體藝廊挑選田中敦子的作品參加「1964古根漢國際獎」展覽

1962

Kazuo Shiraga has a solo show at the Galerie Stadler in Paris.

白髮一雄於法國巴黎施泰德畫廊舉辦個展

Gutai Pinacoteca formally opens. 具體藝廊開幕



Kazuo Shiraga, *Untitled*, 1962, Christie's 20th Century and Contemporary Sale (Evening Sale), Lot 21

白髮一雄《無題》1962年作 二十世紀及當代藝術 (晚間拍賣) 拍品編號21

The Ton Fan Group and the Modern Print Association hold a joint exhibition at the National Taiwan Museum of Fine Arts.

「東方畫會」與「現代版畫會」在國立台灣美術館舉行聯展

1963

Hsia Yang and Li Yuan-chia leave Taiwan
夏陽、李元佳出國



Members of the Fifth Moon Group, photo taken in the 1960s

「五月畫會」成員，攝於1960年代

1965

Works by Atsuko Tanaka, Jiro Yoshihara, and Sadamasa Motonaga are shown at the San Francisco Museum of Modern Art and the Museum of Modern Art, New York.

白髮一雄、田中敦子及元永定正等作品於舊金山現代藝術博物館和紐約現代藝術博物館展出

The Gutai New Artists Exhibition is held, and the first open competition held to discover new talent.

舉行「具體派新藝術家」展覽，同時首次舉辦公開比賽發掘新血

1970

The last exhibition held in association with the Gutai Pinacoteca.

於具體藝廊舉行最後一場展覽



Liu Kuo-sung, *Midnight Sun III*, 1970, Christie's Hong Kong, 28 November 2015, Sold for HKD 9,160,000.

劉國松《子夜太陽 III》1970年作 佳士得香港 2015年11月28日 成交價：9,160,000港幣

Ho Kan, Hsiao Hsien-Ming successively leave Taiwan

霍剛、蕭明賢相繼出國



From left: Hsiao Hsien-Ming, Hsia Yang, and Ho Kan, photo taken 1964 in Paris

左至右：蕭明賢、夏陽、霍剛，1964年攝於巴黎

The group holds the 9th Ton Fan Painting Exhibition; veteran artists Shiy De-jinn, Li Wenhan, and Italian artist A. Mazzola also join the group.

舉辦第九屆「東方畫會」展，席德進、李文漢等資深藝術家和意大利畫家瑪佐拉(A. Mazzola)亦加入畫會



Hsiao Chin, *Cosmo Radiante*, 1965, Christie's Hong Kong, 20th Century and Contemporary Sale (Evening Sale), Lot 27
蕭勤《宇宙輻射》1965年作 亞洲二十世紀及當代藝術 (晚間拍賣) 拍品編號27

Chen Ting-shih joins Fifth Moon
陳庭詩加入「五月畫會」

1966-1967

「五月畫會」作品開始大規模在美國各大洲巡迴展出，歷時兩年

1971

The 15th Ton Fan Painting Exhibition is held at the Le Land Art House, Taipei, after which it is announced that the group is disbanding.

第十五屆「東方畫會」展於台北凌雲畫廊展出，隨即宣告畫會正式解散

1972

Jiro Yoshihara passes away and the Gutai group is disbanded.

吉原治良逝世，具體派解散

1972

The last Fifth Moon Painting Exhibition is held at the Le Land Art House, Taipei, after which it is announced that the group is disbanding.

最後一屆「五月畫展」在台北凌雲畫廊展出，此後未再台灣舉行團體年展

325

RICHARD LIN

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

Squares 7 1968-1969

oil and aluminium on canvas
63.5 x 63.5 cm. (25 x 25 in.)
Executed in 1968-1969

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

US\$160,000-260,000

PROVENANCE

Marlborough Fine Art, London

Acquired from the above by the present owner

This work will be included in the forthcoming catalogue raisonné currently being prepared by The Estate of Richard Lin Show Yu.

An architect by training, Richard Lin is known for his rendering of spatial composition ideals from modern architecture onto canvases; his development of the "relief painting" concept breaks through the two-dimensional space of the frame and affords his works a multidimensional experience, making his artistic language one of a kind in the history of art.

Squares 7 1968-1969 (Lot 325) is a classic work from Lin's mature period. Atop the square white canvas, Lin used oil paints and aluminium blocks to erect multiple squares of varying shapes, carefully arranging, stacking, and layering them to realise an extraordinarily refined geometric arrangement. Upon close inspection, one notices that each square on the canvas exists on its own plane, and the spatiality of every level is clear and palpable.

Lin's transcendence of two-dimensional space on the canvas reminds one of the works from another minimalist artist from



Lucio Fontana, *Concetto spaziale, Attese*, 1965.
Christie's London, 01 July 2014, lot 7, sold for GBP
6,018,500.

Artwork: © 2019 Artists Rights Society (ARS), New York /
SIAE, Rome

盧西奧·豐塔納 《空間概念, 等待》 1965年作 佳士得 倫敦
2014年5月13日 編號7 成交價: 6,018,500 英鎊

the 20th century – Lucio Fontana. While both artists "sculpt on the canvas", they did so in diametrically-opposed ways: Fontana shattered the limits of the flat surface by cutting open the canvas to reveal the depth underneath, while Lin chose to build upwards and delicately build layers on top of the canvas to give his works physicality and rich spatial relationships. Like Fontana's works, Lin's paintings go beyond the traditional canvas surface and expanded the possibility of the art form, and in doing so he created a visual and tactile multi-sensory experience on his canvases.

The colour white is another defining trait of Lin's creations. In his eyes, white is an all-encompassing colour, and within it one finds the meeting point between the Eastern philosophy of "one is everything" and the modern Western art concept of "less is more". Consequently, as he approached maturity in his creative career, white became Lin's ultimate subject: he finely dissected the spectrum of white to explore the colour's infinite possibilities. In *Squares 7 1968-1969*, the white canvas forms a nuanced link with the white squares on the lower-right corner, and the multiple types of white also give rise to fascinating harmonies and dichotomies among them and the other colours in the work.

Squares 7 1968-1969 had been with the same collector for half a century since it was purchased from Marlborough Fine Art in London. Its perfect representation of Lin's philosophy and breakthrough, as well as his inspirational command over the colour white, makes it an unmissable classic.

林壽宇

(英國/台灣, 1933-2011)

方形 7 1968-1969

油彩 鋁 畫布
1968-1969年作

來源

倫敦 瑪勃洛畫廊

現藏者購自上述畫廊

此作品將收錄於林壽宇藝術資產正籌備編纂的
《林壽宇作品編年集》

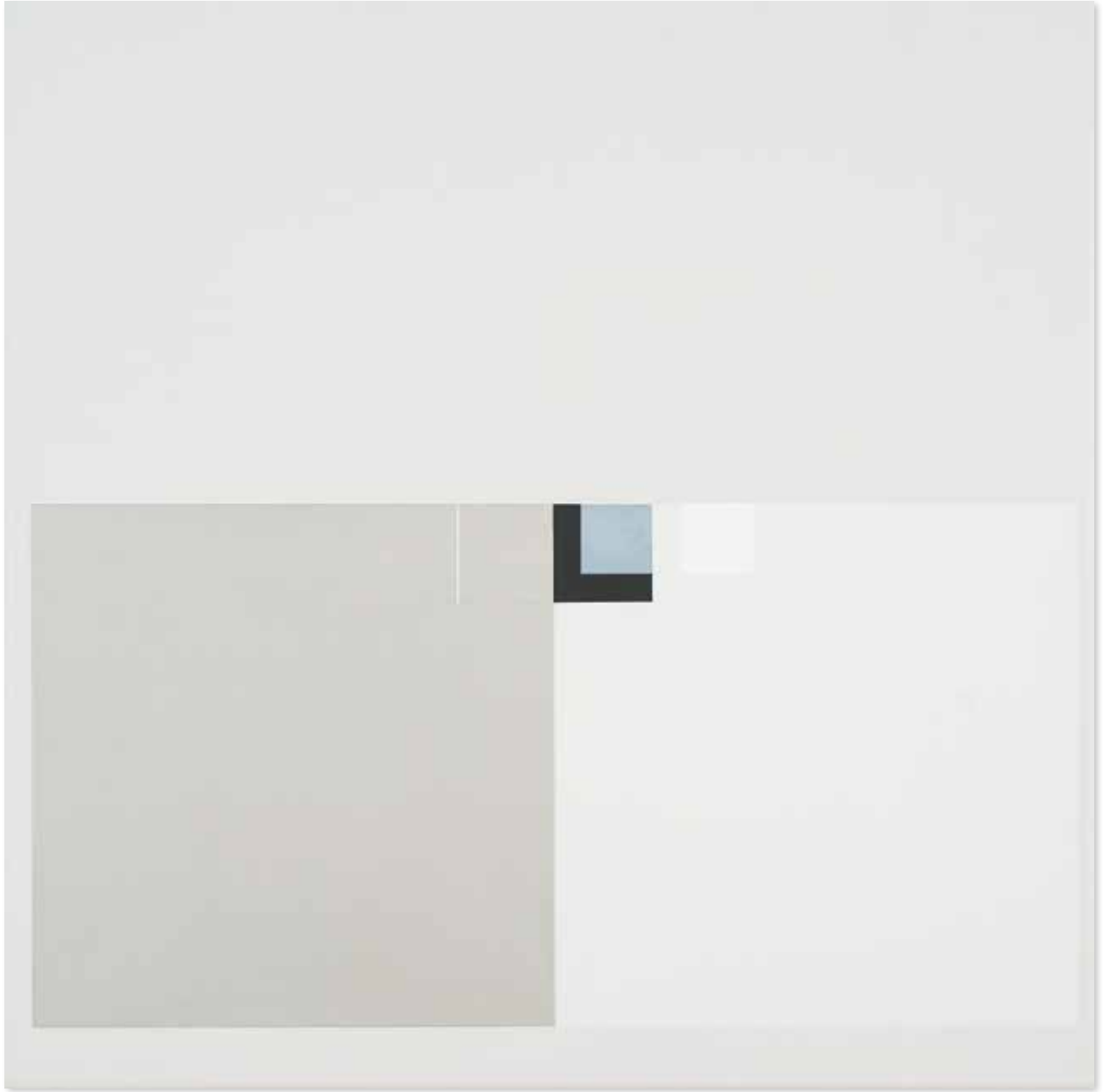
林壽宇建築學出身，將現代建築的空間架構轉譯到畫布之上，發展出繪畫浮雕概念，從而打破架上繪畫的二維空間，賦予畫面多重空間體驗，形成了藝術史上獨一無二的繪畫語言。

《方形 7 1968-1969》(拍品編號325)是林壽宇風格成熟後的一幅經典作品。在淺白色的方形畫布上，林壽宇用油彩、鋁塊兩種材質堆疊出多個大小不一的小方形，將其縝密地排布組合，層層疊加、相交，最終在畫面中呈現出一個極為精妙的立體幾何序列。湊近觀看，會發現畫布上的每一個方形，都處於不同的層次上，每一層空間都真實可感。

林壽宇對畫布二維空間的突破，令人想起20世紀另一位極簡主義大師——豐塔納的藝術創作。兩者均「在畫布上做雕塑」，卻選擇了截然不同的探索方向：豐塔納簡單直接地劃開畫布，延展出畫布之下的空間維度，從而擺脫了平面的約束；而林壽宇則選擇在畫布上向上延伸，精妙地鋪排畫布層次，給畫面增添了物理上的立體感，形成遠近不同的空間關係。林壽宇的作品和豐塔納一樣超越了傳統的畫布表面，從而拓寬了繪畫的疆域，借由此種方式，在畫布上創造出視覺與觸覺並存的多元知覺經驗。

白色是林壽宇藝術中另一個標誌特點。在其眼中，白色是包羅萬象的色彩，通過白色，東方哲學中的「一即一切」與西方現代藝術「少即是多」的極限概念得以相遇。因此，進入創作生涯的成熟時期，白色便成為林壽宇畫面中的絕對主體：他一絲不苟地將白色細分成多種色度，嘗試發掘出白色無限的可能性。《方形 7 1968-1969》中，畫布的白色與右下角的兩格白方之間產生了微妙的聯繫，而幾種白色與畫布之上的其它色彩也形成了包容與對立的有趣關聯。

《方形 7 1968-1969》自1960年代藏家購自倫敦瑪勃洛畫廊後，五十年來一直由同一藏家收藏。它完美展現了林壽宇對繪畫空間的巧思與突破，以及對白色的縝密掌控，是不可多得的經典之作。





326

RICHARD LIN

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

May 1; May 2; May 3; & May 4

signed 'Lin' and numbered '48/70' (lower edge); signed 'Lin' and numbered '46/70' (lower edge); signed 'Lin' and numbered '46/70' (lower edge); & signed 'Lin' and numbered '57/70' (lower edge)

four screenprints on paper
each 50.8 x 50.8 cm (20 x 20 in.); (4)
Executed in 1971
edition 48/70; 46/70; 46/70; & 57/70

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Jia Art Gallery, Taipei, Taiwan
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

1971年作

版數：48/70; 46/70; 46/70; & 57/70

款識：Lin(每幅下方)

來源

台灣 台北 家畫廊
亞洲 私人收藏



327

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

L' infinto N°2 (Infinity N°2)

signed in Chinese; signed and dated 'Hsiao 63' (lower middle)
acrylic on canvas
100 x 120 cm. (39 3/8 x 47 1/4 in.)
Painted in 1963

HK\$480,000-680,000

US\$62,000-87,000

PROVENANCE

Private Collection, Asia

蕭勤

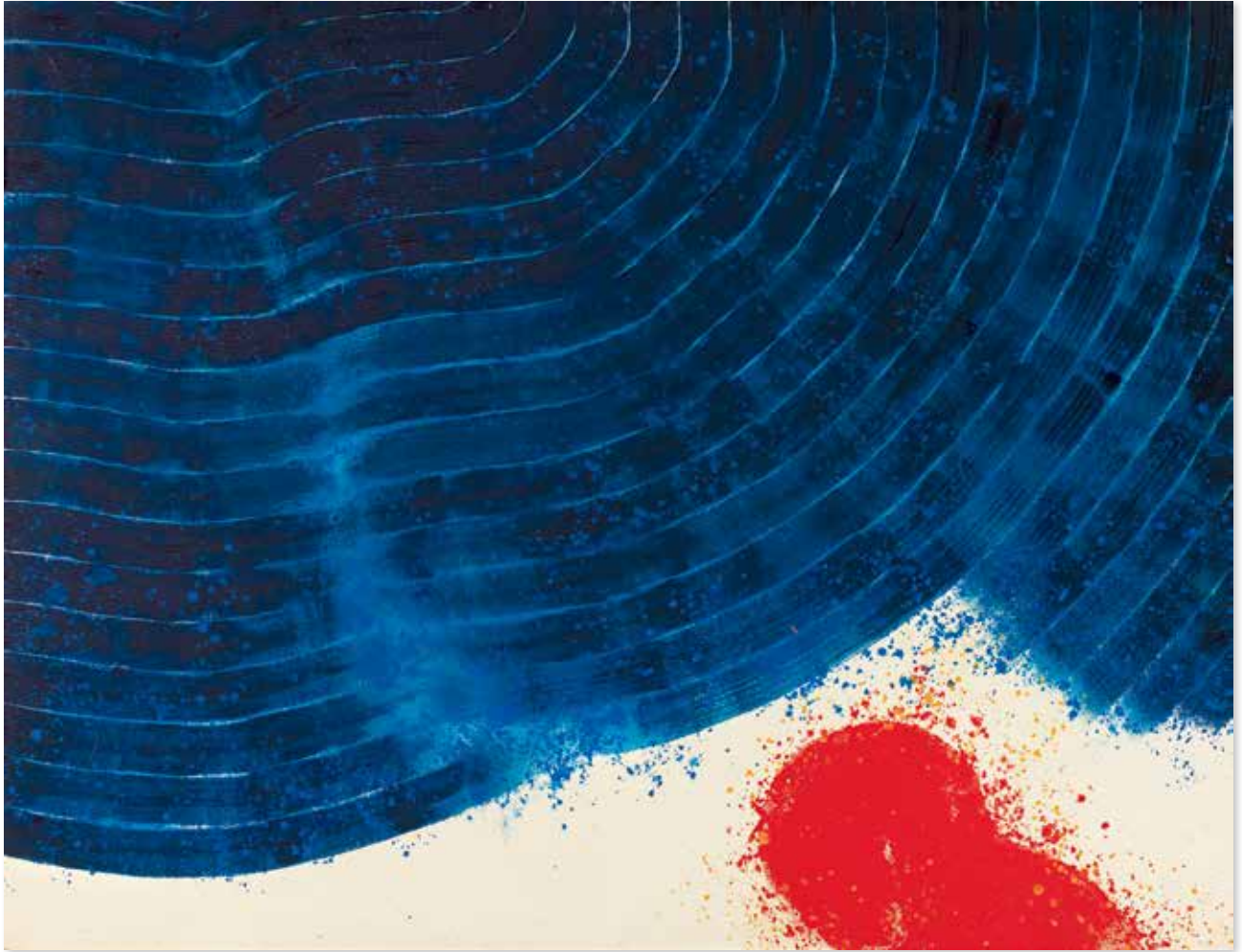
(台灣，1935年生)

無限 N°2

壓克力 畫布
1963年作
款識：Hsiao勤 63 (中下)

來源

亞洲 私人收藏



328

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Passage Through the Great Threshold - 124

signed in Chinese and 'Hsiao', dated in Chinese, titled in Chinese and 'Passaggio alla Grande Soglia - 124' (on the reverse)

acrylic on canvas
100 x 130 cm. (39 $\frac{3}{8}$ x 51 $\frac{1}{8}$ in.)
Painted in 1992

HK\$450,000-700,000

US\$58,000-90,000

PROVENANCE

Private Collection, Asia
(Acquired directly from the artist by the present owner)

LITERATURE

Dimensions Art Center, Hsiao Chin, Taipei, Taiwan 1996
(illustrated, p. 253)

蕭勤

(台灣，1935年生)

度大限之一二四

壓克力 畫布

1992年作

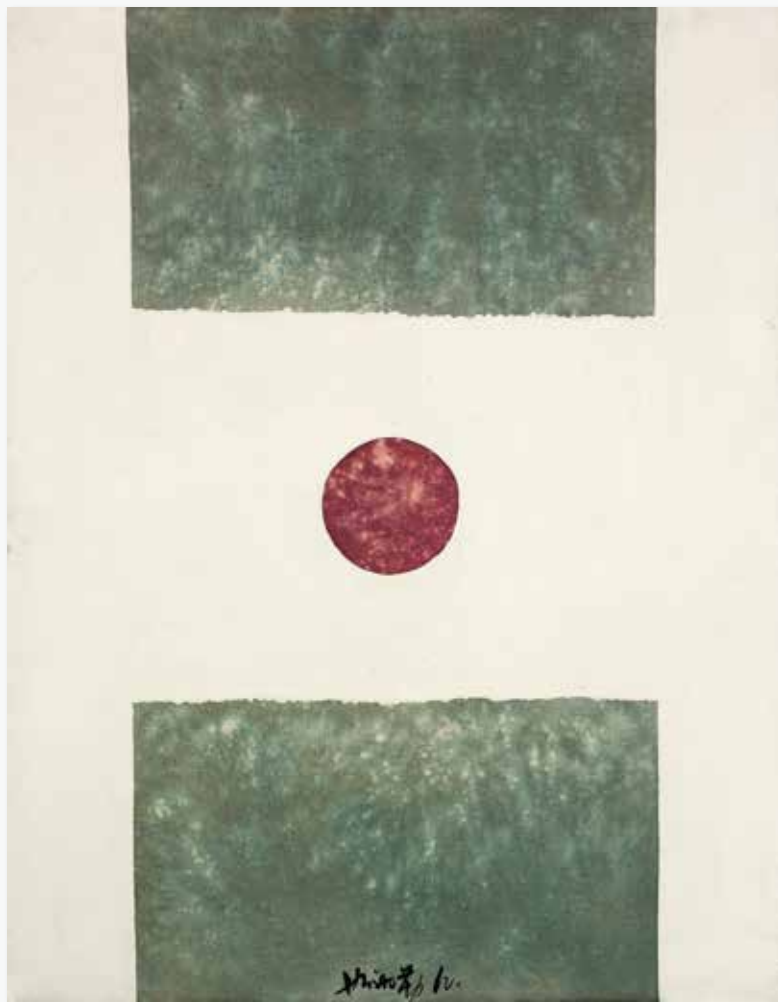
款識：Hsiao勤 九二 Passaggio alla Grande Soglia - 124 度大限之124 (畫背)

來源

亞洲 私人收藏 (現藏者直接購自藝術家)

出版

1996年《蕭勤》帝門藝術中心 台北 台灣
(圖版，第253頁)



329

HSIAO CHIN

(XIAO QIN, TAIWAN, B. 1935)

Untitled

signed in Chinese, signed and dated 'HSIAO 62' (lower center);
signed in Chinese, signed and dated 'HSIAO CHIN-1962' (on the
stretcher)

acrylic on canvas
90 x 70 cm. (35 3/8 x 27 1/2 in.)
Painted in 1962

HK\$60,000-120,000

US\$7,700-15,000

PROVENANCE

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

LITERATURE

Mazzotta Gallery, Hsiao Chin Opere 1958-2001, Milan, Italy, 2002
(illustrated, p. 44).

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 HSIAO CHIN-1962'
(畫布框架)

來源

意大利 私人收藏 (現藏者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44頁)

330

CHEN TING-SHIH

(CHINA, 1916-2002)

Peeping No. 3

numbered, signed, and dated '1/18 Chen Ting-Shih. 70' (lower right)
cane fibre board relief print on paper
91.3 x 181.6 cm. (36 x 71½ in.)
Executed in 1970
edition 1/18
one seal of the artist

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Private Collection, USA

陳庭詩

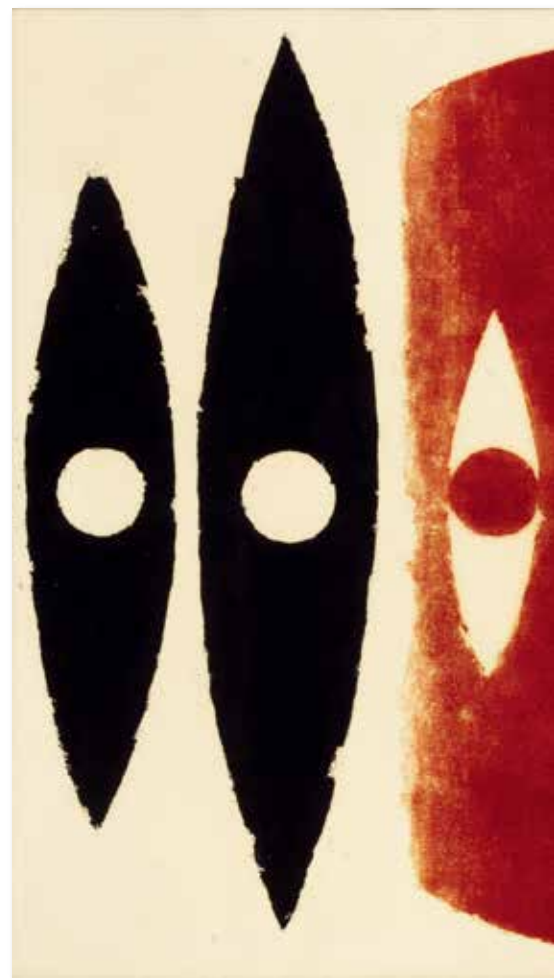
(中國·1916-2002)

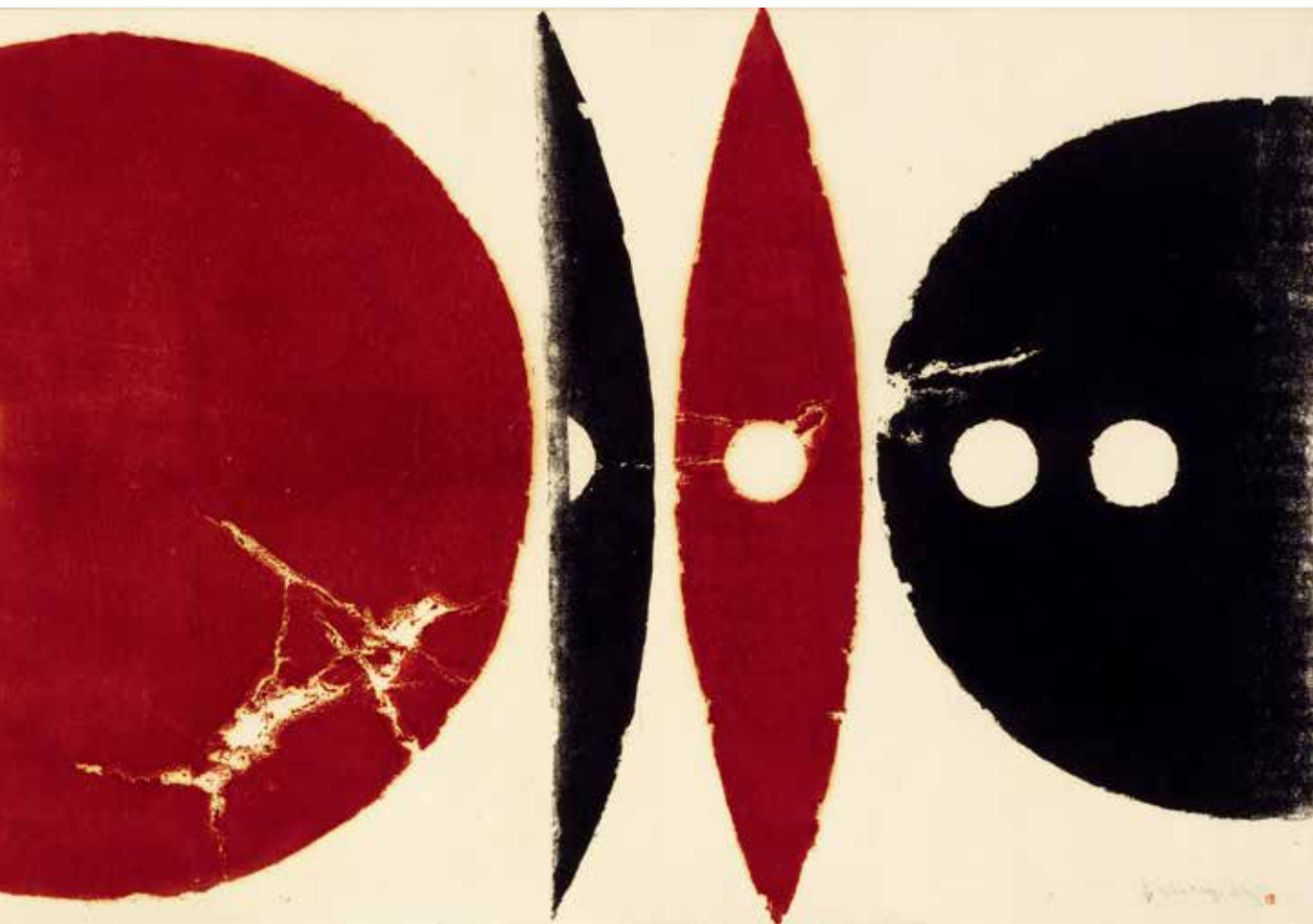
窺 第三號

甘蔗板 版畫
1970年作
版數：1/18
款識：1/18 Chen Ting-Shih.
70 (右下)
藝術家鈐印一枚

來源

美國 私人收藏





330

331

HO KAN

(HUO GANG, TAIWAN, B. 1932)

Untitled

signed in Chinese, signed 'Ho' and dated '75-77.'
(lower left); signed 'HO-KAN', signed in Chinese
and dated '1975-77' (on the reverse); inscribed
'40 x 50 cm' (on the stretcher)
oil on canvas
50 x 40 cm. (19 $\frac{3}{8}$ x 15 $\frac{3}{4}$ in.)
Painted in 1975-1977

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

ArteCentro Galleria, Milan, Italy
Private Collection, Italy

霍剛

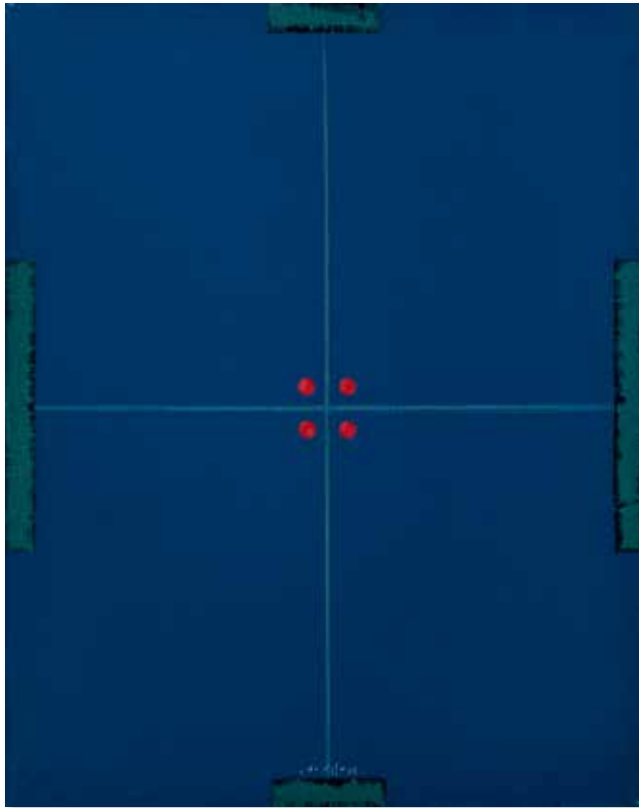
(台灣，1932年生)

無題

油彩 畫布
1975-1977年作
款識：剛Ho 75-77. (左下)；HO-KAN
霍剛 1975-77 (畫背)；40 x 50 cm (畫
布框架)

來源

意大利 米蘭 ArteCentro 畫廊
意大利 私人收藏



332

332

HO KAN

(HUO GANG, TAIWAN, B. 1932)

Untitled

signed in Chinese, signed 'Ho' and dated '78.' (lower middle); signed 'HO-KAN', signed in Chinese and dated '1978.' (on the reverse); inscribed '50 x 40 cm' (on the stretcher)

50 x 40 cm. (19 7/8 x 15 3/4 in.)

oil on canvas

Painted in 1978

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

ArteCentro Galleria, Milan, Italy

Private Collection, Italy

霍剛

(台灣，1932年生)

無題

油彩 畫布

1978年作

款識：剛Ho 78. (中下)；HO-KAN 霍剛 1978 (畫背)；

50 x 40 cm (畫布框架)

來源

意大利 米蘭 ArteCentro 畫廊

意大利 私人收藏



333

333

HO KAN

(HUO GANG, TAIWAN, B. 1932)

Untitled

signed in Chinese, signed 'Ho' and dated '69-70.' (lower right); signed 'HO-KAN', signed in Chinese and dated '1969-70' (on the reverse)

oil on canvas

50 x 50 cm. (19 3/4 x 19 3/4 in.)

Painted in 1969-1970

HK\$50,000-70,000

US\$6,500-9,000

PROVENANCE

Private Collection, Italy

霍剛

(台灣，1932年生)

無題

油彩 畫布

1969-1970年作

款識：剛Ho 69-70. (右下)；HO-KAN 霍剛 1969-70 (畫背)

來源

意大利 私人收藏

334

HO KAN

(HUO GANG, TAIWAN, B. 1932)

Untitled

signed in Chinese, signed and dated 'Ho 65' (lower left);
signed in Chinese, signed and dated 'HO-KAN 1965'

(on the reverse)

oil on canvas

50 x 70 cm. (19 5/8 x 27 1/2 in.)

Painted in 1965

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private Collection, Europe

霍剛

(台灣，1932年生)

無題

油彩 畫布

1965年作

款識：剛Ho 65 (左下)；HO-KAN 霍剛 1965 (畫背)

來源

歐洲 私人收藏



334

335

HO KAN

(HUO GANG, TAIWAN, B. 1932)

Untitled

inscribed '30.40' (lower right side); signed in Chinese,
signed and dated 'HO-KAN 99' (on the reverse)

oil on canvas

40 x 30 cm. (15 3/4 x 11 3/4 in.)

Painted in 1999

HK\$20,000-40,000

US\$2,600-5,100

PROVENANCE

Galleria Spriano, Omegna, Italy

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

This work is accompanied by a photograph of authenticity signed by the
artist.

霍剛

(台灣，1932年生)

無題

油彩 畫布

1999年作

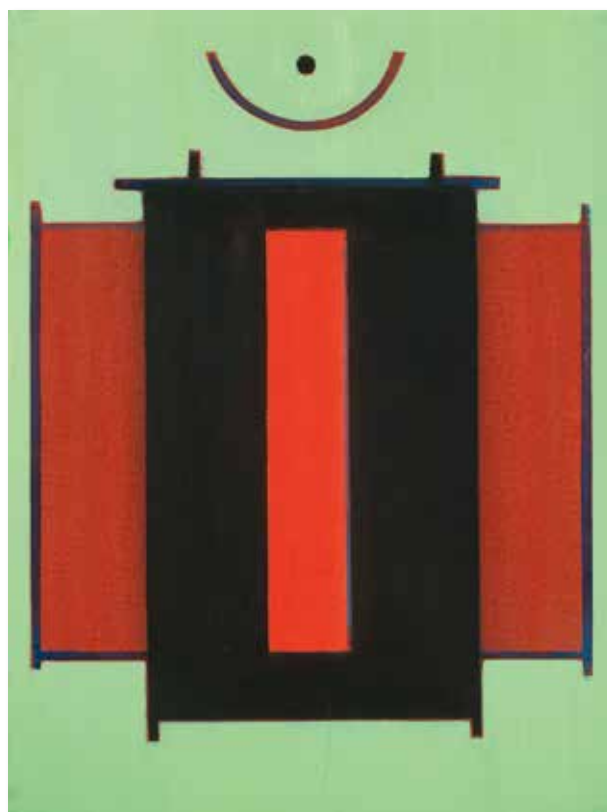
款識：30.40 (右下側)；HO-KAN 霍剛 99 (畫背)

來源

意大利 奧梅尼亞 Spriano畫廊

歐洲 私人收藏 (現藏者購自上述畫廊)

此作品附藝術家簽發之相片



335



336

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

Untitled

signed in Chinese and dated '1969' (middle left)
ink and colour with collage on paper
74 x 74 cm. (29 1/8 x 29 1/8 in.)
Executed in 1969
one seal of the artist

HK\$350,000-500,000

US\$45,000-64,000

PROVENANCE

Acquired by previous owner, thence by descent to the present owner
Private Collection, USA

劉國松

(台灣，1932年生)

無題

水墨 設色 拼貼 紙本
1969年作
款識：劉國松 1969 (左中)
藝術家鈐印一枚

來源

由前藏者購得，現由前藏者家屬收藏
美國 私人收藏



337

LIU KUO-SUNG

(LIU GUOSONG, TAIWAN, B. 1932)

Untitled

signed and dated in Chinese (upper left)
ink and colour on paper
46 x 46 cm. (18 1/4 x 18 1/4 in.)
Painted in 1967
one seal of the artist

HK\$130,000-230,000

US\$17,000-29,000

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 紙本

1967年作

款識：劉國松 一九六七 (左上)

鈐印：劉

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)



338

338

LI CHUN-SHAN

(LI ZHONGSHENG, CHINA, 1912-1984)

Untitled

watercolour on paper
25.5 x 36 cm. (10 x 14 1/8 in.)

HK\$80,000-140,000

US\$11,000-18,000

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Spring Gallery

李仲生

(中國，1912-1984)

無題

水彩 紙本

來源

亞洲私人收藏

此作品附春之藝廊所開立之作品保證書



339

339

LI CHUN-SHAN

(LI ZHONGSHENG, CHINA, 1912-1984)

Untitled

watercolour on paper
26.5 x 38.5 cm. (10 3/8 x 15 1/8 in.)

HK\$50,000-100,000

US\$6,500-13,000

PROVENANCE

Private Collection, Asia

李仲生

(中國，1912-1984)

無題

水彩 紙本

來源

亞洲私人收藏



340

CHUANG CHE

(USA/CHINA, B. 1934)

Untitled

signed in Chinese and dated '94' (lower right)
oil on canvas
132 x 160 cm. (52 x 63 ¾ in.)
Painted in 1994

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Hokin Gallery Inc, Palm Beach, USA
Private Collection, Europe

莊喆

(美國/中國，1934年生)

無題

油彩 畫布
1994年作
款識：莊喆 94 (右下)

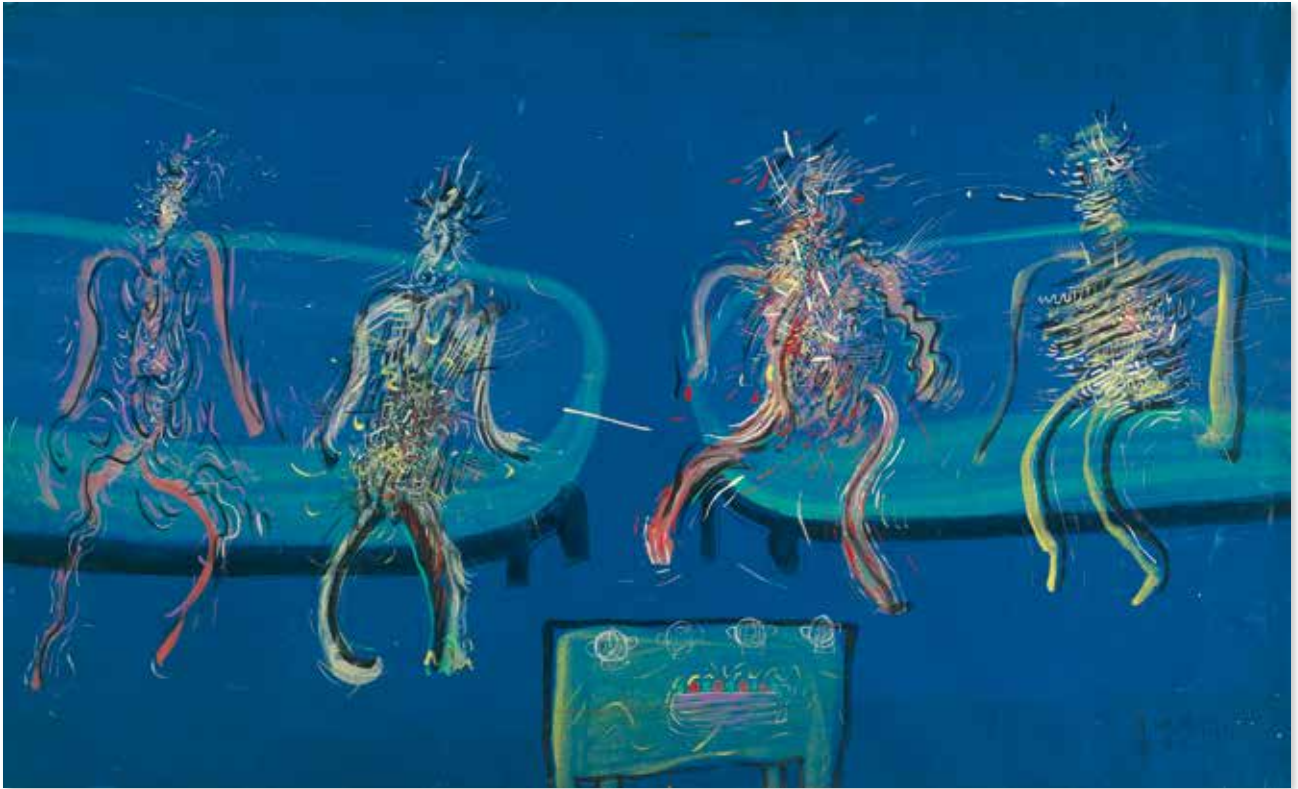
來源

美國 棕櫚海灘 Hokin畫廊
歐洲 私人收藏

“Abstraction is the art of exploring spirit. It is a kind of drama, is absolutely dynamic, and allows me to respond and experience the world in a satisfying way. My artwork is not still, but actually comes from movement, conflict and power.”

「『抽象』對我是一種精神的探險的藝術，是一種『劇』，它絕對有動感，使我滿足了對外界的反應、感受。我的畫不是靜靜的。基本上它出於動、衝突、力。」

Taipei Fine Arts Museum, Effusive Vitality Chuang Che Retrospective Exhibition, p.16
摘自《莊喆回顧展 鴻濛與酣暢》台北市立美術館 第16頁



342

HSIA YAN

(XIA YANG, CHINA, B. 1932)

Living Room

signed in Chinese and 'Hsia-Yan', dated '65' (lower right)
oil on canvas
72 x 118 cm. (28 $\frac{3}{8}$ x 46 $\frac{1}{2}$ in.)
Painted in 1965

HK\$280,000-420,000

US\$36,000-54,000

PROVENANCE

Private Collection, Asia
(Acquired directly from the artist by the present owner)

EXHIBITION

Taipei, Taiwan, Taipei Fine Arts Museum, *Yan Hsia : Continuation and Rejuvenation*, March 1994.
Taichung, Taiwan, National Taiwan Museum of Fine Arts, Retrospective of Hsia Yan from 1951-1998, December 1998- January 1999.

LITERATURE

Taipei Fine Arts Museum, *Yan Hsia: Continuation and Rejuvenation*, exh. cat., Taipei, Taiwan, 1994 (illustrated, p. 46)
National Taiwan Museum of Fine Arts, Retrospective of Hsia Yan from 1951-1998, exh. cat., Taichung, Taiwan, 1999 (illustrated, p. 22)

夏陽

(中國，1932年生)

客廳

油彩 畫布
1965年作
款識：夏陽 Hsia-Yan 65 (右下)

來源

亞洲 私人收藏 (現藏者直接購自藝術家)

展覽

1994年3月「夏陽 創作四十年回顧展」台北市立美術館
台北 台灣
1998年12月- 1999年1月「夏陽回顧展」國立台灣美術館
台中 台灣

出版

1994年《夏陽：創作四十年回顧展》展覽圖錄 台北市立美術館 台北 台灣 (圖版，第46頁)
1999年《夏陽回顧展》展覽圖錄 國立台灣美術館 台中 台灣 (圖版，第22頁)



343

WU HAO

(TAIWAN, 1931-2019)

Untitled

signed in Chinese, dated '1990' (lower right)
oil on canvas
101.5 x 101.5 cm. (40 x 40 in.)
Painted in 1990

HK\$60,000-100,000

US\$7,700-13,000

PROVENANCE

Private Collection, Asia
(Acquired directly from the artist by the present owner)

吳昊

(台灣，1931-2019)

無題

油彩 畫布
1990年作
款識：吳昊 1990 (右下)

來源

亞洲 私人收藏 (現藏者直接購自藝術家)

344

PANG JIUN

(PANG JUN, CHINA, B. 1936)

Pond Scene

signed in Chinese, dated '2018' (lower right)
oil on canvas
175 x 175 cm. (68 $\frac{7}{8}$ x 68 $\frac{7}{8}$ in.)
Painted in 2018

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

US\$130,000-260,000

PROVENANCE

Private Collection, Asia

龐均

(中國，1936年生)

池景

油彩 畫布
2018年作
款識：龐均 均 2018 (右下)

來源

亞洲 私人收藏

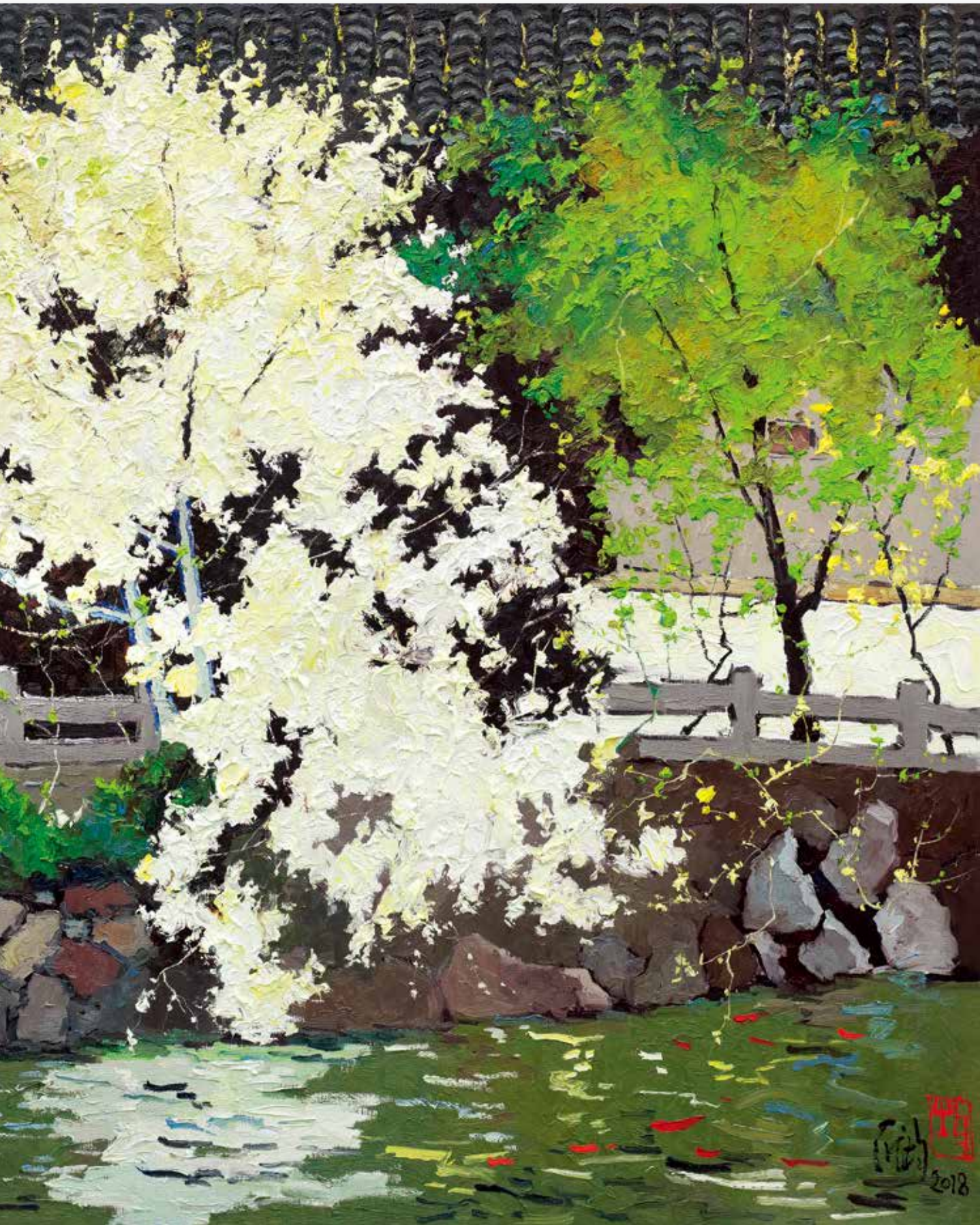
“It is the basis for a painter to understand nature and human nature thoroughly, and to sketch incessantly. From the accumulation of sketching experiences, the painter is able to learn to grasp the techniques and ways of expression of oil painting, to merge them with personal inspiration, mood, character, and cultural tradition, and to express them in a brand new, personal style. Whether his/her work is realist, abstract, semi-abstract, mixed media, constructivist, or conceptual, it must be elevated to an aesthetic height that is extraordinary enough to move people's minds.”

-Pang Jiun

「一個畫家對自然界與人類深刻的了解和具有不斷寫生的能力，是繪畫基礎之基礎。從寫生中得到大量經驗的積累，逐漸掌控油畫本體爛熟的技巧和表現力，這一實踐過程與個人靈感、情緒、個性、傳統文化精神，化為一體，其最後的表現，無論是寫實、寫意、抽象、半抽象、複合媒材、構成、觀念等，必將昇華為真正的藝術境界，成為創造嶄新的個人表現形式。因為非凡，必會感動他人。」

——龐均







345

PANG JIUN

(PANG JUN, CHINA, B. 1936)

Spring Scenery

signed in Chinese; dated '2011' (lower right); signed 'Pang Jiun';
signed and titled in Chinese; dated '2011'; inscribed '60.6 x 72.7
(20F)' (on the reverse)

oil on canvas

60.6 x 72.7 cm. (23 7/8 x 28 7/8 in.)

Painted in 2011

HK\$180,000-260,000

US\$24,000-33,000

PROVENANCE

Private collection, Asia

龐均

(中國，1936年生)

春到甲天下

油彩 畫布

2011年作

款識：龐均；龐；2011（右下）；

龐均 Pang Jiun 60.6 x 72.7 (20F)

春到甲天下 2011 (畫背)

來源

亞洲 私人收藏



346

PANG JIUN

(PANG JUN, CHINA, B. 1936)

Clock Tower, Hong Kong

signed in Chinese (lower left); dated '2008' (upper right)
oil on canvas
73 x 60.5 cm. (28¾ x 23¾ in.)
Painted in 2008

HK\$130,000-260,000

US\$17,000-33,000

PROVENANCE

Private Collection, Asia

LITERATURE

Yan Gallery, *The Art of Pang Jiun, Hong Kong, 2008* (illustrated, plate 62, p. 89).

龐均

(中國，1936年生)

香港鐘樓

油彩 畫布
2008年作
款識：龐均均 (左下)；2008 (右上)

來源

亞洲 私人收藏

出版

2008年《龐均油畫藝術》一畫廊 香港 (圖版，第62圖，第89頁)

347

GUAN LIANG

(CHINA, 1900-1986)

Untitled

signed in Chinese (lower left)
oil on canvas
54.5 x 67.2 cm. (21½ x 26½ in.)

HK\$1,800,000-2,500,000

US\$240,000-320,000

PROVENANCE

Collection of the artist's family
Acquired from the artist's son Mr. Guan Hanxing by
the present owner

關良

(中國，1900-1986)

無題

油彩 畫布

款識：關良 (左下)

來源

藝術家家屬收藏

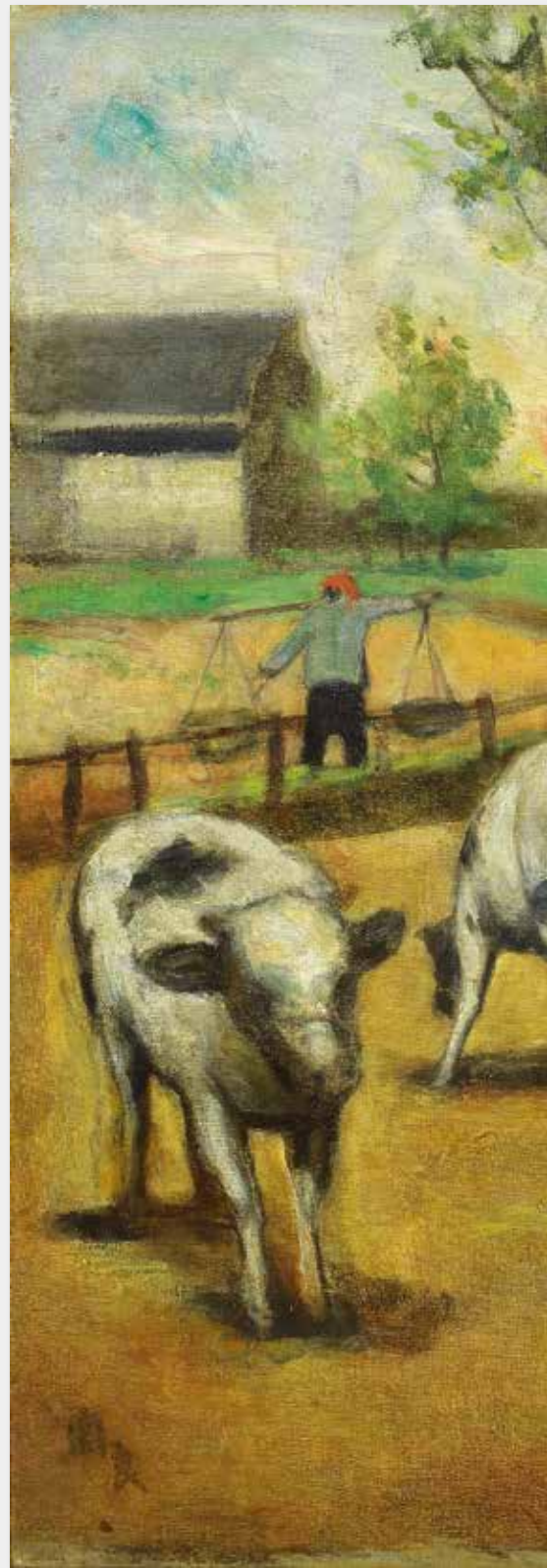
現藏者購自藝術家兒子關漢興先生

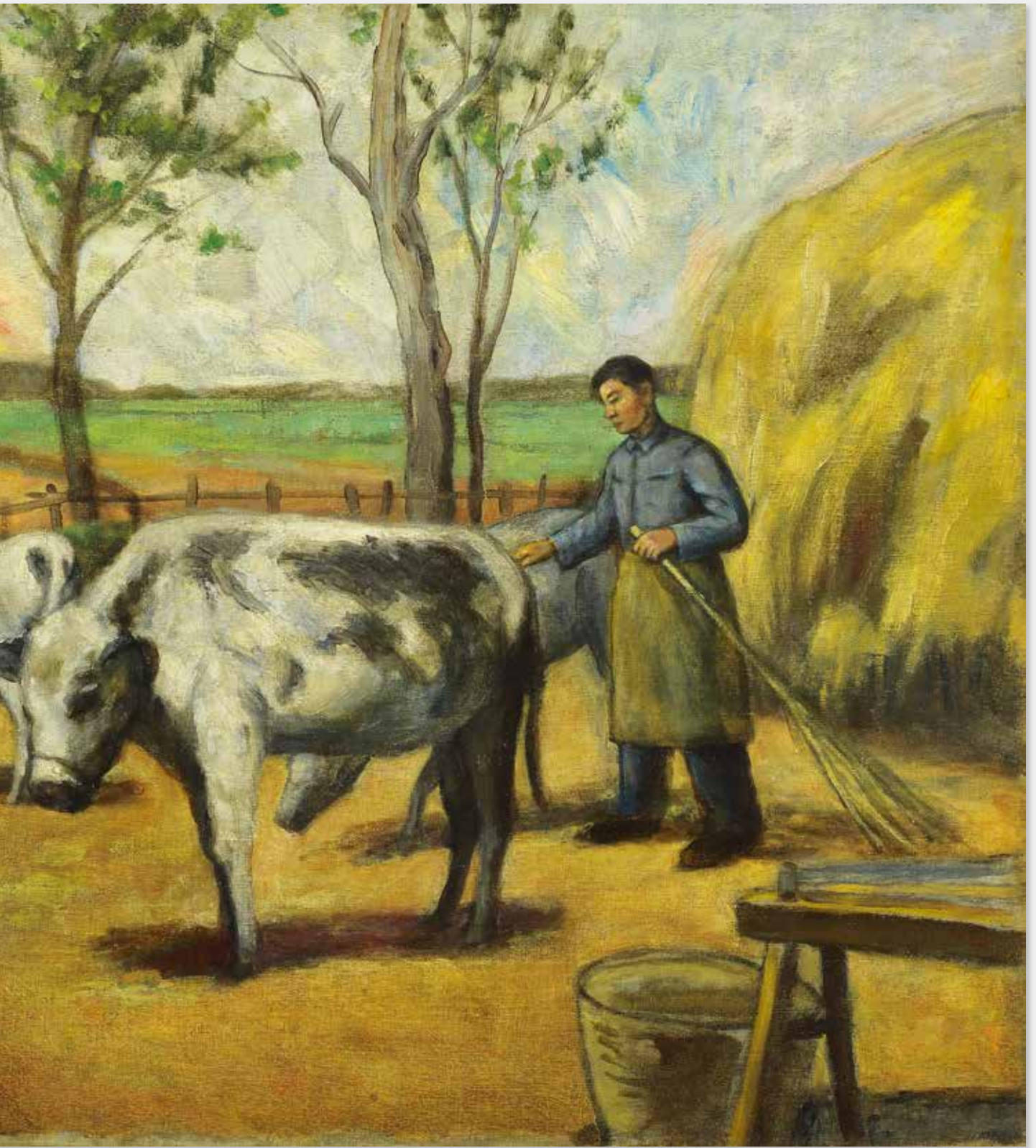
「關良以西畫作軀殼，國畫作靈魂，以西畫單純明快堅實濃郁的技巧，來表達國畫恬靜、灑脫、淡雅、超逸的的神韻，企圖創作一種時代的、前進的、發揚中國傳統藝術精神的繪畫，他的目的在創作。」— 郭沫若

關良1917年赴日本留學，於東京太平洋美術學校研習西洋畫，經受扎實的學院派訓練。他在當時日式現代藝術浪潮下，接受文藝復興、野獸主義、印象主義的洗禮，以之革新中國水墨，探索中國油畫的獨特語言，思考「如何將它作為自我民族的表現手法」。他汲取西方各藝術流派精華之後，回歸中華文化，築起東西橋樑，致力發展中國油畫「民族化」。「大巧若拙」、「淳樸純真」是藝術家理解生命、藝術的至理箴言。他的繪畫語言、題材選擇都源於生活，純摯真率，盡見其赤子之心。走進生活，心懷鄉土的關良，貫徹一生堅持風景寫生，定點作畫，截取近、中距離景物，與觀者分享第一視覺印象。《無題》質樸無華地描繪牧牛的日常場景，靈感取材自勞動人民生活，歌頌他們緊貼生活、刻苦耐勞的價值。藝術家把人物安置於左右兩側，將焦點放於三隻圓潤的黑白牛，善於發掘平凡美之所在。

構圖、線條、光影方面，《無題》亦見證了關良定義現代藝術的觀點——「單純化」。柔和而筆觸細膩的天空、色彩層次豐富的農場景致，提醒著我們印象派語彙。結構謹嚴、形象生動而樸實的牛隻、農民，反映了後印象派的物質具體性特色。遠景農屋、樹木、紅帽農民挑擔子簡拙的形象線條，寥寥數筆，意到即止，流露中國畫「傳神」的旨趣。當中的筆觸變化亦透露了中國水墨畫的韻致，右部禾草的質感、光影變化實驗了藝術家「用十筆劃的改為用五筆劃」的理念。近景(牛隻和農具)、中景(牛農和禾草)與遠景(天空和農田)之間的節奏感，活現了中國山水畫疏密有致、虛實調和的精神。

關良認為：「中國繪畫中講究用筆，以線為主，對明暗、體積的追求不很露骨，而中世紀西畫則著力於表現物體的明暗、空間、追求立體面的表現。」《無題》完美體現了藝術家打通東西繪畫隔膜，創造融匯西方形式表現又帶東方意趣的中國「民族化」油畫。







348

YU BEN

(YEE BON, CHINA, 1905-1995)

Bamboo Grove

signed in Chinese (lower right)
oil on masonite
41 x 51 cm. (16 1/8 x 20 1/8 in.)
Painted in 1964

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Private Collection, Asia
Anon. sale, Christie's Hong Kong, 25 May 2009, Lot 926
Acquired from the above sale by the present owner

LITERATURE

Lingnan Art Publishing Co., Works of Yee Bon, Guangzhou, China, 1994 (illustrated, p. 128).
Caves Art Center, Yee Bon, Taipei, Taiwan, 1997 (illustrated in black and white, p. 106).

余本

(中國，1905-1995)

竹林

油彩 纖維板
1964年作
款識：余本(右下)

來源

亞洲私人收藏
佳士得 香港 2009年5月25日編號926
現藏者購自上述拍賣

出版

1994年《余本畫冊》嶺南美術出版社 廣州 中國 (圖版，第128頁)
1997年《余本》敦煌藝術中心 台北 台灣 (黑白圖版，第106頁)

LUO ZHONGLI

羅中立

*"The most crucial element in artistic creation lies in "sentiment".
The creation should touch not only the artist himself, but also others."*

-Luo Zhongli

「藝術創作，最重要的元素就是『感情』。要感動自己，也要感動別人。」

——羅中立

Luo Zhongli is one of the important artists in the development of contemporary Chinese art in the 1980s. In 1977, Luo Zhongli was enrolled in the Sichuan Fine Arts Institute, at a time when China was undergoing economic and social reforms, transitioning into a more open-minded society. Trauma, a short story by Lu Xinhua published in a Shanghai newspaper Wenhui, exposed the miseries and disasters of the Cultural Revolution. His literature encouraged people to revisit the values of humanism, rationality, and truth that had largely been forsaken during the frenzy of the Cultural Revolution. In 1980, Luo Zhongli created his seminal painting, *Father*. This photorealistic painting instigated the "Scar Art" movement and aroused a wave of realistic portrayals seeking to reveal the truth and the nation's forgotten folk life.

After graduating from the Sichuan Academy of Fine Arts, Luo's works began to take a more casual, light-hearted form, with moderate variation in his dominant themes. The depiction of village life is infused with genuine feelings but without the heaviness of his earlier works. Luo did not wish to confine his themes to revealing the hardship and poverty of the peasants' physical life, but he also hoped to engage the audience in their spiritual life as well, where they were not deprived of warmth, wisdom, and rustic charm.

At this creative stage, Luo's vision shifted from individuals and their particular circumstances to a more philosophical look at human life and nature. His portraits were replaced with commonplace scenarios, showing his love for country life and the irreplaceable value of simple human interaction. Luo's solidly-grounded themes surrounding the hinterlands continue to

uncover the most lovable and endearing aspects of village life, moving one's soul and warming one's heart. Yin Shuangxi once opined that "Luo Zhongli's works in fact give us a reference for existence itself, and a permanent valuation or model for interpersonal relationships. In that way, the life of the farmers in the Daba Mountains transcend their local customs and become a reflection on the nationalistic spirit and values amidst modernisation."

In the 1990s, Luo went off in search for humanity's purest side in the faraway Daba Mountains. He took stirring scenes he saw and combined them with his rich imagination to turn them into artworks. In *Mother Taught Me a Song (Lot 349)*, a mother carries her child by the stove on a cold night in the hopes that he would sleep peacefully through the night. The nearby animal has eyes wide open looking towards the mother and child, seemingly safeguarding them. The mother sits patiently to help her baby sleep, while singing lullaby adding firewood to the stove to make sure her son is warm; through this, Luo presented humanity's most selfless and inspiring parental love through a simple quotidian scene. Compared with naturalistic paintings, Luo's artwork morphs and changes – the image of the farmer styled in traditional ethnic clothing is not limited by time, helping the emotions conveyed in this work reach and impact others across time and space, reminding one of the easily forgotten – but also most precious – vignettes of life.

中國當代藝術發展的歷史中，羅中立是二十世紀八十年代重要的一位藝術家。他於1977年進入四川美院，時逢中國經濟社會改革，民風漸開，隔年盧新華在《文匯報》所發表的《傷痕》小說，直視揭露文革苦難的紀實文學，點醒了人們重新審視文革狂潮中被淹沒的人性、理性與真相。在

這樣的時代背景下，當時藝術學院的校園內瀰漫著獨立精神的思潮，敢於正視過去歷史的不幸與扭曲，並反映在他們的創作中。1980年羅中立以照相寫實的手法，創作了《父親》這幅撼動人心的鉅作，揭開了中國藝術史上「傷痕美術」的扉頁，也引領出一股反思真相、追尋濃厚鄉土風情的寫實主義風潮。

羅中立自四川美院畢業後的作品開始出現變形、帶有傳統民族風格的農民形象，主題上對鄉村生活的描寫也更趨於輕鬆、真情流露。這個風格上的轉變確立了羅中立想要表現的主題，並非只停留於揭露農民物質生活的刻苦和貧窮。羅氏想要把觀眾帶到農民生活中，讓人們重新認識鄉土生活中的智慧、溫情、野趣。

在這個創作階段，羅中立的畫作離開了肖像畫，走向「生活流」，主題傾向司空見慣的生活行為，來表達對農家生活，以至對人與人交往的價值的尊重和愛惜。羅中立一直扎根鄉土題材，不斷發掘鄉村生活譜趣可人的一面，牽動人心，怡情溫暖。殷雙喜曾評論：「羅中立的作品實際上為我們提供了一個生存的參照，一個永恆的人與人交往的價值模式。這樣，大巴山區的農民生活，就超越了地區性的自然風情，成為一種現代化進程中對民族精神和價值模式觀念的反思。」

九十年代，羅中立通過遠離城市的大巴山，探索人性最純粹的一面。他把親身目睹的一幕一幕感人場面，加上其豐富的創造力，完成了組畫。《母親教我一支歌》(拍品編號349)中，在寒冷的晚上，一名母親揹著兒子圍在火爐邊，輕輕唱著搖籃曲，讓嬰兒能安心地一覺睡到天亮。旁邊的牲畜張開眼睛，望向母親和嬰兒那方，彷彿在守護她們。母親充滿耐心地坐著，一方面讓孩子可以安穩地睡，一方面為火爐加柴，讓孩子得到溫暖。羅中立把人性中最無私、最偉大的親情通過這一幕生活日常表現。對比直觀寫實繪畫，羅中立畫中變形、帶有傳統民族風格的農民形象不被時間所限，讓作品中流露的感情可以跨時空地感染別人，提醒人們一些很容易被遺忘，卻是最珍貴的生活片段。

349

LUO ZHONGLI

(CHINA, B. 1948)

Mother Taught Me a Song

signed and dated 'Luo Zhongli 1991'; signed in Chinese (lower right); signed and titled in Chinese; dated '1991' (on the reverse)

oil on canvas

96 x 120 cm. (37 ¾ x 47 ¼ in.)

Painted in 1991

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

US\$330,000-450,000

PROVENANCE

Anon. sale, Christie's Hong Kong, 24 October 1993, Lot 18
Private collection, Asia

EXHIBITED

Kaohsiung, Taiwan, Dragon Art Museum, Luo Zhongli's Art Exhibition, January 1992.

Taipei, Taiwan, A Humanist Painter- Oil paintings by Luo Zhongli, Shin Kong Mitsukoshi Department Store, October 1992.

Beijing, China, Luo Zhongli's Solo Exhibition in '94, National Art Museum of China, September 1994.

Brussels, Belgium, Luo Zhongli: The Chinese Soul of Dabashan, September- October 1995.

LITERATURE

Main Land Fine Arts Collection 1: Luo Zhongli, Artist Publishing Co., Taipei, Taiwan, 1992 (illustrated, plate 83, p. 129).

Mountain Art, Cultural and Educational Foundation, 'Mountain' Artists Collection 4: Luo Zhongli's Solo Exhibition in '94, exh. cat., Kaohsiung, Taiwan, 1994 (illustrated, plate 25, unpagged).

Royal Art and History Museum & Mountain Art, Cultural and Educational Foundation, Luo Zhongli: The Chinese Soul of Dabashan, exh. cat., Brussels, Belgium & Kaohsiung, Taiwan, 1996 (illustrated, pp.40-41).



Luo Zhongli sketching a peasant
羅中立為農民作素描

羅中立

(中國，1948年生)

母親教我一支歌

油彩 畫布

1991年作

款識：Luo Zhongli羅 1991（右下）；

母親教我一支歌 羅中立 1991（畫背）

來源

1993年10月24日 香港佳士得 編號18

亞洲 私人收藏

展覽

1992年01月 「羅中立的創作藝術展」

炎黃藝術館 高雄 台灣

1992年10月 「人道主義畫家—羅中立油畫展」

新光三越百貨公司文化館 台北 台灣

1994年09月 「'94 羅中立畫展」

中國美術館 北京 中國

1995年09月—10月 「羅中立個展」

皇家藝術與歷史博物館 布魯塞爾 比利時

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83圖，第129頁）

1994年《山藝術家選集(4) '94 羅中立個展

專輯》展覽圖錄 山藝術文教基金會 高雄 台灣

（圖版，第25圖，無頁數）

1996年《Luo Zhongli: The Chinese Soul of

Dabashan》展覽圖錄 山藝術文教基金會 高雄

台灣（圖版，第40-41頁）





350

CHEN YIFEI

(CHINA, 1946-2005)

Day's End (Suzhou)

signed 'Chen Yifei' (lower right)
oil on canvas
86.4 x 107 cm. (34 x 42½ in.)
Painted in 1986

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

US\$130,000-230,000

PROVENANCE

Hammer Galleries, New York, USA
Private Collection, USA (acquired from the above in 1986 by the present owner)

EXHIBITED

New York, USA, Hammer Galleries, Chen Yifei: Recent Paintings, October - November, 1986.

LITERATURE

Hammer Galleries, Chen Yifei: Recent Paintings, exh. cat., New York, USA, 1986 (illustrated, plate 25356-002, p. 4)

陳逸飛

(中國·1946-2005)

日落蘇州

油彩 畫布
1986年作
款識：Chen Yifei (右下)

來源

美國 紐約 漢默畫廊
美國 私人收藏 (現藏者於1986年購自上述來源)

展覽

1986年10月-11月 「陳逸飛近作展」
漢默畫廊 紐約 美國

出版

1986年《陳逸飛近作展》展覽圖錄 漢默畫廊
紐約 美國 (圖版, 第25356-002圖, 第4頁)





CHEN YIFEI

陳逸飛

Chen Yifei was the first Chinese artist who rose to fame in the United States and United Kingdom following China's period opening and reform. He studied oil painting with Soviet artist Konstantin Maximov during Maximov's visit to China. While his early training was grounded in Soviet realism, Chen expanded his grasp of the medium by incorporating the essentials of European classical realism, and developed a realist style that was uniquely his own. Beyond merging familiar aspects of Western classical realism and romanticism, he instilled quintessential features of Chinese art into his compositions. Within two years after his move to New York, Chen's work had caught the eye of Dr. Armand Hammer, chairman of Occidental Petroleum and founder of the Hammer Gallery. In 1985, on a visit to China, Dr. Hammer presented a Chen Yifei painting, *Hometown Memories—Twin Bridges*, as a gift to Chinese leader Deng Xiaoping. To overseas observers, Chen Yifei's artistic arrival heralded the dawning of a new era for fine arts in China.

Began from 1982, the *Water Village* series was the first series that Chen Yifei created after his arrival in New York. While it marked a thematic departure from his historical paintings from his time in China, it also conveyed a historical touch that was unaffected and nostalgic. In 1984, *The New York Times* and *Arts News* described Chen's artistic style as "romantic realism", and the *Water Village* series began to gain recognition in the US art scene.

The romantic aura that permeates Chen Yifei's paintings is shaped by his original brushwork. Despite his solid academic grounding in realist painting and sculpture, he did not follow the classical realist method of using exceptionally fine, precisely placed strokes of colour to create depth or reflected light in painting. Rather, he used "planes of colour" in a manner that is akin to the Impressionists.

In *Day's End* (Suzhou) (Lot 350), the architectures, the bridge, the surface of the river and the boats in the water village are comprised by overlapping "colour planes".

Seen at a distance, the portrayal seems to capture the scene with photographic accuracy, perhaps allowing the viewer to be fooled into thinking that Chen has borrowed the technique of fine brushwork lines from Western classical realism. In fact, Chen made use of the "colour planes" technique from modern art in his classical realist painting, allowing to produce brushwork that was broad, dense, textured, and mottled. The paint surface resembles the effect produced with a special photographic lens that encapsulates a nostalgic and romantic atmosphere. It echoes the early realist oil paintings of German artist Gerhard Richter, who in the 1970s introduced a photographic vocabulary into painting. Richter employed very fine brushwork, and while his colours may intermingle on the canvas, there is little sense of texture.

In *Day's End* (Suzhou), Chen Yifei used this distinctive brushwork to depict the soft light of dusk, and the moist, hazy and romantic aura that is unique to Jiangnan. In the river flanked by endless black tiles and white walls, the villagers are riding the boats on their way home. It seems as if Chen has captured this serene moment in time in his delicate, evocative portrayal of Jiangnan and its breath-taking landscape surrounded by waters.

陳逸飛是中國改革開放後第一位在美國、英國藝壇成名的中國藝術家。他接受的油畫訓練是傳承自蘇聯馬克西莫夫油畫訓練班。陳氏雖然是接受蘇聯寫實風格培訓，可是他成功在掌握了歐洲古典寫實的精髓後，開創出自己的寫實風格。他借以西方人最熟悉的古典寫實風格和浪漫主義展現中國藝術的特徵和精髓。在抵達紐約短短二年便獲著名漢默畫廊創辦人及美國石油大亨漢默博士的青睞。1985年，漢默博士訪問中國，並將陳逸飛的《家鄉的回憶—雙橋》致送中國領導人鄧小平。陳逸飛為海外觀者預示了中國新時代美術的到來。

1982年「水鄉系列」是陳逸飛在紐約創作的首個系列作品，題材縱然異於出國前的歷史繪畫，但同樣流露古樸、懷舊的歷史感。1984年美國《紐約時報》與《藝術新聞》雜誌更把陳逸飛的藝術風格評為「浪漫寫實主義」，「水鄉系列」由此開始在美國產生迴響。

陳氏畫作中滲透的浪漫氣息與陳逸飛創出繪畫筆觸有莫大的關係。紮實油畫及雕塑科班訓練的陳逸飛沒有跟隨古典寫實以細膩而分毫不差的「色彩線」筆法著色，產生環境深度、光線折射等精準的描寫，而是以接近西方印象派「色彩面」入畫。

《日落蘇州》(拍品編號 350)一作中水鄉中的建築物、橋樑、水面、樹木、小艇等均相互推疊的「色彩面」組成。作品遠看似是照片中與現實分毫不差的現實景象，或許觀者也被矇騙，以為陳逸飛只是遵循西方古典寫實以細膩工筆的「色彩線」創作。可真相是陳逸飛把現代藝術中的「色彩面」注入古典寫實繪畫中，形成粗放、磨沙、濃烈、斑駁的筆觸。畫面效果儼如經過鏡頭輸出的特殊畫面效果，表現一種懷舊、浪漫的氛圍。這一點與德國當代藝術家里希特在1970年代把攝影語言帶進油畫的創作遙呼相應。

陳逸飛利用此獨特的筆觸在《日落蘇州》表現傍晚時分朦朧的光線，以及江南獨有的濕潤、煙雨氤氳的浪漫氛圍。在連綿不絕的黑瓦白牆夾著的河道上，村民工作完畢後撐著小艇返家，陳逸飛仿佛把這寧靜的一刻都止住了，深入細緻地表現枕河而居的江南獨特環境。



Gerhard Richter *Meadowland*, 1985, oil on canvas
Blanchette Hooker Rockefeller, Betsy Babcock, and
Mrs. Elizabeth Bliss Parkinson Funds.
Collection of Museum of Modern Art, New York
© 2019 Gerhard Richter
格哈德·里希特《草原》油彩畫布
1985年作 Blanchette Hooker Rockefeller、Betsy
Babcock及Mrs. Elizabeth Bliss Parkinson基金會
美國紐約現代美術館藏



351

FEI YIFU

(CHINA, 1913-1982)

Village

signed in Chinese; dated '1959' (side of the canvas)
oil on canvas
88.7 x 127 cm. (35 x 50 in.)
Painted in 1959

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Caves Art Centre, Taipei, Taiwan
Private Collection, Asia

LITERATURE

Caves Art Center, Pioneer Oil Painters in China:
Fei Yifu, Taipei, Taiwan, 1996 (illustrated, p. 42).

費以復

(中國, 1913-1982)

農家

油彩 畫布
1959年作
款識：費以復 1959 (畫側)

來源

台灣 台北 敦煌藝術中心
亞洲 私人收藏

出版

1996年《中國第二代油畫家：費以復畫集》
敦煌藝術中心 台北 台灣 (圖版, 第42頁)

回首二十世紀中國現代藝術發展進程，費以復是中國第二代油畫家中極具代表性的一位。1913年出生於中國江蘇省，費以復在二十歲那一年，進入了蘇州美專，研習西畫，深獲當時美專校長顏文樑的賞識。1939年在重慶參加中華全國美術會，由徐悲鴻提名擔任理事長一職。隨後，費以復在上海市立行知藝術學校任教了兩年後，1953年由顏文樑推薦到中央美院華東分院（現為中國美術學院）於油畫系任教，自此長期任教，對於中國油畫美術教育發展貢獻匪淺。擔任教職的同時，費以復亦經常遊歷各地，四處進行寫生，持續創作，作品曾於全國美展及浙江省美展中獲得榮譽獎，並為畫家徐悲鴻、北京中國軍事博物館與浙江省自然博物館所收藏。

創作於1959年，費以復在《農家》(拍品編號 351)一作中運用了印象派細碎的筆觸，體現光的顫動及存在感；以厚塗的油彩將鮮明的顏色並置，並將光線自畫面左上方投射進來，捕捉到在微妙光線轉變下，風景及人物外表所帶給人的色彩瞬間印象。畫面整體構圖和諧平穩，費以復透過鮮麗的顏色對比，以農民衣著色彩的安排—磚紅、孔雀藍、深褐、靛紫、土黃，印襯著 前景茂盛的青竹與竹籃中鮮綠欲滴的蔬菜，在樸拙中卻又現色彩紛呈的活潑氣息。藝術家更細膩描繪農民勞動中的神情以及 肢體間的互動，呈現出一片融洽與和樂。費以復的筆下，《農家》作品和諧安詳的景致與氛圍，在恬靜 中更流露出充滿希望的勃勃生氣，反映出樂天知命的風土民中國鄉村情與傳統價值觀。



352

YU YUNJIE

(CHINA, 1917-1992)

Magnificent Landscape

signed in Chinese; dated '51.7' (lower left)
oil on canvas
85.9 x 136.5 cm. (33 3/4 x 53 3/4 in)
Painted in 1951

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Caves Art Centre, Taipei, Taiwan
Private Collection, Asia

江蘇常州人。1934年報考蘇州美專，後畢業於中央大學藝術系，師承徐悲鴻、呂斯百等中國現代油畫先驅。俞雲階的繪畫在汲取前輩技藝的基礎上，不斷地融入了民族元素與時代特點。俞雲階於1955年被選送進入中央美院馬克西莫夫油畫訓練班進修，並由此對西方繪畫的造型系統、色彩系統和創作策略有了更深入更具體的瞭解，同時也對他後來的社會主義現實主義創作與教學工作有著深遠影響。

1949年新中國的成立，使中國油畫在民族化過程中增添了更多社會主義現實主義色彩，而俞雲階的繪畫正是那個時代主旋律的縮影。如他創作於1951年的作品《風景》(拍品編號 352)便是其中佳作。1950年6月，新中國土地改革運動正在各地如火如荼地開展。這場運動是要將封建半封建的土地所有制改變為農民的土地所有制，解放被封建生產關係束縛的農業生產力，為新中國的迅速工業化做準備。可以想像，1951年初

俞雲階

(中國，1917-1992)

風景

油彩 畫布
1951年作
款識：俞雲階畫 51.7 (左下)

來源

台灣 台北 敦煌藝術中心
亞洲 私人收藏

在山東革命老區的實際工作，為俞雲階提供了怎樣一種新的創作激情。在作品《風景》中，畫面以對中華民族具有深遠意義的黃色作為主色調，明暗對比強烈，以一種現實主義的繪畫方式描繪著“幾環咆哮卷沙騰，一路狂濤氣勢宏”的波瀾風景。也許，百廢待興的新中國或許還並未能安居樂業，但即便是屢屢不斷的暗流，也不會阻攔時代前行的腳步。



353

SHEN HANWU

(CHINA, B. 1950)

Fishing Port

signed in Chinese, signed 'H.W. Shen' (lower right)
oil on canvas
122.3 x 91.4 cm. (48 1/8 x 36 in.)
Painted in 2018

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)

漁港

油彩 畫布
2018年作
款識: 沈漢武 H.W. Shen (右下)

來源

美國 新澤西 私人收藏 (現藏者直接得自藝術家)



354

JU MING

(ZHU MING, TAIWAN, B. 1938)

Taichi Series - Sparring

signed in Chinese; dated '96' (incised on the underside); & signed in Chinese; dated '96' (incised on the underside)
a pair of wood sculptures
40.9 (H) x 21.2 x 21.6 x cm. (16 1/8 (H) x 8 3/8 x 8 1/2 in.); &
39.3 (H) x 31.8 x 21.4 cm. (15 1/2 (H) x 12 1/2 x 8 3/8 in.) (2)
Executed in 1996; & 1996

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

US\$200,000-260,000

PROVENANCE

Private Collection, Asia

The work is accompanied by a certificate of authenticity issued by
NPO Juming Culture & Education Foundation

朱銘

(台灣，1938年生)

太極系列一對打

木雕 雕塑

1996年作；及1996年作

款識：'96 朱銘 (刻於底部)；及'96 朱銘 (刻於底部)

來源

亞洲 私人收藏

此作品附財團法人朱銘文教基金會之作品鑑定報告書



355

JU MING

(ZHU MING, TAIWAN, B. 1938)

Taichi Series - Thrust

signed in Chinese, date '86' (incised on the bottom)
wood sculpture
42 (H) x 58 x 23.4 cm. (16½ (H) x 22⅞ x 9¼ in.)
Executed in 1986

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

US\$97,000-130,000

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 - 推手

木雕 雕塑

1986年作

款識：朱銘 '86 (刻於底部)

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

356

JU MING

(ZHU MING, TAIWAN, B. 1938)

Taichi Series

signed, inscribed and numbered 'Ju Ming B 7/10'
(incised on the lower back)
bronze sculpture
45 (H) x 73 x 41.2 cm. (17 ¾ (H) x 28 ¾ x 16 ¼ in.)
Executed circa. 1980s
edition 7/10

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

US\$110,000-190,000

PROVENANCE

Hanart T Z Gallery, Hong Kong
Acquired from the above by the previous owner in 1986, thence
by decent to the present owner
Private Collection, USA

EXHIBITED

Hong Kong, Exchange Square, Ju Ming Solo Exhibition, 1986
(different edition)

LITERATURE

Exchange Square, Ju Ming Solo Exhibition, exh. cat., Hong Kong,
1986 (different edition)

“As is the case with all the prized pieces of art, the movement of every grain, every texture, is defined by the innate spirit and energy of the work to faithfully and naturally demonstrate the kinetic energy of the form. This is the focus of 'actualising the exterior with the soul' to vocalise the pulse of life. A successful piece of art is never accomplished through the haphazard assemblage of loose bits: it is alive with its own defining character, instinctual, and one-of-a-kind. This is the spirit of natural.”

-Ju Ming

「氣韻生動的作品，每一塊肌理的流動，都依循著作品內在活力與動感的需要，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。成功的作品絕不是任意加一塊或減一塊所能造就，它有一個接近本能、獨立單一的生命條件，這才是自然天成。」

——朱銘

朱銘

(台灣，1938年生)

太極系列

銅雕 雕塑
約1980年代作
版數：7/10
款識：Ju Ming B 7/10 (刻於背面下方)

來源

香港 漢雅軒
前藏者於1986年購自上述畫廊，現由前藏著家屬收藏
美國 私人收藏

展覽

1986年「朱銘個展」交易廣場 香港 (不同版數)

出版

1986年《朱銘個展》展覽圖錄 交易廣場 香港
(不同版數)







357

JU MING

(ZHU MING, TAIWAN, B. 1938)

Taichi Series - Single Whip

signed in Chinese, dated and numbered "75 3/6" (incised on the lower back)

bronze sculpture

35 (H) x 53 x 28 cm. (13 ¾ (H) x 20 ⅞ x 11 in.)

Executed in 1975

edition 3/6

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Private Collection, United Kingdom

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 - 單鞭下勢

銅雕 雕塑

1975年作

版數：3/6

款識：朱銘 '75 3/6 (刻於背面下方)

來源

英國私人收藏

此作品附財團法人朱銘文教基金會之作品鑑定報告書

358

TENG-HIOK CHIU

(CHOU TING-HSU, CHINA, 1903-1972)

Loch Bloom

oil on canvas
61 x 76.8 cm. (24 x 30²/₈ in.)

HK\$140,000-240,000

US\$18,000-31,000

PROVENANCE

Private Collection, USA

周廷旭

(中國，1903-1972)

湖

油彩 畫布

來源

美國 私人收藏



358

359

TENG-HIOK CHIU

(CHOU TING-HSU, CHINA, 1903-1972)

Untitled

oil on canvas
39 x 49.5 cm. (15³/₈ x 19⁴/₈ in.)

HK\$70,000-120,000

US\$9,000-15,000

PROVENANCE

Private Collection, USA

周廷旭

(中國，1903-1972)

無題

油彩 畫布

來源

美國 私人收藏



359



360

360

SHIY DE-JINN

(XI DEJIN, CHINA, 1923-1981)

Boat

signed in Chinese, dated '1970' (lower left)
watercolour on paper
36.2 x 43.8 cm. (14¼ x 17¼ in.)
Painted in 1970

HK\$40,000-80,000

US\$5,200-10,000

PROVENANCE

Private Collection, Asia

席德進

(中國, 1923-1981)

小船

水彩 紙本

1970年作

款識：席德進 1970 (左下)

來源

亞洲私人收藏

362

LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

Orange Striped Monster

signed in Chinese, signed and dated 'Luis Chan
1969' (upper right)
acrylic on paper
50 x 74 cm. (19¾ x 29 in.)
Painted in 1969

HK\$50,000-100,000

US\$6,500-13,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 November 2007, lot 311
Acquired from the above by the present owner

EXHIBITED

Hong Kong, Hanart T Z Gallery, Luis Chan (1905-1995): A
Hong Kong Century, November 1996.

陳福善

(中國, 1905-1995)

橙色條紋怪

壓克力 紙本

1969年作

款識：Luis Chan 1969 福善 (右上)

來源

佳士得 香港 2007年11月25日 編號311
現藏者購自上述拍賣

展覽

1996年11月「陳福善的世紀」漢雅軒 香港



362

361

LUIS CHAN

(CHEN FUSHAN, CHINA, 1905-1995)

Chinese Mountain Landscape

signed and dated 'LUIS CHAN 1971', signed and dated in Chinese (lower right)
watercolour and ink on paper
76.2 x 43.8 cm. (30 x 17¼ in.)
Painted in 1971
two seals of the artist

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 November
2007, lot 313
Acquired from the above by the present owner

陳福善

(中國，1905-1995)

中國山水

水彩 水墨 紙本

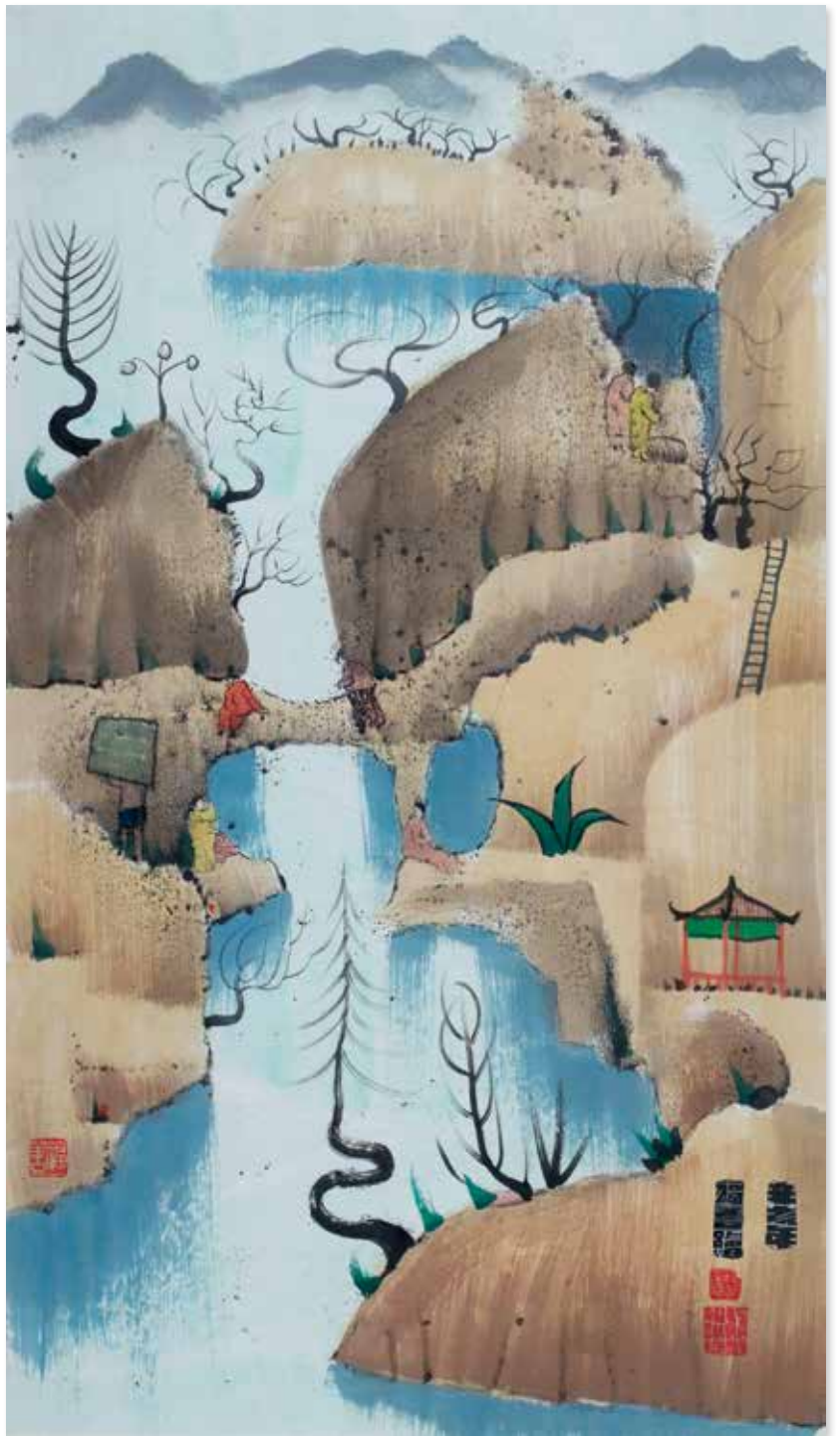
1971年作

款識：福善繪 辛亥年 LUIS CHAN 1971 (右下)

鈐印：福善；藝術家鈐印

來源

佳士得 香港 2007年11月25日 編號313
現藏者購自上述拍賣





363

WALASSE TING

(DING XIONGQUAN,
USA/CHINA, 1928-2010)

Beauty

ink and acrylic on paper
64 x 99.5 cm. (25¼ x 39½ in.)
one seal of the artist

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Private Collection, Asia

丁雄泉

(美國/中國，1928-2010)

仕女

水墨 壓克力 紙本
鈐印：採花大盜

來源

亞洲 私人收藏



363



364

WALASSE TING

(DING XIONGQUAN, USA/CHINA, 1928-2010)

Untitled

Ink on paper
50.5 x 40.5 cm. (19⅞ x 16 in.)
one seal of the artist

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, USA

丁雄泉

(美國/中國，1928-2010)

無題

水墨 紙本
藝術家鈐印一枚

來源

美國 私人收藏



365

365

JU MING

(ZHU MING, TAIWAN, B.1938)

Living World Series

signed in Chinese and dated '98' (upper 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\$35,000-40,000

US\$4,500-5,100

PROVENANCE

Kalos Gallery, Taipei, Taiwan
Private Collection, Asia (acquired from the above by the present owner)
This work is accompanied by a certificate of authenticity issued by Kalos Gallery

朱銘

(台灣，1938年生)

人間系列

水墨 設色 紙本
1998年作
款識：朱銘'98 (右上)
藝術家鈐印一枚

來源

台灣 台北 真善美畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)
此作品附真善美畫廊所開立之作品保證書



366

366

JU MING

(ZHU MING, TAIWAN, B.1938)

Living World Series

signed and inscribed in Chinese and dated '98' (upper right)
ink and colour on paper
38 x 64 cm. (15 x 25 1/4 in.)
Painted in 1998
one seal of the artist

HK\$25,000-45,000

US\$3,300-5,800

PROVENANCE

Kalos Gallery, Taipei, Taiwan
Private Collection, Asia (acquired from the above by the present owner)
This work is accompanied by a certificate of authenticity issued by Kalos Gallery

朱銘

(台灣，1938年生)

人間系列

水墨 設色 紙本
1998年作
款識：人間系列 三姑六婆 朱銘 '98 (右上)
藝術家鈐印一枚

來源

台灣 台北 真善美畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)
此作品附真善美畫廊所開立之作品保證書



367

YOLANDA PONG

(CHINA, B. 1973)

Gray Imagination

signed and dated 'Yolanda Pong 2011', signed in Chinese (on the side)

mixed media on canvas
95 x 72.5 cm. (37 $\frac{3}{4}$ x 28 $\frac{1}{2}$ in.)
Executed in 2011

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Beijing, China, Art Museum of Beijing Fine Art Academy, Inheritance and Refinement of Art, 2011
Taipei, Taiwan, Red Gold Fine Art, Yolanda Pong's Solo Exhibition, 2012.

LITERATURE

Red Gold Fine Art, Yolanda Pong's Paintings Collection: Visualizations of Temperature and Symbols A Painting's Balance and Purity, exh. cat., Taipei, Taiwan, 2014.

龐鈞

(中國，1973年生)

灰色的想像

綜合媒材 畫布
2011年作

款識：Yolanda 龐鈞 Pong 2011 (畫布側邊)

來源

亞洲私人收藏

展覽

2011年「藝術的傳承與昇華—家族展」
北京畫院美術館 北京 中國
2012年「龐鈞個展」赤粒藝術 台北 台灣

出版

2014年《龐鈞個展：視覺的符號與溫度 繪畫的平衡與純粹》
展覽圖錄 赤粒藝術 台北 台灣

RHEE SEUNDJA

李聖子

Rhee Seundja is an artist who has left a significant mark not only in the art world, but also with the personal connections she made throughout her life. Following the sale at Christie's of the world record, *Soirée des Enfants*, in November 2018, we are very proud to offer this masterpiece from the same collection of French private collector, Mr. C. Over his years of friendship with the artist, Mr. C. developed a deep appreciation for Rhee Seundja's early work, and made significant contributions to her recognition in the national and international art world. *Untitled* (1960, **Lot 22** in Evening Sale), *Ceci s'accomplira* (**Lot 368**) and *Untitled* (**Lot 369**) are from the same French collection.

Rhee decided to leave Korea for Paris in 1951. One year after her arrival, Rhee began to study painting under Henri Goetz at the Académie de la Grande Chaumière, where he appointed her as his teaching assistant. Goetz saw her genuine creativity, talents and sincerity towards art. During this period she vigorously absorbed diverse techniques of oil paintings, further explored her own palette and compositional forms, and succeeded in such a short amount of time. Rhee's accomplishments were outstanding; her work was exhibited at the Musée National d'Art Moderne in 1956, drawing the attention of a noted art critic Georges Boudaille. He volunteered to write a review for her. After this exhibition, Rhee gradually moved on to the discourse of abstract painting.

What Rhee wanted to achieve in her work was quite different from most other Western abstract painters, who primarily focused on form only in their art. She wanted to pursue abstraction based on content, as Rhee

once said, "I wanted to merge the Asian mind with the Western material." Rhee's works, created through a painstakingly time consuming process of recurring meditative brushstrokes, has heavily influenced the development of abstract painting in the history of Korean modern art. Through the combination of Hangeul (Korean alphabet) with geometric forms, she documented the dynamic change in her world. Painted in 1962, *Ceci s'accomplira* is filled with a myriad of lines and points produced by repetitive brushstrokes, which is the unique artistic vocabulary of Rhee.

Painted in 1958, *Untitled* epitomizes Rhee's early mature style created by a myriad of brushstrokes. Contrary to its simple refined appearance, the painting belies a painstakingly time consuming process and delicate brush technique. It results in exquisite texture as well as a careful examination of the material. The multiple layers are carefully applied with patience and an accurate dexterity so that each layer and each brushstroke create a deep resonance and poignant emotion in the viewer.

李聖子作為藝術家，其作品既對藝壇、也對人生中締結的個人情誼留下了重要的印記。繼《小孩的晚上》在2018年11月的拍賣會上創下世界紀錄，佳士得很榮幸呈獻來自同一位法國收藏家C先生私人收藏的名作。收藏者與李氏相交多年，對其早期作品深表讚賞，是李氏蜚聲全國和國際藝壇的主要推手。晚間拍賣《無題》(1960年，拍品編號22)，及日間拍賣《這將會實現》(1962年，拍品編號368)、《無題》(1958年，拍品編號369)皆來自同一收藏。

1951年，韓國現代抽象繪畫的開拓者李聖子前往巴黎發展。在巴黎落腳一年後，李聖子進入巴黎大茅舍藝術學院學習油畫，師承畫家亨利·格茨，並擔任其助教。格茨對李聖子的藝術天賦、創作能力與誠懇態度甚為欣賞。這段期間她也展現了豐沛的藝術活力，不斷吸收學習各種油畫技法，同時更進一步探索獨到的色彩與構圖形式，在極短的時間內已成績斐然，並於巴黎藝壇逐漸嶄露頭角。1956年，李聖子於法國國家現代美術館展出作品，獲得當時在巴黎極負盛名的藝評家喬治·布大宜矚目。布大宜主動為李聖子的作品撰寫了一篇評論，展覽結束之後，李聖子便逐漸朝抽象繪畫的領域發展。

西方抽象畫家普遍僅關注他們藝術作品當中的造形，而李聖子所希望呈現的則有所不同。她追求建基於內容的抽象，並曾說道：「我想把亞洲思想與西方媒材結合起來。」李聖子的創作過程相當耗時且煞費苦心，她的筆觸每次來回都是深思之果，而其作品對於韓國現代藝術中抽象繪畫的發展有極深遠的影響。創作於1962年的《這將會實現》，李聖子透過諺文(朝鮮字母)與幾何形狀，記錄了個人世界的各種鮮活變化。作充斥著重複筆觸所勾勒的大量點與線，是李聖子獨有的藝術語言。

1958年《無題》筆法多樣，概括了李聖子早年的風格。畫面構圖看似簡單，但其實背後的細膩筆法和繁多步驟極為費時。最終的畫面質感稠密精緻，亦突顯了媒材的特點。顏料層層重疊，耐心施之，準確而靈巧，每一層乃至每一筆都為觀者帶來深刻的情感共鳴。



368

RHEE SEUNDJA

(KOREA, 1918-2009)

Ceci s'accomplira

signed and dated 'SEUND JA RHEE 62' (lower right);
signed, titled and inscribed '6225P1161 RANELAGH "CECI
S'ACCOMPLIRA" SEUND JA RHEE' (on the reverse);
inscribed '6225P1161' (on the stretcher)
oil on canvas
60 x 81 cm. (23 $\frac{5}{8}$ x 31 $\frac{7}{8}$ in.)
Painted in 1962

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

Acquired directly from the artist by the present owner

李聖子

(韓國，1918-2009)

這將會實現

油彩 畫布
1962年作
款識：SEUND JA RHEE 62 (右下); 6225P1161
RANELAGH "CECI S'ACCOMPLIRA" SEUND
JA RHEE (畫背); 6225P1161 (畫布框架)

來源

現藏者直接購自藝術家



369

RHEE SEUNDJA

(KOREA, 1918-2009)

Untitled

signed and dated 'SEUNDJA RHEE 58' (lower right); signed 'RHEE'
(on the stretcher)

oil on canvas

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

Painted in 1958

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

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：SEUNDJA RHEE 58 (右下);

RHEE (畫布框架)

來源

現藏者直接購自藝術家



370

KIM WHAN-KI

(KOREA, 1913-1974)

Untitled

signed 'Whan Ki' (lower left)
gouache on paper
46.2 x 30.5 cm. (18¼ x 12 in.)
Painted circa. 1950s

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Acquired in the late 1950s in Paris thence by descent to the present owner
Private collection, UK

金煥基

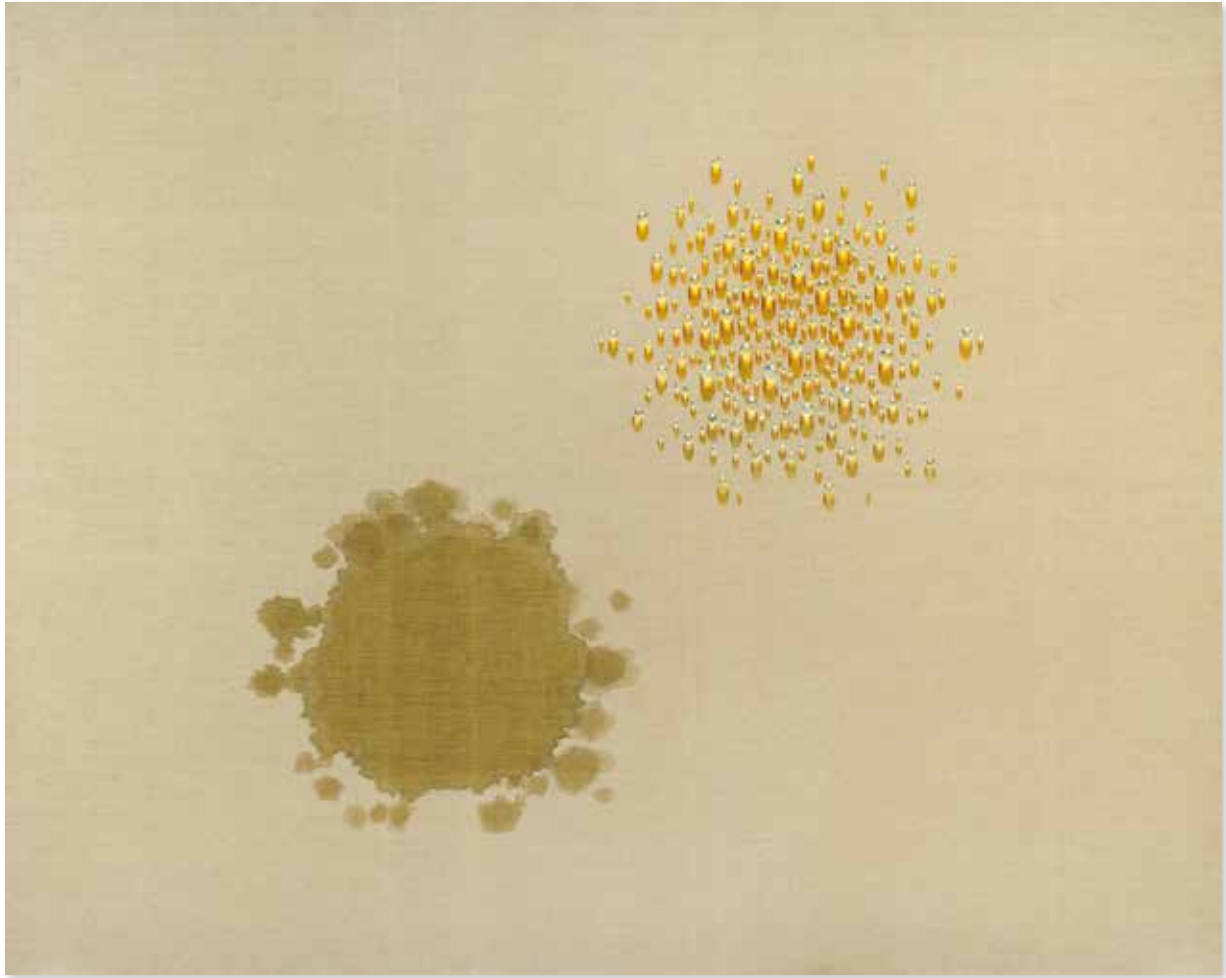
(韓國，1913-1974)

無題

水粉 紙本
約1950年代作
款識：Whan Ki (左下)

來源

原藏者於1950年代末購自巴黎；現由原藏者家屬收藏
英國 私人收藏



371

KIM TSCHANG-YEUL

(KOREA, B. 1929)

Gouttes d'Eau (Waterdrops)

signed in Korean, signed, inscribed and dated 'T. Kim SA 1983-2000' (right side)
oil on hemp cloth
181 x 227.2 cm. (71¼ x 89½ in.)
Painted in 1983-2000

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

US\$130,000-260,000

PROVENANCE

Private Collection, Asia

金昌烈

(韓國，1929年生)

水珠

油彩 麻布
1983-2000年作
款識：金昌烈 T. Kim SA 1983-2000 (右側)

來源

亞洲私人收藏



372

LEE UFAN

(KOREA, B. 1936)

Untitled

signed and dated 'L. UFAN 86' (lower right)
ink on paper, diptych
each: 168 x 92.5 cm. (66 1/8 x 36 3/8 in.)
overall: 168 x 185 cm. (66 1/8 x 72 7/8 in.)
Painted in 1986

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

US\$210,000-330,000

PROVENANCE

Private Collection, Asia

李禹煥

(韓國，1936年生)

無題

水墨 紙本 (雙聯作)
1986年作
款識：L. UFAN 86 (右下)

來源

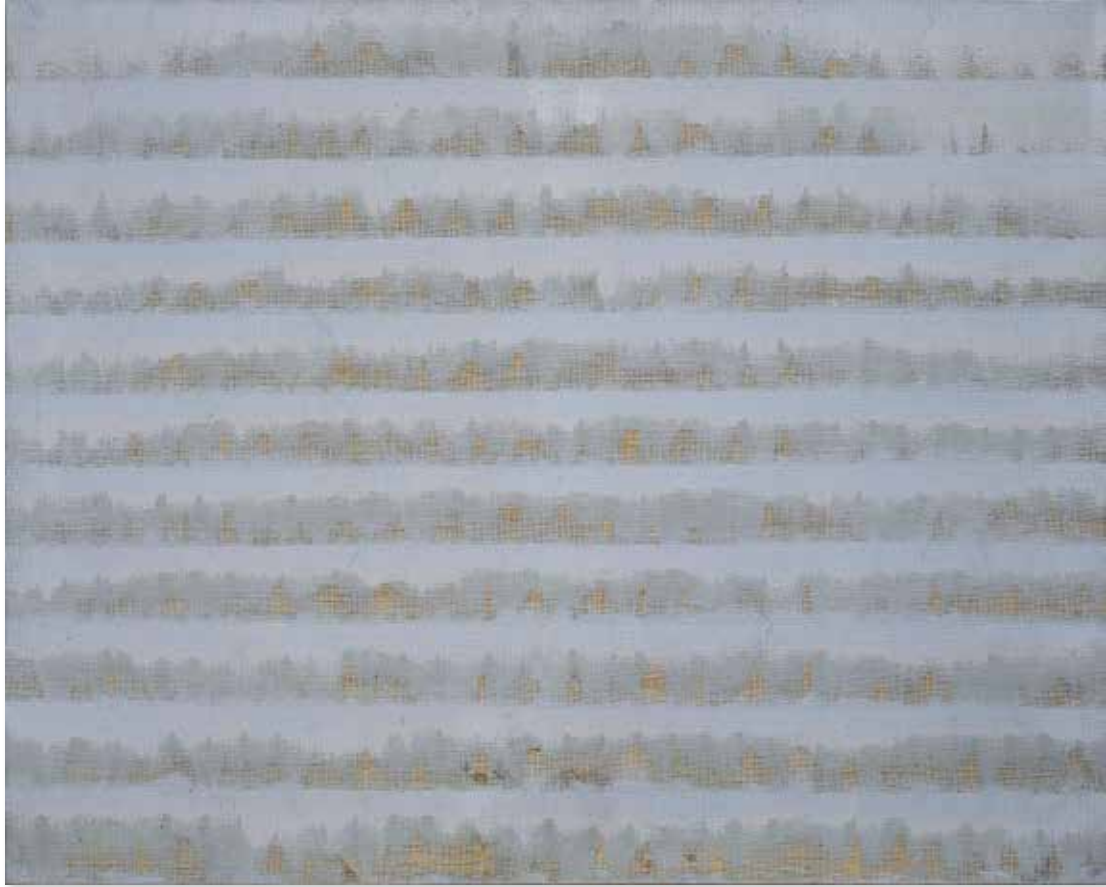
亞洲 私人收藏

"I was convinced that what I had painted with vigorous brush strokes would enter into a tense relationship with the space left unpainted, creating a sort of vibration."

-Lee Ufan

「我堅信，我用大筆塗抹的空間，會與那未畫的空間形成一種張力，在畫面上產生共振。」

——李禹煥



373

CHOI MYOUNG-YOUNG

(KOREA, B. 1941)

Sign of Equality 75-R

signed and titled in Korean, signed, titled, dated and inscribed 'CHOI MYOUNG YOUNG) 1975 oil on canvas 73 x 91 cm (Sign of Equality 75-R)' (on the reverse)
oil on canvas
73 x 91 cm. (28 ¾ x 35 ⅞ in.)
Painted in 1975

HK\$180,000-240,000

US\$24,000-31,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Hong Kong, Christie's Hong Kong, A Narrative of Korea Art: from Celadon to Abstraction and Beyond, February – March 2019.

LITERATURE

Christie's Hong Kong, A Narrative of Korea Art: from Celadon to Abstraction and Beyond, exh, cat., Hong Kong, 2019 (illustrated, p. 69).

崔明永

(韓國，1941年生)

等式 75-R

油彩 畫布

1975年作

款識：崔明永 (CHOI MYOUNG YOUNG) 1975 oil on canvas 73 x 91 cm 等式 (Sign of Equality 75-R) (畫背)

來源

亞洲 私人收藏

展覽

2019年2月-3月「韓國藝術之敘錄：從青瓷到抽象以至無限」
香港佳士得藝廊 香港

出版

2019年《韓國藝術之敘錄：從青瓷到抽象以至無限》展覽
圖錄 佳士得香港 香港 (圖版，第69頁)



374

SHIM MOON-SEUP

(KOREA, B. 1943)

The Presentation

signed, titled and dated 'Shim Moon Seup The Presentation 2017' (on the reverse)
acrylic on canvas
131 x 162 cm. (51 $\frac{5}{8}$ x 63 $\frac{3}{4}$ in.)
Painted in 2017

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Hong Kong, Christie's Hong Kong, A Narrative of Korea Art: from Celadon to Abstraction and Beyond, February – March 2019.

LITERATURE

Christie's Hong Kong, A Narrative of Korea Art: from Celadon to Abstraction and Beyond, exh. cat., Hong Kong, 2019 (illustrated, p. 66-67).

沈文燮

(韓國，1943年生)

呈現

壓克力 畫布
2017年作
款識：Shim Moon Seup The Presentation 2017
(畫背)

來源

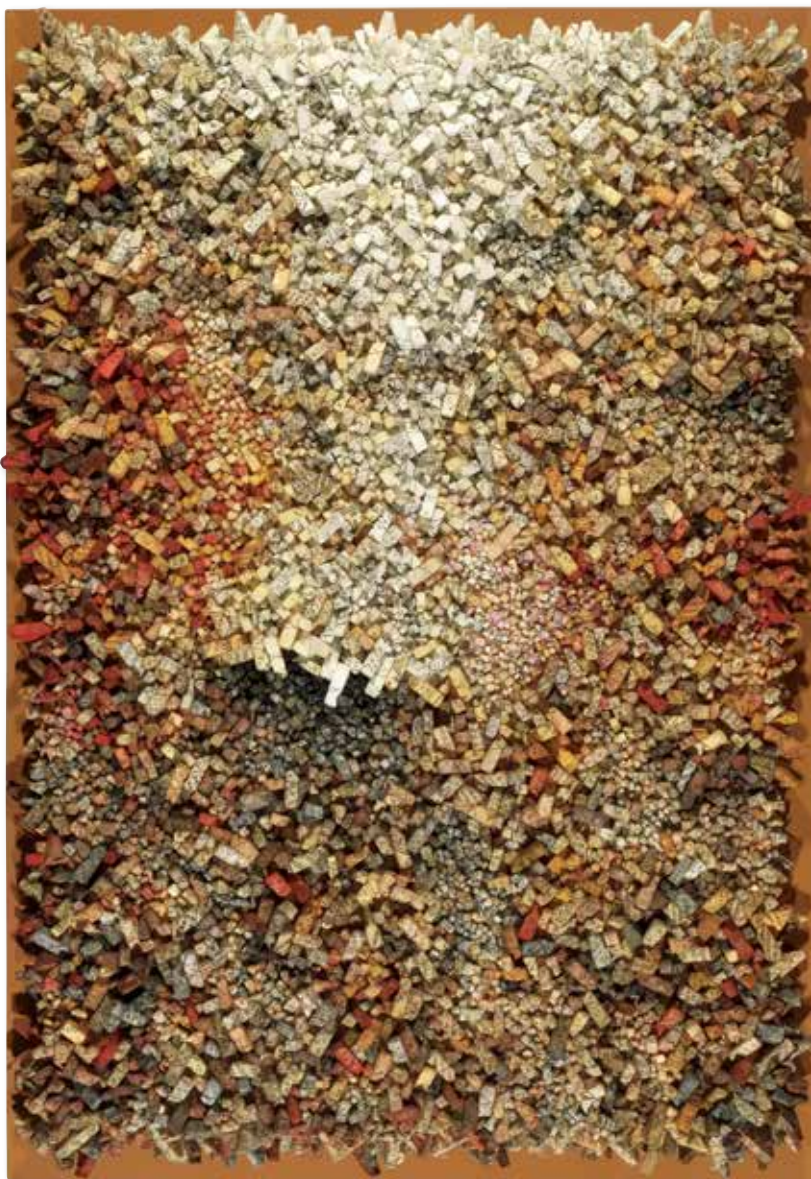
亞洲 私人收藏

展覽

2019年2月-3月「韓國藝術之敘錄：從青瓷到抽象以至無限」
香港佳士得藝廊 香港

出版

2019年《韓國藝術之敘錄：從青瓷到抽象以至無限》展覽圖錄
佳士得香港 香港 (圖版，第66-67頁)



375

CHUN KWANG-YOUNG

(KOREA, B. 1944)

Aggregation 06-JU010

signed and titled in Korean, signed, titled, inscribed and dated 'Chun, Kwang-Young AGGREGATION 06-JU010 205 cm x 145 cm MIXED MEDIA WITH KOREAN MULBERRY PAPER -06', signed with artist's signature (on the reverse)

mixed media with Korean mulberry paper mounted on a backing board

209.5 x 145 cm. (82½ x 57⅞ in.)

Executed in 2006

HK\$380,000-550,000

US\$49,000-70,000

全光榮

(韓國，1944年生)

聚合06-JU010

綜合媒材 韓國桑紙

2006年作

款識：全光榮Chun, Kwang-Young AGGREGATION

含韓文款識 06-JU010 205 cm x 145 cm MIXED

MEDIA WITH KOREAN MULBERRY PAPER -06

藝術家款識 (畫背)



376

TAKESADA MATSUTANI

(JAPAN, B. 1937)

A Position - 7

titled and signed in Japanese, titled, dated, inscribed and signed 'A POSITION - 7 1981 PARIS Matsutani 116 x 89 cm (F. 50) (on the reverse)

polyvinyl acetate adhesive and graphite pencil on canvas
116 x 89 cm. (45 7/8 x 35 in.)

Executed in 1981

HK\$320,000-420,000

US\$41,000-54,000

PROVENANCE

Private Collection, Europe

松谷武判

(日本，1937年生)

位置 - 七

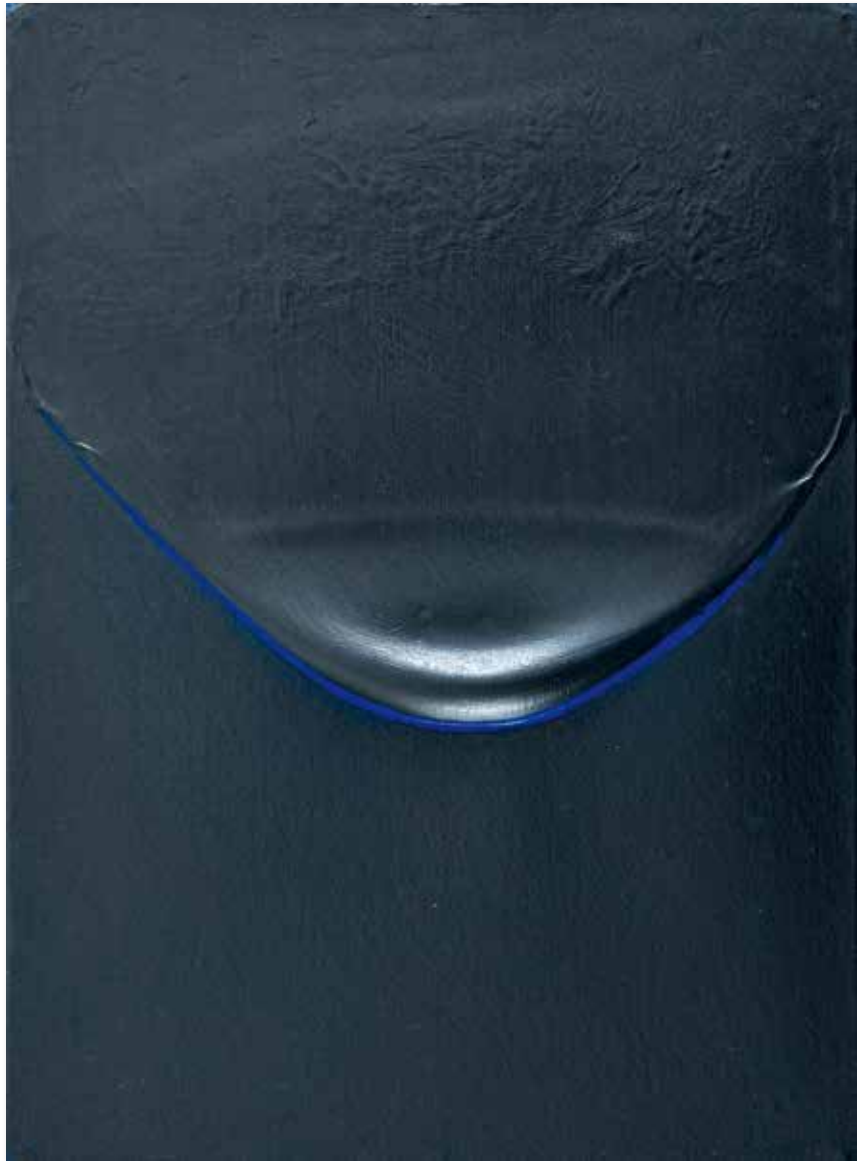
聚醋酸乙烯膠黏劑 石墨素描筆 畫布

1981年作

款識：位置 - 七 松谷武判A POSITION - 7 1981
PARIS Matsutani 116 x 89 cm (F. 50) (畫背)

來源

歐洲私人收藏



377

TAKESADA MATSUTANI

(JAPAN, B. 1937)

WAVE-87-12-8

signed and titled in Japanese, signed, titled, dated and inscribed 'WAVE-87-12-8 Matsutani PARIS, 1987 33 x 24 cm' (on the reverse) polyvinyl acetate adhesive and graphite pencil on canvas mounted on panel
33 x 24 cm. (13 x 9½ in.)
Executed in 1987

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

松谷武判

(日本，1937年生)

波動-87-12-8

聚醋酸乙烯膠黏劑 石墨素描筆 畫布裱於木板
1987年作

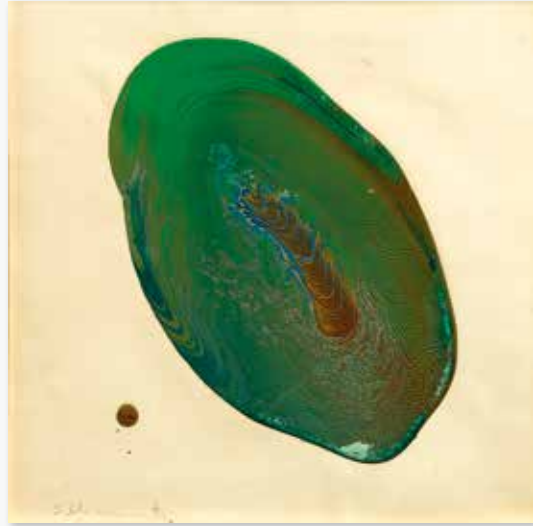
款識：WAVE-87-12-8 波動-87-12-8 Matsutani PARIS,
1987松谷武判 33 x 24 cm (畫背)

來源

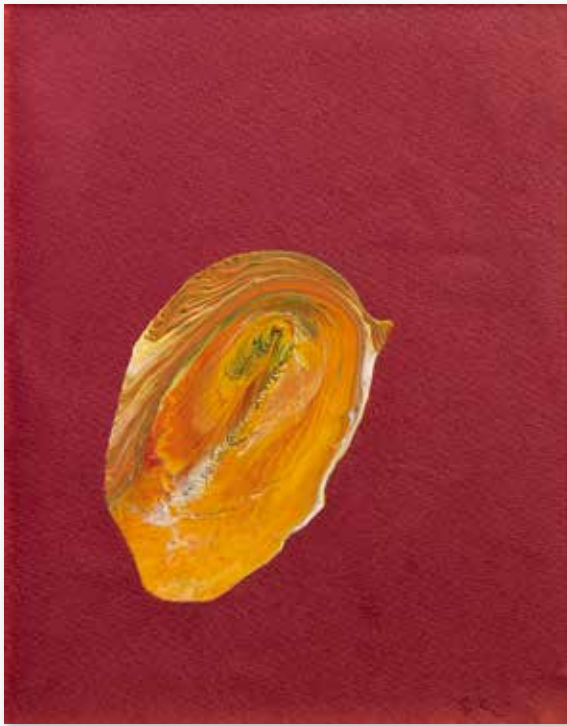
亞洲 私人收藏



378-4



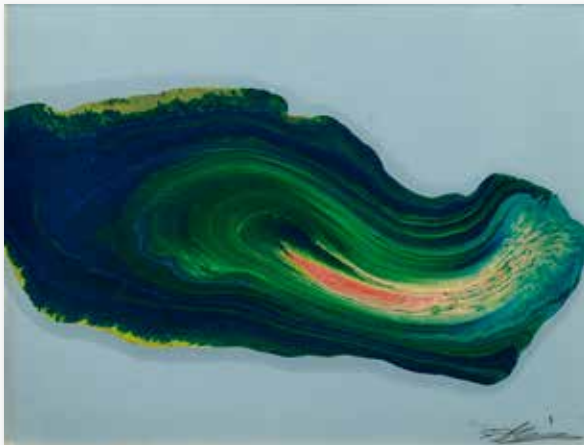
378-6



378-5



378-1



378-3



378-2

378

SHOZO SHIMAMOTO

(JAPAN, 1928-2013)

HK\$1,300,000-2,000,000

US\$170,000-260,000

嶋本昭三

(日本, 1928-2013)

378-1

Middle Uzumaki on paper 2

signed and dated '1965 S. Shimamoto' (lower right)

enamel paint on paper board laid on canvas
35 x 27 cm. (13 ¼ x 10 ½ in.)

Executed in 1965

PROVENANCE

Private Collection, Italy

This work is accompanied with a certificate of authenticity issued by Associazione Shozo Shimamoto (Archive ID 319).

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), November - December 2008.

Bolzano, Italy, Galerie Hofburg, Shozo Shimamoto: Malerei and Geste | Pittura e Gesto | Painting and Gesture, August - September 2013.

LITERATURE

Vittoria Coen, Shozo Shimamoto: Malerei and Geste | Pittura e Gesto | Painting and Gesture, exh. cat., Bixen Bressanone, Bolzano, Italy, 2013 (illustrated, p. 26).

紙上中型渦流 2

瓷漆 紙板 裱於畫布

1965年作

款識：1965 S. Shimamoto (右下)

來源

意大利 私人收藏

此作品附嶋本昭三協會所發之保證書(登錄號碼319)

展覽

2008年11月-12月「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

2013年8月-9月「嶋本昭三：繪畫與動勢」Hofburg畫廊 波札諾 意大利

出版

2013年《嶋本昭三：繪畫與動勢》展覽圖錄 Vittoria Coen著 Bixen Bressanone 波札諾 意大利 (圖版, 第26頁)

378 - 2

Untitled

signed and dated '1965 S. Shimamoto' (lower right)

enamel on paper laid on canvas
24.1 x 27.3 cm. (9 ½ x 10 ¾ in.)

Executed in 1965

PROVENANCE

Private Collection, Italy

This work is accompanied with a certificate of authenticity issued by Associazione Shozo Shimamoto (Archive ID 1551).

無題

瓷漆 紙本 裱於畫布

1965年作

款識：1965 S. Shimamoto (右下)

來源

意大利 私人收藏

此作品附嶋本昭三協會所發之保證書(登錄號碼1551)

378 - 3

Untitled

signed 'S. Shimamoto' (lower right)

enamel on paperboard laid on canvas
24 x 31.7 cm. (9 ½ x 12 ½ in.)

Executed in 1965

PROVENANCE

Private Collection, Italy

This work is accompanied with a certificate of authenticity issued by Associazione Shozo Shimamoto (Archive ID 1553).

無題

瓷漆 紙板 裱於畫布

1965年作

款識：S. Shimamoto (右下)

來源

意大利 私人收藏

此作品附嶋本昭三協會所發之保證書(登錄號碼1553)

378 - 4

Untitled

signed and dated '1965 S. Shimamoto' (lower right)

enamel paint on Japanese paperboard shikishi laid on board
24.3 x 27.3 cm. (9 ½ x 10 ¾ in.)

Executed in 1965

PROVENANCE

Private Collection, Italy

This work is accompanied with a certificate of authenticity issued by Associazione Shozo Shimamoto (Archive ID 1552).

無題

瓷漆 日本色紙 裱於木板

1965年作

款識：1965 S. Shimamoto (右下)

來源

意大利 私人收藏

此作品附嶋本昭三協會所發之保證書(登錄號碼1552)

378 - 5

Untitled

signed 'Sh.' (lower right)

enamel on paper laid on canvas
23.3 x 18.2 cm. (9 ¼ x 7 ½ in.)

Executed in 1965

PROVENANCE

Private Collection, Italy

This work is accompanied with a certificate of authenticity issued by Associazione Shozo Shimamoto (Archive ID 1550).

無題

瓷漆 紙本 裱於畫布

1965年作

款識：Sh. (右下)

來源

意大利 私人收藏

此作品附嶋本昭三協會所發之保證書(登錄號碼1550)

378 - 6

Untitled

signed 'S. Shimamoto' (lower left)

enamel on paper laid on canvas
19.5 x 19.5 cm.

(7 ½ x 7 ½ in.)

Executed in 1962

PROVENANCE

Private Collection, Italy

This work is accompanied with a certificate of authenticity issued by Associazione Shozo Shimamoto (Archive ID 1549).

無題

瓷漆 紙本 裱於畫布

1962年作

款識：S. Shimamoto (左下)

來源

意大利 私人收藏

此作品附嶋本昭三協會所發之保證書(登錄號碼1549)



Shozo Shimamoto, *Black Whirlpool*, 1965, enamel paint on canvas fixed on board, Christie's Hong Kong, Contemporaries: Voices from East and West, 27 May 2017, Lot 16. Sold for HK\$ 17,460,000.
 嶋本昭三《黑色渦流》瓷漆 畫布 裱於木板 1965年作
 2017年5月27日 佳士得香港「融藝」編號 16
 成交價：17,460,000 港元

Active in Japan and the international art scene since the 1950s, Shozo Shimamoto was one of the founding members of the avant-garde art group, the Gutai Art Association. The unique methods behind his original 'bottle-crash' performances of the 1950s (fig. 1) and his original Whirlpool from 1965 made him a pioneer in contemporary art. His philosophy of art is closely related to the existence of humankind and physical materials. Believing that art should transcend visual experience, Shimamoto overturned traditional, pre-set creative methods. His artwork is recognized and housed by the Tate Modern in the UK and other major museums. During the 1960s, the Gutai Art Association in Japan and other groups of artists throughout the world, including Art Informel, CoBrA and Arte Povera in Europe, and Abstract Expressionism in the USA, were injecting new vitality into painting.

Effects that a brush cannot express

The bottle-crash performance is the first experiment by Shimamoto to free colour from paintbrush. Later in 1965, he began new method of Whirlpool and only limited works are executed for this series. The present five small-scale Whirlpool works (Lot 378) are executed in 1965, the very first year when the artist explored Whirlpool. According to the artist association, and 'Document Gutai, 1954-1972,' compiled by the Ashiya City Cultural Foundation, ten large-scale Whirlpool works are executed in 1965.

'I believe that the first thing to do is free colour from the paintbrush,' he wrote. 'If we do not cast aside the brush in the process of painting, there is no hope of liberating colour.

Once separated from the paintbrush, colours achieve their own freedom and life.'²

Shozo Shimamoto's bottle-crash performances is the first experiments in liberating pigments.

*'I think throwing bottles as a method of painting is a way of delving into the unknown,' Shimamoto once said. 'More than any other method of painting, I find intense stimulation in the materialization of an unpredictable expression.'*³

Shimamoto added pigments of different colours through a funnel-like implement, creating a self-made stream of colours flowing like water, which he directed onto the canvas from the air above. Immediately upon contact, the pigments would automatically spread toward the outside, their streams of red, yellow, blue, and green weaving together in intriguing patterns, and while seemingly uncontrollable, the flowing pigments nevertheless appeared in organically shaped concentric forms like the growth rings of a tree. This deep whirlpool of intertwined colours, combining the controllable and the spontaneous with the uncontrollable, projects the life force within the colours to their utmost. Appearing along with other works by Gutai artists, who during the same period were also involved in explorations of colour, Shimamoto's Black Whirlpool remains an original, unmatched creation and a hallmark of his creative art.

Shimamoto's philosophy of art derives from his complete focus on humanity's heaven-sent senses, feelings and energy. Graduating from the Philosophy Department of Kansai Gakuin University in 1954, Shimamoto, together with Jiro Yoshihara and 18 other

artists, established an avant-garde group called the 'Gutai Art Association. The 'bottle crash' performances that Shimamoto began developing toward the end of the 1950s were avant-garde events that joined art with the artist's physical energy, making him one of the post-war pioneers in 'performance art as he continued to try to expand 'the artistic experience.'

¹ Gabriella Dalesio, '5th Chaos, Ugly is beautiful', Shozo Shimamoto, *Between East and West-Life, the Substance of Art*, editioni Morra, Napel, Italy, 2014, p. 115.

² Shozo Shimamoto, *The Execution of Paintbrushes*, Gutai Osaka, 1 April 1957.

³ Bonito Oliva, Achille, Shimamoto Shōzō, Samurai, *acrobata dello sguardo 1950-2008* (exh. cat.), Genova: Museo d'Arte Contemporanea di Villa Croce, organized by ABC-ARTE, Milan: Skira, 2008, P.26.

“Avant-garde art gives us a revolutionary new point of view for beauty and aesthetics, at the same time that it expresses the meaning of human existence.”¹

-Shozo Shimamoto

「前衛藝術為美感帶來革命性的新觀點，同時表現了人類存在的意義。」¹

——嶋本昭三

嶋本昭三乃日本前衛藝術團體「具體美術協會」的創始成員，自五十年代活躍於日本以至國際藝壇。他在五十年代獨創的「撞擊玻璃瓶」藝術表演，以及1965年獨創的「渦流」作品創作手法，絕對是開創先河。嶋本的藝術理念與人和物料的存在息息相關，他提出藝術是一種超越視覺的體驗，顛覆約定俗成的藝術創作方法，他的創作成了人類能量的體現和記錄，為六十年代世界藝術帶來啟發思考的新觀點。嶋本昭三作品獲英國泰特現代美術館及其他重要美術館收藏。「具體」藝術與世界各地的藝術家在此一時期，為繪畫注入新活力，例如：歐洲的「不定形藝術」、「眼鏡蛇畫派」以及意大利「貧窮藝術」，美國的「抽象表現主義」等藝術運動。

畫筆不能表現的效果

「撞擊玻璃瓶」是嶋本昭三首個把顏料釋放的實驗。1965年，嶋本展開全新的創作手法「渦流」。本次拍賣共5幅小型「渦流」作品(拍品編

號 378)皆創作於1965年，是「渦流」面世的一年，可見這些作品的歷史意義。這系列作品相當短暫，根據藝術家協會及芦屋市文化振興財團出版的《具體資料集》，這一年，他創作了10幅大型「渦流」作品，包括達拉斯美術館藏作品。

「我認為首要的是把顏色從畫筆中釋放，如果在繪畫時沒打算拋開畫筆，那麼便無法解放顏色。離開了畫筆，顏色便得到自由的生命。」²

「我認為以投擲注滿了液體顏料玻璃瓶的方式作畫，是對未知的探究。我發現不能預測的繪畫結果所誘發出的啟發比別的繪畫更強烈、更深遠。」³

嶋本昭三以一個類近漏斗的輔助器，加進不同色彩的顏料，形成一道自製的流動顏料柱，儼如流水，從空中把顏料送到畫布上。顏料接觸畫布便自動地向外推延，紅、黃、藍、綠等多種顏色交織在一起，十分奇妙地，看似沒法控制的流動狀態，卻出現一圈一圈，像樹木年輪的紋路，組成

多個同心的有機形狀。這個糾纏的色彩渦流把顏料的生命力發揮得淋漓盡致，是在可控和不可控之間所產生的視覺效果。「渦流」作品把嶋本昭三與同時期探討色彩的具體藝術家分別出來，絕對是嶋本昭三獨一無二的標誌。

畢業於關西Gakuin大學哲學系的嶋本昭三在1954年和吉源治良等18位藝術家一同成立名為「具體美術協會」的前衛藝術團體。嶋本從50年代末展開的「撞擊玻璃瓶」藝術表演就是把藝術結合人體能量的前衛藝術，成為戰後「行動藝術」的先鋒，提出不斷在擴大的「藝術體驗」。

¹ 2014年「第五混沌」《嶋本昭三 東西之間 生命 藝術的內涵》 Gabriella Dalesio編作品 editioni Morra Napel 意大利 (第115頁)

² 「處罰畫筆」嶋本昭三著，《具體》，大阪(4月1日)，1957年

³ 「嶋本昭三訪談錄」《嶋本昭三，武士，雜技演員的日光1950-2008》(熱那亞克羅齊別墅當代藝術博物館展覽圖錄，ABC-ARTE統籌)，Achille Bonito Oliva著，米蘭：Skira，2008年(第26頁)

▼ Lot 378-1 Detail 局部





379

ATSUKO TANAKA

(JAPAN, 1932-2005)

Untitled

signed and dated 'Atsuko Tanaka 1992' (on the reverse)
vinyl paint on canvas
26.5 x 21.5 cm. (10 ³/₈ x 8 ¹/₂ in.)
Painted in 1992

HK\$180,000-300,000

US\$24,000-38,000

PROVENANCE

Private Collection, Asia

田中敦子

(日本，1932-2005)

無題

合成樹脂 畫布
1992年作
款識：1992年 Atsuko Tanaka (畫背)

來源
亞洲 私人收藏



380

SADAMASA MOTONAGA

(JAPAN, 1922-2011)

Work

signed and titled in Japanese, signed and dated '1962
Sadamasa Motonaga' (on the reverse)
enamel paint of oil sased synthetic resin and pebbles on
canvas
33.4 x 24.2 cm. (13 1/8 x 9 1/2 in.)
Painted in 1962

HK\$320,000-420,000

US\$41,000-54,000

PROVENANCE

Private Collection, Japan
The work is accompanied with certificate of authenticity issued
by Motonaga Archive Research Institution, dated October 8, 2014

元永定正

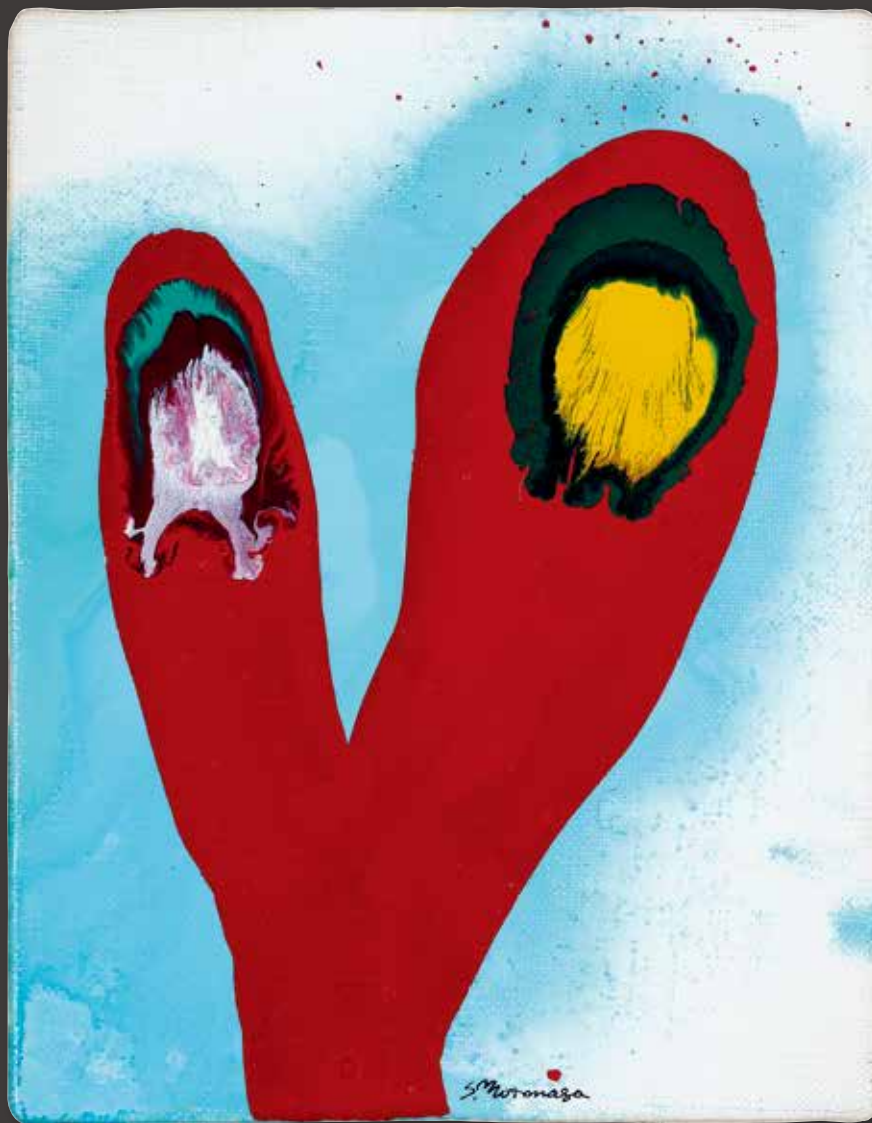
(日本，1922-2011)

作品

合成樹脂漆 卵石 畫布
1962年作
款識：「作品」1962 元永定正 Sadamasa
Motonaga (畫背)

來源

日本 私人收藏
此作品附元永定正資料研究室於2014年10月8日
簽發之作品保證書



381

SADAMASA MOTONAGA

(JAPAN, 1922-2011)

Work

signed and dated 'S. Motonaga' (lower middle)
enamel paint of oil sased synthetic resin on canvas
17.8 x 13.8 cm. (7 x 5 5/8 in.)
Executed in 1965

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Private Collection, Japan

The work is accompanied with certificate of authenticity issued by Motonaga Archive Research Institution, dated December 15, 2014

元永定正

(日本，1922-2011)

作品

合成樹脂漆 畫布
1965年作
款識：S. Motonaga (中下)

來源

日本 私人收藏

此作品附元永定正資料研究室於2014年12月15日
簽發之作品保證書



382

SADAMASA MOTONAGA

(JAPAN, 1922-2011)

Work

signed and dated 'S. Motonaga '71' (lower right); signed in Japanese (on the reverse)
oil and acrylic on canvas laid on wood panel
52 x 64.5 cm. (20 ½ x 25 ⅞ in.)
Painted in 1971

HK\$300,000-400,000

US\$39,000-51,000

PROVENANCE

Hwas Gallery, Shanghai, China

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

The work is accompanied with certificate of authenticity issued by Motonaga Archive Research Institution, dated March 3, 2015

元永定正

(日本，1922-2011)

作品

油彩 壓克力 畫布 裱於木板
1971年作

款識：S. Motonaga '71 (右下); 含日文款識(畫背)

來源

中國上海 華氏畫廊

亞洲私人收藏(現藏者購自上述畫廊)

此作品附元永定正資料研究室於2015年3月3日
簽發之作品保證書



383

SADAMASA MOTONAGA

(JAPAN, 1922-2011)

Work

signed and dated 'S. Motonaga 65' (lower right)
enamel on paper
27 x 24 cm. (10 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in.)
Executed in 1965

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Japan
The work is accompanied with certificate of authenticity issued by
Motonaga Archive Research Institution, dated December 15, 2014

元永定正

(日本，1922-2011)

作品

瓷漆 紙本
1965年作
款識：S. Motonaga 65 (右下)

來源

日本 私人收藏
此作品附元永定正資料研究室於2014年12月15日
簽發之作品保證書



384

JIRO YOSHIHARA

(JAPAN, 1905-1972)

Untitled

signed 'Yoshihara' (lower middle)
watercolour on paper
20 x 27.5 cm. (7 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in.)

HK\$80,000-160,000

US\$11,000-20,000

PROVENANCE

Private Collection, Asia
The work is accompanied by a certificate of authenticity by Japan
Art Dealers Association, dated 15 May 2018

吉原治良

(日本, 1905-1972)

無題

水彩 紙本
款識：Yoshihara (中下)

來源

亞洲 私人收藏
此作品附日本洋畫商協同組合於2018年5月15日
所發之作品保證書



385

YUICHI INOUE

(JAPAN, 1916-1985)

Yume (Dream)

ink on Japanese paper laid on canvas
194 x 127 cm. (76 3/8 x 50 in.)
Painted in 1966

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Private Collection, Europe

LITERATURE

Masaomi Unagami (ed.), YU-ICHI (Yu-ichi INOUE): Catalogue Raisonne of the works, 1949-1985 (Vol. 1 1949-1969), UNAC TOKYO, Tokyo, Japan, 1998 (illustrated, plate 66073, p. 444).

井上有一

(日本，1916-1985)

夢

墨 日本和紙 裱於畫布
1966年作

來源

歐洲 私人收藏

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 日本 (圖版，第66073圖，
第444頁)



386

YUICHI INOUE

(JAPAN, 1916-1985)

Hana (Flower)

Ink on Japanese paper
144 x 204 cm. (56 ¾ x 80 ¾ in.)
Painted in 1968
one seal of the artist

HK\$380,000-500,000

US\$49,000-64,000

EXHIBITED

Tokyo, Japan, PARCO Gallery, YU-ICHI Surrounded with Hana Exhibition, 1987. This exhibition later travelled to Kumamoto, Japan, Kumamoto PARCO LUNA Hall, 1988; Matsumoto, Japan, Matsumoto PARCO Event Hall, 1988; Hamamatsu, Japan, Art Ken, 1988. Shitama, Japan, The Museum of Modern Art, Saitama, The Space: Tension, Vacancy in Japanese Contemporary Art, 1989

LITERATURE

The Museum of Modern Art Saitama, The Space: Tension, Vacancy in Japanese Contemporary Art, exh. cat., Saitama, Japan, 1989. Masaomi Unagami (ed.), YU-ICHI (Yu-ichi INOUE): Catalogue Raisonne of the works, 1949-1985 (Vol. 1 1949-1969), UNAC TOKYO, Tokyo, Japan, 1998 (illustrated, plate 68031, p. 504).

井上有一

(日本，1916-1985)

花

墨 日本和紙
1968年作
藝術家鈐印一枚

展覽

1987年「花間的井上有一展」PARCO畫廊 東京 日本；該展覽還在以下地點展出 1988年 熊本 PARCO LUNA廳 熊本 日本；1988年 松本 PARCO 活動廳 松本 日本；1988年 Art Ken 濱松 日本
1989年「今日の表現—地・間・余白」埼玉縣立近代美術館 埼玉 日本

出版

1989年《今日の表現—地・間・余白》展覽圖錄 埼玉縣立近代美術館 埼玉 日本
1998年《井上有一全書業1949-1985 (第一卷1949-1969)》海上雅臣編 UNAC 東京 日本 (圖版，第68031圖，第504頁)



387

NATSUYUKI NAKANISHI

(JAPAN, 1935-2016)

Work- 86

oil and charcoal on canvas
82.2 x 32.0 cm. (32 3/8 x 12 5/8 in.)
Painted in 1986

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Private Collection, Japan

EXHIBITED

Nogoya, Japan, Nagoya Gallery, White as Life-support in Paintings: On the Natsuyuki NAKANISHI Exhibition, April 2017.

LITERATURE

Nagoya Gallery, White as Life-support in Paintings: On the Natsuyuki NAKANISHI Exhibition, exh. cat., Nagoya, Japan, 2017 (illustrated, plate 9, p.14).

中西夏之

(日本, 1935-2016)

86 字型

油彩 炭筆 畫布
1986年作

來源

日本 私人收藏

展覽

2017年4月「中西夏之展—作為生命維護體的白色」名古屋畫廊 名古屋 日本

出版

名古屋畫廊《中西夏之展—作為生命維護體的白色》展覽圖錄 名古屋 日本 2017年(圖版, 第9圖, 第14頁)

“Let us remember that painting is a form that enters into time and space, and is momentarily discovered as a clue to the sensibility and thinking that divides fused time and space.”

-Natsuyuki Nakanishi

「讓我們記住，繪畫是一種進入時空的形式，繪畫是瞬間運用感性和理性把本來融合的時間和空間分割。」

——中西夏之



388

388

NATSUYUKI NAKANISHI

(JAPAN, 1935-2016)

G/Z 5Z93-D

titled 'G/Z 5Z93-D' (on the reverse)
oil on canvas
91 x 72.8 cm. (35 $\frac{7}{8}$ x 28 $\frac{5}{8}$ in.)
Painted in 1993

HK\$250,000-450,000

US\$33,000-58,000

PROVENANCE

Private Collection, Japan

中西夏之

(日本, 1935-2016)

G/Z 5Z93-D

油彩 畫布
1993年作
款識：G/Z 5Z93-D (畫背)

來源

日本 私人收藏

389

HISAO DOMOTO

(JAPAN, 1928-2013)

Untitled

signed 'Domoto' (upper right); signed in Japanese,
signed inscribed and dated 'Domoto PARIS 1959.39'
(on the reverse)
oil on canvas
49 x 149 cm. (19 ¼ x 58 ⅝ in.)
Painted in 1959

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Anon. Sale Christie's South Kensington, 14 October 2015,
Lot 24

Acquired at the above sale by the present owner

Private Collection, Japan

堂本尚郎

(日本, 1928-2013)

無題

油彩 畫布
1959年作

款識：Domoto (右上)；堂本尚郎 Domoto
PARIS 1959.39 (畫背)

來源

佳士得 南肯辛頓 2015年10月14日 編號24

現藏者購自上述拍賣

日本 私人收藏



390

KAZUO SHIRAGA

(JAPAN, 1924-2008)

Work

signed in Japanese, dated '1964' (lower left)
watercolour on paper
26.5 x 37 cm. (10 ⅜ x 14 ⅝ in.)
Painted in 1964

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Japan

The work is accompanied by a certificate of authenticity by Japan
Art Dealers Association, dated 17 March 2015

白髮一雄

(日本, 1924-2008)

作品

水彩 紙本

1964年作

款識：白髮 1964 (左下)

來源

日本 私人收藏

此作品附日本洋畫商協同組合於2015年3月17日
所發之作品保證書



389



390



391

TOSHIMITSU IMAI

(JAPAN, 1928-2002)

Untitled

signed, inscribed and dated 'IMAI PARIS 1966' (on the reverse)
oil on canvas
45 x 55 cm. (17 ¾ x 21 ⅝ in.)
Painted in 1966

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Anon. Sale Christie's South Kensington, 14 October 2015, Lot 29
Acquired at the above sale by the present owner
Private Collection, Japan

今井俊満

(日本, 1928-2002)

無題

油彩 畫布
1966年作
款識：IMAI PARIS 1966 (畫背)

來源

佳士得 南肯辛頓 2015年10月14日 編號29
現藏者購自上述拍賣
日本 私人收藏



392

TOSHIMITSU IMAI

(JAPAN, 1928-2002)

Untitled

signed and dated 'IMAI 64' (lower right)
gouache and enamel on paper
79 x 109 cm. (31 $\frac{1}{8}$ x 42 $\frac{7}{8}$ in.)
Painted in 1964

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, Japan

今井俊満

(日本, 1928-2002)

無題

水粉 瓷漆 紙本
1964年作
款識：IMAI 64 (右下)

來源

日本 私人收藏



393

TOSHIMITSU IMAI

(JAPAN, 1928-2002)

Untitled

signed 'IMAI' (upper right); signed, dated and inscribed 'AP. 1953
IMAI PARIS JAPONAIS' (on the reverse)
oil on canvas
50.5 x 61.5 cm. (19 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in.)
Painted in 1953

HK\$40,000-80,000

US\$5,200-10,000

PROVENANCE

Private Collection, Asia

今井俊滿

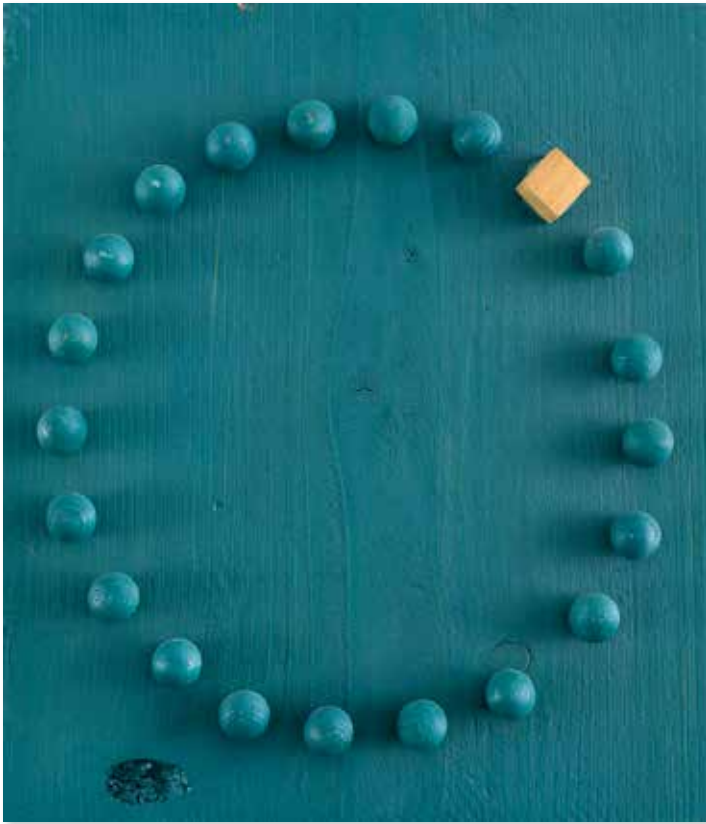
(日本，1928-2002)

無題

油彩 畫布
1953年作
款識：IMAI (右上)；AP. 1953 IMAI PARIS
JAPONAIS (畫背)

來源

亞洲 私人收藏



394

KISHIO SUGA

(JAPAN, B. 1944)

Failure One

signed and dated 'Kishio Suga 2005' and titled in Japanese (on the reverse)
oil on wood
33.5 x 29 x 3 cm. (13¼ x 11¾ x 1½ in.)
Executed in 2005

HK\$30,000-60,000

US\$3,900-7,700

PROVENANCE

Private Collection, Asia

菅木志雄

(日本，1944年生)

不全一

油彩 木

2005年作

款識：Kishio Suga 2005 不全一（畫背）

來源

亞洲 私人收藏

394

395

KOKUTA SUDA

(JAPAN, 1906 - 1990)

Untitled

signed, dated and inscribed in Japanese
(on the stretcher)
oil on canvas
52.5 x 74.5 cm. (20¾ x 29¾ in.)
Painted in 1961

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Anon. Sale Christie's South Kensington,
14 October 2015, Lot 58
Acquired at the above sale by the present owner
Private Collection, Japan

須田剋太

(日本, 1906-1990)

無題

油彩 畫布

1961年作

款識：須田剋太 一九六一（畫背框架）

來源

佳士得 南肯辛頓 2015年10月14日 編號58

現藏者購自上述拍賣

日本 私人收藏



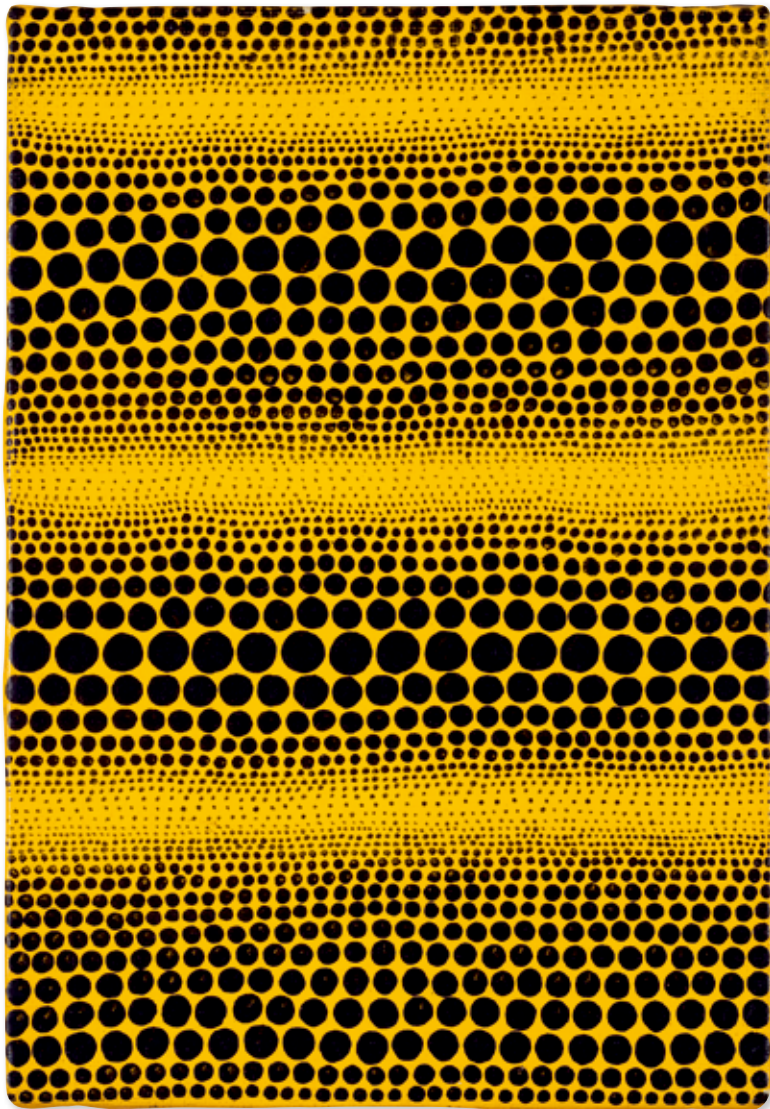
395



◀ (Detail) Lot 413: Kohei Nawa, *PixCell-Goat#2*, 2015
(For further details, please refer to Lot 413)
(有關拍品細節，請查看 Lot 413)



▲ Lot 476: Yoshitomo Nara, *Dog in the Night*, 1995 (For further details, please refer to Lot 476)
(有關拍品細節，請查看 Lot 476)



396

YAYOI KUSAMA

(JAPAN, B. 1929)

Dots

signed, dated and titled 'Yayoi Kusama
1990 Dots' (on the reverse)
acrylic on canvas
22.7 x 15.8 cm. (8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in.)
Painted in 1990

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

US\$160,000-280,000

PROVENANCE

Private Collection, Asia

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

草間彌生

(日本，1929年生)

波點

壓克力 畫布

1990年作

款識：Yayoi Kusama 1990 Dots (畫背)

來源

亞洲 私人收藏

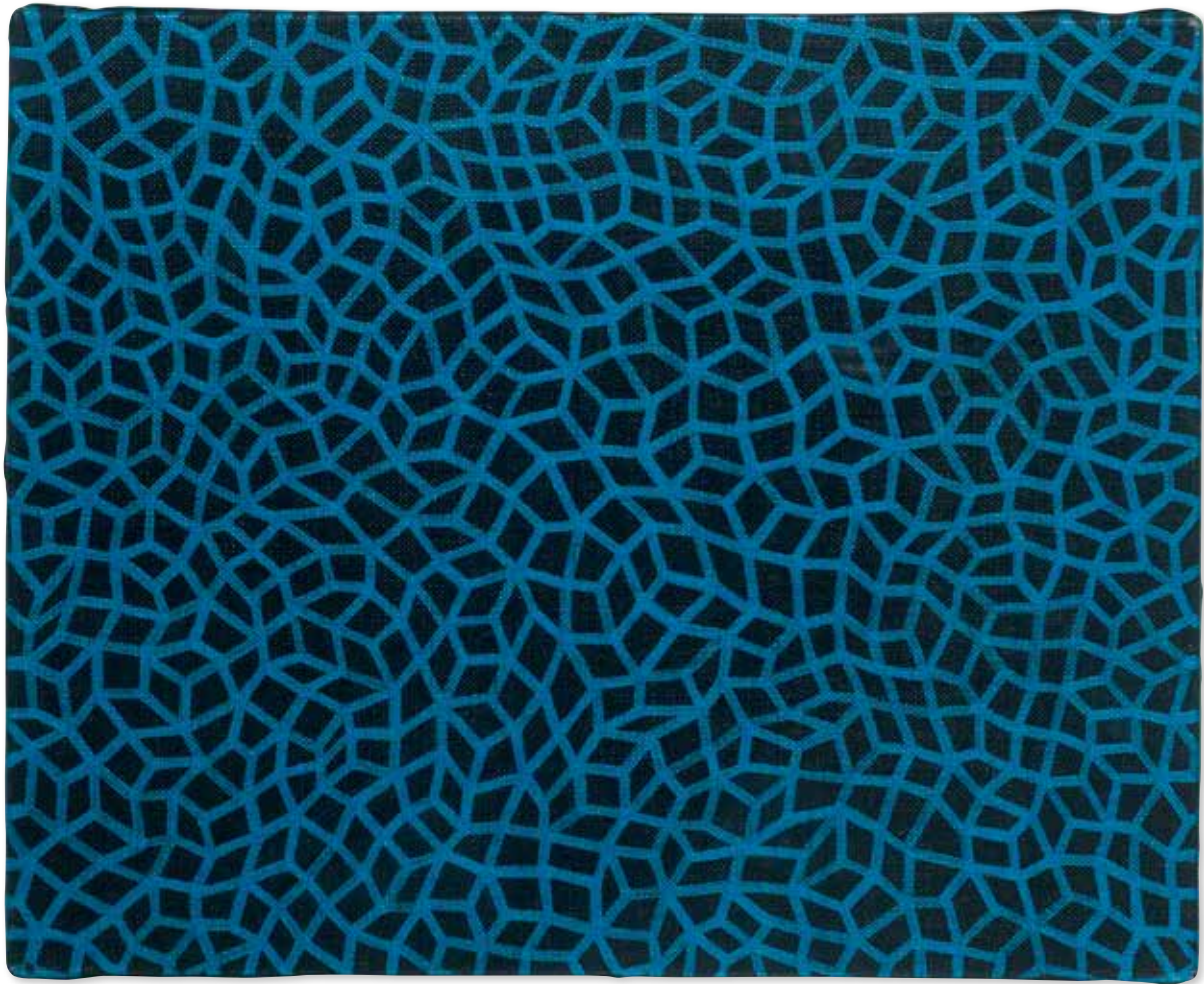
此作品附藝術家工作室所簽發之藝術品註冊卡

*"I have been using polka dots since i was a very Young child. (...)
I have made the polka dot into a symbol of love and peace. "*

-Yayoi Kusama

「我自小已用圓點來創作，(...) 我把圓點變成了愛與和平的象徵。」

——草間彌生



397

YAYOI KUSAMA

(JAPAN, B. 1929)

INFINITY NETS (GA. 5)

signed, dated and titled 'Yayoi Kusama 2001 INFINITY NETS (GA. 5)'
(on the reverse)
22 x 27.3 cm. (8 $\frac{5}{8}$ x 10 $\frac{3}{4}$ in.)
Painted in 2001

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

US\$130,000-190,000

PROVENANCE

Anon. Sale, Christie's London, 10-23 February 2016, Lot 9
Private Collection, Asia (acquired from the above by the present owner)
This work is accompanied by a registration card issued by the artist's studio

草間彌生

(日本，1929年生)

無限之網 (GA. 5)

壓克力 畫布
2001年作

款識：Yayoi Kusama 2001 INFINITY NETS (GA. 5) (畫背)

來源

佳士得 倫敦 2016年2月10-23日 編號 9
亞洲 私人收藏 (現藏者購自上述拍賣)
此作品附藝術家工作室所簽發之藝術品註冊卡

398

YAYOI KUSAMA

(JAPAN, B. 1929)

INFINITY-NETS (OQPZO)

signed and titled 'YAYOI KUSAMA INFINITY-NETS (OQPZO)',
titled in Japanese, dated '2008' (on the reverse)
acrylic on canvas
100 x 100 cm. (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 2008

HK\$3,500,000-4,500,000

US\$450,000-580,000

PROVENANCE

Victoria Miro Gallery, London, United Kingdom

Acquired from the above by the present owner

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

草間彌生

(日本，1929年生)

無限之網 (OQPZO)

壓克力 畫布

2008年作

款識：YAYOI KUSAMA 2008 INFINITY-NETS (OQPZO) 無限の網 (畫背)

來源

英國 倫敦 維多利亞米羅畫廊

現藏者購自上述畫廊

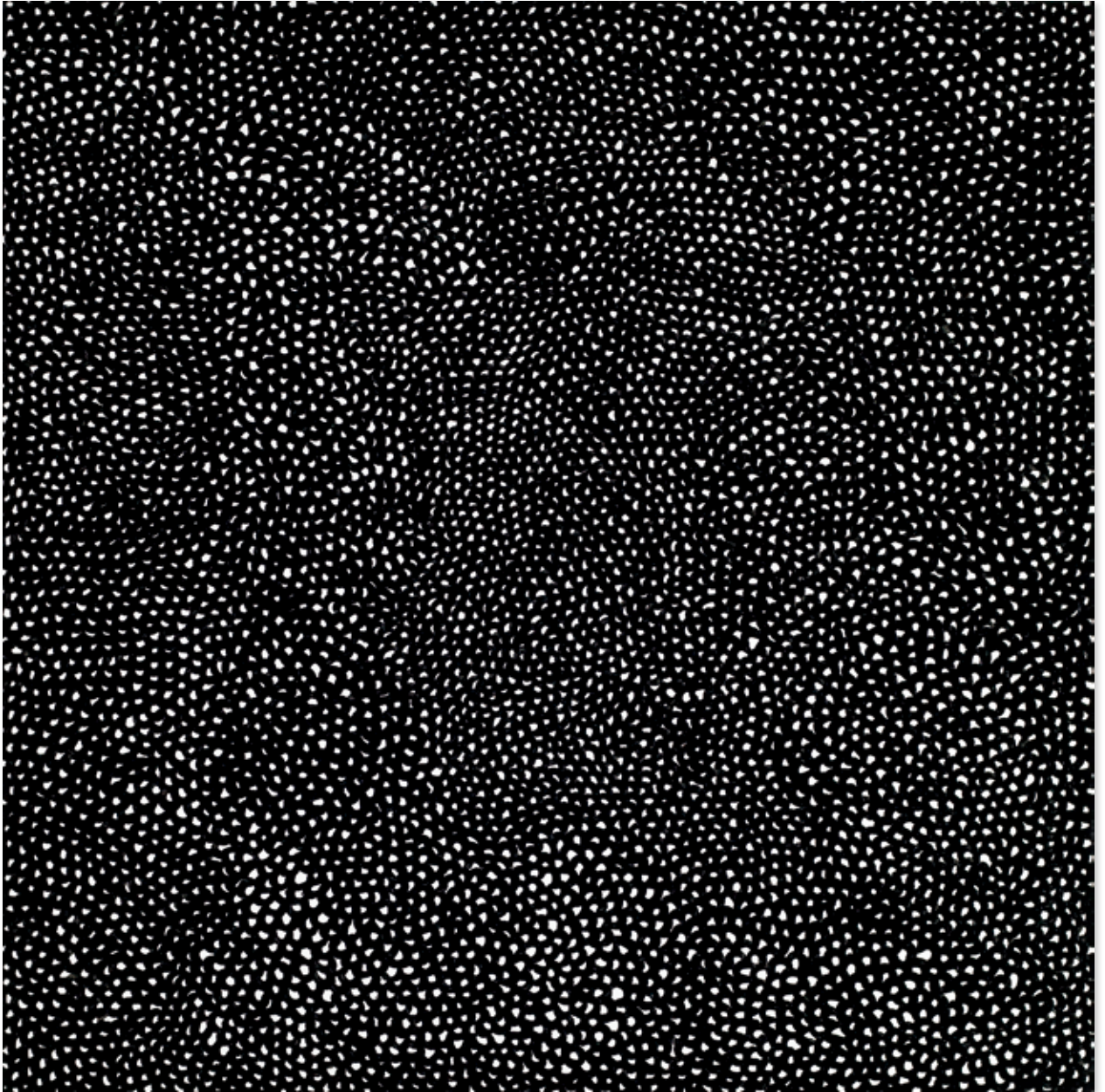
此作品附藝術家工作室所簽發之藝術品註冊卡

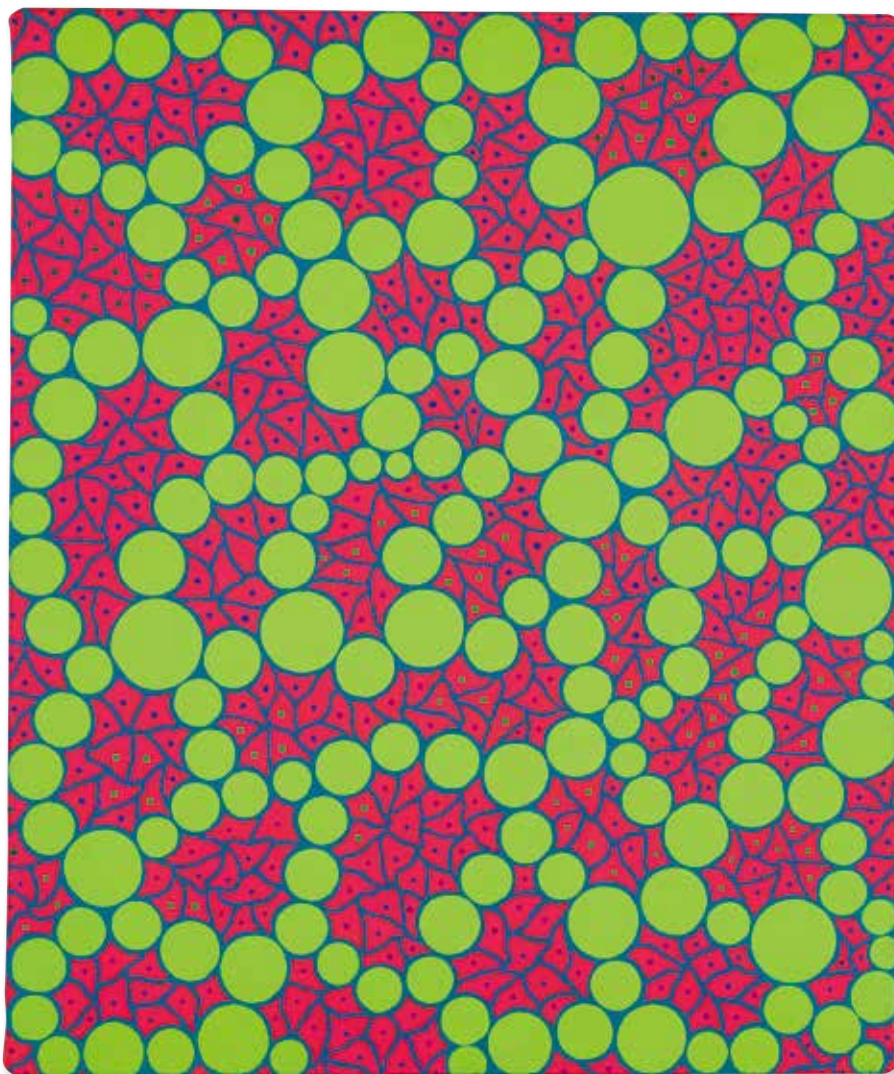
In the field of visual arts, Yayoi Kusama responds to the concept of infinity brilliantly with the paintbrush. She was able to transform infinity from an abstract concept into tangible objects through her paintings. These works address one of the greatest questions in human history. She declared in an interview, "The nets that I paint not only transcend me, they transcend the canvas. These nets continue to spread to the walls, and the ceiling. Ultimately, they cover the entire universe." As demonstrated in the work offered in this auction, every brushstroke commands the dots to spread in all directions. Although the dots are restricted by the physical size of the canvas, viewers can imagine that the sinuous black lines continue to spread organically towards an abstract space.

Black nets on white ground are not often seen as the artist had a preference for dark backgrounds. Yayoi Kusama primarily used a palette of black, white, and grey to create minimalistic Infinity Net paintings between 1950s and 1960s. The works that follow were mostly painted using various colors. Beneath a vast field of predominant black lines, glimpses of snowy white emerge. Symbolically, the quiet purity of the mind has been entirely covered by the torment of Kusama's hallucinations. As if to engulf everything around it, this painting will not be stopped until the entire universe is one with the Infinity Net.

在視覺藝術的層面上，草間彌生的無限網創作則巧妙地用畫筆為無限此概念解答。她甚至將無限從觀念上的抽象形態，轉化為實在可觸的繪畫，回應人類的一大問題。她接受電台訪問時直言：「我筆下的網不僅超越自己，更超越畫布本身。這些網一直延伸至牆壁、天花，最終覆蓋整個宇宙。」拍品中一筆一劃的網點，向四方八面擴散，網點雖受畫布的物理空間所限，然而觀者卻可以想像一圈一圈的黑線織像有機體般可繼續向抽象空間延伸。

由於藝術家偏愛深色背景，因此不常看到以白色為背景的黑網。草間彌主要在1950至1960年代有使用黑、白、灰組合創作極簡形式的無限網，其後作品多以彩色呈現。在遼闊的強勢黑色線條下，觀者可瞥見猶若皚皚白雪的白色出現。象徵性地來說，折磨著草間彌生的幻覺，完全覆蓋了心靈平和的純潔。仿似要徹底網羅周遭的一切，直到世間森羅萬象最後都與這張網合而為一。





399

YAYOI KUSAMA

(JAPAN, B. 1929)

Ripples

titled in Japanese, signed and dated 'Yayoi Kusama 1990' (on the reverse)
acrylic on canvas
45.5 x 38 cm. (17 $\frac{7}{8}$ x 15 in.)
Painted in 1990

HK\$700,000-1,200,000

US\$90,000-150,000

PROVENANCE

Omer Tiroche Gallery, London, UK
Private Collection, Asia (acquired from the above by the present owner)
This work is accompanied by a registration card issued by the artist's studio

草間彌生

(日本，1929年生)

波紋

壓克力 畫布
1990年作
款識：波紋 Yayoi Kusama 1990 (畫背)

來源

英國 倫敦 Omer Tiroche畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)
此作品附藝術家工作室所簽發之藝術品註冊卡



400

YAYOI KUSAMA

(JAPAN, B. 1929)

Stars Fell on Earth

signed and dated 'yayoi kusama 1988', titled in Japanese (on the reverse)

acrylic on canvas
38 x 45.5 cm. (15 x 17 $\frac{7}{8}$ in.)
Painted in 1988

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

US\$110,000-150,000

PROVENANCE

Mulier Mulier Gallery, Knokke, Belgium
Acquired from the above by the previous owner
Anon. Sale, Christie's Amsterdam, 7 April 2014, Lot 28
Private Collection, Asia (acquired at the above sale by the present owner)
This work is accompanied by a registration card issued by the artist's studio

草間彌生

(日本，1929年生)

Stars Fell on Earth

壓克力 畫布
1988年作
款識：yayoi kusama 1988 含日文款識 (畫背)

來源

比利時 克諾克 Mulier Mulier畫廊
前藏者購自上述畫廊
佳士得 阿姆斯特丹 2014年4月7日 編號 28
亞洲 私人收藏 (現藏者購自上述拍賣)
此作品附藝術家工作室所簽發之藝術品註冊卡

401

YAYOI KUSAMA

(JAPAN, B. 1929)

PUMPKIN (OOSS)

signed, dated and titled 'Yayoi Kusama 2006 PUMPKIN (OOSS)' (on the reverse)
acrylic on canvas
22.7 x 15.8 cm. (8 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in.)
Executed in 2006

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

US\$160,000-230,000

PROVENANCE

Private Collection, Asia

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

草間彌生

(日本，1929年生)

南瓜 (OOSS)

壓克力 畫布
1991年作
款識：Yayoi Kusama 2006 PUMPKIN (OOSS) (畫背)

來源

亞洲 私人收藏
此作品附藝術家工作室所簽發之藝術品註冊卡

“The appearance of the pumpkin is too adorable... What attracts me to her is that she doesn't wear any cover up, unashamed of her plump belly, and she has a tenacious spiritual power.”

-Yayoi Kusama

「南瓜外形實在太可愛了…吸引我的是她脂粉未施的大肚子，還有強大的精神安定感。」

——草間彌生



402

YAYOI KUSAMA

(JAPAN, B. 1929)

Pumpkin

signed and dated 'Yayoi Kusama 1981',
titled in Japanese (on the reverse)
acrylic and cloth on canvas
41 x 31.8 cm. (16 1/8 x 12 1/2 in.)
Executed in 1981

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

US\$390,000-510,000

PROVENANCE

Whitestone Gallery, Taipei, Taiwan

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

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

The pumpkin is one of the most iconic and beloved motifs of Yayoi Kusama. Kusama's *Pumpkins* were exhibited at the Japanese Pavilion at the Venice Biennale in 1993, an installation where the artist lived in a mirrored room filled with small pumpkin sculptures. The pumpkin is at once profoundly autobiographical and surreal, with an onslaught of tiny painted dots, it is an illustration of the artist's earliest childhood experiences, where Kusama was engulfed with visual hallucinations. Her favourite thing to do in her childhood was to play in the seed farm. Surrounded by different species of plants within, she found the pumpkin uniquely fascinating - it became a universally loved subject matter that appeared in many of her works. The artist recalls, "When I was a child, one day I was walking the field. Then all of a sudden, the sky became bright over the mountains, and I saw clearly the very image I was about to paint appear in the sky. I also saw violets which I was painting multiply to cover the doors, windows, and even my body. It was then I learned the idea of self-obliteration. I immediately transferred the idea onto a canvas. It was a hallucination only the mentally-ill can experience." In 1977, plagued by these psychological hallucinations, the artist voluntarily committed herself permanently into a hospital, where she has lived since. This move was reflected in her artistic practice where she returned to painting and object making.

The jagged border in sky blue with white polka dots guides the viewer's sight into the image to wander in the intricately intermeshing world composed with polka dots and webbed patterns. Bedecked with a myriad of glistening dots juxtaposed against crystallised formations in red against a black ground, the *Pumpkin* is bursting with psychedelic vibrancy. This optical effect is a testament of the artist's attention to detail; each section is attended to with

草間彌生

(日本，1929年生)

南瓜

壓克力 布料 畫布
1981年作
款識：Yayoi Kusama 1981 南瓜 (畫背)

來源

台灣 台北 白石畫廊

亞洲 私人收藏 (現藏者購自上述畫廊)

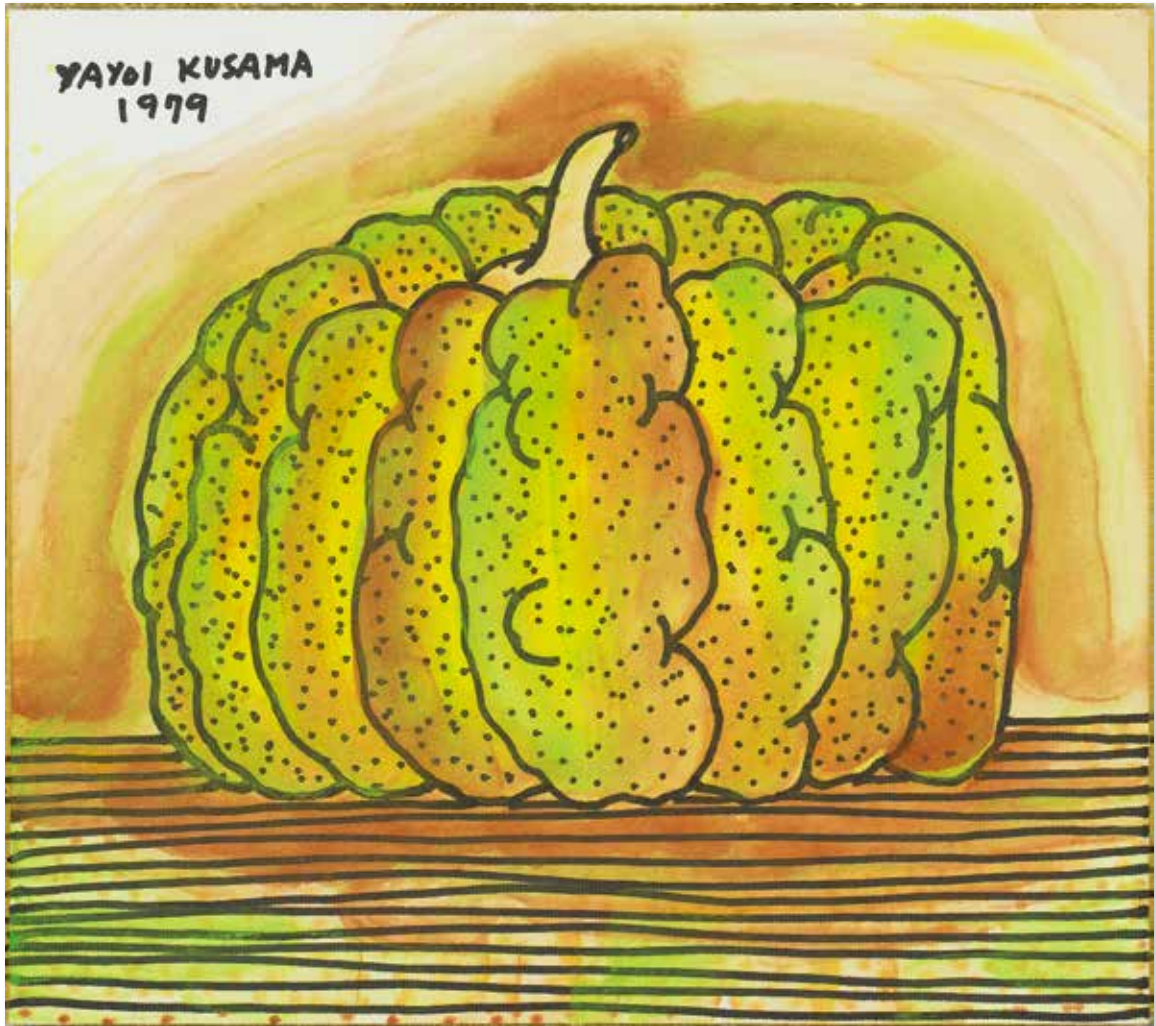
此作品附設藝術家工作室所簽發之藝術品註冊卡

precision and devotion. The result is a light and playful intermingling of patterns and mesmerizing in its rhythmic quality. The hearty pumpkin is a symbol of the artist herself, but also embodies a long-standing investigation into her own self-identity. Kusama's repetition of black dots and mosaic patterns epitomizes the visual illusions she experienced throughout her life, therefore, *Pumpkin* is an invitation to share with her the surreal visual journey of her inner world.

南瓜是草間彌生最經典且最受喜愛的作品主題之一。草間彌生的「南瓜」系列在1993年威尼斯雙年展的日本館中展出，藝術家在一間充滿鏡子和小南瓜雕塑的房間生活。佈滿小圓點的南瓜帶有強烈的自述性和超現實感，代表著藝術家自童年被幻覺佔據的生活解脫。她憶述自己兒時特別愛跑到花園和採種場去玩，除了不同的花卉靜物外，特別對南瓜情有獨鍾，南瓜更成為她日後云云創作其中一個最膾炙人口的主題。草間曾回想這段童年記憶，說道：「小時候，有一天我在田野裡走著，忽然高山上方的天空開始發亮，我清楚看到自己想畫的圖像在天空出現。我也看到自己畫過的紫羅蘭不斷湧現，覆蓋門窗甚至是自己的身體。自那時起，我便學會自我封閉，馬上把浮現的想法轉移到畫布上。這是只有精神病患者才能體驗的幻覺。」至1977年，因為受到幻覺所困擾，藝術家自願長期留院直至現在，反映在她的作品之中，則使她回歸繪畫和物件的製作。

天藍色的鋸齒邊緣帶有白色圓點花紋，引導觀者視線進入圖像，在圓點與網狀圖案所組成錯綜複雜、相互交織的世界中神遊。《南瓜》由無數閃閃發亮的圓點與紅色結晶體般的網格所共構，是一件綻放著迷幻活力的作品。無數閃亮圓點裝飾下的紅色晶體結構使《南瓜》充滿迷幻的活力。這些視覺效果是藝術家追求細節的表徵，每一部份皆能顯示她的精準與投入，綜合而成為帶著輕鬆無憂節奏的圖案。這個活力充沛的南瓜是藝術家本人的化身，代表了她長期對自我身份的探索。草間彌生不斷重覆的黑色圓點與馬賽克般的圖案，是她對一生幻覺的歸納，《南瓜》因而成為她分享超現實內心視覺世界的邀請。





403

YAYOI KUSAMA

(JAPAN, B. 1929)

Pumpkin

signed and dated 'YAYOI KUSAMA 1979' (upper left); dated and signed '1979 yayoi Kusama', titled and signed in Japanese (on the reverse)

gouache and marker pen on paperboard

24.1 x 27.1 cm. (9½ x 10⅝ in.)

Painted in 1979

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Private Collection, Japan

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

草間彌生

(日本，1929年生)

南瓜

水粉 麥克筆 紙板

1979年作

款識：YAYOI KUSAMA 1979 (左上)；1979 yayoi Kusama
含日文款識 草間彌生 (畫背)

來源

日本 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡



404

YAYOI KUSAMA

(JAPAN, B. 1929)

Pumpkins

stamp signed, dated, numbered and inscribed 'Yayoi Kusama 2002 65/130 LIMOGES FRANCE' (on the underside of each); stamp signed and dated 'Yayoi Kusama 2002' (inside of box lid of each)
five glazed ceramics
each: 9 x 7.5 x 7.5 cm. (3½ x 3 x 3 in.) (5)
Executed in 2002
edition 65/130

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Anon. Sale, Christie's New York, 22 July 2009, Lot 220
Private Collection, Asia (acquired at the above sale by the present owner)

草間彌生

(日本，1929年生)

南瓜

釉彩 陶瓷 (共五件)

2002年作

版數：65/130

款識：Yayoi Kusama 2002 65/130 LIMOGES FRANCE
(印於每件底部)；Yayoi Kusama 2002 (印於每件盒蓋內側)

來源

佳士得紐約 2009年7月22日 編號220
亞洲 私人收藏 (現藏者購自上述拍賣)

405

TOMOO GOKITA

(JAPAN, B. 1969)

Auris Externa

titled and dated "Auris Externa" '08', signed with artist's signature (on the reverse); inscribed 'F20' (on the stretcher)
acrylic and gouache on canvas
73 x 60.8 cm. (28¾ x 23⅞ in.)
Painted in 2008

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Taka Ishii Gallery, Tokyo, Japan
Private Collection, Asia (acquired directly from the above by the present owner)

五木田智央

(日本，1969年生)

Auris Externa

壓克力 水粉 畫布
2008年作

款識：Auris Externa 藝術家簽名 '08 (畫背)；
F20 (畫背框架)

來源

日本 東京 Taka Ishii 畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

Japanese artist Tomoo Gokita's striking grayscale geometric paintings have become instantly recognizable. Precisely achieved with acrylic and gouache in a highly contrasted gradation of black and white retaining the palette of pencil, his choices recall his background in graphic illustration. Gokita had already developed an international reputation as a master draftsman, particularly in charcoal, before making the move to canvas painting.

The enigmatic title *Auris Externa* meaning "external ear" in Latin calls to mind Gokita's bemusing thoughts:

"The picture is in motion from the moment the eye turns into an ear. For whom? For what? I don't know. I wait for "silliness" which lurks behind a kind of fermented unconscious, such as the act of eating a picture or putting a paintbrush in one's ear"

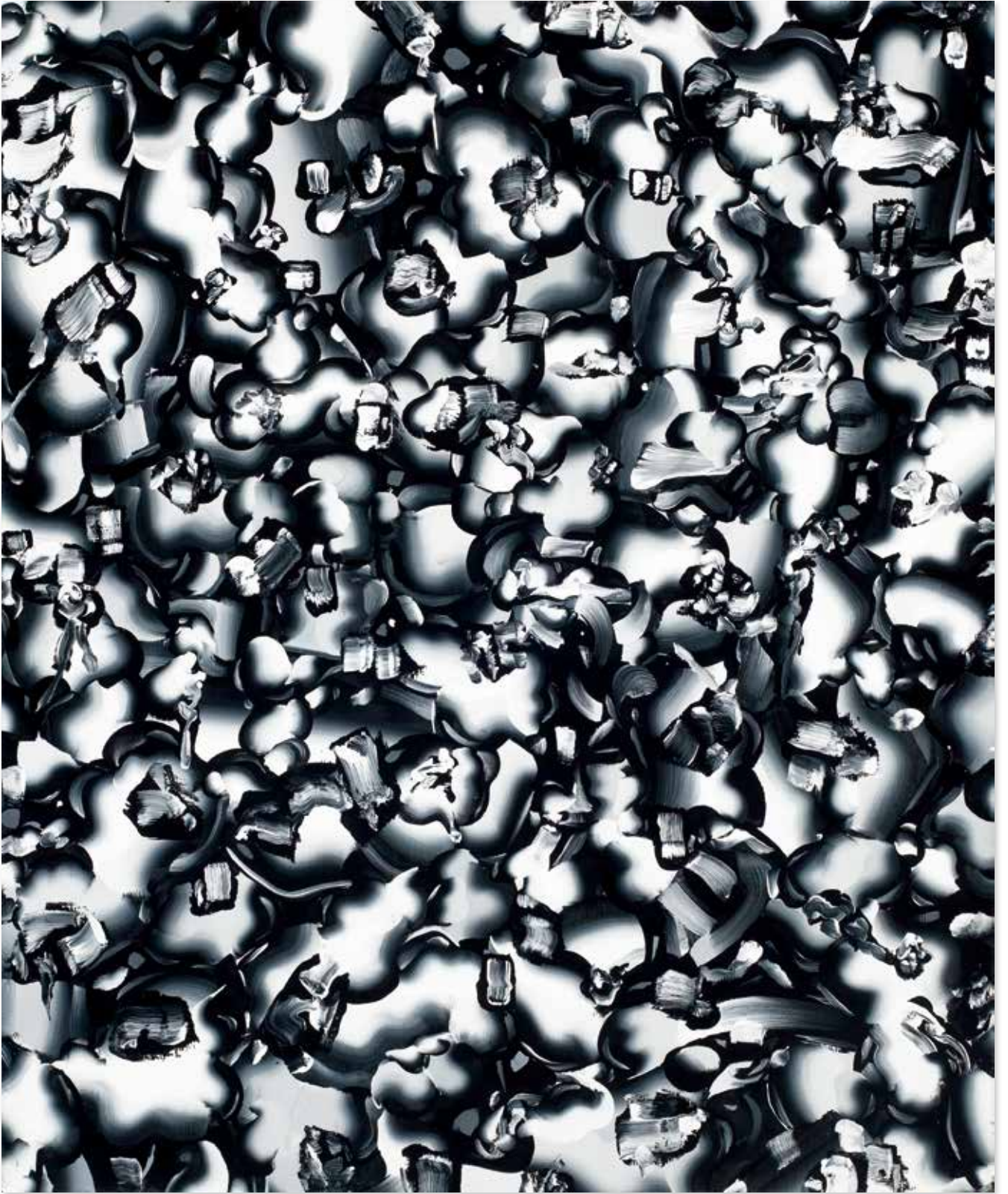
By painting non-representational geometric shapes and strokes, the artist playfully explores the range of possibilities that arise from varying shades of black and white.

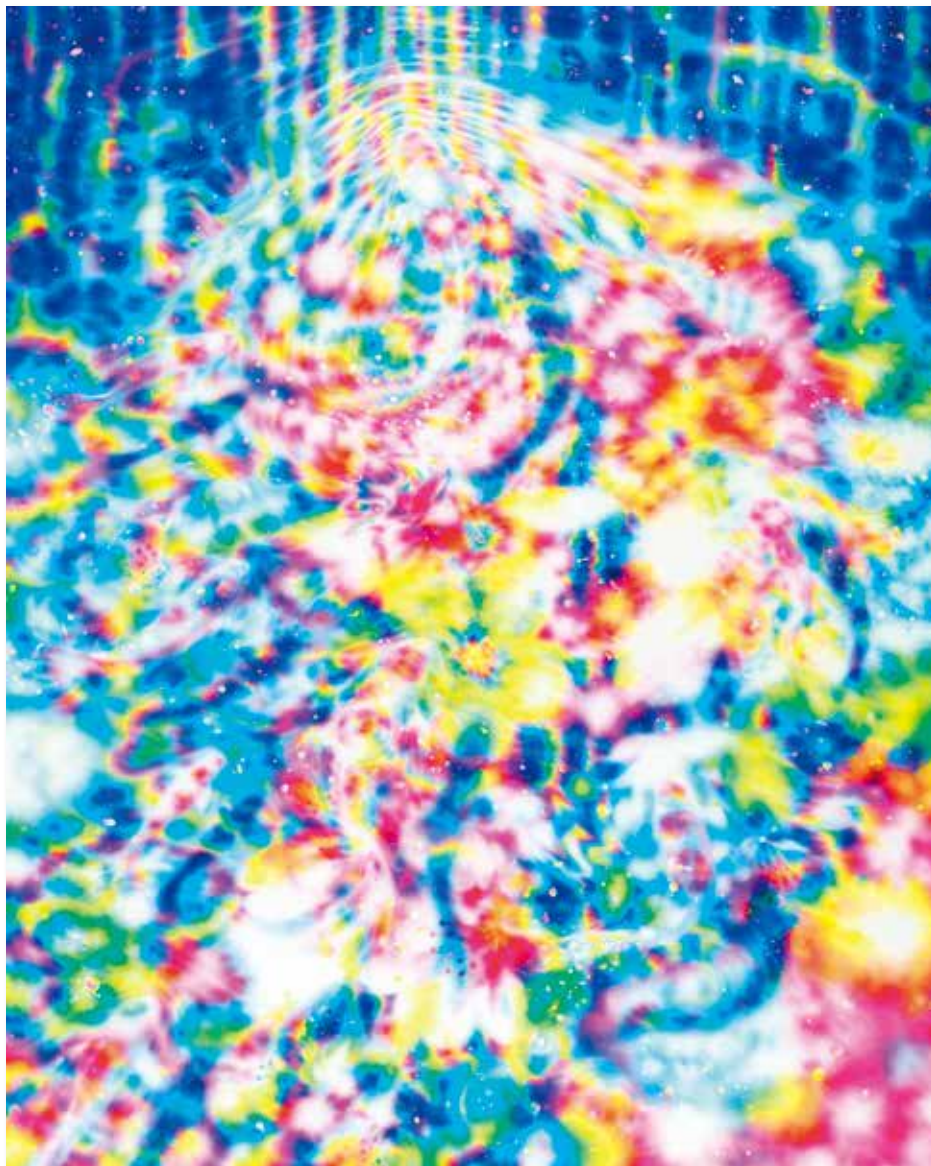
日本藝術家五木田智央令人眼睛為之一亮、不同灰階的幾何畫作已成為極易辨識的作品。其手法是他利用壓克力和水粉，以鉛筆所能表現出的各種色彩，畫出了具有高度對比的黑白漸變層次。他的選擇讓人想起他作為平面設計師的背景。在轉向創作布面畫之前，五木田智央早已是一名享譽國際的大師級畫家，尤其是他的木炭畫。

神秘的作品標題《Auris Externa》在拉丁語中意為「外耳」，讓人想到五木田智央語出驚人的想法：

「從眼睛變成耳朵的那一刻起，畫面就會動起來。為了誰？為了什麼？我不知道。我在等待一種在無意識醞釀中潛伏的『傻事』，例如吃一張照片或把畫筆放在耳朵裡的行為。」

透過繪製無代表性的幾何形狀和筆觸，藝術家由黑白兩色所能創造出的各種不同色調中，頑皮地探索了各種可能性。





406

TOMOYA TSUKAMOTO

(JAPAN, B. 1982)

Journey

signed in Japanese, signed, titled and dated 'Tomoya Tsukamoto "Journey" 2018' (on the reverse); signed and dated 'Tomoya Tsukamoto 2018' (on the overlap)

acrylic on canvas
162 x 130 cm. (63¾ x 51⅛ in.)
Painted in 2018

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Private Collection, Asia

塚本智也

(日本，1982年生)

旅程

壓克力 畫布

2018年作

款識：塚本智也 Tomoya Tsukamoto "Journey"
2018 (畫背)；Tomoya Tsukamoto 2018 (背面)

來源

亞洲私人收藏



407

MITSURU WATANABE

(JAPAN, B. 1953)

Naoko Taking Bath in Rousseau's Forest

titled and signed in Japanese (on the reverse)

oil on canvas

162 x 194 cm. (63 3/4 x 76 3/8 in.)

Painted in 2018

one painted seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Private Collection, Asia

渡部滿

(日本，1953年生)

奈緒子在盧梭的森林內沐浴

油彩 畫布

2018年作

款識：渡部滿 含日文款識 (畫背)

藝術家手繪鈐印一枚

來源

亞洲 私人收藏

408

YOSHITOMO NARA (JAPAN, B. 1959); &
HIROSHI SUGITO (JAPAN, B. 1970)

Andromeda Galaxy Hights

acrylic on canvas
55 x 50 cm. (21½ x 19½ in.)
Painted in 2004

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

US\$260,000-380,000

PROVENANCE

Galerie Zink & Gegner, Munich, Germany
Anon. Sale, Christie's London, 25 September 2014, Lot 167
Private Collection, Asia (acquired directly from the above by the present owner)

EXHIBITED

Munich, Germany, Pinakothek der Moderne, Yoshitomo Nara & Hiroshi Sugito: *Over the Rainbow*, November 2004 - February 2005. This exhibition later travelled to Düsseldorf, Germany, K21 Kunstsammlung Nordrhein-Westfalen, March - May 2005.
Helsinki, Finland, Helsinki Art Museum, Japan Pop: Manga and Japanese Contemporary Art, 9 September - 27 November 2005.

LITERATURE

Hatje Cantz Verlag, Yoshitomo Nara & Hiroshi Sugito: *Over the Rainbow*, Ostfildern, Germany, 2004 (illustrated, p. 26).
Bijutsu Shuppan Sha, Yoshitomo Nara: *The complete Works (Volume 1: Paintings, Sculptures, Editions, Photographs)*, San Francisco, USA, 2011 (illustrated, plate PC-2004-015, p. 225).

Andromeda Galaxy Hights was executed at the very beginning of Nara and Sugito's collaboration. The painting depicts Dorothy from the Wizard of Oz, inviting the viewer inside a unique and magical universe, shedding light on the dreamy and sensitive interior world of a child. Packed with symbols and icons suggesting a rich universe, the composition and subject of the painting brings together both Nara's and Sugito's visual characteristics in perfect balance.

Here, the head becomes a house, bustling with energy and enlightenment. And as the house gets ready to be blown away by a tornado, each window becomes a significant metaphor for opening up our memories and integrating new emotions. Vibrant and visually captivating, *Andromeda Galaxy Hights* demonstrates a constant exploration of human emotions, reawakening sentiments and experiences from our past. There is a harmony of angst, happiness and the complexity of human psychology, packaged in Nara and Sugito's sweet integration of visual associations universally prevalent to the contemporary era. Nara's iconic young subjects effectively represent the very youth of each individual. His ability to appeal to the masses, his embrace of common scenarios and the easily recognisable figures powerfully indicate Nara's prowess as a communicative artist and a leading contemporary figure of the 21st century.

Andromeda Galaxy Hights is a high quality work epitomizing the greatness that can be produced from a harmonized collaboration between two artists with similar purpose, yet different symbolic languages.

奈良美智 (日本, 1959年生); 及
杉戸洋 (日本, 1970年生)

Andromeda Galaxy Hights

壓克力 畫布
2004年作

來源

德國 慕尼黑 Galerie Zink & Gegner
2014年9月25日 佳士得倫敦 編號167
亞洲 私人收藏 (現藏者購自上述拍賣)

展覽

2004年11月-2005年2月「奈良美智及杉戸洋：Over the Rainbow」現代藝術陳列館 慕尼黑 德國 該展覽還在以下地點展出 2005年3-5月 K21 Kunstsammlung Nordrhein-Westfalen 杜塞爾多夫 德國
2005年9月9日-11月27日「日本波普：漫畫及日本當代藝術」赫爾辛基美術博物館 赫爾辛基 芬蘭

出版

2004年《奈良美智及杉戸洋：Over the Rainbow》Hatje Cantz Verlag出版社 奧斯特菲爾登 德國 (圖版, 第26頁)
2011年《奈良美智: 作品全集 第1卷 - 繪畫, 雕塑, 版畫, 攝影作品》株式會社美術出版社 東京 日本 (圖版, 第PC-2004-015圖, 第225頁)

《Andromeda Galaxy Hights》是奈良美智與杉戸洋合作之初所創作的畫作。畫作描繪《綠野仙蹤》裏的桃樂詩邀請觀者一同去到奇妙獨特的宇宙，在孩童夢幻而敏感的內心世界之中遺下光芒。充滿着表現豐富宇宙的象徵及圖案，此作的構圖與主題完美而平衡地融匯了奈良美智和杉戸洋的視覺元素。

在此作中，小女孩的頭成為了一個家園，有着充沛的能量與靈感。而作為一個準備迎接龍捲風來襲的家園，每一扇成為我們開啟記憶與糅合新的情緒的重要象徵。《Andromeda Galaxy Hights》的圖像充滿視覺活力，不停探索人物的感情世界，重新喚起每個人過去的情緒 和生活經驗。奈良美智與杉戸洋的作品情感豐富，包含了個體的焦慮和幸福、人性的複雜心理，所有元素 都和諧地融合在一起，視覺表現力和藝術內涵都能和當今國際藝術接軌。奈良美智的圖象具獨特性，有效地代表所有人年輕的精神狀態，因此他的作品能吸引群眾，能觸及社會各個層面，這都 充份表現藝術家是一位面向群眾、能與藝術和群眾溝通，無怪乎他能成為21世紀當代具影響力的重要藝術家。

《Andromeda Galaxy Hights》是一幅有高度水平的傑作，是兩位有共同目標，但不同象徵語彙的藝術家之間的和衷合作所能創造出的高峰。





409

KEIICHI TANAAMI

(JAPAN, B. 1936)

A Feast with the Skeleton

signed and dated 'Keiichi Tanaami 2009' (lower left of the left panel)
acrylic on canvas, diptych
each: 145.5 x 97 cm. (57¼ x 38¼ in.) (2)
overall: 145.5 x 194 cm (57¼ x 76¾ in.)
Painted in 2009

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Nanzuka Underground, Tokyo, Japan
Private Collection, Asia (acquired from the above by the present owner)
This work is accompanied by a certificate of authenticity issued by
Nanzuka Underground

EXHIBITED

Tokyo, Japan, Nanzuka Underground, Keiichi Tanaami: Kochuten ,
November-December 2009.

LITERATURE

Nanzuka Underground, Keiichi Tanaami: Kochuten, Tokyo, Japan, 2009
(illustrated, unpagged).

田名網敬一

(日本·1936年生)

骷髏的筵席

壓克力 畫布 (雙聯作)

2009年作

款識：Keiichi Tanaami 2009 (左聯左下)

來源

日本 東京 Nanzuka Underground畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)
此作品附Nanzuka Underground畫廊所開立之作品保證書

展覽

2009年11-12月 「田名網敬一：壺中天」 Nanzuka
Underground 東京 日本

出版

2009年 《田名網敬一：壺中天》 Nanzuka
Underground 東京 日本 (圖版，無頁數)



410

KEY HIRAGA

(JAPAN, 1936-2000)

Box Series - Head of a Parrot

signed and dated 'Key HiRaga '81' (lower left);
signed and titled in Japanese (on the reverse)

oil on canvas
53 x 45.5 cm. (20 7/8 x 17 7/8 in.)

Painted in 1981

HK\$60,000-90,000

US\$7,700-12,000

PROVENANCE

Private Collection, Japan

平賀敬

(日本, 1936-2000)

箱內系列—鸚鵡之頭

油彩 畫布

1981年作

款識：Key HiRaga '81 (左下)；箱内。平賀敬 (畫背)

來源

日本 私人收藏



411

HIROYUKI MATSUURA

(JAPAN, B. 1964)

Bambi (Red Flasers)

signed and dated 'Hiroyuki Matsuura 2009.5.24' (on the reverse)
acrylic and gold foil on canvas
194 x 130.5 cm. (76% x 51% in.)
Painted in 2009

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

Eslite Gallery, Taipei, Taiwan
Private Collection, Asia (acquired from the above by the present owner)

松浦浩之

(日本，1964年生)

斑比 (紅色閃電)

壓克力 金箔 畫布
2009年作
款識：Hiroyuki Matsuura 2009.5.24 (畫背)

來源

台灣 台北 誠品畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

412

HIROYUKI MATSUURA

(JAPAN, B. 1964)

Bambi Quadrophonia "Red Flasers"

stamped 'Hiroyuki Matsuura ©HIROYUKI MATSUURA 2008' (on the underside of figure's proper right shoe)
3D printed nylon fiber sculpture
85 (H) x 60 x 60 cm. (33½ x 23¾ x 23¾ in.)
Executed in 2008
edition 2/2

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Eslite Gallery, Taipei, Taiwan
Private Collection, Asia (acquired from the above
by the present owner)

EXHIBITED

Taipei, Taiwan, Eslite Gallery, Acrylic Skin /
Existence, December 2008- January 2009
(different edition exhibited).

LITERATURE

Eslite Gallery, Acrylic Skin / Existence, exh. cat.,
Taipei, Taiwan, 2008 (different edition illustrated,
unpaged).

松浦浩之

(日本，1964年生)

斑比四聲道「紅色閃電」

3D列印尼龍纖維 雕塑
2008年作
版數：2/2
款識：Hiroyuki Matsuura ©HIROYUKI
MATSUURA 2008 (鑄於右腳鞋底)

來源

台灣 台北 誠品畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2008年12月-2009年1月 「Acrylic Skin /
Existence」 誠品畫廊 台北 台灣 (展品為另一
版數)

出版

2008年 《Acrylic Skin / Existence》 展覽圖錄
誠品畫廊 台北 台灣 (圖版為另一版數，無頁數)



413

KOHEI NAWA

(JAPAN, B. 1975)

PixCell - Goat #2

mixed media sculpture
69 (H) x 49 x 47.5 cm. (27 $\frac{1}{8}$ x 19 $\frac{1}{4}$ x 18 $\frac{3}{4}$ in.)
Executed in 2015

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

US\$110,000-150,000

PROVENANCE

Private Collection, New York, USA

名和晃平

(日本，1975年)

PixCell：羊 第2號

綜合媒材 雕塑
2015年作

來源

美國 紐約 私人收藏

Kohei Nawa's artistic output is diverse. It includes sculptures, installations, and paintings. Undoubtedly, his most memorable series has to be *PixCell*. By covering up the entire object with transparent spheres, Nawa is bestowing it with a shroud of light. This process renders the surface of the object into countless cells wrapped around the object. Visually, they are akin to pixels - the most fundamental element in computer graphics.

These spheres of various sizes thoroughly cover the taxidermy. As a result, viewers must view the work through the myriad of refractions. This extraordinary viewing experience emphasises the depth of the gaze as well as the continuity in observing multiple layers of detail. Thus, viewers are guided to employ a new mode of seeing that inspects the interiority of objects.

From the pixels on a computer screen to the glass spheres, and ultimately reaching the PixCell state, this work reflects worldview of Kohei Nawa. Anything that undergoes his PixCell treatment will be transformed into something that carries the same DNA. Not only does Nawa guide the audience to contemplate on the relationship between the self and the universe, he also inspires infinite imagination of how new species will be created in the rapidly developing field of bioengineering.

名和晃平的創作形式多元化，包括雕塑、裝置到繪畫，而最令觀眾印象深刻的系列絕對是「PixCell」。他用透明的珠子把不同的物件表面徹底地包封，對他來說是為物件披上「一層光的外殼」。這個過程把物件的整個外層分裂為無數的細胞，看起來就像組成電腦圖像的最基本元素，即「像數」(pixel)。

大與小的珠子覆蓋過動物身體後，令觀眾必須通過無數的光學折射現象去觀看作品，因而產生了一種特別的視覺經驗，在強調觀看的深度外，更建立了一種同步觀看多重細節的連續性，觀眾因此而被引導以一個全新的形式去端詳內部的物件。

從電腦上的像素，到真實的玻璃珠子，再到終極「PixCell」狀態，反映出名和晃平一套獨特的世界觀。任何物件只要通過他的「PixCell」化處理，便被轉化為擁有相同基因的新物種。名和晃平不單引領觀眾思考自身與萬物的關係，更在生物科技發展快速的今天，提供一個對未來物種演變的無限想像。





414

KOHEI NAWA

(JAPAN, B. 1975)

PixCell - Pinocchio #8

mixed media sculpture
12 (H) x 5.2 x 5.2 cm. (4¾ x 2 x 2 in.)
Executed in 2006

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Galleria Col, Osaka, Japan
Private Collection, Europe (acquired from the above by the present owner)
This work is accompanied by a certificate signed by the artist

名和晃平

(日本，1975年)

PixCell：木偶奇遇記 第8號

綜合媒材 雕塑
2006年作

來源

日本 大阪 Galleria Col
歐洲 私人收藏 (現藏者購自上述畫廊)
此作品附藝術家親簽之保證書



415

NOZOMU UCHIDA

(JAPAN, B. 1987)

Boar Dash

signed and dated 'NOZOMU UCHIDA 2019' (engraved on the base)
iron, brass, wood, stainless steel sculpture
76 (H) x 106 x 46 cm. (29 $\frac{7}{8}$ x 41 $\frac{3}{4}$ x 18 $\frac{1}{8}$ in.)
Executed in 2019

HK\$60,000-100,000

US\$7,700-13,000

內田望

(日本，1987年生)

野豬衝鋒

鐵 黃銅 木 不銹鋼 雕塑

2019年作

款識：NOZOMU UCHIDA 2019 (刻於底座)

416

LI CHEN

(TAIWAN, B. 1963)

Offering

signed in Chinese, signed, numbered and dated 'Li Chen 3/8 2006'
(engraved on the lower back)
bronze sculpture
73 (H) x 38.5 x 39 cm. (28¾ x 15½ x 15¾ in.)
Executed in 2006
edition 3/8

HK\$500,000-900,000

US\$65,000-120,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Beijing, China, National Art Museum of China, Li Chen: In Search of Spiritual Sapce, April-May 2008. (different size version exhibited).

LITERATURE

Asia Art Center, Li Chen : Energy of Emptiness 2007 Solo Exhibition at 52nd International Art Exhibiton-La Biennale di Venezia, exh cat., Taipei, Taiwan, 2007 (different size version illustrated, p. 194-195 & 221).

Asia Art Center, Li Chen : In Search of Spiritual Space 2008 Solo Exhibition at National Art Museum of China, exh. cat., Taipei, Taiwan, 2008 (different size version illustrated, p. 140-147 & 199).

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, exh. cat., Taipei, Taiwan, 2012 (different size version illustrated, p. 17)

Composed in 2006, though "Offering" is often associated with acts of religious charity, Li Chen supposes offering should be broadly interpreted to include child raising by parents. The work is presented in three layers, as if one resided in the protection of the other. Nevertheless, parents will eventually age, their bodies and minds become frail as if they were children again; then, the children's caretaking of parents should also be regarded as a form of offering. Buddha exists in all beings, and Buddhist wisdom can only be realized through the purity of child-like innocence. In the center, the golden cocoon-shaped figure is as vulnerable as it is valuable; because of its weakness, we devote our attention to its upbringing, and through caring we bring ourselves closer to the presence of Buddha. Children then, are Buddhas descended from heaven to earth, and through our offering, we and our surroundings may find Buddhist wisdom and true happiness. Furthermore, since Dalai Lama has been spotted wearing sunglasses, Li Chen playfully designed the figure with a similar image.

李真

(台灣，1963年生)

供養

銅雕 雕塑
2006年作
版數：3/8
款識：李真 Li Chen 3/8 2006 (刻於背面下方)

來源

亞洲 私人收藏

展覽

2008年4-5月「李真：尋找精神的空間」中國美術館 北京 中國
(展覽為不同尺寸版本)

出版

2007年《李真—虛空中的能量 第52屆威尼斯雙年展》展覽圖錄 亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本，第194-195, 221頁)
2008年《李真中國美術館個展：尋找精神的空間》展覽圖錄 亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本，第140-147, 199頁)
2012年《大氣—李真台灣大型雕塑首展》展覽圖錄 亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本，第17頁)

《供養》創作於2006年，宗教裡的「供養」物件是佛菩薩，但李真認為廣義的供養可以指父母養育子女，因此我們看到作品有三層堆疊，有如襁褓的包裹；但父母年邁時也許身體萎縮、心靈變得單純，彷彿回歸兒童心性，那麼子女對父母的照顧也像是一種養育。人人心中皆有佛性，而這佛性是在如嬰兒般絕對單純的狀態中才能感悟到的智慧。中央金色部分形似蠶蛹，李真藉此點出佛性或智慧，金色之於這件作品、佛或智慧對於個人，皆是畫龍點睛，此作從宗教的高度下降到人世，啟示我們：透過供養，佛性能夠帶領我們對身邊的人事達成什麼美善的境界呢？此外，在人物造型上，李真因聯想到達賴喇嘛也曾戴墨鏡，因而幽上一默。



417

LI CHEN

(TAIWAN, B. 1963)

Golden Palm

signed in Chinese, signed, numbered and dated 'Li Chen 2/8 2010'
(engraved on the base)
bronze sculpture
80 (H) x 60 x 32 cm. (31½ x 23¾ x 12¾ in.)
Executed in 2010
edition 2/8

HK\$650,000-950,000

US\$84,000-120,000

PROVENANCE

Private Collection, France

LITERATURE

Asia Art Center, "The Beacon" Series: When Night Light Glimmers, Taipei, Taiwan, 2010 (same size and different edition illustrated, pp. 56-61).

李真

(台灣，1963年生)

大羅金掌

銅雕 雕塑
2010年作
版數：2/8
款識：李真 2010 Li Chen 2/8 (刻於底座)

來源

法國 私人收藏

出版

2010年《夜光盈昃—【天隧】系列 李真》亞洲藝術中心 台北 台灣
(圖版為同尺寸另一版數，第56-61頁)

The *Golden Palm* is the flamboyant deity with an illuminated palm who journeys freely in the heavenly realm while caressing the moon in the waters. Spreading his arms like the wings of a jet plane, its horizontally positioned body conjures the illusion of speed, evoking a sense of movement in an otherwise inanimate piece of sculpture. There is a sense of liberation, as the will is freely unleashed to ram as it pleases. The glowing light from his golden palm further enhances the resplendent charm of the work.

《大羅金掌》是個無需視覺之神靈，祂自由自在地遨遊天際，撫水中月，鼎金掌，放蕩不羈。猶如噴射機的外型，呈現速度感，讓靜態雕塑，產生動態視覺效果。這我行我素彷彿如意念行空，是解脫的智慧，其掌中藏火，更顯雕塑品之神采。作品象徵奮力追求理想的精神，振奮人心。大羅金長的頭髮想像來自於中國傳統神話，以龍鬚來表現神力。這代表一種力量，中國特有圖騰的力量。而大羅金掌表現的就是一個法力無邊來去自如有著神力的神靈。





418

KOREHIKO HINO

(JAPAN, B. 1976)

Me & Flower Garden

titled and signed in Japanese, dated '2008' (on the reverse)
oil on canvas
130.3 x 162 cm. (51¼ x 63¾ in.)
Painted in 2008

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Galleria Grafica Tokio, Tokyo, Japan
Acquired from the above by the present owner

日野之彦

(日本，1976年生)

我與花園

油彩 畫布
2008年作
款識：含日文款識 日野之彦 2008 (畫背)

來源

日本 東京 Grafica Tokio 畫廊
現藏者購自上述畫廊



419

KOREHIKO HINO

(JAPAN, B. 1976)

Standing

titled and signed in Japanese, dated '2003' (on the reverse)
oil on canvas
194 x 130.3 cm. (76 $\frac{3}{8}$ x 51 $\frac{1}{4}$ in.)
Painted in 2003

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Galleria Grafica Tokio, Tokyo, Japan
Acquired from the above by the present owner

日野之彦

(日本，1976年生)

站立

油彩 畫布
2003年作
款識：日野之彦 含日文款識 2003 (畫背)

來源

日本 東京 Grafica Tokio畫廊
現藏者購自上述畫廊



420

KOREHIKO HINO

(JAPAN, B. 1976)

Your Face

titled, signed in Japanese, dated '2007' (on the reverse)
oil on canvas
130 x 162 cm (51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ in.)
Painted in 2007

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Galleria Grafica Tokio, Tokyo, Japan
Acquired from the above by the present owner

日野之彦

(日本，1976年生)

你的臉

油彩 畫布
2007年作
款識：日野之彦 含日文款識 2007 (畫背)

來源

日本 東京 Grafica Tokio畫廊
現藏者購自上述畫廊



421

ATSUSHI SUWA

(JAPAN, B. 1967)

Untitled

signed in Japanese, signed, titled, dated and inscribed 'Atsushi Suwa Untitled 2004-05 130.3 x 162.1 cm oil, pencil, silver point, acrylic / canvas, panel' (on the reverse)
oil, pencil, silver point, acrylic on canvas laid on panel
130.3 x 162.1 cm. (51¼ x 63¾ in.)
Painted in 2004-2005

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 May 2008, Lot 419
Private Collection, Asia (acquired from the above sale by the present owner)

LITERATURE

Kyuryudo Art Publishing Co., Ltd., Atsushi Suwa: Paintings 1995-2005, Tokyo, Japan, 2005 (illustrated, pp. 16-17).

諏訪敦

(日本，1967年生)

無題

油畫 鉛筆 銀尖筆 壓克力 畫布 裱於木板
2004-2005年作

款識：諏訪敦 Atsushi Suwa Untitled 2004-05 130.3 x 162.1 cm oil, pencil, silver point, acrylic / canvas, panel (畫背)

來源

佳士得香港 2008年5月25日 編號419
亞洲 私人收藏 (現藏者購自上述拍賣)

出版

2005年《諏訪敦 繪畫作品集 1995-2005》株式會社求龍堂 東京
日本 (圖版，第16-17頁)



422

KANG HYUNG-KOO

(KOREA, B.1955)

W.A.R.H.O.L

oil on canvas
193.9 x 259.1 cm (76 3/8 x 102 in.)
Painted in 2007

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

Arario Gallery, Seoul, Korea
Private collection, Asia

姜亨九

(韓國，1955年作)

沃荷

油彩 畫布
2007年作

來源

韓國 首爾 阿拉里奧畫廊
亞洲 私人收藏

422A

TATSUO MIYAJIMA

(JAPAN, B. 1957)

Counter Spiral No. 7

light emitting diode, wire and iron frame
overall: 120 x 60 x 55 cm. (47¼ x 23⅝ x 21⅝ in.)
Executed in 1998

HK\$160,000-260,000

US\$21,000-33,000

PROVENANCE

Buchmann Galerie, Cologne, Germany
Acquired from the above by the present owner
Private Collection, Germany
The work is accompanied by a certificate of
authenticity issued by Buchmann Galerie

宮島達男

(日本，1957年生)

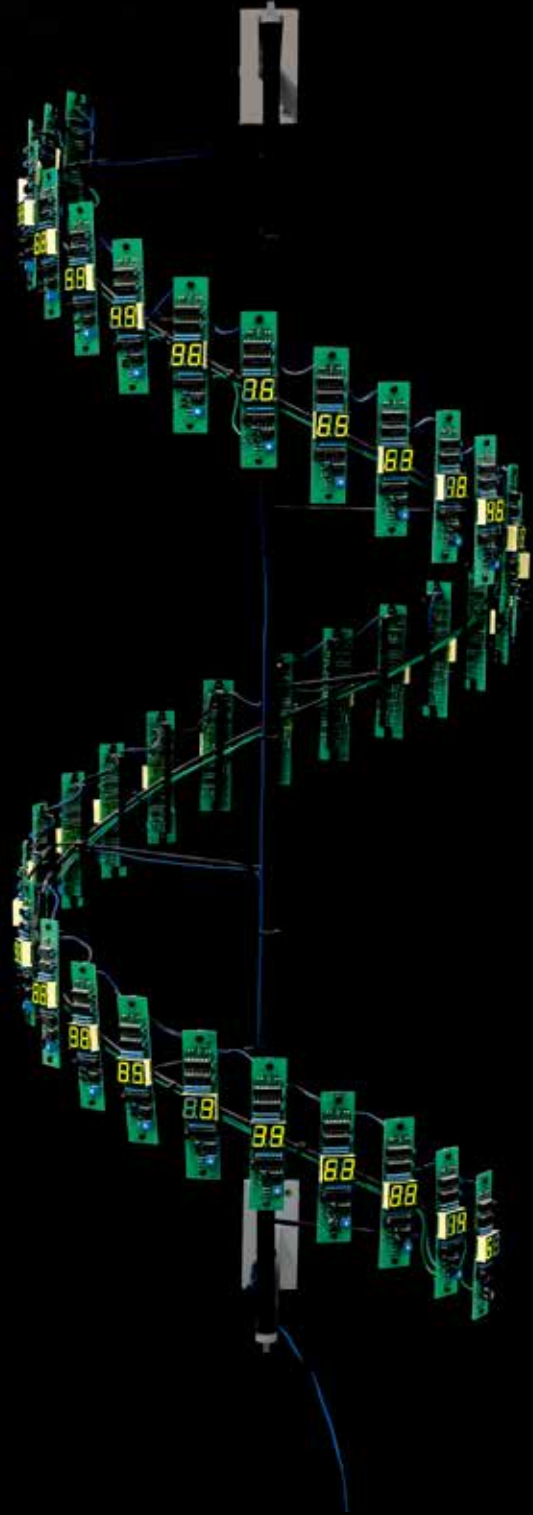
反迴旋 第7號

發光二極體 集成電路 鐵架
1998年作

來源

德國 科隆Buchmann畫廊
現藏者購自上述畫廊
德國 私人收藏
此作品附Buchmann畫廊所簽發之保證書

Being one of Japan's preeminent avant-garde installation artists and conceptual sculptors, Tatsuo Miyajima fuses technology with a Buddhist's appreciation for time, existence and the mutability of experience. He uses advanced technology and mathematics to convey universal concerns over life, death, and the passage of time. Digital light-emitting diode (LED) counters with electric circuits, or 'gadgets' as he calls them, have been frequently used in his work since the late 1980s. In *Counter Spiral No. 7*, sequential numbers flash and dance in perpetual cycles of 1 through 9. The number zero looms over the piece by way of its absence, and the viewer is drawn into the mesmerizing loop, marked by the dramatic tension of that which never appears. Miyajima himself is a Buddhist, and "zero", or nothingness (in the Buddhist ideology "no thing"), is not something that can be represented but something which must be perceived. Miyajima's works then manage to embody the profound dualities of existence. The spiral form of this work signifies the continuity, connection and eternity, also suggesting the flow and span of time space. It inevitably propel audience to contemplate on the universe and human spirit.



ORACLES 神諭

“I hope my work is recognizable as being by a woman, though I certainly would never deliberately make it feminine in any way, in subject or treatment. But if I speak in a voice which is my own, it's bound to be the voice of a woman.”

-Isabel Bishop, 1978

Christie's is delighted to dedicate a section of this sale to works by young women artists, confirming a renewed interest in female painters who have long been overshadowed by their male counterparts. In an essay published in 1930 introducing her sister and celebrated painter Vanessa Bell, Virginia Woolf reflects upon the generations of daughters who were denied their right to become artists simply because their "fathers would have died rather than let [them] look upon a naked man".

The selection of works feature artists in search of their identity, speaking in a voice that is unique, a voice that is inevitably that of a woman. For some, the language finds its source in the imagery of childhood. Ayako Rokkaku spontaneously paints with her hands colorful little girls with big cartoonish eyes in a flowery landscape (lot 424) to tell her own story. In a similar way influenced by Japanese animation, Aya Tanako reclaims the highly gendered manga culture by sexually empowering the image of the singular woman, a sort of powerful grey-haired witch in tune with the animals and Nature (lot 423). Chen Ke's narrative is more melancholic, suggesting a quiet childhood tainted by loneliness, not uncommon in the One Child policy System (lots 425 & 426).

Internationally recognized Chinese artist Liang Yuanwei chooses the meticulously repeated floral pattern in *Piece of Life* (Lot 428) that calls to mind fine embroidery, evoking the domestic labor of generations of women. As with the repetition of Chinese characters in Duan Jianyu's *Good Morning No.10* (Lot 429), both artists convey the inner tension inherent to the creative process behind the semblance of calm. Kong Lingnan creates an eerie spearfishing scene bathed in neon light (Lot 432), while Song Kun captures fragments of time exalted by fantasy, to warn about the potential changes of this world.

Following from the theme of identity last season, this selection of works by Southeast

Asian artists goes further, focusing on the human condition and the tension within our inner psyche. There is a sense of exigency in these works: cutting, gouging and rubbing are all violent and physical acts that seek to reveal our truths.

Like Rokkaku, Donna Ong (lot 435) returns to childhood themes of magic and escape through her cabinet of curiosities, but for her they are a means to explore the acquisition and dissemination of knowledge through semiotics. In Nona Garcia's hands (lot 434), Ong's technique of cutting and layering images turns into a reconstructed disassemblage of a monochromatic flood wreckage in Thailand, with the ability to reveal our human need for order and control.

The outstretched hands of *Barabas Lights #05* (lot 433) reference the Biblical figure of Barabbas, who was pardoned from crucifixion in the place of Jesus. This juxtaposition of hope and despair are fundamental elements of our human existence, as is the idea of space and the way in which we navigate it that Jane Lee (lot 436) explores through her melting canvases.

All these works in this section reveal an astute psychological resonance and apprehension of the complex experiences that we encounter as we navigate through our current contemporary climate, and an uncanny ability to capture this in their own visual language.

佳士得極有幸將這次拍賣的部分展區，開放給新銳女性藝術家，確立藝壇近年來對女性畫家重燃興趣；長期以來，女性藝者一直遭男性同儕奪去光彩顯得黯然無光。在維吉尼雅·吳爾芙於1930年為姊姊暨著名畫家薇妮莎·貝爾所寫的一篇介紹散文中，她憶起許多世代的女子被剝奪了實現藝術夢的權利，只因為「她們的父親寧願自盡，也不願讓(她們)盯著裸男作畫。」

這批作品出自一群尋找自我認同的藝術家：她們所表達的藝術眼光不落俗套，其細膩度唯女性獨有。對某些女性藝術家而言，她們的創意語彙來自於童年的形象，像日本的六角彩子用手沾滿顏

彩即興創作，為自己的藝術眼光發聲：她創作出帶著卡通效果大眼睛的小女孩，背景則花團錦簇(作品編號424)。而高野綾則是深受日本動畫啟發：在創造一個與動物和大自然和諧共處的灰髮女巫時(作品編號423)，她賦予主角鮮明的性感形象，改造了極度凸顯性別標誌的動畫文化。而中國藝術家陳可的創意敘述則帶著淡淡憂鬱(作品編號425-427)，暗示著她童年時期的瘡痍平淡，且備受寂寞所苦，這在當時厲行一孩政策的中國社會其實相當尋常。

享譽國際的中國藝術家梁遠章在《生活的片段》(作品編號428)中，採用了縝密且重複的花卉圖案，讓人想起上好的刺繡作品、以及世世代代以來從事家務的女性。而段建宇《早安第10號》(作品編號429)裡重複出現的中文字也傳達了類似的底蘊：梁與段的作品，訴說了寧靜表象背後的創作過程，其實充斥著內在衝突張力。孔令楠則創作了一個浸浴在螢光效果下的捕魚場景(作品編號432)，令人惴惴；而宋琨捕捉了被幻想昇華的時間片段，預示著這個世界所將面臨的劇變(作品編號430-431)。

繼上一季關於身份認同的主題後，幾件東南亞藝術家的作品在今季再現姿采，焦點集中在人類生活經驗和內在心靈所遭受的張力。這些作品呈現一種迫切的感受，切割、鑿挖和摩擦都是激烈而粗野的動作，冀能暴露我們的內在真相。

新加坡藝術家王美清(作品編號435)跟日本畫家六角彩子一樣，在她的珍品櫃中重返該提時代的魔術奇幻，並尋找慰藉；然而對她來說，這些珍玩是透過記號語言學來探索知識獲取和散播的工具。王美清的對圖像的切割和層疊技巧，到了菲律賓畫家諾娜·賈希雅(作品編號434)手中得到不同演繹，她把一場泰國水災後的頹壞易景象重組，反映人類對秩序和控制的渴求。

《巴拉巴之光第五號》(作品編號433)中伸出的雙手，指涉了聖經人物巴拉巴，他原本要被釘十字架，但他的刑罰卻由耶穌承擔了。希望和絕望的並置，是人類生存中的基本經歷，就如新加坡藝術家李綾瑋(作品編號436)透過她融化的畫布，來呈現空間概念、以及我們在這空間遊走的種種。

此部份的所有作品都反映了人們在當代氛圍中漫遊時會經歷的深刻心理共鳴、對複雜經驗的憂慮；透過它們自有的視覺語彙，對這些體驗做了最誠實的揭示。



423

AYA TAKANO

(JAPAN, B. 1976)

Secrets of the Thousand Year Spiral: Tashiro-Ota

dated and signed '2013 Aya Takano' (on the overlap)
 acrylic on canvas
 160 x 132 cm. (63 x 52 in.)
 Painted in 2013

HK\$500,000-700,000**US\$65,000-90,000****PROVENANCE**

Gallerie Perrotin, Hong Kong
 Private Collection, Asia (acquired directly from the above by the present owner)

LITERATURE

KaiKai Kiki Co. Ltd, Aya Takano: May All Things Dissolve in the Ocean of Bliss,
 Tokyo, Japan, 2014 (illustrated, pp.78-79).

高野綾

(日本，1976年生)

千年螺旋的秘密：田代太田

壓克力 畫布
 2013年作
 款識：2013 Aya Takano (背面)

來源

香港 貝浩登畫廊
 亞洲 私人收藏 (現藏者購自上述畫廊)

出版

2014年《高野綾：May All Things Dissolve in the Ocean of Bliss》Kaikai Kiki 有限公司 東京 日本 (圖版，第78-79頁)



424

AYAKO ROKKAKU

(JAPAN, B. 1982)

A Girl in Red Dress

dated '2008' and signed in Japanese (on the reverse)
acrylic on canvas
130.3 x 162 cm. (51¼ x 63¾ in.)
Painted in 2008

HK\$280,000-350,000

US\$36,000-45,000

PROVENANCE

Private Collection, Asia

六角彩子

(日本，1982年生)

穿紅裙的女孩

壓克力 畫布
2008年作
款識：2008 含日文款識 (畫背)

來源
亞洲 私人收藏



425

CHEN KE

(CHINA, B. 1978)

Be With You Will Not Be Lonely No. 2

signed in Chinese and dated '2005' (lower right); signed, titled and inscribed in Chinese, signed, dated, titled and inscribed 'Chen Ke 2005 "Be with you will not be lonely" oil on canvas 100 x 100 cm' (on the reverse)

oil on canvas

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

Executed in 2005

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

陳可

(中國，1978年生)

和你在一起，永遠不孤獨No. 2

油彩畫布

2005年作

款識：可2005 (右下)；和你在一起，永遠不孤獨
No.2 布上油畫 100 x 100 cm 陳可2005 "Be with
you will not be lonely" oil on canvas 100 x 100
cm Chen Ke 2005 (畫背)

來源

亞洲 私人收藏



426

CHEN KE

(CHINA, B. 1978)

Shouting Star - Finally We Have to Lie on the Ground

signed in Chinese and dated '2009' (lower right); signed, titled and inscribed in Chinese, signed, dated, titled and inscribed 'Chen Ke 2009 Shouting Star - Finally we have to lie on the ground oil on linen 150 x 150 cm' (on the reverse)
oil on canvas
150 x 150 cm. (59 x 59 in.)
Executed in 2009

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Private Collection, Asia

陳可

(中國，1978年生)

流星 最後只好躺下來

油彩 畫布
2009年作
款識：可2009 (右下)；流星 最後只好躺下來
Shouting Star - Finally we have to lie on the ground亞麻布上油畫顏料oil on linen 150 x 150 cm 陳可Chen Ke 2009 (畫背)

來源

亞洲 私人收藏



427

CHEN KE

(CHINA, B. 1978)

Everything about Little k

each part is signed, titled, inscribed and dated on the underside,
please refer to Christie's.com for more details
modeling paste and oil on toy piano, modeling paste and oil on 6 boxes

Part 2: 12.8 (H) x 34.5 x 41 cm. (5 x 13 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in.)

Part 3 box: 7 (H) x 19 x 19 cm. (2 $\frac{3}{4}$ x 7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in.)

Part 3 lid: 1.5 (H) x 19 x 19 cm. ($\frac{3}{8}$ x 7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in.)

Part 4: 2.5 (H) x 8.5 x 10.5 cm. (1 x 3 $\frac{3}{8}$ x 4 $\frac{1}{8}$ in.)

Part 5: 2 (H) x 10 x 8.3 cm. ($\frac{3}{4}$ x 3 $\frac{7}{8}$ x 3 $\frac{1}{4}$ in.)

Part 6: 2.2 (H) x 5.7 x 9.5 cm. ($\frac{7}{8}$ x 2 $\frac{1}{4}$ x 3 $\frac{3}{4}$ in.)

Part 7: 2.2 (H) x 6.3 x 8.5 cm. ($\frac{7}{8}$ x 2 $\frac{1}{2}$ x 3 $\frac{3}{8}$ in.)

Part 8 box: 8 (H) x 10 x 10 cm. (3 $\frac{1}{8}$ x 3 $\frac{7}{8}$ x 3 $\frac{3}{8}$ in.)

Part 8 lid: 1 (H) x 10 x 10 cm. ($\frac{3}{8}$ x 3 $\frac{7}{8}$ x 3 $\frac{3}{8}$ in.)

Executed in 2007

HK\$30,000-40,000

US\$3,900-5,100

PROVENANCE

Private Collection, Europe

EXHIBITED

New York, USA, Thomas Erben Gallery, Chen Ke, Li Jikai & Wei Jia,
November – December 2007.

陳可

(中國，1978年生)

關於小k 的一切

塑形膏 油彩 玩具鋼琴 六個盒子

2007年作

每件作品底部均附藝術家款識，詳情請參照佳士得網頁

來源

歐洲 私人收藏

展覽

2007年11月-12月「陳可、李繼開、韋嘉」Thomas Erben

畫廊 紐約 美國



428

LIANG YUANWEI

(CHINA, B. 1977)

Piece of Life

signed, dated and titled in Chinese (on the reverse)
oil on canvas
140 x 120 cm. (55½ x 47¼ in.)
Painted in 2007

HK\$900,000-1,200,000**US\$120,000-150,000****PROVENANCE**

Acquired directly from the artist by the present owner

梁遠葦

(中國，1977年生)

生活的片斷

油彩 畫布
2007年作
款識：梁遠葦 生活的片斷 二零零七十二月 (畫背)

來源

現藏者直接購自藝術家本人



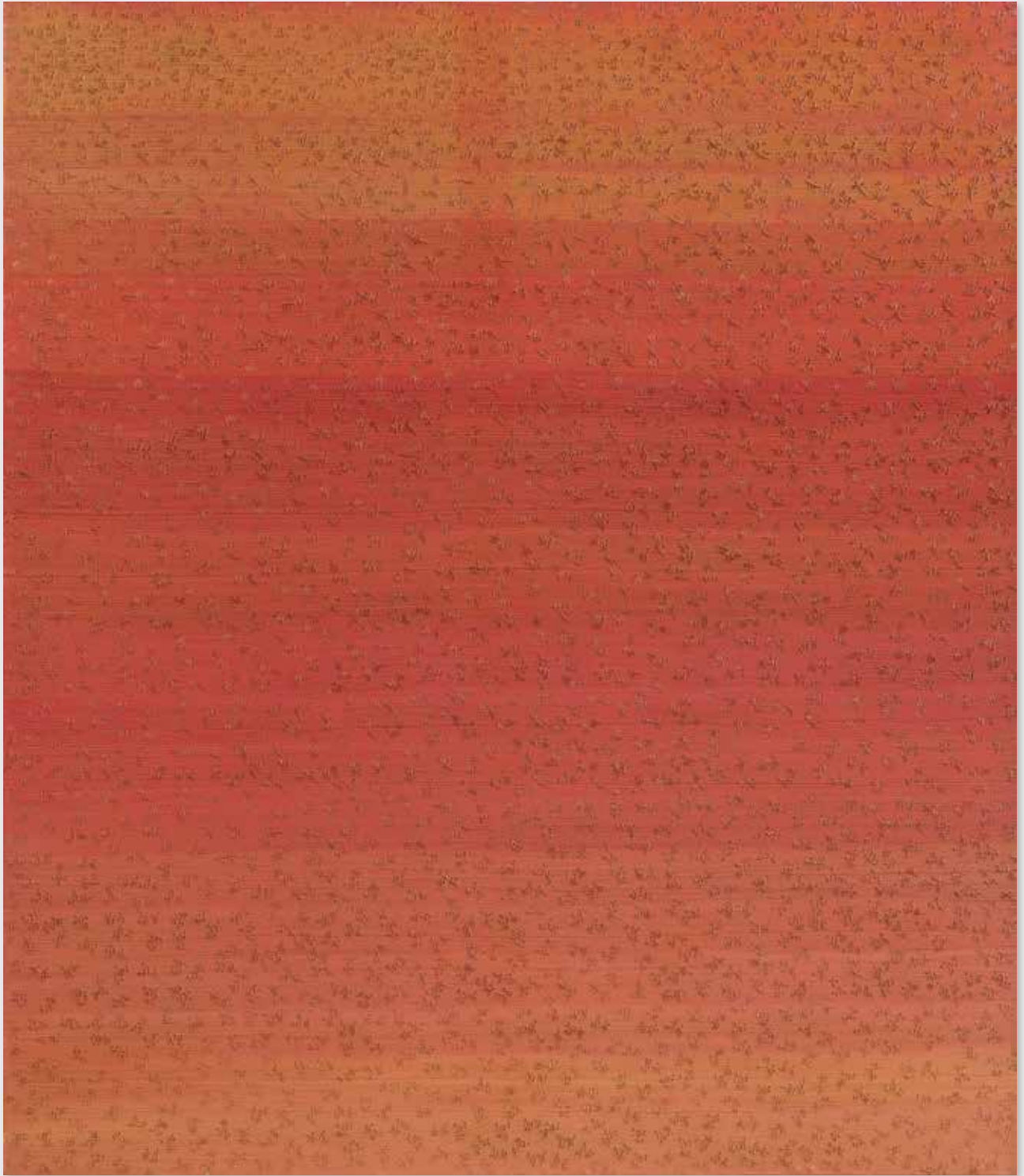
▲ Lot 458 Details | 局部

When my methodology of painting was first formed, I focused on the twin themes of geometric shapes and flowers, but I decided to delve deeper into flowers after my first personal exhibition for two reasons: firstly, I wished to challenge the constraints that come with the subject – flowers are hard to paint because they can easily seem cheap and in poor taste. I believed I can give the subject more depth and expand its narrow definition. Secondly, flowers give one greater possibilities in terms of expression than geometry, for example by learning from traditional Chinese landscape paintings. Obviously, these are the thoughts from a simpler and more superficial time; after over ten years of practice, I no longer bound myself by these categories. An artist's methodology or philosophy are not defined by their subject – otherwise how do we define Qi Baishi? Are we to call him a mere painter of flowers, birds, fishes, and insects?

—Liang Yuanwei

「我的繪畫系統開始成型時有幾何圖案和花卉兩種題材，但第一次個展之後我選擇花卉題材做深入發展，有兩個原因，一是為了反抗這種題材所帶來的限制，花很難畫，很容易庸俗淺薄。而我覺得我可以賦予它深度，並且拓寬它狹隘的定義。第二原因是花卉比幾何圖案在表現語言上有更多的可能性，可以向中國古典繪畫的山水中借鑒很多經驗。但這些都是當時比較簡單淺顯的認識了，經過十來年的發展，這些都早已不在意。一個藝術家的方法論體系和觀念架構，從來不是以題材定義的。不然我們怎麼定義齊白石？難道就是花鳥魚蟲畫家嗎？」

—梁遠葦



429

DUAN JIANYU

(CHINA, 1972)

Good Morning No. 10

oil on canvas
170 x 110 cm. (66 $\frac{7}{8}$ x 43 $\frac{1}{4}$ in.)
Painted in 2007

HK\$600,000-800,000**US\$77,000-100,000****PROVENANCE**

Paolo Maria Deanesi Gallery, Trento, Italy
Private Collection, Asia

EXHIBITED

Trento, Italy, Paolo Maria Deanesi Gallery, Duan Jianyu, June –
September 2007.

LITERATURE

Paolo Maria Deanesi Gallery, Duan Jianyu, Trento, Italy, 2007
(illustrated, unpagged).

段建宇

(中國，1972年生)

早安 第10號

油彩 畫布
2007年作

來源

意大利 特倫托 Paolo Maria Deanesi畫廊
亞洲 私人收藏

展覽

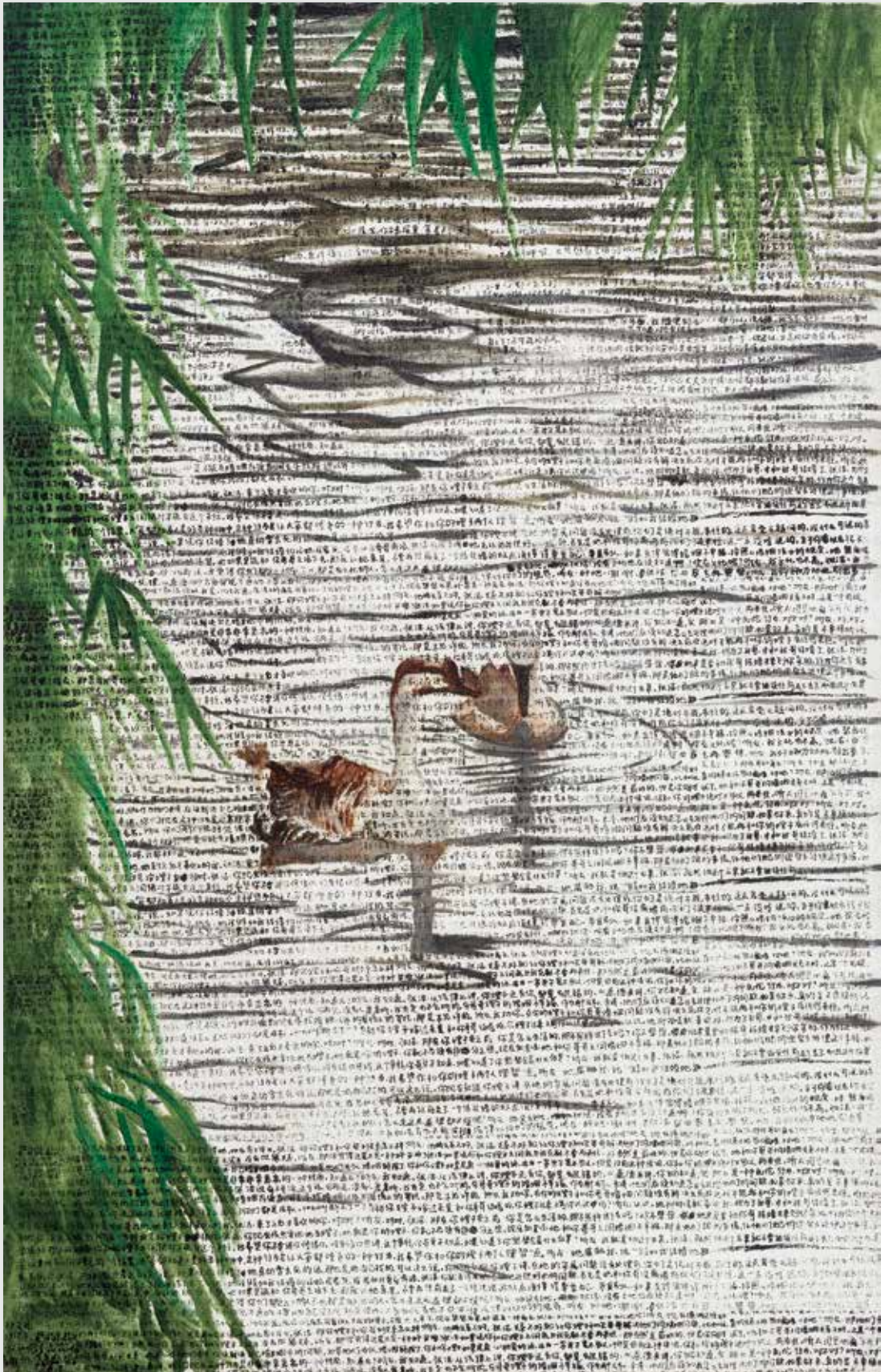
2007年6月-9月 「段建宇」 Paolo Maria Deanesi畫廊 特倫托 意大利

出版

2007年 《段建宇》展覽圖錄 Paolo Maria Deanesi畫廊 特倫托 意大利
(圖版，無頁數)

As an artist who both writes and paints, Duan's paintings possess a strong narrative drive and textuality. Her paintings feature an array of narrative themes, while she deliberately employs contrasting, dramatic colours and down-to-earth brushwork. One may consider Duan one of the most influential female artists among contemporary artists from China at present. However, what sets Duan apart from other female artists of her generation is that there is no trace of female vulnerability in her work. One may even say that there are no distinct traces of gender in her work, and it is difficult to discern the artist's gender from the composition and theme.

作為一位同時進行文字和繪畫創作的藝術家，段建宇畫作中的敘事性和文本性顯得尤為突出。她的繪畫作品中出現了大量的題材，並刻意運用對比誇張的色彩和平實的筆觸進行繪畫，將現實題材與超現實場景相結合，用風趣的、遊魂似的方式轉喻社會與人性相關的普世話題。可以說，段建宇是目前中國本土當代藝術家中最富影響力的女性藝術家之一，然而，不同於其他許多同時代女藝術家的是，段建宇的作品並不攜帶任何女性化的「弱勢」痕跡，甚至可以說，其作品的性別特徵是不強的，你很難從畫面和題材上判斷藝術家的性別。



430

SONG KUN

(CHINA, B. 1977)

Flesh - Robot on Bed

titled, inscribed and signed in Chinese, titled, inscribed, dated and signed 'Flesh-Robot on Bed 140 x 180 cm Oil on canvas 2011/Song k/ Beijing' (on the reverse)

oil on canvas

143 x 183.5 cm. (56 ¼ x 72 ¼ in.)

Painted in 2011

HK\$350,000-450,000

US\$45,000-58,000

PROVENANCE

Private Collection, Europe

EXHIBITED

Beijing, China, Ullens Center for Contemporary Art, Song Kun: A Thousand Kisses Deep, June - July 2012.

LITERATURE

Ullens Center for Contemporary Art, Song Kun: A Thousand Kisses Deep, exh. cat., Beijing, China, 2012 (illustrated, p.17).

宋琨

(中國·1977年生)

床上肉機

油彩 畫布

2011年作

款識：床上肉機 Flesh - Robot on Bed 140 cm x 180 cm 布面油畫

Oil on canvas 2011/宋琨 Song k/北京 Beijing (畫背)

來源

歐洲 私人收藏

展覽

2012年6月-7月「宋琨：千吻之深」尤倫斯當代藝術中心 北京 中國

出版

2012年《千吻之深—宋琨》展覽圖錄 尤倫斯當代藝術中心 北京 中國 (圖版：第17頁)







431

SONG KUN

(CHINA, B. 1977)

A Life of Drama; & The Anger of Lu Shan

titled in Chinese; inscribed '60cm x 45cm'; inscribed in Chinese; dated '2014'; signed in Chinese; signed 'SongK' (on the reverse); & titled in Chinese; inscribed '60cm x 45cm'; inscribed in Chinese; dated '2014'; signed in Chinese; signed 'SongK' (on the reverse)
two oil on canvas
45 x 60 cm. (17 $\frac{3}{4}$ x 23 $\frac{3}{8}$ in.); & 44.8 x 59.5 cm. (17 $\frac{5}{8}$ x 23 $\frac{3}{8}$ in.)
Painted in 2014; & 2014

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Beijing Commune, Beijing, China
Private Collection, USA

宋琨

(中國, 1977年生)

戲劇的一生; 及 盧珊的憤怒

油彩 畫布 (共兩件)
2014 ; 及 2014年作
款識：戲劇的一生 60cm x 45cm 布面油畫 2014 宋琨 SongK (畫背) ;
及 盧珊的憤怒 60cm x 45cm 布面油畫 2014 宋琨 SongK (畫背)

來源

中國 北京 北京公社
美國 私人收藏



432

KONG LINGNAN

(CHINA, B. 1983)

Twenty-eight Mansions - Room

signed in Chinese, titled 'MAO',
inscribed '1012.06.28' (on the reverse)
oil on canvas / 90 x 120 cm. (35 $\frac{3}{4}$ x 47 $\frac{1}{4}$ in.) / Painted in 2010

HK\$40,000-60,000**US\$5,200-7,700****PROVENANCE**

Gallery Yang, Beijing, China
Private collection, Asia (acquired from the above by the present owner)

EXHIBITED

Beijing, China, Gallery Yang, Kong Lingnan - Write in Water, May 2012 -
July 2012.

LITERATURE

Gallery Yang, Kong Lingnan - Write in Water, exh cat. Beijing China, 2012
(illustrated, pp.51 and 122).

孔令楠

(中國，1983年生)

二十八宿 - 房

油彩 畫布 / 2010年作
款識：孔令楠 MAO 1012.06.28 (畫背)

來源

中國 北京 楊畫廊
亞洲私人收藏 (現藏者購自上述畫廊)

展覽

2012年5月-7月 「孔令楠 - 水上書」 楊畫廊 北京 中國

出版

2012年《孔令楠 - 水上書》展覽圖錄 楊畫廊 北京 中國
(圖版：第51及122頁)

433

CHRISTINE AY TJOE

(INDONESIA, B. 1973)

Barabas Lights #05

signed and dated 'Christine 08' (lower right); signed and dated 'Ay Tjoe Christine 2008', titled 'Barabas Lights #05' (on the reverse)
acrylic on canvas
170 x 135 cm. (66⅞ x 53⅞ in.)
Painted in 2008

HK\$900,000-1,300,000**US\$120,000-170,000****PROVENANCE**

Anon. Sale, Christie's Hong Kong, 24 November 2013, lot 421
Private Collection, Asia (Acquired from the above sale by the present owner)

EXHIBITED

Surabaya, Indonesia, Emmitan Gallery, Interiority of Hope – Ay Tjoe Christine, October 2008.

LITERATURE

Emmitan Fine Art Gallery, Interiority of Hope – Ay Tjoe Christine, exh. cat., Surabaya, Indonesia, 2008 (illustrated, p. 21).

克麗絲汀·嫺珠

(印尼，1973年生)

巴拉巴之光 第五號

壓克力 畫布
2008年作
款識：Christine 08 (右下); Ay Tjoe Christine 2008
Barabas Lights #05 (畫背)

來源

佳士得 香港2013年11月24日 編號421
亞洲 私人收藏 (現藏者購自上述拍賣)

展覽

2008年10月-11月「希望的內部」Emmitan畫廊 泗水 印尼

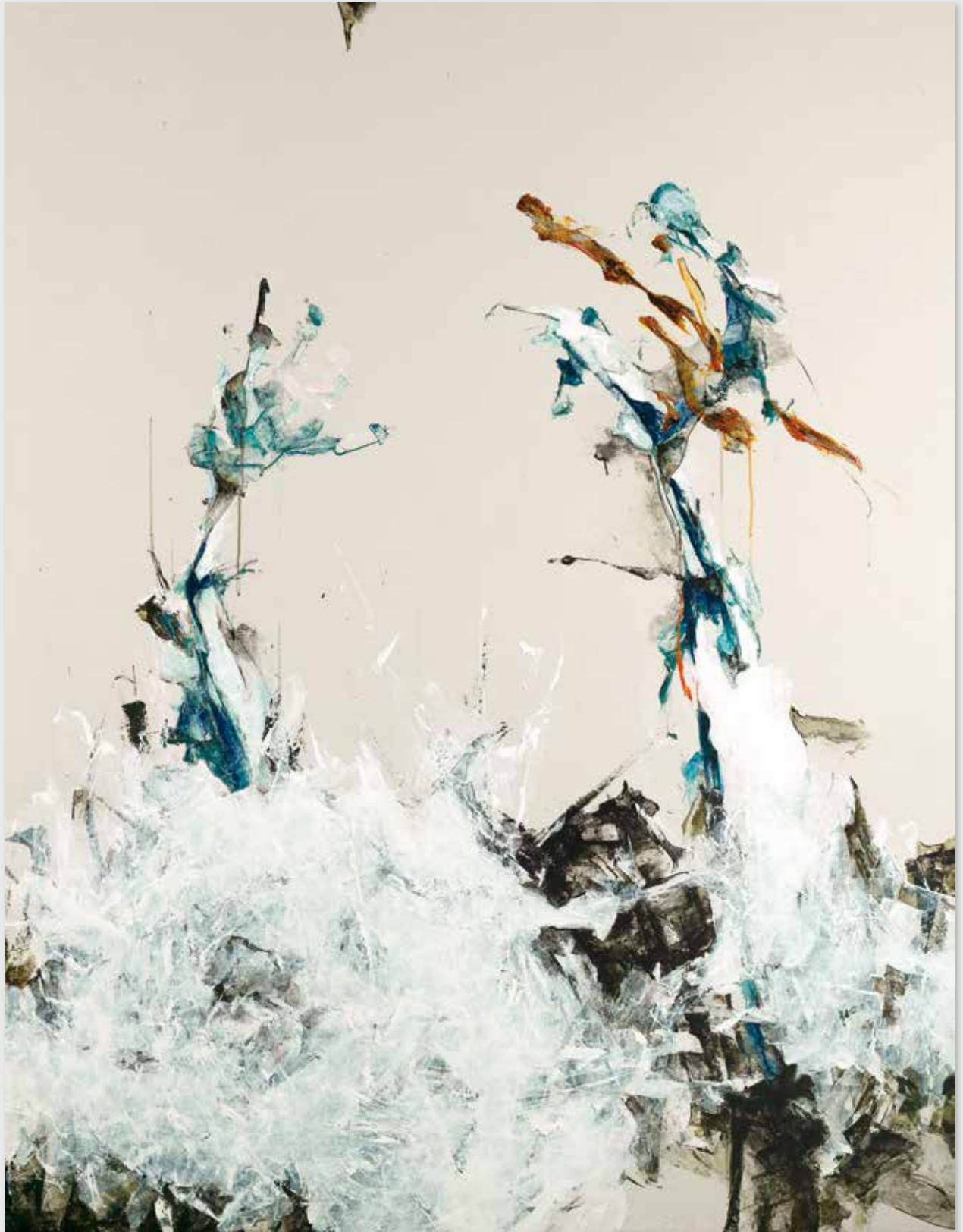
出版

2008年《希望的內部 - 克麗絲汀·嫺珠》Emmitan畫廊
泗水 印尼 (圖版，第21頁)

“... the allusion and imagination of the liberation of Barabbas in the Gospel story draws Christine's attention in Steiner's spiritual-cosmic context and the spirituality of hope as a mystery. On one hand, it is imagined that there is physical body of Barabas who is freed, and on the other hand there are spiritual dynamics that are challenged to give meaning to freedom and new life.”

-Hendro Wiyanto

Curator of Interiority of Hope, Emmitan Gallery, 2008





434

NONA GARCIA

(PHILIPPINES, B. 1978)

Above Water 4

photo assemblage
30.5 x 41 cm. (12 x 16 1/8 in.)
Executed in 2012

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Private Collection, Asia

NONA GARCIA

(菲律賓，1978年生)

水面之上 四

立體相片拼貼
2012 年作

來源

亞洲私人收藏



435

DONNA ONG

(SINGAPORE, B. 1978)

And We Were Like Those Who Dream (Cocoon 3)

paper cuts-out, wood, acrylic, LED lightboxes and furniture
 without pedestal: 44.8 x 62 x 38.5 cm. (17 $\frac{1}{2}$ x 24 $\frac{3}{8}$ x 15 $\frac{1}{8}$ in.)
 with pedestal: 44.8 x 38.5 x 72 cm. (17 $\frac{1}{2}$ x 15 $\frac{1}{8}$ x 28 $\frac{3}{8}$ in.)
 (with pedestal)
 Executed in 2013

HK\$120,000-180,000*US\$16,000-23,000***PROVENANCE**

Private Collection, Europe

EXHIBITED

Switzerland, Lugano, Primae Noctis, *And We Were Like Those Who Dream*, March – April 2013.



王美清

(新加坡，1978年生)

而我們像那些夢想的人 (繭#3)

剪紙 壓克力 發光二極管燈箱 家具
 2013年作

來源

歐洲 私人收藏

展覽

2003年3月-4月「而我們像那些夢想的人」Primae Noctis畫廊 盧加諾 瑞士

436

JANE LEE

(SINGAPORE, B. 1963)

Melt II

acrylic and heavy gel on fiberglass
180 x 151 cm. (70 7/8 x 59 1/2 in.)
Executed in 2016

HK\$380,000-480,000

US\$49,000-61,000

PROVENANCE

Sundaram Tagore Gallery, Singapore
Acquired from the above gallery by the current owner
Private Collection, United Kingdom

EXHIBITED

Hong Kong, Sundaram Tagore Gallery, Art Basel, March 2017.

LITERATURE

Sundaram Tagore Gallery, Jane Lee: Recent Paintings 2015+2016, New York, USA, 2016 (illustrated, on the front cover).

李綾瑄

(新加坡，1963年生)

熔化 2

壓克力 凝膠 玻璃纖維
2016年作

來源

聖德拉姆泰戈爾畫廊 新加坡
現藏者購自上述畫廊
英國 私人收藏

展覽

2017年3月 「巴塞爾展會」 聖德拉姆泰戈爾畫廊 香港

文獻

2016年《Jane Lee: Recent Paintings 2015+2016》
聖德拉姆泰戈爾畫廊 紐約 美國 (圖版封面)

“[...] Lee's work is about relating to and performing with the material world. Hers too is a material but not necessarily a materialist discourse, as much as other thick painting is. Her philosophy is about belonging in a world we did not make – but that we can, if not remake, participate in.”

-Tony Godfrey

Jane Lee: Recent Paintings 2015-2016, Sundaram Tagore Gallery, 2016, p. 9



437

ARIN DWIHARTANTO SUNARYO

(INDONESIA, B. 1978)

Speed Metal #2

signed and dated 'ARIN DWIHARTANTO SUNARYO 2016'
(left edge); signed and dated again (on the reverse) (2)
resin and synthetic metal pigment mounted on wooden panel
each: 182 x 155 cm. (71½ x 61 in.)
overall: 182 x 310 cm. (71½ x 122 in.)
Executed between 2015-2016

HK\$380,000-480,000

US\$49,000-61,000

EXHIBITED

Indonesia, Jakarta, Vivi Yip Art Room, Art Jakarta, August 2016.

艾林·迪維哈坦托

(印尼·1978年生)

快速金屬 #2

樹脂 合成金屬顏料 裱於木板

約2015-2016年作

款識：ARIN DWIHARTANTO SUNARYO 2016 (左邊緣)；

ARIN DWIHARTANTO SUNARYO 2015-2016 (畫背) (2)

展覽

2016年8月「雅加達藝術」Vivi Yip Art Room畫廊 雅加達 印尼

“When we see the work closer, we will find the depth in it. In a first glance, it probably looks like a flat landscape but when we take a careful look, we will see its deepness.”

-Arin Dwiheartanto Sunaryo
quote from an interview with IndoArtNow







438

SURAJI

(INDONESIA, B. 1970)

Aceh vs. Jogja

signed with artist's monogram and dated 06-7 (lower middle)
 paper collage and acrylic on canvas
 250 x 175 cm. (98% x 68% in.)
 Painted between 2006 - 2007

HK\$80,000-100,000

US\$11,000-13,000

蘇拉吉

(印尼，1970年生)

亞齊與日惹

紙拼貼 壓克力 畫布
 2006-2007年作
 款識：藝術家花押 06-7 (中下)



439

BESTA BESTRIZAL

(INDONESIA, B. 1973)

Red Landscape

signed and dated 'Besta 2014' (lower right); signed, titled and dated 'Besta Red Landscape 2014' (on the reverse)
charcoal and oil on canvas
150 x 200 cm. (59 x 78¾ in.)
Painted in 2014

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 31 May 2015, lot 298
Acquired from the above by the present owner

貝斯塔·貝斯特黎薩

(印尼，1973年生)

紅色景觀

炭筆 油彩 畫布
2014 年作
款識：Besta 2014 (右下); Besta Red Landscape
2014 (畫背)

來源

佳士得 香港 2015年5月31日 編號298
現藏者購自上述拍賣



▲ Lot 440 Alternative View | 另一角度

440

AHMAD OSNI PEII

(INDONESIA, B. 1930)

Polanoor

titled 'Polanoor', signed and dated '1996 Peii' and inscribed 'CT. USA' (on the base)
bronze sculpture
35 x 32 x 31 cm. (13¾ x 12½ x 12¼ in.)
Executed in 1996

HK\$60,000-80,000

US\$7,700-10,000

阿默德·歐斯尼·佩儀

(印尼，1930年生)

Polanoor

青銅 雕塑
1996年作
款識: Polanoor 1996 Peii CT USA (底部)



441

OKY REY MONTHA

(INDONESIA, B. 1986)

Voyage

signed and dated 'Oky Rey Montha 2017', titled 'Voyage', and inscribed 'A.O.C./Yogyakarta' (lower left)
 acrylic on canvas
 200 x 150 cm. (78¾ x 59 in.)
 Painted in 2017

HK\$70,000-90,000

US\$9,000-12,000

EXHIBITED

Jakarta, Indonesia, Gallery Canna, Rhythm of Chaos: Solo Exhibition of Oky Rey Montha, February - March 2018.

歐其·瑞·蒙特哈

(印尼，1986年生)

航程

壓克力 畫布
 2017年作
 款識：Oky Rey Montha 2017 Voyage A.O.C./Yogyakarta
 (左下)

展覽

2018年2月-3月「混亂的節奏：歐其·瑞·蒙特哈的個展」
 Canna畫廊 雅加達 印尼



442

ARKIV VILMANSA

(INDONESIA, B. 1979)

ARR NO. 4

acrylic on canvas
180 x 120 cm. (70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in.)
Painted in 2018

HK\$40,000-50,000

US\$5,200-6,400

EXHIBITED

Jakarta, Indonesia, Can's Gallery, Childhood Memories: The Invisible Chapter, December 2018 - January 2019.

ARKIV VILMANSA

(印尼，1979年生)

AAR 四號

壓克力 畫布
2018年作

展覽

2017年12月- 2018年1月「童年記憶：隱形章節」Can's畫廊
雅加達 印尼



▲ Lot 443 Alternative View | 另一角度 ▶

443

ICHWAN NOOR

(INDONESIA, B. 1963)

Beetle Sphere

aluminium, polyester, auto paint, and
parts from a 1953 VW Beetle
180 x 180 x 180 cm. (70 $\frac{1}{8}$ x 70 $\frac{1}{8}$ x 70 $\frac{1}{8}$ in.)
Executed in 2013
Edition 2/5

HK\$500,000-700,000

US\$65,000-90,000

ICHWAN NOOR

(印尼，1963年生)

Beetle Sphere

鋁雕 聚酯纖維 汽車漆 1953年福斯金龜車部件
2013年作
版數：2/5



444

NATEE UTARIT

(THAILAND, B. 1970)

The Last Description of the Old Romantic

signed and dated 'Natee Utarit 05' and
titled 'The last description of the old romantic' (on the reverse)
oil, wood stain and enamel on canvas
160.5 x 120 cm. (63 1/8 x 47 1/4 in.)
Painted in 2005

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 28 May 2006, lot 17
Acquired from the above sale by the present owner
Private Collection, Asia

納堤·尤塔瑞

(泰國，1970年生)

古老浪漫的最後描述

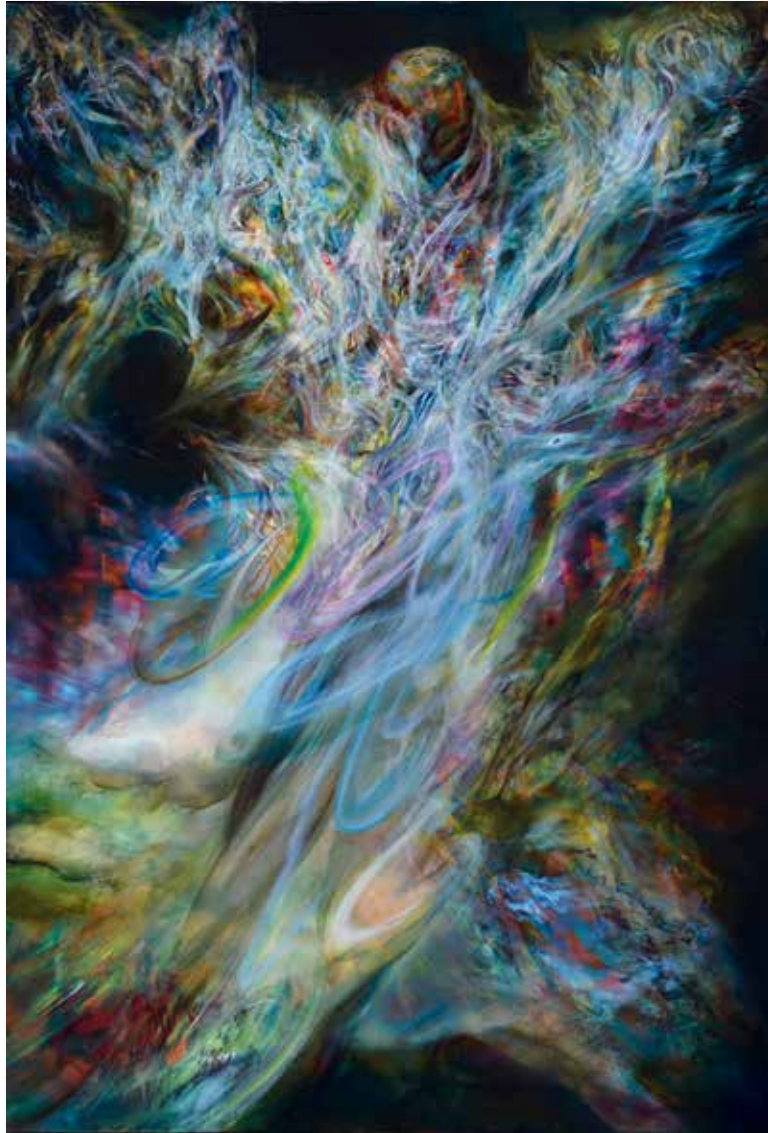
油彩 瓷釉 染料 畫布

2005年作

款識：Natee Utarit 05 The last description of the old
romantic (畫背)

來源

佳士得 香港 2006年5月28日 編號17
現藏者購自上述拍賣
亞洲私人收藏



445

RUBEN PANG

(SINGAPORE, B. 1990)

Metabolic

signed and dated 'ruben 2013', and titled 'METABOLIC'
(on the reverse)

oil and alkyd on aluminum composite panel

127 x 86.5 cm. (50 x 34 in.)

Painted in 2013

HK\$80,000-120,000

US\$11,000-15,000

彭靖能

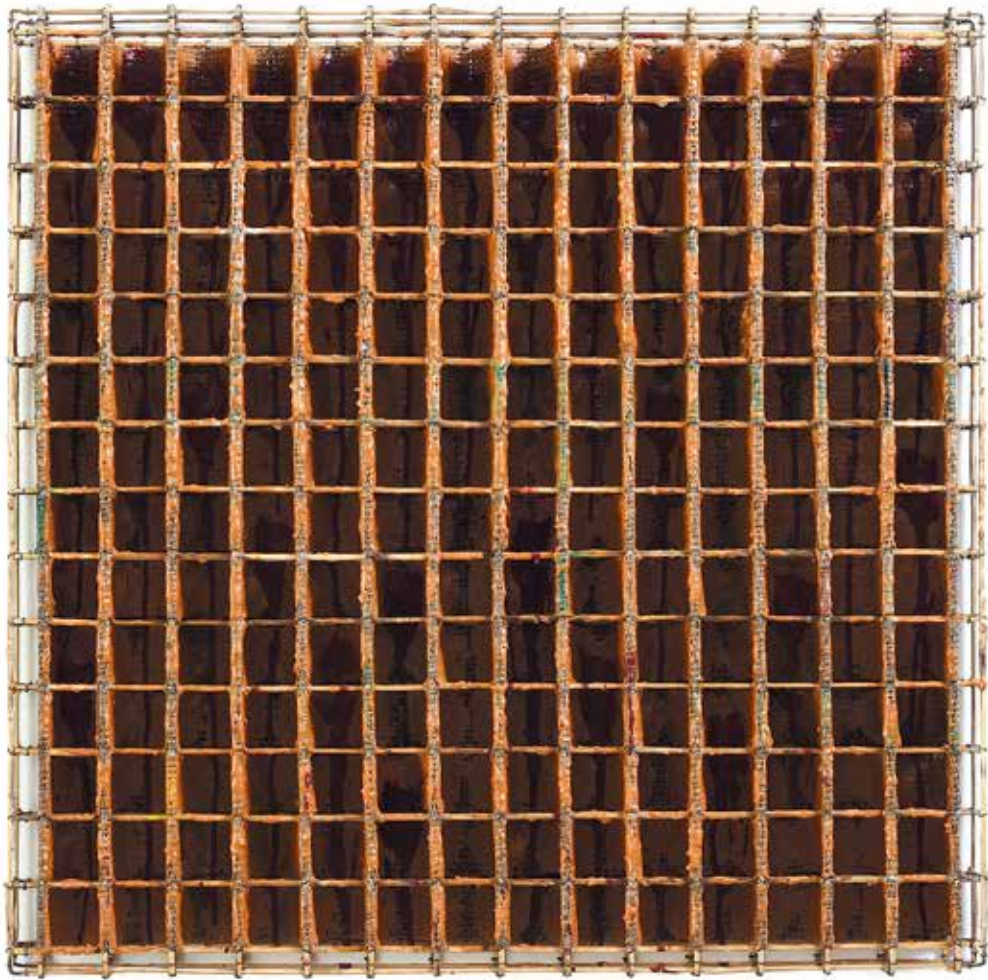
(新加坡，1988年生)

新陳代謝

油彩 醇酸 鋁複合板

2013年作

款識：ruben 2013 METABOLIC (畫背)



446

SOPHEAP PICH

(CAMBODIA, B. 1971)

Untitled

bamboo, rattan, burlap, wire, beeswax, damar (resin)
60 x 61 cm. (23 5/8 x 24 in.)

HK\$90,000-120,000

US\$12,000-15,000

PROVENANCE

Private Collection, Asia

索菲普·皮奇

(柬埔寨，1971年生)

無題

竹 藤 麻布 電線 蜂蠟 樹脂

來源

亞洲 私人收藏



447

YEOH CHOO KUAN

(MALAYSIA, B. 1988)

I Was Cured Alright

signed and dated 'Yeoh Choo Kwan 2014',
and titled 'i was cured alright' (on the reverse)
oil and lacquer on canvas
90 x 75 cm. (35 3/8 x 29 1/2 in.)
Painted in 2014

HK\$70,000-90,000

US\$9,000-12,000

楊子寬

(馬來西亞，1988年生)

我被治好了

油彩 漆 畫布
2014年作

款識：Yeoh Choo Kwan 2014 i was cured alright (畫背)



448

JIRAPAT TATSANASOMBOON

(THAILAND, B. 1971)

Hanuman is Upset!

signed and dated 'Jirapat Tatsanasomboon 2005' (lower right)
acrylic on canvas
100 x 100.5 cm. (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)
Painted in 2005

HK\$50,000-70,000

US\$6,500-9,000

As in many of his paintings Jirapat here juxtaposes East versus West and Modern versus Traditional. The art work is reminiscent of a Mondrian painting with its rigid grid - which is now being torn up by Hanuman - a well known Asian character from the epic Ramakien/Ramayana. Hanuman tries to break the grid and liberate Asian arts from the strong influences imposed by the West.

吉拉帕

(泰國，1971年生)

哈努曼不高興！

壓克力 畫布

2005年作

款識：Jirapat Tatsanasomboon 2005 (右下)



449

JOSÉ JOHN SANTOS III

(PHILIPPINES, B. 1970)

Jack in the Box

signed and dated 'JOSE SANTOS III 2005' (lower right)
oil on canvas
92 x 61 cm. (36 ¼ x 24 in.)
Painted in 2005

HK\$70,000-90,000

US\$9,000-12,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 November 2005, lot 75
Acquired from the above sale by the present owner

JOSÉ JOHN SANTOS III

(菲律賓，1970年生)

玩偶匣

油彩 畫布
2005年作
款識：JOSE SANTOS III 2005 (右下)

來源

佳士得 香港 2005年11月27日 編號75
現藏者購自上述拍賣

450

VICTOR BALANON

(PHILIPPINES, B. 1972)

Nameless Hundred XXXI

signed VIC BALANON 2012 (lower right)
pen, brush, ink, correction fluid, masking
medium on canvas paper
91.5 x 121.5 cm. (36 x 47 7/8 in.)
Painted in 2012

HK\$40,000-60,000

US\$5,200-7,700

維特·貝拉諾

(菲律賓，1972年生)

無名的一百 XXXI

鋼筆 刷 彩墨 修正液 掩蔽媒介 畫布紙
2012年作
款識: VIC BALANON 2012 (右下)



451

JONATHAN CHING

(PHILIPPINES, B. 1969)

Lords

signed 'JCHING 2012' (lower right)
acrylic on canvas
152.5 x 183.5 cm. (60 x 72 1/4 in.)
Painted in 2012

HK\$40,000-60,000

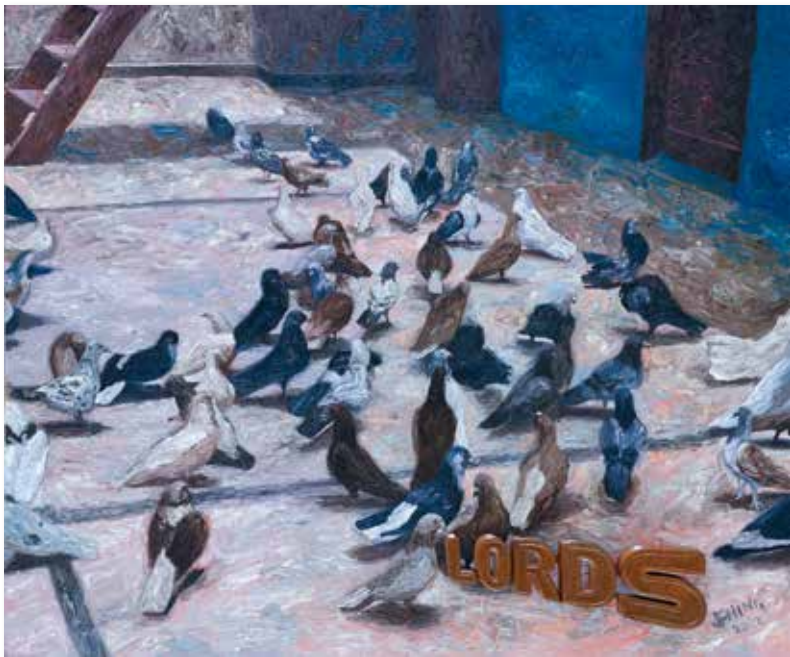
US\$5,200-7,700

JONATHAN CHING

(菲律賓，1969年生)

領主

壓克力 畫布
2012年作
款識: JCHING 2012 (右下)





452

RODEL TAPAYA

(PHILIPPINES, B. 1980)

Ang Sabi-sabi

signed and dated 'Tapaya 2006' (lower right); titled 'Ang Sabi-sabi',
inscribed, signed and dated again (on the reverse)
acrylic on burlap
78 x 60 cm. (30¾ x 23¾ in.)
Painted in 2006

HK\$40,000-60,000

US\$5,200-7,700

瑞鐸·塔帕亞

(菲律賓，1980年生)

Ang Sabi-sabi

壓克力 粗麻布

2006年作

款識：Tapaya 2006 (右下); Ang Sabi-sabi Tapaya
2006 (畫背)

453

LIU YE

(CHINA, B. 1964)

Daydream

signed in Chinese, signed and dated 'LIU YE 97' (lower left)
acrylic on canvas
22 x 29 cm. (8 $\frac{5}{8}$ x 11 $\frac{3}{8}$ in.)
Painted in 1997

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Galerie Serieuze Zaken, Amsterdam, Netherlands
Private Collection, Europe

EXHIBITED

Amsterdam, Netherlands, Galerie Serieuze Zaken, Made in China, 1997

LITERATURE

Kunstmuseum Bern, Liu Ye exh. cat., Hong Kong, 2007 (illustrated, p. 122).
L'Officiel Art 79, Liu Ye, Paris, France, January 2014 (illustrated, p. 57).
Hatje Cantz Verlag, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern,
Germany, 2015 (illustrated, pp. 103 and 278).

劉野

(中國，1964年生)

白日夢

壓克力 畫布
1997年作
款識：LIU YE 野 97 (左下)

來源

荷蘭 阿姆斯特丹 Galerie Serieuze Zaken
歐洲 私人收藏

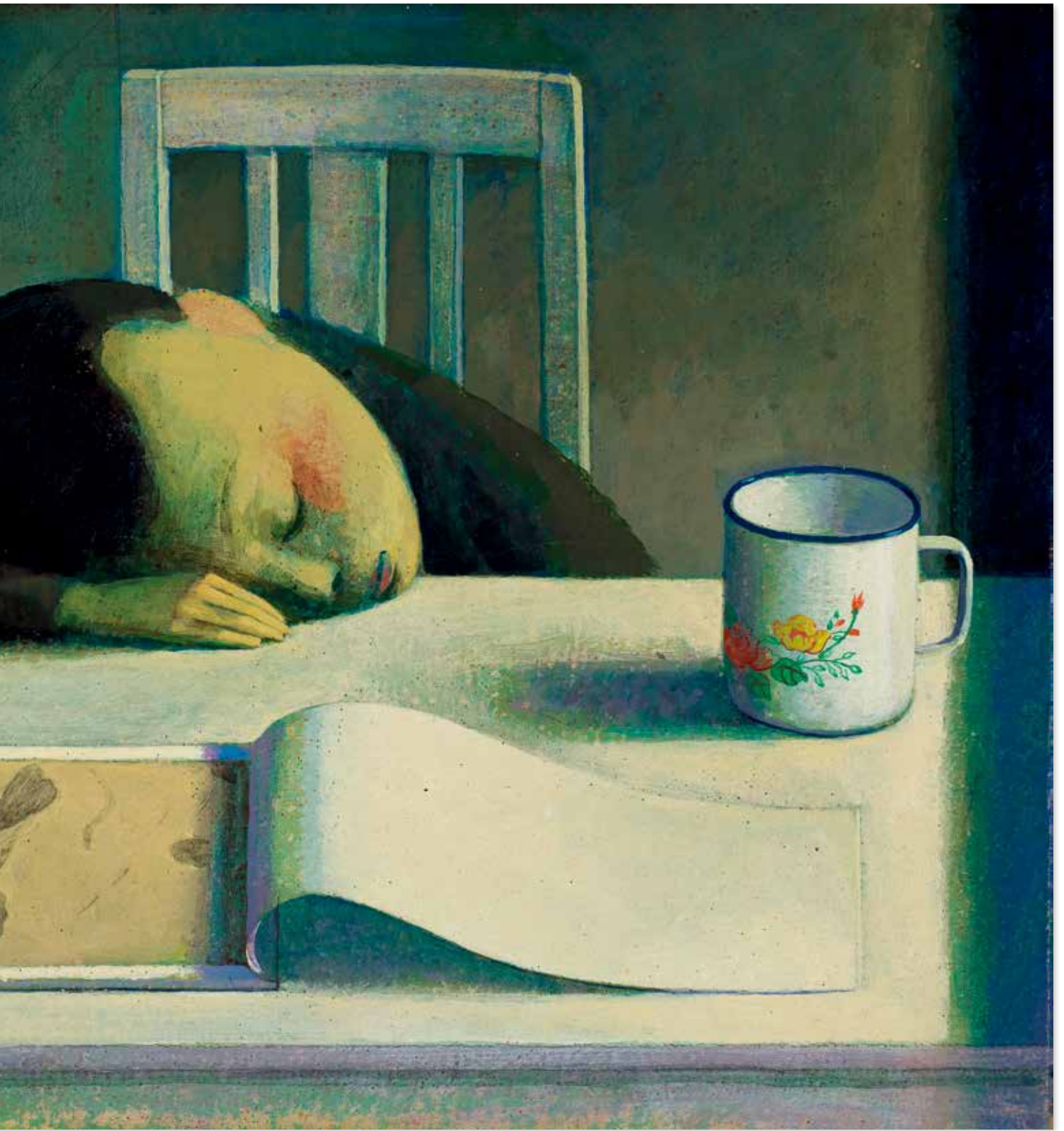
展覽

1997年「中國製造」Galerie Serieuze Zaken 阿姆斯特丹 荷蘭

出版

2007年《劉野》(展覽圖錄) 伯恩美術館 香港 (圖版：第122頁)
2014年「劉野」《L'Officiel Art 79》一月號 巴黎 法國 (圖版：第57頁)
2015年《劉野：圖錄全集 1991-2015》Hatje Cantz Verlag Ostfildern 德國
(圖版：第103及278頁)





454

ZENG FANZHI

(CHINA B. 1964)

Portrait 08-7-6

oil on canvas
signed in Chinese, dated and signed '2008 Zeng Fanzhi' (lower left)
26.5 x 26.3 cm. (10 ³/₈ x 10 ³/₈ in.)
Painted in 2008

HK\$700,000-1,000,000

US\$90,000-130,000

PROVENANCE

Acquavella Gallery, New York, USA
MADHOUSE ART LIMITED, Hong Kong
Private Collection, Asia (acquired from the above by the present owner)

EXHIBITED

New York, USA, Acquavella Contemporary Art, Inc, Zeng Fanzhi, April - May 2009.

LITERATURE

Acquavella Contemporary Art, Inc, Zeng Fanzhi, exh. cat., New York, USA, 2009
(illustrated, unpagged).

曾梵志

(中國，1964年)

肖像 08-7-6

油彩 畫布
2008年作
款識：曾梵志 2008 Zeng Fanzhi (左下)

來源

美國 紐約 Acquavella畫廊
香港 MADHOUSE ART LIMITED
亞洲 私人收藏

展覽

2009年4月-5月「曾梵志」阿奎維拉畫廊 紐約 美國

出版

2009年《曾梵志》展覽圖錄 阿奎維拉畫廊 紐約 美國 (圖版，無頁數)



455

LIU WEI

(CHINA, B. 1965)

Shameless

signed in Chinese, signed and dated 'Liu Wei 2001' (upper middle)
oil on canvas
120 x 100 cm. (47¼ x 39¾ in.)
Painted in 2001

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

US\$160,000-230,000

PROVENANCE

Red Bridge Gallery, Shanghai, China
Private Collection
Acquired from the above by the present owner

EXHIBITED

Shanghai, China, Red Bridge Gallery, Land of Warmth, December 2005.
Shanghai, China, MOCA Shanghai, Art in Motion, November 2006 -
February 2007.

LITERATURE

Red Bridge Gallery, Land of Warmth, exh. cat., Shanghai, China, 2005
(illustrated, p. 42).
Samuel Kung (ed.), Shanghai Shuhua Publishing House, Art in Motion,
Shanghai, China, 2006 (illustrated, p. 95).
Red Bridge Gallery, Liu Wei, exh. cat., Shanghai, China, 2008 (illustrated,
p. 138).

Liu Wei was one of the painters who emerged from the malaise of the 1990s as one of China's most insightful and intuitive social observers. His work gravitates towards the expression of the underlying tensions and psychological experiences of his generation. The artist quickly moved away from a strictly realist tradition and developed a more expressionistic style in the late 1990s. For Liu, every brushstroke contributes to a state of spiritual and material decomposition.

The bizarre portrayal of the swollen flesh is Liu's intentional depiction of the aestheticism of decay, and in order to render the sense of decomposing beauty, the distinction between the skin and flesh must be amalgamated. A yellow tone is used to fill the entire painting, with intentional drippings of paint on the canvas, which is the first step executed by the artist to capture the audience's attention. The blistering lips, bleeding nose and swollen ears are the foretelling signs of flesh decomposition. The narrow unfocused eyes have a look of indifference to worldly matters, shamelessly looking straight at the distraught spectator. The mundane subject is used to illustrate the feelings of spiritual depravity and disillusionment deriving from capitalism and consumerism in the rapidly changing China.

劉煒

(中國，1965年生)

不要臉

油彩 畫布
2001年作
款識：劉煒 Liu Wei 2001 (中上)

來源

中國上海 紅橋畫廊
私人收藏
現藏者購自上述收藏

展覽

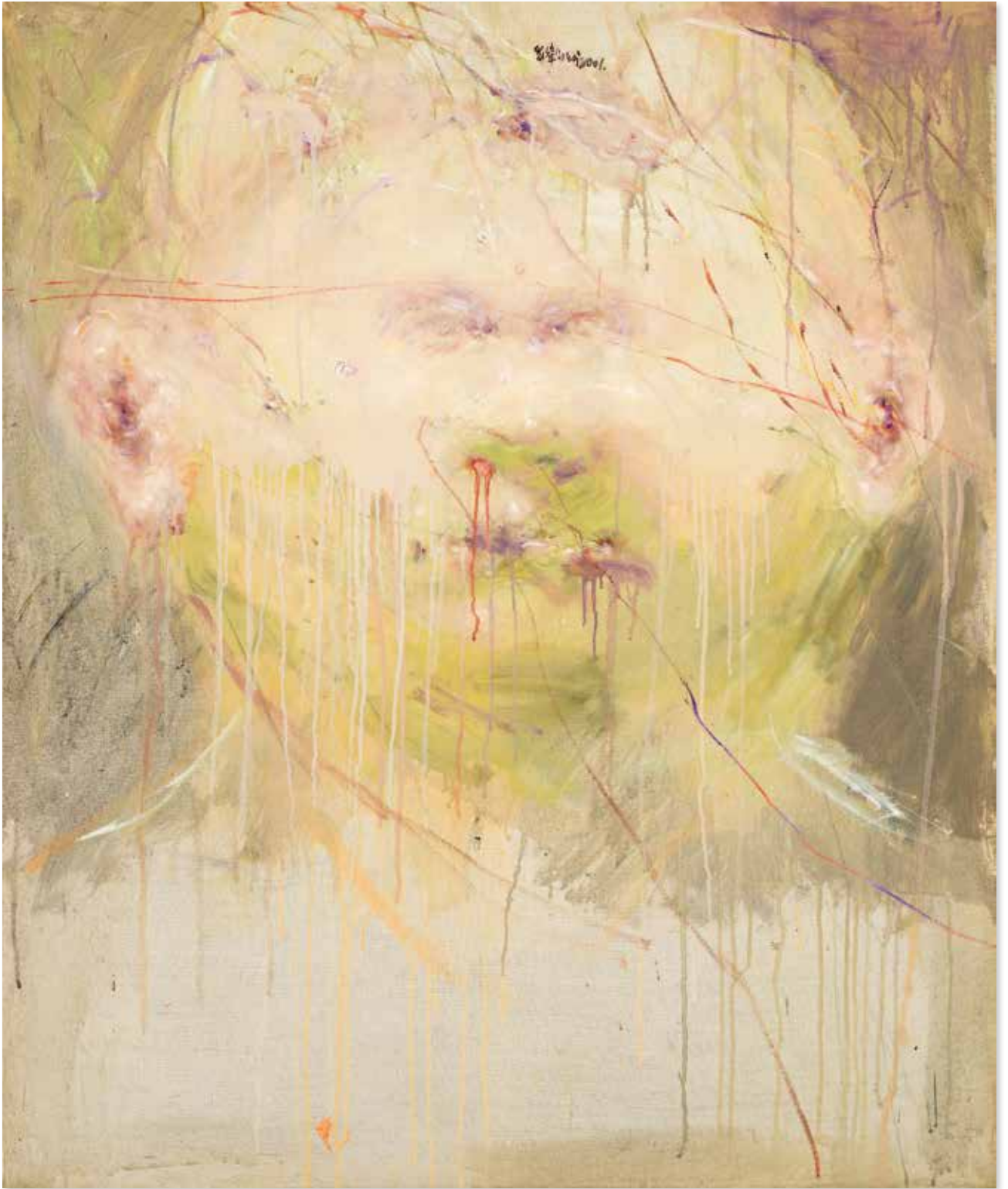
2005年12月「溫暖」紅橋畫廊 上海 中國
2006年11月 - 2007年2月「恆動：當代藝術對話」上海當代藝術館 上海 中國

出版

2005年《溫暖》展覽圖錄 紅橋畫廊 上海 中國 (圖版，第42頁)
2006年《恆動：當代藝術對話》龔明光編輯 上海書畫出版社 上海 中國 (圖版，第95頁)
2008年《劉煒》展覽圖錄 紅橋畫廊 上海 中國 (圖版，第138頁)

劉煒是1990年代對生活淡然相應的畫家之一，也是中國最具洞察力與直覺的社會觀察家之一。他的作品傾向於表達他這代人潛藏的緊張和心理歷程。藝術家迅速擺脫了現實主義傳統限制，並在1990年代後期發展出更具表現主義的風格。對劉煒來說，每一筆觸都會導致精神與物質的崩解。

畫中怪誕的形象以及膨脹的肉體是劉煒刻意描繪的腐糜美學，要呈現潰爛之美勢必得消融皮肉之間的分野，而劉煒以粉色意象充斥畫面，刻意使顏料滴漏於畫布上，是鎖定觀者目光的第一步。起水泡的嘴唇、流血的鼻子、腫脹的耳朵，是肉體分解的預兆。狹縫的雙眼以沒有對焦的形式說明對世道的不屑一顧，無恥地直視著心煩意亂的觀者。藝術家以日常生活稀鬆平常的形象主題描寫對急速轉變的中國資本主義以及消費社會的精神墮落感到幻滅的感受。





456

ZHANG XIAOGANG

(CHINA, B. 1958)

Bloodline Series

signed and dated '1996 Zhang Xiaogang' (lower right)

oil on canvas

40 x 30 cm. (15 ¾ x 11 ¾ in.)

Painted in 1996

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

US\$110,000-150,000

PROVENANCE

Private Collection, Europe

張曉剛

(中國，1958年生)

血緣系列

油彩 畫布

1996年作

款識：1996 Zhang Xiaogang (右下)

來源

歐洲 私人收藏



457

LIU XIAODONG

(CHINA, B. 1963)

The Grandson

signed in Chinese and dated '09' (lower left); signed, titled and inscribed 'Liu Xiaodong The grandson 100 x 90 cm oil on linen' (on the reverse)

oil on canvas

100 x 90 cm. (39 3/8 x 35 3/8 in.)

Painted in 2009

HK\$600,000-900,000

US\$77,000-120,000

PROVENANCE

Mary Boone Gallery, New York, USA
Private Collection, Asia

劉小東

(中國，1963年生)

孫子

油彩 畫布

2009年作

款識：小東09 (左下)；孫子 劉小東Liu Xiaodong

The grandson 100 x 90 cm oil on linen (畫背)

來源

美國 紐約Mary Boone畫廊

亞洲 私人收藏

458

ZENG FANZHI

(CHINA, B. 1964)

Untitled

signed in Chinese (lower right)
oil on canvas
140 x 90 cm. (55 1/8 x 35 3/8 in.)
Painted in 2009-2010

HK\$1,400,000-1,600,000

US\$180,000-200,000

PROVENANCE

Private Collection, France (acquired directly from the artist)

曾梵志

(中國，1964年生)

無題

油彩 畫布
2009-2010年作
款識：曾梵志(右下)

來源

法國 私人收藏 (現藏者直接得自藝術家)

Zeng Fanzhi's study of different expressions of lines can be seen in his *Abstract Landscape series*, where speed, action, and character modelling are all integrated. As a famed contemporary artist who had already made his name internationally, Zeng Fanzhi did not stay creatively dormant. With his work *Untitled*, he again demonstrates to the world his astonishing artistic accomplishments.

Most landscape paintings favour a wide field of vision that captures the entire scene. Zeng Fanzhi does the complete opposite - wild grass takes the centre stage in a majestic manner. Although the foliage criss-crosses against itself, the painting does not look confusing nor dull - the artist's superior treatment of this complicated network gives it distinct layering and a sense of transparency. The undulating brushstrokes and their meandering directions guide the viewer's gaze through the dense thicket and into the space beyond.

The brushwork in *Untitled* is bold and powerful. The angular movements of the lines are reminiscent of Chinese calligraphy, considered to be the art of lines. The lines in Zeng Fanzhi's brushwork are agile and muscular like seal script. Zeng Fanzhi's superb grasp of the medium's physical characteristics enables him to layer wet paint in a distinctive manner. This technique requires the artist to decisively and speedily execute the brushwork in order to achieve a three-dimensional effect. Standing in front of *Untitled*, viewers are swept away by the creative torrent that is charged in every line that Zeng Fanzhi painted and into the fantastic world of his abstract landscapes.

「抽象風景」系列承接曾梵志自2000年起開始蘊釀的全新創作手法。踏入千禧年後，曾梵志立足於具像繪畫的深厚基礎，邁向抽象表現形式，包括在「我們」系列中於面部特寫上施以重複的漩渦筆觸，其後又於「天空」系列中用狂亂的線條覆蓋人物。從中可見曾梵志正步步深化對抽象語言的實驗，「抽象風景」系列融會速度、動態及造型等多方面的線條研究，作為一位早已享譽國際的當代藝術家，曾梵志不甘固步自封，《無題》向世界再度展示他令人嘆服的藝術才華。

多數風景繪畫均以開揚視角呈現整體景色，曾梵志反其道而行，野草以前所未見的恢宏氣勢佔據畫中主體地位。它們姿態各異，互相交纏，畫家以高超成熟的技巧處理如此繁複的線條網絡，使錯綜複雜的畫面非但沒有顯得呆板，反而擁有層次分明的透視感。線條漸變的筆觸粗幼和動向引導觀者的目光，穿過層層交疊的草叢，通往向前延伸的空間。

《無題》的筆觸強而有力，仰揚頓挫的姿態令人聯想起書法藝術。曾梵志筆下的線條如篆書般筆勁猶健。曾梵志充分掌握顏料的特性，達到濕疊效果，這種技巧要求畫家必須快速而肯定地下筆，使線條具有浮雕般的立體感。當觀者站在《無題》面前，透過曾梵志以澎湃創作力描繪每條充滿力量的線條，進入如夢似幻的「抽象風景」世界。







459

WANG XINGWEI

(CHINA, B. 1969)

Sailor on the Hill

signed and dated 'WXW 06' (lower left)

oil on canvas

199 x 299 cm. (78¾ x 117¾ in.)

Painted in 2006

HK\$1,800,000-2,400,000

US\$240,000-310,000

PROVENANCE

Galerie Urs Meile

Acquired from the above by the present owner

王興偉

(中國，1969年生)

山上的水手

油彩 畫布

2006年作

款識：WXW 06 (左下)

來源

麥勒畫廊

現藏者購自上述畫廊



460

QIN QI

(CHINA, B.1975)

White Goose

signed and dated 'qin qi 2014' (lower right); signed in Chinese, dated '2014' (on the reverse)
oil on canvas
100 x 150 cm. (39 $\frac{3}{8}$ x 59 in.)
Painted in 2014

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

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

LITERATURE

Qin Qi, New Star Press, Qin Qi, Beijing, China, 2015 (illustrated, pp. 146-147).

秦琦

(中國，1975年生)

白鵝

油彩 畫布
2014年作
款識：qin qi 2014 (右下); 秦琦 2014 (畫背)

來源

中國 北京 站台中國
亞洲 私人收藏 (現藏者購自上述畫廊)

出版

2015年《秦琦》秦琦著 新星出版社 北京 中國
(圖版，第146-147頁)



461

QIN QI

(CHINA, B. 1975)

White Hat

signed and dated 'qin qi 2010' (upper middle)
oil on canvas
160 x 200 cm. (63 x 78¾ in.)
Painted in 2010

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Gallery J. Chen, Taipei, Taiwan
Private collection, Asia (acquired from the above by the present owner)

EXHIBITED

Taipei, Taiwan, Gallery J. Chen, Qin Qi, January - February 2011.

LITERATURE

Gallery J. Chen, Qin Qi, exh. cat., Taipei, Taiwan, 2011 (illustrated, unpagged).

秦琦

(中國，1975年生)

白帽子

油彩 畫布
2010年作
款識：qin qi 2010 (中上)

來源

台灣 台北 Gallery J. Chen
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2011年1月- 2月「秦琦」Gallery J. Chen 台北 台灣

出版

2011年《秦琦》展覽圖錄 Gallery J. Chen 台北 台灣
(圖版，無頁數)

462

LUO QUANMU

(CHINA, B. 1965)

Bee Keeping

titled and signed 'Bee Keeping QM',
signed in Chinese (lower right);
signed 'Quan Mu', signed in Chinese
(on the reverse)
oil on canvas
210 x 130 cm. (82½ x 51½ in.)
Painted in 2011

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Aura gallery, Beijing, China
Private Collection, Asia (acquired from
the above by the present owner)

EXHIBITED

Taipei, Taiwan, Gallery J. Chen, Luo
Quanmu, November - December 2011.

LITERATURE

Luo Quanmu, Aura Gallery, Luo
Quanmu: Bee Keeper, Beijing, China,
2011 (illustrated, pp. 25-26).

羅荃木

(中國，1965年生)

養蜂

油彩 畫布
2011年作
款識：Bee Keeping QM 荃木 (右下);
Quan Mu 荃木 (畫背)

來源

中國 北京 亦安畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2011年11月-12月「羅荃木」 Gallery J.
Chen 台北 台灣

出版

2011年《羅荃木：養蜂人》羅荃木著 亦安
畫廊 北京 中國 (圖版：第25-26頁)





463

LIU WEIJIAN

(CHINA, B. 1981)

In Hotel

signed in Chinese and dated "2011.7" (middle left)
acrylic on canvas
120 x 160 cm. (47¼ x 63 in.)
Painted in 2011

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Edouard Malingue Gallery, Hong Kong
Private Collection, Asia (acquired from the above by the present owner)

EXHIBITED

Hong Kong, Edouard Malingue Gallery, Liu Weijian, November 2012 - January 2013.

LITERATURE

Edouard Malingue Gallery, Liu Weijian, Hong Kong, 2012 (illustrated pp.21-22).

劉唯艱

(中國，1981年生)

賓館裡

壓克力 畫布
2011年作
款識：劉唯艱 2011.7 (左中)

來源

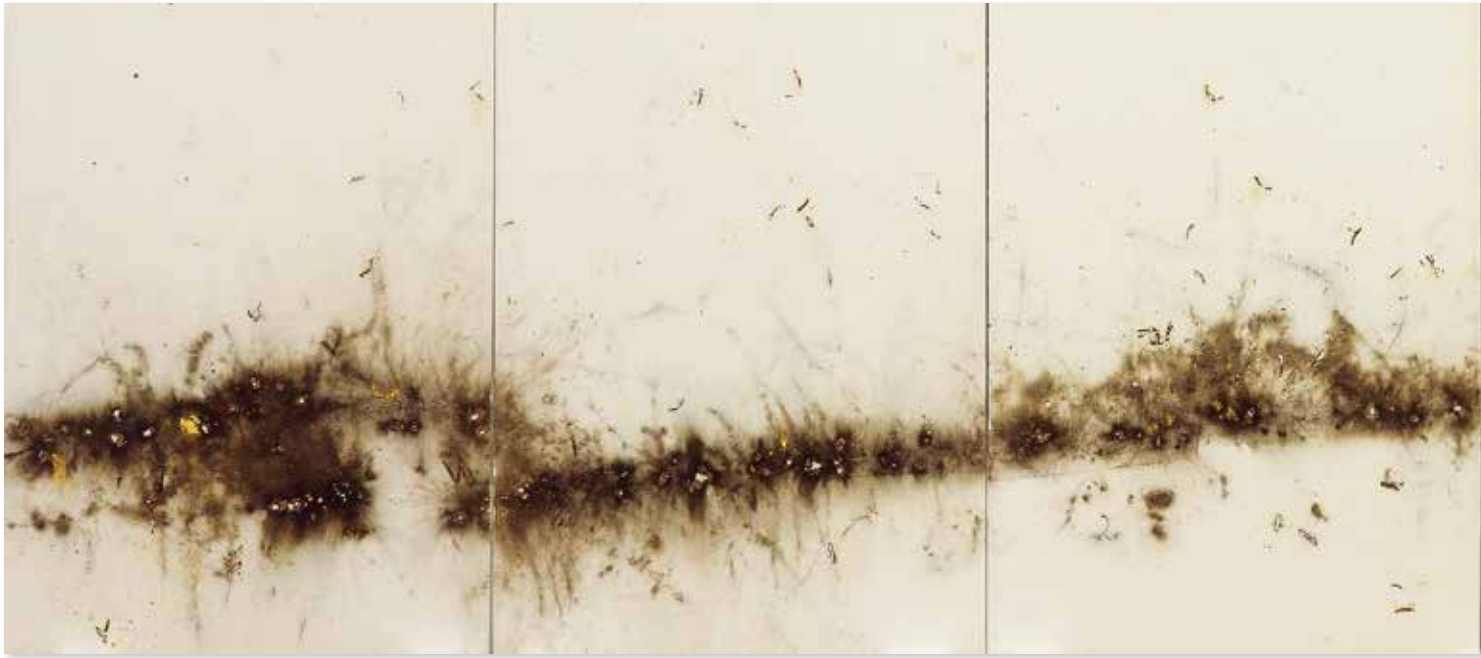
香港 馬凌畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2012年11月-2013年1月 「劉唯艱」 馬凌畫廊 香港

出版

2012年 《劉唯艱》 馬凌畫廊 香港 (圖版，第20-21頁)



464

CAI GUOQIANG

(CHINA, B. 1957)

Wilderness

titled in Chinese, signed, dated and inscribed 'Cai Guo-Qiang
2003.2.7 Japan' (right panel)
gunpowder on paper, hexptych
each: 100 x 75 cm. (39 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in.) (6)
overall: 100 x 450 cm. (39 $\frac{3}{8}$ x 177 $\frac{1}{8}$ in.)
Executed in 2003

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 31 October 2004, lot 697
Private Collection, Asia (acquired from the above sale by the present
owner)

蔡國強

(中國，1957年生)

原野

火藥 紙本 (六聯作)

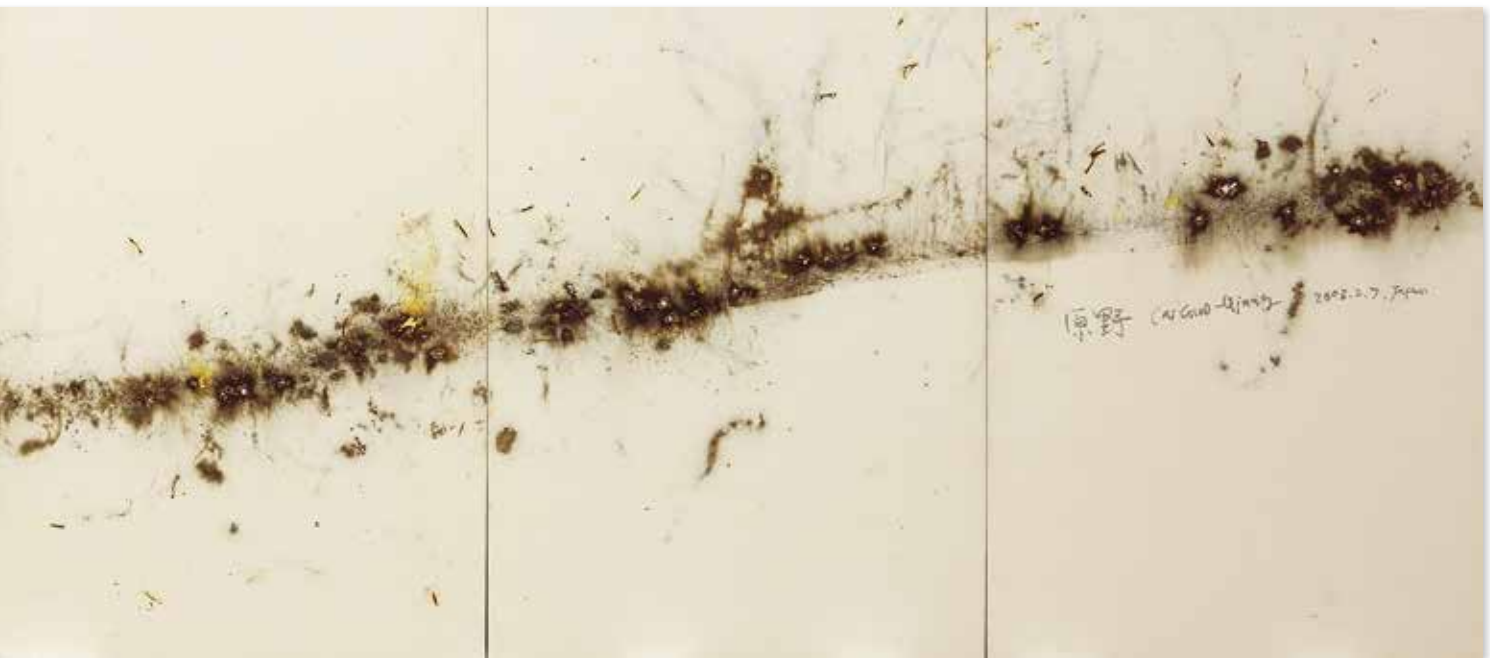
2003年作

款識：原野 Cai Guo-Qiang 2003.2.7 Japan (右聯)

來源

佳士得香港 2004年10月31日 編號697

亞洲私人收藏 (現藏者購自上述拍賣)



“In my work I seek for the unity of self and nature, the perfect amalgamation of humanity, history and nature.”

-Cai Guoqiang

「我在作品中尋求的是自我和自然的合二為一，以及人性、歷史和自然的相互融合。」

——蔡國強

465

WANG GUANGLE

(CHINA, B. 1976)

Afternoon Series No. 10

signed in Chinese and dated '2003 .1' (lower left); signed, titled and inscribed in Chinese, dated '2003' (on the reverse)
oil on canvas
179 x 79 cm. (70½ x 31½ in.)
Painted in 2003

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

US\$130,000-190,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Beijing, China, Y.Q.K Deshan Art Space, Di Ping Xian, July 2006.
Shanghai, China, Liu Haisu Art Museum, New Interface 3 Searching the Future, September 2007.

LITERATURE

Y.Q.K Deshan Art Space, Di Ping Xian, exh. cat., Beijing, China, 2006 (illustrated, p.85).
Red Bridge Gallery, New Interface 3 Searching the Future, exh. cat., Shanghai, China, 2007 (illustrated, p.268).

Wang Guangle is a member of a contemporary art collective for young artists named N12 and one of the most prominent Chinese artists born in the 1970s. The group was founded in 2003 to facilitate a self-financed exhibition for the 12 graduates from the China Central Academy of Fine Arts. The statement of the show was "Painting to the 12th power. 12 participants in the exhibition. 12 different styles of paintings. No unifying theme. Discover the possibilities of painting are to the Nth power." It represented the desires of young Chinese artists to pursue their individual voices.

Wang Guangle started representing time through light in his 2000 graduation work *Afternoon*. This pentptych depicted a ray of light entering an empty through a gap in the curtains. Wang Guangle recorded that moment: "It was quiet, idle, and empty – perhaps these were the inherent qualities of life itself. A ray of light shone on the floor. Perhaps you might be busy, but I had plenty of time. That was why I expressed that moment." After graduation, he painted a series of *Afternoon* paintings of which this is the tenth.

Afternoon Series No. 10 portrays a close shot of a plain brick wall traversed by a line of white light that shines diagonally, cutting through the entire surface in a naked yet almost unrealistic manner. This painting exposes two different temporal spaces: the unchangeable hard brick wall, and the light on a specific sunny afternoon captured at a precise moment. That beam of light is in constant movement, advancing with the passage of time, a concept interwoven with a spirituality transcending realist painting. *Afternoon Series No. 10* retains the depiction of light

王光樂

(中國，1976年生)

午後之十

油彩 畫布
2003年作
款識：光樂 2003.1 (左下); 午後之十 布上油畫 2003 王光樂 (畫背)

來源

亞洲 私人收藏

展覽

2006年7月「地平線 德山文化藝術空間油畫展」德山文化藝術空間 北京 中國
2007年9月「新界面3 搜索未來」劉海粟美術館 上海 中國

出版

2006年《地平線》展覽圖錄 德山文化藝術空間 北京 中國 (圖版，第85頁)
2007年《新界面3 搜索未來》展覽圖錄 紅橋畫廊 上海 中國 (圖版，第268頁)

as the subject matter, but the narrative of a concrete place has been removed. In this work, time is felt in a more unadulterated manner. At the same time, it is also a record in which the viewer can experience the lengthy process of the artist creating this work, a meditation on the passage of time.

王光樂是年輕藝術家N12的當代藝術團體成員，也是1970年代出生在中國最傑出藝術家之一。該團體成立於2003年，其目的是促成舉辦中國中央美術學院的12名畢業生自籌資金的展覽。該展覽的聲明是「繪畫的12次方，12個人參展，提供12種繪畫樣式。沒有統一的主題，但發現繪畫有N次方可能。」。它代表了中國年輕藝術家追求表達個人聲音的願望。

王光樂從2000年畢業作《午後》開始透過光線來表示時間。這幅畫描繪了一道光線透過窗簾的間隙進入一個空間。王光樂記錄了那一刻：「當時很安靜、閒散、空洞——也許這些都是生命本身的內在本質。一道光線照在地板上。也許你可能很忙，但我有很多時間。這就是我表達那一剎那的原因。」畢業後，他畫了一系列的《午後》作品，這是第十幅。《午後之十》描繪了一面樸實磚牆的近景，而一道白光以對角線的姿態由上而下穿越照射，以赤裸但近乎夢幻的方式切過整個畫面。這幅畫顯示出兩個不同的真實空間：不變的堅硬磚牆，以及在某一陽光普照的午後，在一精確時刻所捕捉到的一道日光。那道光不斷移動，隨著時間往前推移，這個概念與超越現實主義繪畫的空靈交織成一體。《午後之十》保留了以光為主題的描述，但是具體地點的敘事卻已被移除。在這幅作品中，時間可以更純粹的被感受到。在此同時，它也是觀者體驗藝術家在創作時漫長過程的記錄，亦是一種對時間流逝的冥想。



466

QIU XIAOFEI

(CHINA, B. 1977)

Tower

signed, titled and inscribed in Chinese, inscribed and dated '200cm x 200cm 2010' (on the reverse)

oil on canvas

200 x 200 cm. (78 ¾ x 78 ¾ in.)

Painted in 2010

HK\$700,000-1,000,000

US\$90,000-130,000

PROVENANCE

Private Collection, Asia

仇曉飛

(中國，1977年生)

塔樓

油彩 畫布

2010年作

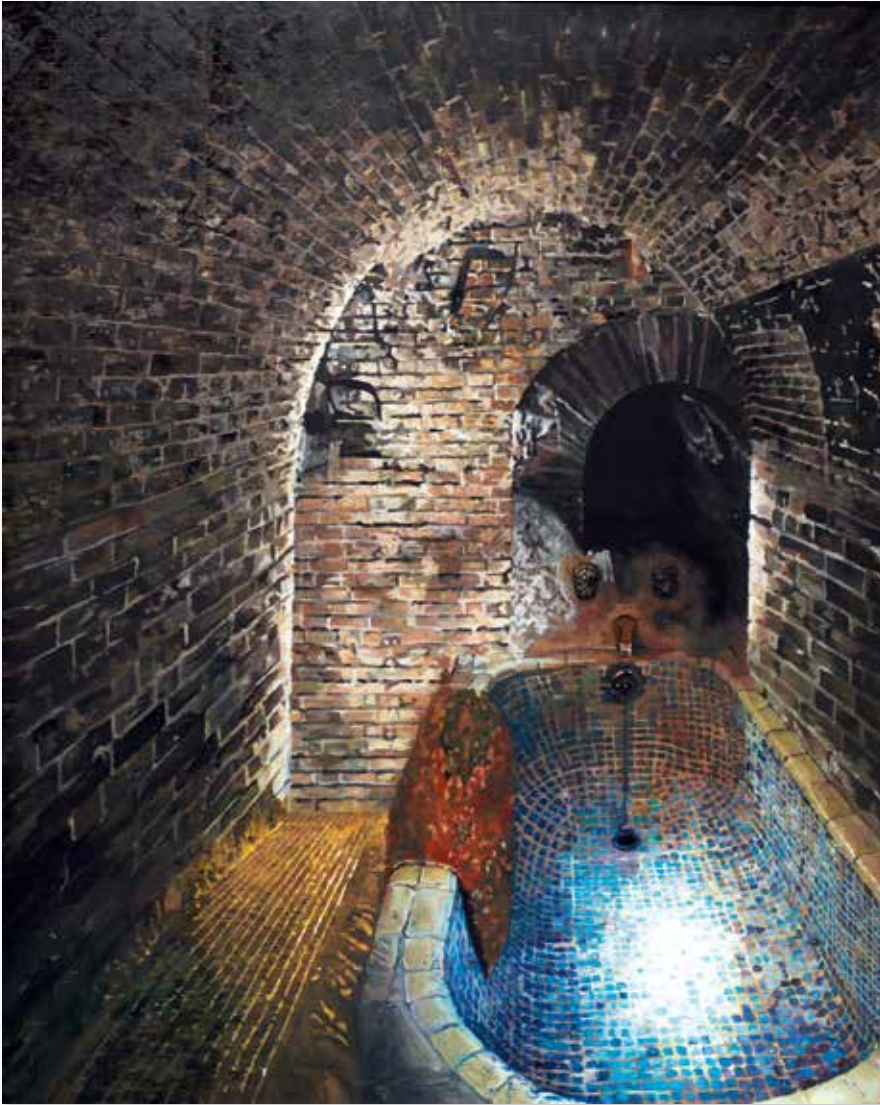
款識：塔樓 200cm x 200cm 布上油畫 2010

仇曉飛 (畫背)

來源

亞洲 私人收藏





467

YUAN YUAN

(CHINA, B. 1973)

Waiting Underground

signed 'Y. Yuan.', titled '<Waiting Underground>' and dated '2011.1' twice, signed and titled in Chinese (on the reverse)
oil on canvas
150 x 119.8 cm. (59 x 47 1/8 in.)
Painted in 2011

HK\$400,000-500,000

US\$52,000-64,000

PROVENANCE

Private Collection, Asia

袁遠

(中國，1973年生)

在地下等待

油彩 畫布
2011年作
款識：《在地下等待》袁遠 2011.1 <Waiting Underground> Y. Yuan 2011.1 (畫背)

來源

亞洲 私人收藏

Born in 1973, Yuan Yuan graduated from the prestigious China Academy of Art in Hangzhou. The subject matter of his paintings revolves around empty structures. His dedication to details is astounding, giving the viewer the sensation of being inside the structure in person. The empty structures are a collection of personal experiences, accumulated data, and reverie that are surreal and fantastic. The viewer takes on the identity of the traveler who is visiting a place that is vaguely familiar yet remote and lonesome. The uninhabited interior space prompts the viewers to reflection on the existential problem and the value of an individual. Architectures exist for the purpose of serving people. When people are no longer present, the architecture loses its fundamental function. Paradoxically, this produces a new meaning: the empty architecture becomes an artificial product that solely serves the purpose of existing.

The brickwork is painted with an extraordinary sensitivity to detail, almost rivaling what the human eye can actually perceive in real life. The scene seems frozen in time, allowing Yuan to capture the "invisible things" that he considers most important to his work, and the reason he selects these empty spaces as his subjects. According to Yuan, "What I mean by invisible things is time. People are afraid of it."

袁遠1973年出生，畢業於杭州的中國美術學院。他的繪畫一直環繞無人的建築物，並對細節的表達尤其執著，叫人感到彷彿置身現場。那些場所集合了親身經驗、資料搜集和個人想像，超越現實而帶有夢幻感。觀眾成為旅客的身份，參觀畫中一個個似曾相識，卻又孤獨疏離的景點。無人的室內空間令觀眾反思人的存在和價值。建築物是為了人而存在。當人不在場，建築就失去其基本功能，但這樣反而產生了新意義，空蕩蕩的建築反成一件純粹的人為產物。

磚牆的細節描繪異常精確與細膩，幾乎可以與人眼在現實生活中實際所見相媲美。這幕景象似乎在時間中凍結，讓袁遠捕捉到自認對其作品最重要的「無形的東西」、以及選擇這些空白空間作為主題的原因。根據袁遠的說法，「我所說的無形的東西是指時間。人人都怕它。」



468

SU MENG-HUNG

(TAIWAN, B. 1976)

Birds and Butterflies of Red Land

acrylic on canvas
259 x 193.8 cm. (102 x 76¼ in.)
Painted in 2010

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Tina Keng Gallery, Taipei, Taiwan
Private Collection, Asia (acquired from the above by the present owner)

EXHIBITED

Taipei, Taiwan, TKG+, Manjusaka, July - August 2010.

蘇孟鴻

(台灣，1976年生)

紅地鳥蝶圖

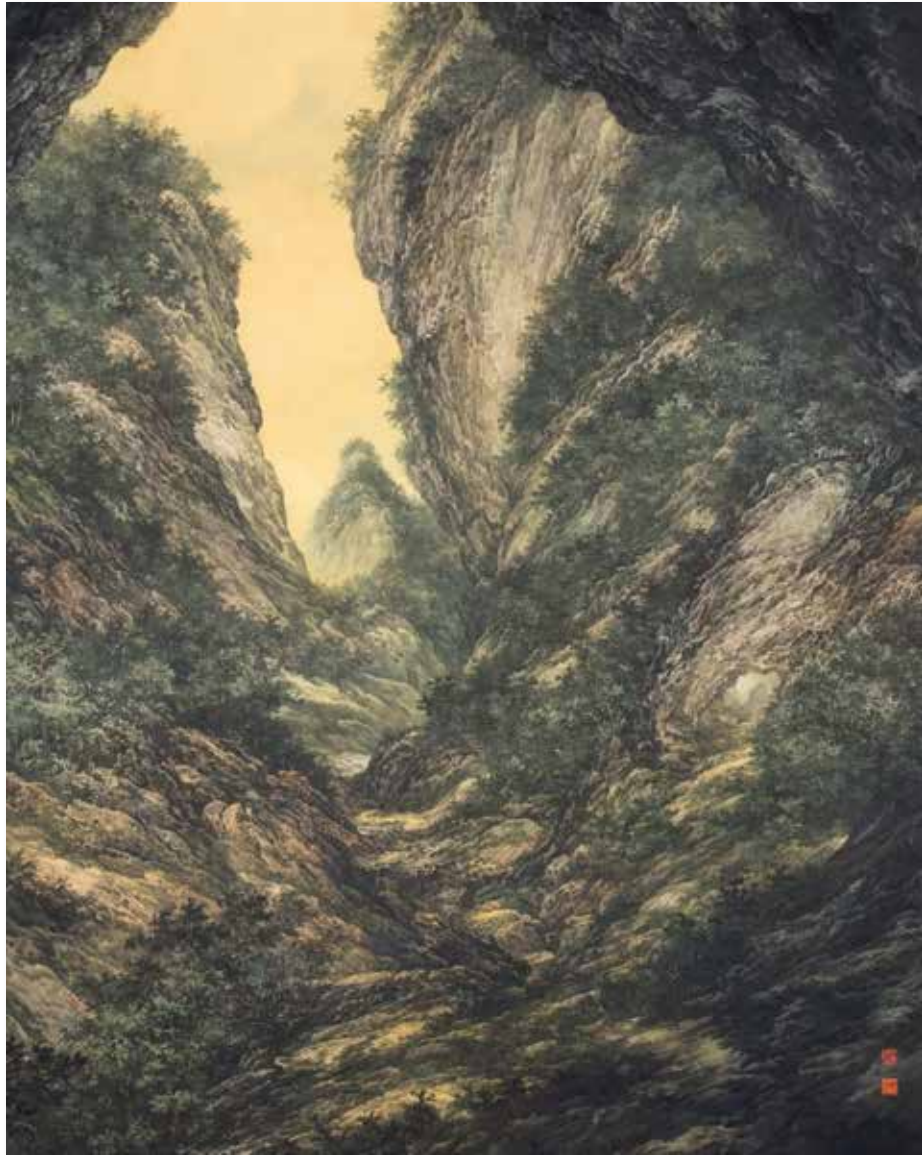
壓克力 畫布
2010年作

來源

台灣 台北 耿畫廊
亞洲 私人收藏 (現藏者購自上述畫廊)

展覽

2010年7-8月「彼岸花」耿畫廊TKG+ 台北 台灣



469

RYOZO KATO

(JAPAN, B. 1964)

San Sui Kyo

(The Scenery of the Landscape)

signed and titled in Japanese (on the label on the reverse);
signed with artist's signature (on the reverse)
stone pigments and ink on paper mounted on board
131.5 x 163 cm. (51¾ x 64¼ in.)
Painted in 2019
two seals of the artist

HK\$100,000-150,000

US\$13,000-19,000

加藤良造

(日本，1964年生)

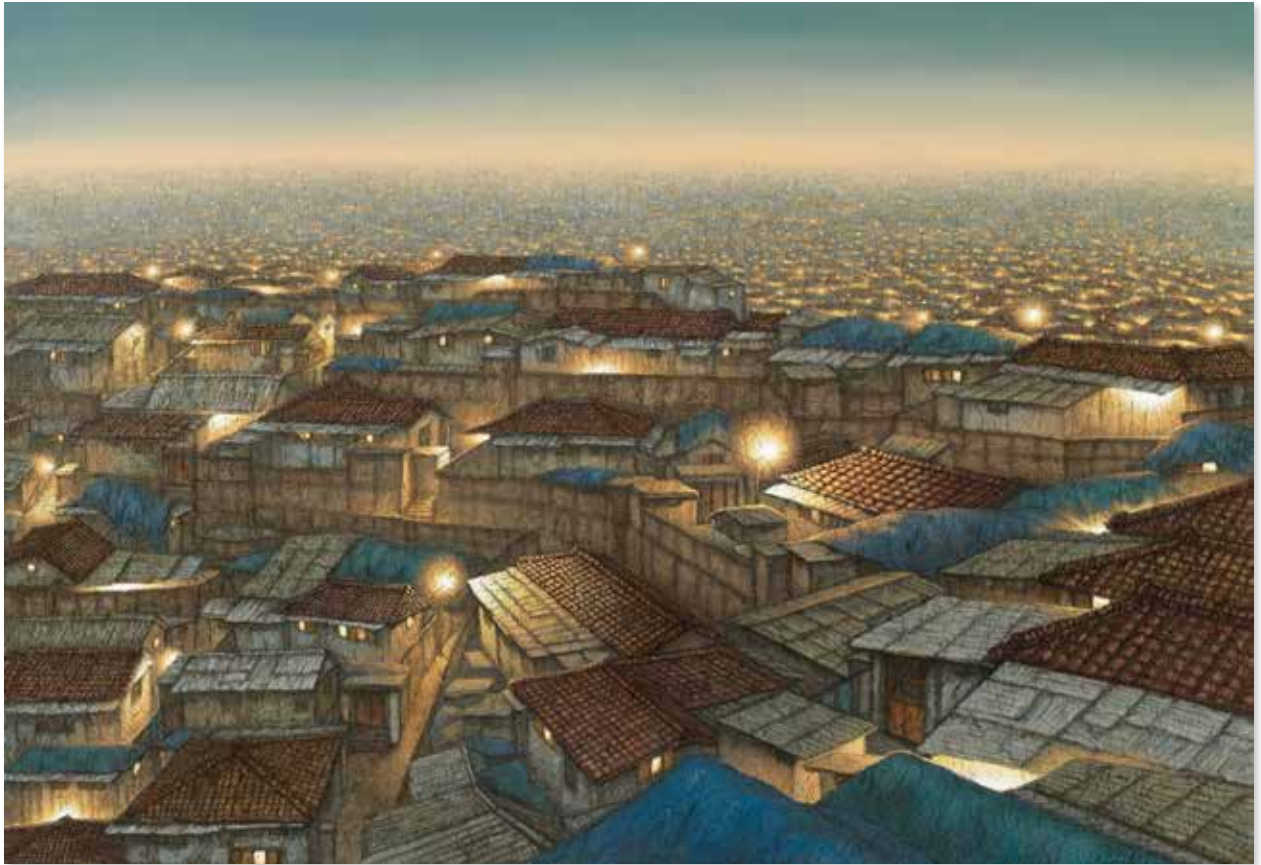
山水境

礦石顏料 水墨 紙本 裱於木板

2019年作

款識：加藤良造 (背部標籤)；藝術家款識 (畫背)

藝術家鈐印兩枚



470

JOUNG YOUNG-JU

(KOREA, B. 1970)

Choya 205 (A Remote Village)

titled in Korean, inscribed '162 x 112', signed with artist's signature, dated '2018' (on the reverse)
acrylic on Korean paper mounted on canvas
112 x 162 cm. (44 1/8 x 63 3/4 in.)
Painted in 2018

HK\$200,000-400,000

US\$26,000-51,000

PROVENANCE

Private Collection, Asia

鄭英胄

(韓國，1970年生)

遙遠的村落

壓克力 韓國紙 裱於畫布
2018年作

款識：含韓文款識 205 162 x 112 藝術家簽名 2018 (畫背)

來源

亞洲私人收藏



471

MIN JUNG-YEON

(KOREA, B. 1979)

Hibernation

signed in Korean, dated '2009' (on the reverse)
acrylic on canvas
114 x 195 cm. (44 $\frac{7}{8}$ x 76 $\frac{3}{4}$ in.)
Painted in 2009

HK\$40,000-60,000

US\$5,200-7,700

PROVENANCE

Galerie Kashya Hildebrand, Zurich, Switzerland
Private Collection, Asia (acquired from the above by the present owner)

EXHIBITED

Zurich, Switzerland, Galerie Kashya Hildebrand, Jung Yeon Min:
Hibernation, August-October 2009.

閔情燕

(韓國，1979年生)

蟄伏

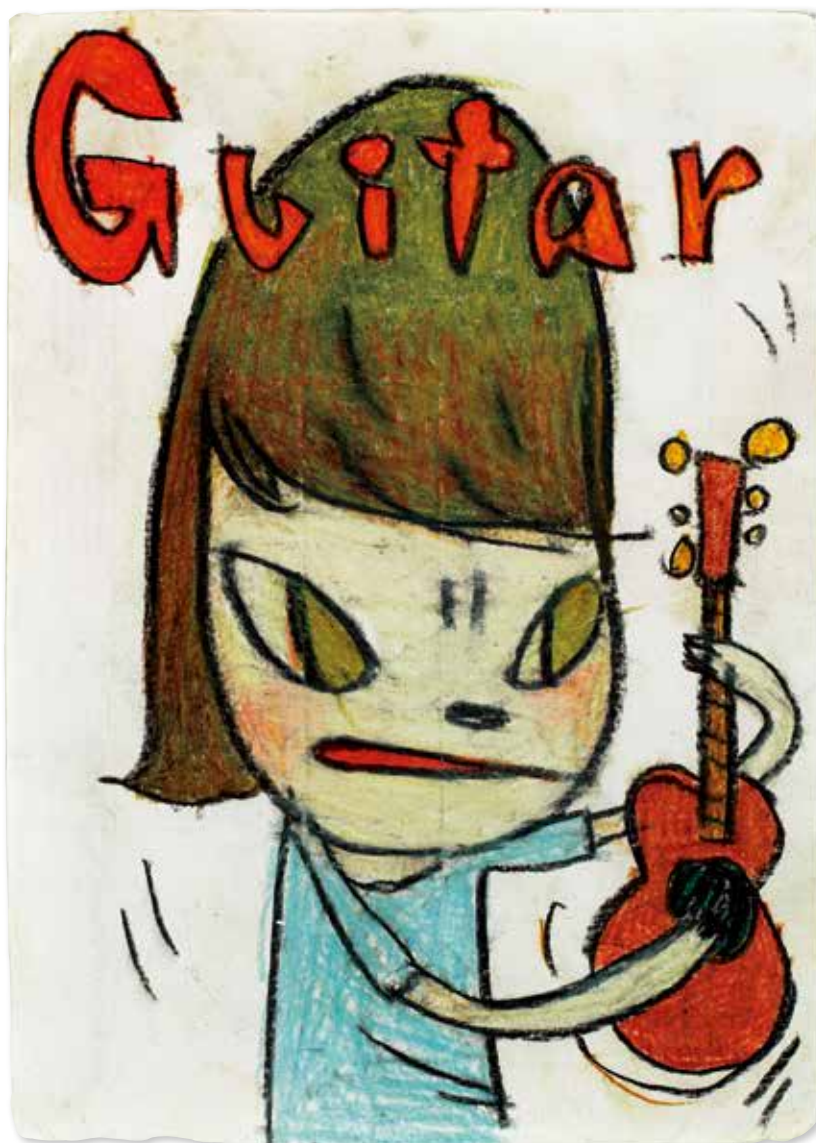
壓克力 畫布
2009年作
款識：2009 藝術家韓文簽名 (畫背)

來源

瑞士 蘇黎世 Kashya Hildebrand 畫廊
亞洲私人收藏 (現藏者購自上述畫廊)

展覽

2009年8月-10月「閔情燕：蟄伏」
Kashya Hildebrand 畫廊 蘇黎世 瑞士



472

YOSHITOMO NARA

(JAPAN, B. 1959)

Guitar

coloured pencil on paper
22.8 x 16.5 cm (9 x 6½ in)
Painted in 2014

HK\$380,000-480,000

US\$49,000-61,000

PROVENANCE

Contemporary Art Museum St. Louis, St. Louis, USA
Private Collection, Asia

奈良美智

(日本，1959年生)

Guitar

彩色鉛筆 紙本
2014年作

來源

美國 聖路易斯 聖路易斯當代美術館
亞洲 私人收藏



473

YOSHITOMO NARA

(JAPAN, B. 1959)

Untitled

signed with artist's signature, dated '09' (on the reverse)
coloured pencil on paper 40 x 27 cm. (15¾ x 10¾ in.)
Painted in 2009

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Blum & Poe Gallery, Los Angeles, USA
Private Collection, Asia

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works
Volume 2 - Works on Paper, Tokyo, Japan, 2011 (illustrated,
plate D-2009-017, p. 295).

奈良美智

(日本，1959年生)

Untitled

彩色鉛筆 紙本
2009年作
款識：藝術家簽名 '09 (畫背)

來源

美國 洛杉磯 Blum & Poe 畫廊
亞洲 私人收藏

出版

2011年 《奈良美智：作品全集 第2卷 - 紙上作品》株式會社
美術出版社 東京 日本 (圖版，第D-2009-017圖，第295頁)



474

YOSHITOMO NARA

(JAPAN, B. 1959)

The Little Pilgrim (Night Walking)

white: signed with artist's signature, numbered and dated '4/20 2002' (on the underside)
brown: signed with artist's signature, numbered and dated '14/20 2002' (on the underside)
a set of two fiberglass sculptures
each: 26 x 18 x 16 cm. (10¼ x 7½ x 6¼ in.) (2)
Executed in 2002
edition 4/20; & 14/20

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Museum of Contemporary Art, Los Angeles, USA
Private Collection, USA (acquired directly from the above by the present owner)

奈良美智

(日本，1959年生)

The Little Pilgrim (Night Walking)

玻璃纖維 雕塑 (共兩件)
2002年作
版數：4/20；及14/20
款識：藝術家簽名 (每件底部)

來源

美國 洛杉磯 當代藝術博物館
美國 私人收藏 (現藏者購自上述博物館)

475

YOSHITOMO NARA

(JAPAN, B. 1959)

Q & A

signed with artist's signature, titled and dated 'Q & A 95' (on the overlap)
acrylic on canvas
67.9 x 54.6 cm. (26¾ x 21½ in.)
Painted in 1995

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

US\$490,000-640,000

PROVENANCE

Marianne Boesky Gallery, New York, USA
Acquired from the above by the previous owner
Anon. Sale, Christie's London, 1 July 2009, lot 151
Private Collection, Asia (acquired at the above sale by the present owner)

LITERATURE

Yoshitomo Nara, Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-1995-030, p. 119).

Widely recognised as one of Japan's pre-eminent artists and praised for his sweet yet spiritually independent portrayals of solitary figures and animals, Yoshitomo Nara paints with soft colours, brimming black lines and deliberate roughness echoing the spontaneity and vivacity of children's paintings. In their simplistic exterior but brimming with remarkably complex sentiments, his works are deliberately deceptive. Despite some stylistic similarities with saturated colours, animation and fantasy which the average devotee of contemporary arts and those wholly unfamiliar still succumb to the ease and comfort of Nara's works, he has frequently stated that his works are not direct reflections of these contemporary art genres.

The disconnected or troubled youth of today, similar to solitary children of newly minted working class families in the post-war economic development, very much like Nara himself, derive acutely personal connections to Nara and his works, as if Nara's artworks are direct manifestations of their outlook. The accessibility and recognition of his paintings by a wide breath of audiences thus establishes Nara as part of contemporary pop culture itself. Painted in 1995, Q&A is an excellent demonstration of a clear expression of emotion that appeals to the audiences, drawing every person to revisit the past experiences relevant to Nara's depicted subject.

奈良美智

(日本，1959年生)

Q & A

壓克力 畫布
1995年作
款識：藝術家簽名 Q & A '95 (背面)

來源

美國 紐約 Marianne Boesky畫廊
前藏者購自上述畫廊
佳士得 倫敦 2009年7月1日 編號151
亞洲 私人收藏 (現藏者購自上述拍賣)

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》
奈良美智著 株式會社美術出版社 東京 日本 (圖版，第P-1995-030圖，第119頁)

奈良美智是日本當代重要的藝術家，以可愛、具獨立精神的人物肖像畫見稱。作品運用柔和的色彩，豐盈的黑色線條來勾勒人物肖像，畫面有刻意營造的原始粗糙感，仿兒童繪畫的純真、自發和活潑的表達風格。作品看似純真簡單，但隱藏著極為複雜的情感元素和美學意義。奈良美智一再強調他的作品不同於以濃烈色彩、動漫風格掛帥的日本當代藝術，即使兩者有若干風格上的雷同。不論是熟悉還是不熟悉日本當代藝術的觀賞者，都會深深著迷於奈良美智的作品，喜愛他那溫和寬厚、能引來共鳴的人物形態。

新一代青少年，他們就像戰後經濟起飛時新興工人階級家庭中的孩子一樣，孤獨，對社會感到疏離，心中充滿困惑，一如奈良美智所感受和經歷，所以他們對奈良美智的作品有深切的共鳴，認為畫中主角表達了他們最深刻的感受。因此之故，奈良美智的作品能獲得如此廣大的觀眾認同及迴響，奠定了他在日本當代藝壇、大眾文化中不可動搖的地位。1995年創作的《Q & A》明確呈現了奈良美智作品感動人心的力量，透過畫中主角及故事，讓每個人能夠重溫和回憶過去的經歷，反思人生。



476

YOSHITOMO NARA

(JAPAN, B. 1959)

Dog in the Night

titled 'Dog in the Night', signed with artist's signature and dated '95' (on the reverse)
acrylic on canvas
59.9 x 44.8 cm. (23% x 17% in.)
Painted in 1995

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

US\$260,000-380,000

PROVENANCE

Blum & Poe, Los Angeles, USA
Marianne Boesky Gallery, New York, USA
Private Collection, USA

EXHIBITED

Los Angeles, USA, Blum & Poe, Yoshitomo Nara: Pacific Babies, 1995.

LITERATURE

Kadokawa Shoten Publishing Co. Ltd., *In the Deepest Puddle* – Yoshitomo Nara, Tokyo, Japan, 2009 (illustrated, unpagged).
Bijutsu Shuppan Sha, *Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs*, Tokyo, Japan, 2011 (illustrated, plate P-1995-024, p. 118).

Yoshitomo Nara's upbringing tinged with animation, pop culture and interest in childhood experiences, has invariably shaped the unique stylistic qualities in his works in the very same way as the pioneers of modern artistic expression of the 20th century. The deliberate lack of technical skills brought forth from his studies is misleading as *Dog in the Night* also reveals a skilfully balanced composition between the diagonal shape of the white dog, contrasted with a textured deep blue background, all held together by the bright red snout in the lower left corner. His limited and overlapping palette also aids in the cohesiveness of the composition and becomes a guide for the viewer's eye, articulating depth in a unique and effective manner.

The white dog is a familiar protagonist in the artist's narrative. He once said, "The docile expression of the dog is an unfortunate reminder of childhood for me."

奈良美智

(日本，1959年生)

Dog in the Night

壓克力 畫布
1995年作
款識：Dog in the Night 藝術家簽名 '95 (畫背)

來源

美國 洛杉磯 Blum & Poe 畫廊
美國 紐約 Marianne Boesky 畫廊
美國 私人收藏

展覽

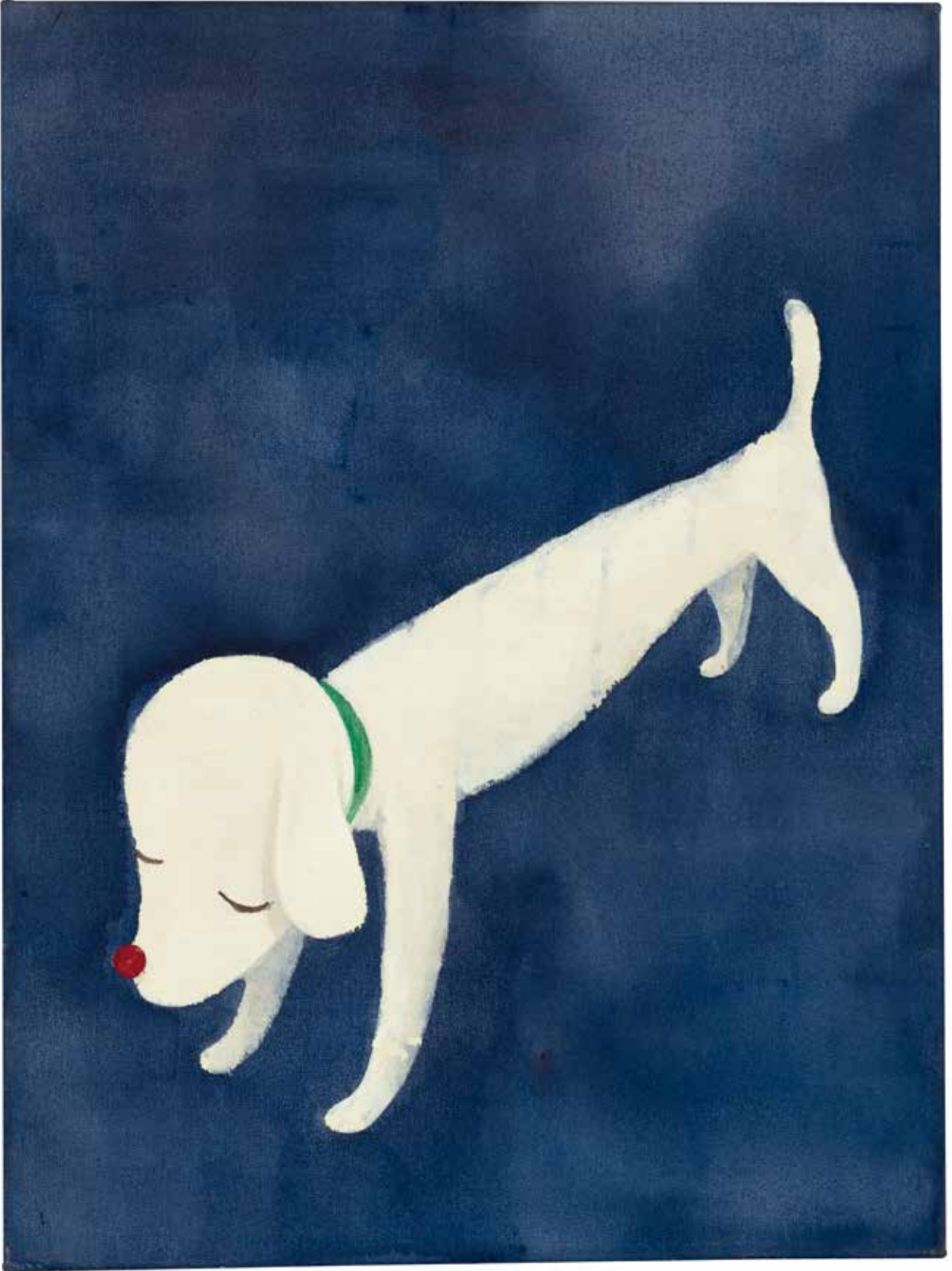
1995年「奈良美智: Pacific Babies」Blum & Poe畫廊 洛杉磯 美國

出版

2009年《In the Deepest Puddle—奈良美智》角川書店 東京 日本 (圖版，無頁數)
2011年《奈良美智：作品全集第1卷—繪畫，雕塑，版畫，攝影作品》株式會社美術出版社 東京 日本 (圖版，第P-1995-024圖，第118頁)

二十世紀藝術的先鋒作品，以及圍繞著奈良美智成長過程的動畫、流行文化及他童年的興趣，均塑造了他獨特的表現風格和藝術形態。有的評論者認為他沒有專業藝術家的精湛繪畫藝術，這種說法是誤導的，《Dog in the Night》一作就很好的拆解這種迷思，作品中呈斜線的白狗的巧妙平衡構圖，與富材質的深藍背景呈強烈對比，為左下角的鮮明的紅色鼻子緊緊相扣。他用極有限的單系色彩，有時重疊的用色，更將整體圖像凝聚在一起，引導觀眾的目光，呈現深特的深度。

白狗是藝術家敘事語彙中常見的角色。他曾說「小狗溫馴服從的樣子，不幸地讓我想起童年。」



477

YOSHITOMO NARA

(JAPAN, B. 1959)

Meerschweinchen

signed with artist's signature, titled in German and Japanese,
and dated '93' (on the reverse)
acrylic on canvas
55 x 56 cm. (21 $\frac{5}{8}$ x 22 in.)
Painted in 1993

HK\$500,000-600,000

US\$65,000-77,000

PROVENANCE

Galerie Humanite, Tokyo, Japan
You Are Not Alone - Yoshitomo Nara Works from the Kurokochi Collection,
Sotheby's Hong Kong, 5 April 2013, Lot 816
Private Collection, Asia (acquired at the above sale by the present owner)

EXHIBITED

Nagoya, Japan, Galerie Humanite, Be Happy, October, 1993. This exhibition
later travelled to Tokyo, Japan, Galerie Humanite, November-December 1993.
Yokohama, Japan, Yokohama Museum of Art, Yoshitomo Nara: I Don't Mind,
If You Forget Me, August- October, 2001. This exhibition later travelled to
Ashiya, Japan, Ashiya City Museum of Art & History, January- March, 2002;
Hiroshima, Japan, Hiroshima City Museum of Contemporary, April - June,
2002; Asahikawa, Japan, Hokkaido Asahikawa Museum of Art, June- August,
2002; Hirosaki, Japan, Yoshii Brick Brewhouse, August - September, 2002.
Yokohama, Japan, Yokohama Museum of Art, Works by Nara Yoshitomo in
Yokohama Museum of Art Collection, January - March 2011.

LITERATURE

Yoshitomo Nara, Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete
Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan,
2011 (illustrated, plate P-1993-037, p. 90).

奈良美智

(日本，1959年生)

海豚子

壓克力 畫布
1993年作
款識：藝術家簽名 Meerschweinchen 海豚子 93 (畫背)

來源

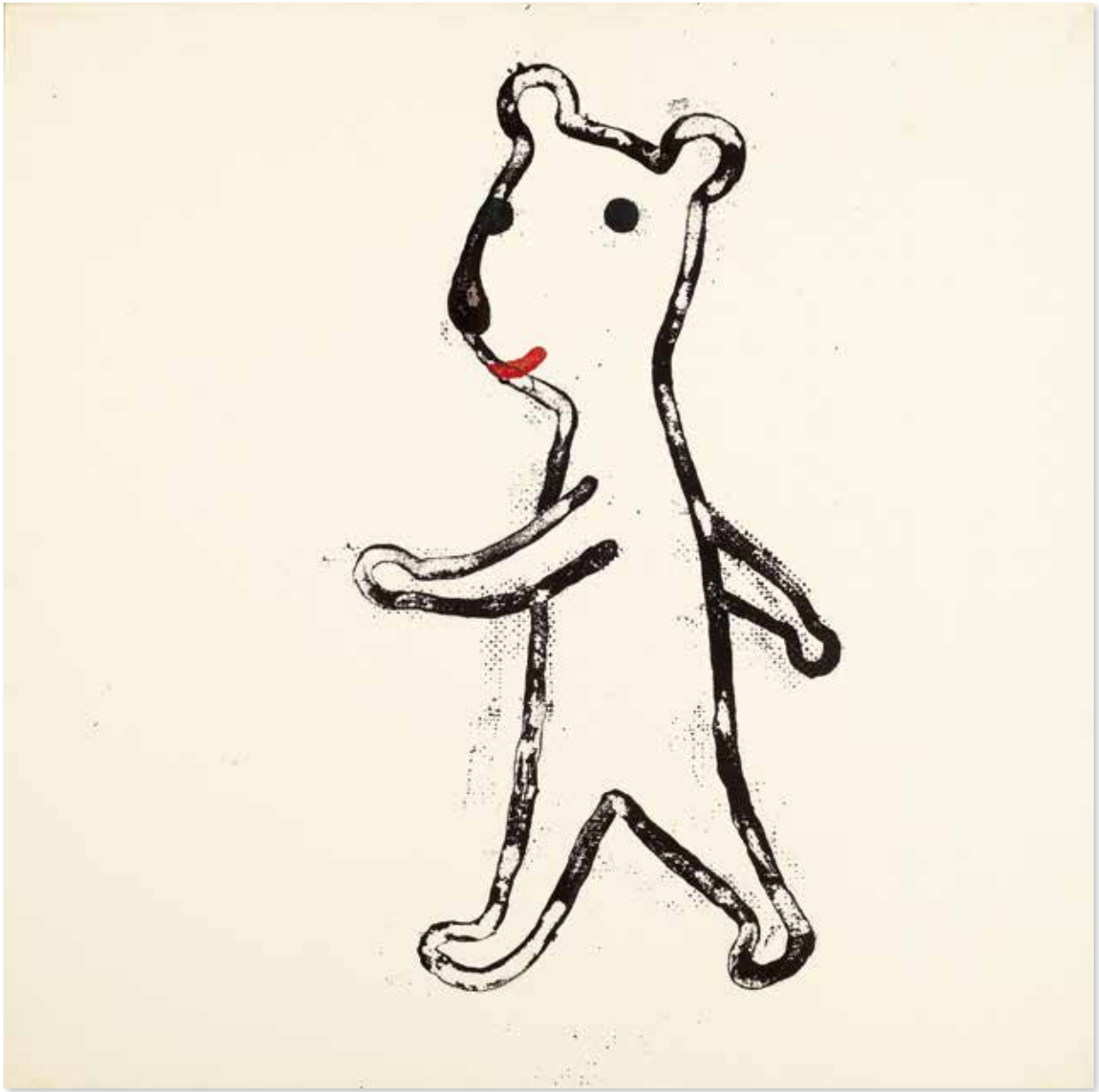
日本 東京 Humanite畫廊
你不孤單——黑河內珍藏奈良美智作品 蘇富比香港
2013年4月5日 編號816
亞洲私人收藏 (現藏者購自上述拍賣)

展覽

1993年10月「Be Happy」Humanite畫廊 名古屋 日本 該展覽還在
以下地點展出 東京 日本 Humanite畫廊 1993年11月-12月
2001年8月-10月「奈良美智：我不介意你忘了我」橫濱美術館 橫
濱 日本 該展覽還在以下地點展出 蘆屋 日本 蘆屋市立美術博物館
2001年1月- 3月; 廣島 日本 廣島市現代美術館 2002年4月- 6月; 旭
川 日本 北海道立旭川美術館 2002年6月- 8月; 弘前 日本 吉井酒造
煉瓦倉庫 2002年8月-9月
2011年1月- 3月「橫濱美術館收藏：奈良美智作品展」橫濱美術館
橫濱 日本

出版

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作
品》奈良美智著 株式會社美術出版社 東京 日本 (圖版，第P-1993-
037圖，第90頁)





478

YOSHITOMO NARA

(JAPAN, B. 1959)

In the Floating World

signed with artist's signature, numbered and dated 'A.P. 1 '99'
 (lower edge of each)
 a set of sixteen reworked woodcut Fuji Xerox print
 each: 29.5 x 41.5 cm. (11½ x 16¾ in.) (16)
 Executed in 1999
 edition A.P. 1/10 + 50

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE

Private Collection, Asia

LITERATURE

The Institut für moderne Kunst Nürnberg, Yoshitomo Nara: Lullaby Supermarket, Nürnberg, Germany, 2002 (another edition illustrated, pp. 66-71 and 194-195).
 Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (another edition illustrated, plate E-1999-001 - E-1999-016, p. 308-309).

奈良美智

(日本，1959年生)

In the Floating World

復刻木刻 Fuji Xerox 版畫 (一套共16件)
 1999年作
 版數：A.P. 1/10 + 50
 款識：藝術家簽名 A.P. 1 '99 (每件下沿)

來源

亞洲 私人收藏

出版

2002年《奈良美智：Lullaby Supermarket》紐倫堡現代藝術學院 紐倫堡 德國 (圖版為另一版數，第66-71及194-195頁)
 2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術出版社 東京 日本 (圖版為另一版數，第E-1999-001 - E-1999-016圖，第308及309頁)

479

YOSHITOMO NARA

(JAPAN, B. 1959)

Untitled

signed with artist's signature, dated '96'
(lower right)
pencil and crayon on paper
29.4 x 20.9 cm. (11 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in.)
Painted in 1996

HK\$200,000-300,000

US\$26,000-38,000

PROVENANCE

Gallery Hakutosha, Nagoya, Japan
You Are Not Alone - Yoshitomo Nara Works from
the Kurokochi Collection, Sotheby's Hong Kong, 5
April 2013, Lot 818
Private Collection, Asia (acquired at the above sale
by the present owner)

EXHIBITED

Nagoya, Japan, Gallery Hakutosha, Hothouse
Fresh, January- February 1996.
Yokohama, Japan, Yokohama Museum of Art,
Yoshitomo Nara: I Don't Mind, If You Forget Me,
August- October, 2001. This exhibition later
travelled to Ashiya, Japan, Ashiya City Museum of
Art & History, January- March, 2002; Hiroshima,
Japan, Hiroshima City Museum of Contemporary,
April - June, 2002; Asahikawa, Japan, Hokkaido
Asahikawa Museum of Art, June- August, 2002;
Hirosaki, Japan, Yoshii Brick Brewhouse, August -
September, 2002.
Yokohama, Japan, Yokohama Museum of Art,
Works by Nara Yoshitomo in Yokohama Museum
of Art Collection, January - March 2011.

LITERATURE

Yoshitomo Nara, Bijutsu Shuppan Sha, Yoshitomo
Nara: The Complete Works Volume 2 - Works
on Paper, Tokyo, Japan, 2011 (illustrated, plate
D-1996-082, p. 98).

奈良美智

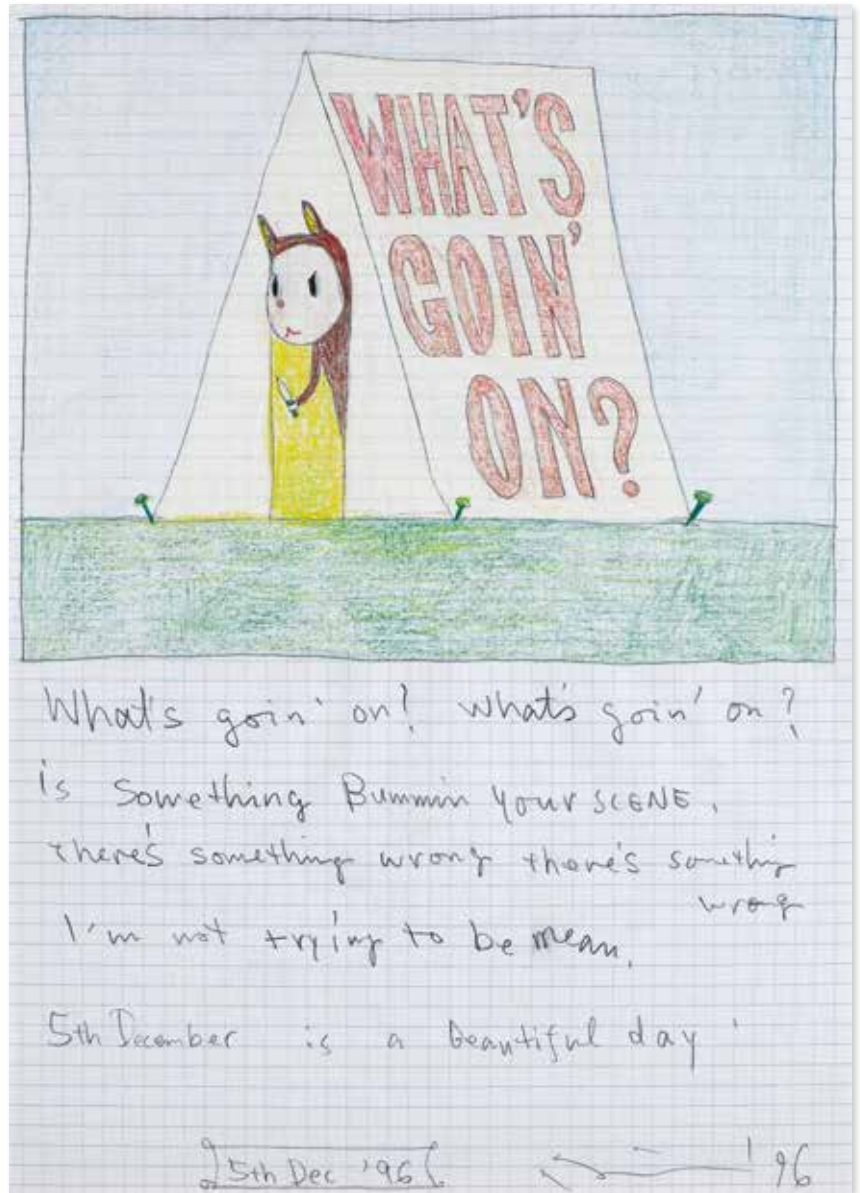
(日本，1959年生)

Untitled

鉛筆 蠟筆 紙本
1996年作
款識：藝術家簽名 '96 (右下)

來源

日本 白土舍畫廊 名古屋
你不孤單——黑河內珍藏奈良美智作品 蘇富比香港
2013年4月5日 編號818
亞洲 私人收藏 (現藏者購自上述拍賣)



展覽

1996年1月-2月「Hothouse Fresh」白土舍畫廊 名古屋 日本
2001年8月-10月「奈良美智：我不介意你忘了我」橫濱美術館 橫濱 日本 該展覽還在以下地點展出 蘆屋 日本 蘆屋市立美術博物館 2001年1月- 3月；廣島 日本 廣島市現代美術館 2002年4月- 6月；旭川 日本 北海道立旭川美術館 2002年6月- 8月；弘前 日本 吉井酒造煉瓦倉庫 2002年8月-9月
2011年1月- 3月「橫濱美術館收藏：奈良美智作品展」橫濱美術館 橫濱 日本

出版

2011年《奈良美智：作品全集 第2卷 - 紙上作品》奈良美智著 株式會社美術出版社 東京 日本 (圖版，第D-1996-082圖，p. 98)



480

YOSHITOMO NARA

(JAPAN, B. 1959)

Only Lonely Poodle

signed with artist's signature, dated '97' (lower left)
pencil and coloured pencil on paper
29.7 x 21 cm. (11¾ x 8¼ in.)
Painted in 1997

HK\$250,000-350,000

US\$33,000-45,000

LITERATURE

The Institut für moderne Kunst Nürnberg, Yoshitomo Nara: Lullaby Supermarket, Nürnberg, Germany, 2002 (illustrated, p. 121).
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 - Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1997-143, p. 112).

奈良美智

(日本，1959年生)

孤獨的貴賓犬 只有貴賓犬…

鉛筆 顏色鉛筆 紙本

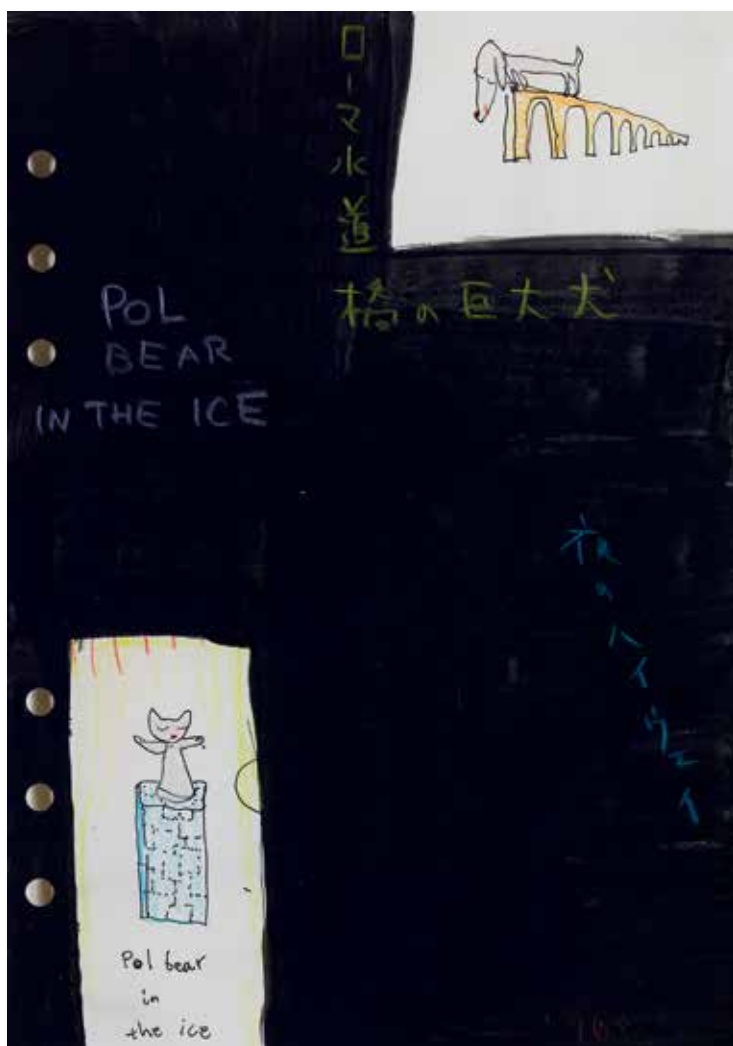
1997年作

款識：藝術家簽名 '97 (左下)

出版

2002年《奈良美智：Lullaby Supermarket》紐倫堡現代藝術學院 紐倫堡 德國 (圖版，第121頁)

2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術出版社 東京 日本 (圖版：第D-1997-143圖：第112頁)



481

YOSHITOMO NARA

(JAPAN, B. 1959)

Big Dog on the Roman Bridge

signed with artist's signature, dated '96' (lower right)
pen, coloured pencil and acrylic on paper
21 x 15 cm. (8¼ x 5⅞ in.)
Painted in 1996

HK\$120,000-220,000

US\$16,000-28,000

EXHIBITED

Nagoya, Japan, Gallery Hakutosha Drawing Days, 1997.

LITERATURE

The Institut für moderne Kunst Nürnberg, Yoshitomo Nara: Lullaby Supermarket, Nürnberg, Germany, 2002 (illustrated, pp. 53, 192).
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 - Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-1996-102, p. 100).

奈良美智

(日本，1959年生)

羅馬水道橋之巨型犬

原子筆 顏色鉛筆 壓克力 紙本
1996年作
款識：藝術家簽名 '96 (右下)

展覽

1997年「Drawing Days」白土舎 名古屋 日本

出版

2002年《奈良美智：Lullaby Supermarket》紐倫堡現代藝術學院 紐倫堡 德國 (圖版，第53，192頁)
2011年《奈良美智：作品全集第2卷-紙上作品》株式會社美術出版社 東京 日本 (圖版，第D-1996-102圖，第100頁)

482

YUE MINJUN

(CHINA, B. 1962)

Hat Series

signed and dated 'yue minjun 2005' (lower right);
signed and titled in Chinese, dated '2005' (on the reverse)
oil on canvas
140 x 170 cm. (55½ x 66¾ in.)
Painted in 2005

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

US\$200,000-320,000

PROVENANCE

Private Collection, Middle East

EXHIBITED

Shenzhen, China, He Xiangning Art Museum, *Reproduction Icons: Yue Minjun Works 2004-2006*, June 2006.

LITERATURE

He Xiangning Art Museum, *Reproduction Icons: Yue Minjun Works 2004-2006*, Shenzhen, China, 2006. (illustrated, pp. 96-97).

岳敏君

(中國，1962年生)

帽子系列

油彩 畫布
2005年作
款識：yue minjun 2005 (右下)；帽子系列 岳敏君 2005 (畫背)

來源

中東 私人收藏

展覽

2006年6月「複製的偶像：岳敏君作品2004-2006」何香凝美術館
深圳 中國

出版

2006年《複製的偶像：岳敏君作品2004-2006》何香凝美術館
深圳 中國 (圖版，第96-97頁)







483

WANG GUANGYI

(CHINA, B. 1957)

Great Criticism Series: Nike

dated and signed '2005 Wang Guang Yi', signed in Chinese (on the reverse)

acrylic on canvas

200 x 200 cm. (78 ¾ x 78 ¾ in.)

Painted in 2005

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

US\$110,000-150,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 November 2005, lot 311
Private Collection, Asia

LITERATURE

Skira, Wang Guangyi: Works and Thoughts 1985-2012, Milan, Italy, 2013 (illustrated, p. 135).

China Youth Publishing, Wang Guangyi's Works and Thoughts - Collection of Criticisms and Interviews 1985 - 2015, Beijing, China, 2015 (illustrated, p. 368).

王廣義

(中國，1957年生)

大批判系列：耐吉

壓克力 畫布

2005年作

款識：2005年 Wang Guang Yi 王廣義 (畫背)

來源

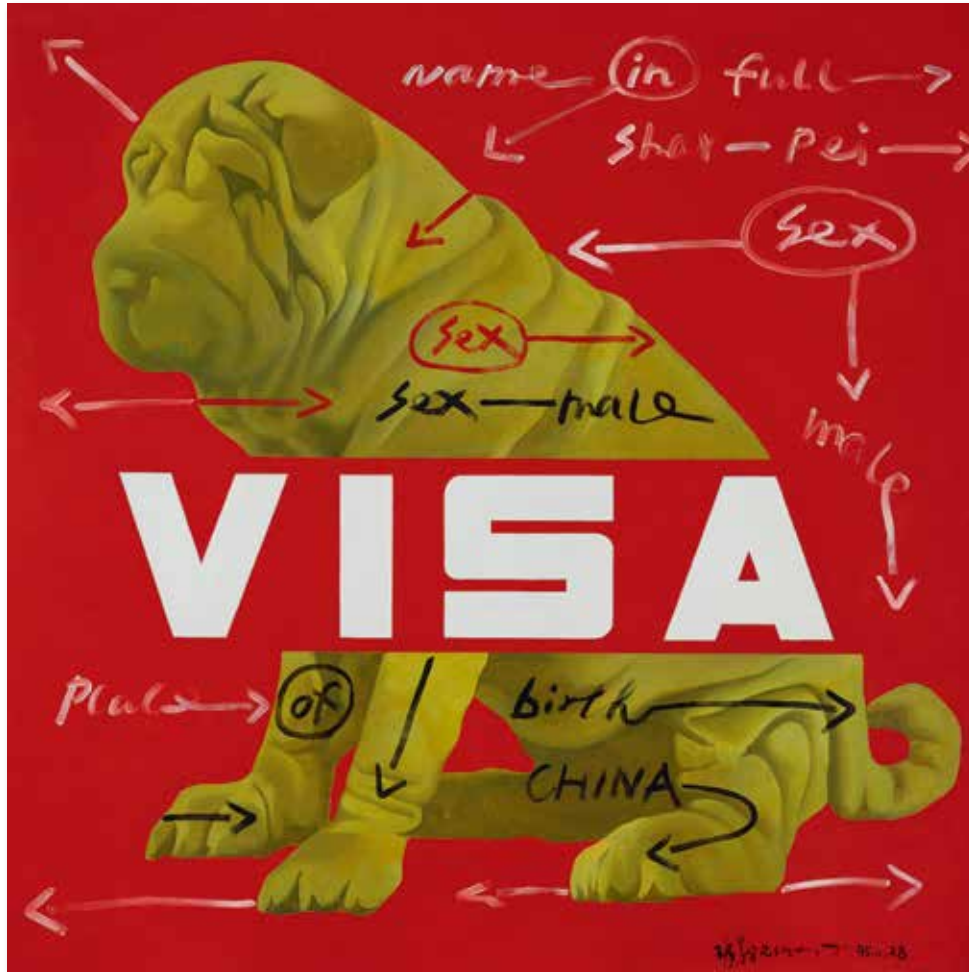
佳士得 香港 2005年11月27日 編號311

亞洲 私人收藏

出版

2013年《王廣義：藝術與思想1985-2012》Skira出版社
米蘭 意大利 (圖版，第135頁)

2015年《王廣義的藝術與思想：批評與訪談文集 1985-2015》中國青年出版社 北京 中國 (圖版，第368頁)



484

WANG GUANGYI

(CHINA, B. 1957)

Visa Series

signed in Chinese, signed with artist's signature and dated '95.11.28' (lower right)
oil on canvas
150 x 150 cm. (59 x 59 in.)
Painted in 1995

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Private Collection, USA

LITERATURE

China Youth Publishing, Wang Guangyi's Works and Thoughts - Collection of Criticisms and Interviews 1985 - 2015, Beijing, China, 2015 (illustrated, p. 343).
Hanart T Z Gallery, The Legacy of the Heroism, Hong Kong, 2004 (illustrated, p. 83).

王廣義

(中國，1957年生)

護照系列

油彩 畫布
1995年作

款識：王廣義 藝術家簽名 95.11.28 (右下)

來源

美國 私人收藏

出版

2015年《王廣義的藝術與思想：批評與訪談文集 1985-2015》
中國青年出版社 北京 中國 (圖版，第343頁)
2004年《英雄主義遺產》漢雅軒 香港 (圖版，第83頁)



485

LI SHAN

(CHINA, B. 1942)

General Mao

signed in Chinese, signed and dated 'Li shan 1995' (on the reverse)
acrylic and paper collage on canvas
105 x 150.7 cm. (41 $\frac{3}{4}$ x 59 $\frac{3}{8}$ in.)
Executed in 1995

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

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

李山

(中國，1942年生)

毛主席

壓克力 紙本 拼貼 畫布

1995年作

款識：李山 Li shan 1995年 (畫背)

來源

現藏者直接購自藝術家

美國 私人收藏

486

LI SHAN

(CHINA, B. 1942)

Continuation of Extension 1

signed in Chinese and 'Li Shan', dated '1987',
inscribed in Chinese (on the reverse)
oil on canvas
148 x 110 cm. (58¼ x 43¼ in.)
Painted in 1987

HK\$700,000-900,000

US\$90,000-120,000

PROVENANCE

Alisan Fine Art, Hong Kong
Anon. Sale, Sotheby's New York, 20 September
2007, lot 69
Private Collection, Asia (acquired at the above
sale by the present owner)

EXHIBITED

Hong Kong, Alisan Fine Arts, Li Shan- Building
the 'Rouge Empire' Paintings from 1976 to 1992,
October 1994.

LITERATURE

Alisan Fine Arts, Li Shan- Building the 'Rouge
Empire' Paintings from 1976 to 1992, exh. cat.,
Hong Kong, 1994 (illustrated, p. 38).

李山

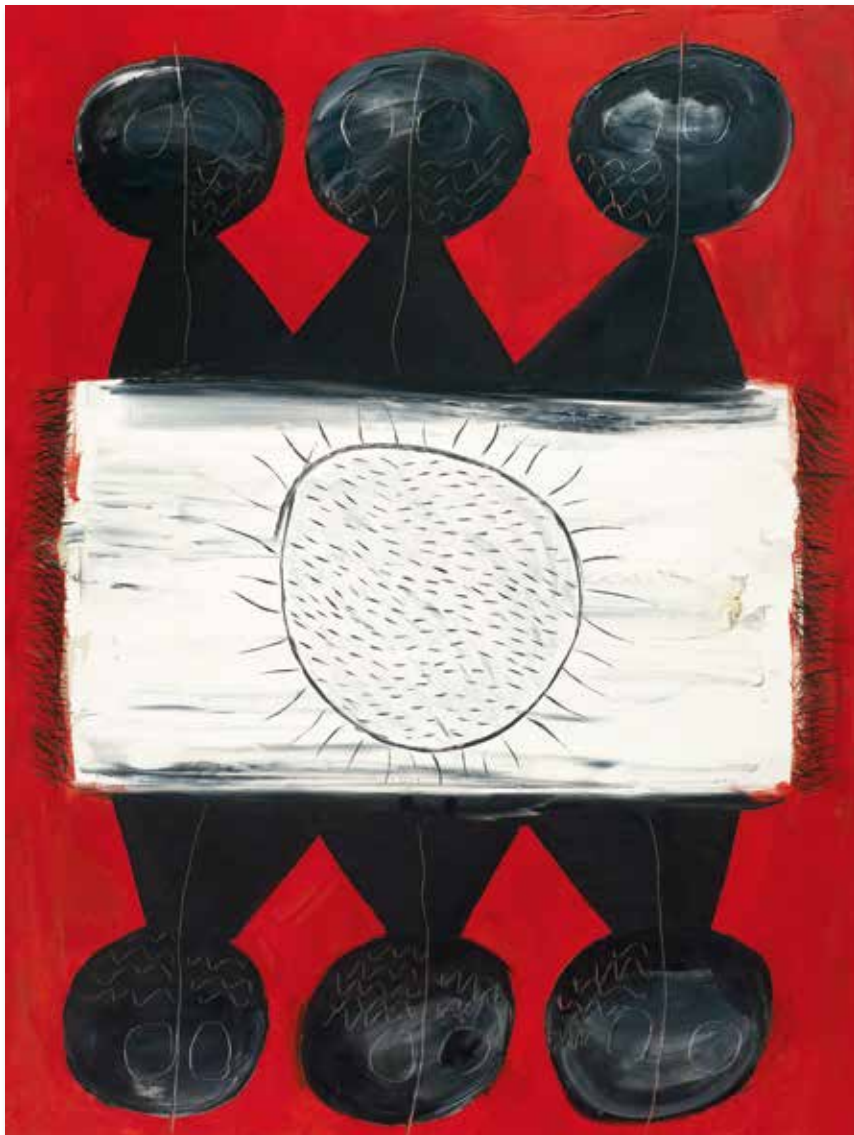
(中國，1942年生)

擴延續集之一

油彩 畫布

1987年作

款識：1987年上海 布面油畫 李山 Li Shan (畫背)



來源

香港 藝倡畫廊

蘇富比 紐約 2007年9月20日 編號 69

亞洲 私人收藏 (現藏者購自上述拍賣)

展覽

1994年10月 「李山：通往「胭脂帝國」之路」

藝倡畫廊 香港

出版

1994年 《李山：通往「胭脂帝國」之路》

展覽圖錄 藝倡畫廊 香港 (圖版，第38頁)



487

LI SHAN

(CHINA, B. 1942)

Chaos (Universe) II

signed and inscribed in Chinese (upper right); signed, inscribed, dated, and titled in Chinese, inscribed '113 x 86 cm', signed and inscribed again in Chinese, dated '82.12.30' (on the reverse)
oil on canvas
111 x 86.3 cm. (34 x 43 3/4 in.)
Painted in 1982

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

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

李山

(中國，1942年生)

混沌 (天地) II

油彩 畫布

1982年作

款識：李山 上海 1982 (右上); 李山 上海 1982.12月
混沌 (天地) II 113 x 86 cm 李山 上海 82.12.30 (畫背)

來源

現藏者直接購自藝術家
美國 私人收藏



488

MAO XUHUI

(CHINA, B. 1956)

Scissors and Corridor

signed in Chinese and dated "1994.11.9" (lower right)

oil on canvas

150 x 180 cm. (59 x 70 7/8 in.)

Painted in 1994

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

Hanart T Z Gallery, Mao Xuhui 1976-2007, Hong Kong, 2007
(illustrated, p. 148).

毛旭輝

(中國，1956年生)

剪刀與走廊

油彩 畫布

1994年作

款識：1994.11.9. 大毛 (右下)

來源

現藏者直接購自藝術家

出版

2007年《毛旭輝1976-2007》漢雅軒 香港 (圖版，
第148頁)



489

FANG LIJUN

(CHINA, B. 1963)

Bubble

signed in Chinese and dated '2007.5.1' (lower right); signed and titled in Chinese, inscribed '180 x 140 cm' (on the stretcher)
oil on canvas
140 x 180 cm. (55 1/8 x 70 7/8 in.)
Executed in 2007

HK\$600,000-900,000

US\$77,000-120,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Turin, Italy, Civic Gallery of Modern and Contemporary Art, Fang Lijun's Solo Exhibition—Cliff by the Clouds, 2012.

LITERATURE

Culture and Art Publishing House, Fang Lijun—A Clue of Time, Beijing, China, (illustrated, p. 337).

方力鈞

(中國，1963年生)

氣泡

油彩 畫布
2007年作

款識：方力均 2007.5.1 (右下)；方力均 氣泡 180 x 140 cm (畫布框架)

來源

亞洲 私人收藏

展覽

2012年「方力鈞個展—雲端的懸崖」 現當代市民美術館 都靈 義大利

出版

《方力鈞—時間線索》文化藝術出版社 北京 中國 (圖版圖錄第337頁)



490

QIU YACAI

(CH'IU YA TS'AI, TAIWAN, 1949-2013)

Poet in Red

signed in Chinese and dated '1985' (lower left)
oil on canvas
156 x 127 cm. (61 $\frac{3}{8}$ x 50 in.)
Painted in 1985

HK\$350,000-550,000

US\$45,000-70,000

PROVENANCE

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

邱亞才

(台灣，1949-2013)

紅衣詩人

油彩 畫布
1985年作
款識：邱亞才 1985 (左下)

來源

亞洲 私人收藏 (現藏者直接購自藝術家)



491

QIU YACAI

(CH'IU YA-TS'AI, TAIWAN, 1949-2013)

Shy Teenager

signed in Chinese (lower right)
oil on canvas
131 x 96.8 cm. (51 $\frac{1}{8}$ x 38 $\frac{1}{8}$ in.)
Painted in 1998

HK\$450,000-650,000

US\$58,000-83,000

PROVENANCE

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

邱亞才

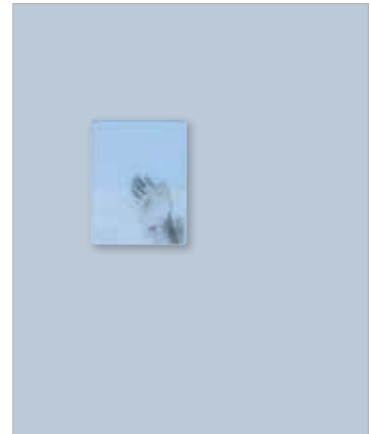
(台灣，1949-2013)

靦腆的少年

油彩 畫布
1998年作
款識：邱亞才 (右下)

來源

亞洲 私人收藏 (前藏者直接購自藝術家)
亞洲 私人收藏 (現藏者購自上述來源)



▲ Simulate Exhibition View 模擬展覽效果

493

LEE KIT

(HONG KONG, B. 1978)

Dip in the Water

painting: acrylic, emulsion paint, inkjet ink and pencil on cardboard;
video: looped MP4 format
painting: 47.5 x 61.5 cm. (18 $\frac{5}{8}$ x 24 $\frac{2}{8}$ in.)
projection: 147 x 181.5 cm. (57 $\frac{7}{8}$ x 71 $\frac{4}{8}$ in.)
Executed in 2014

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Vitamin Creative Space, Guangzhou, China
Private Collection, USA

The work is accompanied by a certificate signed by the artist

李傑

(香港，1978年生)

在水中暢泳

畫作: 壓克力 乳膠漆 彩色噴墨 紙板;
投影: 循環MP4

畫作: 47.5 x 61.5 cm. (18 $\frac{6}{8}$ x 24 $\frac{2}{8}$ in.)
投影: 147 x 181.5 cm. (57 $\frac{7}{8}$ x 71 $\frac{4}{8}$ in.)
2014年作

來源

中國 廣州 維他命藝術空間
美國 私人收藏

此作品附藝術家親簽之保證書



494

ZHAO ZHAO

(CHINA, B. 1982)

Constellations

signed in Chinese and dated '2015' (on the reverse)

oil on canvas

180 x 150 cm. (70 $\frac{7}{8}$ x 59 in.)

Painted in 2015

HK\$180,000-250,000

US\$24,000-32,000

趙趙

(中國，1982年生)

星空

油彩 畫布

2015年作

款識：趙趙 2015 (畫背)



495

WEI JIA

(CHINA, B. 1975)

Night and Day - Day

signed in Chinese; dated '04' (lower left); signed in Chinese;
numbered '4' (on the stretcher)
acrylic on canvas
199.8 x 159.9 cm. (78¾ x 63 in.)
Painted in 2004

HK\$250,000-450,000

US\$33,000-58,000

PROVENANCE

Christie's Hong Kong, 27 November 2011, Lot 1566
Private Collection, Asia (acquired from the above sale by the present
owner)

LITERATURE

Intellectual Property Publishing House, Works of Wei Jia- Bestial Spring
from 1999-2006, Beijing, China, 2006 (illustrated, p. 112).

韋嘉

(中國，1975年生)

夜與晝 - 晝

壓克力 畫布
2004年作
款識：韋嘉 04' (左下)；韋嘉4 (畫布框架)

來源

佳士得香港 2011年11月27日 編號1566
亞洲 私人收藏 (現藏者購自上述拍賣)

出版

2006年《韋嘉作品 野蠻春天 1999-2006》
知識產權出版社 北京 中國 (圖版，第112頁)



496

ZHAO YANG

(CHINA, B. 1970)

The Heavy Snow

signed and dated 'ZAO 2015' (lower right)
oil and acrylic on canvas
200 x 150 cm. (78¾ x 59 in.)
Painted in 2015

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

ShanghART Gallery, Shanghai, China
Private collection, Asia

趙洋

(中國，1970年生)

大雪

油彩 壓克力 畫布
2015年作
款識：ZAO 2015 (右下)

來源

中國 上海 香格納畫廊
亞洲 私人收藏



497

XIE MOLIN

(CHINA, B. 1979)

Colour Drill No. 3

titled, inscribed and signed in Chinese, inscribed and dated '102 x 102 cm 2014' (on the reverse)
acrylic on canvas
102 x 102 cm. (40 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in.)
Painted in 2014

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Private Collection, Asia

謝墨凜

(中國，1979年生)

彩條練習 第3號

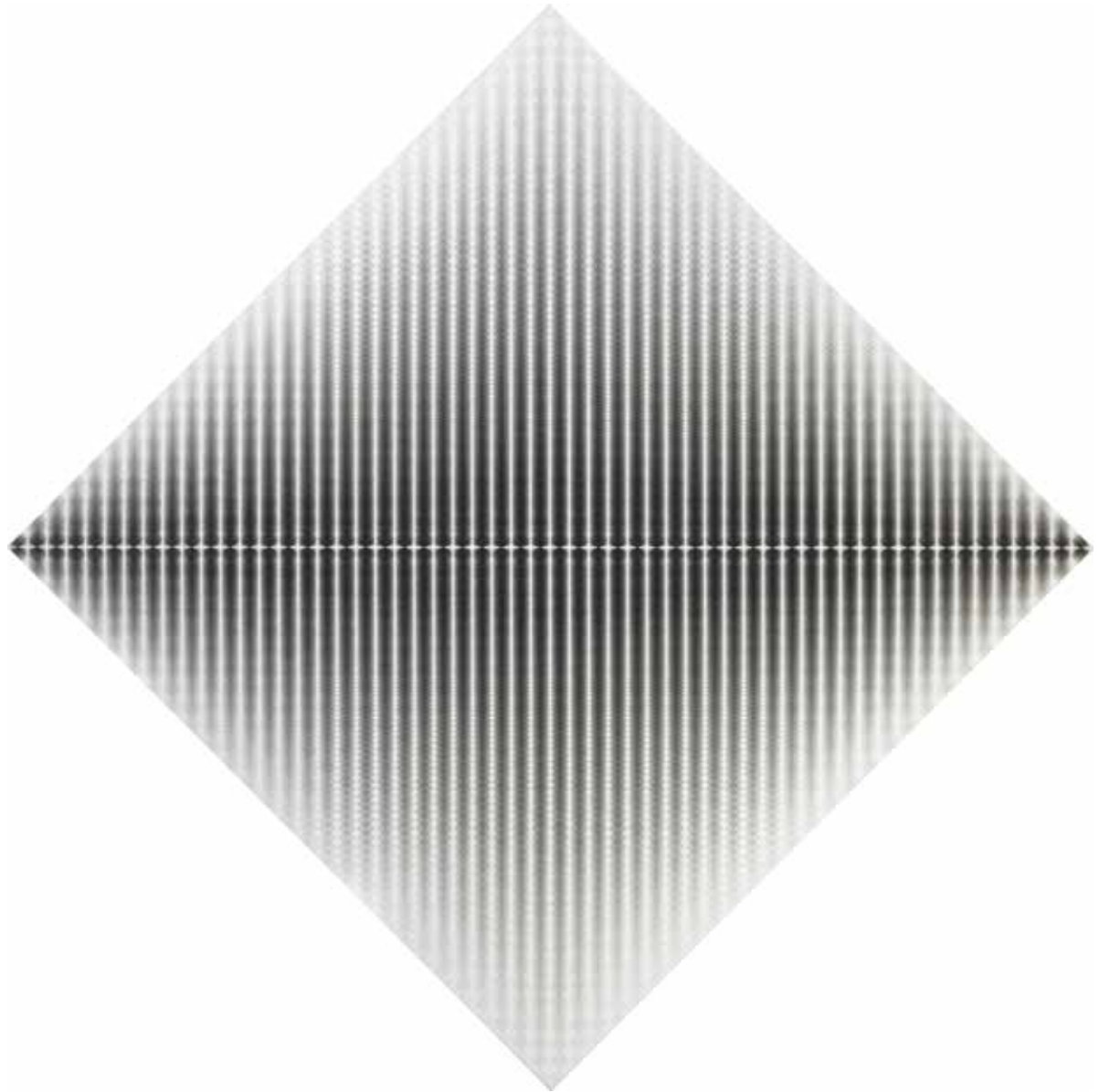
壓克力 畫布

2014年作

款識：「彩條練習 No. 3」布面丙烯及丙烯媒介劑
102 x 102 cm 2014 謝墨凜 (畫背)

來源

亞洲私人收藏



498

SHANG YIXIN

(CHINA, B. 1980)

1624-97-70-1500-537-42

titled and dated '1624-97-70-1500-537-42 2014.10' signed and inscribed in Chinese (on the reverse)
acrylic on canvas
each side: 150 x 150 cm. (59 x 59 in.)
rhombus size: 212 x 212 cm. (83½ x 83½ in.)
Painted in 2014

HK\$70,000-90,000

US\$9,000-12,000

PROVENANCE

Private Collection, Asia

尚一心

(中國，1980年生)

1624-97-70-1500-537-42

壓克力 畫布

2014年作

款識：1624-97-70-1500-537-42 尚一心作品 2014.10 (畫背)

來源

亞洲 私人收藏



499

GAO WEIGANG

(CHINA, B. 1976)

West Heaven

signed and titled in Chinese, dated '2008' (on the reverse)
oil, metal, glass and light bulb on wooden panel
130 x 208 x 20 cm. (51 $\frac{1}{8}$ x 81 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)
Executed in 2008

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

Private Collection, Asia

高偉剛

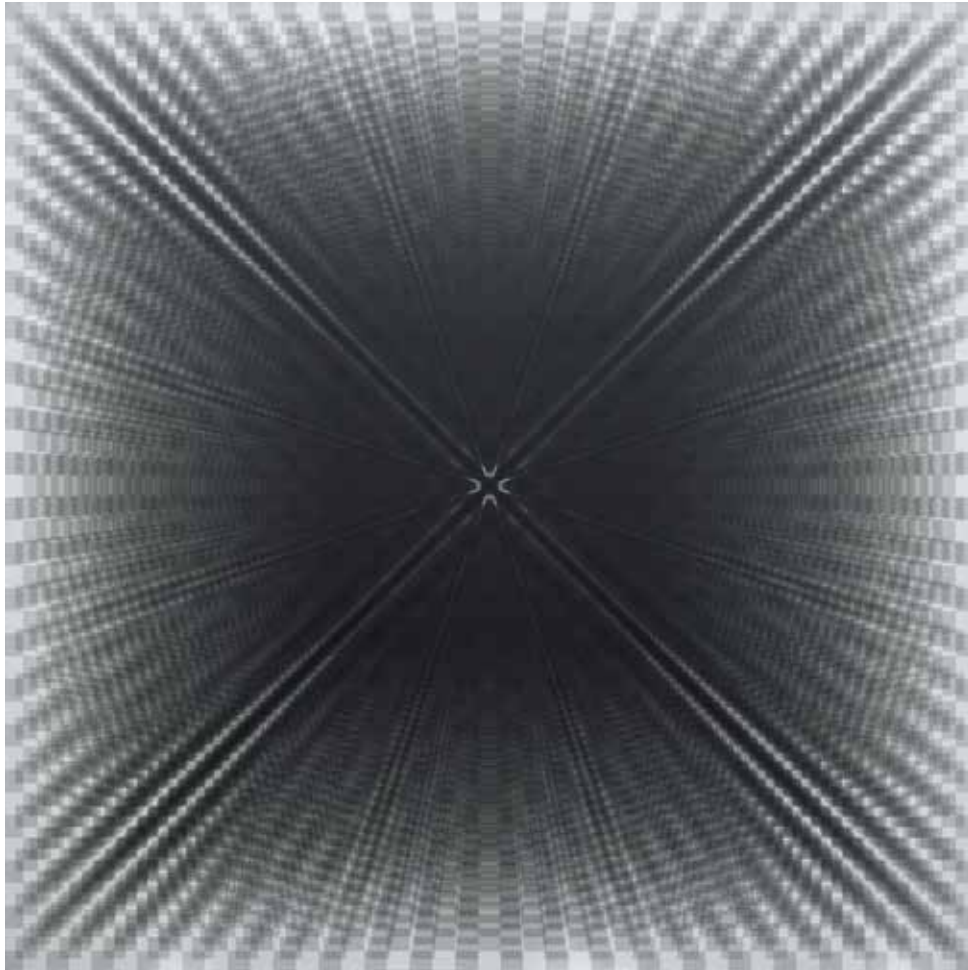
(中國，1976年生)

西天望

油彩 金屬 玻璃 燈 木板
2008年作
款識：高偉剛《西天望》2008 (畫背)

來源

亞洲私人收藏



500

SHANG YIXIN

(CHINA, B. 1980)

Carbon BLACK 925-97-40-2200-55g

signed and titled in Chinese, dated '2014' (on the reverse)
acrylic on canvas
219 x 220 cm. (86¼ x 86½ in.)
Painted in 2014

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

尚一心

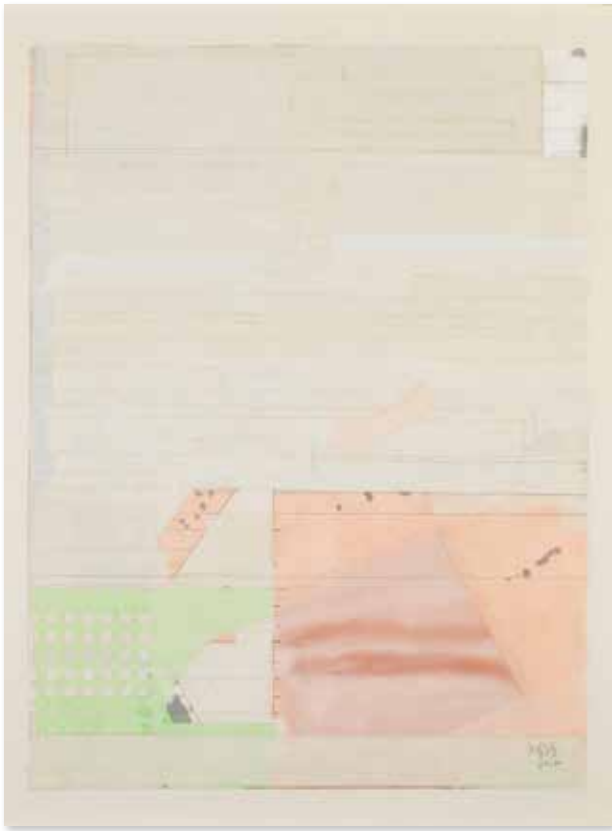
(中國，1980年生)

Carbon BLACK 925-97-40-2200-55克

壓克力 畫布
2014年作
款識：Carbon BLACK 925-97-40-2200-55克
尚一心作品 2014 (畫背)

來源

亞洲 私人收藏



501

LIANG QUAN

(CHINA, B. 1948)

Untitled

signed in Chinese, dated '2012' (lower right of each panel)
ink, colour and collage on paper, diptych
each: 60 x 45 cm. (23⁵/₈ x 17³/₄ in.) (2)
Executed in 2012

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Asia

梁銓

(中國，1948年生)

無題

水墨 設色 拼貼 紙本 (雙聯作)
2012年作
款識：梁銓 2012 (每聯右下)

來源

亞洲私人收藏



502

PAN DEHAI

(CHINA, B. 1956)

Those Red Years - Bridge

signed in Chinese and dated '2008' (lower right); signed in Chinese and dated '2008' (on the reverse)

oil on canvas

170 x 200 cm. (66 $\frac{7}{8}$ x 78 $\frac{3}{4}$ in.)

Painted in 2008

HK\$100,000-180,000

US\$13,000-23,000

PROVENANCE

Private Collection, Asia

LITERATURE

Triumph Art Space, Pan Dehai, Beijing China, 2008 (illustrated, pp.90-91).

潘德海

(中國，1956年生)

那些紅色年代一橋

油彩 畫布

2008年作

款識：潘德海 2008 (右下)；潘德海 2008 (畫背)

來源

亞洲 私人收藏

出版

2008年《潘德海》藝凱旋藝術空間 北京 中國
(圖版，第90-91頁)



• **503**

JI DACHUN

(CHINA, B. 1968)

Untitled

signed in Chinese and dated "2004.8" (on the reverse)
oil on canvas
150 x 110 cm. (59 x 43 ¼ in.)
Painted in 2004

HK\$30,000-50,000

US\$3,900-6,400

PROVENANCE

Private collection, Asia

季大純

(中國，1968年生)

無題

油彩 畫布
2004年作
款識：2004.8 大純 (畫背)

來源

亞洲 私人收藏



504

YAYOI KUSAMA

(JAPAN, B. 1929)

A PUMPKIN YB-A

numbered, titled, dated and signed '27/120 A PUMPKIN YB-A
2004 yayoi Kusama' (lower edge)
screenprint
image: 23.7 x 28.5 cm. (9 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in.)
sheet: 33 x 38.5 cm. (13 x 15 $\frac{1}{8}$ in.)
Executed in 2004
Edition 27/120

HK\$60,000-100,000

US\$7,700-13,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan,
2017 (different edition illustrated, plate no. 325, p. 187).

草間彌生

(日本，1929年生)

南瓜YB-A

絲網 版畫
2004年作
版數：27/120
款識：27/120 A PUMPKIN YB-A 2004 yayoi Kusama (下沿)

來源

亞洲 私人收藏

出版

2017年《草間彌生：全版圖1979-2017》阿部出版株式會社
東京 日本 (圖版為另一版數，第325圖，第187頁)



505

YAYOI KUSAMA

(JAPAN, B. 1929)

FLOWERS A

numbered, dated and signed '21/50 FLOWER A 2005 Yayoi Kusama' (lower edge)
screenprint
image: 51 x 61 cm. (20 $\frac{1}{8}$ x 24 in.)
sheet: 60.3 x 71.5 cm. (23 $\frac{3}{4}$ x 28 $\frac{1}{8}$ in.)
Executed in 2005
Edition 21/50

HK\$80,000-120,000

US\$11,000-15,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama: Prints 1979-2017, Tokyo, Japan, 2017 (different edition illustrated, plate no. 349, p. 199).

草間彌生

(日本，1929年生)

花 A

絲網 版畫
2005年作
版數：21/50
款識：21/50 FLOWER A 2005 Yayoi
Kusama (下沿)

來源

亞洲 私人收藏

出版

2017年《草間彌生：全版圖1979-2017》阿部出版株式會社 東京 日本 (圖版為另一版數，第349圖，第199頁)

506

YAYOI KUSAMA

(JAPAN, B. 1929)

Madder-coloured Cloud

numbered, dated and signed '91/100
1997 yayoi Kusama', titled in Japanese
(lower edge)
screenprint
image: 51.4 x 36.2 cm. (20¼ x 14¼ in.)
sheet: 65.5 x 50 cm. (25¾ x 19¾ in.)
Executed in 1997
Edition 91/100

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama:
Prints 1979-2017, Tokyo, Japan, 2017
(different edition illustrated, plate no.
237, p. 141).

草間彌生

(日本，1929年生)

茜雲

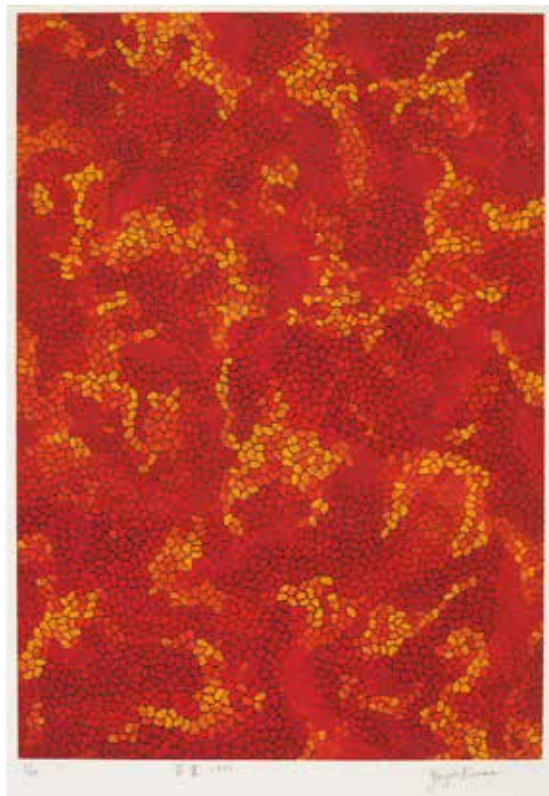
絲網 版畫
1997年作
版數：91/100
款識：91/100 茜雲1997 yayoi
Kusama (下沿)

來源

亞洲 私人收藏

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2017》阿部出版株式會社 東京
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圖，第141頁)



507

YAYOI KUSAMA

(JAPAN, B. 1929)

Infinity Nets (YOR)

numbered, titled, dated and signed
'21/80 Infinity Nets (YOR) 2004 yayoi
Kusama' (lower edge)
screenprint
image: 43 x 35 cm. (16¾ x 13¾ in.)
paper: 55 x 45 cm. (21¾ x 17¾ in.)
Executed in 2004
Edition 21/80

HK\$60,000-80,000

US\$7,700-10,000

PROVENANCE

Private Collection, Asia

LITERATURE

ABE Publishing Ltd., Yayoi Kusama:
Prints 1979-2017, Tokyo, Japan, 2017
(different edition illustrated, plate no. 322,
p. 186).

草間彌生

(日本，1929年生)

無限之網 (YOR)

絲網 版畫
2004年作
版數：21/80
款識：21/80 Infinity Nets (YOR)
2004 yayoi Kusama (下沿)

來源

亞洲 私人收藏

出版

2017年《草間彌生：全版圖1979-
2017》阿部出版株式會社 東京
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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 and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% 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/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing

authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not

authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(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. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse 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

(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 shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences

if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsales@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

(c) In particular, please be aware that our written

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of

the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: individual auctioneer and/or Christie's.
authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

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

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

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

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

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以▲標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或狀況、藝術家、時期、材料、概略尺寸或來源均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 1 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及狀況不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒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、處理的程度或處理後是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。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

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有照片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年內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

如果您認為，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

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上所有的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為匿名委托人的代理人**：如果您以代理人身份為匿名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只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。佳士得只在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對該競投錄音。您同意電話競投受業務規定管限。

(B) 在 Christ's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christ's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填寫的書面競投表格。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. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 * 標記。**底價**不會高於**拍賣品**的**低價估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有關於競投的錯誤或者爭議，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，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)、E(2)(i)、F(4)、及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

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當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,500,000 元之 25%；加逾港幣 2,500,000 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 13.5% 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 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由拍賣品將運送到的州分、縣、地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項** (詳見以下第 F1(a) 段定義) 的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品** (我們的“真品保證”)。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“真品”一詞做出解釋。**真品保證**條款如下：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本目錄描述第一行 (“**標題**”) 以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何標題以外的資料 (包括**標題**以外的大階字體注明) 作出任何保證。
- 真品保證**不適用於有保留標題或有保留的部分標題。有保留是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是…之作品”的使用指佳

士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“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**乎合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑑定方法才能鑑定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接受，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與**拍賣時狀況**相同的**拍賣品**給佳士得拍賣場。
- 您在**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他**賠償**或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此類**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有**標題**的書籍；
 - 沒有**標明估價**的已出售**拍賣品**；
 - 目錄中表明出售後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內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**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
 - 買方酬金**；和
 - 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以下列方式支付：
- (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中1號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHKHK
- (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣3,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣3,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段：
- (iv) 現金
本公司每年只接受每位買方總數不超過港幣80,000元之現金付款（須受有關條件約束）；
- (v) 銀行匯票
抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；
- (vi) 支票
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道18號匯山大廈22樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話+852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
(b) 自拍賣日起30日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
- (i) **自到期付款日起**，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加7%的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金

的差額；

- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額；您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有者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；
- (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。我們將出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵銷，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取**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
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第31日起向您收取倉儲費用。
- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
- (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
- (v) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何

其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。

(b) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動物製造或組成（不論百分比率）的**拍賣品**在本目錄中數有[~]號。這些物料包括但不限於象牙、玳瑁殼、鱈魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須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**進出口的法律和條例要求。

(c) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。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牙方可進口美國。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非非洲象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波斯）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) 黃金

含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些

錄帶只用來展示**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，佳士得會把上述錄帶拆除並予以保存。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錄帶給買方。

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下，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**的可商售品質、是否適合特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索

償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- a) **拍賣品**在標題被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- b) **拍賣品**在標題被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在標題被描述為某來源，則為該來源的作品；
- d) 以寶石為例，如**拍賣品**在標題被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；有**保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the

help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

ψ **Lots** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

○ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

○ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ○ next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third

party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full. Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she

has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved

the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves.

Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

**Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of .../ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

**Signed .../ "Dated .../ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

**"With signature .../ "With date .../ "With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲：部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

◦ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◦ 號以資識別。

◊ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中註以符號 ◊ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求

您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中所有作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標頭

佳士得認是屬於該藝術家之作品

*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

*「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

*「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [或大概日期] 而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

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HONG KONG EVENING COURSE 香港晚間課程

Fundamentals of Collecting: Japanese and Korean Art 收藏入門：日韓藝術

10 October – 21 November 2019 | Thursdays 6:30–7:45pm

Responding to the increasing demand for Japanese and Korean art, this weekly evening course offers lectures and discussions led by scholars and market experts, curated to create an actionable collecting framework encompassing both art history and the art market. We will explore major collecting categories, from lacquerware and celadon to *ukiyo-e* and *Dansaekhwa*, as well as practical considerations key to collecting in today's global art ecosystem. The programme concludes with a specialist-led guided viewing of the highlights of Japanese and Korean art at Christie's Autumn auction preview.

亞洲藏家對日韓藝術品需求與日俱增，本英語課程為廣大藝術愛好者和藏家及時提供具實踐性的收藏理論框架。講座由學者和市場專家主導，內容涵蓋主要日韓藝術收藏門類，從漆器和青瓷，到浮世繪和單色畫，並探討在當今全球藝術生態系統中收藏的實務性問題。最後，佳士得專家將為學員導賞秋季拍賣預展中的日韓藝術精品。

Location 地點

Christie's Hong Kong,
Hong Kong Convention
and Exhibition Centre
香港佳士得藝廊
及香港會議展覽中心

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CHRISTIE'S
EDUCATION 佳士得美術學院

**20TH CENTURY & CONTEMPORARY ART
(MORNING SESSION & AFTERNOON SESSION)**

**SUNDAY 26 MAY 2019
AT 10.00 AM (LOTS 101-232) &
AT 1.30 PM (LOTS 301-507)**

Convention Hall,
Hong Kong Convention and Exhibition Centre, No.1
Harbour Road, Wanchai, Hong Kong

**CODE NAMES: MODERN S19 / CONTEMPORARY S19
SALE NUMBERS: 15616 / 15617
LOT NUMBER: 101 - 507**

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

**BID ONLINE FOR THIS SALE AT
WWW.CHRISTIES.COM**

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,500,000, 20% on any amount over HK\$ 2,500,000 up to and including HK\$ 30,000,000 and 13.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 25% of the **hammer price** of each **lot** sold.
- I confirm I have read the Conditions of Sale - Buying at Christie's printed in the catalogue which covers the **Lot(s)** I register to bid in this form and agree to be bound by the said Condition of Sale.
- I have read the personal information section of the Conditions of Sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

Written Bids Form

Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:

Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

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Client Name (please print) _____

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Shipping Quote Required

Shipping address Same as the above address):

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

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

Signature _____ Date _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

二十世紀及當代藝術 上午拍賣及下午拍賣

二〇一九年 五月二十六日
星期日 上午十時
(拍賣品編號: 101-200) 及
下午一時三十分
(拍賣品編號: 201-380)

香港灣仔港灣道1號
香港會議展覽中心會議廳

編號名稱: 新紀元 S19 / 現代 S19
拍賣編號: 15616 / 15617
拍賣品編號: 101 - 507

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 2,500,000 元之 25%, 加逾港幣 2,500,000 元以上至 30,000,000 元部份之 20%; 加逾港幣 30,000,000 元以上之 13.5% 計算。名酒之買方酬金是按每件拍賣品成交價之 25%。
- 本人確認已閱讀本目錄中所列適用於我通過此表格登記競投**拍賣品**之業務規定, 並同意接受該業務規定的管限。
- 本人已細閱載於目錄內業務規定之個人信息條款, 並同意遵守該規定。
- 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, 佳士得不曾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 (同上述地址相同): _____

如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料, 請於方格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定, 買方須知。

簽名 _____ 日期 _____

如閣下未曾於佳士得競投或託售拍賣品, 請附上以下文件之副本。個人: 政府發出附有相片的身分證明文件 (如國民身分證或護照), 及 (如身分證明文件未有顯示現時住址) 現時住址證明, 如公用事業帳單或銀行月結單。公司客戶: 公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件, 由公司董事或法人按公司規定簽署及 (若有) 蓋有公司章的競投授權書, 以及列出所有董事及股東的公司文件。其他業務結構, 如信託機構、離岸公司或合夥公司: 請與信用部聯絡, 以諮詢閣下須提供何種資料, 電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投, 請附上閣下本人的身分證明文件, 以及閣下所代表競投人士的身分證明文件, 連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品, 及本次擬出價金額高於過往之客戶, 須提供銀行信用證明及/或近期的銀行月結單, 亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金, 閣下可致電 +852 2978 5371。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)



BIDDER REGISTRATION FORM

Paddle No.

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

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

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account 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"/> 17620 Finest & Rarest Wines and Spirits
Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 16697 Chinese Contemporary Ink |
| <input type="checkbox"/> 17621 Finest & Rarest Wines and Spirits
Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 16698 Fine Chinese Classical Paintings and Calligraphy
Including Property From The Chokaido Museum Collection * |
| <input type="checkbox"/> 17479 Important Watches | <input type="checkbox"/> 16699 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 17476 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 17740 Glories of Buddhist Art * |
| <input type="checkbox"/> 17472 Handbags & Accessories | <input type="checkbox"/> 18454 Four Masterpieces of Jun Ware * |
| <input type="checkbox"/> 18164 ICONOCLAST * | <input type="checkbox"/> 17739 The Baofang Pavilion Collection of Imperial Ceramics * |
| <input type="checkbox"/> 15615 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 18336 Leisurely Delights * |
| <input type="checkbox"/> 15616 20th Century & Contemporary Art (Morning Session) | <input type="checkbox"/> 16694 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 15617 20th Century & Contemporary Art (Afternoon Session) | |

* If you intend to bid on: (i) any lot in the 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

- | | | |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000 | <input type="checkbox"/> HK \$ 500,001 - 2,000,000 | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 + |

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information 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；付款資料於拍賣會結束後將不能更改，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 (同上地址相同) :

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

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值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

- | | |
|--|--|
| <input type="checkbox"/> 17620 珍罕名釀及烈酒呈獻顯赫窖藏及醇酪威士忌 | <input type="checkbox"/> 16697 中國當代水墨 |
| <input type="checkbox"/> 17621 珍罕名釀及烈酒呈獻顯赫窖藏及醇酪威士忌 | <input type="checkbox"/> 16698 中國古代書畫與澄懷堂美術館藏品 * |
| <input type="checkbox"/> 17479 精緻名錶 | <input type="checkbox"/> 16699 中國近現代畫 * |
| <input type="checkbox"/> 17476 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 17740 梵華古韻 * |
| <input type="checkbox"/> 17472 典雅傳承：手袋及配件 | <input type="checkbox"/> 18454 禹火紫霞 * |
| <input type="checkbox"/> 18164 離心力 * | <input type="checkbox"/> 17739 寶芳閣官窯瓷器珍藏 * |
| <input type="checkbox"/> 15615 二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 18336 浮生閑趣 * |
| <input type="checkbox"/> 15616 二十世紀及當代藝術（上午拍賣） | <input type="checkbox"/> 16694 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 15617 二十世紀及當代藝術（下午拍賣） | |

*如閣下有意競投 (i) 佳士得二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

- | | | |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000 | <input type="checkbox"/> 港幣 500,001 - 2,000,000 | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 聲明

- 本人已細閱載於目錄內之業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



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Stéphanie Renault
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Michelle Zhang, Terry Zhou

09/04/19

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17620
FRIDAY 24 MAY
3.00 PM & 5.30 PM

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17621
SATURDAY 25 MAY
10.00 AM

ICONOCLAST

Sale number: 18164
SATURDAY 25 MAY
5.30 PM
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15615
SATURDAY 25 MAY
5.30 PM
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15616
SUNDAY 26 MAY
10.00 AM
Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15617
SUNDAY 26 MAY
1.30 PM
Viewing: 24-25 May

CHINESE CONTEMPORARY INK

Sale number: 16697
MONDAY 27 MAY
11.00 AM
Viewing: 24-26 May

IMPORTANT WATCHES

Sale number: 17479
MONDAY 27 MAY
1.00 PM
Viewing: 24-26 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY INCLUDING PROPERTY FROM THE CHOKAIDO MUSEUM COLLECTION

Sale number: 16698
MONDAY 27 MAY
2.30 PM
Viewing: 24-27 May

FINE CHINESE MODERN PAINTINGS

Sale number: 16699
TUESDAY 28 MAY
10.00 AM & 2.30 PM
Viewing: 24-27 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 17476
TUESDAY 28 MAY
1.00 PM
Viewing: 24-28 May

GLORIES OF BUDDHIST ART

Sale number: 17740
WEDNESDAY 29 MAY
10.30 AM
Viewing: 24-28 May

FOUR MASTERPIECES OF JUN WARE

Sale number: 18454
WEDNESDAY 29 MAY
10.45 AM
Viewing: 24-28 May

THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS

Sale number: 17739
WEDNESDAY 29 MAY
10.50 AM
Viewing: 24-28 May

LEISURELY DELIGHTS

Sale number: 18336
WEDNESDAY 29 MAY
11.00 AM & 2.30 PM
Viewing: 24-28 May

HANDBAGS & ACCESSORIES

Sale number: 17472
WEDNESDAY 29 MAY
11.00 AM
Viewing: 24-28 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16694
WEDNESDAY 29 MAY
3.30 PM
Viewing: 24-28 May



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