

HI-LITE

二十世紀及當代藝術 晚間拍賣

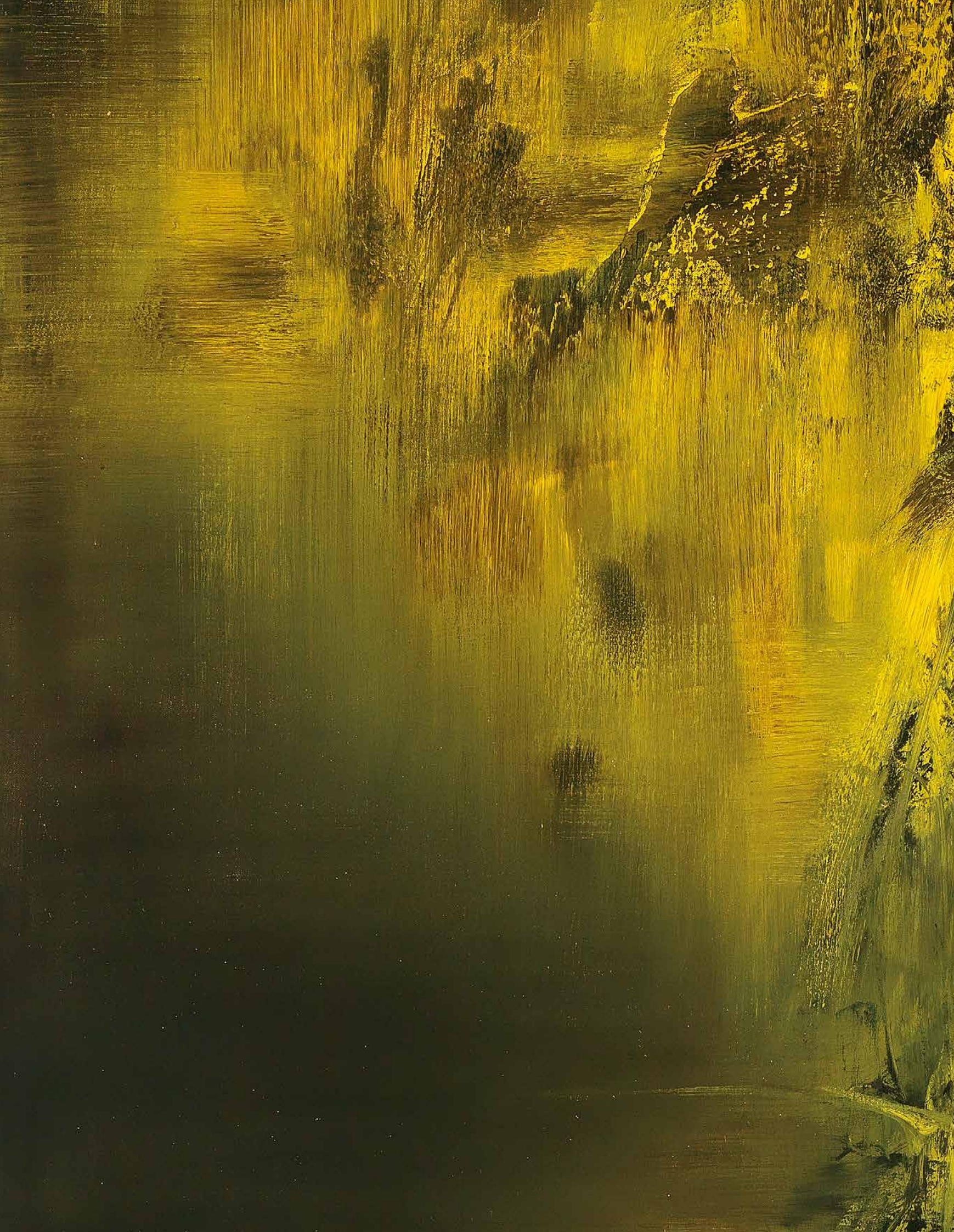
**20TH CENTURY AND CONTEMPORARY ART
EVENING SALE**

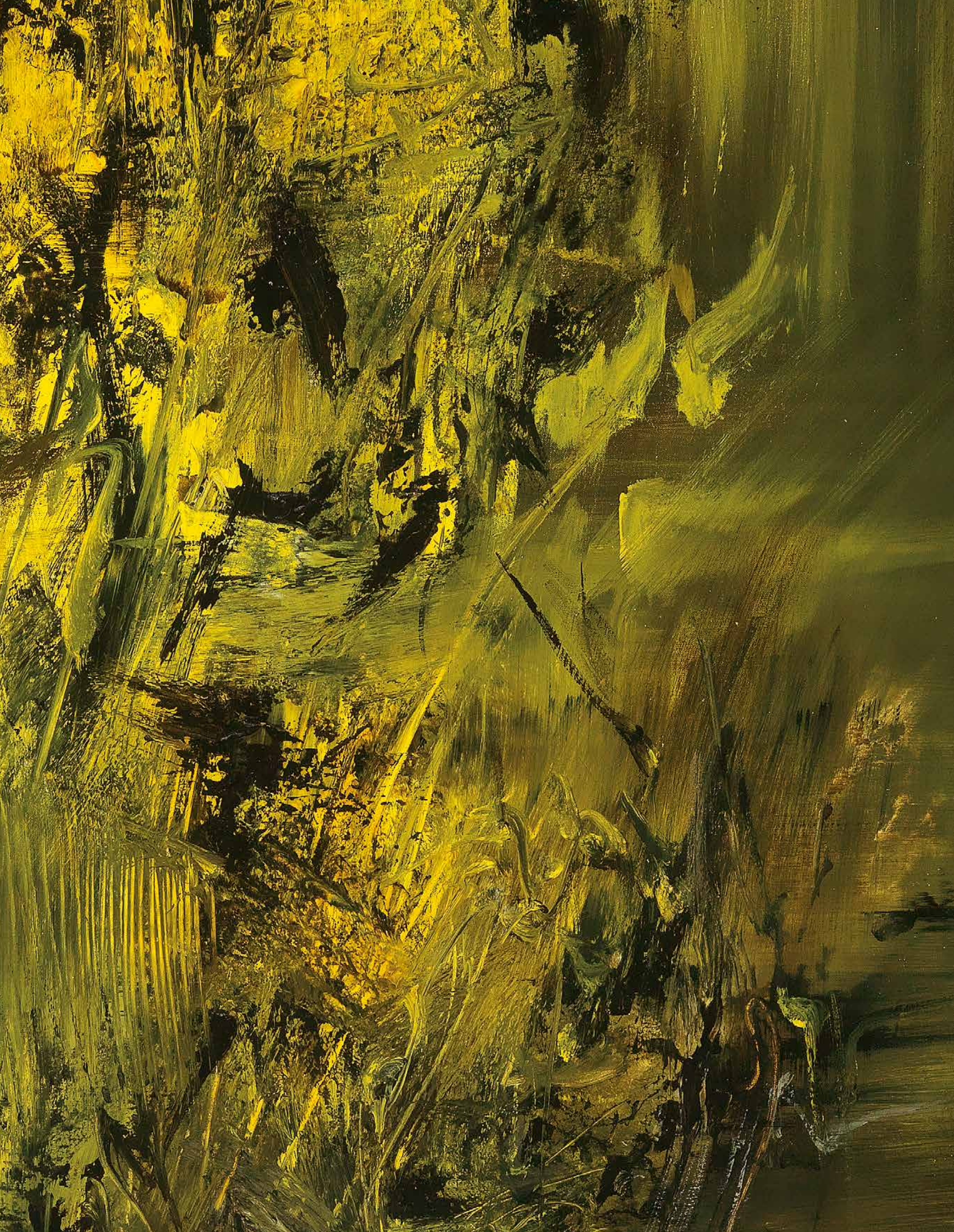
Hong Kong, 23 November 2019 香港2019年11月23日

CHRISTIE'S 佳士得











20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

二十世紀及當代藝術 (晚間拍賣)

HI-LITE

SATURDAY 23 NOVEMBER 2019 · 2019年11月23日(星期六)

AUCTION CODES AND NUMBERS

拍賣名稱及編號

In sending written and telephone bids or making enquiries, this sale should be referred to as

NEW ERA A19 / HI-LITE - 15618 & 18773

在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為

新紀元A19 / HI-LITE-15618 及 18773。

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[550]

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Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request - please refer to the Important Notices at the back of the catalogue for further information.

敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

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Saturday 23 November · 11月23日 (星期六)

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

二十世紀及當代藝術 (晚間拍賣)

5.30pm (Sale 15618, Lots 1-54) · 下午5.30 (拍賣編號15618, 拍賣品編號1-54)

HI-LITE

5.30pm (Sale 18773 Lots 55-70) approximately, immediately following the sale of 20th Century & Contemporary Art (Evening Sale)

約下午5.30 (拍賣編號18773, 拍賣品編號55-70), 二十世紀及當代藝術 (晚間拍賣) 後隨即舉行。

Location: Grand Hall, Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong

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VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

香港, 香港會議展覽中心

Friday-Saturday, 22-23 November · 11月22至23日 (星期五至六) 10.00am - 7.00pm

HIGHLIGHTS PREVIEW · 精選拍品預展

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Friday-Saturday, 25-26 October · 10月25至26日 (星期五至六) 11:00am - 7:00pm

GUANGZHOU, THE RITZ-CARLTON GUANGZHOU

廣州, 廣州富力麗思卡爾頓酒店

Tuesday-Wednesday, 29-30 October · 10月29至30日 (星期二至三) 10:00am - 6:00pm

SINGAPORE, HILTON SINGAPORE

新加坡, 新加坡希爾頓酒店

Wednesday-Thursday, 30-31 October · 10月30至31日 (星期三至四) 11:00am - 7:00pm

BEIJING, CHRISTIE'S BEIJING ART SPACE

北京, 佳士得北京藝術空間

Saturday-Sunday, 2-3 November · 11月2至3日 (星期六至日) 10:00am - 6:00pm

SHANGHAI, CHRISTIE'S SHANGHAI ART SPACE

上海, 佳士得上海藝術空間

Wednesday-Saturday, 6-9 November · 11月6至9日 (星期三至六) 10:00am - 6:00pm

TAIPEI, TAIPEI MARRIOTT HOTEL

台北, 台北萬豪酒店

Saturday-Sunday, 9-10 November · 11月9至10日 (星期六至日) 11:00am - 6:00pm

BANGKOK, WALDORF ASTORIA BANGKOK

曼谷, 曼谷華爾道夫酒店

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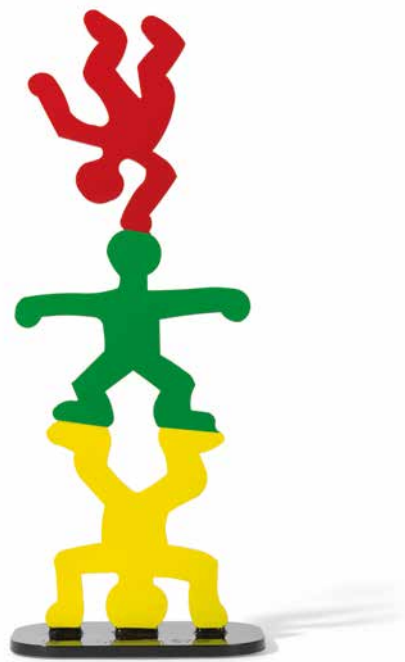
Rahul Kadakia

IMPORTANT NOTES · 重要說明

📌 Bidding of the "Five Nudes" by Sanyu, Lot 7, will require a high value paddle designated for this Lot. Please contact us at BidsAsia@Christies.com or + 852 2978 9910 for details.
競投常玉的《五裸女》，拍品編號7，需要取得此拍品專用的高額拍品競投牌。詳情請通過BidsAsia@christies.com或+852 2978 9910與我們聯繫。

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 (Detail) Lot 68: Alex Isarel, Sky Backdrop © Alex Isarel.

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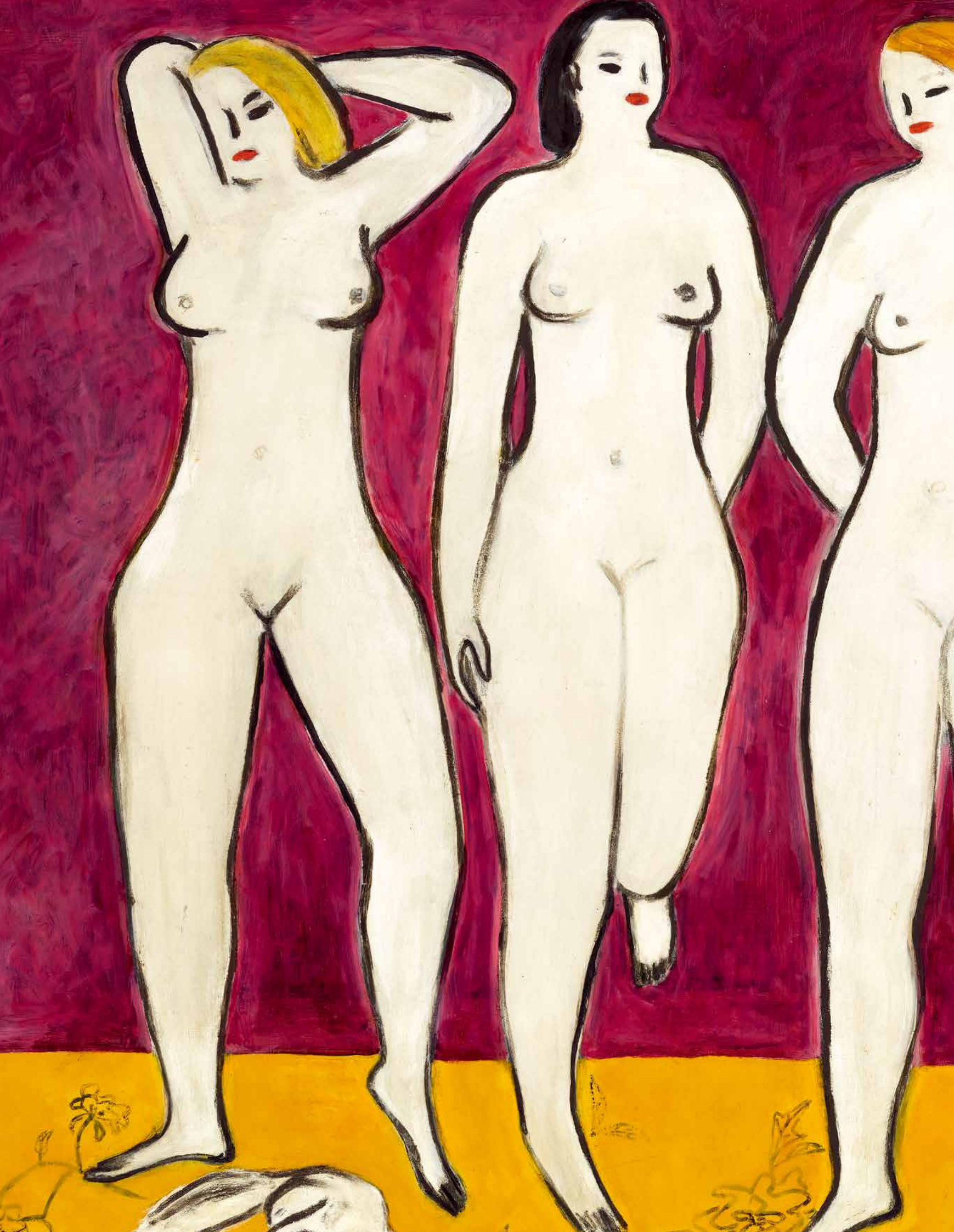
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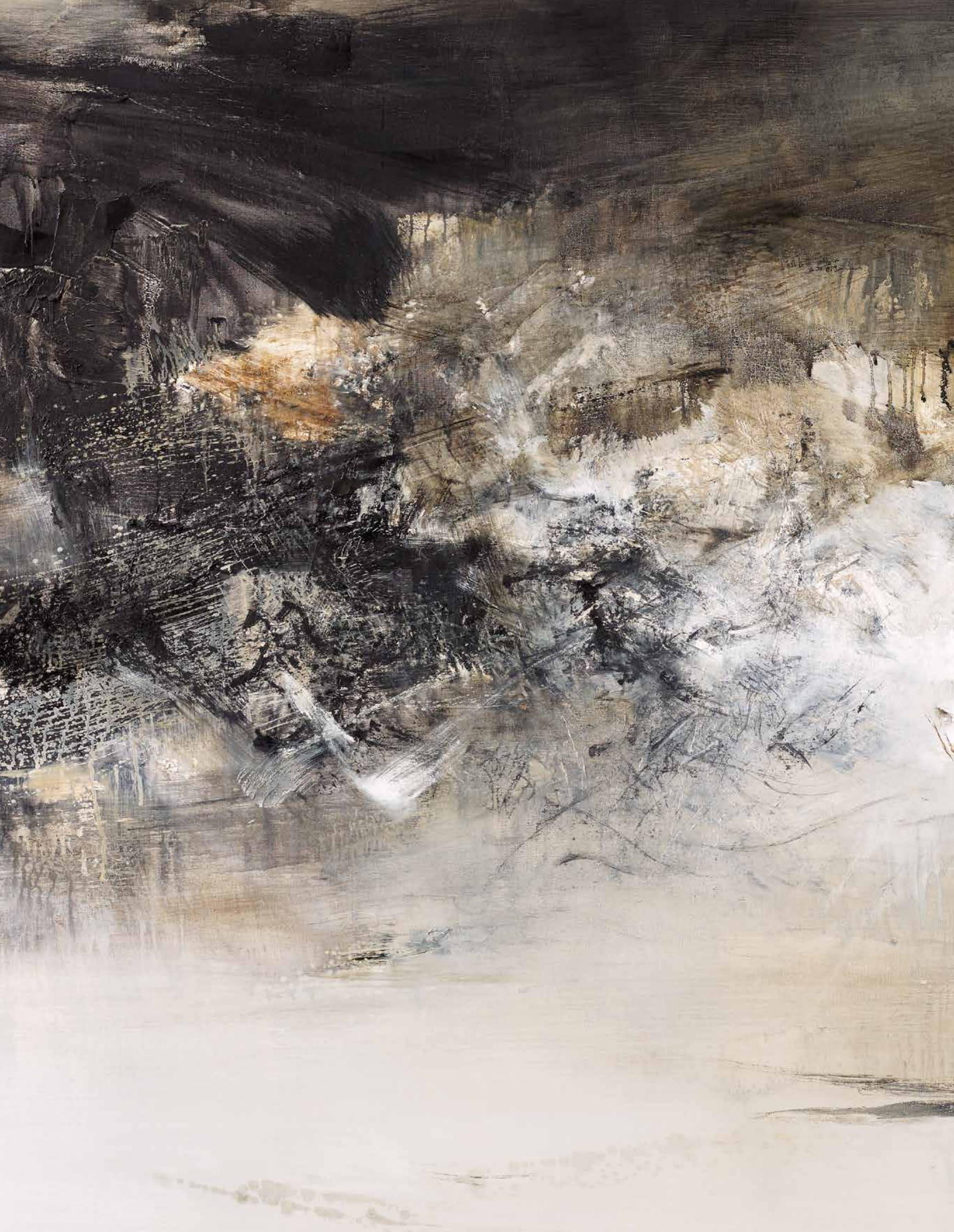
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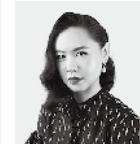
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PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
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1 LIN FENGMIAN 林風眠

(1900-1991)

Autumn Mountain

signed in Chinese (lower left)
ink and colour on paper
66.5 x 69.5 cm. (26 1/8 x 27 3/8 in.)
Painted in 1960s
one seal of the artist

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

US\$260,000-380,000

PROVENANCE

Formerly the Property from Ms Yuan Xiangwen Collection
This work is accompanied by a letter of authenticity issued by Ms Yuan Xiangwen.

LITERATURE

Xiao Fuyuan ed., Tianjin People's Fine Arts Publishing House,
Masters of Modern Chinese Painting: Lin FengMian, Tianjin,
China, 2005 (illustrated, p. 67).

秋山

水墨 設色 紙本
1960 年代作
款識：林風眠 (左下)
藝術家鈐印一枚

來源

袁湘文女士舊藏
此作品附袁湘文女士開立之作品保證文件

出版

2005年《中國現代主義繪畫大師-林風眠》蕭富元
主編 天津人民美術出版社 天津 中國 (圖版, 第67頁)



Armand Guillaumin, *Sunset at Ivry*, 1873. Musée d'Orsay, Paris, France
阿爾芒德·基約曼《伊夫里的夕陽》1873年 法國 巴黎 奧賽美術館藏

他對蘇天賜說要畫的「新風景」，或許就是這
陽光下的秋色。

— 郎紹君



"He told Su Tienchi that he wanted to paint a 'new landscape', perhaps that is this."

- Lang Shaojun

Autumn Mountain used to reside in the collection of Lin Fengmian's good friend Ms. Yuan Xiangwen, who first met Lin through her husband Pan Qiliu (a student of Lin's). She stayed by Lin's side to take care of him throughout the Cultural Revolution, therefore when Lin decided to depart Shanghai for Hong Kong, he left behind a collection of paintings, including this one. *Autumn Mountain* was completed in the 1960s, when Lin had already quit teaching and settled in Shanghai's Nanchang Road. In the 1950s, a trend to sketch from nature drove many Chinese painters towards the countryside, many masters such as Pan Tianshou and Li Keran created great works from China's hinterland, and Lin was no exception. During this period, he ventured into nature and found his muse in Suzhou's Tianping Mountain – amidst the deep autumn scene, he found poetry in colour, shape, and space. When Lin passed by Su Tianchi's home on his return journey, he even noted with excitement that the journey had been so rewarding, he is ready to paint a "new landscape". From the 1950s onwards, Lin on numerous occasions repainted this beautiful autumn scene from memory, and in each iteration one can discern a new variation in the colourisation of the leaves, riverbanks, and villages, making this Autumn series among the most influential works from Lin's mature period.

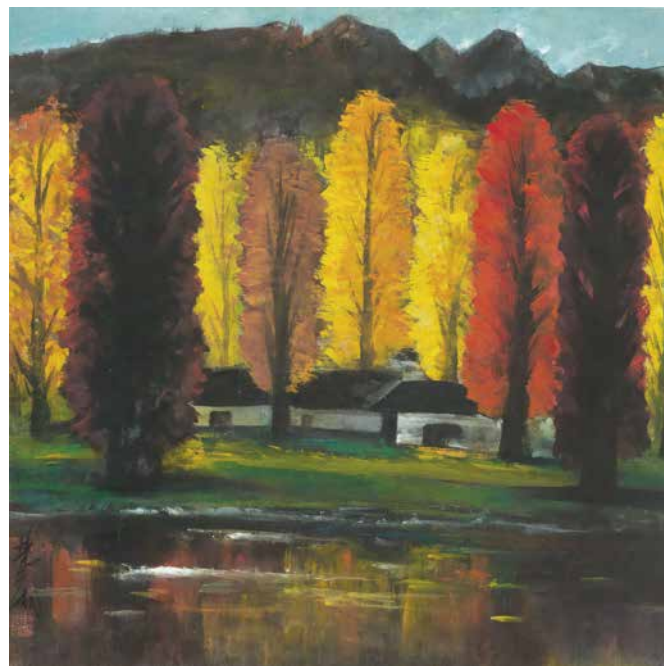
Landscape paintings is a key focus in Lin's attempt to revolutionise painting: he invented a brand new aesthetic for landscapes by taking in the Impressionists' use of light and colour, and combining them with the concept of colourful harmony from traditional Chinese ink wash paintings. The rich and palpable use of paint in *Autumn Mountain* displays Lin's deliberate deepening of the texture, stabilising the runny and liquid nature of ink wash painting and reinventing it with heavier paints. The colouring technique of layering paint and ink results in a lavish and substantial painting without feeling encumbered, and the interweaving coatings of water-based paints thus create a new kind of landscape paintings. Lin mixed green with vermilion, chestnut, and maroon, using extremely fine brushstrokes to create the effect of light piercing through the trees and bushes, to illustrate mother nature giving the luscious maple trees a new coat of red that is resplendent in its symbolism of autumn, yet still achieving lightness, freshness, and transparency despite the thickly-layered paints. The forest and the huts are tightly related and ordered in their composition; the river's surface, gentle slopes, faraway mountains, and the skies are scaled proportionately with distance to create dimensionality on the flat plane. In this ethereal and distant atmosphere, viewers get to experience this vista from close to far and feel Lin's artistic conception from the tangible to the intangible, fully revealing the artist's mastery in composition.

Lin Fengmian, *Autumn Twilight*, 1960s. Christie's Hong Kong, 26 November 2017, lot 527, sold for HKD 3,460,000

林風眠《秋林暮靄》1960年代 佳士得 香港 2017年11月26日 編號 527
成交價：3,460,000 港幣

《秋山》原是林風眠舊識袁湘文女士的收藏。1952年她結識其夫潘其鏗的老師林風眠，文革期間始終照顧在側。因此當林風眠決定離開上海前往香港之際，便將一批畫作留給了她，此作便屬其中之一。《秋山》完成於1960年代，當時林風眠已離開了教職，居住於上海南昌路。50年代，中國畫家興起下鄉寫生的風氣，如潘天壽、李可染等大家，皆從名山大川中創造了氣勢磅礴的新作品，林風眠也是其中一人。這段日子裡，他走進自然，從深秋時節的蘇州天平山景色中，發現了一種無論色彩、造型及空間上都極富詩意的創作靈感。當林風眠回程路過蘇天賜家，甚至興奮地對蘇天賜說此行收穫很大，可以畫一種「新風景」了。從50年代後期起，林風眠多次描繪這記憶中的美麗秋色，無論是紅葉、河岸、村莊等，色彩皆變化萬千，使秋景系列成為林風眠成熟時期創作中最富感染力的作品。

風景畫是林風眠實踐繪畫革新的重點之一，他獨創的風景畫法，引入了印象派對於光線和色彩的觀點，並把水墨與色彩和諧交融。從《秋山》以濃重的顏料著色，可見林風眠為了加強景色的質感，同時穩定水墨的流動性質，刻意以重彩描繪；採取「墨疊色、色疊墨」的著色技巧，雖重而不滯，形成色層豐富重疊，水性顏料厚薄相間的全新風景畫。林風眠以綠色混合赭紅、黃褐、深紅，以細緻的筆法，幻化成多層次光影穿透的樹叢，描繪大自然為翠綠的楓樹換上了新衣，洋溢濃濃的秋意，整體色厚卻通透，予人感覺十分清爽。樹林與小屋緊密相連，前後有置；河面、緩坡、遠山與天空採取近大遠小的原則，在方形的平面上拉出了空間的深度，瀟灑著空靈悠遠的氛圍，觀眾得以由近而遠地遊覽體驗，由實而虛地感知意境，構圖手法十分高妙。





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2 LIN FENGMIAN 林風眠

(1900-1991)

Lotus

signed in Chinese (lower left)
ink and colour on paper
46 x 69 cm. (18½ x 27½ in.)
Painted in the 1970s
one seal of the artist

HK\$2,500,000-3,500,000

US\$330,000-450,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 May 2007, Lot 202
Acquired from the above sale by the present owner

LITERATURE

Tianjin People's Fine Arts Publishing House, The collected works of Lin Feng Mian, Volume 2, Tianjin, China, 1994, (illustrated, p. 127).

荷花

水墨 設色 紙本
1970年代作
款識：林風眠 (左下)
藝術家鈐印一枚

來源

佳士得香港 2007年5月27日 編號202
現藏者購自上述拍賣

出版

1994年《林風眠全集：下卷》天津人民美術出版社
天津 中國 (圖版：第127頁)



Zhang Daqian, *Red Lotus and Mandarin Ducks*, 1943. Christie's Hong Kong, 26 November 2018, lot 1376, sold for HKD 58,600,000
張大千《佳藕圖》1943年 佳士得香港 2018年11月26日 編號1376 成交價：58,600,000 港幣





Lin Fengmian, *Lotus Pond*, 1960. Christie's Hong Kong, 24 November 2018, lot 52, sold for HKD 1,875,000
 林風眠《蓮池》1960年佳士得香港2018年11月24日編號52成交價：1,875,000港幣



Claude Monet, *Pond with Water Lilies*, 1907. Israel Museum, Jerusalem, Israel
 克洛德·莫內《睡蓮池塘》1907年以色列耶路撒冷以色列博物館藏

Lotus, with a harmonious colour palette and a crystal clear yet ethereal composition, fully exemplifies the subtleties of Lin Fengmian's painting technique. As Lin himself said, 'imitation of nature is at the heart of Western art, and it therefore leans toward the realistic end of things. Portraying imagination is at the heart of Eastern art, and it therefore leans toward freestyle, impressionistic painting...the reason the two should communicate and merge is because, while different, they each have their own unique strengths and weaknesses.'

Lin Fengmian came to understand and to master both Eastern and Western art. He skillfully applied an emphasis on light and color, borrowed from the Western Impressionists, while expressing the sense of delight and the personal outlook found in the literati painters of China. To the Chinese, the lotus flower represents noble elegance and purity; the image of an unsullied bloom rising from muddy water symbolizes the ability to find higher truth, even when immersed in worldly concerns. The lotus was therefore extolled by writers and poets as 'the gentleman among flowers.' In *Lotus*, Lin depicts fresh, delicate, and full lotus buds rising above green waves. Expressing their limpid, faultless petals with amazing, transparent technique, he pursues the beauty of the lotus as did the ancient literati and all the generations since.

Lin Fengmian loved flowers. He painted many still lifes on a wide variety of floral themes, yet it was rare for him to paint lotus flowers with the same close-up focus and detail of a still life. Most often his depictions showed them in scenic landscape compositions featuring an entire Lotus. In real life, lotus flowers are small and shy, almost hiding behind their large leaves. But instead of making them merely a

small part of a larger Lotus scene, Lin Fengmian here chooses to focus explicitly on the flowers themselves. Bypassing the layered leaves, he makes the bright, glistening lotus blooms the protagonists of this work on paper.

The aesthetics of Chinese art are informed with the element of line. Energetic lines form the backbone of a painting, creating rhythm and movement. In *Lotus*, this backbone appears in the flower stalks, extending upward against the deep turquoise background, highlighting the rising and falling white blooms. Lin does not employ the Western devices of either perspective or light and shadow, but even without them, he conveys the physicality and lifelike feel of the flowers through fine detail and careful sculpting of their shapes. Zhang Daqian and Sanyu were two other artists who also excelled at depicting the lotus; Sanyu's interpretations focused on their sense of independence and self-respect, while the quiet elegance of Zhang Daqian's ink washes emphasized their free and natural character. Lin Fengmian fills the space of his painting with fresh and beautiful color that spreads in a perfect balance throughout the composition; the combined effect of lines and decorative regions of color reflect the irrepressible rhythms of life.

Lin Fengmian once said, 'Art is an embodiment of beauty. In part, it derives from balance and proportion.' Lin's *Lotus* is a lively, exuberant work, based on a balanced composition of line and color. It reflects his mature understanding of essential Eastern and Western ideas, and displays an ingenious blend of Western technique with Eastern moods and sensibilities.



Lot 2 Detail 局部

《荷花》色調和諧勻淨、意境空靈澄澈，充分顯示了林風眠繪畫技巧的精微之處。正如他所說：「西方藝術是以摹仿自然為中心，結果傾於寫實一方面；東方藝術是以描寫想像為主，結果傾於寫意一方面…因相異而各有所長短，東西藝術之所以應溝通而調和便是這個緣故。」

他領悟並融匯了兩者，熟練地運用西方印象派對於光線與色彩的講究，表達中國文人畫的情趣及心境。荷花象徵高雅純淨，出淤泥而不染的形象隱喻著參透世俗而終能悟道的過程，更以「花中君子」之姿成為文人墨客所歌頌的對象。在《荷花》中，林風眠使飽滿鮮嫩的花苞自綠波中升起，以令人讚嘆的透明技法表現花瓣的清澈無瑕，呼應了自古文人對荷花之美的極致追求。

愛花的林風眠，曾創作過不少以各種花卉為題材的靜物作品，但他較少以注視靜物的距離仔細地描繪荷花，更多的是以風景畫的手法將整座荷塘映入畫幅。此件《荷花》，有別於真實世界中荷花的大小通常臃腫而不與荷葉爭先，林風眠選擇不再讓「花」與池景相伴，轉而以專注的眼神，繞過層層荷葉，將明亮欲滴的荷花作為主角，展現在畫紙上。

「線」是中國畫獨有的藝術觀，以富生命力的線條，搭出畫的脈骨；其抑揚頓挫。在《荷花》中，花莖即是線，條條脈骨順著青綠，襯托荷花，此起彼伏。即使並未借助透視或明暗的西方手法，依然使人感覺頗為立體生動及精心雕琢。同樣擅長描繪荷花的常玉與張大千相比，常玉意在詮釋孤芳自賞、遺世獨立之感；大千以淡雅墨色渲染其率性流暢的個性；林風眠筆下的荷色空間用色清麗並錯落有致，借由「線」與「色」的妝點體現生機勃勃韻律。

林風眠曾言：「藝術美的體現，一方面源於它的勻稱。」他組織了「線」與「色」的平衡，精煉東西藝術的精髓，將西方的繪畫技巧和東方的情懷巧妙融合搭配，《荷花》由此而生，生氣盎然。



Sanyu, *Pink Lotus*, 1940s. Christie's Hong Kong, 26 May 2012, lot 2010, sold for HKD 38,740,000
常玉《粉蓮盆景》1940年代 佳士得 香港 2012年5月26日
編號 2010 成交價：38,740,000 港幣

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3 LIN FENGMIAN 林風眠

(1900-1991)

Opera Series: Scene of Assassination of Wang Liao

oil on canvas
53.3 x 44.5 cm. (20 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in.)
Painted *circa.* 1956
one seal of the artist

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

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

PROVENANCE

Formerly the Forrer Collection of Chinese Paintings (acquired directly by Mr Albert Kurt Forrer from the artist in Shanghai, circa 1956)

Private Collection, Switzerland (Gifted from Mr. Albert Kurt Forrer to the father of previous owner in 1960)

Anon. Sale, Christie's Hong Kong, 22 November 2014, lot 21

Acquired from the above sale by the present owner

戲劇系列：刺王僚（魚藏劍）

油彩 畫布
約1956年作
藝術家鈐印一枚

來源

科維爾中國繪畫舊藏 (約1956年，艾伯特-庫爾特·科維爾先生在上海購自藝術家本人)

瑞士 私人收藏 (艾伯特-庫爾特·科維爾先生於1960年贈予前藏者之父親)

佳士得 香港 2014 年11月22 日編號21

現藏者購自上述拍賣



Jacques-Louis David, *Le Serment des Horaces*, 1784. Louvre Museum, Paris, France
雅克·路易·大衛《荷拉斯兄弟之誓》1784年法國巴黎羅浮宮藏



COLLECTION BACKSTORY: A TESTAMENT TO EAST-WEST CULTURAL EXCHANGES IN THE 1950S

The two Lin Fengmian works offered here originally belonged to the Swiss merchant Mr. Albert Kurt Forrer and his family. Forrer moved to distant Shanghai in 1946 to take a position in a trading company; in the mid-1950s he became a director of the Swiss Aluminum Rolling Mills in that city. He then settled down in Shanghai and started a family, marrying Marfried Zubler, with whom he had two sons. The two shared a love of Chinese culture and art, together building a collection that included works by Pang Zhao (also known as Pang Zuoyu), Fu Shuda, and Lin Fengmian. In the early 1950s they had already made the acquaintance of Lin Fengmian through introductions by other friends in the art world, and began acquiring both oils and ink works by the artist; some of those ink works were sold at Christie's sales the autumn of 2013 and spring of 2014. The unusual political circumstances of the late 1950s resulted in Forrer's decision to move his family away from Shanghai, but as he had to first complete the handover of mill operations to the Chinese government, he arranged for his wife and sons to return home first, and entrusted a Swiss friend to look after them if he should encounter difficulties in leaving China. To thank his friend for bearing this obligation, Forrer presented him with an oil work by Lin Fengmian, though ultimately he and his family were reunited in Switzerland in 1961. Three of the four oils owned by Forrer were inherited by his sons: *Legend of the White Snake*, *Zhang Fei*, and *The Monkey King*. The fourth, *Scene of Assassination of Wang Liao*, continued to be held by his friend's children. Those works made their first appearance at auction at the Christie's Fall 2014 Asian 20th Century & Contemporary Art Evening Sale, and today, two of them have once again been released onto the market, prompting us to reflect on this story, a testament to the artistic exchanges between the East and West in the 1950s.



Lot 4



Last family photo in Shanghai 1960, Forrer family with domestic staff
科維爾先生一家和傭人，這是科維爾先生在上海拍攝的最後一幅家庭照片。



Lin Fengmian's *Opera Series: Legend of the White Snake* in the collector's home, Switzerland, 1986.
林風眠《白蛇傳》在科維爾先生瑞士家中，攝於1986年。



Lin Fengmian, *Opera Series: Legend of the White Snake*, circa 1956. Christie's Hong Kong, 22 November 2014, lot 23, sold for HKD 6,040,000
 林風眠《戲劇系列：白蛇傳》約1956年佳士得香港2014年11月22日編號23成交價：6,040,000 港幣



Lin Fengmian, *Opera Series: The Monkey King*, circa 1956. Christie's Hong Kong, 22 November 2014, lot 20, sold for HKD 3,760,000
 林風眠《戲劇系列：齊天大聖孫悟空》約1956年佳士得香港2014年11月22日編號20成交價：3,760,000 港幣

BEIJING OPERA CHARACTERS: CYCLICAL MOVEMENT AND COORDINATED COLOURS

Beijing opera characters were a subject that Lin Fengmian studied and considered carefully for many years; the paintings that resulted became one of his best-known series. After leaving Hangzhou to settle in Shanghai in 1951, he became fascinated with Chinese opera. His compositions involving these dramatic characters emphasize the larger framework of their interactions, their nimble movements, and a strong sense of unity and continuity. Lin employs circular compositions set against empty backgrounds. This injects fluid motion into the works, and the arrangement of these figures into large, looping structures guides the viewer's gaze and produces a kind of repeating, cyclical movement. In *Opera Series: Zhang Fei*, the two sickle-shaped arms of the larger figure describe a circular arc, which is completed by the body and the extended leg of the other. In *Opera Series: Scene of Assassination of Wang Liao*, the crescent-shaped left arm of King Liao of Wu, and the exaggerated movement of his assassin, similarly suggest such a composition. While similar compositional techniques

can be found in some Western works, few artists other than Lin have been able to combine this kind of Cubist segmentation of forms with circular compositional techniques in a single work. Harmonization of colours was equally important to Lin, who in each painting would work with a primary, unified tonality, while including rich secondary tonalities and layers. In *Zhang Fei*, the controlling tonality of dark blue-green is enhanced by touches of forest green, indigo, and red and yellow ochre; the coldness of the main tonality highlights Zhang Fei's fierce temperament. In *Assassination of Wang Liao (The Sword in the Fish)*, King Liao wears robes of bright, fresh yellow and variegated blue hues, along with orange stage makeup and a bright red beard. The strong contrast with the assassin's deep reddish-brown clothing and his black beard places them in clearly opposing roles, one dark and one light, helping produce the dramatic tension of this life-and-death struggle. Lin Fengmian's carefully chosen compositions and colors breathe so much life into these dramatic characters that they virtually leap from the canvas and onto a stage in front of us. This vividness has made the paintings in Lin's Opera Series among his most representative works.



El Greco, *Opening of the Fifth Seal*, 1608-1614. The Metropolitan Museum of Art, New York, USA
 艾爾·葛雷柯《揭開第五印》1608-1614 年 美國 紐約 大都會藝術博物館藏



Lin Fengmian in his studio at Nanchang Road, circa early 1950s.
 約 1950 年代初，林風眠在上海南昌路寓所畫室。

收藏佳話：1950 年代中西文化交流的見證

此二件林風眠《戲劇系列》作品原為瑞士籍商人艾伯特·庫爾特·科維爾先生 (Mr. Albert Kurt Forrer) 及其家屬所有。為遠赴上海的貿易公司任職，科維爾先生於 1946 年移居上海。到了 1950 年代中期，更接受邀請成為瑞士鋁鋼精廠公司的董事，並在上海落地生根，與 Marfried Zubler 女士結婚，育有兩子。他和妻子都非常熱愛中國文化及藝術，藏品包括了龐昭（又名龐左玉）、傅叔達及林風眠。早在 1950 年代初，他們就透過藝界友人的介紹結識了林風眠，並開始購買其油畫及水墨作品，部分水墨作品曾分別於佳士得 2013 年秋季及 2014 年春季中國現代書畫拍賣中出售。由於 1950 年代末的特殊政治氛圍，科維爾先生決定於 1960 年舉家搬離上海，但因為他必須完成將公司的業務轉交給中國政府的程序，因此安排妻兒先行，並託囑瑞士的友人若他無法順利離開中國，會代為好好照顧妻兒。科維爾先生為感謝友人的義不容辭，於是把其中一幅林風眠油畫作品贈予友人。最後，科維爾先生及家人終於在 1961 年順利於瑞士團聚。其中四幅林風眠油畫作品，包括由科維爾先生之子繼承的《白蛇傳》、《張飛》及《齊天大聖孫悟空》、以及友人子女所保存的《刺王僚魚藏劍》曾於佳士得 2014 年秋季亞洲 20 世紀及當代藝術夜拍中首度亮相，如今其中兩幅作品再度釋出市場，使人回憶起這段見證 1950 年代藝術交流的收藏佳話。

戲劇人物：流轉的動勢與協調的色彩

戲劇人物是林風眠長期研究、反覆推敲的題目，亦可說是林風眠最著名的系列之一。自 1951 年離開杭州，定居上海後，林風眠就迷上了中國戲曲。戲劇人物的構圖強調整體的互動、靈活的動勢與一氣呵成的連續感。空白背景中的圓形構圖為畫面注入了一種流動性，人物的動作都巧妙地佈置在一個大迴圈中，成功引導觀者的視線，產生流轉不息的動感。《戲劇系列：張飛》中鐮刀狀的雙臂展示出圓形弧線，對打人物的身軀及右腿都落在這條弧線的延伸上。《戲劇系列：刺王僚（魚藏劍）》中吳王僚半月形的左臂與刺客誇張的動作同樣提示了這樣的構圖。類似的構圖手法雖然也能見於西方作品，但甚少如林風眠能同時融合立體分割人物與圓形構圖的技巧於一幅作品中。除此之外，色彩的協調亦同等重要，凡林風眠的創作，都有統一的主色調，同時含有豐富的次色調和各種層次，如《張飛》統馭在墨青色之下，輔以松綠、靛藍、赭黃、赭紅，整體色調冷肅，突顯張飛的兇猛氣質。《刺王僚（魚藏劍）》中吳王僚身穿明亮的鮮黃色、彩藍色袍服，以及橘色的面譜、鮮紅的鬍子與刺客深紅褐色的衣服、黑色的鬍鬚形成強烈對比，兩者對立關係清晰可見，一明一暗，呈現千鈞一髮的張力。透過林風眠精心安排的構圖與色彩，人物無不生動鮮活地彷彿能跳脫畫幅演出一般，使戲劇人物系列成為林風眠最具代表性的作品之一。



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

4 LIN FENGMIAN 林風眠

(1900-1991)

Opera Series: Zhang Fei

oil on canvas
53.5 x 45 cm. (21 $\frac{1}{8}$ x 17 $\frac{5}{8}$ in.)
Painted *circa* 1956
one seal of the artist

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

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

PROVENANCE

Private Collection, Switzerland (acquired directly from the artist by Mr Albert Kurt Forrer, father of the previous owner, in Shanghai circa 1956)

Anon. Sale, Christie's Hong Kong, 22 November 2014, lot 22

Acquired from the above sale by the present owner

戲劇系列：張飛

油彩 畫布
約1956年作
藝術家鈐印一枚

來源

瑞士 私人收藏 (約1956年，前藏者之父親艾伯特·庫爾特·科維爾先生在上海購自藝術家本人)

佳士得 香港 2014 年11月22 日編號22

現藏者購自上述拍賣



Material about Chinese opera facial makeup collected by Lin Fengmian, circa 1950s.

約 50 年代，林風眠收集的戲曲臉譜。



5 WU GUANZHONG 吳冠中 (1919-2010)

A Riverbank

signed in Chinese and dated '80' (lower right)
gouache on paper
39 x 54 cm. (15 3/8 x 21 1/4 in.)
Painted in 1980

HK\$2,500,000-3,500,000

US\$330,000-450,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 30 October 2000, lot 39
Anon. Sale, Christie's Hong Kong, 27 October 2002, lot 309
Anon. Sale, Poly Beijing, 3 December 2011, lot 370
Acquired from the above sale by the present owner

EXHIBITED

Beijing, China, Poly Art Museum, The Kite String Will Not Be Broken-Wu Guanzhong's Classical Artworks Exhibition, August 2010.

LITERATURE

Sin Hua Gallery, Wu Guanzhong: Watercolour & Gouache Paintings, Singapore, 1990 (illustrated, plate 46).
Notices The Gallery, Wu Guanzhong: A Journey of Individualism, Singapore, 1994 (illustrated, plate 48, unpagged).
Hunan Fine Art Publishing House, The Complete Works of Wu Guanzhong Vol. III, Changsha, China, 2007 (illustrated, p. 181).
Triumph Art Space, In Memory of Wu Guanzhong: A Retrospective Exhibition of Wu Guanzhong's Most Significant Artworks, Beijing, China, 2010 (illustrated, p.32).

江岸

水粉 紙本
1980年作
款識：荼 80年 (右下)

來源

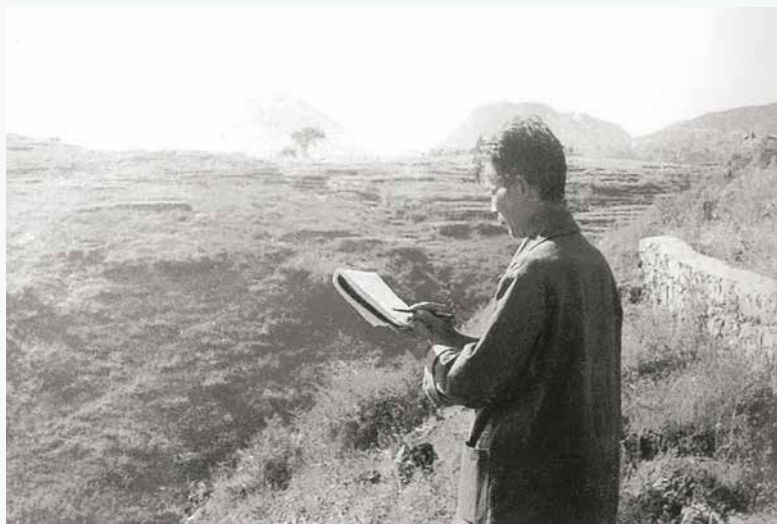
佳士得 香港 2000年10月30日 編號39
佳士得 香港 2002年10月27日 編號309
保利北京 2011年12月3日 編號370
現藏者購自上述拍賣

展覽

2010年8月 「風箏不斷線：緬懷吳冠中先生作品收藏大展」 保利藝術博物館 北京 中國

出版

1990年《吳冠中：水彩、粉彩畫集》新加坡新華美術中心 新加坡 (圖版，第46圖)
1994年《吳冠中個性之旅》Notices The Gallery 新加坡 (圖版，第48圖，無頁碼)
2007年《吳冠中全集第三卷》湖南美術出版社 長沙 中國 (圖版，第181頁)
2010年《緬懷吳冠中先生經典作品收藏大展 - 來自全球華人珍藏》展覽圖錄 藝·凱旋藝術空間 北京 中國 (圖版，第32頁)



Wu Guanzhong sketching in the mountains of Jinping County, Guizhou Province during the fall of 1980.
1980 年秋，吳冠中在貴州錦屏山區寫生。





Lot 6 Detail 局部

Wu Guanzhong was introduced to art by Chu Teh-Chun in 1936, when Wu was just seventeen years old. He soon after enrolled at the National Hangzhou Academy of Art, where he studied Western painting under Lin Fengmian and Wu Dayu. He quickly fell in love with Impressionist and Modern art and worshipped Cézanne and Van Gogh. Simultaneously, Wu studied Chinese painting under the tutelage of Pan Tianshou, finding inspiration in the works of Shi Tao, Bada Shenren, and Xu Gu.

Referring to his student years, Wu Guanzhong once said: “In the early days, I specialized in oil painting while also studying traditional Chinese painting. Watercolour played a key role in connecting these two traditions—East and West. It was a bridge within my artistic career. The colour of oil paint and the fluidity of ink unite within watercolour, existing in harmony and affectionately intermingling...oil paint, watercolour, and ink, three families coming together. A Chinese sentimentality expressed in oil and Western mannerisms conveyed in ink—almost a vermilion red, almost an inky black—their influence on one another is often unconscious.”

Wu Guanzhong’s work falls primarily into three categories: watercolour (including gouache), oil painting, and ink painting. These three parts interact and embody the evolution and multiple stages of the artist’s creative process. In the 1950s, Wu’s achievements were primarily in watercolour, though he also used oil paint at the time. Later watercolour became an intermediary when he began to focus on creating works in oil. In the 1970s, oil painting led to a transition to ink painting, and at a later stage, he mainly used colorful ink to create his work. Watercolour occupies an important position within the creative process for Wu. The water and pigment of the medium allowed him to become fluent in both the Chinese and Western painting traditions—as such, watercolour works are indispensable to a discussion of Wu’s work.

**I sit at the boat’s stern,
At the stern, in solitude.
Wave after wave rolls along,
As others retreat to the distance.
A distance, vast and obscure, without hope.
Suddenly recall, I am being carried forward!
Sunset chasing the stern,
Casts a glowing stroke across the sea,
Marking the path I have traveled.**

Wu Guanzhong

A Seaside Scene, brimming with vitality and promise, indicates an artistic rebirth for Wu Guanzhong. The year 1976 marked the end of China’s Cultural Revolution, allowing Wu to finally immerse himself in his art. His hopes for the future are palpable in this work, *A Seaside Scene*. The wild swaying grasses, seagulls symbolizing freedom, and boats which have just set off on their voyage, express his buoyant optimism toward life and artistic creation.

A Seaside Scene is divided into three plains—the lower two-thirds of the composition are occupied by a swirling white expanse of windswept grass, commanding the viewer’s gaze to follow the cool bite of the ocean breeze as it travels from the sea through the swaying brush. Winding through the field is a serpentine path, leading the viewer’s gaze to the coastline and then on to where two boats have set sail. The cresting waves and gulls overhead are delineated with sparing strokes. To the right, a rocky cliff and row of wind-stooped trees are rendered frankly in swaths of colour. As Wu Guanzhong said “Addition is simple. Artistic creation is so often rooted in the process of subtraction after addition—a so-called generalization and refinement.” *A Seaside Scene* reflects Wu Guanzhong’s mastery of Chinese landscape and imagery, striking a conceptual balance between realism and abstraction.

In the 1970s Wu Guanzhong was at his prime, with boundless enthusiasm to create—but for political reasons, he was restricted



Shi Tao, *Landscape (detail)*, Qing Dynasty (1644–1912). National Palace Museum, Taipei, Taiwan
清 石濤《山水冊頁》(局部) 台灣 台北 國立故宮博物院藏

from painting. According to *The Complete Works of Wu Guanzhong*, Wu Guanzhong painted about 200 works in oil in the 1970s, but only around 30 gouaches and watercolours during that time. In May of 1990, Sin Hua Gallery celebrated its 10th anniversary. The artist, accompanied by his wife, traveled to Singapore to attend the opening ceremony of the exhibition entitled “Wu Guanzhong: Works in Watercolour and Gouache.” During this occasion, *A Seaside Scene* was hung behind the podium, indicating the place of great importance this work held for the artist.

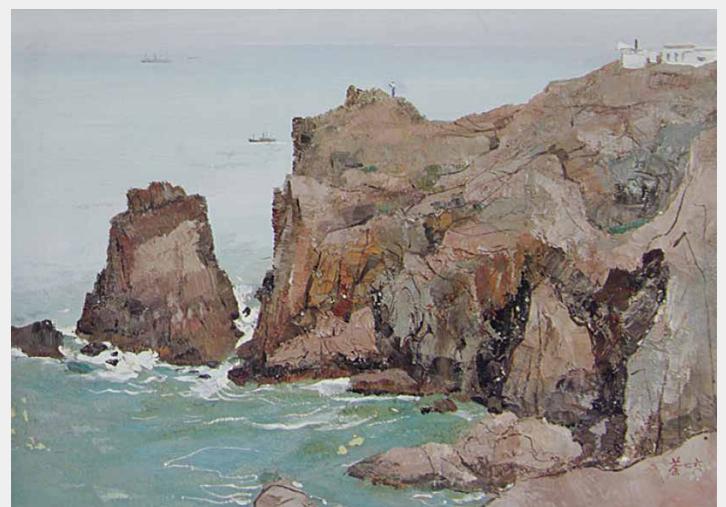
A Riverbank (Lot 5) is another significant work created by Wu Guanzhong in 1980. This painting—conceived at the nexus of abstract beauty and formal prowess—decisively conveys the aesthetic concepts Wu wrote about in his essay *On Abstract Aesthetics*, published in the same year.

The artistic concept *A Riverbank* conveys is both situational and formal—furthermore, the painting’s captivating poetic grace moves even the average viewer. The composition is not precisely delineated, but rather expressed through Wu Guanzhong’s most representative “form” of expression—dots, lines, and swaths of paint and skillful use of colour. Wu renders a clear and tranquil river in the foreground, flanked by a bank dotted with white-walled homes capped with black tile roofs tucked amidst the foliage. Beyond, the trees bordering the mountains burst in autumnal reverie. The orange, gold, and deep green tones within the composition may seem hastily placed, but their patchwork arrangement has a charming effect—scattered about the gray tones, they appear all the more dazzling. Swift lines form the branches of the trees, enlivening the composition with a spirited tempo—this too is representative of Wu Guanzhong’s style.

While depicting a natural landscape, *A Riverbank* articulates the modern sensibilities and poetic sentiments of traditional Chinese landscape painting. Simultaneously, this work cleverly showcases the exquisite richness in texture and dimensionality of gouache as a medium, instilling the depicted landscape with dynamism and elegance. The form of the landscape emerges from this collection

of structural and representational elements—dots, lines, swaths—imbuing the composition with a sense of abstract beauty and philosophical energy. As such, *A Riverbank* is not merely a rigid realistic recreation, nor is it confined by the limits of absolute formalism. Rather, the work occupies a space between worlds, seeking to intensify both form in concept and material formality, successfully unifying these elements of Wu Guanzhong’s original style of artistic expression.

From *A Seaside Scene* and *A Riverbank*, Wu Guanzhong’s landscapes have not deviated in their aesthetic sensibility. In his works, emotional appeal and visual form compliment and stimulate one another to achieve widespread approval from experts and passersby alike. Wu Guanzhong’s landscapes transcend time and space, beckoning viewers to succumb to a sublime visual experience.



Wu Guanzhong, *A Cape at the Lao Mountains*, 1976
吳冠中《嶗山海角》1976年

1936年吳冠中在17歲之時，因為認識朱德群而開始接觸藝術，進而轉入國立杭州藝術專科學校而跟著林風眠、吳大羽等學習到西方注重形式的繪畫表現方式，因而熱愛印象派與現代藝術，崇拜塞尚、梵谷等；同時也師從潘天壽學習國畫，受到石濤、八大山人及虛谷的繪畫啟發。

吳冠中曾說：「我早期（指學生時代）主攻油畫，兼攻傳統國畫，在這東西方兩大畫種間水彩起了溝通作用，曾是我藝術生涯中的鵲橋。油彩之彩，水墨之水，邂逅於小小水彩畫中，朝暮相處，情意纏綿……油畫、水彩、水墨，三家門下輪來。油畫中的中國情調，水墨中的西方風貌，近朱赤，近墨黑，相互影響往往並不自覺。」

吳冠中的藝術主要由水彩（包括水粉）、油彩和墨彩三部分組成，三部份的先後承接和交互穿插體現出藝術家創作歷程中的演變過程和不同階段。50年代吳冠中的藝術成就主要以水彩畫為主，當時並兼作油畫，爾後開始以水彩為媒介，側重油畫創作，70年代並由油畫為主導過渡到水墨創作，及至後期主要作品全然以彩墨形式創作大放異彩。職是之故，水彩創作在吳冠中的創作過程中佔有很重要的位置，水彩中之水與彩讓他得以熟悉運用中西創作的主要媒介，而水彩作品亦在他的創作作品討論中不可或缺。

我坐在船尾，
船尾上，祇我一人。
波濤連著波濤，
一群群退向遙遠。
那遙遠，祇是茫茫，沒有我的希望。
猛記起、我正被帶著前進！
落日追著船尾，
在海洋上劃出一道斜暉，
那是來路的標誌 ---

吳冠中

1976年文革結束，吳冠中終於可以全心全意投入藝術創作，他這份對未來的期盼之情在《海濱》這幅作品上可謂表露無遺。這幅充滿生機和希望的作品預示著吳冠中的藝術新生：代表生命力充沛的野草、寓意自由的海鷗、像徵重新出發的船艇，這些意象寄寓了他對生活及藝術創作的翹首以盼。

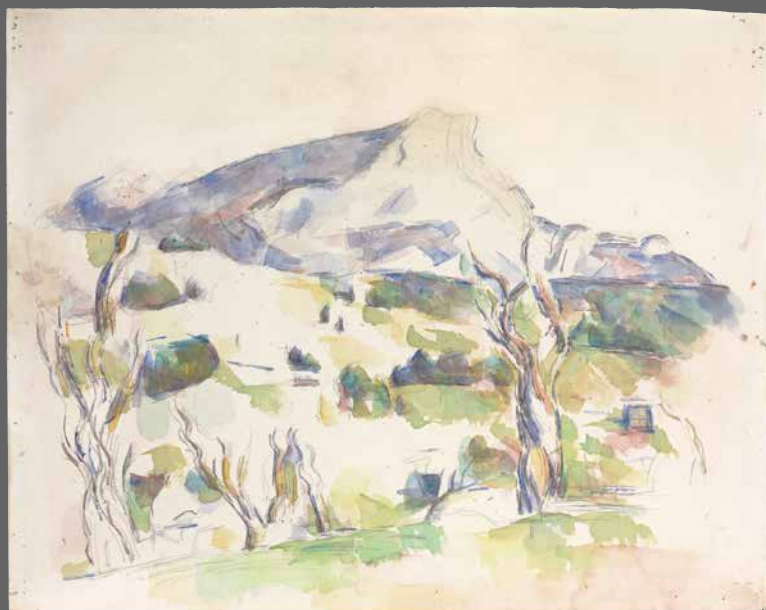
《海濱》以三層結構作鋪排，前景被一大片白茫茫的野草佔據了三分二的畫面，令觀者的目光集中在一堆堆被凜冽的海風吹得左右搖晃的野草上。畫面中間呈「S」形的一條小徑則牽領觀者的視覺前往無邊際的海岸線，而在海上航行的兩隻船艇、海面的浪花與天上的海鷗則用數筆線條帶過，至於右邊的一座山和幾株被風吹得東歪西倒的樹則被簡化成色塊，誠如吳冠中所言，「加法較簡單，藝術處理往往建立在加法後的減法中，即所謂概括與洗練吧」。《海濱》充分體現吳冠中攝取中國式風景和物像的精髓，在寫實和抽象之間取得平衡的繪畫理念。

1970年代的吳冠中正值壯年，對創作懷著無比的熱情，但因為政治原因而限制了牠作畫的機會。根據《吳冠中全集》編載，吳冠中在70年代一共創作了油畫約200幅，而水粉、水彩畫僅約30多幅。1990年5月，新華美術中心慶祝成立十週年，吳冠中偕夫人赴新加坡參加「吳冠中水彩粉彩畫展」開幕式，演講台後面即為《海濱》，可見藝術家對此作極為重視。

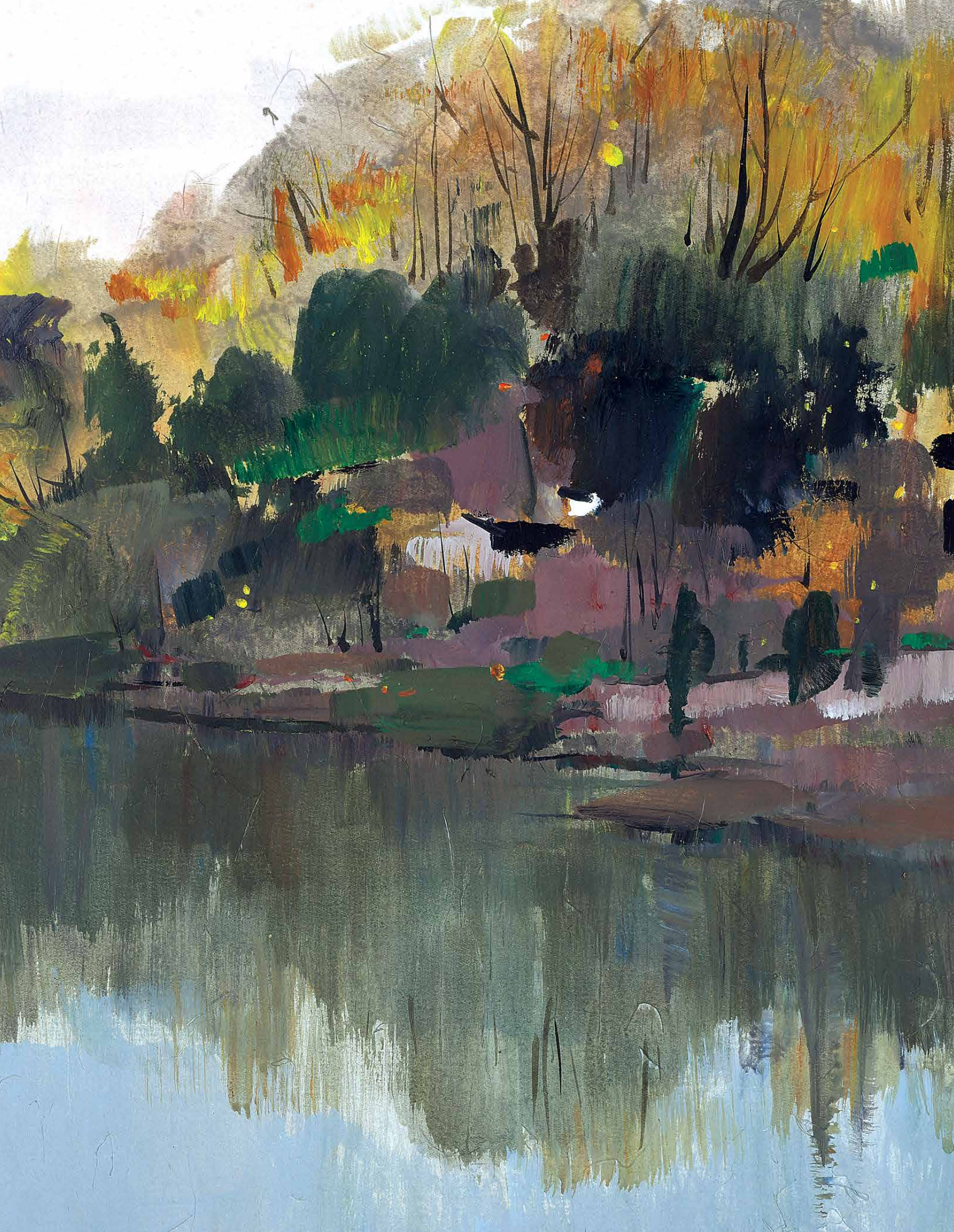
此外，吳冠中創作於1980年的《江岸》（拍品編號5）則精準地呈現了他於同年發表關於美學概念的文章《關於抽象美》-----抽象美是形式美的核心。《江岸》所表達的「繪畫的意境」是情境、物象，而又蘊含一種詩情畫意，能讓一般人有所感動。畫面中不見精雕細琢的風景陳述，而是以吳冠中最代表性的「形式」表現力，也就是利用點、線、面、色彩等獨立美感的呈現，塑造了前景清澈平靜的江水、中處數間黑瓦白牆的屋舍以及後方秋意正濃的座座群山。而畫面上數點的橘色、金黃和深綠色，看似漫不經心，其位置卻錯落有致，在灰色調的分布中顯得更為奪目；簡練的線條則表現草木枝椏的形態，節奏尤為明快生動，也是吳冠中具代表性的表達方式。

《江岸》在描繪自然景觀的同時，既寫出了中國傳統山水的現代風貌和詩性情韻，而又巧妙發揮水粉色彩的豐富細膩、質感及立體感，使筆下風景顯得生動雅致。原來具象的風景又統合了點、線、面等結構及表現元素，被賦予一種抽象的美感和哲學精神。於是，《江岸》這幅風景畫既非刻板的寫實再現，也不囿於絕對的形式主義，而是從容遊轉於兩個層面，尋求造形意境與形式的各自深化，結合成獨具吳冠中個人風格的藝術表現。

《海濱》和《江岸》之形式美感始終沒有偏離風景情韻和視覺形象，兩者更是相互配合、相互提振，展現了深具時代感的中國風格，得到了「專家鼓掌、群眾點頭」。吳冠中的風景作品超越了有限的時空，並昇華至一種精神性的體驗。



Paul Cézanne, *La Montagne Sainte-Victoire vue des Lauves*. Christie's London, 24 June 2014, lot 20, sold for GBP 3,554,500
保羅·塞尚《La Montagne Sainte-Victoire vue des Lauves》佳士得 倫敦 2014年6月24日 編號20 成交價：3,554,500 英鎊



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亞洲重要私人收藏

6 WU GUANZHONG 吳冠中

(1919-2010)

A Seaside Scene

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

gouache on paper

37 x 53 cm. (14 5/8 x 20 7/8 in.)

Painted in 1976

HK\$3,200,000-4,800,000

US\$420,000-610,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Singapore, Sin Hua Gallery, Orchard Point Exhibition Hall, Wu Guanzhong : Watercolour & Gouache Paintings, May 1990.

Singapore, Sin Hua Gallery, Orchard Point, Wu Guanzhong : Watercolour & Gouache Paintings, May 1990.

LITERATURE

Hunan Fine Art Publishing House, *The Complete Works of Wu Guanzhong Vol. III*, Changsha, China, 2007 (illustrated, p. 68).

海濱

水粉 紙本

1976年作

款識：吳冠中 一九七六（左下）；海濱 吳冠中（畫背）

來源

現藏者直接得自藝術家

展覽

1990年5月新加坡 新華美術中心烏節坊展覽館
「吳冠中：水彩粉彩畫展」

1990年5月 新加坡 新華美術中心烏節坊 「吳冠中：水彩粉彩畫展」

出版

2007年《吳冠中全集第三卷》湖南美術出版社 長沙中國（圖版，第68頁）



In May 1990, Singapore's Sin Hua Gallery celebrated its 10th anniversary and hosted the exhibition "Wu Guanzhong: Works in Watercolor and Gouache". *A Seaside Scene* can be seen hanging behind the podium.

1990年5月，新加坡新華美術中心慶祝成立十週年，主辦「吳冠中水彩粉彩畫展」，演講台後面即為《海濱》。





SANYU 常玉

(CHANG YU, 1895-1966)

Five Nudes

signed 'Sanyu' and signed in Chinese (lower right)
oil on masonite
120 x 172 cm. (47¼ x 67¾ in.)
Painted in 1950s

HK\$250,000,000-550,000,000

US\$33,000,000-70,000,000

PROVENANCE

Hôtel Drouot, Paris, France, 1966
Yves Bideau, Paris, France
Jean-Claude Riedel, Paris, France
Eric Edwards, Paris, France
Anon. Sale, Sotheby's Taipei, 17 October 1993, Lot 18
Yageo Collection, Taiwan
Anon. Sale, Ravenel Hong Kong, 30 May 2011, Lot 19
Acquired from the above sale by the present owner

EXHIBITED

Taipei, Taiwan, Taipei Fine Arts Museum, China-Paris, Seven Chinese Painters Who Studied in France, 1918-1960, 26 March - 26 June 1988.
Taipei, Taiwan, Tamshui Center of Arts and Culture, Sanyu, 18 August - 4 September 1994.
Dresden, Germany, Staatliche Kunstsammlungen Dresden, Madonna Meets Mao, 31 October 2008 - 11 January 2009.
Hong Kong, Hong Kong Convention Centre, Treasures of the Century - Masters of 20th Century Chinese Art, 2-7 October 2010.

LITERATURE

Taipei Fine Arts Museum, China-Paris, Seven Chinese Painters Who Studied in France, 1918- 1960, Taipei, Taiwan, 1988 (illustrated, p. 107).
Taipei Fine Arts Museum, China-Paris, A Study on the Chinese Painters Who Studied in France, in the Early Twentieth Century, Taipei, Taiwan, 1989 (illustrated in black and white, p. 159).
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Sotheby's, Treasures of the Century - Masters of 20th Century Chinese Art, Hong Kong, 2010 (illustrated, p. 46-47).

五裸女

油彩 纖維板
1950年代作
款識：玉 SANYU (右下)

來源

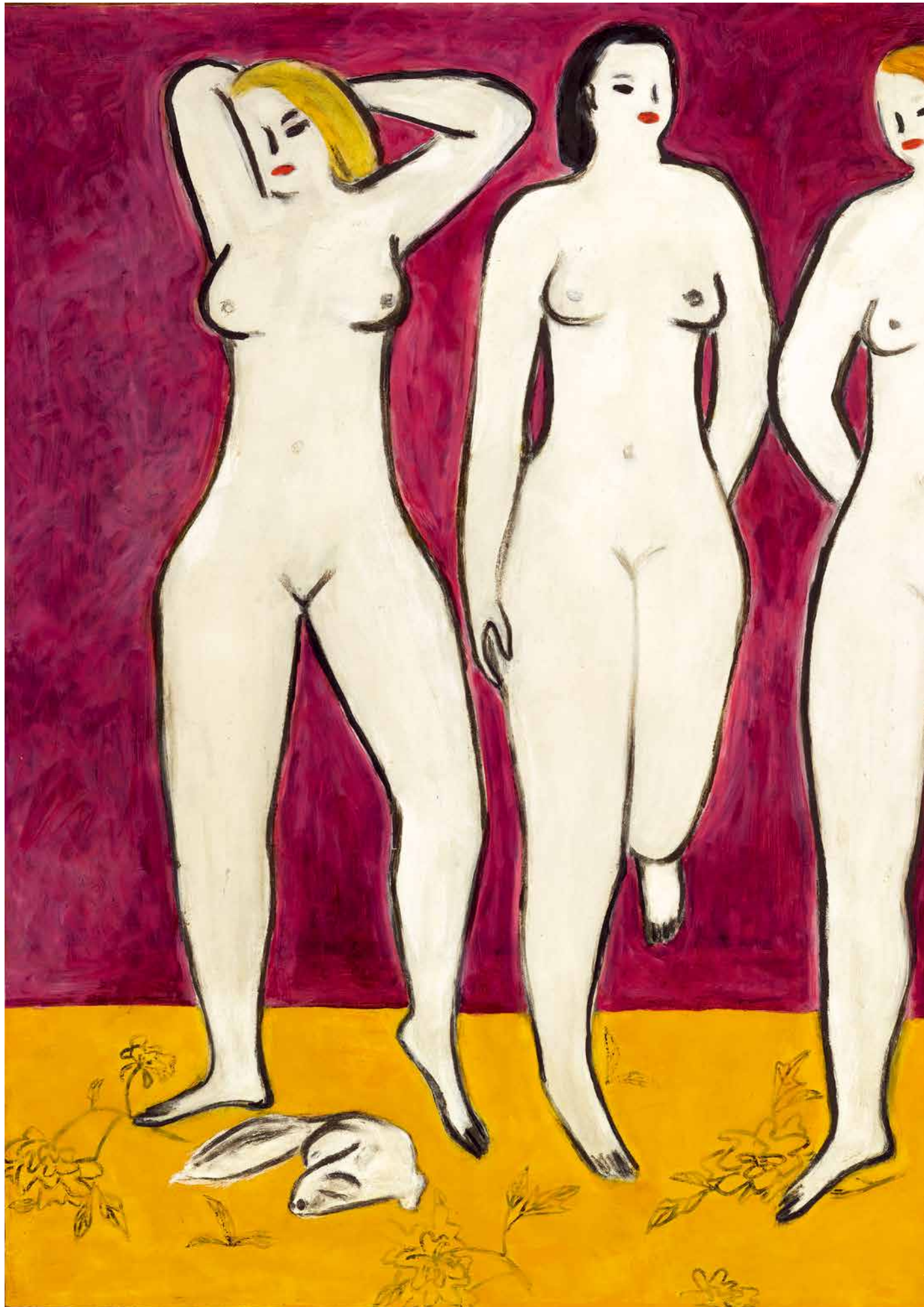
圖歐飯店 巴黎 法國 1966年
易·畢朵收藏 巴黎 法國
尚·克勞德·希耶戴 巴黎 法國
艾立克·愛德華 巴黎 法國
蘇富比台北 1993年10月17日 編號18
國巨基金會舊藏 台灣
羅芙奧香港 2011年5月30日 編號19
現藏者購自上述拍賣

展覽

1988年3月26日至6月26日「中國－巴黎：早期旅法畫家回顧展」台北市立美術館 台北 台灣
1994年8月18日至9月4日「常玉」淡水藝文中心 台北 台灣
2008年10月31日至2009年1月11日「瑪丹娜遇見毛澤東」德勒斯登國立美術館 德勒斯登 德國
2010年10月2日至7日「世紀藏臻：二十世紀中國藝術大師作品展」香港會議展覽中心 香港

出版

1988年《中國－巴黎：早期旅法畫家回顧展專輯》台北市立美術館 台北 台灣 (圖版，第107頁)
1989年《美術論叢15：中國－巴黎：早期旅法中國畫家研究》台北市立美術館 台北 台灣 (黑白圖版，第159頁)
1994年《常玉》淡水藝文中心 台北 台灣 (圖版，第17頁)
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1996《華人藝術市場》劉太乃著 皇冠出版社 台北 台灣 (圖版，無頁數)
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2008年《瑪丹娜遇見毛澤東》德勒斯登國立美術館 德勒斯登 德國 (圖版，第54頁)
2010年《世紀藏臻：二十世紀中國藝術大師作品展》蘇富比 香港 (圖版，第46-47頁)







A VISIONARY PIONEER: SANYU AND HIS MAGNUM OPUS, *FIVE NUDES*

“Sanyu’s flowers, his animals, and especially his female nudes exhibit an almost unmatched beauty, full of harmony, inspiring our admiration.”

- Jean-Claude Riedel ¹

Christie’s Hong Kong is honoured to present one of the greatest Chinese works of art of the 20th century at auction this fall — Sanyu’s masterpiece *Five Nudes*. Born in Sichuan, Sanyu possessed an unusual artistic genius, and is today recognized as an important founding figure in the development of modern Chinese art.

Traditional Chinese painting has always taught that the artist should seek to learn from nature, and historically human subjects rarely appeared as prominent subjects within most traditional Chinese paintings. The female nude was never considered an appropriate subject for fine art, and appeared only in low-class erotic images reserved for entertainment. Yet as one of the first generation of Chinese painters to study abroad in France, Sanyu broke new ground by boldly placing the female nude at the centre of his artistic output. Though he painted using Western oil paints, he nevertheless imbued his work with a deep understanding of Chinese painting, breaking out of the conventions that for thousands of years had limited the range of subjects that were considered appropriate in Chinese fine art.

The female nude is universally acknowledged as one of Sanyu’s core subjects. In *Five Nudes*, a large oil painting dating from the 1950s, five curvaceous women dominate the majority of the composition, their creamy white skin standing out in bold contrast against the plum and saffron hues of the floor and background. The muses in this painting exude charm and confidence, adopting a variety of subtle poses as if seeking to entice the viewer into the work, sometimes gazing at us directly and sometimes giving a sidelong glance. Not only is *Five Nudes* the largest oil painting featuring the female nude Sanyu ever created, but it is also extraordinarily rare due to its being the only known work by Sanyu in the entire world to feature five nudes, the largest number of any of his paintings. Sanyu’s work recalls two others in which five nudes are depicted, works now recognized as iconic masterpieces in the history of modern painting: Picasso’s *Les Femmes d’Alger* (1911) and Matisse’s *Dance* (1909). According to Volume I and Volume III of

Sanyu: Catalogue Raisonné, Oil Paintings, compiled by Rita Wong, there is currently a total of 56 known oil paintings by Sanyu that include or depict the female nude, only seven of which shows the subject in a standing pose. Of those seven, two date from the 1950s; one is *Nude in Front of a Mirror*, currently in the collection of the National Museum of History in Taipei, Taiwan; and the other is this unparalleled work, Sanyu’s brilliant and beautiful *Five Nudes*.

A BOHEMIAN IN PARIS: SANYU’S LIFE AS AN ARTIST

“When he went out, Sanyu always brought paper and pencil with him. Sitting in cafés, he enjoyed observing men and women at neighbouring tables, and he would immediately begin to sketch any whose looks he found striking. He was always teaching himself outside of class.... Sometimes, if his allowance hadn’t arrived and he had no money, he’d get by on dry bread and tap water. His only valuable camera often ended up in the pawn shop, or he’d ask to borrow several thousands from me. When the allowance came, he’d get his camera out of hock and pay me back.... He was good looking, elegant, and a fine dresser; he played the violin, played tennis, and was especially good at billiards. Aside from that, he didn’t drink or smoke, didn’t dance, and didn’t gamble. All his life he loved what was natural. He was an elegant son of privilege.”

- Wang Jigang ²

Born to a wealthy family, Sanyu’s childhood teachers included top Chinese intellectuals of the time, including a famous scholar Zhao Xi, who taught him poetry and calligraphy. Sanyu’s deep cultural literacy in Chinese traditions would later have a strong influence on his later oil paintings. The beginning of the 20th century saw Western learnings spreading to the East in an era of unprecedented cultural exchange. Inspired by the wave of students traveling abroad on work-study programs, Sanyu resolved to go to Paris, arriving in 1921 where he entered the non-traditional Académie de la Grande Chaumière to study and paint. He met a number of foreign artists active in Paris at that time, including Moïse Kisling, Alberto Giacometti, and Japanese artist Léonard Tsugouharu Foujita. Gathering in the Montparnasse District, the artistic and cultural centre of the city, these French and émigré artists and their intense creative fervour led to the formation of the School of Paris. The School of Paris did not represent any single style, but instead describes the free and open environment during these early decades, allowing artists from different cultural backgrounds to



Zhou Fang, *Beauties Wearing Flowers*, Tang Dynasty (618-907). Liaoning Provincial Museum, Liaoning, China
唐周昉《簪花仕女圖》中國遼寧省博物館藏



Anton Raphael Mengs, *Judgement of Paris*, 1650 – 1660. Museo Nacional del Prado, Madrid, Spain
 安東·拉斐爾·門斯《帕里斯的裁判》1650-1660年 西班牙 馬德里 普拉多博物館藏



Sanyu, *Two Pink Nudes*, 81 x 55cm, 1929.
 Private Collection.
 常玉《雙裸女》1929年私人收藏

absorb new elements and develop styles based on their own individual backgrounds. Numerous Chinese artists at that time struggled to find a new model with which they could integrate Chinese and Western influences; Sanyu's *Five Nudes* is one exemplary outcome of this period of rich experimentation. Beginning with a fundamentally Chinese conception, the work represents a combination of ancient and modern aesthetics, ink-wash and oil techniques, and bold use of both line and colour. With *Five Nudes*, Sanyu moved Chinese oil painting into a new creative sphere, exerting an important influence on the development of modern Chinese painting that served to bridge past and future.

In the decades after his arrival in Paris in 1921 and until his accidental death in 1966, Sanyu led the bohemian life of a Parisian artist, unconcerned with the pursuit of fame or fortune, instead following his instincts wherever they led. Sanyu's career can be divided, stylistically, into two phases: The first, during the '20s and '30s, involved integrating Chinese and Western styles. During this period, due to economic support from his brother, life was easy: Sanyu frequented the coffee houses where artists and writers lingered, and attended classes at the Académie de la Grande Chaumière. His work began receiving good notices at the annual Salon, and it was during this period that he also made the acquaintance of the famous art collector and dealer Pierre-Henri Roché. Roché was a collector of some acumen: it was through his introduction that the American collectors Leo and Gertrude Stein began to support and become patrons of Pablo Picasso, then a still-unknown 25-year-old artist, helping him achieve the first successes of his career. Roché's enthusiasm for discovering new artists with potential brought him into close association with artists such as Constantin Brancusi and Picasso, and he was instrumental in promoting their later careers. Roché collected Sanyu's work in different periods, and he once said, "For me, this shows that I once personally saw these artists before they became known, and was friends with them. Among these were Picasso, ... the Chinese artist Sanyu, ... and Modigliani..."³. Roché's comment indicates that he admired Sanyu and was drawn to his work, just as he was to the work of other Western modernists.

The European economy fell into a slump after World War II, and by this time Sanyu's monetary allowances from his family in China also ended. His economic condition was worsened by the fact that he lacked the personality for schmoozing with gallerists and dealers who could help promote his work. To support himself, he began lacquering and staining furniture, and producing drawings for a Chinese furniture maker in Paris, a twist of fate that actually brought about significant change in his art. The rich colours and simple lines found in ceramics, embroidery, and Chinese folk art inspired new experimentation in his painting, and ushered in a new era—what would be the final golden era—in his creative work. It was during the 1950s that Sanyu gained new confidence in his creative abilities, and he did not hesitate to say on his returning to Paris from New York in 1950, "I've painted a whole lifetime, but only now do I finally know how to paint"⁴. *Five Nudes* was created by Sanyu during this period of unparalleled creativity and artistic output, during which he produced the work that represents the pinnacle of his entire artistic career.

ELEGANT LINES: INTERPRETING THE SUBJECT OF THE WESTERN NUDE

"In Sanyu's works, you always see his unique style, with such rich poetic feeling... he employs pure and elegant colour, his canvases brimming with his generous temperament. From ancient times, the Chinese have always sought excellence in poetry, painting, and calligraphy. Sanyu melds all three into one, expressing the spirit of the ancient scholars, and he does it on the canvases of his Western style paintings..."

- Chu Teh-Chun⁵

The beauty of Chinese painting is found in its lines. From the time of the Han and Tang Dynasties, fine, flowing lines were employed in portrait and paintings of elegant ladies. These beautiful lines created an independent style that was later referred to as "the spinning of spring silkworms," or "the high style of depiction in flowing silk." The art of calligraphy, which includes styles such as seal script, regular script, or cursive script, is based on control and different

applications of force through the brush, so as to write the same character in different styles. Each calligraphy style embodies its own visual aesthetic, and all reveal the great expressive power of line. Sanyu's style in outlining the figures in *Five Nudes* obviously derives from Chinese line drawing, as seen in works such as Gu Kaizhi's *Admonitions to the Court Ladies* or Zhou Fang's *Ladies with Flowers in Their Hair*. Pang Xunqin (1906-1985) recalls how in 1927 he was painting in the studio with Sanyu, and he noticed Sanyu sketching with a calligraphy brush. His observation indicates that by the 1920s, Sanyu had already adopted Chinese concepts regarding the use of line in shaping his forms. Sanyu arrived at his unusual and uniquely beautiful style as he attempted to "simplify, and then further simplify" his expressive lines.

In *Five Nudes*, Sanyu employs delightful, flowing calligraphic lines of varying thicknesses to outline the graceful forms of his models in their varied poses. His lines exude confidence and freedom, appearing neatly ordered yet highly fluid, and almost disappearing at certain turning points. The women's figures are far less exaggerated than the ones who sported the "cosmic thighs" of Sanyu's earlier works, though they are still sketched with a naïve exuberance. With simple, direct lines Sanyu traces their large beautiful eyes, their noses, and the redness of their fresh, moist lips. His models exude youthful beauty, and their supple bodies and cherry-red lips embody a classical ideal of female beauty. Four of Sanyu's five models stand facing forward, while the fifth turns her back toward us; each wears a different expression and adopts a different pose. One figure flirtatiously plays with her hair as she points a toe, while the others suggest varying degrees of confidence and bashfulness. With varied brushwork and suggestions of ink-wash techniques, Sanyu's lines capture the concise, skillful control of Chinese calligraphy, expressing a deep sense of lyricism and poetry.

Beginning in the 1920s, Sanyu made large numbers of figure studies in ink and pencil. His sensitivity to form and outline and his dexterous control of medium, is also apparent in his later oil works; the nimble yet languorous lines seem to have been painted with a single stroke. *Five Nudes* is an embodiment of Sanyu's most mature and fully realized style. Even in the broader strokes, Sanyu captures his subjects' emotional states and expresses complexity within a simple linear style. But a whole universe of expression exists within the simplicity of that style, and in this classic example of Sanyu's portrayal of the female body, the simplicity leads viewers to engage in their own imaginative musings. At the level of physical description, the unabashed nakedness *Five Nudes* portrays is a display of liberation, but there is nothing pornographic about Sanyu's portrayal of these women. As the models turn their gaze slightly away or indicate a pensive mood, Sanyu subtly reveals the kind of reserve and elegance seen in ancient Chinese paintings of court ladies. A somewhat conflicted sense of beauty develops as they walk a fine line between frank and open display and feminine reserve; that both characteristics coexist in Sanyu's *Five Nudes* adds extra levels of meaning to any interpretation of the work.

EMBRACING WESTERN EXPRESSIONISM AND AN EASTERN, IMPRESSIONISTIC SPIRIT

"It's rare to encounter an artist such as Sanyu, who is always progressing and keeping abreast of the times in his painting."

- Pan Yuliang⁶

The broad sweep of Western art history provides a perspective from which to understand the background and achievements of Sanyu, as a Chinese artist, at the time he created his *Five Nudes*. With the rise of modernism early in the 20th century, the nude became almost completely objectified as an experimental vehicle. Many modern painters at the time attempted to attack or challenge the genre of the female nude, and by extension, the classical academic ideas it represented. The female nude has been a constant theme in Western art in both painting and sculpture; religious and allegorical subjects were presented through rigorous framing of the nude figure, or it was used to express a classical ideal of feminine beauty. At the opening of the 20th century, however, spurred by an upsurge of creative and stylistic freedom, artists of all kinds began experimenting with the nude and produced brilliant variations on this classical theme.

In works such as Picasso's *Les Femmes d'Alger*, Matisse's *Dance*, Amedeo Modigliani's *Nu couché*, or Sanyu's *Five Nudes*, we see artists of the early 20th century exploring the classical subject of the female body. Their new aim, however, was to find the means to reinterpret this subject and to transcend portrayals that focus purely on their subjects' physical characteristics. Thus no longer do we see these artists pursuing the classical ideals of balance, harmony, or exquisitely rendered realism. The figures in Picasso's *Les Femmes d'Alger* are bent and distorted, segmented into purely geometric shapes, and placed within a single picture frame, for a complete and multifaceted impression of their figures and their relationship with space. In Matisse's *Dance*, the artist employs pure, saturated colour and simplified modelling, placing his figures in a circular structure, in a rhythmic and dynamic work that celebrates the energy of life. Modigliani's *Nu couché*, in contravention of traditional perspectives, deliberately cuts off part of our view of his model's limbs, extending the visual tension and the seductive atmosphere of the image beyond the boundaries of the work; the viewer is brought closer to the figure on the canvas as if viewing her through a close-up lens.

Sanyu, now in an open and liberated country in the West, began to freely explore a genre that had never existed in his own country's artistic tradition. His expression of the theme, however, are very different from that of other Western masters. The female body types depicted in *Five Nudes*, with their smaller heads and full-figured lower bodies, diverge from strictly realistic physical proportions. Artistic exaggeration of certain features was necessary to present Sanyu's ideal, conceptualized view. Yet his presentation still differs fundamentally from the direct, unrestrained wildness of the Western Fauves, the charged sexuality of the Expressionists, or the rational geometric dissection of the Cubists. Sanyu's unique style of presentation developed from a fusion of Western Expressionism with the spirit of China's freehand, impressionistic approach to painting.

As we reflect on *Five Nudes* it becomes apparent that, while its female forms are all similar in terms of their proportions, poses, and skin colours, each of them also conveys a personality and mood that is distinctly her own. At the far left stands a graceful blond figure, calm and unruffled, exuding a more confident air than Sanyu's other models as she arches her arms behind her head. Beside her another model stands on one leg, leaning slightly forward, her appearance lovable and appealing. The figure in the middle is closest to the viewer; with her eyes slightly averted, lips gently curled, and hands held behind her back, she seems occupied with her own thoughts. Next to her a silver-haired model holds her left arm behind her; with her shoulders drawn slightly inward, she seems perhaps more bashful than the rest. The model on the right has her hair gathered in a low bun, and only she stands with her back to the viewer, while gazing slightly toward



the left. With an upturned nose and hands on hips, she seems both elegant and alluring. The differences in the forms and movements of these women lend a harmonious balance to the composition. It is a harmony that has been carefully thought through and considered: the movement and stillness within the painting, the straight lines and the curved ones, produce a pleasing variety within the overall unity of the work that serves the basic principles of aesthetics.

SIMPLIFIED SPACE AND THE IMPRESSIONISTIC REALM

“My whole life I've never had anything; I'm just an artist. As for my works, I don't think they need much interpretation. When you see them, I think you should clearly understand what I'm expressing...it's just a simple kind of concept.”

- Sanyu 7

An important aim of traditional Chinese painting is to present an artistic conception and a physical space of infinite breadth and depth, even within the limited dimensions of a painting. This requires transcendence on multiple levels: the portrayal of physical scenes that lead to spiritual dimensions, a movement from the limited to the unlimited, and a sense of space that stimulates thoughts of endless, far-reaching time. Such notions differ greatly from the Western presentation of single-point perspective, where time and space are neatly ordered and compressed inside the flat surface of the painting. Western art contains the world in a neat and artificial artistic space, while Eastern art hopes that what is small can suggest something much larger, that can extend far beyond the limited pictorial space into a realm of the spirit where viewer and object merge. Visually, the modern feel of *Five Nudes*, in its aesthetic concepts and its presentation of space, appears very similar to other Western paintings.

But at the same time, it embraces a kind of classical, Eastern charm and refined elegance. The painting highlights only the bodily outlines of Sanyu's models, and any other detail, aside from their eyes, lips, and the bridges of their noses, is eliminated. Sanyu's simplification, and his empty spaces, leave room for the imagination, a factor further reflected in the background and the carpet around the nudes. In the leisurely, gentle beauty of the composition, Sanyu makes use of empty space and suggestiveness as the ideal means for projecting the reality of his subjects.

Sanyu's handling of colour in *Five Nudes* is direct and simple, as he cleanly divides the canvas into zones dominated by three different colours. The high contrast between the rich, plum-coloured background and the saffron yellow carpet creates a richly hued ambience, while the pure, creamy skin tones are deliberately outlined in a bold inky black. The contours and shadows in his models' forms thus display contrasting effects, both stark and soft. Solid form and empty space are balanced, enhancing a sense of the physical weight of their bodies and the painting's rhythmic feel. The carpet's peony pattern also suggests strong Chinese associations, while the Pekinese dog and tabby cat gambolling at the figures' feet are outlined in simple, direct strokes. Sanyu spaces his models evenly across the canvas, and whether we view them one by one from the left or the right, they seem interconnected and yet at ease on their own as individuals. By contrast with the three-dimensional space in Western painting, with its rational use of light and shadow, perspective, and analysis, Sanyu creates a stage-like setting with his vividly contrasted colours, while his nimble calligraphic lines suggest a sculptural feel and sense of space. The subtle front-to-back staggering of the models' positions further enhances this spatial feel. Sanyu successfully borrows colour elements from Western painting, injects the simple narrative space of traditional Eastern painting, and creates a rich expression of space. The exceptionally simplicity of his colours and lines sets out for the



Sanyu, *Nude*, 124 x 102 cm, 1950/60s. Private collection.
常玉《抱腿裸女(驚嘆號)》1950/60年代私人收藏



Pablo Picasso, *Les Femmes d'Alger (O.J. Version O)*, 1907. The Museum of Modern Art, New York.
Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴伯羅·畢卡索《亞維儂的少女》1907年 紐約現代博物館藏

viewer a freehand, impressionistic world, deeply engaging and rich in meaning.

Considered from this point of view, the entire course of Sanyu's artistic career, his aesthetic exploration, had its roots in a kind of grand historical perspective. It was necessary not only that he create new expressive forms within the context of modern art, in which Chinese and Western aesthetics could be joined; these new forms must also continue the bold spirit, the grand vision of traditional Chinese art. They must take its aesthetic traditions, its linear art forms that already seemed long lost, and its depiction of space—its expansive spaces within paintings of limited size—and bring those into the modern realm. And further, those new forms must be reinterpreted through Western media. Accomplishing this was in fact Sanyu's great and unique contribution to modern Chinese painting.

The well-known art critic and author Antoine Chen, who was the first to introduce Sanyu's paintings to Asia, wrote an incisive and detailed description of *Five Nudes*, including its creative background and stylistic features:

"...The deep red and bright yellow background create a powerful foil for the clean white of these figures. The 'female leads' of this painting have neither the exaggerated proportions seen in his work in the '30s, nor do they belong to a realistic style. Sanyu's black and somewhat rough lines produce that special kind of primitive, unsophisticated charm that showed in his later period....The three nudes to the left all have the 'single eye' feature seen in Sanyu's *Four Nudes*. At the time, a North African artist friend asked him about the reason for this. Sanyu's unconventional reply was this: 'While I do paint women with one eye, I love even more those who in fact are really very perfect.' To wink at someone, for Europeans and Americans, is a body-language signal that indicates intimacy and unspoken understanding. So

painting subjects with one eye, with the imaginative flair that adds to a painting, was popular in 1920s Paris, and Sanyu, around 1945 or so, had a picture taken at the seaside where he winks at the camera...."⁸

Sanyu's achievement in *Five Nudes* lies not in some merely craftsman-like use of Western media for interpreting Chinese paintings; his breakthrough instead was making use of Bada Shanren's innovative concepts to further advance Chinese painting. By "simplifying then further simplifying," and by integrating Western modernist thinking into his work while eschewing academic styles of both China and the West, he marked a shift between eras in Chinese painting. The classical era gave way to the modern era, and the ink medium to oils, as he sought the highest ideals of the ancient scholar-painters—the beauty of primitive simplicity. The philosopher Laozi said that great art conceals itself, in that "great skill can look simple and clumsy." By that he meant that something truly inventive and beautiful needs no further polishing or adornment: primitive simplicity, informed by skill and method, results in the most powerful forms of expression. The naïve beauty of *Five Nudes* is embodied in its frank, simple lines, its straightforward, clean colours and its pure and harmonious composition. *Five Nudes*, with its feminine beauty and its artistry, surpasses all previous Sanyu works in the same genre. It is one of the great masterpieces of that artist, and even in modern Chinese and Western art history, in depicting the female form.

¹ Rita Wong, *Sanyu Catalogue Raisonné: Oil Paintings Volume Two*. Taiwan: The Li Ching Cultural and Educational Foundation, 2011, p.54.

² Antoine Chen, *Overseas Chinese Fine Arts Series: Sanyu*. Taiwan: Artist Publishing Co., 1995, p.15-16.

³ Same as ¹, p.42.

⁴ Same as ¹, p.46.

⁵ *Important Works by Sanyu*. Taiwan: Dimensions Art Center, 1992, p.7.

⁶ Shiy Dejinn, *Lion Art Monthly*. Taiwan: Lion Art Monthly Publishing House, 1971, p.22.

⁷ *In Search of a Homeland - The Art of Sanyu*. Taiwan: National Museum of History, 2001, p.7.

⁸ Same as ², p.51-52.



Sanyu, *Nude*, 72 x 57 cm, 1950s.
Private collection.
常玉《斜倚裸女》1950年代私人收藏



Sanyu, *Nude*, 95 x 125 cm, 1950/60s.
Yageo Collection, Taiwan.
常玉《蹣跚的裸女》1950/60年代國巨典藏 台灣



Sanyu, *Seated Nude*, 68.5 x 58.5 cm, 1950s.
Private collection.
常玉《裸女坐像》1950年代私人收藏



Henri Matisse, *Danse (I)*, 1909. The Museum of Modern Art, New York.
Artwork: © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York
亨利·馬蒂斯《舞蹈》1909年 紐約現代博物館藏



Sanyu, *Three Nudes*, 1950s. Private Collection.
常玉《裸女與高跟鞋》1950年代 私人收藏

劃時代的先驅者——

常玉藝術創作生涯空前絕後的巔峰之作

「常玉的花、動物、尤其是裸女圖，幾近絕美，充滿和諧，令人激賞。」

— 尚·克勞德·希耶戴¹

香港佳士得非常榮幸呈獻二十世紀中國藝術最偉大的作品之一——常玉(1895-1966)的《五裸女》。出生於中國四川的常玉被譽為傑出的藝術天才，更是中國現代藝術發展的重要啟蒙人物。中國繪畫傳統一向講究「道法自然」，除肖像畫之外，人物很少作為主體出現在傳統繪畫當中，裸女更是僅在最通俗的春宮圖中才會出現，從未登上過藝術的大雅之堂。作為第一代赴法深造的中國畫家，常玉開創先河，大膽地以「裸女」為藝術創作題材，以西方的媒材，糅合他對中國繪畫的素養及獨創的見解，打破了傳統中國繪畫數千年來在題材上的桎梏。

「裸女」是公認的常玉擅長主題，此幅創作於1950年代的油畫鉅作，五位體態豐腴的模特兒幾乎佔了整幅畫面，而絳紫及杏黃的背景與裸女乳白的肌膚形成強烈的對比，給觀者帶來極大的震撼感。擺著各種姿勢的『女主角』，充滿魅力與自信，目光與觀者或直接交碰或單眼，令人神迷嚮往。《五裸女》不僅是常玉「裸女」系列的典範之作、藝術家創作生涯中尺幅最大的裸女油畫作品，更是目前在公共及私人收藏中，描繪裸女數量最多，唯一一幅畫有五位裸女的珍稀之作，令人聯想起同樣描繪了五個裸女、現已成為現代繪畫的經典代表的作品——畢卡索(Pablo Picasso)的《亞威農的少女》(1907)及馬蒂斯(Henri Matisse)的《舞蹈》(1909)。根據衣淑凡編著的《常玉油畫全集》第一及第二冊，目前已知的常玉裸女油畫一共有五十六幅，僅有七幅採用站姿，其中兩幅創作於1950年代，也就是臺北的國立歷史博物館收藏的《鏡前裸女》，以及此幅獨一無二、最精彩絢麗的《五裸女》鉅作。

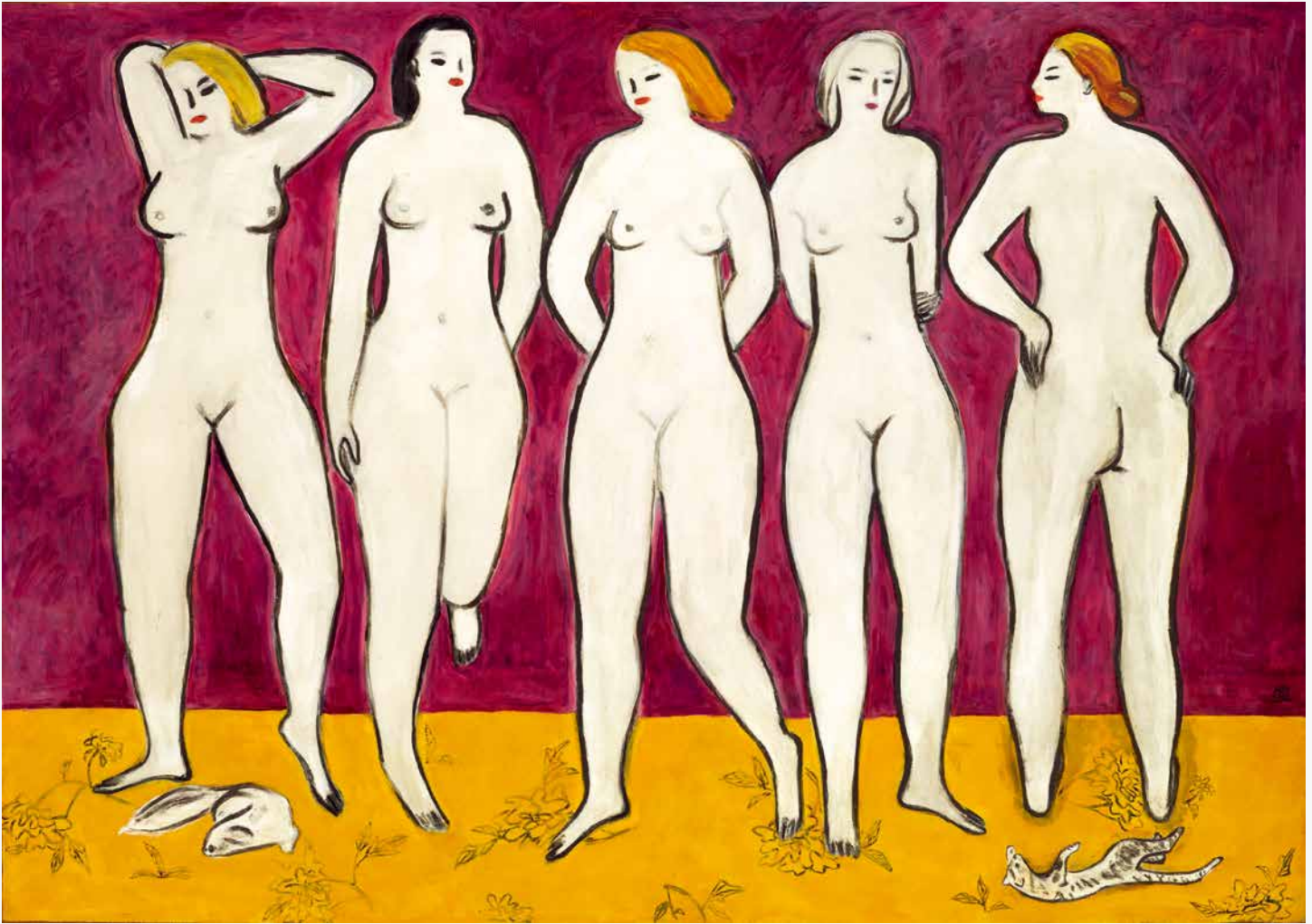
我行我素的巴黎浪子：常玉浪漫傳奇的一生

「(常玉)外出隨帶白紙簿及鉛筆。坐咖啡館，總愛觀察鄰桌男女，認有突出形象者，立即素描；亦課外作業自修也。……有時家中匯款未到，無多餘錢，輒啃乾麵包，喝自來水度日。唯一值錢的照相機，時常存入當舖，或想我告借幾十萬。待家款到，再贖再還。……其人美豐儀，且衣著考究，拉小提琴，打網球，更擅撞球。除此之外，煙酒無緣，不跳舞、也不賭。一生愛好是天然，翩翩公子也。……」

— 王季岡²

常玉出身於富裕家庭，年幼時曾師承清末民初四川大儒趙熙(1877-1938年)，專心修習書法、詩文，這種深厚的中國傳統文化素養，一脈相承的滲透到常玉的西畫創作。上世紀初是西學東漸，東西交流頻仍的年代，常玉在「勤工儉學」的思潮鼓動下，毅然於1921年遠赴巴黎，進入自由開放的「大茅屋工作室」從事學習和創作，接觸到當時活躍於巴黎畫壇的多位外籍藝術家，其中包括吉斯林(Moise Kisling)、傑可梅第(Alberto Giacometti)，和同樣來自東方的日本藝術家藤田嗣治(Léonard Tsugouharu Foujita)，他們聚首於文藝中心的蒙帕那斯區，以無比的創作熱情而激盪出著名的「巴黎畫派」。巴黎畫派並非以風格命名，而是著眼於在一個自由開放的環境下，可以讓不同文化背景的藝術家在巴黎吸收新養分，然後發展出具有個人背景的作品。正當無數的中國藝術家努力尋找一個中西融合的新模式，而《五裸女》便是這個探索旅程的完美典範，他以中國意境為中心出發，表現出古典和現代，水墨和油彩，線條和色彩的圓滿結合，把中國的油畫創作帶入新的領域，對中國現代繪畫發展起著承前啟後的重要影響。

由1921年赴法巴黎至1966年因意外離世，常玉這幾十年間彷彿都過著波希米亞式的藝術家生活，一生淡泊名利，我行我素。從創作風格上則大致可分為兩個階段：第一階段是二十年代至三十年代中西融會貫通時期，這段時間由於有兄長在經濟上的支持，常玉生活優渥，經常出入當時藝文界人士流連的咖啡廳和「大茅屋工作室」(Académie de la Grande Chaumière)，作品逐漸在沙龍中獲得好評，而常玉與著名藝術收藏家及經紀人候謝(Pierre-



Lot 7

Henri Roché) 相識也是始於這個時候。候謝對於藝術收藏獨具慧眼。因為他的介紹，美國猶大裔藝術收藏家史坦(Stein) 家族才支持和資助當時名不經傳、只有 25 歲的畢加索，也因此把他的創作生涯推向高峰。候謝熱衷於發掘具潛能的藝術家，也因此與很多重要的藝術家如：布朗庫西 (Constantin Brancusi)、畢加索等都有密切往來，並對他們日後的發展有非常重要的推動作用。候謝分階段購藏常玉的作品，曾提到：「對我來說，這表示我在這些藝術家成名前就曾親自見過他們，並且與之交遊。這當中有畢加索、……中國的常玉、……莫迪利亞尼……」³，顯示他同樣推崇常玉的創作才華，認為他的作品與西方超卓的現代藝術家一樣，深深吸引著他。

二次大戰後，歐洲經濟蕭條，常玉在此一時期，來自中國故鄉家人的資助斷絕，而他不擅與畫廊及經紀人打交道的個性令他經濟狀況陷入困境，於是便於同鄉的中國傢俱廠，為漆器、傢俱著色、繪圖來維持生計，這個因緣際遇卻讓常玉在繪畫創作上，有了重要的變化。源自中國民間藝術中陶瓷及刺繡的繽紛色彩與古樸的線條運用，啟發了常玉在繪畫上新的嘗試，亦迎來他藝術創作的另一個、亦是最後一個黃金年代。對常玉而言，五十年代開始是他對創作最有自信的時期，他在 1950 年從紐約回到巴黎時不諱言：「畫了一輩子，我現在才知道怎麼畫」⁴。而《五裸女》正印證著常玉於這個時代背景下所創的一幅登峰造極之作。

東方線條韻味 演繹西方古典女體題材

「看他的作品依然有他獨特的風格，從他的作品裡，使人感受到濃厚的詩意……所用色彩單純高雅，氣度恢宏充於畫面，我國自古以來追求的詩書畫三絕的境界，他已將其混合一體，表現出文人的精神，並溶於西洋繪畫中……」

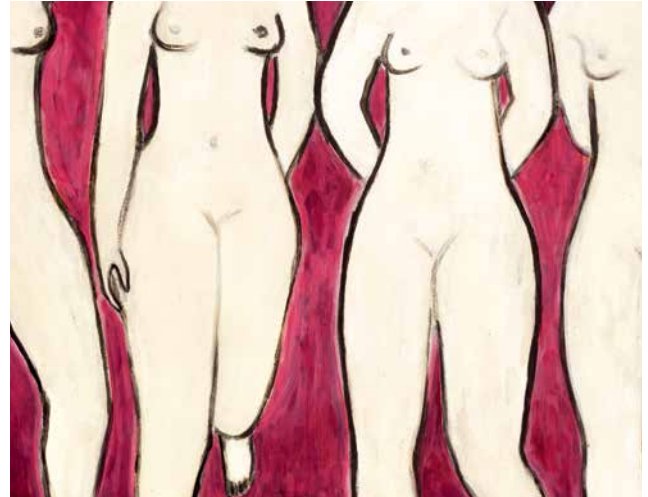
— 朱德群⁵

中國書畫是以線條來創造美感。漢唐以來的人物仕女畫，線條纖細流轉，甚至獨立成為一種後人稱之為「春蠶吐絲」、又名「高古遊絲描」的線條美感；書法藝術，如篆書、楷書、草書，是以不同的線條筆力來摹寫同一文字，從而呈現截然不同的視覺美感。這都是線條的表現力量。輪廓條的勾勒，明顯是傳承自中國白描的表達方式，如顧愷之的《女史箴圖》和周昉《簪花仕女圖》的就有這種筆法。龐薰棻(1906-1985) 憶述 1927 年間與常玉在畫室畫畫，留意到他是「用毛筆畫速寫」，說明常玉早在 1920 年代中期已有了轉化中國線條元素來造型的創作概念，並試圖透過「簡化再簡化」的線條去建構獨特的美學風格。

在《五裸女》中，常玉以流暢快意、濃淡不一的書法線條，勾勒出模特兒婀娜多姿的身體曲線，這些線條信筆而成，轉折處若斷若續，似規整但又非常流動，體態不像早期擁有宇宙大腿的裸女般誇張，但卻流露出一份古拙的韻味。他又以簡率的筆觸點出裸女的杏眼、鼻子、鮮若欲滴的紅脣，呈現膚如凝脂、唇若點櫻的古典美人形象，洋溢著荳蔻初綻的青春；五位模特兒中有四位面朝前方，



Amedeo Modigliani, *Nu couché*, 1917-1918. Christie's New York, 9 November 2015, lot 8A, sold for USD 170,405,000
莫迪利安尼《側臥的裸女》1917-1918年 佳士得紐約2015年11月9日編號8A
成交價：170,405,000 美元



Lot 7 Detail 局部

一位背向站立，雖然全是站立裸女，但動作及表情不一，有些搔首弄姿、踮起腳步，充滿自信，有些則顯得較為拘謹，羞澀忸怩。常玉在筆法變化及墨韻的運用上，發揮了中國書法中簡練圓熟的線條，來表現抒情的詩意。

常玉自二十年代始用水墨與鉛筆繪畫大量的人體素描，這種講究輪廓線的高度的理解力和靈動的控制能力之繪畫技巧，無疑影響他往後的油畫作品亦呈現出一筆成型且迅捷有力的圓潤線描，而《五裸女》即為最成熟圓練之作。作品括述掌握了物象的精神性形態，而也闡明瞭常玉的線描以簡馭繁，簡約之間卻又似宇宙的浩瀚廣大，啟引觀者跌入深邃的遐思和無盡的聯想，可視為常玉筆下女體的經典範例。因此，雖然《五裸女》畫的是毫無遮掩的裸女，展現了在身體描寫層面所展現的解放，但卻沒有絲毫的色情感覺。若仔細觀看，畫中人物或微微斜視、或稍作沈思，隱約抒發出唯有在宛若中國古代仕女圖中才可見的含蓄與典雅，遊走於狂逸及婉約之間，衍生出一種看似衝突的美感，這兩項特質卻相容並蓄地共存於常玉的《五裸女》中，為此幅作品平添了更豐富的閱讀層次。

獨一無二的藝術風格 融合西方表現主義和東方寫意精神

「常玉的畫，一直在隨著時代演變、在進步，真是難得。」

— 潘玉良⁶

若是以西方美術史宏觀的視角，來回顧常玉身為一個東方藝術家在當時創作《五裸女》的時代背景與成就，我們可以看到在二十世紀初現代主義興起時，裸體幾乎完全被客觀化為一種實驗工具，當時的現代畫家經常藉此嘗試衝擊，挑戰它以及它曾經表現出的古典學術思想。而女性裸體向來是自西方古典藝術不管在繪畫或是雕塑上常見的題材，通過嚴謹的造型呈現宗教題材或表達古典女性之美。然而到了二十世紀初，在那個激盪著自由創作風格的年代，藝術家們紛紛就這項古典題材各自進行面貌紛呈的表述與實驗。

不論是畢加索《亞威農的少女》、馬蒂斯的《舞蹈》、莫迪裡安尼（Amedeo Modigliani）的《側臥的裸女》或是常玉《五裸女》作品中，皆清楚地展現了自二十世紀初以降，藝術家在重返女體這個古典題材的同時，意欲探尋以超越純粹描繪具像表徵的手法，來重新詮釋人體主題；因此，古典美學中所追求在肢體表情上的和諧、平衡或是細膩寫實，已不復見。例如《亞威農的少女》將人物扭曲變形，切割成單純的幾何形體，將其置於同一個畫面之中，以此來表達人物與空間最為完整及多面的形象；《舞蹈》用純淨飽滿的色彩和簡化的人物造型呈現一個環形的結構，令畫面富韻律感和動感，張揚著生命的能量；莫迪裡安尼的《側臥的裸女》則不按傳統的透視畫法，刻意切割

畫中裸女的四肢，令視覺張力與情慾誘惑神韻延伸到畫布之外，使觀眾更貼近畫中的女子，產生一種類似鏡頭拉近的效果。

常玉在開放的西方國度裡，以油彩在畫布上悠然探索著中國傳統藝術中從未見的裸女題材，但卻呈現與西方大師截然不同的表現方法。《五裸女》所描繪的女體，其細小的頭部與豐碩的身體的比例已脫離真實物象的描寫，雖然也有著肢體造形上的誇飾，以呈現常玉理想中的概念化造型特徵，但本質上卻與西方野獸派直率狂放的野性，表現主義中滿溢真張的情慾或是立體派以幾何切割的理性大相逕庭，而這種獨特的藝術風格乃是基於常玉融合了西方表現主義和東方寫意精神的概念而發展出來的。

仔細觀看，《五裸女》雖然畫的是身形、體態及膚色相似的女體，但每個人物所表達的個性和心情是完全不一樣的感覺。畫面左端開始是一個婷婷而立的金髮美人，她鬆容不迫地把雙手環繞腦後，是所有裸女錶現得最有自信的；左起第二位單腳站立，身體微微向前傾，顯得嬌俏可人；站在中間的裸女是最靠近的觀眾的，她眼睛略斜，嘴角微翹，雙手放身後，似乎若有所思；銀髮的模特兒右手往後握著左臂，肩膀略微收起，表現得較為靦腆；靠最右梳著低髮髻的模特兒則是唯一背靠觀眾望向左方的，稍稍鼓起的鼻翼和叉腰的姿勢顯得既優雅又誘人。形態、動作不一的模特兒令整個構圖達到一種畫面上的和諧，這種和諧是經過深思熟慮、反覆考量的，當中的動與靜、曲與直，達到美學原則中變化和統一的規律。

簡化的空間 極富深意的寫意境界

「我生命中一無所有，我只是一個畫家。對於我的作品，我認為毋須付予任何的解釋。當觀賞我的作品時，應清楚瞭解我所要表達的……只是一種簡單的概念。」

— 常玉⁷

中國藝術的最高理想是透過畫面的有限空間，而呈現無限寬廣、深遠無垠的空間感與意境。這是多個層次的超越：由描摹實景到精神表現、由有限至於無限、由空間令人聯想到時間悠悠渺渺。大異於西方藝術要求定點透視，把時空規範和壓縮在平面畫作的呈現方式。西方藝術要把世界收納在人為方整的藝術空間，東方藝術則希望以小見大，由有限的畫面延展至無限的時空，達到物我相融的精神境界。常玉在《五裸女》呈現的空間方式和審美概念，既展現了等同於現代畫派中前衛的現代感，亦融匯了東方式的古典雅趣。《五裸女》中的女體只強調了身體軀線、眼、鼻翼與嘴唇，其餘全部省略；這種留白簡化的想像空間亦應用於「裸女」畫周遭的背景及地毯上，畫面呈現一番悠閒曼妙的味道，乃是以虛達到實的絕佳手法。



Sanyu, *Four Nudes Sleeping on a Gold Tapestry*, 1950s.
National Museum of History, Taipei.
常玉《金毯上的四裸女》1950年代 台北國立歷史博物館藏

《五裸女》的顏色鋪排是直接簡單的，常玉以三種色彩簡潔明確地劃分出整體空間，對比強烈的絳紫色背景以及杏黃的地毯帶有濃鬱的中國味道，甚或是常見於西方繪畫的純乳白肌膚，常玉亦刻意輕輕刷擦上近乎於墨色筆觸的陰影，使人物的輪廓和陰影有一強一弱的處理，虛實得當，既強調了身體的量感又體現了畫面的節奏感。而地毯上的富有中國元素的牡丹圖案、北京小狗和小花貓則以簡率的毛筆線條勾勒。常玉以並序排列了間隔相若的五位模特兒，無論從左到右或右到左，一段一段地看過去，人物之間似有聯繫，又獨立悠閒。迥異於西方藝術以理智的明暗、透視、解剖方法塑造空間立體感，常玉透過對比鮮明的顏色營造有如舞台般的畫面感、烏黑靈動的書法線條呈現像雕塑一樣的立體感、人物站立的前後微妙關係帶出空間感，成功地擷取了西方繪畫色彩的元素，注入東方傳統繪畫簡約的敘事空間，造就了層次豐富的空间表現，藉由極簡的色彩與線條鋪陳出極富深意的寫意境界。

從這個角度去考量，常玉整個藝術歷程和美術學探索是植根於一個高遠的歷史點，不單要在現代藝術的範疇上開創一種調合中西美學的表現形式，這種表現更是

有承續中國藝術傳統的氣魄和宏圖，要把失落已久的線條藝術、空間呈現和透過有限呈現無限空間想像的美學傳統帶回現代的情境，以西洋媒材重新演繹。這是常玉對中國現代藝術最獨特的創新和貢獻。

著名藝評家及作家陳炎鋒，是第一位將常玉畫作引進亞洲的人，對於《五裸女》這幅作品的創作背景和風格特色有精闢且詳盡的論述：

「……深紅與亮黃的背景強烈地襯出潔白的人體，擺著各種姿勢的『女主角』，既無三〇年代的誇張比例，也不具有寫實風格。黑色生澀的線條充分勾出晚期特有的古拙韻味……最左邊的三位裸女都是與《四裸女》般地具備『單眼』。當年有位北非的畫家朋友就曾問他其中的原因？常玉不按牌理出牌地回答：『我畫的雖是一隻眼睛的女人，但我更愛實際上完完美美的女性』。眨眼對歐美人而言，乃是一種表示親密及默契的肢體語言，所以能夠增加想像空間的單眼人物繪畫盛行的二〇年代的巴黎，而一九四五年前後常玉本人也曾海邊留下一張眨眼的照片……」⁸

《五裸女》的成就不在於匠氣地以西方媒材轉譯中國繪畫，它的突破更在於將中國繪畫前進至八大的創新觀念，在「化簡與再化簡」中，融入西方現代主義思維，脫離中西派風格，標誌了中國繪畫從古典到現代、從水墨到油畫的劃時代接合點，創造其獨特的畫風，以求文人理想的最高境界：「拙」之美。「大巧若拙」乃老子的美學觀點，意為真正靈巧優美的東西應是不作修飾的，有章法的「拙」是藝術技巧達到爐火純青的表現，《五裸女》的「拙」之美體現在簡率的線條表現、直接乾脆的用色及純粹和諧的構圖，令所描繪的女性美姿和藝術性超越了常玉以往所有同類作品，是常玉甚至近現代東西方美術史上描寫女性人體的巔峰傑作之一。

¹ 衣淑凡《常玉油畫全集第二冊》台灣：財團法人立青文教基金會，2011年，頁54。

² 陳炎鋒《華商美術選集1：常玉》台灣：藝術家出版社，1995年，頁15-16。

³ 同¹，頁42。

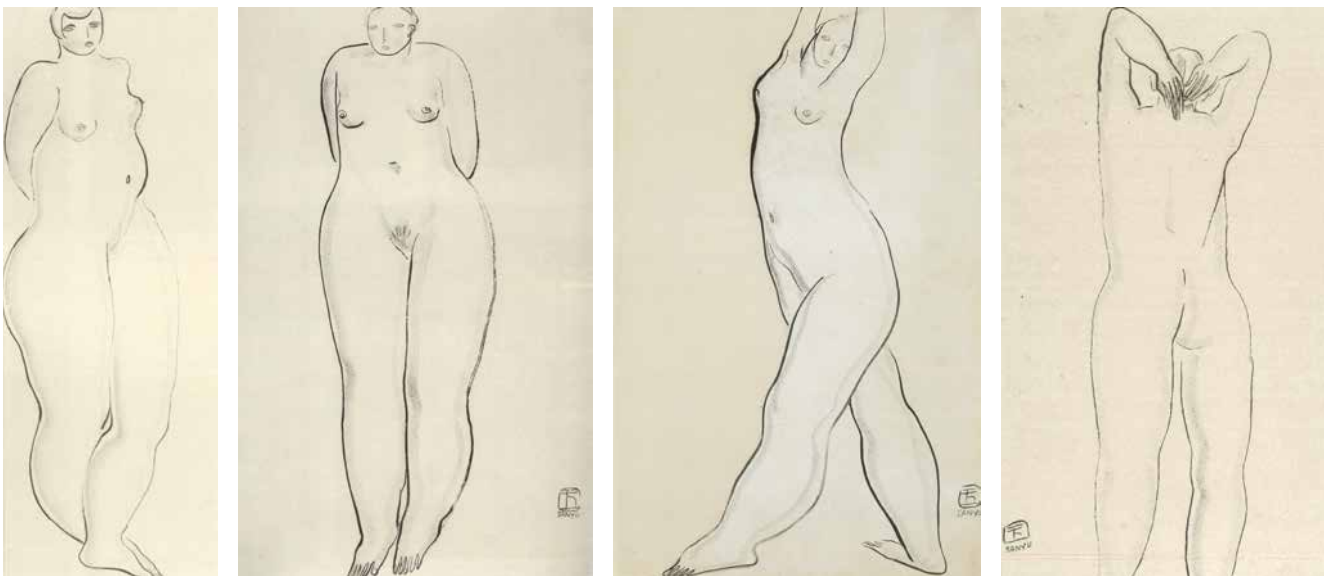
⁴ 同¹，頁46。

⁵ 《常玉巴黎時期重要作品展》台灣：帝門藝術中心，1992年，頁7。

⁶ 席德進《一生沉沒在巴黎的中國老畫家—常玉》《雄獅美術雜誌》台灣：雄獅圖書股份有限公司，1971年，頁22。

⁷ 《鄉關何處：常玉的繪畫藝術》台灣：國立歷史博物館，2001年，頁7。

⁸ 同²，頁51-52。



From: left to right:
Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu, Catalogue Raisonné: Drawings and Watercolors, Taipei, Taiwan, 2014 (illustrated, plate D0118, D0132, D0131, D0191).
由左至右：
2014年《常玉掃描與水彩全集》(衣淑凡編輯)財團法人立青文教基金會台北台灣(圖版：D0118, D0132, D0131, D0191)

8 FERNANDO BOTERO 費爾南多·波特羅

(B. 1932)

Couple with Still-life

signed and dated 'Botero 13' (lower right)
oil on canvas
96.5 x 121.9 cm. (38 x 48 in.)
Painted in 2013

HK\$4,000,000-5,500,000

US\$520,000-700,000

PROVENANCE

Private collection, New York, USA (acquired directly from the artist)

EXHIBITED

New York, USA, David Benrimon Fine Art, Botero, March – April 2019, p. 12 (illustrated in color).

夫婦及靜物

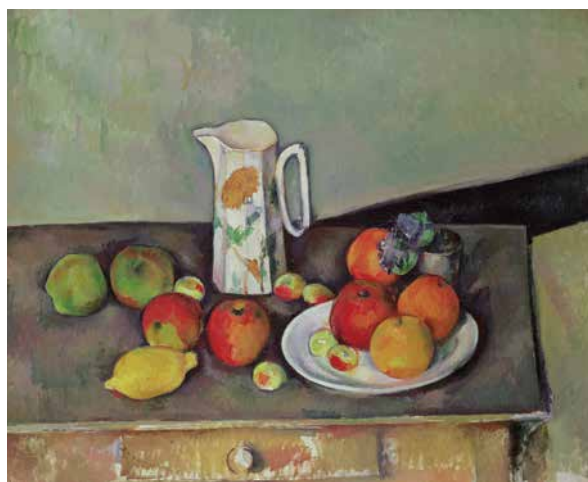
油彩 畫布
2013年作
款識：Botero 13（右下）

來源

美國 紐約 私人收藏（現藏者直接購自藝術家）

展覽

2019年3月-4月「波特羅」大衛·本李門畫廊 紐約 美國 第12頁（彩色圖版）



Paul Cezanne, *Still life with milk jug and fruit*, 1888-90. Nasjonalgalleriet, Oslo.

Photo: © Bridgeman Images.

保羅·塞尚《牛奶罐和水果靜物畫》1888-90年作 奧斯陸 挪威國家畫廊





Giorgio Morandi, *Still life*, 1929, Vallecchi Collection, Florence.
 Artwork: © 2019 Artists Rights Society (ARS), New York/SIAE, Rome.
 Photo: © 2019. Photo Scala, Florence.
 喬治·莫蘭迪《靜物》1929年作 佛羅倫斯 Vallecchi 收藏

With an international career spanning six decades, Fernando Botero is one of the most distinguished and sought-after artists of his generation. Today Botero is recognized throughout the world for his singular style that consistently blurs the boundaries between reality and fiction with its ubiquitous rotund figures that reflect his keen and witty approach to the history of art and visual representation.

A master of many mediums, Botero is as accomplished in oil and pastel as he is in marble and bronze. Beginning in the 1950s, Botero first found his signature style through painting after experimenting with the proportions of a still-life. By placing a disproportionately small sound hole in the body of a mandolin, Botero was astounded to see how the musical instrument was transformed into an object of exaggerated mass and monumentality. The mandolin still-life became the catalyst for Botero's lifelong investigation of volume and form.

Fifty years after this mandolin moment, Botero achieves mass and monumentality in *Couple with Still-Life* through similar means. By making the eyes, noses and mouths of this woman and man disproportionately small, their bodies appear to inflate to an extraordinary size. Their rotundity is echoed in the still life on the table before them where the banana, oranges, pear and even the silverware take on bulbous shapes. In Botero's world, everything, whether a human figure or an inanimate object, is a study in volume and form.

Couple with Still-Life also exemplifies Botero's commitment to harmoniously synthesizing a careful color palette. As in the best of the artist's works, fastidious attention is given to chromatic tonalities. Here, Botero presents repeating hues of cerise, salmon, greens and gold; the red of the woman's fingernails matches not only her lips but that of her companion's tie. The aquamarine of the bottle on the table appears again in the woman's earrings while the yellow of the fruits is picked up in the detailing of her dress. Such a technique transforms color into a unifying and calming compositional device, another central tenet of Botero's oeuvre, as he has explained, "I am interested in quiet color, not excited or feverish color. I have always considered that great art conveys tranquility and, in that sense, I seek that even in color." (Fernando Botero, quoted in A. M. Escallón, "From the Inside Out: An Interview with Fernando Botero," *Botero: New Works on Canvas*, 1997, 48).

With its play of volume and form and quieting color composition, *Couple with Still-Life* exhibits all the hallmarks of a classic Botero, yet what distinguishes this work is the rare show of affection between the man and woman. While there are specific subjects within Botero's oeuvre in which men and woman embrace, such as dancing couples or brothel scenes, it is unusual to see an intimate moment between his figures in the quiet interior of the home. Although their expressions reveal no sign of what they may be feeling, that simple gesture transforms this scene into a picture of domestic comfort and contentment.



Fernando Botero, *Dancers*, 2010, Private Collection.
 Photo: © 2019 Christie's Images Limited.
 Artwork: © Fernando Botero, reproduced by permission.
 費爾南多·波特羅《舞者》2010年作 私人收藏

哥倫比亞藝術家費爾南多·波特羅是藝壇長青樹，藝涯長達 60 年之久，是他那個世代最聞名遐邇、作品最受歡迎的藝術家之一。他擅以俯拾皆是的圓胖人物角色，不斷地模糊現實和想像間的界限，來反映他處理藝術史和視覺表述時既敏銳又幽默的手法；而波特羅至今仍以這匠心獨運的風格風靡全球。

波特羅多才多藝，深諳各種媒材的創作手法，他的油彩和粉彩畫作，與他的大理石和青銅雕塑品一樣出色純熟。這一切始於 1950 初，當時的波特羅在繪製一幅靜物寫生，用各種角度實驗不同比例的藝術實驗效果，從而發展出他的獨有風格。他將一個小到不成比例的聲孔裝在一架曼陀林琴上；接著，這樂器搖身一變，成為一只具有誇大體積和規模的物件，讓他大為吃驚。這幅曼陀林靜物寫生經驗，促使波特羅展開一場終身探險，研究容量、體積和形式的種種可能性。

這次曼陀林的驚喜發現後，又過了悠悠半世紀，波特羅在《夫婦及靜物》一作品中，透過類似的手法成功地實現體積和宏幅的規模。他讓男女主角的眼睛、鼻子和嘴小到不合比例，身體就自然就會膨脹到無比地大。夫妻的圓胖身材，與他們面前擺桌上的靜物水果相映成趣：桌上陳列著鮮艷的香蕉、橘子、梨；甚至連銀器都是以圓鼓鼓的形狀呈現。在波特羅的異想世界中，無論是人體或是無生命的物件，每件事物都是一門關於體積、量和形式的學問。



Alex Katz, *Jennifer and Mathieu*, 1986, Private Collection.
 Artwork: © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), NY.
 Photo: © 2019 Christie's Images Limited.
 亞歷克斯·卡茨《珍妮佛和馬蒂厄》1986年作 私人收藏

《夫婦及靜物》同時為波特羅精湛的顏色彩調配、和這種創作堅持做了完美例示。此作照常展現了他其餘頂尖作品的品質和色域巧思，以及對色階色調的講究。在此作品中，波特羅讓櫻桃色、淺橙色、蔥綠和金黃色在畫布上重複地交織錯雜；畫中夫人的指甲油與她的唇彩胭脂、和她丈夫的領帶同色。餐桌上那只酒瓶的海藍色，也與夫人的耳環顏色相映；再者，水果的鮮黃，與她洋裝上的細部點飾如同個色盤。這種技巧，將顏色錘煉為一種協和、且令人心緒寧靜的構圖手法；這也是波特羅作品集的主要宗旨。他如此解釋道：「我喜愛低調靜謐的顏色，對刺目爭豔的顏色不感興趣。我一直認為偉大的藝術品能傳達靜謐祥和感；就這方面而言，我在顏色配置上也努力尋找體現。」（費爾南多·波特羅，引述 A. M. 艾斯卡隆著〈從裡到外：與費爾南多·波特羅面對面〉《波特羅：畫布上的新創作》1997 年第 48 頁）

從體積、容量和形式的特意調整、到賞心悅目的安謐顏彩，《夫婦及靜物》集波特羅的經典獨到手法為大成；然而，讓這幅作品與其他繪作區別而開的，是畫中夫妻間那份鮮少見到的溫情。在波特羅的作品集中，固然有些主題描繪了男女的擁抱，像是相擁共舞的男女、或是妓院一景，他筆下人物鮮少在恬靜的居家佈景中分享特別的親密時刻。儘管畫中夫妻的表情並沒有透露出心中感受，那個簡單的交流表現，將這幅場景昇華成一個舒適、滿足的家庭融樂體驗，別開生面。

9 FERNANDO BOTERO 費爾南多·波特羅

(B. 1932)

Donna seduta su cubo

signed and numbered 'Botero 4/6' (on the base at rear)
bronze
43.2 x 25.4 x 29.2 cm. (17 x 10 x 11½ in.)
Executed in 2006
edition 4/6

HK\$2,400,000 - 4,000,000

US\$310,000 - 520,000

PROVENANCE

Private collection, Florida, USA (acquired directly from the artist)
Private collection, New York, USA

EXHIBITED

Monaco, Marlborough Gallery, Botero, April - June 2010, p. 27,
no. 23 (another from the edition illustrated in colour).
New York, USA, David Benrion Fine Art, Botero, March - April
2019 (illustrated in colour, p. 41).

坐在方塊上的女人

銅雕
2006年作
版數：4/6
款識：Botero 4/6（雕塑底部邊緣）

來源

美國 佛羅里達州 私人收藏（現藏者直接購自藝術家）
美國 紐約 私人收藏

展覽

2010年4月- 6月「波特羅」馬博羅畫廊 摩納哥
第27頁 編號23（彩色圖版為另一版數）
2019年3月- 4月「波特羅」大衛·本李門畫廊
紐約 美國（彩色圖版，第41頁）



Sandro Botticelli, *Birth of Venus*, 1483-1484.
Galleria degli Uffizi, Florence.
Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali e del Turismo.
山德羅·波提且利《維納斯的誕生》1483-1484年作 義大利 佛羅倫斯 烏菲茲美術館

“For my entire life, I've felt as if I had something to say in terms of sculpture. It's a very strong desire...pleasure—that of touching the new reality that you create. Certainly, in a painting you give the illusion of truth, but with sculpture, you can touch its reality . . . If I paint a knife in my pictures, it's imaginary, but if I sculpt it, then the sensation of having it in your hand is real— it's an object from your spirit, it's a sensual experience even in its execution. It brings a special joy to touch the material with your hands.”

- Fernando Botero







The Jenkins Venus, late 1st - mid 2nd century.
Photo: © Christie's Images / Bridgeman Images.
維納斯雕像 1世紀末 - 2世紀中期

Working across all media—painting, sculpture, drawings and watercolors—Fernando Botero has developed a signature style that is universally celebrated and admired. From his early paintings of the 1950s to his present day creations, Botero's art can be characterized by an unwavering interest in volume and form. In no medium is this rendered more evident and effective than in his bronze sculptures. Unconstrained by the confines of a flat canvas, Botero is able to fully exploit those qualities inherent to bronze, most notably monumentality and mass, which are also the hallmarks of his practice.

In the present work, Botero effusively explores volume and form through the guise of one of his favorite subjects—the voluptuous female nude. *Donna seduta su cubo* is Botero's modern take on that ubiquitous art historical motif of the female form. Hardly a Venus Pudica from antiquity or the Renaissance, this corpulent woman reveals, and indeed flaunts, her full figure. Sitting upright and proud with one hand behind her head, she exposes rather than covers her generous curves. With her assertive pose and confident demeanor, she in fact conjures the spirit of some of modern art's most (in)famous femmes such as the ladies of Picasso's *Les demoiselles d'Avignon*. Far from the conventional trope of woman as mere object of affection or desire, Botero's donna declares her independence and sexuality while reveling in her amplitude.

Perhaps most notably, however, this woman exudes a sense of delight or joy that is found in the best of Botero's works. She seems to emanate the artist's genuine love and palpable enjoyment of creation, which Botero has expressed so candidly when describing his sculptural practice. It is perhaps this sense of pleasure made manifest, which we see here in *Donna seduta su cubo*, that makes Botero's sculptures so universally appealing.

「我畢生走來，始終覺得我需要透過雕塑表達些什麼。這種渴望非常強烈…那種箇中樂趣 - 來自觸碰自己創造的新現實。誠然，你在畫作中可以創造事實假象；然而，雕塑讓你能觸碰到它的真實性…如果我在畫中繪製一把刀，那刀依然僅是個想像的產物；但是，我若雕塑一把刀，那麼將刀握在手上的感覺就會是實在的 - 它是來自心靈的一個物品，光是在雕塑過程中，就會產生實際觸感了。用雙手觸摸到媒材的喜悅感，的確難以言喻。」

- 費爾南多·波特羅

才華洋溢的費爾南多·波特羅的創作媒材多元 - 他對繪畫、雕塑、製圖和水彩均廣泛涉獵 - 而且從中發展一套獨特風格，舉世聞名且備受喜愛。從波特羅 1950 藝涯早期所繪的畫、到他現在的作品，這名多才大師的藝術特色，在於他對容量和形式那股濃厚且堅定的興趣。而他的青銅作品，最能忠實且動人的反映而出這種偏好。由於塑造過程無需受到平板畫布等的空間限制，波特羅得以從容並全然發揮青銅的各種特點，特別是作品的宏盛規模和巨大容量，而這也正是他創意執行所獨樹的風格。

在此拍品，波特羅透過他最喜愛的主题之一 - 即體態豐滿的裸女像 - 興味濃厚地探討藝術品的體積和形式可能性。《坐在方塊上的女人》是波特羅從現代角度處理藝術史觀上最俯拾可見的主题、並從而手塑完成的作品。這名身材豐潤福態的女性絕非古色古香的《貞潔維納斯》、或是任何文藝復興作品：她不過是揭示 - 甚至是炫耀 - 她豐滿的軀體。她直挺挺地坐著，一隻手驕傲地撐在頭後，露出她豐腴的曲線、毫無羞赧遮掩。她的姿態和風采堅定自信，使人不禁想起現代藝壇中一些最(惡)名聲遐邇的女性，像是西班牙大師畢卡索的《亞維農的少女》。波特羅的作品有別於傳統藝壇將女性看為是鍾愛、或是慾望對象的觀點，他的女人充分享受自己的豐盈富態，驕傲地向世界宣告她的獨立和性感。

然而，最引人注目的特色，或許是這名女子煥發著一種喜悅、或欣愉感，而這種愉悅，均顯見於波特羅最膾炙人口的作品。這名女性似乎散發著藝術家對手作過程的真誠喜愛、和昭然易見的享受感；而這感受，正是波特羅在形容他的雕塑手創時所侃侃說明的。《坐在方塊上的女人》所蘊蓄的這種榮華喜樂感，或許是波特羅之雕塑品備受普羅大眾歡欣的原因。

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亞洲重要私人收藏

10 JU MING 朱銘

(ZHU MING, B. 1938)

Taichi Series - Sparring

dated '88' and signed in Chinese (incised on the lower back); & signed in Chinese and dated '88' (incised on the lower back)

a pair of wood sculptures

70.2(H) x 50.5 x 39.2 cm. (27 $\frac{5}{8}$ x 19 $\frac{7}{8}$ x 15 $\frac{3}{8}$ in.); &
57.4(H) x 68.3 x 38.6 cm. (22 $\frac{5}{8}$ x 26 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in.) (2)
Executed in 1988; & 1988

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

US\$490,000-740,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 8 April 2006, lot 594

Acquired from the above sale by the present owner

This work is accompanied with a certificate of authenticity issued by Juming Culture and Education Foundation.

太極系列 - 對打

木雕 雕塑

1988年作; 及1988年作

款識: '88 朱銘 (刻於背面下方); 及朱銘'88
(刻於背面下方)

來源

蘇富比 香港 2006年4月8日 編號 594

現藏者購自上述拍賣

此作品附財團法人朱銘文教基金會所開立之作品
鑑定報告書



Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913. Museum of Modern Art, New York, USA
翁貝托·薄丘尼《空間中連續性的唯一形體》1913年美國紐約現代藝術博物館藏





Bada Shanren, *Landscape (details)*, Qing Dynasty (1644-1912). Christie's Hong Kong, 27 May 2019, lot 926, sold for HKD 38,395,000
清八大山人《山水圖》(局部) 佳士得 香港 2019 年 5 月 27 日 編號 926 成交價 : 38,395,000 港幣

Ju Ming's *Taichi Series* portrays the physical movements of Taichi, while also reflecting spiritual concepts such as the duality of yin and yang, and the balance between heaven and earth. The series as a whole shows Ju Ming moving beyond narrative and figurative elements and toward a kind of pure spiritual communication. Just as Lin Fengmian brought Chinese painting into the modern era, Ju Ming's works are rich in traditional meanings while at the same time displaying modern sculptural characteristics. By uniting traditional Eastern aesthetics and Western sculptural techniques, he successfully expressed the "chi" – or spirit – of taichi and its movement, stillness, and strength, and established himself as a great presence among modern Chinese artists.

In the 1970s, Ju Ming entered into an apprenticeship with master sculptor Yuyu Yang. It was at Yang's suggestion that he began studying taichi, which inspired him to explore art on a more inner, spiritual level. In the 80s and 90s, as his creative output surged, Ju Ming gradually developed both the vocabulary and the implications of his *Taichi Series*, initially producing the early works of the series in wood. Ju Ming chose wood as a starting point after thinking deeply about the idea of unity between form and subject. The textures, knots, and scars of wood record the passage of a living thing through the wind, rain, sun and frost of the four seasons. Taichi says that we should strive for an ideal state of conformity with the harmonious workings of the natural universe. As Ju Ming began his creative work, confronting this record of life inside the wood, he followed the traces of nature as he worked from the outside of his wood block toward the inside, revealing step by step its inherent, hidden beauty. Most of the early sculptures in the series were conceived as single works, but after the 80s, based on the concept of mutually dependent dualities in taichi, Ju Ming began creating the pairs of sparring figures that became the classic forms of the series.

In *Taichi Series – Sparring*, from 1988, we see how Ju Ming abstracts the physical forms of his sparring partners, leaving a strong suggestion of unbroken power hidden beneath their incisive outlines. Even while

transcending any literal imitation of physical forms, they nevertheless enhance our perception of graceful, fluid motion and draw us even closer to the true meaning of taichi. Clearly, Ju Ming's gaze here is no longer fixed on the visible world, and he has transcended the limits of what is real. While this reveals certain strong elements of modernism, the origins of his work lie even more in the aesthetic thought of Eastern traditions. Ju Ming once said, "When as an artist you give your hands total freedom and you create at high speed ... then your mind has no energy left for thinking, and only pure intuition can lead you toward a completed work." These creations thus originate in 'freedom of thought' rather than careful pondering on the shape of his subjects. If the techniques of sculpture can be compared to brushwork, and if its textures are like lines painted in freehand style, then Ju Ming's sculpture evokes the cheerful lightness of the ancient literati painters: they too freed themselves from concrete images to find a kind of pure expression of the spirit. Viewing a Ju Ming work from different angles, we discover how masterfully he incorporates into his structures the opposing elements of light and darkness, yin and yang, adding a rich dynamic of movement to the visual experience. Each stroke of the axe or cut of Ju Ming's chisel recalls the way in which rocks in traditional Chinese gardens were hewn, imitating the undulating shapes of nature for intriguing shifts of light and shadow under the changes of sun and moon. The origin of Ju Ming's work in such traditional aesthetic and philosophical notions distinguishes it from the sculptural traditions of the West.

Western artists in the 20th century began to take a scientific approach toward the aesthetic interpretation of their subjects. Creative concepts such as Cubism and Futurism arose in which objects were deconstructed and reorganized, and those schools of thought had an especially strong influence on sculpture. From then on, sculpture was no longer confined to the idea of 'reproduction,' but instead focused on aesthetic aspects of objects in three-dimensional space such as form and balance, volume and dynamics. Umberto Boccioni, in his representative work *Unique Forms of Continuity in Space*, employs Cubism's geometric segmentation and deconstruction and creates a layered representation of movement with a kind of 'storyboard' technique, an experiment in using the static medium of sculpture to present transient impressions of movement. Boccioni's interpretation, in contrast with the way Ju Ming characterizes movement in *Sparring*, tends to rely on a more objective foundation, reflecting Futurism's attempts to capture 'speed and motion.' Ju Ming's sculpture differs in



Lin Fengmian, *Opera Figures*. Christie's Hong Kong, 24 November 2018, lot 51, sold for HKD 9,700,000
林風眠《京劇人物》佳士得 香港 2018 年 11 月 24 日 編號 51 成交價 : 9,700,000 港幣



An Inscribed and Dated Lingbi Cloud-form Scholar's Rock, 1735. Christie's Hong Kong, 2 December 2015, lot 3005, sold for HKD 2,200,000
《金農及高鳳翰題靈璧賞石》1735年 佳士得 香港 2015年 12月 2日 編號 3005
成交價：2,200,000 港幣



Ju Ming, *Taichi Series – Sparring*, 1991. Christie's Hong Kong, 28 May 2011, lot 1012, sold for HKD 16,340,000
Artwork: © Ju Ming Studio
朱銘《太極－對打》1991年 佳士得 香港 2011年 5月 28日 編號 1012 成交價：16,340,000 港幣

seeking, within this motionless state, an endless dialogue involving the viewer, his subject, time and space, and light and shadow. *Sparring* lets the viewer *feel* the presence of movement, and by suggesting the coexistence of yin and yang, it creates a concrete image of what the *Book of Change* refers to as the eternal interactions of all things in the heavens and the earth.

Ju Ming's 1991 *Sparring*, from the same Taichi Series, set a record high price for a Ju Ming wood sculpture at Christie's in 2011; the *Taichi Series—Sparring* presented here dates from 1988. Both are exceptional in terms of their form and their ability to evoke movement, and each is an equally outstanding work in its own right. The success of Ju Ming's Taichi Series reflects the new layers of meaning he built on the foundations laid by his predecessors, his ability to present traditional concepts in modern, abstract forms, and the combination of intriguing implications with original and unconventional forms. All of these were what made him the greatest master of his generation in the field of modern Chinese sculpture.

朱銘的《太極系列》不僅呈現了拳法有形的運動，更反映出陰陽二元、兩儀平衡的精神概念，標誌著藝術家已脫離題材的敘述性與具象的束縛，進入一種純粹精神性的傳達。如同林風眠將中國繪畫帶入現代藝術領域，朱銘的作品以豐富的傳統內涵展現了現代雕塑的特色；藉由融和東方傳統美學與西方雕塑的手法，成功表現出太極所蘊涵的氣、運、定、勁，確立了其在中國現代藝術的崇高地位。

朱銘在 1970 年代曾追隨雕塑大師楊英風習藝，當時正是在楊英風的建議下學習太極拳，啟發了朱銘向內探索藝術的精神層次。隨著 80 至 90 年代進入其創作的迸發期，朱銘逐步確立了太極系列的語彙及內涵，而木雕則是朱銘創作太極系列時最先使用的媒材。之所以選擇木雕作為起點，可說是把主題與形式高度統一的深思熟慮。木材舉凡紋理、節瘤、傷痕、都記錄著一個自然生命歷經風霜雨露、春秋寒暑的結果。當藝術家面對這樣一個生命載體進行創作時，順應著自然痕跡由外向內挖掘，把潛藏的美感一步一步彰顯出來，恰如太極所謂人應順應自然宇宙和諧運作的理想狀態。早期的太極系列多是單件作品，而

考慮太極有二元相生相長的概念，80 年代後朱銘陸續製作了不同的雙人對打造型，為太極系列確立了經典形式。

此件創作於 1988 年的《太極－對打》，可見朱銘將人物對招的形體抽象化，在俐落的線條中隱含著力量的連續，雖然超越了具象的模擬，卻進一步強化了流動的神韻，更貼近太極的真意。可見，朱銘已不再著眼於所看到的事物，脫離了真實的限制，顯示出強烈的現代主義藝術特質，但更多的淵源則來自一種東方傳統的美學思想。對此朱銘曾說：「當藝術家縱手放意、快速創作的時候…我們的心思沒有餘力再三思考，只能靠直覺帶領我們完成作品。」這種源於「意」而非琢磨於「形」的創作，如同將刀法看作書畫的筆法，紋理比作寫意的線條，教人聯想到傳統文人畫的快意舒懷，擺脫了具象的束縛，進入一種純粹精神性的表達。此外，當觀者環視朱銘的雕塑時，可發現其對於光影明暗、陰陽二面結構的高度掌握力，為視覺增添了豐富的動態；雕塑上每道斧劈鑿刻與傳統園林中山石為了仿擬自然的凹凸起伏，在日昇月落間所產生的光影變化，有異曲同工之妙。這些源自傳統美學與哲學思想的創作內涵，與西方的雕塑脈絡大異其趣。

西方自 20 世紀初開始試圖以科學的方法詮釋物象的美學，引發了諸如立體主義及未來主義解構與重組的創作概念，影響雕塑界甚鉅。從此雕塑不再侷限於「再現」，轉而專注於物象在三度空間中的形式與平衡、體量與動態等美感因素。以薄丘尼 (Umberto Boccioni) 的代表作品《空間中連續性的唯一形體》為例，他以立體派的幾何分割解構了動作，再以分鏡圖般的方式層疊移動軌跡，試圖再現那稍縱即逝的瞬間於靜止的雕塑中。相較於朱銘《太極－對打》對動作特徵性的刻劃，薄丘尼採取了偏向客觀的基礎來解讀，充分展現未來主義試圖捕捉「速度與動態」的企圖。反之朱銘的雕塑則是嘗試在靜止的狀態中，尋求物象與時空、光影、觀者之間無止境的對話，來「感受」動勢的存在，並以陰陽並存的關係，形象化易經中講述萬物與天地之間的永恆互動。

同一系列於 1991 年所創作的《太極－對打》曾由佳士得於 2011 年創下其木雕作品的最高紀錄，此次呈現之《太極－對打》為 1988 年完成，在形態與動勢上各有千秋，難分軒輊。《太極系列》所締造的成功，象徵朱銘以前人為基礎開創出了全新的層次，以現代抽象造型呈現了傳統的概念、既兼顧內涵同時能不落俗套，凡此皆足以使他成為中國現代雕塑領域的一代大師。

11 FOUJITA 藤田嗣治
(LÉONARD TSUGUHARU, 1886-1968)

Nu allongé au bras levé
(Nude lying with raised arm)

signed and dated 'Foujita 1924' and signed in Japanese (middle left); signed and inscribed twice 'Foujita Nu', signed and inscribed twice in Japanese, dated '1924' and inscribed 'Paris' (on the stretcher)
oil on canvas
89 x 146 cm. (35 x 57½ in.)
Painted in 1924

HK\$25,000,000-35,000,000
US\$3,300,000-4,500,000

PROVENANCE

Galerie d'Art le Centaure, Brussels, Belgium
Dr. N. Van der Stricht, Antwerp, Belgium
J. Wildschutz, Geneva, Switzerland
Galerie Nichido, Tokyo, Japan (acquired from the above by the previous owner in February 1973)
New Otani Art Museum, Tokyo, Japan (acquired from the above by the previous owner in December 1979)
Anon. Sale, Christie's New York, 6 November 2014, lot 439
Acquired from the above sale by the present owner
The authenticity of the artwork has been confirmed by Sylvie Buisson

LITERATURE

S. & D. Buisson, Léonard Tsuguharu Foujita Vol. II, ACR Edition Internationale, Paris, France, 2001 (illustrated in black & white, plate 24.51, p. 189).



Foujita in creation with Youki as his model, 1920s.
Photo: © Foujita Foundation / Artists Rights Society (ARS), New York 2019
1920年代，藤田嗣治在工作室中以小雪為模特進行創作。

躺臥的曲臂裸女

油彩 畫布
1924年作
款識：嗣治 Foujita 1924 (左中)；1924 Nu Foujita 巴里 嗣治 Nu Paris Foujita 巴里 嗣治 (畫背框架)

來源

比利時 布魯塞爾 d'Art le Centaure 畫廊
比利時 安特衛普 N. Van der Stricht 醫生舊藏
瑞士 日內瓦 J. Wildschutz 舊藏
日本 東京 日動畫廊 (前藏者於1973年2月得自上述來源)
日本 東京 新大谷美術館 (前藏者於1979年12月得自上述來源)
佳士得 紐約 2014年11月6日 編號439
現藏者購自上述拍賣
此作品已經 Sylvie Buisson 鑑定

出版

2001年《藤田嗣治全集 第二冊》S. & D. Buisson 著 ACR Edition Internationale 出版 巴黎 法國 (黑白圖版，第24.51圖，第189頁)

If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life it stays with you, for Paris is a moveable feast.

- Ernest Hemingway, A Moveable Feast

「假如你有幸年輕時在巴黎生活過，那麼你此後一生中不論去到哪裡，她都與你同在，因為巴黎是一席流動的盛宴。」

- 海明威《流動的盛宴》





Amedeo Modigliani, *Nu couché*, 1917-1918. Christie's New York, 9 Nov 2015, lot 8A, sold for USD 170,405,000.
亞美迪歐·莫迪利安尼《躺臥的裸女》
1917-1918年作 佳士得紐約2015年11月9日 編號8A 成交價：170,405,000 美元

Paris in the 1920s was a city steeped in the afterglow of the Belle Époque. The pall cast by the First World War did not seem to affect its literary and artistic circles, and its open, liberal ambience attracted scores of renowned figures: Hemingway, Fitzgerald, Picasso, Dali, Matisse.... Lingering in the cafés and salons, their ideas mingled and clashed amid the clink of wineglasses, and new styles and techniques were born out of their contacts and associations. Together, they wrote the final chapter in that late flourishing of Paris' golden age, and they left for mankind a rich trove of artistic and cultural treasures.

One shining presence among all these bright stars had an Eastern face, and a unique trademark look—hair like a mushroom cap, round-rimmed glasses, a square patch of mustache above his upper lip. His vivacious personality, combined with a highly individual painting style, made him 'the darling of Paris' during this period. He was Léonard Tsuguharu Foujita.

In the 1920s and early '30s, Foujita created a series of female nudes reflecting an Eastern aesthetic that finds beauty in the color white. Employing the Japanese nishiki-e (brocade picture) technique allowed him to create a creamy-white skin tone and texture, which quickly made his reputation and boosted him into the ranks of the world's top painters. In this year's fall sale, Christie's is honored to present Foujita's *Nu allongé au bras levé* (Lot 11). Dating from 1924, this outstanding work beautifully represents the period during which his 'milky white nude' style took shape, and is also among the small number of large-scale Foujita nudes. Among currently known Foujita works, there exist only eight which similarly feature a single subject, and which boast dimensions equal to or larger than this reclining nude, that were produced during the nearly ten-year period in which Foujita concentrated on his 'milky white' style. That period ran from the early '20s, when he first began exploring the nude genre, until 1931, when he left Paris to attempt other new styles. Of those eight works, four already reside in the permanent collections of major museums around the world, making the stunning appearance of this *Nu allongé au bras levé* at auction a rare and special event.

The female nude, a subject chosen by numerous Western artists since antiquity, has been important throughout the entire course of Western art history. Following the Renaissance, the nude became a vehicle that expressed humanity's aspirations and ideals toward beauty, and following the deprivations of the last century's First World War, it acquired new significance for Parisian artists. The nude became a symbol representing growth and rebirth, and many artists invested significant energy in the genre, including Modigliani, Picasso, and Matisse, who were among Foujita's friends in the city.

Foujita began exploring the genre early in the 1920s. In the 1922 Fall Salon, he entered his *Nu couché à la toile de Jouy (Reclining Nude with Toile de Jouy)*, a portrait of a favorite model of many artists in Paris, a woman known as Kiki de Montparnasse. In Foujita's painting, she rests her head on one hand, her form pure white as she directs a lazy gaze at the viewer. Foujita's composition follows the lines of the classical female nude, though its management of color borrows from Japan's traditional ukiyo-e paintings. He downplays the contrasts of light, shadow, and separate planes but deepens the color contrasts at the center of the painting, using the deep black background to set off his subject's skin color. Given these contrasts, Kiki's skin tone takes on a flawless whiteness, making the painting a breathtaking presentation of cool beauty. It instantly became a focus of the Salon exhibition as all the major papers vied to report on this new phenomenon, and people in French cultural circles began referring to Foujita's nudes with the unique appellation 'the great white ground (le grand fond blanc).'

If Kiki de Montparnasse was a muse to the artistic world of Paris, the sweetheart of its artists, Foujita in 1922 found his own special model in Lucie Badoud. With her snowy white skin and a beautiful face, Foujita fondly nicknamed her Youki ('little snow'). Two years later, in 1924, they married, though they eventually parted ways in 1931. Thus Youki accompanied Foujita for a period of nine years, in which she was both the artist's lover and favorite model; she personally witnessed his period of exploration in the nude genre and the rise of his career as together they shared the waning glories of Paris' golden age.



Foujita, *Nu couché à la toile de Jouy*, 1922. Musée d'Art moderne de la ville de Paris, Paris, France.
 Artwork: © Foujita Foundation / Artists Rights Society (ARS), New York 2019
 藤田嗣治《裸女與印花簾》1922年作 法國 巴黎 巴黎現代藝術博物館藏

Dating from 1924, *Nu allongé au bras levé* is a perfect document of the ardent love between Foujita and Youki. That year they had moved into a luxury flat in the fashionable 16th arrondissement of Paris and began living together, becoming for some time the talk of the town. In her memoirs, Youki recounted how, 'In 1924, life was good. Work was coming along well and Foujita was making a name for himself. We were deeply in love, we had a good life, and everything was just so peaceful and happy.' In this stable setting, Foujita concentrated on refining his techniques and continued to paint nudes, experimenting with the expressive possibilities of his pure white surface texture.

Nu allongé au bras levé displays new breakthroughs even as it builds on Foujita's already established personal style. In the center of the painting, Youki adopts a relaxed pose, her head encircled by her right arm as her eyes gaze upward, her body surrounded by the pure tones of the bedsheets and the background. Unlike *Reclining Nude with Toile de Jouy*, the artist here no longer uses a contrasting background to highlight the milky white skin of his model, but instead organizes the entire work around several closely related hues — the pure white of the bedsheets, the milky white form of his subject, and the smoky grey background. Each is separated from the others with exceptionally fine lines. Youki and her surroundings are harmoniously melded together by the use of these warm, mild hues, the textures of her skin are gently emphasized, and her creamy complexion is captured perfectly on the canvas. In the same year he created this work, Foujita painted another with Youki as his model, entitled *Youki, Déesse de la Neige* (*Youki, Goddess of the Snow*), which can be seen as a sister work to *Nu allongé au bras levé*. He entered the new work in the 17th Autumn Salon, leading to even greater recognition of his 'milky white' nude style.

Foujita's fascination with milky white skin can be seen as allied to the sense of beauty that Eastern aesthetics connect with the color white. The traditional geisha in Japan applied white makeup from the neck up, and in Japan's ukiyo-e paintings, white is almost universally used in women's skin. Foujita has said of this that 'Our forerunners, master painters such as Suzuki Harunobu and Kitagawa Utamaro, depicted women with this kind of skin. Being Japanese myself, I naturally follow in their footsteps in the way I portray a

woman's complexion.' Though based in tradition, Foujita introduced an innovation in his work — he first spread a layer of powdered talc on the canvas, making it more amenable to laying down color, then added powdered mother-of-pearl to his oil pigments. As a result, his models' skin acquired a silky, lustrous glow. He further made use of traditional Japanese implements, in the form of the fine menso brush, to outline the contours of his figures. This produced finer textures than ever previously seen in traditional oil paintings, and a kind of semi-transparent sheen, all with distinct Japanese overtones.

With his innovations and his blend of Eastern and Western techniques, the visual experience of Foujita's nudes was utterly unlike that of either traditional Western nudes or his other Western contemporaries. Whereas Modigliani's rich layers of color portrayed images of passionate, sensual nudes, Foujita's nudes, exquisite and finely detailed, project an impression of purity and reserve. In *Nu allongé au bras levé*, any suggestions of sensuality that might be aroused by details of Youki's genitalia or pubic hair have been deliberately omitted; she gazes into the air, as if keeping her eyes averted from those of the viewer, to avoid the connotations of 'the gaze' in art history. The atmosphere is serene and pleasant, as if the artist and his wife, the model, occupy a world of their own untroubled by any outsider; the debauchery of Parisian night life and the buzz and bustle of its social scene have been left behind.

The creation of any large-scale work, for artists who lived in the 1920s, involved much thought and consideration. *Nu allongé au bras levé* is a rare example of such a large-scale work from the mature period of Foujita's 'milky white' style; it further reflects the love between Foujita and Youki, and exemplifies Foujita's personal involvement with innovation in modern art. As the traditional Western nude genre once again found itself in vogue, the unique Eastern vocabulary of Foujita's nudes, exquisite and reserved, overturned the usual conventions of sensual beauty and injected new possibilities into this already well-established genre. It also made him one of the classic 20th century examples of the fusion of Eastern and Western art.



上世紀 20 年代的巴黎，正享受著美好時代 (Belle Epoque) 的餘暉。一戰的陰霾似乎並未對藝術界產生影響，彼時的巴黎風氣開明，大師雲集：海明威，菲茨傑拉德，畢加索，達利，馬蒂斯……他們流連於咖啡廳與沙龍之間，思想與觀念在觥籌交錯中碰撞，技法和風格在接觸交匯中融成，共同譜寫了巴黎黃金時代最後的繁華，為世人留下了彌足珍貴的文化遺產。

名流群星中，有一張熠熠生輝的東方面孔，冬菇頭、圓框眼鏡，上唇一束方形小鬍子是其標誌性的扮相，活潑的個性加上極具個性的繪畫風格，使他成為「巴黎的寵兒」。他便是日本畫家藤田嗣治。

1920 年至 30 年代初，藤田嗣治創作了一批裸女作品，他將東方以白為美的審美觀念帶入裸女畫的創作之中，借用獨特的日本錦繪 (nishiki-e) 技法，獨創「乳白色質地」的肌膚，從此聲名鵲起，躋身世界頂級畫家之列。是次秋拍，佳士得很榮幸呈現《躺臥的曲臂裸女》(拍品編號 11)。創作於 1924 年的這件作品，是嗣治「乳白色的裸女」風格成型時期極為典型的一件佳作，也是其為數不多的大尺幅裸女作品之一。在目前已知的藤田嗣治創作中，從 1920 年初開始裸女畫探索，到 1931 年離開巴黎開始嘗試新的繪畫風格，在其專注發展「乳白色」風格的近十年間，嗣治僅創作了 8 件與《躺臥的曲臂裸女》尺幅相同或更大的單人裸女像，其中 4 件已由世界各大美術館永久收藏。此次《躺臥的曲臂裸女》驚艷亮相拍場，極為難得。

裸女作為貫穿西方藝術史的重要題材，自古以來被西方藝術家反復描摹。文藝復興之後，受人本主義影響，裸女更承載了人們對美的希冀與理想。上世紀初，經過一戰的重創，裸女又被巴黎的藝術家們賦予了新的含義——重生與成長的象徵。多位藝術家致力於以裸女為題材的創作，包括與嗣治亦師亦友的莫迪利安尼，畢加索，馬蒂斯等等。

藤田嗣治對裸女畫的探索始於 1920 年代初。1922 年，嗣治在秋季沙龍中展出《裸女與印花簾》，畫中描繪了素有「蒙帕納斯女王」之稱的琪琪 (Kiki de Montparnasse)。這位諸多藝術家最愛的模特兒，在嗣治的筆下，醜體潔白，只手側臥於床榻之上，慵懶地凝視著觀者。繪畫佈局沿襲古典裸女畫，但嗣治將傳統浮世繪的顏色經營融入油畫創作，減輕畫面的明暗與塊面感，卻進一步加深畫面中的色彩對比，用漆黑的背景來突出人物膚色。對比之下，琪琪的膚色更顯純白無瑕，呈現一種令人窒息的冷冽美感，一舉成為展會中的焦點，各大報章爭相報導。藝文界隨後給藤田嗣治的裸女畫賦予了「乳白色的質地」這一獨特定義。

若說琪琪是巴黎藝術世界的繆斯，藝術家們的大眾情人，那麼在 1922 年末，藤田嗣治則遇到了他個人的靈感源泉，來自比利時的模特露西·芭杜 (Lucie Badoud)。露西雪膚花貌，被嗣治愛稱「小雪」(Youki)。從 1922 年相識，1924 年結婚，直至 1931 年分道揚鑣，小雪陪伴藤田嗣治度過了九年光陰，作為愛侶也是模特，親歷了嗣治對裸女畫的探索，見證了他事業的騰飛，也共用了巴黎黃金時代最後的榮光。

創作於 1924 年，《躺臥的曲臂裸女》可謂嗣治與小雪熾熱愛情的完美記錄。這一年，他們搬入巴黎第十六區的一棟豪華公寓，開始同居生活，成為圈中一段佳話。小雪曾在回憶錄中提及，「1924 年，日子很舒泰，事業發展很好，藤田開始出名。我們深愛著對方，過得很好，一切都是那麼安樂。」穩定的生活狀態下，嗣治專注於磨煉畫技，持續裸女畫的探索，在乳白質地的基礎上嘗試更多種表現可能。

《躺臥的曲臂裸女》便在延續嗣治個人風格的基礎上，有著新的突破。畫中的小雪鬆弛地仰臥中央，手臂環繞腦後，兩眼望住天花板，周身被純色的床單與背景環繞。與《裸女與印花簾》全然不同，此時的畫家並沒有繼續用純粹的反差色背景來凸顯乳白色的肌膚，反而選擇了幾種相近色調組織全域——潔白的床單，乳白色的人體與煙灰色的背景，僅以極細的輪廓線分別。在一片溫和的色調之中，小雪與整個環境和諧地融為一體，肌膚的質感被溫柔地強調，膚若凝脂的小雪被惟妙惟肖地記錄在畫布之上。此作品創作的同年，嗣治亦以小雪

為模特兒創作了大幅畫作《雪之女王》，參加第 17 屆秋季沙龍，進一步打響了「乳白色裸女」的認可度。《躺臥的曲臂裸女》可視為《雪之女王》的姊妹作品。

藤田嗣治對白色肌膚的癡迷可說是對東方以白為美的審美觀念的執著。日本傳統藝妓習慣將脖頸以上的部分搽得雪白，在浮世繪中，女子的膚色也幾乎均用白色處理。對此，嗣治有言「我們的祖先鈴木春信、喜多川哥磨等畫師都曾描繪過婦人的肌膚，我既為日本人，理應隨著先人的腳步去描繪人的肌膚。」基於傳統的同時，嗣治作出了進一步的革新——他首先在畫布上鋪就一層滑石粉，使其更加容易施色，隨後在油畫顏料中加入珍珠母貝粉，為女人體增添了一層絲綢般的光澤；他還別具一格地選擇日本傳統媒材，用面相筆 (menso) 來描摹輪廓，營造出傳統油畫中前所未見的細膩肌理以及半透明光彩，別具東方意蘊。

通過種種東西技法的融合與創新，藤田嗣治的裸女呈現出與傳統西洋裸女以及其它西方同僚全然不同的視覺觀感。若說莫迪利安尼用豐富的色彩層次刻畫出熱烈而情慾的裸女形象，那麼嗣治筆下的裸女，在其細膩而精妙的勾勒之下，顯得含蓄且純粹。一如《躺臥的曲臂裸女》中，小雪雖赤身裸體，但其性器官、體毛等具有情欲暗示的細部特徵均被刻意省略；她的眼神望向空中，似乎是有意拒絕與觀者產生視覺上的互動，避免了藝術史中「凝視」(gaze) 的可能性。畫面寧靜祥和，就好像畫家與身為模特兒的妻子正身處一個不被外人打擾的二人世界中，燈紅酒綠的巴黎、喧鬧的社交生活都不復存在。

對於生活在 1920 年代的藝術家來說，創作每一件大尺幅的作品都需經過深思熟慮。《躺臥的曲臂裸女》作為藤田嗣治「乳白色」風格成熟時期的罕見巨作，是嗣治與小雪赤忱愛情的表徵，更是藝術家近身參與現代藝術革新的一個例證。當裸女這一西方傳統題材再次成為時代熱潮，藤田嗣治以其獨有的含蓄又細緻的東方語言，顛覆了裸女畫一貫的情欲美感，為這一早已成格的主題，賦予了嶄新的視覺可能，亦使其本人成為了 20 世紀東西方文化藝術融合的經典樣本之一。



Foujita at Surrealism Fest in Montparnasse, 1925.
Photo: © Foujita Foundation / Artists Rights Society (ARS), New York 2019
1925 年，藤田嗣治在巴黎蒙帕納斯的超現實主義派對中。

PROPERTY FROM AN IMPORTANT JAPANESE PRIVATE COLLECTION
日本重要私人收藏

12 MORIKAZU KUMAGAI 熊谷守一

(1880-1977)

Shin Kagura

signed in Japanese (middle left); signed, titled and dated in Japanese (on the reverse)
oil on canvas laid on board
24.3 x 33.3 cm. (9 $\frac{5}{8}$ x 13 $\frac{1}{8}$ in.)
Painted in 1970

HK\$1,800,000-2,200,000

US\$240,000-280,000

PROVENANCE

Private collection, Japan

Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity issued by Tokyo Bijutsu Club.

LITERATURE

The Nihon Keizai Shinbun, Morikazu Kumagai Catalogue Raisonné, Tokyo, Japan, 1974 (illustrated, unpagged).

Kyuryudo Art Publishing Co.,Ltd., Morikazu Kumagai Oil Painting Full Catalogue Raisonné, Tokyo, Japan, 2004 (illustrated, plate 945, p. 317).

新神樂

油彩 畫布 裱於木板

1970年作

款識：藝術家日文簽名（左中）；含日文款識
昭和四十五年（畫背）

來源

日本 私人收藏

現藏者購自上述收藏

此作品附東京美術俱樂部鑑定委員會簽發之保證書

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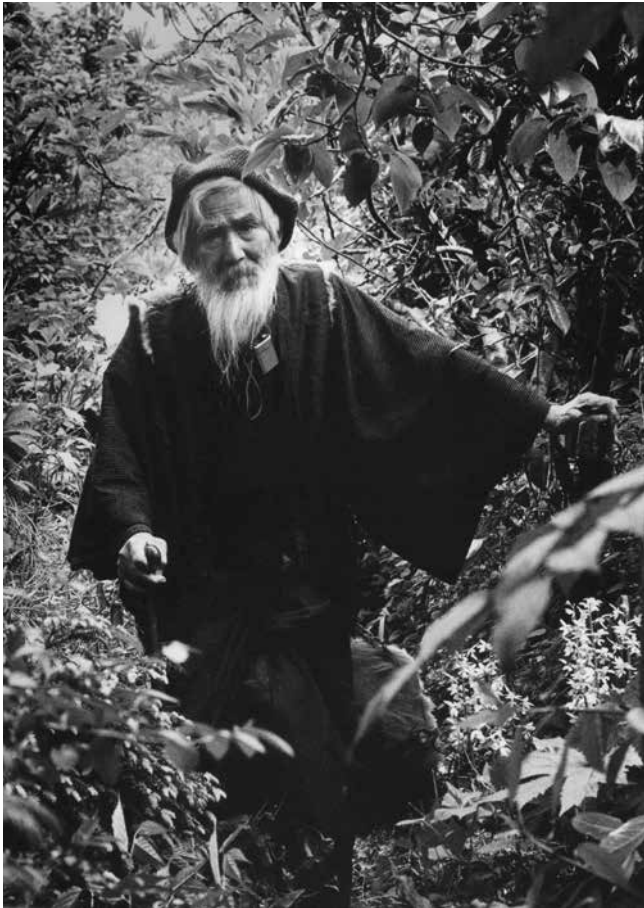
1974年《熊谷守一畫集》日本經濟新聞社 東京 日本
(圖版，無頁數)

2004年《熊谷守一油彩全作品集》株式會社求龍堂
東京 日本 (圖版，第945圖，第317頁)



Shin Kagura framed
作品含框





Morikazu Kumagai 熊谷守一

Morikazu Kumagai was born into a wealthy family in 1880, and his father was a politician, celebrity and a factory owner in Gifu Prefecture, Japan. A lover of painting from a young age, he pursued the path of art against his father's objection and enrolled in the Tokyo Fine Arts School (now Tokyo University of the Arts), where he studied under the tutelage of Japanese painter Kuroda Seiki. In the early days, he was inspired by the French Fauvist artists who used vigorous brushstrokes and intense colours. It is reflected in his early works that are more realistic and emphasize shadow and depth. The subjects of these works include portrait, nude, natural scenery and urban landscape. In 1915, he began to take part in the Nika Association Exhibition. As an avant-garde art group of the time, the Nika Association introduced Western avant-garde trends including Impressionism, Fauvism, Cubism, Expressionism and Surrealism into the country, in a bid to counter the traditional aesthetic values represented by the Ministry of Arts Education Exhibition (commonly called the *Bunten*; now the Japan Arts Exhibition). Between 1947 and 1951, he was a founding member of the Nika Association. The name of the association referred to the dawning of the Second Age; it represented the longing for a new age in post-war Japan, and the quest to create new values and personalized expression in painting. In his long artistic career, Morikazu Kumagai experimented with many different styles. Apart from oil painting, he also worked with ink and woodcut, as he constantly explored new ways of seeing. It was only in his later years that he gradually turned away from the realist perspective and shifted to simpler, purer and more precise forms, as he arrived at his most iconic and moving style.

Morikazu Kumagai's works are known for their uniquely vibrant and bright colours, distinct and simplified forms, and compositions with strong character. The main subjects include animals, plants

and everyday scenes. The reclusive artist is a legendary figure in the history of modern Japanese art, as he lived a life of extraordinary ups and downs. At 22, he fell into poverty after his father's early passing and the decline of his family fortune. During this difficult period of his life, the artist had five children, yet three of them passed away. After these intense encounters with life and death, Morikazu Kumagai showed an ever-deeper embrace of simplicity in his painting style, forsaking intricate expression for plainness and purity. He once said, "I have not left my home for 30 years." Between 1950 and his passing at the age of 97 three decades later, Morikazu Kumagai avoided taking any excursions, since he was prone to vertigo after standing for a long time. During the day, he observed the thriving nature his home garden and gazed at the sky, as he was inspired by every sign of life from the flora, insects and animals. In the quiet of the night, he began to paint while taking delight in the small universe. In 1967, he declined the Order of Culture awarded by the Emperor, his reply being "I don't want to give people the trouble of looking for me anymore." In 1972, he turned down the conferment of the Order of the Rising Sun, 3rd class. It attests to the character of Morikazu Kumagai—an artist who neither obeyed authority nor pursued fame, who preserved his authenticity in his art and life.

Shin Kagura was painted in 1970. It features a concise linear language and bold colour blocks in depicting a stem of flower: the red flower in full bloom, and the green bud that is yet to open come together in a subtle balance. The backdrop is earth colour with hints of wood texture. The leaves and the bud are portrayed in a darker shade and a lighter shade of green, while the blooming flower and its stamen are rendered in crimson and apricot. Only five colours are used in the painting: beyond touches of spontaneity, every line depicting the petals and the leaves is meticulously conceived and richly rhythmic with a Zen-inspired resonance. It reveals Morikazu Kumagai's incredible observation and his impeccable grasp of colours and forms. His paintings are modest in size, but they embody a genuine love for nature and life. The artist's ability to transform the ordinary into an extraordinary moment instills a transcendent quality into his work, while its rings of simplicity resound in the viewer's mind. w



Sakakibara Shiho, *Peonies*, 1938, Adachi Museum of Art, Yasugi, Japan
神原紫峰《富貴草》1938年作 日本 安來市 足立美術館



Sanyu, *Flowers in a White Vase*, 1930s. Christie's Hong Kong, 27 May 2017, lot 12, sold for HKD 74,460,000
 常玉《白瓶花卉》1930年代作 佳士得香港 2017年5月27日 拍品編號12
 成交價 74,460,000 港幣



Giorgio Morandi, *Fiori*, 1950. Christie's London, 4 Oct 2019, lot 124, sold for GBP 791,250
 Artwork: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome
 莫蘭迪《花卉》1950年作 佳士得倫敦 2019年10月4日 拍品編號124 成交價 791,250 英鎊

熊谷守一 1880 年生於一個富裕家庭，父親為日本岐阜的政治家與名人並經營絲綢工廠，自小喜歡繪畫的他，不顧父親的反對堅持走上藝術道路，進入東京美術學校（現為東京美術大學）就讀，並在日本洋畫家黑田清輝底下學習。最初受法國野獸派強烈筆觸和濃郁色彩之啟發，早年作品亦反映出這種風格，較為寫實並強調刻劃陰影與深度，題材則包含人像、裸女、自然風景和城市風貌。他於 1915 年開始參加二科會展覽；二科會作為當時的前衛藝術團體，引進後印象派、野獸派、立體主義、表現主義、超現實主義等西方前衛藝術潮流，以抗衡文部省美術展覽會（簡稱文展，現為日展）所代表的傳統審美價值。1947 至 1951 年間他是「二紀會」的創始成員，其名稱意指第二紀元，代表日本戰後對開創新時代之渴望，企圖在繪畫中創造新的價值與個人化的表達。他在漫長創作生涯中實驗了多種畫風，除了油畫之外也用水墨與木刻版畫創作，不斷探索新的觀看方式，一直到晚年時才逐漸捨棄寫實觀點，轉往更簡單純粹也更精準巧妙的造型，進入他最經典也最打動人心的風格。

熊谷守一的作品以獨特而富於活力的明亮色彩、栩栩如生的簡潔造型與個性強烈的構圖而聞名，描繪題材主要是動物、植物和日常風景。被譽為「畫壇仙人」的他可是說日本現代藝術史上的傳奇人物，一生跌宕起伏，平凡中更見不凡。他在 22 歲時遭遇了父親早逝與家道中落而陷入生活貧乏。在困難時期生了五名子女並痛失三名子女，數次歷經生離死別讓熊谷的畫風愈加淡泊，由繁入簡、返璞歸真。曾自言「我已經約 30 年沒有離開家了」，在 1950 年代至 97 歲過世之間的 30 年，熊谷因為長期站立會感到暈眩只好避免遠行，白天在自

家花園庭院中靜觀自然生態，凝望天空，一草一木、一蟲一鳥皆為靈感，夜深人靜時便開始作畫，怡然自得於這片小宇宙。1967 年，熊谷婉拒國家欲授予他的「文化勳章」，理由是「不想麻煩別人、若之後再來找我的話會很困擾」，1972 年又再次婉拒「勳三等」的授予，顯見其個性並不追隨權威也不追求名利，在創作及生活中始終保持本真。

作於 1970 年的《新神樂》，以精簡線條語言和大膽色塊組合描繪一株花，一朵艷紅綻放，一朵綠花苞閉合，構成微妙平衡。以保有木頭質感的土色為底，深淺兩種綠色表現枝葉花苞，並用緋紅與杏黃細寫盛放中的花瓣與花蕊，整幅畫僅用五色，勾勒花瓣與葉片的每一道虛線看似簡單隨意，卻經過縝密推敲，富於韻律節奏與靈動禪意，反映出熊谷守一深刻的觀察能力與對色彩與形式之高度掌握。他的畫幅皆不過冊頁大小，其中卻凝聚著對自然與生命的真摯的愛，這種將身邊尋常事物轉化為不尋常的美好片刻的能力，使他的作品具有一種悠然脫俗的品質，質樸氣韻反而更令人過目難忘。

13 WAYNE THIEBAUD 韋恩·第伯
(B. 1920)

Jelly Roll

signed and dated 'Thiebaud 1970' (lower right)
pastel on paperboard
19.4 x 25.4 cm. (7⁵/₈ x 10 in.)
Executed in 1970

HK\$2,400,000-4,000,000
US\$310,000-510,000

PROVENANCE

Allan Stone Gallery, New York, USA
Private collection, Beverly Hills, USA
Anon. sale, Christie's New York, 9 May 2012, lot 155
Galerie Sho Contemporary Art, Tokyo, Japan
Acquired from the above by the present owner

果凍蛋糕捲

粉彩 紙板
1970年作
款識：Thiebaud 1970 (右下)

來源

美國 紐約 艾倫·斯通畫廊
美國 比華利山 私人收藏
佳士得紐約 2012年5月9日 編號155
日本 東京 Sho當代藝術畫廊
現藏者購自上述畫廊



Jean Baptiste Simeon Chardin, *The Brioche*. 1763, Louvre Museum, Paris.
Photo: 2019. Photo Scala, Florence.
讓·巴蒂斯特·西美翁·夏爾丹《麵包》1763年作 法國巴黎羅浮宮博物館





Wayne Thiebaud, Detail of *Eating Figures (Quick Snack)*, 1963. Private Collection.
 Artwork: © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.
 Photo: © 2019 Christie's Images Limited.
 韋恩·第伯《用餐人物（快速小吃）》局部 1963 年作 私人收藏

“...no one knows how American food came to be the way it is from the point of view of function, design and production processes. I think the big difference in America as compared to Europe is that the food here is the same wherever you go, even down to the napkins and the salt and pepper shakers on the restaurant tables. The hot dogs, the hamburgers and the hotcakes all look the same. The decoration in Europe, particularly of cakes, seems more delicate. Here they are full of big globs of material such as chocolate or cream. The materials are used as a kind of metaphor or plenitude. Americans always put on much more frosting, etc., than is needed.”

– Wayne Thiebaud

Executed in 1970, *Jelly Roll* is a jewel-like example of Wayne Thiebaud's delectable depictions of edible treats. Ranging from cakes and pies to other sweet confections, it was this series that first propelled him to critical acclaim in the early 1960s. Encompassing other uniquely American subjects such as pinball machines and the streets of sunny California, Thiebaud's practice is defined by his ability to capture the true essence of his subjects. In his hands, his chosen media take on the very qualities of the substances he depicts: from the light, airy texture of the sponge to the gooeyness of the jam. Created from memory, these glowing visions speak to a nostalgic sense of American identity. His cakes, in particular, act as delightful reminders of the simple, everyday rituals and joys that shape our lives.

In *Jelly Roll*, an ordinary sponge cake becomes an icon. Alone in the centre of the paperboard, it is bathed in tantalizing golden light. Its luscious layer of jam is rolled evenly into a spiral, as if ready to be picked up and bitten into. The sumptuous cake is rendered palpably in soft shades of cream and brown, scrawled vividly in vertical and diagonal strokes. When viewed up-close, the “jelly” glistens a sensual mix of blue, orange, and red tones. Thiebaud lavishes great chromatic detail upon the cake's shadow, intensifying its singular presence. Like the works of Chardin, Thiebaud's humble still-lives reveal an

extraordinary sensitivity to light, surface and the intimacies of form. Creamy, fluffy and delicate, the modest cake is transformed into a masterful exploration of colour and form, brilliantly infused with a sense of drama and purpose.

Although Thiebaud is best known for his bright depictions of pastries and cakes, they represent only a slice of his practice, which also includes landscapes and figure paintings. Over the years the artist has repeatedly tackled the same motifs, expounding the formal possibilities of subjects drawn from everyday American life. His cakes, cookies and slices of pie, for example, initially grew out of exercises in three-dimensional geometry, and his desire to explore basic compositional devices. Unlike artists such as Andy Warhol and Roy Lichtenstein, whose careers burgeoned simultaneously in New York, Thiebaud creates a unique blend of realism and abstraction, in which personal remembrance and latent symbolism intertwine. Where Warhol's soup cans were cool and ironic, Thiebaud's cakes and pies were warm and gently comic, inviting viewers to revel in childhood memories and to luxuriate in life's simple pleasures.



Edward Hopper, *Nighthawks*, 1942. The Art Institute of Chicago, Illinois.
 Artwork: © 2019 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY.
 Photo: © Friends of American Art Collection / Bridgeman Images.
 愛德華·霍普《夜遊者》1942年作 伊利諾斯州 芝加哥藝術博物館

《果凍蛋糕捲》繪於1970年，例示了韋恩·第伯對可口美食嫺熟、令人垂涎的描繪手法，作品呈現耀眼如珠寶。這一系列包括了蛋糕、甜派到其他甜點，在1960年初首次讓第伯嚐到盛名的滋味。第伯的藝術實作還包括其他充滿美國特色的主題，像是彈珠台、陽光燦爛的加州街道。第伯擅長捕捉他筆下主題的意蘊，這也是他創作執行的最大特色。第伯那雙熟巧的藝術家之手，能讓他所青睞的媒材融入他所描繪的意蘊特質：舉凡海綿輕盈、空氣般的質地、到果醬黏糊的甜膩，都散發著雋永之感。這些閃亮的創作願景從記憶深處打造復活，對美國認同緩緩道出一抹懷念愁緒。他所畫的蛋糕尤然，讓人想起我們生活那些單純而日常的習慣和小確幸。

《果凍蛋糕捲》此作使尋常的海綿蛋糕搖身一變成為圖標。這蛋糕獨自坐在紙板中央，浸沐在誘人的溫暖金光中。蛋糕可口的果凍層均勻地滾成一捲，準備讓人隨時拿起來痛快咬一口。這個製作精美的蛋糕以垂直和斜角筆法繪成，甜點主體的柔和的乳黃和咖啡棕似乎觸手可及。果凍部分則是閃著藍、橘和紅色調，一個充滿感官觸覺的顏彩組合。另外，第伯在蛋糕的陰影也做了繁複精細的色彩處理，使蛋糕捲單獨的存在更為突出。有如法國畫家夏爾丹的作品，第伯簡單的靜物寫生作品對光、表面和形態的種種細膩變化極為敏感。而原本平凡的蛋糕散發柔脂乳香、蓬鬆又細緻，昇華成一場對顏色和形式的匠心探索之旅，而且充滿戲劇和目的性，手法淋漓盡致。

第伯雖然以其耀眼的甜點和蛋糕描寫馳名於世，其實這些作品僅佔他創作的一部分：他的藝術實作包含多元，包括風景畫、人物畫。多年來，藝術家重複創作同樣的主題，將取自美國生活日常等主題的型式可能性詳加闡述。舉例而言，他筆下的蛋糕、餅乾和甜派一開始源出3D幾何學的練習、以及他探索基本創作儀器的渴望。有別於藝涯在同時代之紐約蓬勃生長的安迪·沃荷、和普普藝術家羅伊·李奇登斯坦，第伯的創作獨樹一幟，混合了現實主義和抽象概念：在其中，個人的回想往事和潛伏的象徵主義糾纏織結。沃荷的金寶湯罐頭作品酷而諷刺，然而第伯的蛋糕和甜派溫暖、帶著些微的喜劇性，邀請觀者徜徉於孩提記憶中，並浸潤在生活中的單純樂趣中。

「…從功能、設計和生產過程的角度而言，沒人知道美國食物為何是現在這種樣貌。我想，美國與歐洲兩者間的最大差別，是你無論到美國的何處，餐巾紙、餐桌上的鹽巴胡椒罐等，都是如出一轍的。熱狗、漢堡和煎餅均如此。歐洲的美食裝飾，尤其是蛋糕方面等，較精緻得多。在歐洲這裡，食物上會堆滿了像巧克力或奶油等的配料。這些配料通常被用來當成譬喻、或是富足的代表。美國人總是將糖霜倒得滿滿的，遠超過需要。」

- 韋恩·第伯



Claes Oldenburg, *Pastry Case*, I, 1961-62. MoMA, New York.
 Photo: The Sidney and Harriet Janis Collection.
 Artwork: © 2019 Claes Oldenburg.
 克拉斯·歐登伯格《甜品箱》1961-62年作 美國 紐約 現代藝術博物館

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

14 ZAO WOU-KI 趙無極
(ZHAO WUJI, 1920-2013)

Cité se Réveille (Rising City)

signed in Chinese, signed 'ZAO' and dated '56' (lower right); signed 'ZAO WOU-KI', titled 'Cité se Réveille' and dated '1956' (on the reverse)
oil on canvas
65 x 100.2 cm. (25 5/8 x 39 1/2 in.)
Painted in 1956

HK\$30,000,000-40,000,000
US\$3,900,000-5,100,000

PROVENANCE

Anon. Sale, Christie's Taipei, 23 April 2000, Lot 14
Private Collection, Asia
Anon. Sale, Christie's Hong Kong, 27 May 2007, Lot 228
Acquired from the above sale by the present owner

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

甦醒的城市

油彩 畫布
1956年作
款識：無極ZAO 56 (右下)；ZAO WOU-KI
Cité se Réveille 1956 (畫背)

來源

佳士得 台北 2000年4月23日 編號14
亞洲 私人收藏
佳士得 香港 2007年5月27日 編號228
現藏者購自上述拍賣

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



Zao Wou-Ki, *Ville engloutie (Engulfed city)*, 1956. Private collection
Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《淹沒的城市》1956年私人收藏





Zao Wou-Ki, *Vieille Ville*, 1955. Christie's Hong Kong, 28 May 2016, lot 25, sold for HKD 34,840,000
 Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
 趙無極《淹沒的城市》1955年 佳士得 香港 2016年5月28日 編號25 成交價：34,840,000 港幣

"I do not need to look for other themes, or stick to particular colours. What illuminates my emotions is not any particular colour, but the relationship between colours—how they mingle with, stand against, love or reject one another."

- ZAO WOU-KI

In the mid-1950s, Zao Wou-Ki started a brand new chapter in his artistic career. In the span of a few years, he had made a complete shift from figurative representation to pure abstraction. His daring exploration of stylistic expression led him to his brief and famous oracle bone period. Starting in 1954, the artist was inspired by ancient Chinese bronze inscriptions; he transformed the ancient writing system into dots and lines on the canvas, using them to cut up and combine overlapping textures in the composition. Filled with symbols, lines and brushstrokes that carry a profoundly Eastern spirit, the paintings embody the merging of Eastern and Western, traditional and modern artistic languages. From the mid-1950s onwards, Zou Wou-Ki gradually turned these epigraphic symbols into a purer lyrical abstract language, which foreshadowed the development of his art in the second half of the century—his rippling and dynamic brushstrokes augured his wild cursive style of the 1960s and 1970s; his use of bright and intense colours offered hints to his splashed-colour works from the 1980s onwards.

Cité se Réveille (Rising City) (Lot 14) is an iconic and brilliant work from this key transitional period in the artist's career. The brushwork is delicate yet vigorous, while the oracle bone script symbols, darting like musical notes across the painting, blend into the glorious backdrop colours that evoke the sunrise. They call to mind a mysteriously imaginative space, like a city waking up in the misty morning light, as a new day dawns and unfolds.

Like the rhythmic symbols in the painting, the colour combination in *Rising City* is one of intensity and mixture. On his use of colours during that period, the artist once said, "I do not need to look for other themes, or stick to particular colours. What illuminates my emotions

is not any particular colour, but the relationship between colours—how they mingle with, stand against, love or reject one another." In this work, there is a dramatic clash and interaction between the colours red and blue. It recalls the work of Abstract Expressionist painter Mark Rothko, who used similarly large blocks of colours to express boundless emotions. Every colour in *Rising City* comprises many textures—upon closer look, we can see that before painting with red and blue, Zao Wou-Ki painted a layer of lead white across the canvas as the backdrop colour, followed by red and blue paints of varying thicknesses. Accentuated by the white backdrop, the two colours become richly translucent. The painting reveals a striking texture of light and shadow, in a way that is reminiscent of the natural light shining through tainted glass in Western architecture.

In Chinese tradition, the colour red has been a symbol of auspiciousness, nobleness and joy since ancient times. Blue was one of Zao Wou-Ki's favourite colours, and it was often mentioned in his discourse on aesthetics. In the artist's mind, blue was quiet and subdued, yet it encompassed every-changing textures. In the 1950s, Zao Wou-Ki frequently used either colour as the main tone of his paintings, though the two-tone structure of red and blue is rarely seen among his works. This colour combination often features in ancient Chinese porcelain painting, and the "blue and white and copper red" decorative style was popular since the Yuan Dynasty court. The addition of copper red in the blue and white porcelain accentuates the elegance of the blue, and adds to the grandeur of the copper red. Since their production required complicated firing techniques, blue and white and copper red porcelain wares are considered treasures among ancient ceramics. They portray motifs associated with nobleness, good fortune and prosperity, such as the flying dragon, the



Lot 14

「我不需要去找其他的題材，也不必一定要用某種顏色。能適當表現我的情緒的，並非是某一種色彩，而是色彩間的關係：他們如何混合、如何對立、如何相愛、如何相斥。」

— 趙無極

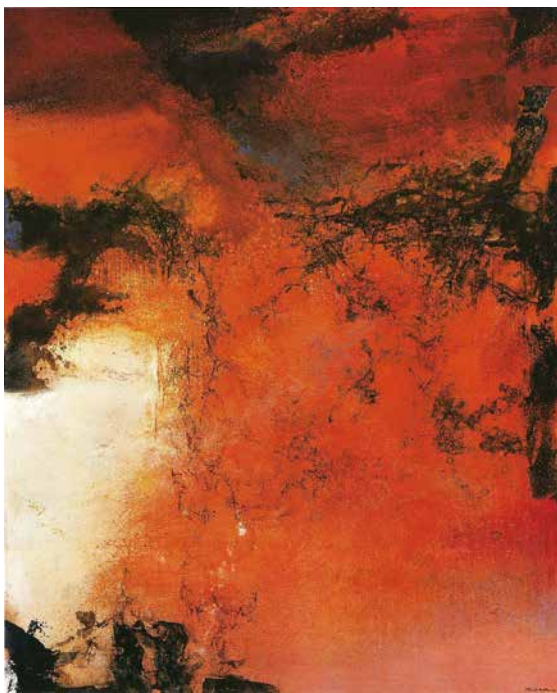
auspicious floating clouds, and blessings for fortune and longevity. If we look at the composition of colours in *Rising City*, we can see subtle echoes of the classic porcelain painting style.

The year 1956 was a turning point in Zao Wou-Ki's life. Thriving in his 30s, he published his first catalogue and met Pierre Loeb, whose gallery would represent his work in the near future. While the artist reached the first zenith of his career, he experienced a tremendous change in his personal life—in 1956, he parted ways with his first wife Lalan after 16 years together. Deeply affected by the split, Zao Wou-Ki left Paris for a time and travelled extensively. Over a year and a half, he visited the US, Japan and Hong Kong, where he spent time at museums and connected with artists from Europe and the US to alleviate his gloom.

In moments of inner conflicts and melancholy, he turned to painting as his emotional release and a way to move forward. As he said, "When you are in difficult circumstances, you need to solve the problems if you do not want to suffocate." He continued with the abstract exploration of his oracle bone style and enriched the use of colours in his paintings, as he let his feelings run free on the canvas. The changes in his emotions can be seen the titles of his works. In the years, he liked to depict natural scenery as the subject of his paintings. Over this year and a half, he created a number of abstract works whose titles refer to "city scenes". These works mark a sharp departure from the calm colours in his natural scenery paintings, and from the composition of traditional landscape painting—most of the works named for "city" series employ bright colours, intense visual conflicts, and compositions that feel intricate and loud.

Rising City is a representative work from the "city" series, and it feels like a beautiful finale to the series: against the grey and black backdrop, large blocks of dark red come bursting through, while the cobalt blue is slowly retreating. The composition resounds with restraint and conflict. At the centre of the painting, a singular ray of light shines through the dark red, like the first light that has pierced through the dark to dawn on the world. It is a perfect illumination of Zao Wou-Ki's spiritual energy. After the ups and downs in his personal life, the artist instilled his hopes for the future into his paintings with daring and vibrant colours, and abstract brushwork that blends Eastern and Western sensibilities. In his memoir, Zao Wou-Ki mentions having created a painting titled *Engulfed City* during the same period, which was intended to commemorate the end of his relationship with Lalan and to bury his sorrow. The artist created several paintings titled *Engulfed City*; most of them feature an indigo or dark blue backdrop with scattered touches of magenta, willow green and apricot, and black oracle bone symbols running through the entire field. It evokes the city at night with flickering lights and pedestrians rushing down the streets, while the loved one has faded into the melancholy fog. *Rising City* and *Engulfed City* from 1956 feature the same composition ratio and structure; they echo each other perfectly in the use of colours and theme, as if the former was the epilogue to the story of "the engulfed city"—after grieving over the dissolve of love, the light breaks through the darkness of disintegration. It also marked the moment of Zao Wou-Ki turning a new page in his artistic life.





Zao Wou-Ki, 01.06.83, 1983. Private collection
Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《01.06.83》1983年私人收藏

1950年代中期，趙無極展開了創作生涯全新的一頁。幾年時間內，他完成由具象到純抽象的轉變，在藝術表現風格上大膽求索，邁入其短暫而著名的甲骨文時期：自1954年始，藝術家受到中國古代青銅器物上的銘文啟發，將這一古老的文字體系轉化為畫布上的點線元素，用它們分割和串聯出層次交疊的構圖，畫面上留下了極具東方精神的符號及線條筆觸，實現了中與西、傳統與現代藝術語彙的融會貫通。五十年代中期之後，趙無極逐漸將這些金石性的符號轉化成一種更為純粹的抒情抽象語言，為其往後半世紀的藝術征途作出關鍵性的鋪墊——他的筆觸連綿動感，60、70年代恣意狂放的狂草風格已初具雛形；賦色亮麗鮮豔，又為其80年代往後的潑彩風格埋下注腳。

《甦醒的城市》（拍品編號14）便是藝術家在這一重要轉型期所作的一件極為精彩而典型的作品：通篇的筆觸細密遒勁，如音符般跳躍的甲骨文符號纏綿錯落，與朝霞般明媚而蓬勃的背景色渾然天成融為一體，營造出一種神秘的想像空間，仿若茫茫晨曦之中，城市漸漸甦醒，嶄新的一天正緩緩揭開帷幕。

一如畫面中連綿跳躍的符號，《甦醒的城市》的色彩搭配熱烈而雜糅。藝術家對該時期的色彩選擇曾如此描述：「我不需要去找其他的題材，也不必一定要用某種顏色。能適當表現我的情緒的，並非是某一種色彩，而是色彩間的關係：他們如何混合、如何對立、如何相愛、如何相斥。」在這件作品中，紅藍兩色之間形成了充滿張力的角力與互動，讓人想起同樣通過大色塊來表達無限情感的抽象表現畫家馬克·羅斯科。《甦醒的城市》每種色調中蘊含著多個層次——定睛細看，趙無極在描繪紅藍兩色之前，特意鋪就一層鉛白作為底色，再施以厚度不一的紅藍油彩，兩種色彩在白底的襯托下變得豐富而透亮，畫面別具光影質感，像極了西方建築中自然光線透過彩色玻璃後所呈現的流光溢彩。

紅色在中國傳統中，自古便是吉祥、尊貴與喜慶的象徵；藍色則是趙無極偏愛的色彩，曾多次出現在他的美學論述之中，藝術家認為，藍色沉靜內斂、同時又潛藏變化萬千的層次。1950年代的趙無極，常用兩種色彩分別作為畫面的主基調，但紅藍為雙主色的架構卻在趙畫中頗為罕見。這樣的色彩搭配常見於中國古代瓷器紋飾中，元末的宮廷就頗為流行「青花袖裡紅」這一瓷器裝飾手法，在青花間用銅紅加繪紋飾，使其既有青花之清麗雅致，又增添了袖裡紅的渾厚壯麗。由於燒成难度大，青花袖裡紅從來都被視為古瓷珍品，用於描繪尊



Underglaze blue and copper red decorated 'dragon' vase, tianqiuping, circa 1711-1799. The Palace Museum, Beijing, China
清乾隆 青花袖裡紅雲龍紋天球瓶 中國北京 故宮博物院藏

貴福祿之題材，如飛龍在天，流雲百福、福壽雙全等等。觀《甦醒的城市》之色彩構成，與這一經典瓷器紋飾頗有異曲同工之妙。

1956年對於趙無極而言，實為人生一個交叉點。而立之年的他，出版了第一版作品總目，結識了未來畫廊代理皮耶·洛布，事業上到達第一個巔峰的同時，生活卻迎來巨變——這一年，他與結髮妻子謝景蘭分道揚鑣，結束了十六年之久的共同生活。趙無極深受打擊，他暫別巴黎，四處遊歷，一年半的時間裡，他先後到訪美國、日本、香港多地，流連博物館，廣結歐美藝術家同僚，以排解心中積鬱。

在極端矛盾苦悶的時候，他選擇繪畫作為情緒的出口，帶領自己前進，誠如其言，「在困境中，如果不想窒息，就必須解決問題。」他延續甲骨文風格的抽象探索，並豐富了畫面中的色彩選擇，讓情感躍然畫布之上。其心緒變化亦可從作品名中窺見一斑——早年鐘意以自然風景為題的他，在這一年半的時間中，以「城市」為題創作了多件抽象作品。與其自然風景系列作品的沉穩色調與傳統山水畫式的構圖大相徑庭的是，這些「城市」命題的作品大多賦色鮮豔，視覺衝突強烈，佈局繁瑣而喧囂。

《甦醒的城市》堪稱「城市」系列中的典型，又更似這一系列的一個明媚終章：灰黑色調的大背景中，大塊的殷紅正在突圍而出，鈷藍正在逐漸消退，整幅畫面充滿了制約和衝突，而畫幅中心的殷紅透著特別的光亮，好似掙脫束縛後將至的黎明，完美展現了趙無極的精神力量。在生活歷經風波之後，藝術家正不遺餘力地將對未來的希冀用大膽鮮活的賦色，中西並蓄的抽象筆觸，淋漓盡致地表達在畫作中。趙無極在自傳中曾提及他於同時期創作的《淹沒的城市》，藉由該主題描繪與謝景蘭愛情的終局，意在將悲傷埋葬。藝術家曾作多件《淹沒的城市》，多以靛青、黛藍作打底，穿插零星桃紅、柳綠、杏黃作為點綴，再賦以漆黑的甲骨文符號串聯全域，一如城市入夜之後，燈火闌珊，路人形色匆忙，唯故人已消失在沉沉暮靄中。《甦醒的城市》與其中1956所作《淹沒的城市》採用了相同的畫面比例及佈局，在配色和主題上則完全與之相對，似乎講述了「城市淹沒」後的後續故事——傷情過後，曙光終將衝破頹敗的黑暗，而趙無極也為自己的藝術人生打開了新的篇章。

15 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

24.12.59

signed 'Zao Wou-Ki' (lower right); signed and dated 'ZAO WOU-KI 24.12.59' (on the reverse)
oil on canvas

160.7 x 111.8 cm. (63¼ x 44 in.)

Painted in 1959

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

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

PROVENANCE

Galerie de France, Paris

Galerie Dresdner, Montreal, Canada, in 1960s

Private Collection, Toronto, Canada

Acquired from the above by the previous owner

Anon. Sale, Christie's London, 23 June 2005, Lot 41

Acquired from the above sale by the present owner

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

EXHIBITED

Paris, France, Galerie de France, Zao Wou-Ki, June-July 1960.

New York, USA, Levy Gorvy Gallery, Zao Wou-Ki, Willem de Kooning, January-March 2017.

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Galerie de France, Zao Wou-Ki, Paris, France, 1960 (illustrated, p. 25).

J. Laude, *La Connaissance*, Zao Wou-Ki, Bruxelles, Belgium, 1974 (illustrated p. 43).

J. Leymarie, *Hier et Demain*, Zao Wou-ki, Paris, France, 1978 (illustrated, p. 282).

J. Leymarie, *Rizzoli International Publications*, Zao Wou-ki, New York, USA, 1979 (illustrated, p. 282).

J. Leymarie, *Cercle d'Art*, Zao Wou-ki, Paris, France, 1986 (illustrated, p. 322).

Levy Gorvy Gallery, Zao Wou-Ki, Willem de Kooning, New York, USA, 2017 (illustrated, p. 98-99).

24.12.59

油彩 畫布

1959年作

款識：無極ZAO (右下)；ZAO WOU-KI 24.12.59 (畫背)

來源

法國 巴黎 Galerie de France

加拿大 蒙特利爾 Galerie Dresdner (1960年代)

加拿大 多倫多 私人收藏

前藏家購自上述收藏

佳士得倫敦 2005年6月23日 編號41

現藏者購自上述拍賣

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

展覽

1960年6月-7月「趙無極」Galerie de France 巴黎 法國

2017年1月-3月「趙無極，威廉·德·庫寧」厲為閣 紐約 美國

出版

1960年《趙無極》Galerie de France 巴黎 法國 (圖版，第25頁)

1974年《趙無極》J. Laude著 *La Connaissance* 出版 布魯塞爾 比利時 (圖版，第43頁)

1978年《趙無極》J. Leymarie著 *Hier et Demain* 出版 巴黎 法國 (圖版，第282頁)

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2017年《趙無極，威廉·德·庫寧》厲為閣 紐約 美國 (圖版，第98-99頁)



Zao Wou-Ki, *02.11.59*, 1959, Christie's Hong Kong, 26 May 2018, lot 24, sold for HKD 94,600,000

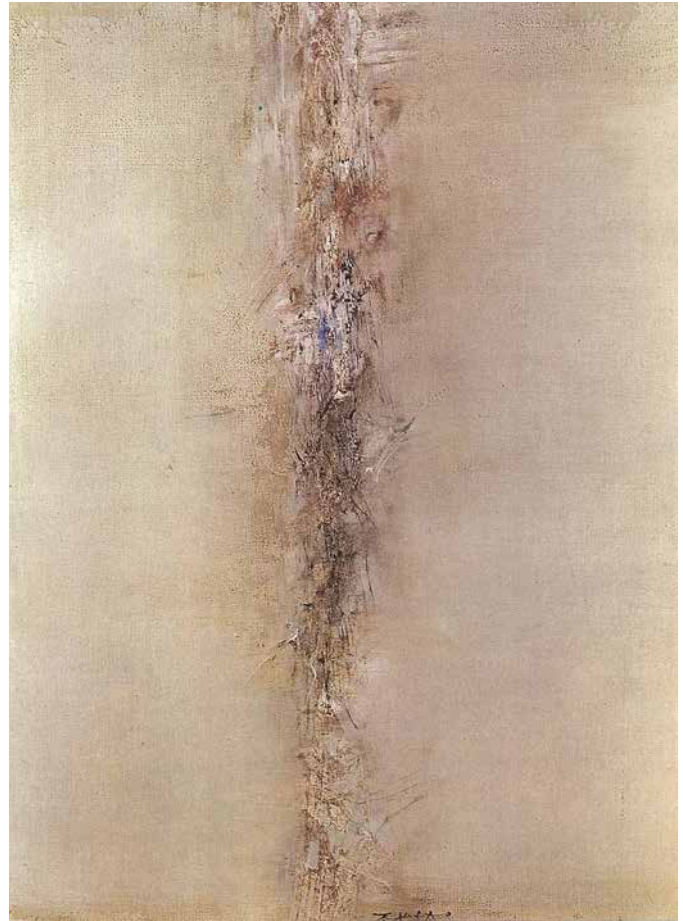
Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《02.11.59》1959年 佳士得香港 2018年5月26日 編號24
成交價：94,600,000 港幣





Lot 15



Zao Wou-Ki, *27.05.61*, 1961, private collection
 Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
 趙無極《27.05.61》1961年私人收藏

THE DAWN OF AN ERA, THE RISE TO THE PEAK: ZAO WOU-KI'S *24.12.59*

Around the world, in many different creation myths, all things were shrouded in chaos and darkness until the light broke through. The book of Genesis in the Bible says, 'And God said, Let there be light.' According to ancient Chinese mythology, 'the world was in chaos, darkness with no light, then suddenly the heavens and the earth appeared.' And Chinese legends in the *Annals of Emperors and Kings* say that 'the leader of the Chinese tribe, Huangdi Xuanyuan, was born under the flickering lights of the aurora.' Light symbolizes the beginning of a new era, and the prospect of hope, sacredness, and glory. Sixty years ago, when Zao Wou-Ki created his large, epoch-making masterpiece, *24.12.59*, it was the day before Christmas, 1959, as the world was preparing to enter the new era of the 1960s. In it, Zao broke with all previous conventions regarding composition in painting, and like the northern lights breaking across the horizon, it opened up the heavens and the earth: A golden light tears through the darkness on either side of the painting, releasing the brilliant light of great artistic creativity.

A SACRED LIGHT OF HOPE

Zao Wou-Ki's 'oracle-bone' period of the 1950s saw him slowly and meticulously carving out lines that connects the eastern and western civilisations. Then, with his hurricane period of the '60s, he took flight

like a dragon, painting grandly in a new style that allowed him to move with freedom between the abstract painting languages of East and West. The leap from one style to the other is traceable to some of the major changes occurring in Zao's life and artistic experiment around 1959. His *24.12.59* can be seen as the most important work in this transition from the 1950s to the '60s, a milestone, and one of his most representative works. In 1957, at a time of difficulties in his marriage, many of his works seemed gloomy or muddled. He later traveled to the US with Pierre Soulages, where he met a number of pioneering abstract expressionist painters on the international art scene. Inspired by their work, his paintings became larger, grander, and more imposing, and his international reputation began to rise. The small and scattered light sources seen in his oracle-bone period, in *24.12.59*, have now condensed into a single, energized whole, symbolizing a new kind of power. A halo of yellow light opens up at the bottom of the painting and breaks through the darkness above until it spreads through the entire sky, like the sacred light that falls from above in Raphael's *The Annunciation*, heralding the unfolding of a new chapter in life.

VERTICAL AND HORIZONTAL COMPOSITIONS, REACHING TOWARD VASTNESS

European masters traditionally depicted landscapes in horizontal compositions, with a central axis separating sky and land. Chinese



Zao Wou-Ki, *25.05.60*, 1960, private collection
Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《25.05.60》1960年私人收藏



Zao Wou-Ki, *01.03.60*, 1960, private collection
Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《01.03.60》1960年私人收藏

landscape painting, however, allowed greater variety and flexibility: hanging scrolls encouraged viewers to roam visually from bottom to top, while handscrolls were meant to be unfolded and viewed laterally, in private, by a small group of viewers.

After 1958, Zao's new canvases continued to expand not only in terms of their dimensions, but also in their use of original compositional layouts: he created a number of works, in both vertical and horizontal formats, organized along a single straight-line axis. His ability to work in both types of structures attests to his understanding of both Eastern and Western principles of landscape.

In *24.12.59*, Zao was finally able to completely reconcile the traditional vertical and horizontal compositions of the East and the West, and in so doing, opened up an entirely new territory for the numerous landscapes that would come later in his hurricane period. The result was a new and unprecedented kind of visual presentation, in which he interpreted the interactions of various spatial regions in relation to the central axis. In another of his masterpieces, *02.11.59*, which sold for HKD 94.6 million at Christie's Hong Kong last year, Zao's most vivid brushwork remains bound closely around the central axis, and develops in a balanced and stable manner along that axis. In this work, however, which was painted only a month later, the viewer can feel Zao Wou-Ki's intense drive to develop even further an almost limitless expansion into space. In this new visual language, which seems to push at the boundaries of the picture frame, a huge energy, burning

and dancing, builds up along the central axis, an echo of the light that injects life into the painting as it enters from above.

A WATERFALL OF LIGHT, A GOLDEN WIND OF BRUSHWORK

In addition to breaking through the restrictions of vertical and horizontal compositions, Zao in *24.12.59* also engaged in a number of innovative experiments with brushwork. Thin paint, applied with a broad brush, becomes a waterfall of light; pigments scraped and smeared with a small brush produce a fierce wind. This manner of constantly interweaving such varied brushwork, during the 1950s, was still unknown. Fine, precise brushstrokes, applied quickly in the region of the central vertical axis, help create the sense of a physical mass in the center, while the empty space that Zao leaves produces a sense of three-dimensional depth, giving the work its presence in all three dimensions. Light pours down from the top of the painting, creating a region of dappled light and color; semi-transparent yellow lines there run vertically over the heavy horizontal strokes of deep color in the background, further adding to the sense of a flowing, rushing fall of light. The layering of horizontal and vertical strokes creates a reserve of power that seems to blur time and space in an instantaneous burst of light.

"This marked the end of one creative period, or more accurately, the beginning of a new phase from which there would be no looking back."

- Zao Wou-Ki

A similar technique was explored by Gerhard Richter in the 1990s: the artist would press, squeeze, and scrape paint across the surface to form horizontal and vertical bands, which suggested out-of-focus imagery or the blur of photographic motion. In this work, however, brushstrokes, light, and shadow are completely merged into one. Where a brush tip can be seen to have swept across the surface, it represents a light briefly shining through. Above, where Zao sweeps a broad brush up and down in vertical strokes, it is as if 'the water of the Yellow River has ascended into the sky.' In the middle of the painting, with a firm and decisive hand, he brushes on pure white in quick strokes with a smaller brush. At the bottom, where only a few brushstrokes appear around the central axis, 'a hidden dragon flutters around a lonely valley' in the painting's darkest region. Throughout the painting, Zao's brush sets out light and shadow that move from top to bottom, from flowing regions to more dense ones, from broad, open areas to deep, dark spaces, and from brilliant song to silence—the work is a veritable symphony of ever-changing light. The free, bold brushwork that can be seen in any Zao Wou-Ki painting from this *kuang cao* period ultimately derives from the original model found here, in *24.12.59*.

A LIGHT BREAKS IN THE DEEP VALLEY — AN UNPRECEDENTED WORK

Viewing *24.12.59* as a whole, the brushwork along the vertical axis seems to be torn between the forces of its upward and downward motions and other forces moving in a sideways direction. The core of the painting is pulled in all directions and ripped apart, releasing a bright, burning light that at first seems hidden in its lower regions. For Zao Wou-Ki, 'colour seems almost not to exist; light and space are so much more important. Yet it is only when colour is applied to the canvas that the vibrations and echoes between light and space are revealed and given life.' This museum-grade painting can be seen as an important milestone in Zao Wou-Ki's artistic career. It held great meaning in introducing a new kind of vocabulary into his painting, and it laid a foundation for the more mature, free, and unrestrained expression of his work in the 1960s.



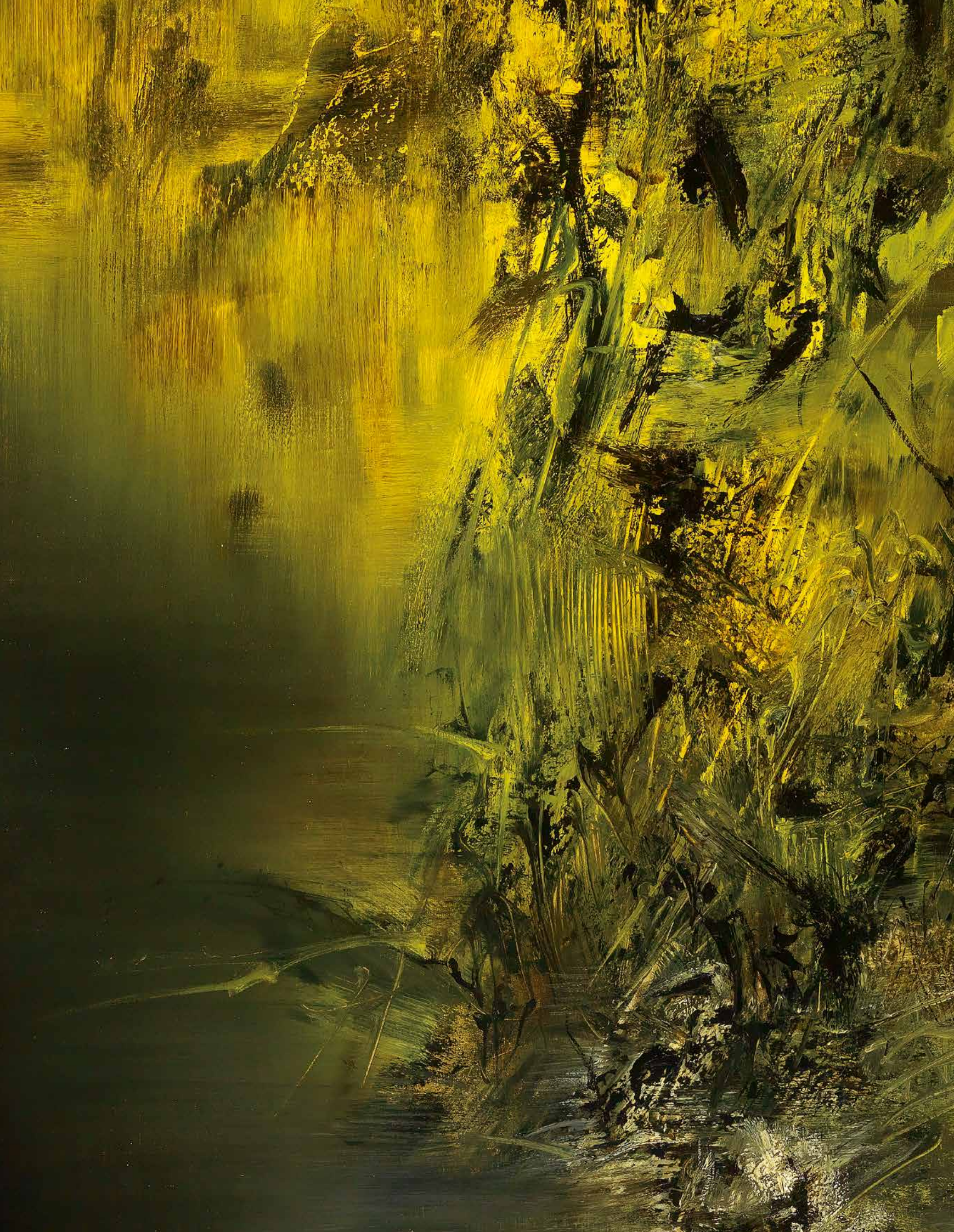
Zao Wou-Ki, *19.12.59*, 1959, private collection
Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《19.12.59》1959年私人收藏



Zao Wou-Ki, *29.01.64*, Christie's Hong Kong, 25 November 2017, lot 24, Sold for HKD 202,600,000
Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《29.01.64》佳士得 香港 2017年11月25日 編號24 成交價：202,600,000 港幣



Zao Wou-Ki, *17.12.60*, 1960, private collection
Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《17.12.60》1960年私人收藏





Song dynasty (960-1279), Guo Xi, *Landscape*, collection of National Palace Museum, Taipei, Taiwan
宋 (960-1279) 郭熙《秋山行旅圖》台灣台北故宮博物館藏



Lot 15



Titian, *The Annunciation*, 1557. The National Museum of Capodimonte, Naples, Italy
提香《天使報喜》1557年 意大利那不勒斯 卡波迪蒙特國家博物館

「這是我繪畫一個階段的結束，或更正確的說，是一個不可逆轉的新階段的開始」

— 趙無極

極光破曉，開立天地 —— 趙無極《24.12.59》

寰宇世界，許多關於創世的神話中，萬物都起源於一片混沌黑暗，直至光芒頓出。聖經開篇便有曰：「上帝說，要有光」；而中國古代神話中，亦有「混沌世界，黑暗無光，忽焉一晝開天」之說。《帝王世紀》傳說：華夏部落之首領黃帝軒轅氏，便是極光的搖曳閃動之下誕生。光——象徵著新紀元的開啟，寓意著希望、神聖與榮耀。而60年前，趙無極完成了劃時代巨作《24.12.59》，在即將跨入60年代的平安夜那天，打破先前一切的構圖慣式，如極光破曉，開天闢地，一道金光撕破兩側的暗夜，釋放出無限創作力的漫天光輝。

穿透混沌，聖光降臨

50年代的「甲骨文」時期如匍於大地，慢刻細琢，成為趙氏嫁接東西文明的第一把鑰匙；60年代的「狂草時期」如飛龍在天，揮毫成風，讓他在中西抽象語彙間往來自由。從「甲骨文」到「狂草」質的飛躍，則不可不追溯到1959年前後趙氏重大的生活的變遷與創作的突破，而《24.12.59》，則可謂由五〇轉向六〇年代最重要且最具代表性的里程碑之作。1957年，趙無極婚姻經歷變故，作品也常顯沉鬱而混沌。他後隨友人遊歷美國，並結識眾多當時國際藝壇最前衛的抽象表現藝術家。受此啟發，他的畫幅愈加擴大，氣勢愈加壯闊，國際聲譽鵲起。甲骨文時期分散而細小的光源，在《24.12.59》中凝聚

為一個強大的整體，象徵著一股嶄新的力量，亮黃色的光芒自畫面底部打開，衝破黑暗，直至渲染整個天際，如拉斐爾《天使報喜》中從天而降的聖光，預示著人生新篇章的展開。

縱橫格局，開拓無限

歐洲古典大師慣以水準構圖描繪風景作品：大地與天空一分為二；而中國山水畫則呈現更靈活多變的形制：立軸使得觀者的視線自下而上遊弋徜徉於畫境之中；卷軸則適於在少數觀者前於私密環境下，橫向展卷，徐徐探幽。

一九五八年後，趙無極的創作不僅在尺幅上不斷突破，更力求別開生面的天地格局：他在縱向與橫向的構圖之間遊走徘徊，創作了大量縱向或橫向的直線型構圖作品。這種兼以兩種形制創作的的能力印證了其對東西方山水風景構圖的深刻理解。

在《24.12.59》中，趙無極終於將中西方傳統中的縱橫構圖完全調和，為狂草時期的萬千山水打開了新的境界。在這其中，趙無極展現出一種前所未有的視覺表達，以詮釋相對於中軸線的空間場域間的相互作用。在去年佳士得香港以94,600,000港幣成交的另一幅傑作《02.11.59》中，筆觸皆被束縛包裹在中軸線周圍，筆觸沿此中軸平衡穩定地展開。然而，一個月後創作的本作品中，



The Northern Lights
北極光

觀者可感受到趙無極對進一步拓展無限空間的強烈訴求。在這種突破畫框限制的視覺語彙中，畫面軸心仿佛積聚了巨大能量，隨時噴薄欲出，與從上方射入而為其注入生命的光線呼應、燃燒、起舞。

光如瀑下，揮筆金風

《24.12.59》不但突破了縱橫構圖的界限，更融入了多重開創性的筆法實驗，大筆薄刷時如光瀑，小筆刮擦時如疾風，此等繁複交織的筆觸，為五十年代前所未見。中央軸線區域以精準細密的筆觸縱向快速運筆遊走以塑造畫面重心的體積感。背景的「留白」空間則呈現出深邃的立體感，為作品增加了第三個維度。光線如瀑布般從畫面上方傾瀉下來，灑下一片斑駁陸離；覆蓋于背景厚重的橫向深色筆觸之上的半透明黃色縱向線條為光更添蹣跚墜落的動感。水準及垂直筆觸的層層疊加塑造出強烈的霎那間迸射的爆發力，模糊了時間與空間。

格哈德·裡希特於二十世紀九十年代在作品中探索了同樣的技法：藝術家透過按、擠、刮，將顏料以大筆觸寬幅線條橫向或縱向施於畫布之上，呈現一種類似失焦的意象與攝影中的動態模糊效果。然而在本作中，筆觸、光影完全合二為一。筆鋒掃過之處，即是光芒乍現之時。上方排刷大筆直下，若「黃河之水天上來」。而畫面中部，又以小筆皓白迅速刮過，雷厲風行。再至畫面下方，幽壑深谷，寥寥數筆，若餘音繞樑，「舞幽壑之潛蛟」。縱觀全作，光影筆觸自上而下，流淌至稠密，雄闊至幽深，鳴放至寂靜，如一曲光之交響，千變萬化。反觀狂草時期的筆法恣肆，無不能從本作中找到雛形。

光闕幽谷，一畫開天

通觀《24.12.59》，中央垂直軸線上的筆觸與線條彷彿在上下的運動與側面的延伸拉扯間被撕裂開來。畫面的中心被從各個方向剝開撕碎，釋放出潛藏在畫布下方，熾烈燃燒的光。對趙無極而言，「色彩似乎並不存在，光線與空間更為重要。只有將顏色施於畫布之上，才能展現它們之間的共鳴與振動，並賦予其生命。」這件博物館級別的畫作可謂趙無極藝術生涯中一座重要里程碑，在其為作品引入新的繪畫語彙中具有深刻意義，並為其於二十世紀六十年代走向成熟的自由不羈的藝術表達奠定了基礎。



Left to right 由左至右：
Song dynasty (960-1279) Wen
Tong, *Ink Bamboo*, collection of
National Palace Museum, Taipei,
Taiwan
宋 (960-1279) 文同《墨竹》台灣
台北故宮博物館藏
Gerhard Richter, *Abstract Painting*
(809-3), 1994. Oil paint on canvas,
2300 x 2048 x 75 mm. ARTIST
ROOMS Tate and National
Galleries of Scotland.
Artwork: © Gerhard Richter 2019
[0253]



16 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

27.03.70

signed in Chinese, and signed 'ZAO' (lower right);
signed and dated 'ZAO WOU-KI 27.3.70' (on the
reverse)

oil on canvas

130 x 195 cm. (51 $\frac{1}{8}$ x 76 $\frac{3}{4}$ in.)

Painted in 1970

HK\$38,000,000-48,000,000

US\$4,900,000-6,100,000

PROVENANCE

Acquired by the late owners in the early 1970s

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). A certificate of authenticity can be requested for the successful buyer.

LITERATURE

J. Laude, Editions La Connaissance, Zao Wou -Ki, Brussels, 1974 (illustrated in black and white, p. 57)

J. Leymarie, Editions Cercle d'Art, Zao Wou-Ki, Paris, 1978 (illustrated, p. 205)

J. Leymarie, Editions Cercle d'Art, Zao Wou-Ki, New York, 1979 (illustrated, p. 205)

J. Leymarie, Editions Cercle d'Art, Zao Wou - Ki, Paris, 1986 (illustrated, p. 205)

C. Roy, Editions Cercle d'Art, Zao Wou - Ki, Paris, 1988 (illustrated, cat. 19, p. 117)

C. Roy, Editions Cercle d'Art, Zao Wou - Ki, Paris, 1992 (illustrated, cat. 19, p. 117)

C. Roy, Editions Cercle d'Art, Zao Wou-Ki, Paris, 1996 (illustrated, cat. 19, p. 117)

27.03.70

油彩 畫布

1970 年作

款識：無極 ZAO (右下); ZAO WOU-KI 27.3.70
(畫背)

來源

已故藏家購於1970年代早期

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)。買家可向基金會申請作品保證書。

出版

1974 年《趙無極》J. Laude 著 Editions La Connaissance 布魯塞爾 比利時 (黑白圖版，第 57 頁)

1978 年《趙無極》J. Leymarie 著 Editions Cercle d'Art 巴黎 法國 (圖版，第 205 頁)

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THE COLLECTION OF EILEEN AND I. M. PEI | 貝聿銘及盧淑華夫婦珍藏

I.M. Pei was one of the century's most influential and respected architects. Internationally renowned for his iconic glass pyramid at the entrance to the Louvre Museum in Paris, he designed over 100 buildings around the world, ranging from large-scale corporate headquarters to smaller, more intimately scaled dwellings. Emerging from the Modernist tradition, Pei's work evinced an intelligent combination of the cutting-edge and the conservative. He rigorously crafted buildings remembered for their crisp forms, luminous interiors and elegant materials designed to engage and please the public. He became one of the few architects whose inventiveness and erudition appealed equally to real estate developers, corporate chairmen and museum boards. In addition to his project for the Louvre, Pei is well known for the National Gallery of Art's East Building in Washington, D.C. (1978), the Bank of China Building in Hong Kong (1989), the Miho Museum in Shigaraki, Shiga, Japan (1997), and one of his last cultural projects, the Museum of Islamic Art in Doha, Qatar (2008).

貝聿銘乃二十世紀最備受愛戴的知名建築師之一。巴黎盧浮宮的玻璃金字塔入口便是令其享譽海內外的經典之作，他在全球各地設計逾 100 棟建築，既有恢弘大氣的企業總部，亦有細膩精緻的住宅樓宇。貝氏從現代主義傳統出發，將尖端技術和嚴謹態度巧妙結合，嚴格設計出外形一鳴驚人的建築物，優良的採光和雅緻的物料都令公眾身臨其境而深深著迷。極少有建築師能將創意與學識完美結合，令房地產開發商、企業集團主席和博物館委員會都嘆為觀止，貝聿銘便是其中之一。除了盧浮宮的知名項目外，貝氏其他聞名於世的建築成就還包括 1978 年於華盛頓特區設計的國家美術館東翼、1989 年的香港中銀大樓、1997 年日本滋賀縣甲賀市的美秀美術館，以及 2008 年卡塔爾杜哈的伊斯蘭藝術博物館，這亦是其最後一批文化項目之一。

Integral to an understanding of I.M. Pei and his stature on the stage of international architecture is a fascinating art collection that Pei and his wife Eileen had quietly assembled during their 72-year marriage. It is a unique collection that speaks not only to the sophisticated breadth of their interests in both Eastern and Western artistic traditions, but also to the deep friendships they forged with artists in their milieu. Artists such as Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore and Isamu Noguchi, many of whom epitomized the major movements of post-war and contemporary art history, and whose bold and assertive works are represented in the collection, were personal friends with whom the Peis maintained longstanding and warm relationships. As such, The Collection of Eileen and I.M. Pei is an intensely personal collaboration reflective of the couple's shared vision and brilliant insight, their artistic circle and an aesthetic sensibility that celebrated a culture of creativity.

若要理解貝聿銘及其在國際建築舞臺上的重要地位，則必須瞭解貝氏與妻子盧淑華（愛玲）在 72 年攜手共度的時光中，低調蒐集的璀璨藝術珍藏。貝氏夫婦的藏品不但反映二人對東西方藝術傳統的深厚興趣，更見證夫婦倆與圈中傑出藝術家所結下的真摯友誼。多位在戰後及當代藝術史上成就卓越的知名藝術家如巴內特·紐曼、尚·杜布菲、趙無極、亨利·摩爾、野口勇等，均為貝氏夫婦一生摯友，他們果敢自信的不羈傑作也是貝氏珍藏中的矚目亮點。因此，貝聿銘及盧淑華夫婦珍藏見證二人親密無間的合作，體現出夫婦兩人的共同願景和獨到慧眼，從中亦可一瞥其藝術圈子及敏銳審美視角，可見其對創意文化的無限讚頌。



Eileen and I.M. Pei, Hong Kong, 1988. Photo: Courtesy Eileen and I.M. Pei Family Archive.
1988 年，貝聿銘與盧淑華夫婦在香港。



Apollo 10, Earthrise from lunar orbit.
阿波羅十號·從月球上看地球升起



Mark Rothko, *Untitled (Black on Gray)*, painted in 1969, Solomon R. Guggenheim Museum, New York Gift, The Mark Rothko Foundation, Inc., 1986
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克·羅斯科《無題(黑與灰)》1963年作 紐約所羅門·R·古根海姆博物館藏 於1986年由馬克·羅斯科基金會捐贈

27.3.70 stands as a testament to Zao Wou-Ki's five-plus-decade friendship with I.M. Pei. The two met in Paris in 1951 when Zao was a young artist with a budding reputation defended by the gallerist Pierre Loeb and Pei was on a Harvard fellowship visiting France. They immediately realized that they not only shared a Chinese heritage and a passion for art, but also similar backgrounds with their fathers working as colleagues in banking in Shanghai. For over half a century, both men wouldn't miss a single occasion to meet when Pei was in Paris or Zao in New York.

For Zao's first solo show at the Pierre Matisse Gallery *Zao Wou-Ki: Paintings and Drawings, 1976-80*, Pei wrote the introduction to the catalogue with immense praise. Their strong friendship extended beyond socializing and into professional collaborations. Pei commissioned several works from Zao to complement his architectural projects: most notably a set of quadriptych ink panels for a central location in the main hall of the Fragrant Hill Hotel in Beijing in 1979 and a ten-meter triptych for Raffles City in Singapore in 1986. Zao reciprocated by introducing him to Emile Biasini, France's former Minister of Culture, who would later choose him as the architect of the Louvre glass pyramid. *27.3.70* is evidence of the bond between these two giants, who shared the same taste in aesthetics. Surely, it spoke to Pei's sensibility.

An obscure and tumultuous sky darkens the surface. Heavy lines in brown and black recklessly overlap in an unrestrained melee. Each brushstroke is strong and vital, spreading boldly across the upper part of the canvas. Towards the middle of the composition, slightly to the right, a bright flash of light slices through the clouds and insufflates breath into the tumult. Underneath, calm has taken over the plain grey field occupying the lower part of the canvas.

The painting can be viewed as a metaphor of Zao Wou-Ki's present life. In 1970, after having spent 12 years in France alongside Ecole de Paris fellow artists, Zao's style has grown into confident maturity. His mastery of both the Chinese ink and European oil painting techniques has enabled him to create his very own synthesis of Eastern and Western styles epitomized during the Hurricane period. As in other works from that period, the brushwork here is grand, proud, and vigorous, moving both horizontally and vertically to convey strong motion and energy. The obscurity taking over the upper part of the composition creates an intensity similar to that of Zao Wou-Ki's own state of mind. Passionately in love with his second wife May whom he had met in Hong Kong after his first trip to New York with Pierre and Colette Soulages in 1957, he also had to deal with her growing mental illness. Painted two years before her premature death, *27.3.70* crystallizes a very turbulent time with simultaneous highly euphoric bliss and intermittent states of torment. This series of conflicting emotions would come as ingredients to nurture his inspiration.

The bright colours that took over his monumental paintings in the 1960s have yielded to black, grey, ochre and white. In 1969, Zao Wou-Ki was asked by René de Solier about his favorite colours. His answer was as follows: "I love all colours. I have no favorite colours. I am sensitive, above all, to vibrations." With this in mind, colour itself bears no importance, but it is the relationship between juxtaposed colours that creates a vibration worth exploring. In *27.3.70*, a rude energy throbs from the violent clashes of opposite hues. The intense contrasts between the bright area of white and dark brushstrokes give rise to a space of great depth and pulsation.



Lot 16 Detail 局部

In the words of Zao Wou-Ki, spoken in 1985: "A composition must have both tension and relaxation. When everything is tense, you can't breathe. When everything is relaxed, it just becomes empty... Painting is like breathing. People must breathe. Without breathing you can't survive, and a painting too must breathe. You have to put your feelings into it, so that the painting breathes right along with you." Zao brings a special kind of structure to the pictorial space in this work. Densely packed heavy brushwork surmounts the smooth airy lower part, creating the perplexing feeling of an upside-down configuration. The rules of gravity are reversed, shifting the spectator's perception of space. Emptiness has turned into matter and matter into emptiness. The result is an exquisite composition with a beautiful balance of lightness and weight traversed by breath.

The opposition between solid form vs. empty space and the vertical juxtaposition between black and white call to mind a groundbreaking event that occurred a few months before *27.3.70* was completed: the landing on the moon of Apollo 11 on July 20th 1969. Immediately, images of the bright grey moon surface against a heavy black infinite ground were seen worldwide and captivated the imagination of artists. Mark Rothko painted that year a series of black on grey colour blocks, which many have suggested were influenced by images of the moon.

Great artists have pushed the boundaries between figurative and abstract work. William Turner is one of the few to have captured the briefest moments of light and shadow, structuring the dynamics and spaces of his works around them, paving the way towards abstract art. Looking at *27.3.70*, the spectator is instantly struck by the artist's practiced control in portraying light, shadow, and space: the area of white at the right side of the canvas pierces through ochre and black brushstrokes, creating a source of light within the canvas, similar to William Turner's *Shade and Darkness—the evening of the Deluge*. It is this ability to take the oil painting techniques for depiction of real spaces derived from Western classicism and bringing them into the realm of abstract art that allowed Zao Wou-Ki to produce such grand imaginative spaces.



Pierre Soulages, *Peinture*, Christie's London, 13 February 2013, Lot 46, sold for GBP 3,289,250

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
 皮埃爾·蘇拉吉《布面油畫》佳士得倫敦 2013 年 2 月 13 日 成交價：3,289,250 英鎊



《27.3.70》見證了趙無極與貝聿銘逾五十年的友誼。一九五一年，兩人邂逅於巴黎；彼時趙無極在畫廊主皮埃爾·勒布的羽翼下，初展鋒芒，而貝聿銘則在哈佛大學獎學金的讚助下赴法交流。因共同對中國古代文化與藝術的熱愛，及相似的家庭背景（兩人父親皆在上海從事銀行金融業），二人傾蓋如故，遂成至交。半個多世紀以來，每當貝聿銘赴巴黎抑或趙無極赴紐約時，兩人都不會錯過任何一次見面的機會。

趙無極於皮埃爾·馬蒂斯畫廊舉辦首個個展，即「趙無極：油畫及素描，一九七六年至八零年」之際，貝聿銘親筆為其作序，且率多溢美之辭。他們之間的深厚情誼早已超出了平素交往的範疇，並延伸至專業領域的合作。貝聿銘曾委託趙無極繪製多件畫作以為其建築設計錦上添花：最著名的莫過趙無極於一九七九年為香山飯店正堂中心位置創作的四屏水墨畫，及其於一九八六年為新加坡萊佛士城創作的十米巨幅三聯畫。而趙無極則將法國前文化部長埃米爾·比亞斯尼介紹給貝聿銘以作酬答，隨後後者選擇了貝聿銘為盧浮宮設計了玻璃金字塔。

《27.3.70》恰如兩位藝術大師情感羈絆的最佳佐證，展示出二人相同的美學品味，以及貝聿銘敏銳的藝術鑑賞力。

盤踞在畫面上方氤氳狂躁的黝黯穹頂，籠罩著一片以厚重濃烈的棕褐色與黑色筆觸，纏繞交疊而成的恣肆混沌世界。每一處落筆皆排宕勁健，以縱意徹穿之勢於畫布上方向下瀰漫延伸。中間偏右，一道白光洞穿射入密布的雲團，為黯淡洪荒注入生的氣息。在其下方，綿遠靜謐的灰白色霧靄沉聚纏繞於畫面底部。

該幅畫作可視為對趙無極彼時人生的隱喻。一九七零年，在法國與巴黎畫派藝術朋儕交流相處逾十二載後，趙無極的藝術風格已趨成熟。其精到深厚的中國傳統水墨功底與對歐洲油畫技法的純熟掌控，使他得以開闢極具個人風格且凝煉東西方美學之精髓的風暴時期。與彼時其他作品一樣，該作筆法舒展開闊，沉著瀟灑，以力拔千鈞之勢縱橫其間，迸發熾烈澎湃的能量與生命力。畫面上方晦暗的陰影營造出極具張力的緊張與不安，正如同趙無極彼時的心境。一九五七年，趙無極結束與皮埃爾·柯萊特·蘇拉熱的首次紐約之行後抵港，在此邂逅了他的第二任妻子陳美琴，並陷入熱戀。期間，他還需不斷應對妻子日益惡化的精神疾病。《27.3.70》完成於陳美琴香消玉殞之前兩年，該作便

是這段充滿甜蜜狂喜，間或痛苦折磨的熾熱愛情的結晶。這一系列矛盾衝突的情感，均為其靈感的爆發提供了滋養與助力。

這期間，曾在其六十年代創作的巨幅畫作中絢爛綻放的明亮色彩驟然間被黑色、灰色、赭石及白色所取代。一九六九年，勒內·德·索里爾曾向趙無極詢問他最愛的顏色。趙答道：「我愛所有顏色。我沒有最愛的顏色。我只是對色彩之間的共鳴尤其敏感。」據此，顏色本身並不重要，而並置的不同顏色間的關係所觸發的共振卻值得深究。在《27.3.70》中，一股蠻荒的能量在相對立的兩種色調的劇烈碰撞間顫動。白色明亮區域與深色筆觸間引發的激烈衝突構築起一個深邃而悸動的空間。

一九八五年，趙無極曾提及：「構圖須講究張弛有度。如果畫面處處充滿緊張感，將無法呼吸；抑或筆筆鬆弛懈怠，將變得空無一物，毫無意義……繪畫就像呼吸一般。人必須呼吸，沒有呼吸，將無法生存。而繪畫也需要呼吸。你必須將自己的情感注入其中，讓畫隨著你一起呼吸。」在這件作品中，趙無極將一種極為特殊的結構引入圖像空間：厚重的深色筆觸被置於細膩縹緲的雲氣之上，構建出一個令人迷惑的顛倒乾坤。重力的作用被反轉，同時也改變了觀者對空間的感知。虛空被轉化為物質；而物質變成了虛空。其精妙的構圖被賦予盈動與深沉間的優美平衡，在一呼一吸間倏忽流轉。

物質與虛空的對峙，黑與白的垂直碰撞，皆令人聯想到《27.3.70》完成前幾個月發生的歷史性事件：一九六九年七月二十日，阿波羅十一號登陸月球。頃刻間，明亮的灰色月球表面映襯在一片無垠的黑色深邃宇宙背景中的照片為世人矚目。同年，馬克·羅斯科繪製了一系列以黑灰色塊為主題的作品。這也被廣泛猜測是受到月亮照片的啟發和影響。

偉大的藝術巨匠皆不斷拓展、突破具象與抽象表達間的界限。威廉·透納即是少數捕捉到光影瞬息變化的藝術家之一。其作品即以光的燿耀翳昧為中心，構建空靈而幻化多姿的動感與空間立體感，為抽象藝術奠定了基礎。駐足於《27.3.70》，觀者能即刻被藝術家對光、影及空間的描繪所展露出的純熟控制力所震撼：畫面右側的白色區域從赭石與黑色交疊的線條中穿徹而出，宛若畫布中射出的一道光，恰如威廉·透納的《陰影與黑暗——大洪水之夜》。正是這種以源於西方古典繪畫的油畫技法描繪真實空間，並以抽象語彙再現的卓絕駕馭力使趙無極得以創造出如此恢弘且充滿想像的宇宙乾坤。

PROPERTY FROM THE COLLECTION OF MATTHEW KIM AND CHAE KUM KIM
MATTHEW KIM 與 CHAE KUM KIM 珍藏

17 KIM WHAN-KI 金煥基

(1913-1974)

05-IV-71 #200 (Universe)

signed 'whanki', titled and dated '5-IV-71 #200' and inscribed 'New York (100 x 50)' (on the reverse of the left panel); titled and dated '#200 5-IV-71' and inscribed '100 x 50 R' (on the reverse of the right panel)

oil on cotton (diptych)

each panel: 254 x 127 cm. (100 x 50 in.)

overall: 254 x 254 cm. (100 x 100 in.)

Painted in 1971

HK\$48,000,000-62,000,000

US\$6,000,000-8,000,000

PROVENANCE

Acquired directly from the artist by the present owners' family

A portion of the proceeds is intended to be donated to the Whanki Museum

05-IV-71 #200 (宇宙)

油彩 棉布 (二聯作)

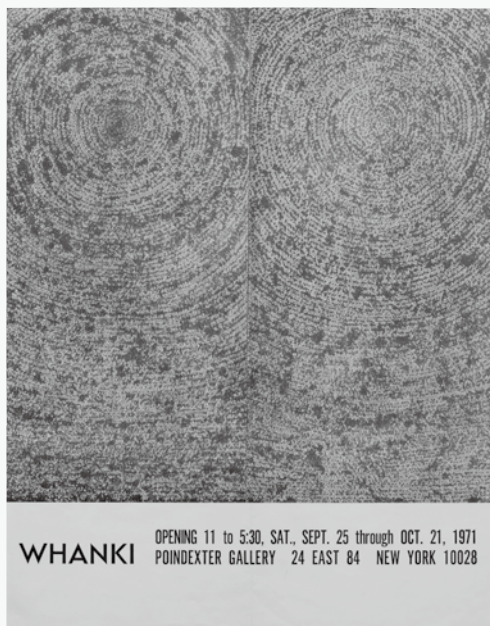
1971 年作

款識：5-IV-71 whanki #200 New York (100 x 50)
(左聯畫背)；#200 5-IV-71 100 x 50 R (右聯畫背)

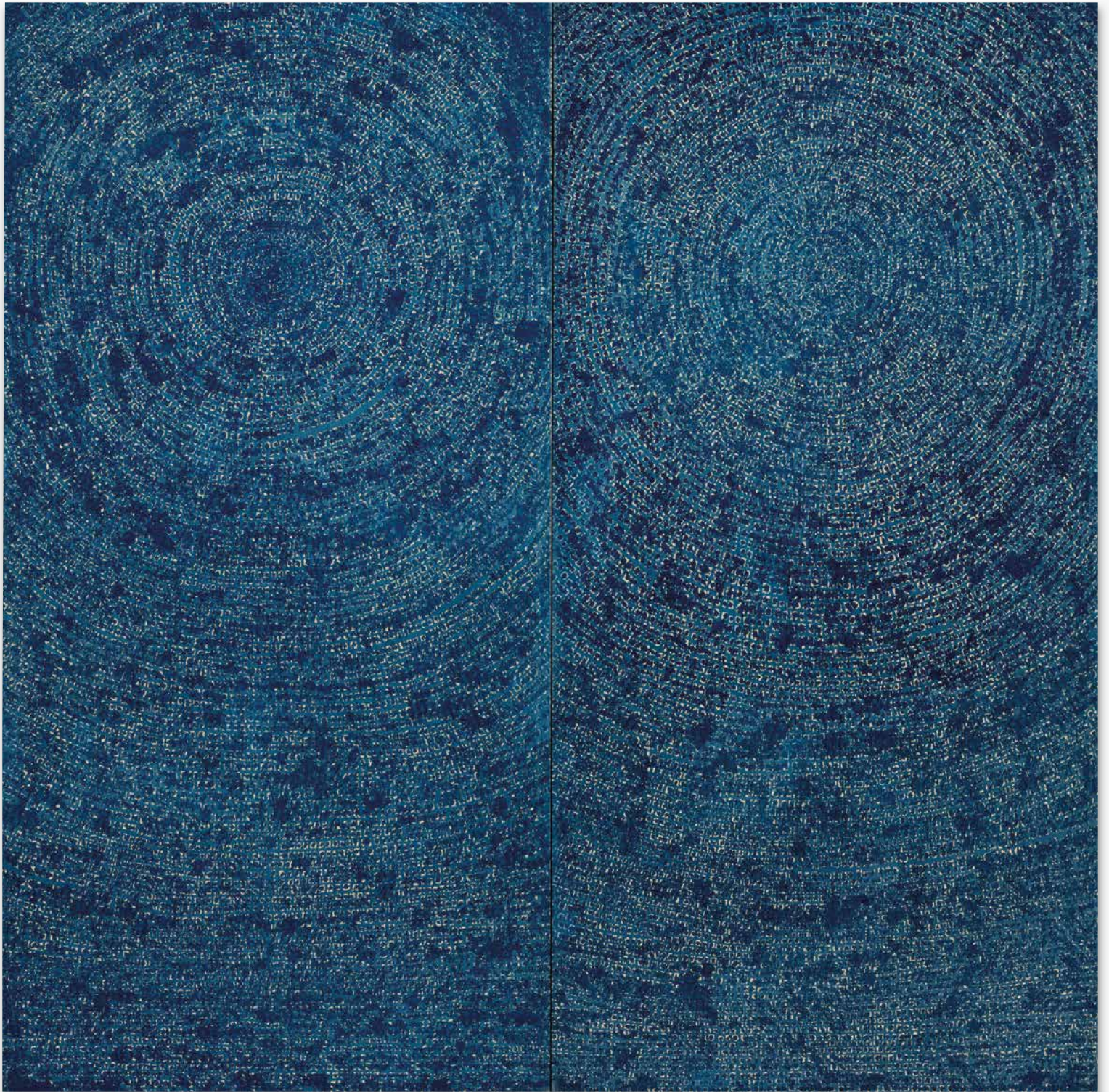
來源

現藏家家屬直接得自藝術家

部分銷售所得將被捐贈予金煥基博物館



Solo exhibition poster, Poindexter Gallery, New York, 1971
Photo: ©Whanki Foundation-Whanki Museum
Poindexter 藝廊個展海報 紐約 1971 年





EXHIBITED

- New York, USA, Poindexter Gallery, Whanki, 25th September – 21st October 1971.
- Sao Paulo, Brazil, the 13th Sao Paulo Biennial, Special Exhibition Whanki, 17th October – 15th December 1975.
- Paris, France, Centre National des Arts Plastiques, Whanki: Retrospective 1963-1974, 12th May – 14th June 1987.
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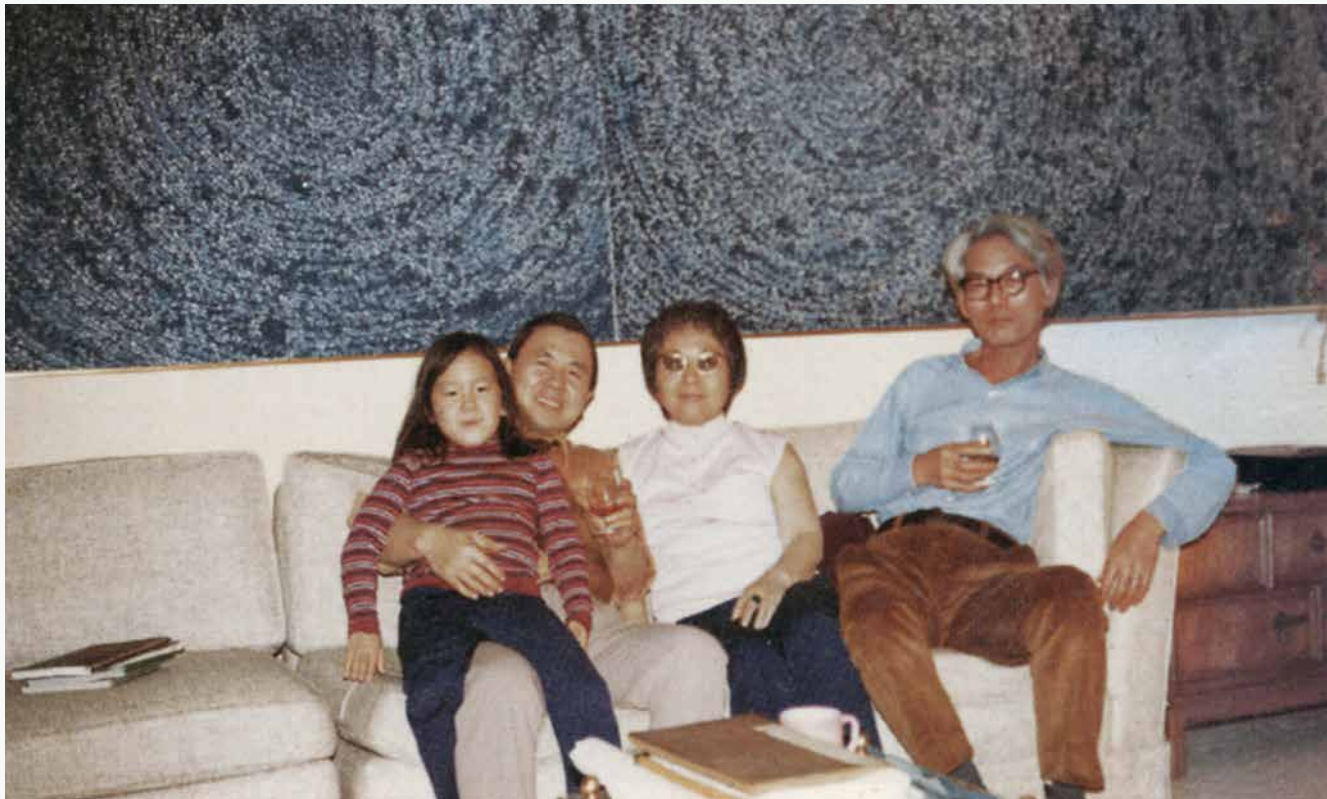
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Opposite page:

From right to left, Kim Whan-Ki with Kim Hyangan, Dr. Matthew Kim and his youngest daughter Olivia, New York, 1972 (present lot illustrated)
Photo: ©Whanki Foundation-Whanki Museum
由右至左 金煥基與妻 Kim Hyangan、Dr. Matthew Kim 與之小女兒 Olivia 攝於紐約 1972 年 (圖中為本件拍品)



AN ENDURING FRIENDSHIP: THE LEGACY OF DR. MATTHEW KIM AND KIM WHAN-KI

After leaving his native Korea for the United States at the age of 25, Dr. Matthew Kim began a distinguished career in the medical profession, eventually becoming an accomplished surgeon in the New York City area. In addition to establishing and growing his practice, Dr. Kim cultivated an enduring interest in the arts. He actively pursued what would become a lifelong commitment to supporting painting, sculpture, literature, poetry, and music.

Dr. Kim first encountered the arts during his formative years in middle school in his hometown in what is now North Korea. He was lucky to have two talented artists as his teachers, the poet Kim Kirim and the painter Kim Hagun. They exposed the young Kim to the world of literature and painting, thus sowing the seeds of a lifelong interest in the arts.

As a young man, Dr. Kim frequented the coffee houses of the Kwangbok-dong district of Busan, a place in southern Korea that was frequented by many artists displaced by the Korean War, including the novelist Kim Malbong, whose daughter Chae Kum would later become Dr. Kim's wife. One of his closest and most enduring friendships would begin as a chance meeting in the street when he, Kim Malbong, and his then fiancée Chae Kum ran into the painter, Kim Whan-Ki. Already making a name for himself in the Korean art world, the pioneering abstract artist was developing a body of work that combined Asian concepts with Western Abstraction. Dr. Kim and Kim Whan-Ki soon became close friends.

Dr. Kim left for America in 1953. In 1956, Kim Whan-Ki also left Korea, settling in Paris, where he would spend the next three years expanding his knowledge of the Western art historical canon. The artist admired the work of Joan Miró, Jean Dubuffet, and particularly Pablo Picasso, whom he respected for breaking down the traditional boundaries of art. "It is thanks to Picasso that many artists can now paint difficult work without fear or apprehension," Kim Whan-Ki said (Kim W., quoted in Matthew Kim's *Memoir: Modern and Contemporary Korean Artists I Have Loved*, Kyonggi-do, 2016, p. 151). He returned to Seoul in 1959.

Even though the two Kims were on different continents, their friendship grew stronger. In 1963, Kim Whan-Ki decided to move from Seoul to New York. When his wife joined him the following year, Dr. Kim gave the couple the money for her airfare. In thanks, Kim Whan-Ki gifted Dr. Kim his 1959 painting, *Island Under the Moonlight*. The two Kims and their wives began to see more and more of each other, and as Matthew Kim's medical practice took off, he was able to acquire more of Kim Whan-Ki's paintings for his growing collection.

1971 was an important year for Kim Whan-Ki as the artist began working on what is widely regarded as his masterpiece, the large-scale painting *Universe*. According to fellow artist Byung Ki Kim, the two painters had visited a gallery where they saw Barnett Newman's large monochrome paintings. Where Newman had variegated his paintings with one or more vertical lines—or 'zips,' as he called them—Kim Whan-Ki filled his large canvases with dots, which signified stars. *Universe* was exhibited in the artist's exhibition at New York's Poindexter Gallery, after which Matthew Kim and his wife acquired the work, which became the centerpiece of their collection.

The Kims' home in New York became a gathering place for many members of the Korean art community, as the couple hosted regular dinners for their friends and family. Kim Whan-Ki was always a welcome guest and, with his gregarious laughter and mischievous sense of humor, he was often the center of attention. The Kims counted the video artist Nam June Paik, the painters Byung Ki Kim and Tschang Yeul Kim, and the sculptor Yongjin Han amongst their many friends. In addition to being a supporter of the visual arts, Dr. Kim was an accomplished baritone; and as co-founder and Chairman of the Board of Directors of the Korea Music Foundation, he was able to cultivate and support Korean musicians in New York. In addition to *Universe*, the Kims acquired several other paintings by Kim Whan-Ki, including *Mountains and Moon*, *Morning Star*, and *20-V-69 #94*, all of which the couple later donated to the Whan-Ki Museum in Seoul to benefit the institution's support of the artist's work.



Special exhibition of Kim Whan-Ki's work at the 56th Venice Biennale, Venice, 2015 (present lot illustrated)
 第 56 屆威尼斯雙年展 金煥基作品特展 攝於威尼斯 2015 年 (圖中為本件拍品)
 Photo: ©Whanki Foundation-Whanki Museum

莫逆之交 Matthew Kim 醫師與金煥基的重要遺產

Matthew Kim 醫師在 25 歲時離開故鄉韓國，前往美國，展開他的醫業職涯，最終在紐約市地區成為一位著名的外科醫生。金醫師除了創辦診所、推動醫療之外，他也對藝文事業的熱情同樣深厚而長遠。他畢生支持繪畫、雕塑、文學、詩賦和音樂等活動，是藝文界的忠實贊助者。

金醫師在中學啟蒙時期首度接觸到藝術之美，而現今的北韓正是他少年時期的家鄉。當時的他頗為幸運，他所遇到的兩名老師均深有藝術天賦：一位是詩人金起林，另一名則是畫家金河鍵。他們帶領孩提時代的 Matthew Kim 徜徉在文學和繪畫的世界，在他的心床中埋下對藝術的興趣種籽，終其一生熱情不減。

青年時期的金醫師常走訪釜山光復洞區域的咖啡屋，韓戰迫使許多南韓藝術家逃離家園，而這區正是他們時常走訪之處；包括了小說家金末鳳，他的愛女之後嫁給了金醫師。而他最要好、最長久的一段友情，始於一次街頭偶遇。他那時與金末鳳以及當時的未婚妻，在熙攘的街上遇到金煥基。金煥基在南韓藝壇方開始嶄露頭角，他當時正嘗試融合亞洲藝術概念與西方抽象手法，打造出一系列開創性的作品。金醫師和金煥基很快地成為莫逆之交。

1953 年，金醫師整裝前往美國。金煥基也在 1956 年離開南韓，短暫旅居巴黎，爾後 3 年，他鑽研並厚植自己西方藝術史的作品語彙。他對胡安·米羅和尚·杜布菲充滿仰慕之情，並對西班牙大師畢卡索尤其讚賞，因為他成功消弭藝術的傳統界線。(金煥基，引述自《Matthew Kim 醫師的回憶錄：我深愛過的現代當代韓國藝術大家》，京畿道，出版於 2016 年，第 151 頁)。

儘管這兩名同樣來自金氏的好友居住在不同大陸，但他們的友誼與日俱增。1963 年，金煥基決定從首爾搬至紐約。當他的妻子在隔年隨他來到美國時，

金醫師給了這對夫妻一些費用，墊付機票開支。金煥基為了回報這知遇之恩，將完成於 1959 年的《月光下之嶼》致贈給金醫師。兩名同姓氏的好友和他們的妻子來往得愈來愈密切，而 Matthew Kim 醫師的診所也打出名氣，門庭若市，得以購買更多摯友的畫作，藏品規模日漸可觀。

1971 對金煥基是轉捩的一年，他自那年著手繪製巨幅的《宇宙》，此幅畫被公認是他畢生的鴻作。根據另一名南韓畫家金炳基的敘述，他們兩人一次造訪畫廊時，看到了巴尼特·紐曼的大張單色作品系列，紐曼以單一、或多條一或是他稱之為「拉鏈」的直線一使一系列作品顯得多元豐富；而金煥基是以象徵星體的圓點佈滿畫布，達到此種效果。《宇宙》在大師於紐約市 Pointdexter 藝廊的個展中亮相。展後 Matthew Kim 和夫人購買了此作，成為他們藏品中最耀眼的御寶。

金醫師和妻子為親友們固定舉辦晚宴聚會，他們在紐約的屋宅也因此成了韓國藝壇人物的聚會場所。金煥基永遠是座上賓，而喜愛社交的他，常因著他的笑聲和談諧的幽默感成為注意力焦點。金家人將錄像藝術家白南准、畫家金炳基和金昌烈、以及雕塑家韓榮晉視作好友。金醫師除了贊助視覺藝術，也是位頗有成就的男中音。身為韓國音樂基金會的共同創辦人 and 董事會長，他培養並資助紐約的韓國音樂家。除了《宇宙》之外，金家人也購買了金煥基數幅作品，包括了《山與月》、《晨星》和《20-V-69 #94》。金醫師和他夫人爾後都將這些作品全數捐給首爾的金煥基博物館，讓機構在支持、保存這名南韓藝術家的工作上受益良多。

05-IV-71 #200 (UNIVERSE)

Kim Whan-Ki's monumental canvas *05-IV-71 #200 (Universe)* is widely regarded to be one of the most important paintings in the artist's *oeuvre*. As one of the great pioneers of abstract painting in Korean modern art history, this canvas is the culmination of a lifetime spent synthesizing aesthetics and philosophy to articulate the essence of nature through art. The only diptych that the artist painted, the two canvases suggest duality - sun and moon, light and shadow, man and woman, yin and yang - embodying the contradictory yet complimentary forces that drive the world and make up the core energies of the *universe*. In addition, this is also the largest painting that Kim ever created, with the greatest range of blues. These deep cobalt dots are quintessential qualities of the artist's final and most accomplished creative period which spanned from 1970 to 1974. Over the past 40 years, *Universe* has been in the collection of Dr. Matthew Kim, a friend and important collector of the artist's work, where it has remained ever since it was acquired directly from the artist the year it was painted.

Filled with poetic symmetry and pattern, *Universe* embodies the transcendent qualities Kim Whan-Ki sought to capture in these late paintings, displaying the artist's technical dexterity when controlling the density of paint to achieve a magnificent feeling of infinite space and depth. It is also a notable canvas in that it is a rare example from within the artist's body of work of an abstract painting featuring a circular whorl pattern. The importance of *Universe* is not only evident in its aesthetic beauty but also in the significance the piece held for the artist. It is the only work that Kim Whan-Ki directly references in his diaries. While wholly immersed in preparing for his seminal 1971 exhibition at the Poindexter Gallery in New York, he wrote: "I spent all day making two stretchers..." About two weeks later he wrote: "Completion of canvas. Two canvases when put together make a picture" (Kim W., *Whanki - Life and Work*, Paris, 1992, p. 124).

Like many other modern Korean artists, Kim first encountered Western abstract art in Japan. Under Japanese academicism, he delved into Cubism and Fauvism, freeing his creative spirit and profoundly extending his artistic capacity under this new autonomy. Kim began his artistic investigations with varied traditional motifs and natural landscapes. As described in his poetic notation, "round sky, round jar/blue sky, white jar they are surely one pair," (Kim W., quoted in Yun Nanjie's essay "Modern Literary Painter Who Sang about Nature", *Kim Whanki*, Gyeonggi-do, 2012, p. 40) nature and tradition were equivalent to him in their potential to spark inspiration. Kim's philosophy that art should be drawn from nature and aim to return to nature became more and more mature, and the abstract patterns he painted during this time suggested landscapes, ripples and natural forms.

In 1956, Kim left Korea for Paris to gain direct exposure to Western art and to develop his own visual language by learning from Western masters. Ironically, his affection for Korean motifs grew stronger after arriving in Paris and he continued to explore traditional imagery and landscapes, eventually schematizing them with simplified outlines and vibrant planes of colour. During the three years that he spent as a foreigner in Paris, Kim devoted himself to the difficult question of how to embrace mainstream Western culture, while still adhering to

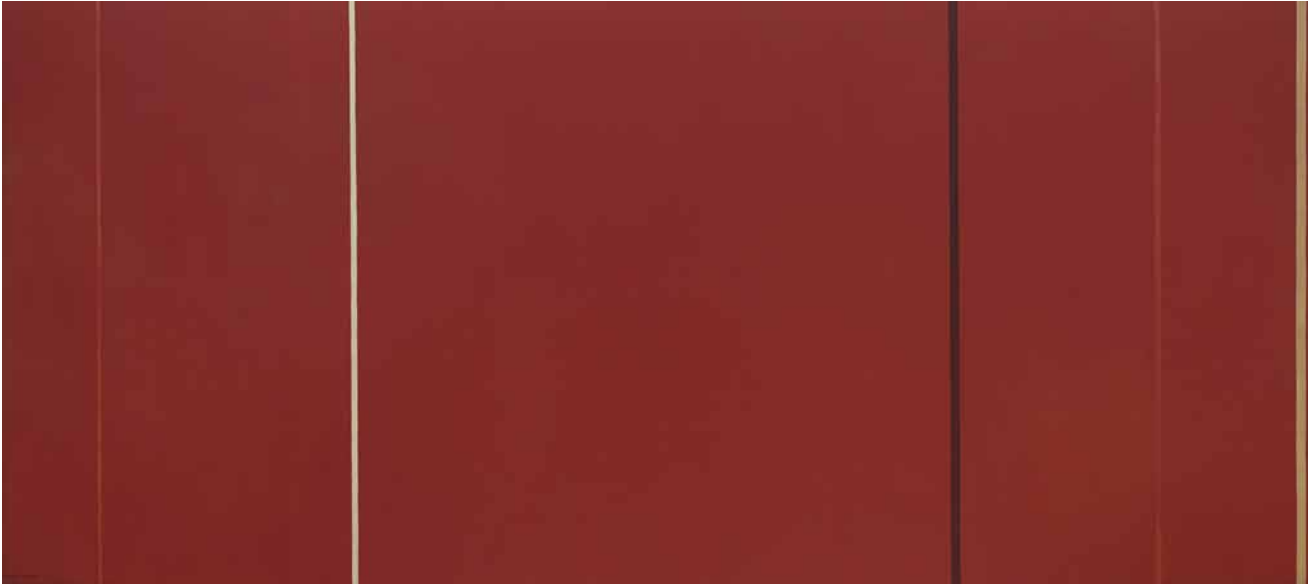
his own experiences. In this lifelong journey of artistic and personal development, Kim consistently rooted his identity in the traditional culture and natural landscapes of his motherland, as he sought new forms of inspiration.

Kim permanently left Korea in 1963 and, after participating in the São Paulo Biennale, settled in New York. It was an exhibition of work by Adolf Gottlieb, who represented the U.S. pavilion at the Venice Biennale, that drew Kim to Manhattan. He became friendly with Gottlieb, and through him met Mark Rothko, a painter whom Kim most admired for his purist philosophy and metaphysical understanding of colour. Barnett Newman's oversized monochrome paintings were another important inspiration to the Korean artist's later work. Kim ceaselessly explored a variety of materials and accepted new influences from art and culture he encountered in New York, transforming them into unique style of his own, culminating in the creation of *Universe*.

It was in 1965 that Kim's signature technique of using mosaic-like dots in his work began to appear for the first time. Gradually expanding into planes arranged in cascading lines and concentric arcs across the canvas surface, in 1970 Kim first presented an abstract painting composed entirely of dots painted with a thin calligraphic brush in the manner of traditional Asian ink paintings. *Universe*, epitomizes the peak of both spiritual and technical maturity in Kim's 'Pointillist' works. Kim's masterful control of blurring and the variation in tonality and washes generates an infinite depth of space and scalability. Featuring a rare whorl pattern with complete circles, the mysterious and meditative ambiance created by the pulsating dots presents tranquillity and a limitless space, portraying the depth and energy of the universe.

To create works such as this, the artist had to stand for long hours and look down upon a canvas laid on a table, bending over to mark each calligraphic dot one by one, carefully controlling the paint with a thin ink brush. It was a painstakingly time-consuming and labour-intensive process, which gradually damaged Kim's spine. Nonetheless, Kim couldn't bear to stop or modify his working methods, continuing to undertake this intense labour in order to continue his visual contemplation and investigations.

This painting represents the culmination of Kim's tenacity and devotion towards his art, which led him on an extremely difficult journey through Tokyo, Paris, and New York. Kim's conscious decision to explore the opulence of the colour blue is perhaps due to the immense significance the colour holds in Korean culture. Filling the dual canvases that make up *05-IV-71 #200 (Universe)*, blue is a colour most intimately linked with earth and virtue, emanating hope, life, integrity and spirit. In this work, it becomes a sky, a sea, and the infinite universe, resonating Kim Whan-Ki's rich emotion, painstaking passion, and memories of his homeland.



Barnett Newman, *Vir Heroicus Sublimis*, 1950-51. Collection of the Museum of Modern Art, New York, USA
Artwork: © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York
巴尼特·紐曼《人英雄與崇高》1950-51年 美國 紐約 現代藝術博物館藏

05-IV-71 #200 (宇宙)

金煥基具紀念意義的《05-IV-71 #200 (宇宙)》被廣泛認為是藝術家作品集中最重要的畫作之一。作為韓國現代藝術史上抽象繪畫的偉大開創者，這幅畫凝聚著金煥基透過藝術來表達自然之美的結晶，也是其作品中唯一的二聯作，象征著二元辯證的宇宙觀：日與月、光與影、男與女、陰與陽，這些安排體現了宇宙中對立卻又相輔相成的力量，驅動著世界並構成了宇宙的核心。《05-IV-71 #200 (宇宙)》同時也是金煥基所作最巨幅的作品，整幅畫畫是大範圍的各種藍色。這些深藍點，標誌著大師1970到1974年間最後且最具成就的一個創作時期。過去40年來，這幅作品始終在一位名為 Matthew Kim 醫生的私人藏品中妥善保存著，他是大師的摯友、也是他畢生藝術生涯的贊助者。

《05-IV-71 #200 (宇宙)》充滿詩意和對稱性的格局，體現了藝術家在這些晚期作品中中期盼能捕捉並在畫布上重現的超凡特質，同時也傲然展示藝術家在掌握顏料濃淡的收放自如，使其創造出一種朦朧的效果，生動地呈現了宇宙萬象和空間深度的宏偉效果，是金煥基作品中一幅罕見以圓形螺旋圖案為主的抽象畫。《05-IV-71 #200 (宇宙)》的重要性遠不只是它所散發的美感，對藝術家亦頗具意義，因為《宇宙》是他在日記中直接提過的唯一作品。1971年3月31日，當金煥基全心沈浸於紐約 Pointdexter 藝廊的備展工作時，他寫下：「我花整天做兩張拉幅撐具。」兩個星期後在4月13日，他又寫道：「完成創作。兩聯作品合二為一，成為一幅完整作品。」

金煥基與許多其他現代韓國藝術家的經驗相仿，是在日本才首度接觸到西方抽象藝術。在日本學院的薰陶之下，他開始鑽研前衛的幾何抽象運動，如立體派和野獸派，從其中釋放他的創作活力，並在這種新的自主領域中擴展自己的創作能量。金煥基起初使用各種傳統主題和自然風景來展開藝術實驗。正如他詩意的表達所描述的那樣：「渾圓遼闊的天空、圓形的罈罐 / 蔚藍的天際，白色的罈罐 / 兩者實為一雙」對大師來說，大自然，與傳統一樣，能夠激發創作的無限潛能。他認為藝術應該取汲於大自然，也理當回歸於自然；時間的淬煉讓這種哲思愈顯成熟，而他在這時期所繪成的抽象圖案，常透露著山水、潺潺漣漪和大自然的種種意象。

1956年，金煥基懷抱夢想，離鄉前往巴黎，盼能與西方藝術直接接觸，在西方大師的陶冶之下推展自己的視覺語言。在抵達巴黎後，他對韓式主題的鍾情與日俱增，這也促使他持續探索傳統意象和風景畫的元素，終而以簡化流暢的

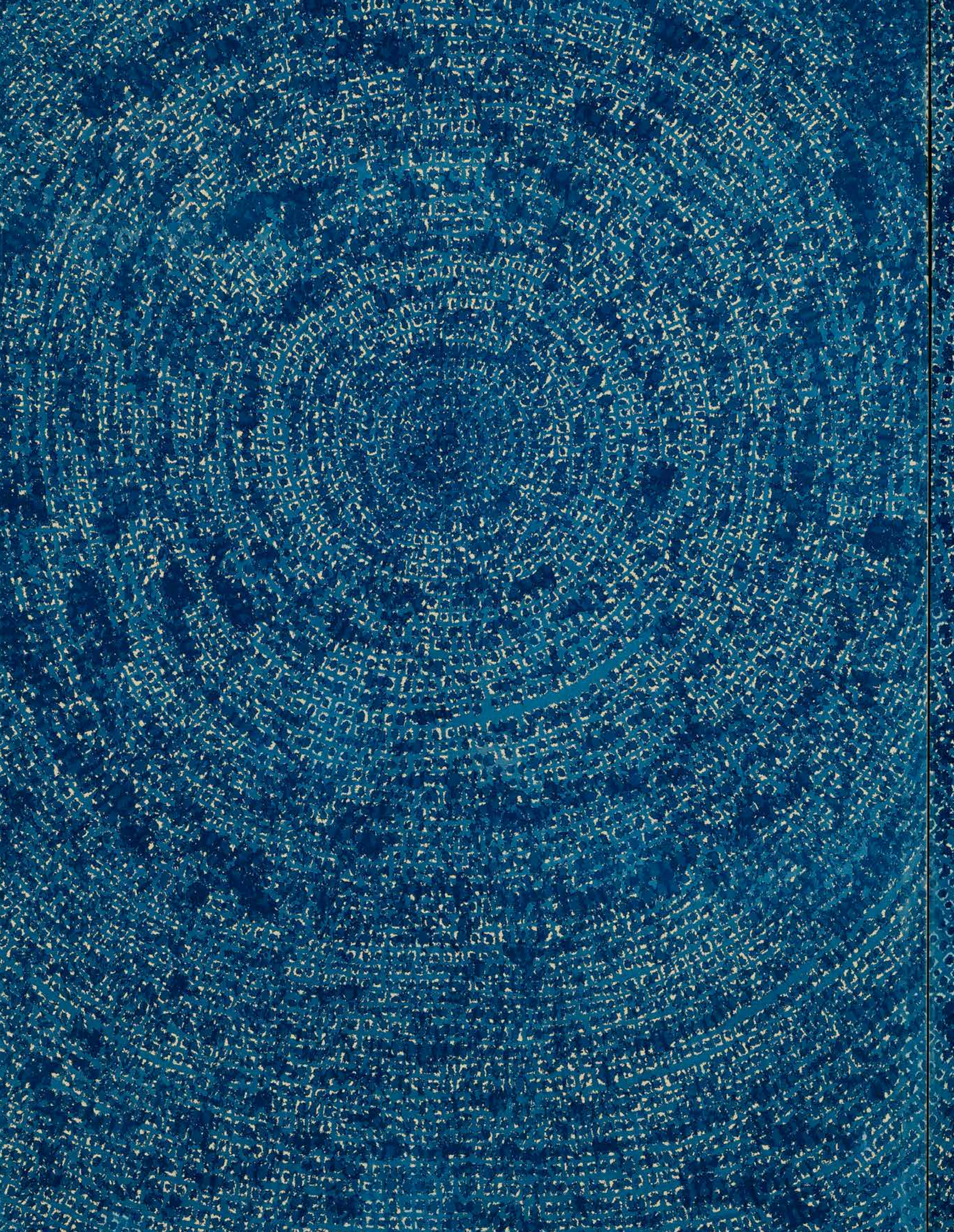
輪廓和燦爛耀眼的色塊付諸表達。這三年在巴黎的異鄉生活，金煥基全心投注於學習這項課題：在擁抱主流西方文化的同時，還能堅守自己的創意經驗。在這一場橫跨生命的藝術和個人定位之旅中，金煥基不斷將自我認同紮根於祖國的傳統文化及自然景緻中，同時繼續探索新的靈感形式。

金煥基在參與了巴西聖保羅雙年展之後，於1963年離開韓國，前往紐約定居。他之所以決定來到紐約，起因於美國抽象表現主義先驅阿道夫·戈特利布的特別個展：他在聖保羅雙年展時曾是美國館的畫家代表。金煥基之後與戈特利布成為摯友，並透過他的介紹認識了馬克·羅斯科。金煥基對羅斯科的純粹派哲思、以及對色彩的形而上理解十分欣賞。而美國抽象表現藝術家巴尼特·紐曼的超大型單色畫品，對他的後期作品也帶來重大啟發。他孜孜不倦地探索各種媒介的創作可能，也接受了紐約藝術文化界的砥礪和浸潤。他將這些影響力轉化成自己的獨特風格，這種內化使他最終創作了《05-IV-71 #200 (宇宙)》。

1965年，他獨到的鑲嵌式圓點技巧首度在畫作中亮相。這些圓點以線條和同心弧為起點，逐漸擴張為優雅的平面，延展於畫布上；在1970年，他首次發表了一幅抽象畫，整個作品用細毛筆刷所描繪而成的小點鋪陳，反映了傳統亞洲水墨畫的精微。1971年所完成的《05-IV-71 #200 (宇宙)》，體現了其「點彩派」作品的靈性和純熟得道。他控制朦朧色彩時，技巧收放自如，色調和淡彩的變化創造出無垠的空間。這些罕見的螺旋圖案有著完整飽滿的圓圈，規律鼓動著的圓點則創造出謎樣且冥思超覺的氛圍，象徵著恬靜和無限，將宇宙的深度和能量描繪得悠遠神妙。

為了要創造出點彩作品，金煥基必須要長時間站著，俯視著桌上的畫布，彎著腰來一個個標出書法風格的原點，以一支細水墨毛刷小心翼翼地控制上色顏料。整個過程極為耗時耗力，使得金煥基的脊椎因此受損。儘管如此，他仍然孜孜不倦地創作，也不願改變創作方式，仍堅守這個辛勞的創作旅程，以持續他的視覺冥想和實驗征途。

《05-IV-71 #200 (宇宙)》將金煥基對藝術的堅持和投注做了極致的詮釋。他的藝術生涯從東京、巴黎輾轉到了紐約，一生不倦地探索藍色所蘊含的豐富內涵，或許是因為這個顏色在韓國文化中所代表的特殊意義。這幅由雙聯畫布所構成的《05-IV-71 #200 (宇宙)》遍滿著深淺清曠的藍，而藍也是與地球和美德有著最緊密關聯的顏色，散發著希望、生命、正直與靈性。在這幅作品中，藍色不但是穹蒼、汪洋、也是無盡的萬象，與金煥基豐富的情感、創作熱情、以及對祖國的鄉愁記憶相共鳴，低迴不已。



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION
歐洲重要私人收藏

18 PARK SEO-BO 朴栖甫

(B. 1931)

Écriture No.25-73

signed, titled, dated and inscribed in Korean; signed twice 'PARK SEO-BO' and signed twice 'SB Park'; titled 'ÉCRITURE NO.25-73'; dated '1973' and inscribed 'SEOUL, PENCIL AND OIL ON CANVAS, 135 X 134 cm (80F)' (on the reverse)
pencil and oil on canvas
135 x 134 cm. (53 1/8 x 52 3/4 cm.)
Painted in 1973

HK\$3,500,000-4,500,000

US\$450,000-580,000

PROVENANCE

An Important Private Collection, Korea
Acquired from the above by the present owner

描法 No.25-73

鉛筆 油彩 畫布

1973年作

款識：朴栖甫 PARK SEO-BO 命題：描法 No.25-73
1973年7月作 PARK SEO-BO (1931~) ÉCRITURE
NO.25-73 1973 (SEOUL) PENCIL AND OIL ON
CANVAS 135 X 134 cm (80F) SB Park (畫背)

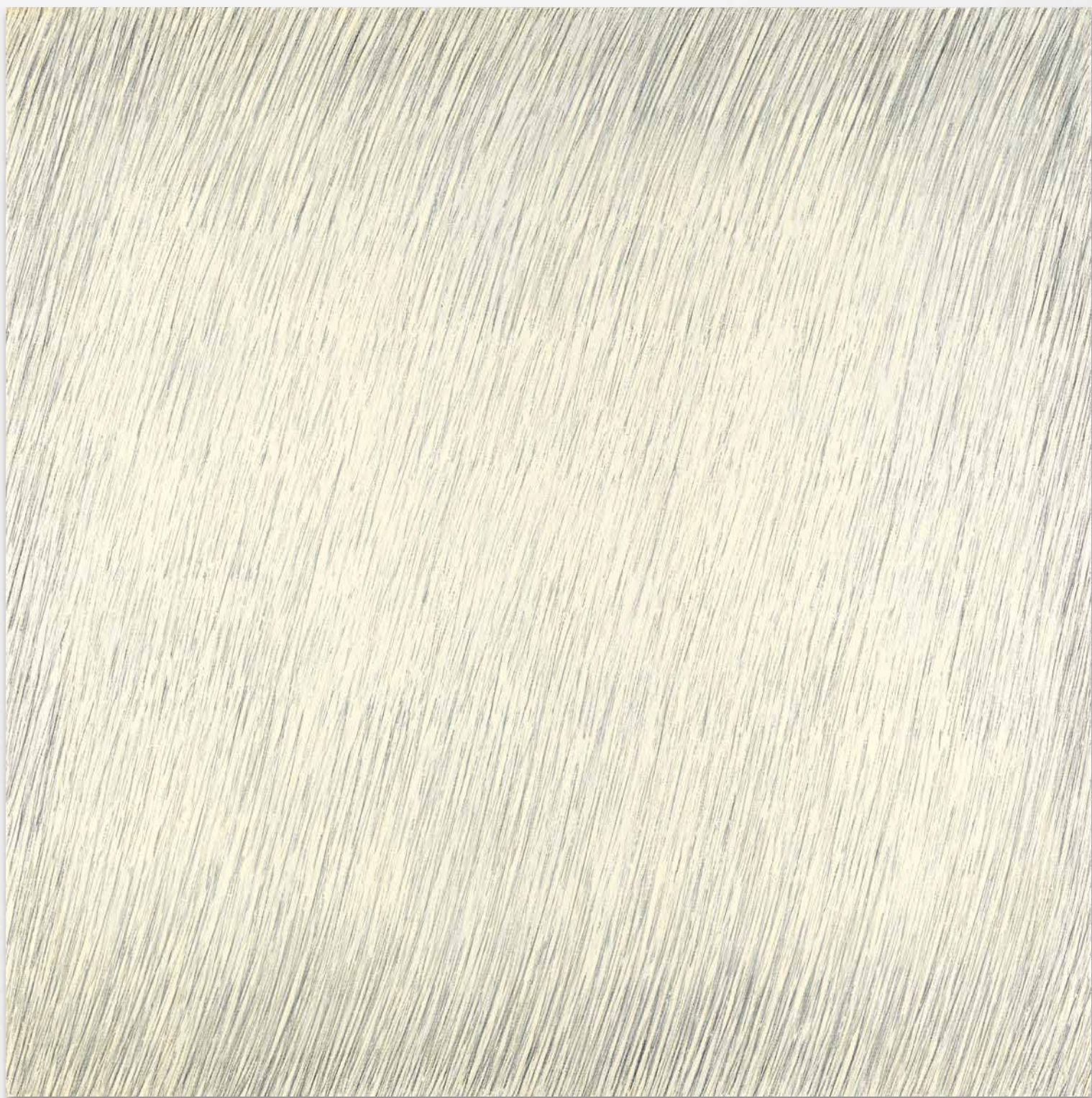
來源

韓國 重要私人收藏

現藏者購自上述來源



Park Seo-Bo working on his series of *Écritures* at his Seoul studio, 1977
朴栖甫於首爾工作室創作《描法》系列作品 1977年





Park Seo-Bo's retrospective exhibition at the National Museum of Modern and Contemporary Art, Seoul, 2019
 韓國國立現代美術館朴栖甫回顧展 首爾 2019年

Park Seo-Bo is one of the most inspiring leaders of the Dansaekhwa movement, which dominated the local art scene in Korea throughout the 1970s and 1980s. Park's charismatic personality and profound art contributed in establishing the movement through his probe of philosophical themes in the context of abstraction. Through ceaseless experimentations of styles and technical executions, he looks to a dimension beyond visual abstraction, reinterpreting nature as a reflection of his own mind. His painting aims to become one with nature, and returning to nature through creating monochrome planes.

As Park once stated, "My work is related to the oriental tradition of space, the spiritual concept of space. I am more interested in space from the point of view of nature," his works throughout more than six decades consistently embody his profound philosophical view of nature and art. Situated between painting, writing and drawing, it bears witness to the birth of a new language: one unburdened by stylistic categories, and infused with the universal rhythms of nature.

Featured here, a pure monochromatic field incised with a lyrical, undulating script, *Écriture No. 25-73* is a major early work from Park's seminal series of the same name. Tracing his pencil through a thick layer of still-wet paint, the artist carves a sequence of rhythmic, graphic lines, ploughing grooves and furrows into his otherwise blank surface. White paint glimmers in the interstices, punctuating the mottled surface periodically like beams of light. As this work epitomizes, the intensity of Park's attentiveness is presented in tightly repetitive markings in his *Écriture* series from the 1970s. Inspired by instinctive scribbling, Park resumed his noted series in the late 1960s. It has been continued so far over more than seven decades of his artistic career, evolving the profound depth and maturity in different mediums, colours and styles. Park's dramatic accumulations of lines in the works from his early *Écriture* series evoke the charm of eastern calligraphy. Joan Kee, a noted scholar for the Dansaekhwa movement stated on Park Seo-Bo, "Different sense of time, past and present, played through Park's mind as he began to produce the *Écriture* works, for which he is best known today. Certainly, he remembered well the lessons of ink painting. A remarkable work from 1969 shows a fluidity of line directly inherited from calligraphic traditions."

Translating roughly to 'monochrome painting', Dansaekhwa found one of its purest forms of expression in Park's series of *Écritures*. Seeking to transcend the cultural boundaries imposed by military dictatorship

during the 1970s, these delicate, gestural visions were among the most influential works to emerge during a period of immense political and sociological change. Along with fellow artists such as Lee Ufan and Yun Hyong-Keun, Park sought a new form of abstraction that combined Eastern and Western techniques, media and philosophies. His intuitive linear technique – also known as *myobop* or 'law of drawing' in Korean – sought to eliminate all form of conscious gesture in a bid to channel the natural energies of the flesh and the psyche. In doing so, Park initiated a pioneering cross-cultural dialogue: between contemporary Western artists who viewed line as a metaphysical conduit – most notably Cy Twombly – and the meditative calligraphic traditions of his native Korea. Situated between painting, writing and drawing, it bears witness to the birth of a new language: one unburdened by stylistic categories, and infused with the universal rhythms of nature.

Executed in a single sitting, each *Écriture* generates a unique pattern that unfolds to the very edge of the paper. Imbued with infinite potential, Park's line is described by the artist as a 'journey of the hand': a dynamic, naturally-evolving trace born of neuronal and bodily impulse. Deeply inspired by the teachings of Buddhism and Taosim, Park was fascinated by the notion of the artist as a vessel for spiritual and existential truth. 'I am more interested in space from the point of view of nature', he explains. '... I want to reduce the idea and emotion in my work to express only that. I want to reduce and reduce – to create pure emptiness. This has been an old value that still exists in oriental philosophy where nature and men are one'.

By eliminating all sense of content from his works, Park allowed himself to physically merge with his medium: artist, pencil and surface become inextricable. The canvas becomes a living, breathing presence: a temporal plane upon which the inarticulate patterns of consciousness are made visible. This effect is enhanced by Park's use of white – a dimensionless colour that signifies the immaterial. Unfurling across the paper like a mountain range or a series of cresting waves, Park's graphic coils transform his vacant landscape into a reservoir of energy and sensation: a projection of nature's invisible forces. It is an image of the traces and marks left by our existence upon the void. Scarred, rippled and animated by the movements of the universe, the blank abyss of time is – momentarily – made material.

朴栖甫是單色畫運動最具影響力的推手之一，該運動在整個七零與八零年代主導韓國藝術圈的走向。朴栖甫本身魅力十足並能創作出極具深度的作品，他對於抽象脈絡的哲學議題的探討更是對整個運動的建立有著重要的貢獻。經由風格與技法的持續實驗，朴栖甫超越視覺抽象的觀點，透過反映出自己內心的想法重新詮釋自然。他的繪畫宗旨在於與自然融為一體，並且從所創作出的單色平面回歸到自然。

朴栖甫曾說：「我的畫作其實更貼近東方傳統與其所欲彰顯的精神性空間概念。我對於透過自然角度所描繪的空間意象感到趣味盎然。」而在他超過六十年的藝術生涯中所創作出的作品也一直持續地蘊含著他對於自然以及藝術的哲思。介於繪畫、寫作以及速寫，朴栖甫透過創作呈現出一種新的語言，不被風格歸類所束縛，並且注滿了源自大自然的韻律。

這幅作品精妙之處，在於它是一片純單色的領域，卻印刻著抒情唯美、上下起伏的文字。《描法第 25-73 號》（Écriture No. 25-73），是朴栖甫深具開創性的同名系列作品中主要的早期作品。藝術家利用鉛筆在一層厚塗、仍舊濕潤的顏料中勾描，刻劃出一系列具有節奏感的圖形線條；在他原本空白的畫面上，耕犁出一條條的溝槽與轍紋。白色顏料在縫隙中閃閃發光，並如光束一般，不斷地穿透斑駁的表面。如同這幅作品集其系列之大成，朴栖甫在 1970 年代的《描法》系列中展現的高度專注力，以緊密重複的印記呈現出來。受到特殊塗寫風格的啟發，朴栖甫在六零年代末期於韓國重新再次著手創作《描法》這個著名的系列。他藉如此獨特的創作方式，於畫布上乘興遊歷超過數十載，在歲月的梳刷下累積出深度和視覺張力。朴氏透過不同媒材、色彩與風格的轉換持續演進，使作品更臻成熟完整。朴栖甫在《描法》系列中的早期作品，透過線條累積繁複層次，呈現出東方書法的迷人之處。熟知單色畫運動的知名學者奇廷玄表示：「過往與現在的不同時態在朴栖甫的心中徜徉，促使他創作如今最廣為人知的《描法》系列。他嫺熟的水墨畫技藝是如此顯而易見；於 1969 年所創作的代表性作品更是展露出承襲自書法傳統的流暢線條。」

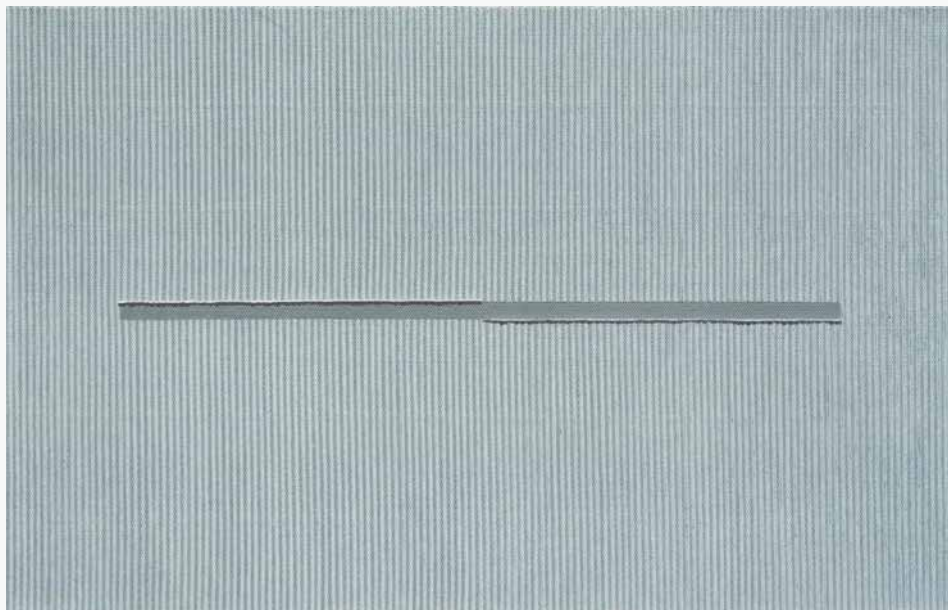
韓文「Dansaekhwa」大致可翻譯成「單色畫」。在朴栖甫的《描法》系列作品中，可找到其最純粹的表現形式之一。在 1970 年代，為了超越軍事獨裁統治所強加的文化界限，朴栖甫既微妙又蘊含象徵意義的視覺想像，是在此重大政治和社會變革時期，所出現的最有影響力的作品之一。與同時期的李禹煥和尹亨根等藝術家一樣，朴栖甫也在尋求一種將東方與西方技巧、媒體與哲學相互結合的新抽象形式。他的直觀線性技巧（在韓文中被稱為「myobop」或「繪畫法則」）嘗試消除各種形態的意識表徵，以引導出肉體和心靈的自然能量。在這個過程中，朴栖甫發起了前所未有的跨文化對話；把當代西方藝術家將線條視為形而上的表現方式（最著名的是塞·湯伯利），與其祖國韓國沉靜冥思的書法傳統之間展開對話。這個介於繪畫、書寫、與描繪之間的對話，見證了一種新語言的誕生：一種不受任何形式類別所限制、並融合自然之共同節奏的語言。

每幅《描法》都在一氣呵成之下創作而成，並各自產生獨特的圖案，往畫紙的最邊緣開展。朴栖甫的線條充滿無窮的潛力，被藝術家本人形容是「手的旅程」：一種源自於神經元和身體的衝動，進而成為躍動、自然演進的痕跡。朴栖甫深受佛教和道學的啟發，並為「藝術家是靈性與存在真理之器皿」的思想所著迷。「我對從自然角度來看的空间更感興趣，」他解釋說。「…我想減少作品裡的想法和情感，就是為了表達那個思想。我想一減再減，創造出純粹的空虛。這是東方哲學中仍然存在的一種古老價值觀，也就是天人合一。」

透過消除作品中所有的內容感，朴栖甫使自己得以與媒介合而為一：藝術家、鉛筆、及其作品表面變得密不可分。畫布成為活生生、會呼吸的存在：它一個暫時的平面，但在此平面上，可見到意識難以形容的形態。朴栖甫對白色的運用，更增強了這種效果——白色是一種無空間的色彩，象徵非物質。朴栖甫的圖形線圈像山脈或不斷的洶湧波濤一樣在畫紙上展開，將他的空曠景象轉化成能量和感覺的寶庫：這是對自然無形力量的一種投射，是我們存在於虛空之上所留下的痕跡與標記的意象。時間的空白深淵因受創留疤、漣漪不斷，並被運行的宇宙所驅動，但在此——短暫地——被物化呈現。



Park Seo-Bo, *Écriture No. 930713*, 1993
A good example of his zigzag style, employing Korean paper in the early 1990s
朴栖甫《描法第 930713 號》1993 年
為表現其之字形風格的好典範，在 1990 年代初期採用了高麗紙。



Park Seo-Bo, *Écriture No. 080219*, 2008
This work displays unique features from his works during the 2000s
朴栖甫《描法第 080219 號》2008 年
本件作品展現了其 2000 年代作品的獨特之處

19 CHU TEH-CHUN 朱德群

(ZHU DEQUN, 1920-2014)

Une belle journée (A Beautiful Day)

signed in Chinese, signed 'CHU TEH-CHUN' and dated '81-82' (lower right of the right panel); signed and titled in Chinese, titled, dated, inscribed and signed "Une belle journée I" 1981-1982 diptyque CHU TEH-CHUN (on the reverse of the left panel); signed and titled in Chinese, titled, dated, inscribed and signed "Une belle journée II" 1981-1982 diptyque CHU TEH-CHUN (on the reverse of the right panel)
oil on canvas (diptych)
each panel: 162 x 130 cm. (63 ¾ x 51 ½ in.)
overall: 162 x 260 cm. (63 ¾ x 102 ¾ in.)
Painted in 1982

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

US\$3,300,000-4,500,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 26 May 2012, lot 2905
Acquired from the above sale by the present owner
The authenticity of the artwork has been confirmed by
Fondation Chu Teh-Chun, Geneva

EXHIBITED

Cannes, France, La Malmaison, Chu Teh-Chun: Paysagisme des songes (The Landscaping of Dreams): Peintures et Ceramiques (Paintings and Ceramics), 17 January – 2 May 2004. This exhibition later travelled to Cannes, France, L'Espacé Miramar (The Miramar Space), 6 February – 21 March 2004; Cannes, France, La Villa Domergue (Villa Domergue), July 9 – September 26 2004.

LITERATURE

Artist Publishing Co., Overseas Chinese Fine Arts Series II: Chu Teh-Chun, Taipei, Taiwan, 1999 (illustrated, plate 99, p. 159).

Pierre Cabanne Editions Flammarion, Chu Teh-Chun, Paris, France, 2000 (illustrated, plate 35, p. 110-111).

Chu Teh-Chun, Frédéric Ballester, La Malmaison, L'Espacé Miramar, La Villa Domergue, Chu Teh-Chun: Paysagisme des songes (The Landscaping of Dreams), exh. cat., Direction des Affaires Culturelles de la ville de Cannes, Cannes, France, 2004 (illustrated, p. 53).

Gerhard Richter, *Abstraktes Bild*, 1992. Christie's London, 16 October 2015, lot 22, sold for GBP 2,658,500

Artwork: © Gerhard Richter 2019 [0253]

葛哈·李希特《抽象繪畫》1992年佳士得倫敦 2015年10月16日編號22
成交價：2,658,500 英鎊

晴

油彩 畫布 (二聯作)

1982 年作

款識：朱德群 CHU TEH-CHUN 81-82 (右聯右下)；"Une belle journée I" diptyque 1981-1982 朱德群 CHU TEH-CHUN 晴 (一) (左聯畫背)；"Une Belle journée II" diptyque 1981-1982 朱德群 CHU TEH-CHUN 晴 (二) (右聯畫背)

來源

佳士得 香港 2012年5月26日 編號2905

現藏者購自上述拍賣

此作品已經日內瓦朱德群基金會鑑定

展覽

2004年1月17日 – 5月2日「朱德群：夢的景觀」馬勒梅松法國坎城市文化事務局 坎城市 法國 此展覽還在以下地點展出 2004年2月6日 – 3月21日 米哈瑪空間 法國坎城市文化事務局 坎城市 法國 2004年7月9日 – 9月26日 多梅格別墅 法國坎城市文化事務局 坎城市 法國

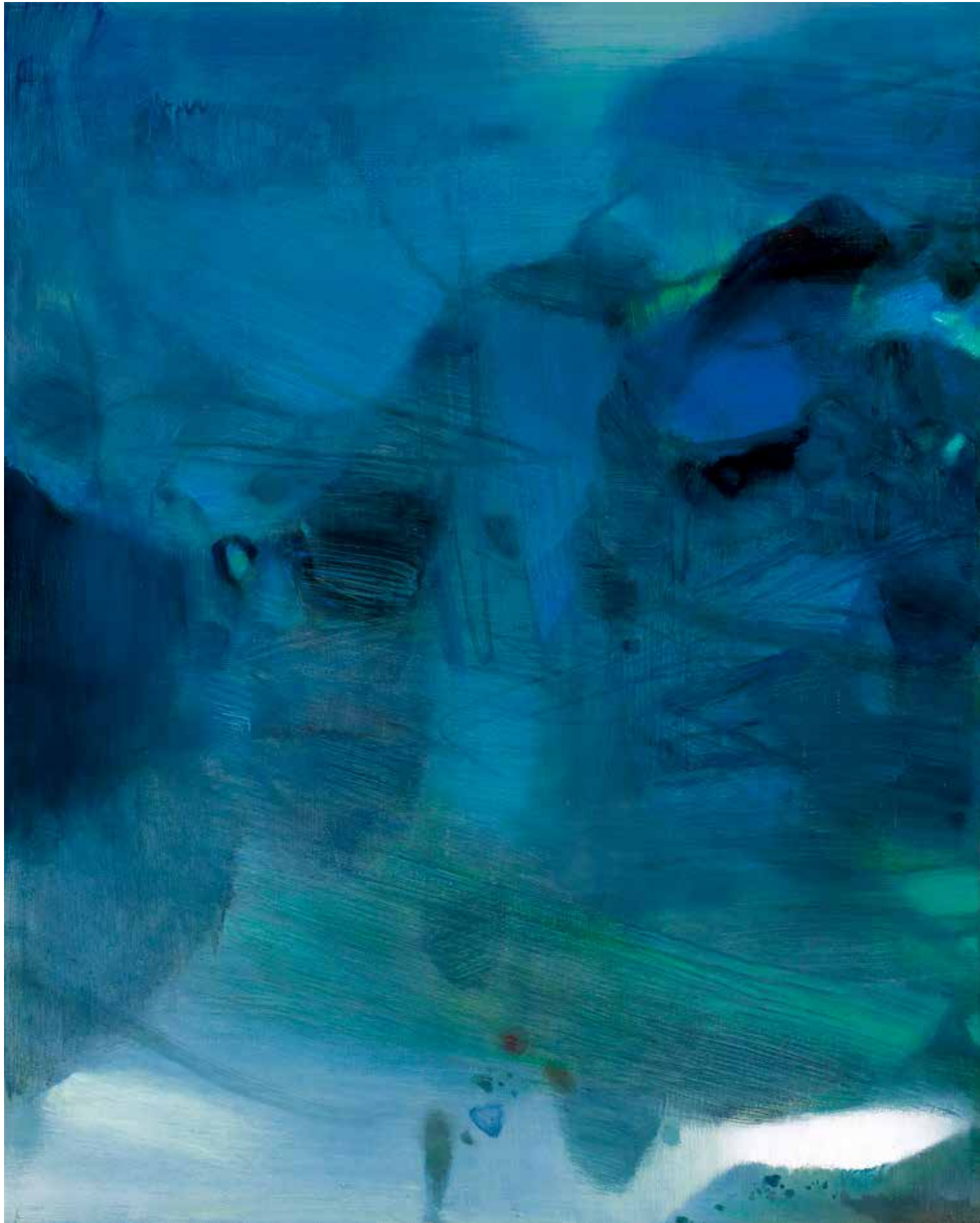
出版

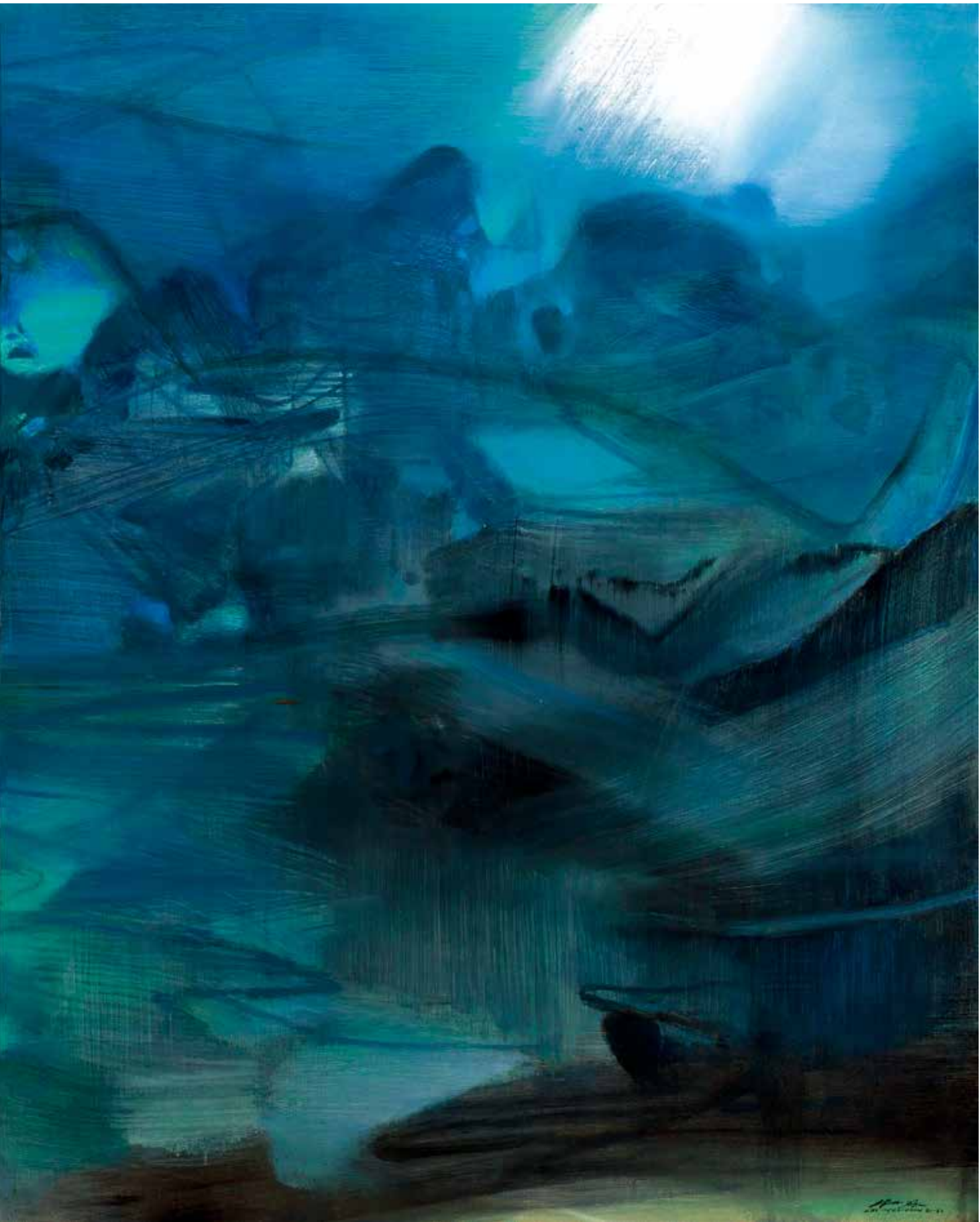
1999年《華裔美術選集(II)：朱德群》廖瓊芳著 藝術家出版社 台北 台灣 (圖版，第99圖，第159頁)

2000年《朱德群》Pierre Cabanne著 Editions Flammarion出版 巴黎 法國 (圖版，第35圖，第110-111頁)

2004年《朱德群：夢的景觀》展覽圖錄 朱德群、Frédéric Ballester、馬勒梅松、米哈瑪空間、多梅格別墅著 法國坎城市文化事務局出版 坎城市 法國 (圖版，第53頁)











Chu Teh-Chun, *Le soir ailleurs* (diptych), 1978.
Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群《別處的夜晚》(雙聯作) 1978年



Chu Teh-Chun, *Le bon hiver* (diptych), 1985.
Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群《美好的寒冬》(雙聯作) 1985年

Une belle journée (A Beautiful Day) (Lot 19) takes azure as its main theme, and uses the artist's manipulation of light and flow to diffuse it into a taffeta of varying shades of blue, allowing readers the experience of soaring across the artist's freehand conception between the sky and the sea, filled with liveliness and energy. Diptychs of this impressive size is very rare on the market, and its scale shows the artist's investment into this piece.

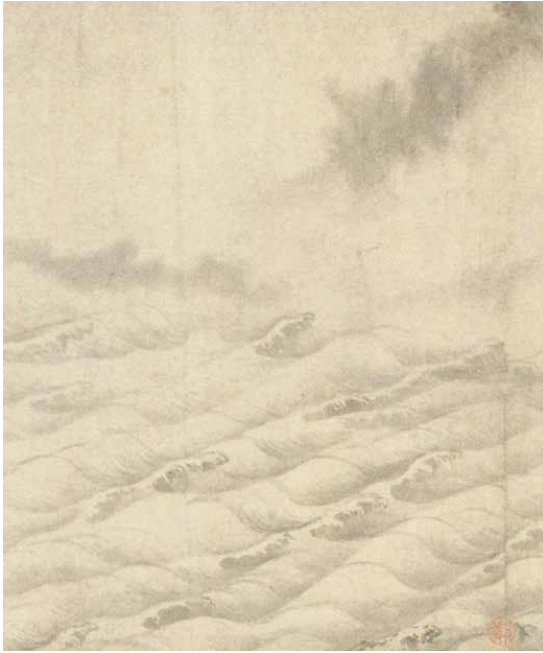
Chu Teh-Chun holds an almost reverential attitude towards the colour blue and said that "blue is the most spirited colour in nature, it is filled with poetic subtlety as well as all-encompassing amiability, blue belongs to all life, and the earliest life was born from blue – in the ancient oceans." On the canvas, the blue paint evokes the splendour of nature, and reminds one of the rarefied airs of the skies, as well as the rolling waves of the seas. The bold broad stroke of white light diffuse from the top-right corner, and guide the viewer's attention towards an expanse of auspicious and hopeful cobalt blue, the varying slashes of navy, midnight, and azure blue brim with energy and flow and zig-zag across the centre of the canvas, expanding outwards towards the left and right. In the lower-right corner, the semi-transparent swathe of dark ink seems poised to pounce, ready to stir up a snowstorm in the centre.

Chu paid painstaking attention to each of his strokes and lines. He once said, "in my works, colours and lines are by no means the result of caprice, they exist in harmony towards a shared goal: to open up the light and summon all of its shapes and rhythms." In other words, Chu aimed at exploring how to use colour and light to broaden our sensory experience, by taking elements of lines and painting (such as the texture of oil paint or colour blocks) to create never-before-seen layers and relationships. This not only creates a new frontier unto multifaceted displays of space, it also takes light and its countless variations to connect a painting with the viewer's subjective consciousness, thus deepening the layers and meaning in the creation and appreciation of abstract works. English philosopher R.G. Collingwood posited that "in modern paintings after Cézanne, the plane and perspective have disappeared, paintings are no longer limited to the visual sense, they are also tactile and able to guide viewers to experience distance, space, and movement, simultaneously possessing the representational as well as the imaginative." Chu pioneered the use of semi-transparent

paints, combining the rich colours of Western oil painting with the lightness of Eastern ink painting; he applied this style sparingly in strategic locations on the canvas to construct a unique sense of space and distance, as though there is light shining through the canvas itself, giving viewers an unprecedented visual experience.

Art critic Professor Michael Sullivan argued that "on the question of whether Chu Teh-Chun's works are abstract, it does seem so on the surface, but abstract art of this kind does not exist in traditional Chinese paintings, because throughout history artists have expressed meaning outside representational forms...we can actually discern in his vivid brushstrokes the clouds, the waves, and the chaotic rhythm of creation, these imagined shapes briefly appear before our eyes and disappear. Much like the zen paintings of dragons by Song Dynasty master Chen Rong, a mysterious kingdom exists in Chu's paintings between the boundaries of definition and shapelessness, and between transience and permanence" Chu's use of colour and light not only uncovers nature's thousand faces upon the canvas, it is also a ground-breaking use of Western medium to express "depth and reach" - the concept that underpins freehand landscape paintings from the East. "Depth and reach" does not simply illustrate the spatial relationship among objects in a painting, it is an artistic conception that relies on the artist's skill to elevate points, lines, and planes to achieve an abstract spirit. Chu noted that "as Fan Kuan once said, instead of learning from man, I should learn directly from nature. Instead of learning from nature, I should learn from my heart. Learning from the heart' means to focus on the artist, which is ideologically similar to Abstraction - Chinese artists merely neglected to coin the style explicitly as 'Abstract'. Taking nature and fusing it with the artist's heart or ideas is to show the artist's imagination, learning, and personality on the canvas. In that way, Chinese paintings in fact converge with Abstract paintings."

Chu crossed a new milestone in the 1980s, his composition and technique took him to a brave new world and reflected how he was able to unite the spirits of Eastern and Western art, as well as his mastery over multiple mediums, setting him off on a brand-new stage of his creative journey. *Une belle journée (A Beautiful Day)* was created at the dawn of this era and remains the best evidence of his ascendance to a higher realm.



Zhao Fu, *Ten Thousand Li of Mountains and Rivers (details)*, Southern Song Dynasty (1127-1279), Palace Museum, Beijing, China.
南宋 趙希《江山萬里圖》(局部) 中國 北京 故宮博物院藏



Cy Twombly, *Untitled*, 1970. Christie's New York, 10 May 2016, lot 20B, sold for USD 2,965,000
Artwork: © Cy Twombly Foundation
賽·托姆佈雷《無題》1970年 佳士得 紐約 2016年 5月 10日 編號 20B
成交價：2,965,000 美元

《晴》(拍品編號 19) 以蔚藍為主調，隨藝術家所安排的光影流動，幻化出細緻多變的深淺藍調，讓觀者穿梭翱翔於藝術家所釋放的寫意心象，遨遊在海天一色之間，生機盎然而瑞氣氤氳。市場上極少有大於二米半的單色碧藍雙聯作，巨幅製作足見藝術家傾力而為。

朱德群對藍色有一種幾近崇拜的欣賞，他認為「藍色調是大自然中最有氣魄的色調，有著詩意的含蓄與博大的親和性，藍屬於整個生命界，最早的生命就發祥於藍色之中——原始海洋裡。」藍色顏料在畫布上喚醒大自然的大氣萬千，令人不禁聯想起水氣氳氳的蒼穹天域，又似波瀾壯闊的碧海青天。大筆灑掃的白光從右上開闢光源，將觀者的視線拉進一片祥雲瀰漫而欣欣向榮的鈷藍，或粗或幼的藏青藍、午夜藍、淺天藍勾勒、點刷在畫面中心飄拂，隨「之」字線條左右流動，朝氣勃勃。右下的半透明墨色平塗蠢蠢欲動，似是驚濤拍岸，要到畫中心捲起千堆雪。

朱德群的逐筆油彩、每下線條均匠心獨運，他曾說：「我作品中的顏色和線條絕對不是胡亂隨意的結果，而是為了同一目的而和諧置列的：開啟光源，將所有的形象韻律召喚而出。」換言之，朱德群希望探索如何以顏色和光源擴闊人類視覺認知的體驗，以線條與繪畫形式元素（如：油彩肌理、顏色色塊等等）形成前所未見的層次、關係。這不僅開拓了多面向的空間呈現，更以光線形成的各種變化連繫起繪畫與觀者的主觀意識，在抽象創作中深化了表現的層次與蘊藉。英國哲學家科林伍德曾論，「塞尚以後的現代繪畫中，平面與透視消失了，繪畫不再僅屬於視覺，也擁有了觸覺，能夠帶領著觀者去感受距離、空間、以及運動的感覺，同時具備『表現』與『想像』這兩個面向。」朱德群獨創一種半透明的顏料，集合西方油彩豐富的顏色與東方水墨輕透的質感，偶爾運用在畫布中特定的位置從而創造一種獨有的空間距離感，效果有如畫布深處透出光線，帶給觀者一種全新的視覺體驗。

藝評家蘇利文教授曾評：「至於朱德群的作品是否為抽象，在畫面上看來是好像是的，但在中國傳統畫裡並沒有像這類的抽象藝術，因為歷來總是在形象之外去表現一個意思來……我們可以從他那栩栩如生的筆路中『默讀』到如雲、如浪潮、如開天闢地的混亂的宇宙的旋律，這些幻想的形狀在我們眼前時而出現時而消散兒去。像宋朝陳容大師筆下禪畫中的一些龍，而在朱德群畫面上棲

息著神秘的王國在形與無形和短暫及永恆之間。」朱德群的顏色、光源不但掀起畫布內的自然萬象百態，更史無前例地以西方媒材嘗試表達東方山水寫意概念——深遠。「深遠」不單描述了畫面裏空間的關係，更是一種意境，經藝術家的藝術手法以點、線、面所昇華而至的一種抽象精神。朱德群曾提到：「如范寬說過與其師於人者，未若師之物；與其師之物，未若師於心，所謂師於心者，即是以畫家為主宰，並已有抽象的概念。只是中國人沒有把『抽象』這兩個字講出來而已。大自然經過畫家的思想融合和提煉，其中即是畫家的幻想力、修養和個性之內涵流露於畫面上，中國繪畫和抽象畫的想法不謀而合。」

朱德群在 1980 年代邁向新的里程碑，構圖、技法開闢了光風霽月的天下，反映藝術家對如何揉合東西藝術精神、媒材愈發胸有成竹，開展一個全新階段的創作歷程。《晴》作於 1980 年代啟始，為朱德群藝術成就的嶄新境界作最佳見證。



Joseph Mallord William Turner, *The Lake of Zug*, 1843. The Metropolitan Museum of Art, New York, USA
約翰·馬洛德·威廉·透納《楚格湖》1843年 美國 紐約 大都會藝術博物館藏

20 CHU TEH-CHUN 朱德群

(ZHU DEQUN, 1920-2014)

Enchantment de la lumière (*Enchanting Brightness*)

signed in Chinese, signed and dated 'CHU TEH-CHUN. 97.' (lower right); signed and titled in Chinese, signed, dated and titled 'CHU TEH-CHUN "Enchantment de la lumière" 1997' (on the reverse)

oil on canvas

130 x 195 cm. (51 $\frac{1}{8}$ x 76 $\frac{3}{4}$ in.)

Painted in 1997

HK\$10,000,000-15,000,000

US\$1,300,000-1,900,000

PROVENANCE

Anon. Sale, Ravenel, 4 December 2005, lot 42

Acquired from the above sale by the present owner

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

EXHIBITED

Galerie Enrico Navarra, Paris, France, Chu Teh-Chun, 1998.

Shanghai, China, Shanghai Museum, Chu Teh-Chun: 1987-2000, September - November 2000.

Taichung, Taiwan, Providence University Art Centre, L'ecoute de L'univers: 2003 Asia Exhibition of Art Master Chu Teh-Chun, August - September 2003. This exhibition later travelled to Taichung, Taiwan, Modern Art Gallery, September 2003.

LITERATURE

Chu Teh-Chun: Œuvres récentes, exh. cat., Galerie Enrico Navarra, Paris, France, 1998 (illustrated, p. 48-49; illustrated in detail, inside front spread, outside front panel, inside back spread, outside back panel).

Xing Xiaozhou, Nathalie Prat-Couadau (ed.), Chu Teh-Chun: 1987-2000, exh. cat., Shanghai Museum, Shanghai, China, 2000 (illustrated, p. 72-73).

Pierre Cabanne, Chu Teh-Chun, Editions Flammarion, Paris, France, 2000 (illustrated, plate 84, p. 198).

Géraldine Pfeffer-Levy, Chu Teh-Chun, Galerie Enrico Navarra, Paris, France, 2000 (illustrated, p. 252-253).

Patrick T. F. Lin, Shih Li-Jen (ed.), L'ecoute de L'univers: 2003 Asia Exhibition of Art Master Chu Teh-Chun, exh. cat., Providence University Art Centre, Taichung, Taiwan, 2003 (illustrated, p. 59-60).

喜悅

油彩 畫布

1997年作

款識：朱德群 CHU TEH-CHUN. 97. (右下)；
"Enchantment de la lumière" CHU TEH-CHUN 朱德群 1997 "喜悅" (畫背)

來源

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展覽

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2000年9月 - 11月「朱德群畫展：1987-2000」上海博物館 上海 中國

2003年8月 - 9月「大象無形 傾聽宇宙：2003朱德群亞洲巡迴展」靜宜大學藝術中心 台中 台灣 此展覽還在以下地點展出 2003年9月 現代畫廊 台中 台灣

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2000年《朱德群畫展》展覽圖錄 邢曉舟 Nathalie Prat-Couadau編輯 上海博物館出版 上海 中國 (圖版，第72-73頁)

2000年《朱德群》Pierre Cabanne 著 Editions Flammarion出版 巴黎 法國 (圖版，第84圖，第198頁)

2000年《朱德群》Géraldine Pfeffer-Levy 編輯 Galerie Enrico Navarra 出版 巴黎 法國 (圖版，第252-253頁)

2003年《大象無形 傾聽宇宙：2003朱德群亞洲巡迴展》展覽圖錄 林田富 施力仁編輯 靜宜大學藝術中心出版 台中 台灣 (圖版，第59-60頁)



In 1990, Chu Teh-Chun moved to a larger studio in Vitry-sur-Seine, just outside of Paris. Now able to work in a high-ceiling studio surrounded by large windows allowing natural light to take over as main source of lighting, he gradually started experimenting with large formats. Playing with vast surfaces helped him push the boundaries of his language and exploration. As his support grew bigger, so did his material: he used wide and supple brushes, which provide a multitude of options to work with colour depth and composition. The 1990s also come as the years of maturity and international recognition for Chu who started exhibiting regularly in Asia since his first important retrospective in 1987 in Taiwan.

Light and colour are the most sensitive painting elements in Chu Teh-Chun's art. When elected to the Académie des Beaux-Arts, during his acceptance speech he stated: "The colours and contours in my composition are not serendipitous. They work in unison to achieve the same goal: summon light and evoke a sense of image and rhythm." Chu was very particular when it came to the question of colours in his paintings. He once commented: "I never paint at night because under artificial light, colours become unnatural."

Enchantment de la lumière (Lot 20), dated 1997, breathes with an exceptional rhythmic movement on a monumental canvas which allows it to spread with great amplitude. Chu was almost 80 years old in 1997 but was still at his creative peak, and his exploration of the world of abstraction had matured. Chu often referred to his paintings as the visual depiction of music, where the notes translate into a medley of colourful dots intertwined onto a grand background of wind instruments. Unlike the artist's early works featuring dramatic lighting that recalls the works of Rembrandt, *Enchantment de la lumière* features colourful specks of light dancing on the surface bearing closer resemblance to the shifting light in Impressionist paintings. Two large black strokes gush out of the dark half of the painting onto a pale and illuminated ground. The very densely covered right part of the composition concentrates high amounts of intensity like a dark mass and shoots out energy-filled lines and colours in a symphonic splash.



Claude Monet, *Cap Martin*, 1884, Christie's New York, 9 May 2001, Lot 17, sold USD 996,000
克勞德·莫內《馬丁岬》1884年 2001年5月9日 編號17 成交價：996,000 美元

1990年，朱德群搬入了坐落於巴黎市郊、塞納河畔維特里的一間更寬敞的工作室。新工作室屋頂高挑、四窗玲瓏，暖陽盡入其中，自然光成了最主要的光源，朱德群得以在這樣的空間中逐漸開始嘗試大幅畫作，而於廣闊畫布上盡情揮灑也有助於他突破藝術語言、探索全新主題。當他得到更多認可時，他所善用的筆觸媒材也愈發多樣：寬展柔和的筆刷，讓他在色彩深度和構圖理念上都獲得了不同層次的多種選擇。自從1987年在台灣舉辦首次重要個人回顧展以來，朱德群便開始定期在亞洲展覽，也在上世紀90年代中達到了風格上的極峰、廣受國際畫壇認可。

光線與色彩，是朱德群繪畫中最敏感的元素。在榮獲法蘭西藝術院院士的致辭中，他回顧到：「在我的構圖中，色彩與輪廓絕非隨意偶然而生。他們齊心協力以達成同一個藝術目標，那就是聚合光線、並激起圖像感和節奏感。」他還曾說起：「我從不在夜裡作畫，因為在人造光下，色彩便不再自然。」

1997年作品《喜悅》（編號20）在極為龐大的畫布上創造出非凡的呼吸韻律感，手筆恢弘，氣勢非凡。作畫之時，朱德群已年近耄耋，可創作上仍處壯年，探索抽象緯度的手法也已爐火純青。他常將作品視為音樂的視覺化呈現：婉轉的音符幻化為靈動的色點，在管樂器波瀾壯闊的背景中穿插錯落。與藝術家早期作品中倫勃朗般戲劇化的光源佈局不同，《喜悅》一作中，絢爛奪目的光斑在畫面上自如舞動著，與印象派作品中不斷幻動的光感不謀而合（圖1）。兩划堅定的深黑筆觸從畫面的深色部分噴湧而出，邁進一片清盈秀澈的平面。畫面的右半部分密集覆蓋，彷彿匯聚了暗物質般的極高強度，在一片交響般的磅礴之中傾瀉出滿含能量的線條和色彩。





21 CHUANG CHE 莊喆

(ZHUANG ZHE, B. 1934)

88-35

signed in Chinese and dated '88' (center left of the left panel); titled and inscribed '88-35 (diptych)' (on the reverse of the left panel); titled again '88-35' (on the reverse of right panel)

oil and mixed media on canvas (diptych)

left: 133.8 x 179.2 cm. (52 5/8 x 70 1/2 in.)

right: 133.5 x 179 cm. (52 1/2 x 70 1/2 in.)

overall: 133.8 x 358.2 cm. (52 5/8 x 141 in.)

Painted in 1988

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

US\$110,000-150,000

88-35

油彩 綜合媒材 畫布 (二聯作)

1988年作

款識：莊喆 88(左聯左中)；

88-35 (diptych)(左聯畫背)；

88-35(右聯畫背)



PROVENANCE

De Graaf Fine Art, Inc., Chicago, Illinois, USA
Acquired from the above by the present owner

來源

美國 芝加哥 De Graaf Fine Art畫廊
現藏者購自上述畫廊

“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.”

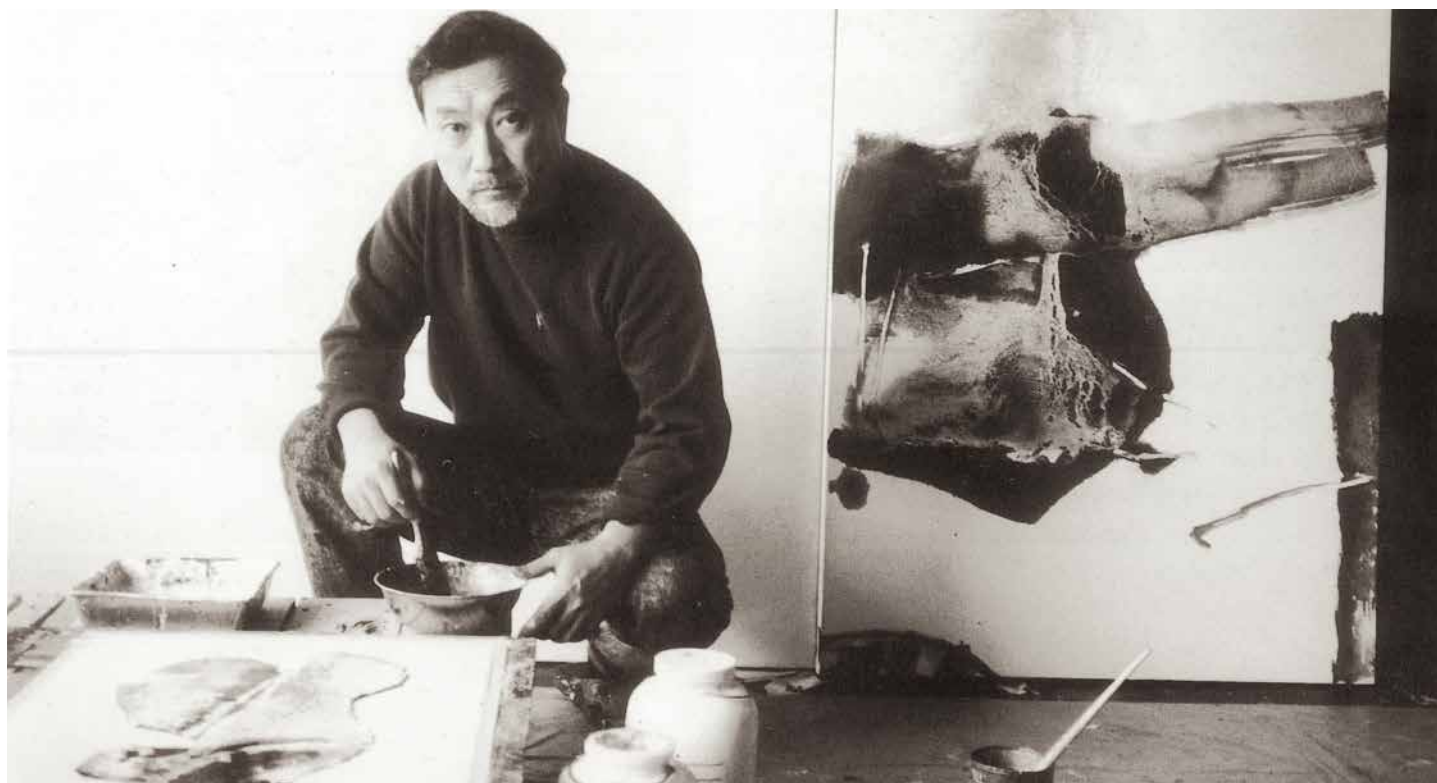
- Taipei Fine Arts Museum, *Effusive Vitality Chuang Che Retrospective Exhibition*, p.16

Chuang Che was born in Beijing in 1934. His father, Chuang Shan-Yen, was a renowned calligrapher and the vice-director of National Palace Museum in Taipei. Under family influence, Chuang Che became deeply versed in traditional calligraphy and painting, and he developed an immense interest in artistic creation. During his years in the Fine Arts Department at Taiwan Provincial University of Education (now National Taiwan Normal University), he studied under the tutelage of Chu Teh-Chun, which marked the start of his life-long pursuit of abstract art. After graduation, he joined the “Fifth Moon Group” and became a key member of the group. After his travels around Europe in the 1960s, Chuang Che settled down in the US in 1973, where he continues to make art to the present day.

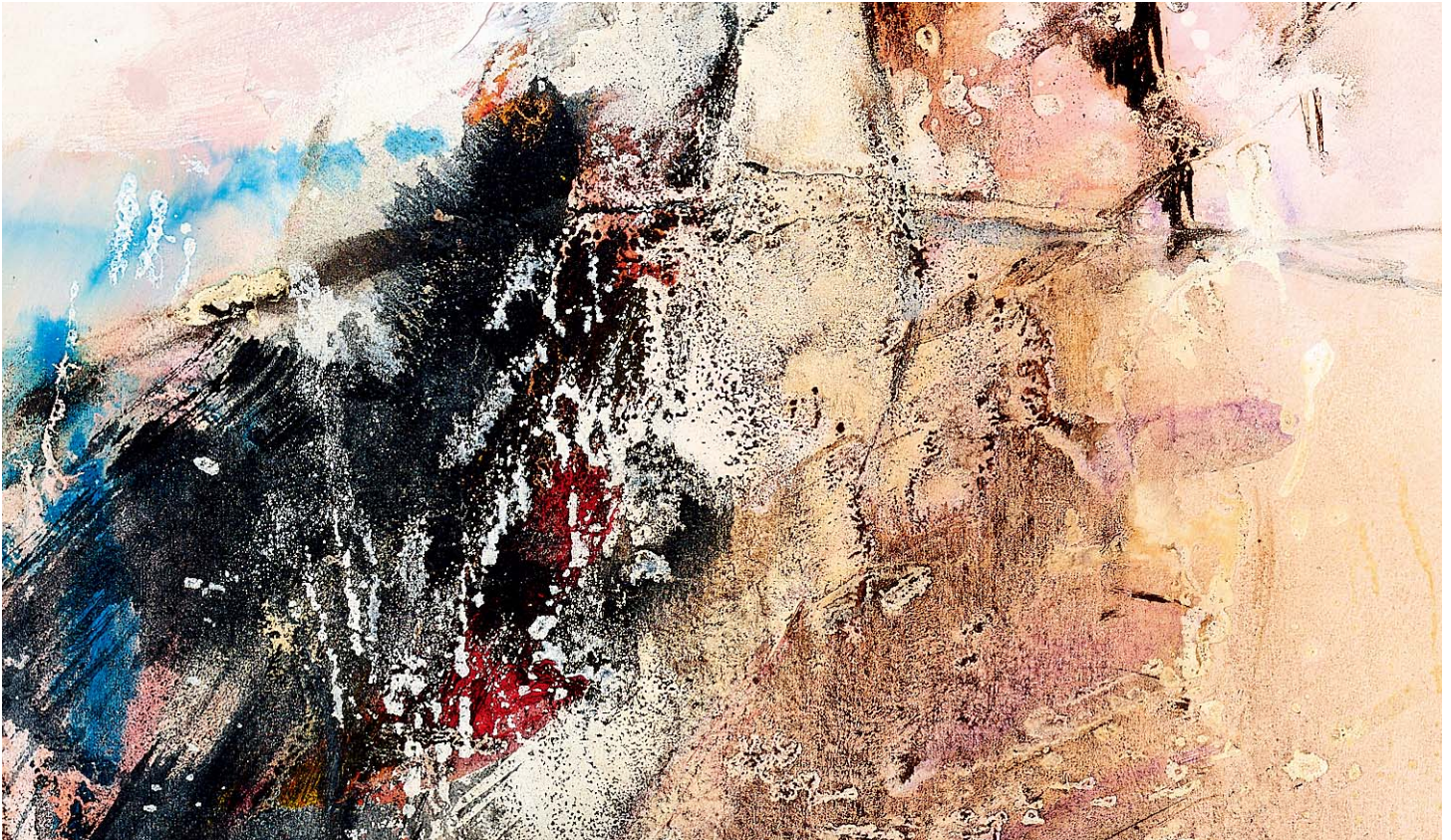
Chuang Che said, “I was shaped by the [artistic] influence. The calligraphic techniques and the changes of the scripts have become part of my artistic cells. My idea is to bring back the rawness of calligraphy, and to recreate natural scenery by rendering it with the semi-cursive techniques. Wouldn’t that make it richer?” Chuang Che infuses the spirit of traditional Chinese calligraphy into Western oil painting, revealing a singular unison of Chinese and Eastern artistic traditions in his work. He added, “Abstract art is a never-ending adventure of exploring the spirit.” This shed light on the way his abstract landscape painting has evolved from depictions of nature to capturing its form and spirit, which illuminates the artist’s introspection and epiphany. Chuang Che mixes the semi-cursive

techniques for forceful/subtle, dense/sparse, yin/yang, thick/pale, and dry/wet in his work. He translates the landscapes in his mind onto the canvas, capturing the infinite momentum between the sky and the earth. He introduces calligraphic lines, shapes and structures into his paintings, manifesting a spirited grandeur through the ethereal fluidity of his brush. The rhythmic pauses of his brushstrokes whirl to the accompaniment of colours. He also gives accent to the natural motions of drips, splashes and permeation of paints—they dart and move between dense and expansive undulations, blazing new trails between chaotic and soaring images.

Painted in 1988, *88-35* is a rare large-sized diptych among Chuang Che’s works. One can imagine his desire to display a sense of confidence that stems from an all-compassioning vision, and from the artist’s creative energy surging to its peak. The painting stands out as an iconic work by the artist from the late 1980s. The structure in the composition is constructed by colourful, running brushstrokes that flow and overlap with an ink-like fluidity. The heavy ink colour, rendered in semi-cursive style, cuts through the structure diagonally to create a sense of tension. A tremendous momentum emerges between the brushstrokes. The bold, free-flowing colours spell both vigour and tenderness, resounding with an Eastern poetic essence. Through instilling traditional aesthetics in Western art with perfect subtlety, Chuang Che offers the viewer glimpses into the eternal interaction and clash between human and chaos.



Chuang Che in his studio.
莊詰於其工作室



Lot 21 Detail 局部

「『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。」

—摘自《莊喆回顧展 鴻濛與酣暢》台北市立美術館 第 16 頁

莊喆 1934 年生於北京。父親莊嚴是著名書法家，曾任國立故宮博物院副院長。自小耳濡目染，莊喆對傳統書法及繪畫可謂瞭若指掌，並對創作產生了濃厚興趣。在國立師範大學美術系求學期間受朱德群的指導，展開了他一生對抽象藝術的追求。畢業後他加入了五月畫會，成為重要成員；在 60 年代遊歐數國後，莊喆於 1973 年起正式移居美國，潛心創作至今。

莊喆曾表示：「所謂耳濡目染，書法的運筆及其字體變化，已成為我的藝術細胞的一部分。我的想法是把書法的原始性召回，運用行草的運筆重現山川萬物，豈不更是豐富？」莊喆將中國傳統書法的神髓，自然的滲入了西方的油畫創作，於是中西渾融，自創一格。他並且說：「抽象藝術于我，是一場永無止盡的精神探險。」可知他的抽象山水其實源自於外觀自然進而走向形神之境，是藝術家內省與頓悟的展現。莊喆將中國書法行草筆勢的剛柔、疏密、陰陽、濃淡、枯潤等筆法交互運用，將其心中的各種風景，凝聚於畫布之上，鋪陳出天地間的無限張力。他以書法的線形結構入畫，運筆虛靈轉潤間顯現出昂揚之氣；筆觸抑揚頓挫間伴隨色彩婉轉。此外，他也經常表現顏料自然的滴流、波濤與滲透，伴隨畫面疏密深遠的律動，在渾沌與飛揚之中另闢蹊徑。

完成於 1988 年的《88-35》，是莊喆少見的大尺幅雙聯巨作。可以想見藝術家在這樣的巨幅作品中，極欲展現的是一種集大成且創作能量巔峰的自信狀態，是 80 年代末的重要力作。畫面中以多彩疾走的筆觸，水墨般流暢地堆疊出畫面結構，並以行草書寫的厚重墨色，斜切入內營造張力。筆墨之間有說不出的恢弘氣勢，用色奔放，雄渾中又不失婉約，充滿東方詩意的氣質。透過潛移默化地將傳統美學毫無窳窳地植根於西方藝術當中，莊喆讓觀者領悟到人與混沌之間永恆的互動與撞擊。



Wang Duo, calligraphy (detail), Qing Dynasty (1644-1912). National Palace Museum, Taipei, Taiwan
清王鐸《書詩》(局部) 台灣台北國立故宮博物院藏

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION
歐洲重要私人收藏

22 HIAO CHIN 蕭勤

(XIAO QIN, B. 1935)

Vibration in Blue & Red

signed 'Hsiao', signed in Chinese, signed 'Hsiao Chin'
dated '1966', titled "'Vibration in blue & red'" and
inscribed 'New York' (on the reverse)
acrylic on canvas
86.5 x 147 cm. (34 x 57 $\frac{7}{8}$ in.)
Painted in 1966

HK\$600,000-800,000

US\$77,000-100,000

PROVENANCE

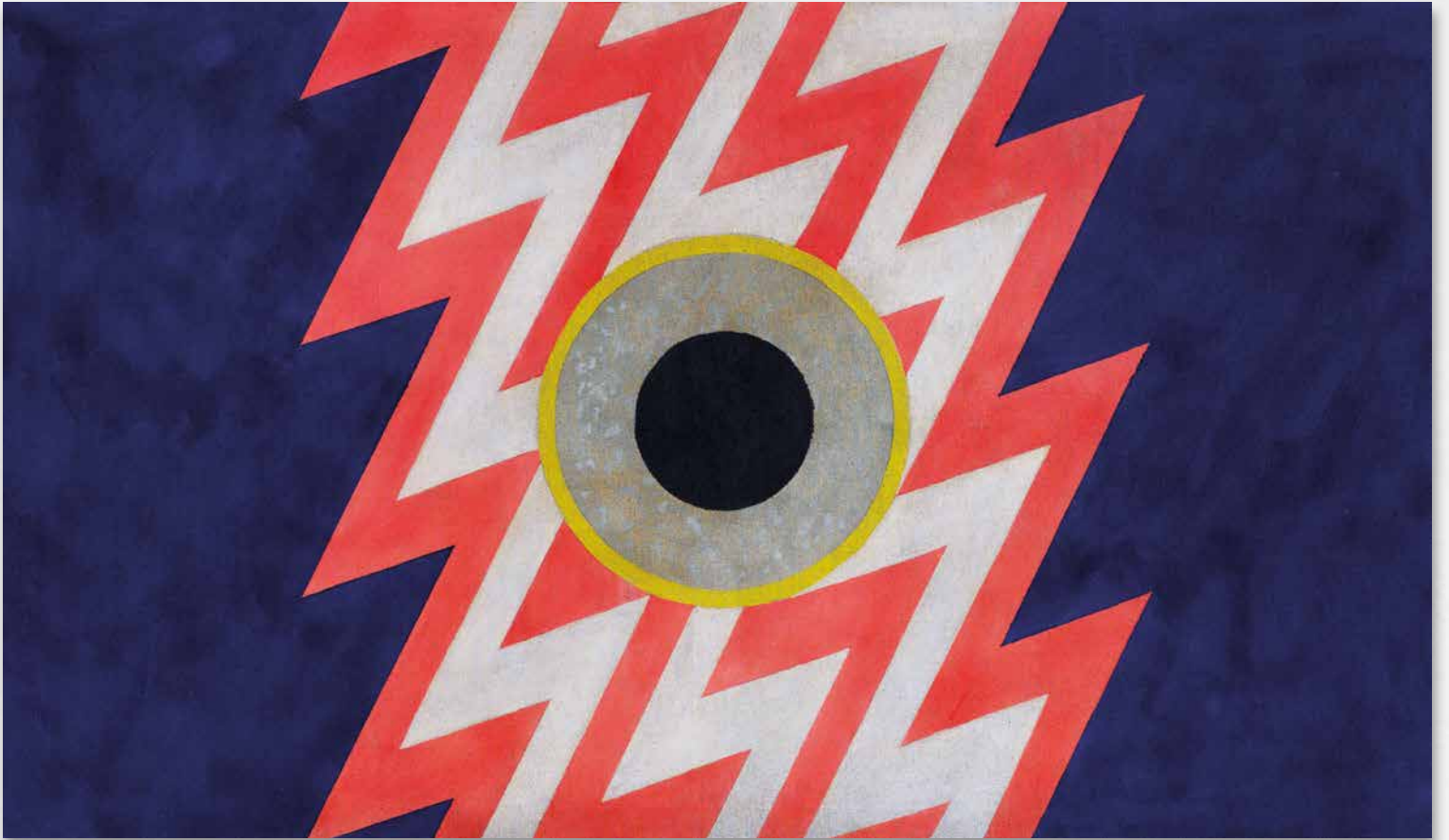
Private Collection, Europe

藍色與紅色的震動

壓克力 畫布
1966年作
款識：Hsiao 勤 1966 "Vibration in blue &
red" Hsiao Chin New York (畫背)

來源

歐洲 私人收藏





Jasper Johns, *Target*, 1961. The Art Institute of Chicago, Chicago, USA.
 Artwork: © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY
 賈斯培·瓊斯《標靶》1961年作 美國 芝加哥 芝加哥藝術博物館藏

Hsiao Chin once said: “For me, the utmost important thing about painting is not the act of painting itself, but to explore the origin of one’s life, to record one’s feelings and experiences and to envision one’s future through the act of art-making.”

– Hsiao Chin

Vibration in Blue & Red was completed in 1966, at a turning point of Hsiao Chin’s artistic and personal journey – his Punto Art Movement had recently concluded, and Hsiao was about to move to New York – and the piece shows how the artist melded the East with the West, and used painting to explore the most primal forces of the universe.

Hsiao moved to Milan in 1959 and befriended artists such as Spazialismo founder Lucio Fontana, Zero Art Group master Enrico Castellani, Action Painter Franz Kline; he quickly immersed himself as part of Europe’s pioneering fine art circle, and found his own voice amidst the cacophony of creators, laying groundwork for his later work spearheading the Surya and SHAKTI movements around the world. Between 1961 and 1966, Hsiao led the Punto Art Movement alongside Italian artist Antonio Calderara, Japanese sculptor Kenjiro Azuma, and Li Yuan-Chia; based in Milan, they built bridges between Eastern and Western cultures and organised 13 exhibitions in just five years. They used still art to explore the constraints of infinity, expanded abstract art in both the East and the West, earning them a place in the history in the post-war art world.

While growing abstract art around the world, Hsiao remained grounded in his Eastern spiritual roots. Since the 1950s he studied Taoist philosophy and created his Tao series of works which is filled with Zen. From 1962, he studied Mandhala art from Tibetan Tantric Buddhism and Indian spiritualities which resulted in his Sun Series of works from 1963 to 1965, symbolising the vibration of the soul and the expansion of energy. From the 1960s onwards, Pop Art, Minimalism and Abstract Expressionism reigned supreme in the West, but Hsiao did not join the bandwagon; instead he opened a new

chapter of his life in New York and created the Hard Edge Series from 1966 to 1974, striving towards a meditative realm, using the paradigm of pure instincts in Oriental philosophies to temper the intrusion of emotions into art. From this, one sees his conscious awareness of the need to create his own artistic language, on his path towards true mastery. *Vibration in Blue & Red* was finished in 1966, during his brief transition between the Sun Series and the Hard Edge Series, which explains its rarity on the market. The work features a retina seemingly formed in the style of a Mandahala, with colour choices that hint at Pop Art, the geometric composition of Minimalism, making it an encapsulation of Hsiao’s most iconic visual elements during the 1960s.

Amidst a stoic and turbulent sea of indigo, slashes of bright orange zigzag across the canvas in an explosive burst of energy that sears into viewers’ eyes. Nevertheless, closer inspection leads one to notice the rhythm of the zigzagging waves, as though a power flows steadily and ceaselessly from top to bottom, resulting in a unique sense of dynamism even in a work of still art. This aesthetic experience synergises with Hsiao’s understanding of the universe, and man’s quest to comprehend the boundaries of infinity in all of creation in our short time on Earth. *Vibration in Blue & Red* elevates the artist’s unbounded spirit, uses paint, canvas, points, lines, and planes to capture the grandeur of the land, and invite viewers to embark on a journey of reflection and meditation.

「對我來說，作畫這件事的第一重要性，並非『作畫』，而是透過作畫來對自己的人生始源的探討，人生經歷的記錄及感受，和人生展望的發揮。」

- 蕭勤

《藍色與紅色的震動》創作於1966年，是年可說是蕭勤藝術創作、人生旅途的轉捩點——「龐圖國際藝術運動」圓滿降下帷幕，藝術家動身旅居紐約在即——作品見證藝術家揉合東西文化，以繪畫探索宇宙原始力量。

蕭勤1959年移居米蘭，與空間派創辦人封塔那、「零」藝社大師卡司代拉尼、行動繪畫大將克萊因等等藝術家結為摯友，迅速融入歐洲前衛藝術圈子，在百家爭鳴的藝術土壤建立自己的觀點，為日後領航「太陽」國際運動、國際「炁」藝術運動打下基礎。蕭勤於1961-1966年期間與義大利畫家卡爾德拉拉、日本雕塑家吾妻兼治郎、李元佳等等領軍「龐圖運動」，以米蘭為基地，築起東西方跨文化交流。短短五年內，「龐圖運動」發起人共舉辦了十三場展覽，藉靜觀藝術去了解「無限」中之「有限」條件，擴充東西方抽象藝術的發展脈絡，此運動在戰後世界藝術史應記一功。

蕭勤放眼全球抽象藝術發展同時，一直紮根東方精神泉源。1950年代起研究老莊道家學說，創作出充滿禪意的「道」系列。他從1962年開始研究西藏密宗及印度心靈哲學壇城宗教畫，影響到他1963-1965年創作「太陽系列」，

象徵精神震動、能量擴張的表現。六十年代以降，普普藝術、極簡主義、抽象表現主義在歐美大行其道。蕭勤沒有隨波逐流，反倒旅居紐約這新環境下開展1966-1974年的「硬邊系列」，追求「入定」的境界，以東方的純直覺降低情緒介入藝術，可見他極其自覺要創建獨樹一幟的藝術語彙，成就大師之路。《藍色與紅色的震動》作於1966年，是「太陽系列」及「硬邊系列」之間的過渡期，因創作年份短暫，市場上數量稀少。作品既有太陽壇城式眼瞳虹膜般的主題，又有普普藝術的用色傾向、極簡主義的幾何構圖，涵蓋蕭勤六十年代極具標誌性的視覺元素。

一片混沌沉寂的靛藍下，鮮艷橘橙「之」字狀平行波紋從天而降貫穿整個畫面，勢不可擋有如閃電，力量的爆發頃刻充滿觀者眼球。然而，佇立瞻望畫作片刻，又會感受到「之」狀波紋所產生的一種律動性，彷彿有一種力量持穩地從上而下流動，迴環不息，營造出一種獨特的靜觀經驗。這種美感經驗與蕭勤對宇宙萬物的理解相輔相成，探索人類如何在短暫的生命嘗試了解永恆的意義、宇宙的界限。《藍色與紅色的震動》昇華了藝術家胸懷沈茫的氣量，藉顏料、畫布、點、線、面收攝大地鴻濛之勢，邀請觀者開啟一場省觀澄思的旅程。



Lamas and Sangha building the sand Mandhala
喇嘛僧眾建製沙壇城



Max Ernst, *La Mer, le soleil le tremblement de terre* (Sea, Sun, Earthquake), 1931. Peggy Guggenheim Collection, Venice, Italy.
Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
馬克斯·恩斯特《海洋、太陽、地震》1931年作 意大利 威尼斯 佩姬·古根漢美術館藏

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亞洲重要私人收藏

23 CHU WEI-BOR 朱為白

(ZHU WEIBAI, 1929-2018)

Autumn

signed 'WEIBOR CHU', dated '81', signed and titled in Chinese (lower middle)

linen

79 x 65 cm. (31 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in.)

Executed in 1981

one seal of the artist

HK\$300,000-550,000

US\$39,000-70,000

PROVENANCE

Liang Gallery, Taipei, Taiwan

Acquired from the above by the present owner

EXHIBITED

Taipei, Taiwan, Taipei Fine Art Museum, Chu Wei Bor, A Retrospective, March-June 2005.

LITERATURE

Taipei Fine Art Museum, Chu Wei Bor, A Retrospective, exh. cat., Taipei, Taiwan, 2005 (illustrated, p. 125)

秋

麻布

1981年作

款識：WEIBOR CHU 為白 81 秋 (中下)

藝術家鈐印一枚

來源

台灣 台北 尊彩藝術中心

現藏者購自上述畫廊

展覽

2005年3-6月 「朱為白 回顧展」 台北市立美術館
台北 台灣

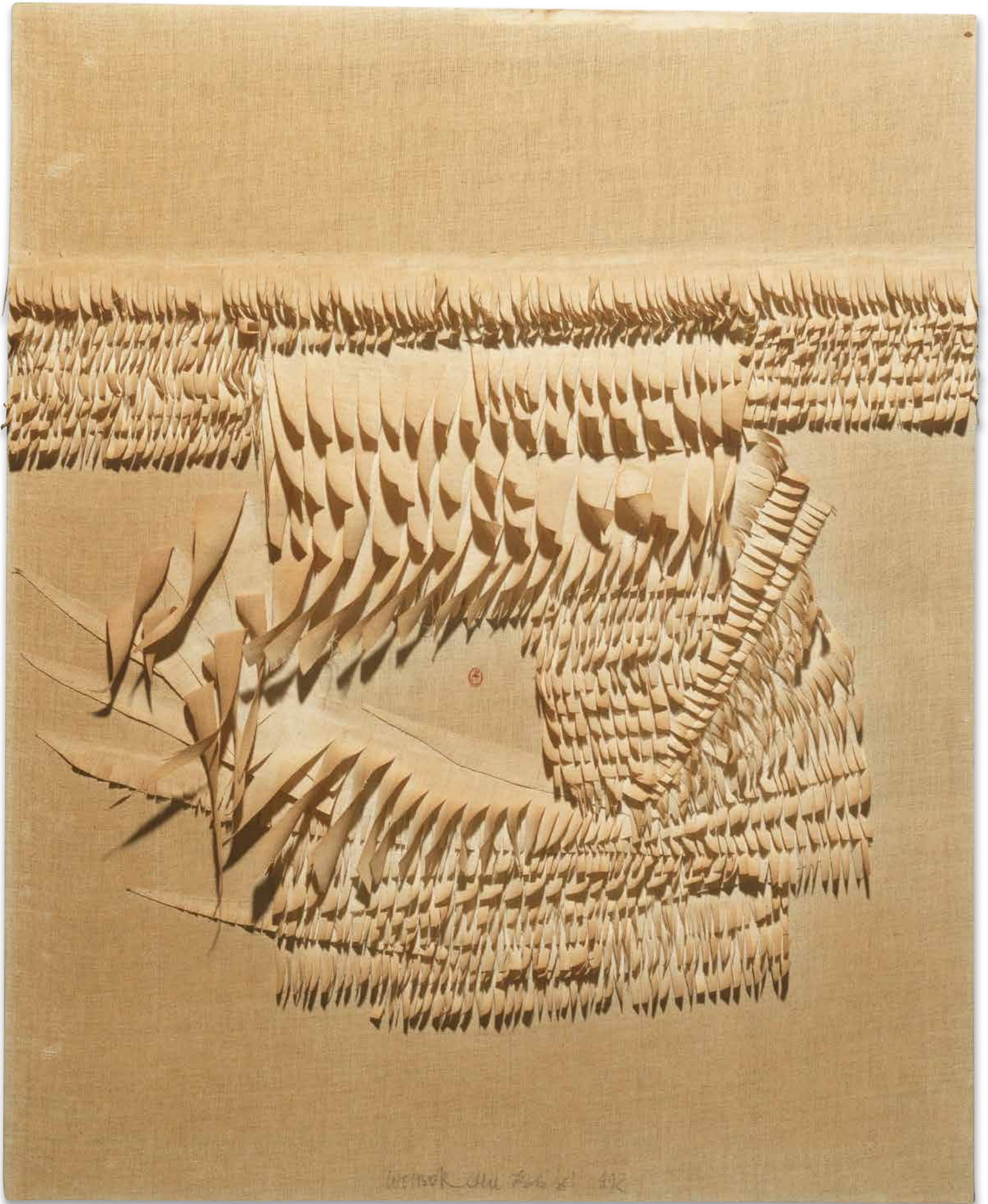
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2005年《朱為白 回顧展》展覽圖錄 台北市立美術館
台北 台灣 (圖版，第125頁)



Fan Kuan, *Woods and Waterfall in Autumn* (detail), Song Dynasty (960-1127). National Palace Museum, Taipei, Taiwan

宋 范寬《秋林飛瀑》(局部) 台灣 台北 國立故宮博物院藏



Wassily Kandinsky 1912

“TO USE THE KNIFE IN PLACE OF THE BRUSH, TO CREATE THROUGH THE ACT OF DESTRUCTION.”

Chu Wei-Bor’s method does not only transcend the limits of two-dimensional space, but it also imbues the minimalist composition with the Taoist resonance of existence and non-existence giving birth to each other, while sublimating subdued emotions. Through his constant quest for an expansive and serene spiritual realm, the artist arrived at a unique creative expression that marks the aesthetic ideal of Eastern Neo-Spatialism.

Chu Wei-Bor grew up in Nanjing. After the war, he moved to Taiwan as a soldier along with the troops. While he had received no formal art training, he was driven by an immense passion for art and artistic creation. Following exchanges with artists such as Ho Kan and Hsiao Chin, he became a member of the Ton Fan Group in 1958. Amidst the sweeping surges of modern art movements, artists were faced with the inevitable question of how to engage with Western art while carving out their own paths. For Chu Wei-Bor and the other members who were hailed “the Bandits”, it was their mission to explore how to merge new artistic concepts of the time with the spirit of traditional Chinese culture, as they sought to create a new modern art style embodying the Eastern essence. Chu Wei-Bor chose not to reflect traces of the changing times directly in his work, but instilled his contemplation and internal monologue into a macro aesthetic expression. As Chu Wei-Bor had grown up watching his father—who was a tailor—at work, the experience eventually manifested as creative symbols in his art. The artist’s materials including fabrics, threads and papers, and his techniques such as trimming, patchwork and wrinkling all encapsulate his creative logic—the search for a deeper cultural embodiment and philosophy from the mundane. He cut out pieces of fabric with scissors and picked out the threads to create layers of solid and negative spaces, positions and sizes. The work emanates a strong feeling of self-revelation while retaining a sense of solemnness and solitude, as it expresses an inner purity through an intricate exterior.

Created in 1981, *Autumn* is from the same series as *Eminence* which was featured in Christie’s Hong Kong 2019 Spring Auction. This series of works, which feature fabrics as the materials, is an important milestone in Chu Wei-Bor’s exploration of materials. Preserving the original texture and lustre of the materials, he demonstrated incredible craftsmanship with the knife and scissors in the making of these works; he layered, curled and glued together pieces of fabrics, breaking the confines of the plane. Executed with different

techniques, the fabrics reveal varied aesthetic touches like sharp cuts and subtle shimmer. In making *Autumn*, Chu Wei-Bor used differently styled, leaf-like strips of linen to create a fluttering and rhythmic focal point, which evokes Fan Kuan’s nuanced rendering of the blooming woods in *Woods and Waterfall* in *Autumn*. By forsaking colours for the majority of the surface, Chu Wei-Bor simply made use of variations in texture and styling to achieve a sense of tension—one that is both rich and subdued, which emerges through the contrast between large fields and small, intricately styled pieces. By the 1990s, he experimented with new materials like threads and cotton swabs in his work to enrich this visual experience.

Chu Wei-Bor’s art embodies the interaction between concept, material and technique, while the artist drew on Laozi and Zhuangzi’s philosophical ideas for the creative essence of his work. He insisted that thematic expression must exist within a pure realm, so that it becomes a natural and perfect reflection of nature. As it says in *Tao Teh Ching* by Laozi: “Its greatest beauty seems to offend the eyes... Its largest square doth yet no corner show; A vessel great, it is the slowest made; Loud is its sound, but never word it said; A semblance great, the shadow of a shade.” The ultimate beauty of nature is the manifestation of the “Tao”; it is omnipresent, and yet the great semblance has no form. That is why his work rarely features vibrant colours, but uses “white” or “black” as the subject to symbolize the way the “Tao” encompasses everything even though it cannot be seen, and that it represents everything even though it is emptiness. The aesthetic realm of “The heaven and earth has great beauty, but it does not speak” in Zhuangzi symbolizes the ultimate quest for beauty in modern Western art, as well as the starting point for the artist’s search. Chu Wei-Bor discovered the philosophical questions and forms that connected the East and the West for him, which also symbolized his merging of his understanding of life with his pursuit of art.

As an important figure of post-war Asian abstract art, Chu Wei-Bor explored the essence of the beauty of nature; it put him on a par with the Gutai and Dansaekhwa artists from Asia, who transformed the material into the spiritual in art making. Chu Wei-Bor immersed himself in constant reflection and experiments along his artistic path. He transcended the stylistic presentation of traditional painting and sculpture, which opened up greater possibilities in form and a distinctive artistic expression. The aesthetics and language of his work pierces viewer’s rational mind, and awakens the instinctive response of the heart; it inspires in the viewer new aesthetic reflection with its profound philosophical nuances.



Hsiao Chin, *Onde Notturme (Night Waves)*, 1965. Christie’s Hong Kong, 27 May 2018, lot 467, sold for HKD 1,225,000
蕭勤《夜之浪花》1965年 佳士得 香港 2018年 5月 27日 編號 467 成交價：1,225,000 港幣



Chu Wei-Bor, *Eminence*, 1986. Christie's Hong Kong, 25 May 2019, lot 26, sold for HKD 812,500
朱為白《突出》1986年佳士得香港2019年5月25日編號26成交價：812,500港幣



Lot 309
拍品編號 309

「以刀代筆，以破為立」

朱為白的創作方式不僅突破了二度空間的侷限，還在簡約的構圖中賦予有無相生、虛實相應的道家意涵，同時昇華了含蓄內斂的情感。通過在作品中不斷追尋廣闊而寧靜的精神世界，成就了其獨樹一格的創作面貌，開創東方新空間主義的美學典範。

朱為白成長於南京，戰後隨軍輾轉來到台灣。沒有受過正規美術教育的他，憑藉一股對藝術的嚮往與創作的熱情，在與藝術家霍剛、蕭勤等人切磋交流之後，於1958年正式加入了「東方畫會」。當時，在風起雲湧的現代藝術運動下，如何吸收並回應西方藝術，同時走出自己的創作之道，是藝術家不可迴避的命題。他與被稱為「響馬」的畫會成員們以如何運用新時代的藝術觀念融合中國傳統文化的精神為使命，希望能開創一派具有東方特質的現代藝術風格。朱為白選擇不直接反映歷史遞嬗的痕跡，而是將內省的觀想與自我的獨白應用在宏觀的美學上。自幼觀察裁縫師父親工作的點滴，累積了朱為白藝術的創作符碼，所有的布塊、線縷、紙材與裁減、拼合、抓皺等材料選擇和技巧手法，都象徵他意圖從這些平淡無奇的日常中，尋求更深一層文化承載與精神理念的創作邏輯。他拿起剪刀剪下布塊、抽出線縷，層層經營正負空間、位置與面積，使作品散發出一種強烈的傾訴感，同時卻仍保持著肅穆與孤寂，以繁複的外在表達內在的純淨。

《秋》創作於1981年，與佳士得2019年春拍亮相的《突出》為同一系列。這一系列以織物為材料的作品是朱為白進行媒材探索的重要里程碑。他保持了媒材原始的質感與色澤，巧妙地以刀剪工藝，將織物重疊、捲曲、黏貼，打破

平面的界線。而織物也因技法的不同而產生諸如銳利的切線、柔和的光影等豐富的美感。朱為白在此件《秋》中運用造型各異、如葉片般的麻布條營造高低錯落、極富節奏韻律的視覺焦點，使人聯想到范寬在《秋林飛瀑》中特意描繪的茂密樹林的造型趣味。透過省略大部分的色彩，朱為白以單純質地與造型的不同，在大塊面與小造型的對比中達到了同時具有豐富性和內斂力的張力效果。到了90年代，他更在創作中加入線縷或棉棒等新的媒材嘗試，為的即是更豐富這樣的視覺體驗。

朱為白的創作是觀念、媒材與技法三者的互動，而老莊的哲學思想則被朱為白引為重要的創作內涵。他堅持主題的呈現，必須統合在一個質樸而純淨的境界理，使其合理而完美地反映自然。如老子《道德經》所云：「大白若辱…大方無隅，大器晚成，大音希聲，大象無形。」自然的終極之美正是「道」的展現，它無所不在卻大象無形。也因此他的作品少見絢麗的色彩，單純以「白」或「黑」為主體，象徵「道」雖見不到一切卻能包容一切；雖空無一物卻代表一切。《莊子》：「天地有大美而不言」的美學境界象徵西方現代藝術對美的終極追尋，正是從這裡出發，朱為白為自己找到了將東西方聯繫起來的哲學命題與形式建構，也象徵朱為白將生命的領悟與藝術的追求相結合。

身為亞洲戰後抽象的一員，朱為白探求自然之美的內在本質，與亞洲具體派、單色畫派站在齊頭的位置，將物質層次轉化到精神層次的創作上。朱為白在藝術之路上的反思與嘗試，超越了傳統繪畫與雕塑的呈現方向，開拓了更多形式的可能，走出了個人獨特的藝術面貌。其作品的美感與語彙，穿透了觀者的理性表層，喚起心底的直覺感應；以富含哲學內涵的韻味，帶給觀者新的美學思考。

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24 KAZUO SHIRAGA 白髮一雄

(1924-2008)

Fudo Gomagu

signed in Japanese (lower right); dated and titled in Japanese (on the reverse)
oil on canvas
97.2 x 130.4 cm. (38 $\frac{1}{4}$ x 51 $\frac{3}{8}$ in.)
Executed in 1974

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

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

PROVENANCE

Acquired directly from the artist by the present owner in 1992

不動護摩供

油彩 畫布

1974年作

款識：白髮 (右下)；不動護摩供 含日文款識

白髮一雄 昭和四十九年六月作之 (畫背)

來源

現藏家於1992年直接得自藝術家



Shiraga Kazuo, *Jyumanhassenbongomaku*, 1977. Sotheby's Hong Kong, 4 April 2015, lot 1057, sold for HKD 24,080,000

Artwork: © Courtesy to artist estate

白髮一雄《十萬八千本護摩行》1977年 蘇富比香港 2015年4月4日
拍賣編號 1057 成交價 24,080,000 港幣



“When action becomes an expression of consciousness, anything is possible. Expression is communicated by means of thought, and that is true whether it is formless, or given form through your physical actions. Persons of great individual power and initiative take control of their own personality and constitute it as a self-affirming whole. If we do not first establish our psychic individuality, we will never establish any worthwhile collective culture.... Human emotions are important and meaningful, and establishing individuality is also crucially important. The human spirit appears to be entering a region that is neither rational nor irrational. A world that is empty and infinite. A zero-degree space, where there is nothing either organic or inorganic. It is a warm and comfortable place, a splendid playground.”

—Kazuo Shiraga, *Establishing the Individual*, 1955.

Few artists have integrated their own bodies into the practice of their art as much as Kazuo Shiraga. As the most influential member of Gutai, the post-war avant-garde art movement in Japan, he used his body as a tool for creation in his early performance works as well as in painting, which was done directly with his hands or fingers, or with his feet by hanging his body from the ceiling, instead of a paint brush. His creative methods were physically demanding and required significant mental focus and bodily strength. In *Challenging Mud*, an important performance work in 1955, he plunged half-naked into a pile of muddy earth, mixed with gravel, plaster and cement, struggling in it as if fighting an intense battle, until he was exhausted and his body covered with cuts. In another performance work, *Please Come In*, he stood in a

narrow conical structure formed from 11 red-painted logs, again baring his upper body, and swung at the wood with a large axe. He chopped and cut until the inner surface of the wood was covered with axe marks, employing his physical energy in an almost violent modality for a new translation of the act of 'painting.' The wood chips that fell as a result of Shiraga's actions formed a record of the interaction between material and spirit. For Shiraga, mental and physical actions were interconnected. They were a display of strength and courage, and a means for the individual to engage in heroic resistance. That year, in *My View*, Shiraga wrote, 'I want to paint as though rushing around a battlefield, exerting myself until I collapse from exhaustion.'

Shiraga's painting represents the physical evidence as well as theoretical manifestations. It embodies a strong sense of physical contact, while displaying the artist's desire to use his body to convey ideas about psychic individualism and expressing consciousness. Some resonance can be found between his creative work and that of others from the same era, such as action painter Jackson Pollock, or the performance art of Allan Kaprow. But Shiraga studied and accepted traditions from both Japan and the West, and then went on to either overthrow or to transcend them in certain ways as he sought a radically new kind of creative approach, one that truly originated with the individual and which could free itself of past traditions. He did not let himself get mired in the aesthetics of formalism or breakthroughs of a purely technical nature, but instead chose to place his body, without reservation, at the very center of the creative process. He made his physical being a tool by which art could give life to matter. In the Gutai journal he wrote that, “Although I am neither a doctor nor a physiologist, I have long been obsessed with how art, as the expression of *seisin* (the spirit), is contingent upon *nikutai* (the body).” In this point he also echoes Japan's post-war embrace of the body the individual's liberation from collectivism, and reflects the spirit of an artist who was in the vanguard in portraying his era.

Throughout his life Shiraga focused on the body in space with the attentiveness of a religious adherent, and he continued to explore the relationships between materiality, body, and spirit. In 1971 he became a Buddhist monk at the Enryakuji-Temple at Hieizan Mountain, and received a Buddhist name, Sodo Shiraga. He was a member of the



Fudō Myōō (Acala) and two attendants, mid-11th century. Collection of Shōren-in Temple, Kyoto, Japan.

日本平安時代《不動明王二童子像（青不動）》日本 京都 天台宗青蓮院藏

Tendai order, which emphasizes the realization of enlightenment through physical experience. His style after that point became more lyrical, more spiritual, though his works maintained their same high level of energy and vitality. In particular, works from the 1971-1978 period featuring Tantric Buddhist deities show the artist subtly transforming his devotional frame of mind into visual imagery. The name of Shiraga's 1974 *Fudo Gomagu* means 'fire ritual and offering of provision for the Immovable King of Brightness.' Its inspiration derives from the Tantric *homa* ritual, in which devotees place various items in a burning fire. The ritual serves as an offering to the deity in order to exorcise evil, pray for good fortune, bring protection, and clarify the soul. The Immovable King is an incarnation of the celestial buddha Mahavairocana, whose fierce and angry face banishes evil. The bright aura of flame in the painting symbolizes the power to burn away the troubles of one's life. Shiraga's dense smears of red, orange, yellow, and white pigment leap and intertwine, like flames shooting out from the mysterious violet-blue background. These traces of the artist's bodily movements, dancing across the canvas, expand its space outward in four dimensions, embodying within itself a sense of the passion and mystery of life.

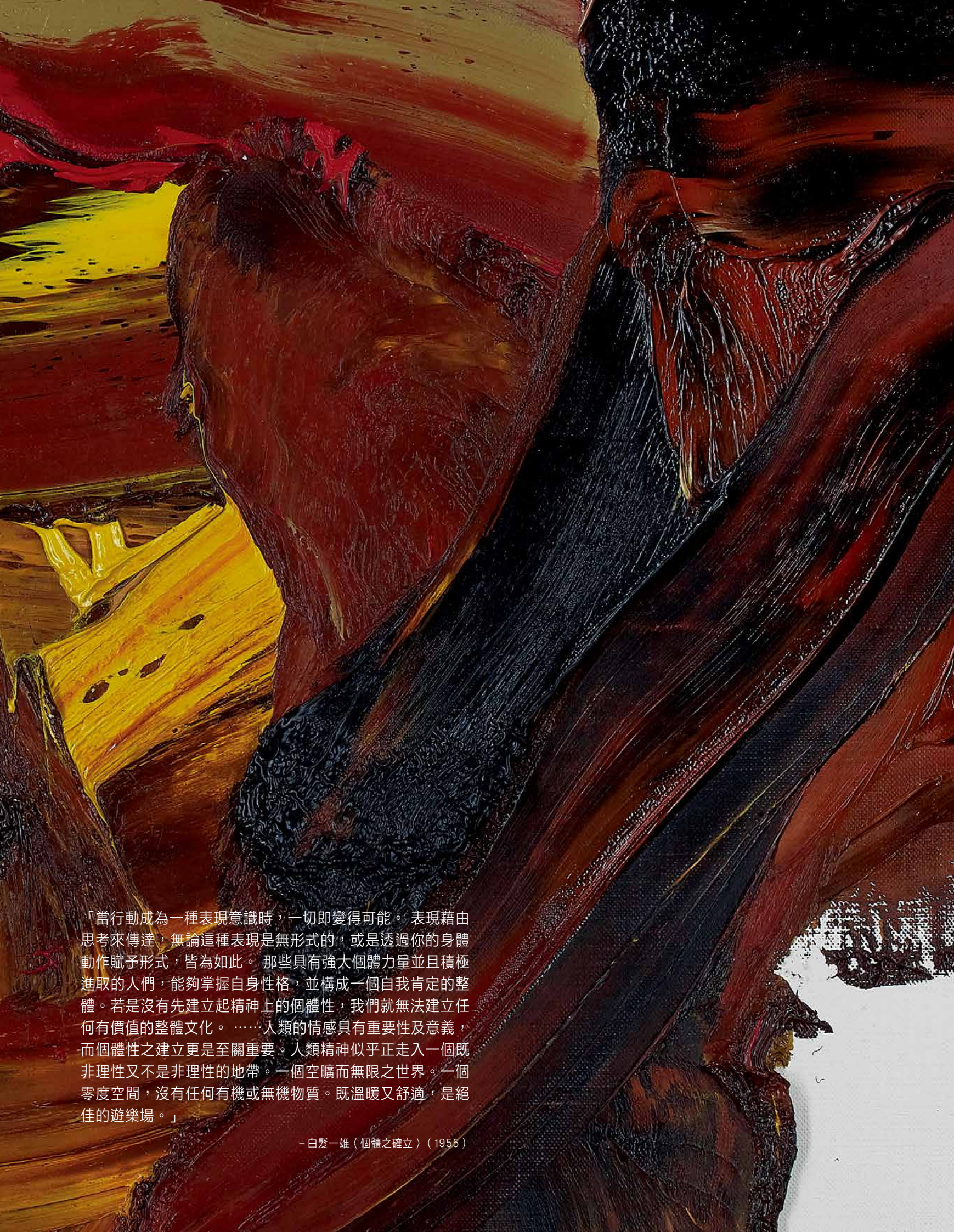
Shiraga loved this painting and kept it in his own possession until a friend of his acquired it from him for the newly refurbished clinic in 1992, and the painting was deemed as a blessing for the future of the clinic and all of its visitors. He hoped in particular to offer a prayer for the protection and health of new mothers and babies at the clinic, a fact that gives the work a special depth of meaning. It is said that it was originally larger in size, but that Shiraga trimmed it to showcase what he thought were its most exciting elements, and that he himself chose this frame so as to better highlight its three-dimensional visual qualities.

The rich gestural quality of the sinuous lines and the intermixing of their colors demonstrate the wonderful flexibility of his technique as well as how, at a deeper level, his practice of highly physical methods extends from the physical to the spiritual plane. The intense color of *Fudo Gomagu* and its unparalleled creative power show Shiraga reaching yet another great peak in his creative development.

Shiraga remained consistent in using his abundant, explosive creative energy to explore the body and physical materials, but he also had a strong interest in Japanese history, Chinese mythology, and Buddhism. The subject of his 1986 *Ranmaru* seems to be Mori Ranmaru, the famous Japanese general of the Warring States Era. Known for being talented and exceptionally good looking, he was loyal and devoted to the daimyo Oda Nobunaga, fought beside him, and was also his lover. According to records, it was Mori who first notified Oda Nobunaga during the Honnoji Temple Incident, and the two both died in the flames of the burning temple.

The color contrasts in *Ranmaru* between the warm, fresh yellow at the center and the dense streaks of red, brown, black, and grey-green suggest the collision and merging of two separate energies. Within the round, arcing movement of the composition, wild lines burst forth but gradually combine into an integral whole within the layers of a softer, enveloping image like a flower bud. Together they convey a sense of the powerful, primitive, but beautiful movement of life. The rhythmic twisting and surging produce an infectious power and appeal, joining together in a kind of dance in which body and spirit converge.





「當行動成為一種表現意識時，一切即變得可能。表現藉由思考來傳達，無論這種表現是無形式的，或是透過你的身體動作賦予形式，皆為如此。那些具有強大個體力量並且積極進取的人們，能夠掌握自身性格，並構成一個自我肯定的整體。若是沒有先建立起精神上的個體性，我們就無法建立任何有價值的整體文化。……人類的情感具有重要性及意義；而個體性之建立更是至關重要。人類精神似乎正走入一個既非理性又不是非理性的地帶。一個空曠而無限之世界。一個零度空間，沒有任何有機或無機物質。既溫暖又舒適，是絕佳的遊樂場。」

— 白髮一雄〈個體之確立〉(1955)



Left to right 由左至右：

Jackson Pollock, *Composition with Red Strokes*, 1950. Christie's New York, 13 November 2018, lot 17B, sold for USD 55,437,500

Artwork: © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

傑克森·波拉克《有紅色筆觸之構成》1950年作 佳士得紐約 2018年11月13日 拍品編號 17B 成交價 55,437,500 美金

Utagawa Kuniyoshi, *Taiheiki eiyuden (Heroes of the Great Peace)- Hori Ranmaru Nagayasu (the historical Mori Ranmaru)*, 1848-1850.

歌川國芳 日本江戶時代《太平記英勇傳之保理蘭丸永保(森蘭丸)》1848-1850年作

少有藝術家像白髮一雄如此徹底地將身體融於藝術實踐之中；身為日本戰後前衛藝術運動具體派最有影響力的成員，他不僅在早期行為藝術作品中將身體作為創作工具，在繪畫中亦捨棄畫筆，直接使用雙手或手指作畫或用繩子將身體懸吊於天花板上以腳作畫。這種創作方式對身體而言是嚴苛的挑戰，需要極度集中心神並十分消耗體力。他於1955年所表演的重要作品《挑戰泥漿》中以半赤裸的身體撲向含有碎石塊、灰泥和水泥的泥漿之中，並與之掙扎搏鬥，彷彿一場激烈作戰，直到身體佈滿被割傷的痕跡並筋疲力竭為止。在另一件行動作品《請進》中，他站立於塗有紅漆的11支木柱所組成的狹窄錐形結構中，同樣上身赤裸並手持大斧揮向木頭，在木頭的內部表面上砍鑿痕跡，以身體能量與近乎暴力的形式轉譯「繪畫」。藉由他的動作所砍下的木屑紀錄了材料與精神之間的互動關係：對於白髮一雄而言，精神性與身體行動是相互連結的，既展示出勇氣與力量，同時也是個體得以進行英雄式反抗的方式。他於那年發表的《我見》一文中寫道：「我想要用宛如在戰場上奔馳的方式創作，直到耗盡氣力而倒下。」

白髮一雄的繪畫既是一種物質痕跡，亦是理論的具體實踐，蘊含著強烈的觸覺感知，並展現出藝術家對於用身體表達精神上的個性（psychic individualism）與表現意識（expressive consciousness）的渴望與追求。他的藝術創作和同時代西方行動繪畫代表人物傑克遜·波洛克（Jackson Pollock）和行為藝術家艾倫·卡普羅（Allan Kaprow）雖有所共鳴，但白髮同時研究與接受西方和日本兩種傳統，亦進一步地推翻與超越這兩者，以尋求一種真實源自於個性、能擺脫過往傳統的嶄新創作形式。他並不停留於美學上的形式主義或純粹技法上的突破，而是選擇毫無保留地將自己的身體置於藝術創作過程的中心，使肉身成為藝術將物質賦予生命的一種工具。他在《具體》藝術期刊中寫道，「儘管我既非醫生也不是生理學家，但我長期以來一直著迷於藝術作為一種精神性表現是如何取決於身體。」這點也呼應著戰後日本對身體的擁抱與個人從集體主義的解放，反映了刻畫一個時代的前鋒精神。

白髮一雄終其一生以修行般的專注姿態，持續探索物質性及身體與精神之間的關聯。1971年他前往比叡山的延曆寺並成為一名天台宗和尚，法名為「素道」，

此一宗派強調通過身體經驗達成開悟。他其後所創作的作品風格與早期相比，更具抒情性與靈性，且活力與能量絲毫不減。尤其是1971-1978年以密宗佛教神祇為題之作品，巧妙地將信仰之心轉化為視覺意象。此幅創作於1974年的《不動護摩供》意為「為不動明王進行護摩儀式及供養」，創作靈感來自於密教的火供儀式，在儀式中信徒會將供品投入燃燒的烈火中以奉養神明，以驅邪祈福，帶來保護，澄淨心靈。不動明王是大日如來的化身，以兇猛憤怒的臉孔斬除邪惡，火焰背光象徵燒掉煩惱的力量。畫面中濃郁的深紅、橙、黃、白的筆觸躍動交錯，若火光冉冉升起，從神秘的紺藍背景中竄出；藝術家身體在畫布上舞動的痕跡帶領空間向四個維度開展，空間內部則富含了生命的激情與奧秘。

白髮一雄自身十分喜愛這件作品並一直將其留在身邊，直到1992年才將之售予友人新裝修好的診所，為診所的未來以及所有來到診所的人們獻上祝福，特別是希望為來此生產的母親與嬰兒祈請保護安康，格外具有深意。據說作品原本繪製的尺寸更大，是白髮一雄擷取了他認為精彩的部分保留下來，並親自選擇了這個畫框，更能襯托作品在視覺上的立體感。

姿態豐富的迂迴線條與交融油彩不僅顯現他在技法上的高度靈活，且更深一層地展現出如何將身體藝術實踐從物質跨越到精神性領域。《不動護摩供》以強烈用色與無人能出其右的創作力道，見證白髮一雄藝術軌跡上的另一高峰。

堅持以充沛而爆發性的創造能量持續探索身體與物質的白髮一雄，同時對日本歷史、中國神話及佛教等主題有著高度興趣。創作於1986年的作品《蘭丸》，題目所指的似乎是日本戰國時代的知名武將森蘭丸，他忠心耿耿守護在織田信長與其共同作戰，有才幹且長相俊美，亦是織田信長的情人。據記載，在本能寺之變中是森蘭丸率先通報織田信長，最後兩人皆身葬於本能寺大火之中。

《蘭丸》畫面中央鮮亮溫暖的黃、濃烈的紅與褐、黑、灰綠之間的色彩對比暗示了兩股能量的碰撞交融，狂野迸發的筆觸線條與宛如花苞層層展開的柔美意象，在圓弧型的動態之中逐漸形成一體，傳達出強烈、原始而美好的生命動勢，起伏跌宕彷彿一場身體與精神匯集的舞蹈，極具感染力量。

25 KAZUO SHIRAGA 白髮一雄

(1924-2008)

Ranmaru

signed in Japanese (lower right); signed, dated and titled in Japanese (on the reverse)
oil on canvas
91 x 73 cm. (35 $\frac{7}{8}$ x 28 $\frac{3}{4}$ in.)
Executed in 1986

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

US\$260,000-380,000

PROVENANCE

Private collection, Japan (acquired in the 1980s)

Acquired from the above by the present owner

The work is accompanied by a certificate of authenticity by Japan Art Dealers Association, dated 19 July 2017.

EXHIBITED:

Amagasaki, Japan, Amagasaki City Central Public Center, Amagasaki Art Association Exhibition, December 1987.

LITERATURE

Azumino Municipal Museum of Modern Art, Kazuo Shiraga: Painting Born out of Fighting, exh. cat., Toyoshina, Japan, 2009 (listed, p. 193).

蘭丸

油彩 畫布
1986年作
款識：白髮 (右下)；蘭丸 含日文款識 白髮一雄
昭和六十一年七月 (畫背)

來源

日本 私人收藏 (購於1980年代)

現藏者購自上述收藏

此作品附日本洋畫商協同組合於2017年7月19日所發之作品保證書

展覽

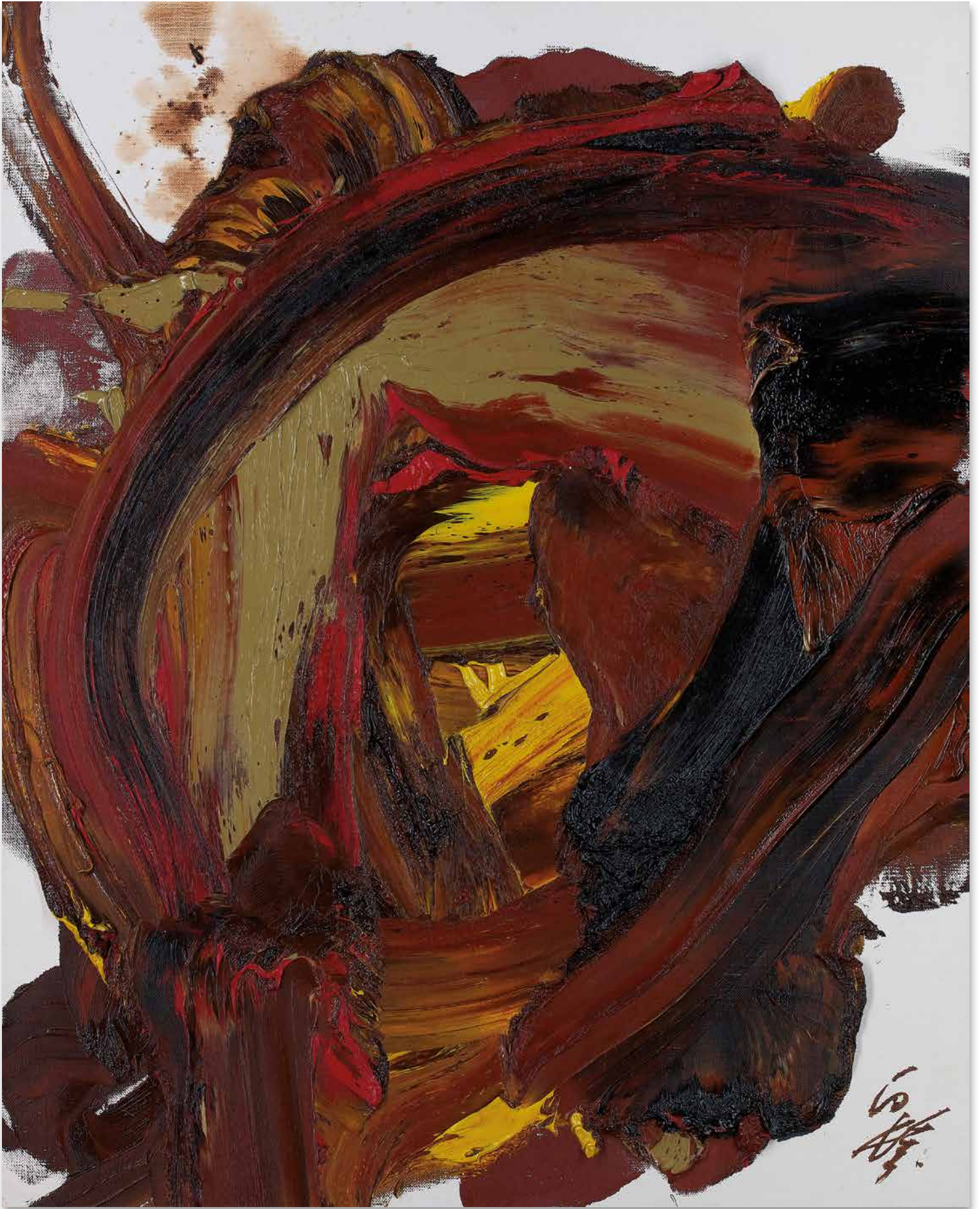
1987年12月「尼崎美術協會展」尼崎市立中央公民館
尼崎市 日本

出版

2009年《白髮一雄展：格鬥中產生的繪畫》安曇野市
豊科近代美術館 豊科町 日本 (作品名單，第193頁)



Kazuo Shiraga, *Challenging Mud*, 1955, performance.
白髮一雄《挑戰泥漿》1955年行為藝術作品



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

26 **WALASSE TING 丁雄泉**
(DING XIONGQUAN, 1928-2010)

Beautiful Day

titled, signed, dated, inscribed, signed again, and dated again 'Beautiful Day ting 1967 to Jesse love ting 72' (on the reverse)

oil and acrylic on canvas
140 x 193 cm. (55 1/8 x 76 in.)
Painted in 1967

HK\$850,000-1,500,000

US\$110,000-190,000

PROVENANCE

Acquired from the artist by the present owner

美好的一天

油彩 壓克力 畫布

1967年作

款識：Beautiful Day ting 1967 to Jesse
love ting 72 (畫背)

來源

現藏者得自藝術家本人





Clyfford, Still, *PH-148 (1960-F)*, 1960. Christie's New York, 10 November 2015, lot 3790, sold for USD 10,133,000
 Artwork: © 2019 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York
 柯利弗德·斯蒂爾《PH-148 (1960-F)》1960年佳士得紐約2015年11月10日編號3790成交價：10,133,000美元



Karel Appel, *Various Modes of Being*, 1995.
 Artwork: © 2019 Karel Appel Foundation / Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam.
 卡雷爾·阿佩爾《存在的不同模式》1995年

“When the [classical Chinese] masters painted leaves and grass, they made us feel (and nearly see) the air between them. In the pictures of Ting, too, we can breathe the air between thousands of colors which become buds and leaves, become clouds, rain, become summer, meadows, and all that is joy.”

Leon Arkus in *Fresh Air School, Sam Francis, Joan Mitchell, and Walasse Ting*, exh. cat. (Carnegie Museum of Art, Pittsburg, PA, USA, 1972).

The 1960s saw the burgeoning of various art movements across Europe and the USA. Walasse Ting (Ding Xiongquan) internalised the strengths of different art trends and distilled them in his works. Painted in 1967, *Beautiful Day* stands out as a work of special significance for the artist, and it has been in the private collection of the current owner for the past 47 years. In the painting, the viewer can discern traces of Pop Art in the use of colours, and echoes of Abstract Expressionism in its stylistic expression. Walasse Ting was meticulous in his envisaging the image and bold with his brushstrokes, while the painting hints at influences of different art movements as well as a mature and distinctly personal style. Walasse Ting's large-sized canvases from this period are rarely available in the market; among them, there are remarkably few compositions featuring splashes of paint across the entire canvas. It reflects the artist's exceptional focus on the work, and his immersion in the creative process.

The space on the canvas is filled with azure, lemon, moss green and dark tangerine. The four main colours are equally prominent on the canvas; they seem to embody a perfect spontaneity, and yet they reveal a sense of order in the interaction between colours. Besides the four main colours, there are variations of the main colours amidst the layered splashes—drips of burgundy, azure, light orange, pink, and dark purple run free on the canvas. From the choice of colours and

the brushstrokes alone, we can feel the excitement that surged within the artist during the creative process—a sense of joy and passion that almost flows out of the canvas, on a quest to bring us an exhilarating day.

Walasse Ting was born in Wuxi, Jiangsu Province in 1928; in his own words, he spent his childhood drawing on the streets. In 1952, he arrived in Paris and met CoBrA avant-garde painters Asger Jorn and Pierre Alechinsky. In 1958, he relocated to New York, where he connected with Pop Art and Abstraction Expressionist artists such as Andy Warhol and Robert Rauschenberg. When he published his poetry collection in 1964, the aforementioned art masters of the 1960s from Europe and the USA created original lithographs for his poetry. It culminated in the publication of *1¢ Life*, which attested to his popularity in the European and American artistic circles. In 1970, Walasse Ting received a painting fellowship from the Guggenheim Museum, while the artist had claimed his place in the history of art. His work is in the collections of more than 40 leading art museums across four continents, including Museum of Modern Art in New York, Tate, Pompidou Centre in Paris, Taipei Fine Arts Museum in Taiwan, and the National Gallery of Australia.

1960年代一系列藝術浪潮席捲歐美藝壇，丁雄泉內化、沈澱各家所長，於1967年創作《美好的一天》。其對藝術家而言意義非凡，四十七載一直由現藏家私人珍藏。觀者在本拍品中不難看見普普藝術的用色特點、抽象表現主義的作風。藝術家小心構思，大膽下筆，隱約可見種種藝術浪潮的影響，手法成熟而具個人風格。丁雄泉這個時期的巨幅抽象布上作品少有在市場面世，顏料潑勻整幅畫布的構圖更是稀有，可見藝術家創作特別具匠心，全情投入。

畫布空間由碧空藍、檸檬黃、苔蘚綠和深橘橙的色塊主導，四種主色在畫布上分庭抗禮，看似隨意之至，然而色塊之間的協調卻亂中有序，疏密有致。四種主色之外，層層滴彩之間又會散見主色的不同變奏，酒紅、天藍、淺橙、青綠、粉紅、黛紫，潑墨揮灑隨心即興。單單從顏色的選材和落筆的快慰，我們已能感受到藝術家作畫時的心花怒放，情感歡快激動的強度幾乎要溢出畫布，急不及待為我們帶來欣喜沸騰的一天。

丁雄泉1928年出生於江蘇省無錫市，他形容自己的童年是在行人道上塗鴉度過。1952年抵達巴黎，認識眼鏡蛇畫派前衛藝術家瓊恩、阿雷欽斯基等等。1958年移居紐約，廣結一眾普普藝術、抽象表現主義藝術家如：沃荷、勞森伯格。1964年出版詩集，上述歐美六十年代舉足輕重的大師都樂於為其詩作創作版畫，結集成《一分錢人生》，可見他於歐美藝壇如魚得水的際遇。1970年獲古根漢紀念基金會繪畫類獎助金，丁雄泉早在世界藝術史上留名。散佈於四大洲四十多間頂級博物館均有收藏丁雄泉的作品，如：紐約現代藝術博物館、倫敦泰德美術館、巴黎龐畢度中心、台北市立美術館、澳洲國立美術館等等。

「當（古典中國）大師開始繪製樹葉和花草，作為觀者的我們可輕易感受（且近乎眼見）到其中流動的空氣。在丁先生的作品中，我們也得以深深沉浸在姹紫嫣紅顏彩之間的氣息；這些顏色成為花苞、綠葉、雲朵、潤雨，還有艷夏、草地，讓人欣喜雀躍。」

《山姆·法蘭西斯、瓊·米切爾、及丁雄泉》展覽圖錄 利昂·阿庫斯著
（美國賓州匹茲堡的卡內基美術館出版，1972年）



Walasse Ting's Solo Exhibition at Hotel Cecil in Hong Kong in 1952.
Photo: © 2019 Estate of Walasse Ting / Artists Rights Society (ARS), New York
丁雄泉1952年在香港塞西爾酒店舉辦個展



Sol LeWitt, *Wall Drawing #1136*, 2004. ARTIST ROOMS Tate and National Galleries of Scotland, London and Edinburgh, United Kingdom.
Artwork: © 2019 The LeWitt Estate / Artists Rights Society (ARS), New York
索爾·勒維特《牆上繪畫 #1136》2004年英國倫敦泰特美術館藝術家房間 英國愛丁堡蘇格蘭國家畫廊

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亞洲重要私人收藏

27 CHEONG SOO PIENG 鍾泗賓
(1917-1983)

Garuda Dance

signed and dated 'SOO PIENG 57' (lower left)
mixed media on wood
74.5 x 60 cm. (29 3/8 x 23 5/8 in.)
Painted in 1957

HK\$1,200,000-2,000,000
US\$160,000-260,000

EXHIBITED

Singapore, STPI, Cheong Soo Pieng: Master of Composition, January-March, 2019.

LITERATURE

STPI, Cheong Soo Pieng: Master of Composition, exh. cat., Singapore, 2019 (illustrated, p. 15).

嘉魯達舞

綜合媒材 木板
1957年作
款識：SOO PIENG 57 (左下)

展覽

2019年1月-3月「鍾泗賓：構圖大師」STPI畫廊
新加坡

出版

2019年《鍾泗賓：構圖大師》展覽圖錄 STPI畫廊
新加坡 (圖版, 第15頁)



Lin Fengmian, *Chinese Opera Series: Lotus Lantern*, 1950-1960s.
Christie's Hong Kong, 24 Nov 2013, lot 101, sold for HKD 3,880,000
林風眠《戲劇系列：寶蓮燈》約1950-1960年作 佳士得 香港 2013年11月24日
編號101 成交價：3,880,000 港幣





Cheong Soo Pieng, *Balinese Dance*, 1953, Christie's Hong Kong, 29 November 2015. lot 368, sold for HKD 7,720,000.
鍾泗濱《峇里島舞蹈》1953年作 佳士得香港 2015年11月29日 編號368 成交價：7,720,000 港幣

Singaporean artist Cheong Soo Pieng's long-standing fascination in capturing the vibrancy of the Malayan life sets the tone for his prolific oeuvre that traversed over six decades. Born in Xiamen, China, Cheong spent his formative years training in both traditional Chinese ink and Western art forms before fleeing his motherland during the civil unrest. Crossing the South China Seas to an exotic tropical paradise, Malaya became home to not only Cheong, but also his contemporaries Chen Chong Swee, Chen Wen Hsi and Liu Kang. In search of a new identity in an adopted land, these immigrant artists formed the main pioneers of the Nanyang style, an art movement celebrating the indigenous cultures and landscapes of Malaya or what is now known as Southeast Asia.

Painted in 1957, *Garuda Dance*, is a resounding reflection and a likely inspired consequence of Cheong's first sojourn with the pioneering group to Bali, Indonesia in 1952. This landmark trip bears great significance for Cheong and his contemporaries as they embarked on an exploratory journey in search of fresh perspectives and a new painting style. Unencumbered and unrestricted by the idealised landscapes of Chinese ink painting, Cheong took to the streets and his surroundings to create a pictorial schema and style that is unique to his identity.

Bold and experimental, *Garuda Dance* presents to the viewer a pair of indigenous dancers poised face to face in movement. Cheong was eager to capture the bright colours and the dancers in their traditional dress also known as *Kamen*, and skilfully incorporated Western art principles in his heavy application of colour to achieve his desired compositional narrative. At the same time, we see the artist's confident use of coloured strokes to illustrate the dancers' intricate Batik patterns and are immediately reminded of *Jeune Femme au Canapé* by the pioneering Fauvist artist, Henri Matisse. An exemplary mixed media on wood work, this lot with its painterly qualities, treatment of media and focus on body language represents Cheong's early stylistic forays and explorations during the 1950s, as similarly represented in his work, *Balinese Dance*. It is also interesting to note that like many of his works during this time, the artist signed off in a Western fashion as 'Soo Pieng 57' on the bottom left of the painting.

Cheong's respect and curiosity for local tradition would follow him throughout his artistic career, often depicting the local women and scenes from different perspectives. *Garuda Dance* exemplifies more than just Cheong's keen observational skills, but also his study of the people and the things that make up their unique identity. The artist's many sketches and studies on Javanese dance postures and *Wayang Kulit* shadow puppets in the late 40s to early 50s gave way to the lanky figures with thin elongated arms and long, slit-like eyes seen in *Garuda Dance*. With the artist's implementation of the two-dimensional side profile silhouettes of shadow puppets and the unmistakable representation of *Garuda* - the winged anthropomorphic bird-like protector - through the dancer's feathered headdress and wings in the painting, Cheong incorporates and brings to life the cultures of the local people.

Simultaneously, this lot is an exceptional example of the artist's handling and seamless inclusion of Chinese ink painting techniques. The monochromatic background exposes the artist's rapid and unreserved strokes going back and forth, especially at the edges of the painting where the artist has allowed the diluted mixed media paint to settle in uneven drips. A precursor to Cheong's abstract ink on paper studies of the 60s, the washed dark to light tones of the background in *Garuda Dance* illuminates the central focus of painting, taking us back to the founding principles of Chinese ink where depth and shadow are created through the tonal layering of ink. In this work, the use of outlines to demarcate the two figures, their facial features and the folds of their wear also resonates with Chinese ink figurative painters of centuries past. Together with the generous curve of the dancer's face in *Garuda Dance*, it brings to mind the seminal work *Spring Morning in the Han Palace* by Ming Dynasty artist Qiu Ying.

An innovator, Cheong's artistic style and vision relentless developed over the course of his career as he continuously pushed boundaries and explored techniques and modes of expression. *Garuda Dance* is thus a remarkable masterpiece preserved in time that reveals Cheong's skill in harmonising his technical art expertise from both East and West in tandem with his new ties to the region and its people.

長期以來，新加坡藝術家鍾泗濱對於捕捉馬來半島活力十足的生活景象十分著迷，這份迷戀也為他橫跨六十年所創作的豐富作品奠定了基礎。鍾泗濱出生於中國廈門，在因動蕩局勢逃離祖國之前，他在成長期間受到中國傳統水墨與西方藝術形式的藝術教育。飄洋過海的越過南中國海來到一個充滿異國情調的熱帶天堂，馬來亞不僅成為了鍾泗濱的家鄉，而且也被其他同一時期藝術家如陳宗瑞、陳文希、與劉抗視為家鄉。為了在這片移居的土地上尋找新的認同，這些移民藝術家成為了南洋藝術風格的主要先驅。南洋藝術風格運動主要是為了頌揚馬來亞、或現在稱為東南亞的原民文化與景觀。

繪於一九五七年的《嘉魯達舞》（Garuda Dance），是鍾泗濱與藝術先驅團體於一九五二年首次前往印尼峇厘島旅行的深刻省思、並可能是受到這趟旅程啟發而產生的畫作。這趟意義重大的旅行，對鍾泗濱及同期藝術家踏上探索之旅、尋找新觀點與新繪畫風格，具有相當重要的涵義。不受限於中國水墨畫將風景理想化的束縛，鍾泗濱走入街頭、融入生活環境，創造出一種屬於他身分認同的獨特繪畫形式與風格。

《嘉魯達舞》既大膽又深富實驗性，呈現給觀者一對原住民舞者，在舞蹈動作中面對面、保持平穩的姿勢。鍾泗濱渴望捕捉其鮮豔的色彩與穿著稱為「卡門」（Kamen）傳統服裝的舞者，並巧妙地將西方藝術原則與其繽紛的色彩運用相結合，以達到他想要呈現的構圖敘事。同時，我們看到這位藝術家充滿自信地使用彩色筆觸，來描繪舞者複雜精細的蠟染圖案，這馬上令人聯想到野獸派先驅藝術家亨利·馬諦斯的作品，《沙發上的少婦》（Jeune Femme au Canapé）。本拍品是一綜合媒材木板繪畫的典範，不但具有繪畫特質，其對媒材處理以及肢體語言的關注，代表了鍾泗濱在一九五零年代對其風格的早期嚐試與探索，這跟他的另一作品《峇里島舞蹈》相當類似。有趣的是，與這段時期的許多作品一樣，藝術家以西式的手法在畫作左下方寫下「Soo Pieng 57」的簽名。

鍾泗濱在其藝術生涯中，一直維持著對當地傳統的尊重與好奇心。他經常從不同的角度描繪當地女性與生活場景。《嘉魯達舞》不僅代表了鍾泗濱敏銳的觀察技巧，還展現出他對人物特點的研究。藝術家在四零年代末至五零年代初對爪哇舞蹈姿勢與「哇揚皮影戲」（Wayang Kulit）的許多素描和研究，都轉化成《迦樓羅之舞》中有著細長手臂和狹長鳳眼、身材瘦長的人物。藝術家除了使用皮影人偶的二維側面輪廓描繪手法與對嘉魯達（有翼的、如鳥形的擬人化護法）的生動描繪，透過畫中舞者的羽毛頭飾與翅膀，鍾泗濱將當地文化融入了畫作，並賦予了它們生命。

除此之外，這幅作品也是藝術家處理中國水墨繪畫技巧，並將其不留痕跡融入畫中的一個傑出範例。單色背景暴露出畫家來回快速、豪邁的筆觸，尤其是在畫作的邊緣，畫家使用稀釋的綜合媒材顏料，並任其滴落不做處理。作為鍾泗濱在六零年代之抽象水墨紙上繪畫研究的先驅，《嘉魯達舞》背景中從刷黑到淺色的色調，為繪畫的中心焦點帶來亮度，讓我們想起中國水墨的基本原則，就是利用水墨深淺不一的分層色調，來創造出深度與陰影。在這幅作品中，利用外形輪廓將兩個人物區分，她們的面部特徵與衣著的皺褶，也與過去幾世紀以前的中國水墨人物畫家產生共鳴。加上《嘉魯達舞》中舞者臉部豐富的曲線，不禁令人聯想到明代藝術家仇英影響深遠的作品，《漢宮春曉》。

作為一位創新者，鍾泗濱不斷挑戰極限及探索表達的技巧與方式，使得他在其生涯裡創造的藝術風格與遠見，得到持續不斷的進步與演化。因此《嘉魯達舞》是鍾泗濱留給世人的一幅出色傑作。它不但體現了鍾泗濱游刃有餘的技巧完美的將其東西方藝術技藝專長結合，並將他與該地區及人民的新關係融合為一體。



Qiu Ying, *Spring Morning in the Han Palace* (detail), 1530-1550. Taiwan, Taipei, National Palace Museum, Taipei. The Yorck Project (2002).

仇英《漢宮春曉》台灣台北台北故宮博物院 The Yorck Project (2002)



Wayang Kulit, Java, Indonesia. Theater Figuren Museum.

「哇揚皮影戲」（Wayang Kulit）人偶 印尼爪哇 戲劇木偶博物館

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

28 ADRIEN-JEAN LE MAYEUR DE MERPRÈS 勒邁耶
(1880-1958)

Balinese Girls Weaving

signed 'J Le Mayeur' (lower right)
oil on canvas in original hand-carved frame by the artist
100.5 x 121 cm. (39 5/8 x 47 5/8 in.)

峇里編織女子

油彩 畫布 藝術家原裝手雕框架
款識：J Le Mayeur (右下)

HK\$4,500,000-6,500,000

US\$580,000-830,000



Balinese Girls Weaving in Le Mayeur's studio home in Sanur
Photo: © 2019 Artists Rights Society (ARS), New York / SABAM, Brussels
《峇里編織女子》掛在勒邁耶位於沙努爾的工作室住處



The present lot articulates the rich beauty of Bali that enthralled Le Mayeur upon his arrival in 1932. Having built a villa for himself and his wife at the beachfront of Sanur, his gardens became a common backdrop for the evocative and passionate portrayals of the Balinese tropics, as well as his wife and muse - Ni Pollok. Together, the pair lived in a cottage surrounded by luscious plants and white coral temples arranged by Le Mayeur himself. In his personal letters, the Belgian-born painter expounds on the inspirational function of his personal home, 'you will understand my paintings wherever you may see them, for everything in this little paradise which I created for myself was made to be painted.' Although many of Le Mayeur's works are set in Bali, the painter was an extensive traveller who journeyed to other striking places such as Africa, Tahiti and India. He was a dedicated explorer of beauty and light, the perfection of which he found in the Balinese island arcadia.

With Ni Pollok as his exclusive muse, the female form is distinctive in Le Mayeur's painting. *Balinese Girls Weaving* is adeptly rendered within his artful use of perspective, where the women instantly capture the eye. In particular, the figures' triangular formation emphasizes the direction of their mutual gaze, which meets at the loom. The compositional talent of Le Mayeur is made clear in the circular arrangement of his subjects. Just as the women crowd around the loom, the lush fauna of the tropics envelops the figures. We see a radiation of beauty from the clear centre-point of the work - the social nature of weaving in Bali. From such group scenes, the image of Ni Pollok carries forth the grace and elegance of the Balinese woman. Often borrowing the poise of his muse, these figures mirror each other with their serene expressions, colourful vibrant sarongs and sun-dappled headdresses. Situating them in his gardens, they are the



Le Mayeur painting in the garden of his beachside villa in Sanur
Photo: © 2019 Artists Rights Society (ARS), New York / SABAM, Brussels
在沙努爾海灘旁的別墅中，勒邁耶在自家花園內繪畫

monumental representation of elegance in an intimate moment of weaving. This choice of subject matter lies true to the spirit of the painter-traveller, who made conscientious efforts to depict Balinese craftsmanship of decorative arts.

Typical to Le Mayeur's post-war canvases, the present lot boasts the artist's sensitive attention to detail and his love for the Balinese landscape. In this period, his application of paint became heavier and his subjects were rendered in smaller brushstrokes. These quick dabs of impasto paint layer over one another to construct highly intricate suggestions of flora. Such a method was key to the artist's exquisite evocation of warm light, which bathed the falling petals and round shoulders of these Balinese women. As revealed in his letters, the Dutch painter would render such fleeting scenes in the morning or afternoon, in efforts to capture the sunlight at its strongest. With forceful and quick strokes, glimpses of green, yellows and pink are gently speckled across the canvas, showing themselves in the reflections of light.

In this period, it is apparent that Le Mayeur was concerned with creating expansive vistas, rather than highly personalised impressions of subjects which dominate most of his pre-war canvases. A prominent example such all-embracing scenes of his post-war period is *Women Around a Lotus Pond*. Here, the figures increase in number, retreat in size and become less focused in relation to the overall scenery. Much like in the present lot, they are framed by arching branches and strewn flowers, of which the bright colours echo on the women's headdresses and sarongs. The figures are in this way, contextualised and adapted into the culturally and visually rich surroundings of Bali: the lotus pond, native sculptures and the beach.

Compared to paintings such as *Women Around a Lotus Pond*, the present lot is highly unique in its low number of figures, as well as its relatively closer depiction of the three women. Acknowledging that other post-war works depict figures that recede into the landscape, this work offers a rare balance of human intimacy and tropical vastness. The viewer's eyes are drawn to the central figures but then quickly venture out into the bright yellow hues that permeate the surrounding lush vegetation. Although the figures present themselves in the centre, Le Mayeur's careful selection of details establish them ultimately as harmonious parts of the environment. Revealing his tender affection towards both Ni Pollok and his garden villa, *Balinese Girls Weaving* is thus a beautiful testimony to the unending source of inspiration Bali was to him.



Le Mayeur and Ni Pollok on the beach.
Photo: © 2019 Artists Rights Society (ARS), New York / SABAM, Brussels
在海灘上的勒邁耶與妮·帕洛



Adrien-Jean Le Mayeur de Merprès, *Women Around a Lotus Pond*, Christie's Hong Kong, 30 May 2016, lot 3029, sold for HKD 30,360,000
Artwork: © 2019 Artists Rights Society (ARS), New York / SABAM, Brussels
勒邁耶 《荷花池邊的女人》 佳士得香港 2016年5月30日 編號 3029 成交價：30,360,000 港幣

勒邁耶在1932年首次踏足峇里島，從此沉醉於當地的明媚風光，而後次拍品更是完美地闡述了峇里之美。藝術家在沙努爾海灘旁，為自己 and 妻子建造了一座別墅。自此，勒邁耶家中花園成為了畫中背景。藝術家以自家花園為景，捕捉峇里島民的優雅倩影，其中包括他的妻子兼繆思——妮·帕洛。勒邁耶精心佈置夫婦二人生活的住所環境，種滿了各種熱帶植物，更建造了一座座白色珊瑚廟宇。出生於比利時的勒邁耶曾在一些私人書信中，提及自己住所，細細解釋居所如何啟發創作，道：「無論你在哪裡看到我的畫作，你都會理解它們。因為，在這個我為自己創造的小天堂裡，一切都是為繪畫而生。」雖然勒邁耶大部分作品以峇里為題，但勒邁耶的足跡踏遍各地，如非洲、大溪地和印度等。在臻至完美的峇里人文風景下，勒邁耶以繪畫捕捉其中微妙細膩的光線、難以言喻的美麗。

勒邁耶以妮·帕洛作為他的專屬模特，在作品中細緻地描繪女性美態。在《峇里編織女子》中，畫中人瞬間吸引了觀者眼球。三位女性組成一個三角形構圖，強調三人共同的目光，聚焦於織布機之上。畫面上人與物形成環狀構圖，環環相扣，顯見勒邁耶處理構圖的嫺熟手法。畫中女子圍繞在織布機外，而同時又被鬱鬱蔥蔥的熱帶植物包圍著。觀者從畫面中心處能看到女子正在編織，一種常見於峇里島社會的日常活動，同時更詮釋了箇中美態。在畫裏眾人中，妮·帕洛的形象帶出了峇里女性的優雅氣質。而畫中三人更都以妮·帕洛悠然自得的姿態作為原型，互相映襯，身穿色彩斑斕的紗籠，頭戴斑駁亮麗的髮飾，花團錦簇。畫中人置身於藝術家靜謐和諧的花園內進行編織，帶出既私密又優雅的感覺。勒邁耶作為旅者兼畫家，他精心選擇畫中人、事、物，一絲不苟地闡述峇里的民俗工藝、人文風貌。

一如勒邁耶其他戰後畫作，這次拍賣品同樣地突顯了藝術家敏銳細膩的觀察，並對峇里景致的熱愛。在這段時期，藝術家更厚重地運用顏料，以細碎的筆觸構成畫中形體。這些靈活厚塗的色彩，層層疊疊，營造出繁彩如華錦的溫暖日光之下。從他的書信中我們得知，這位荷蘭藝術家為了描繪最耀眼的日光，習慣於早上或黃昏捕捉這稍縱即逝的景色。勒邁耶以強勁有力、敏捷靈活的筆觸，將綠、黃、粉紅散落在畫布之上，輝映出炫目光芒。

在這時期，勒邁耶明顯較著重表達廣寬宏大的景色；不同於藝術家戰前的作品，多重於以自身觀點描繪畫中事物。另一幅同樣包羅萬象景致的作品——《蓮花池畔》，畫中人物數量較多，體積由大縮小，相較下，構圖中人與景的關係更疏離分散。同時兩幅作品也有相似之處，各人都被拱形樹枝和四散花朵所包圍，更襯出頭飾和紗籠上斑斕流淌的光影色彩。透過這表現手法，人物被深化，貫穿整個畫面，融入進峇里島饒富民族特色的環境：蓮花池、本土雕像和海灘。

比較這次拍賣品和藝術家其他畫作如《蓮花池畔》，《峇里編織女子》明顯更為罕有獨特，畫中人物數量較少，勒邁耶從更親密細緻的角度描畫三位女性。藝術家在其他戰後畫作中慣於將人物漸漸縮小融入背後風景；而本作卻獨有地將私密人際關係和大自然的宏偉，交融貫通，達至巧妙平衡。觀者的目光先被畫中人物吸引，後來闖至瀰漫於四周的艷黃色塊，宛如置身植被茂盛的空間。雖然三位女子自成一角，但勒邁耶精妙地運用視覺元素將畫中人嵌入四周環境，達至和諧。《峇里編織女子》彰顯了藝術家對妻子妮·帕洛和家園溫柔細膩的愛意，同時寄託了勒邁耶對峇里島的熱愛，永不止息的靈感源泉。

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亞洲重要私人收藏

29 AFFANDI 阿凡迪

(1907-1990)

Pura Di Bali (Balinese Temple)

signed with artist monogram, dated '1977' (lower right)
oil on canvas
97 x 132 cm. (38 ¼ x 52 in.)
Painted in 1977

峇里寺廟

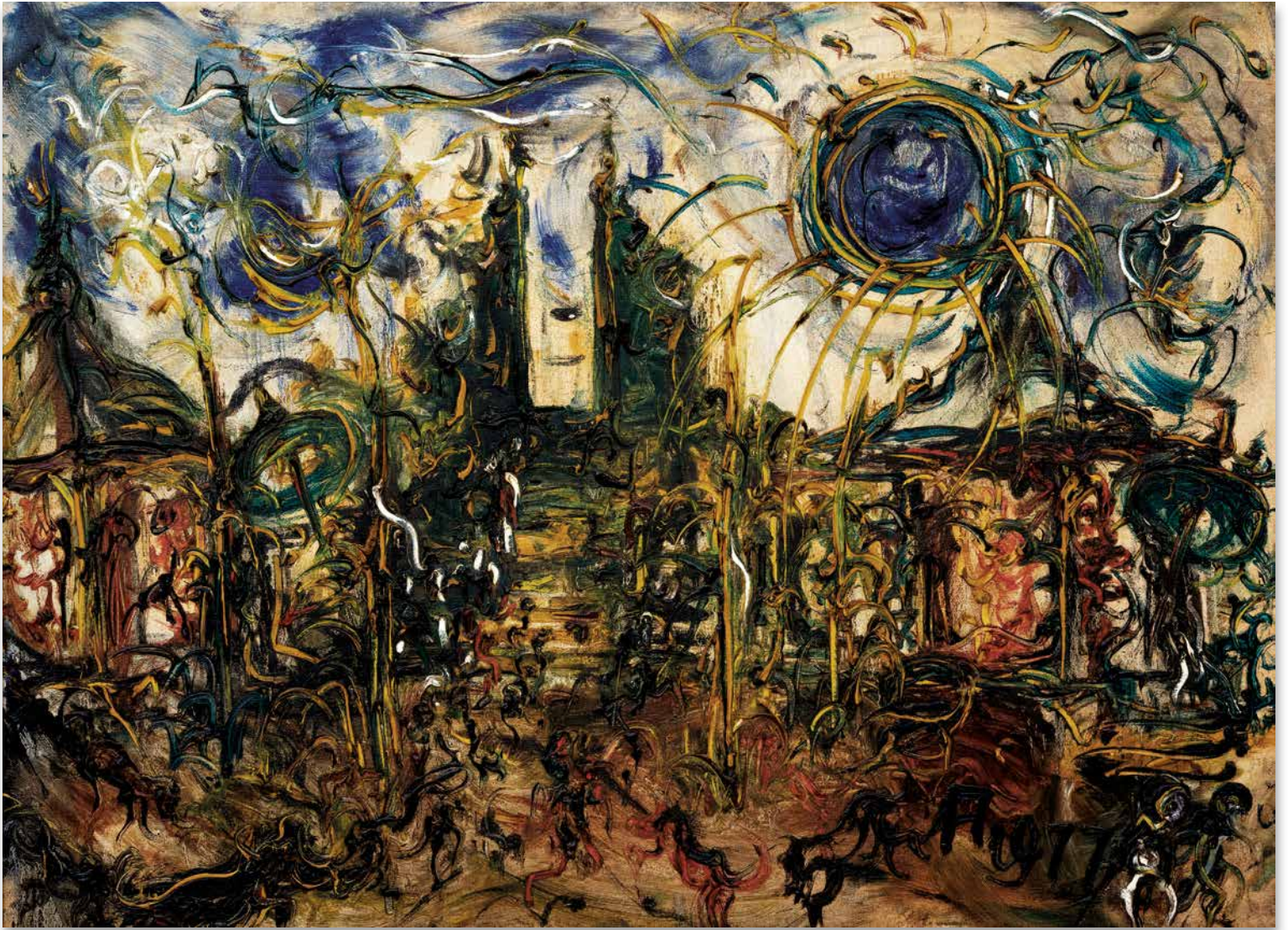
油彩 畫布
1977年作
款識：藝術家花押 1977 (右下)

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

US\$240,000-360,000



Candi banter at Pura Luhur Lempuyang, Bali, Indonesia
Luhur Lempuyang 寺廟的天堂門 印尼 峇里





Edvard Munch, *The Sun*, 1909. University of Oslo, Oslo, Norway.
 愛德華·蒙克《太陽》1909年 挪威 奧斯陸 奧斯陸大學

Affandi cannot be easily categorised into any major art movements in post-war Asia. He never received formal art training, and yet, he blazed his own trail and became one of the most influential father figures in Indonesian modern art. Largely self-taught, he pursued art in his youth and early in his career, he was influenced by western classical style of painting. This can be seen in the meticulous details in his early works of realism. Beginning in the 1950s, he ceased following any particular art movements and developed an artistic style that was uniquely his own. The passion that he has for his native culture is expressed into colours and lines that are infinitely enthralling, and his technique of applying oil paint directly from the tubes was unprecedented. Myriads of colourful lines criss-cross the pictures with unbridled freedom that embodies the fiery exuberance of his native Indonesia and his love for the culture and people.

Pura di Bali (Temple in Bali) is an exemplary work from a later and more mature period of Affandi's oeuvre. The painting depicts the iconic structure in the temple — the *candi banter*. The towering gates represent Mount Meru, which is both the physical and spiritual centre of the world in traditional Indonesian mythology. Amongst Affandi's prolific output of landscape paintings, this subject matter is exceptionally rare. In this work, he did not labour to depict every intricate detail of the *candi banter*. Instead, large colour planes are used to capture the architectural features in a reduced manner. Colours become richer as the viewer follows the direction of the stairs from bottom of the painting upwards, and it leads the gaze of the viewer to the pinnacle of the structure.

Upon closer examination, viewers can feel Affandi's genuineness and fervour to create when he painted this work *en plein air*. In order to capture the impulsiveness in his expressions, he often laid the canvas directly on the soil and painted with both hands. The emotions of that fleeting moment were thus captured as vibrant strokes dancing on the painting. Action and speed are amply expressed in the rolling clouds and undulating landscape as he spread paint across the canvas with his bare fingers and hands in a variety of gestures. In the bottom half of the painting, he used short and twisting strokes to depict an extraordinarily festive scene of a religious ceremony. Except for

the ritual umbrellas painted in blue on the two sides of the work, all the figures received an abstract treatment and were reduced to an arrangement of jovial pigments. In the foreground, a galloping horse can vaguely be seen. Affandi was fascinated by the massive repertoire of poses shown in Javanese shadow puppetry. The aesthetic of the puppet dancers can be seen in the artist's use of lines in the abstract depiction of the ritual procession dances.

On the upper right corner of *Pura di Bali*, a scorching blue sun can be seen radiating brilliant beams. To Affandi, the sun symbolises the force of life. He said, "I love the sun. That is why I paint it. It is a symbol of my life, just like painting is. It is not enough for me to paint just one sun. That is why I paint another sun - two, three, even four suns. This determines the degree of intensity that I want to express." This sentiment is akin to Van Gogh or Munch's expressionistic treatments — Affandi was not pedantic with the accurate rendering of the sun. Instead, the artist painted it in different colours as a metaphor for the different senses that he experienced when he executed the work — red represents extreme heat, and orange-yellow represents brilliant sunlight. Yet, in this work, Affandi used the relatively rare hue of dark blue and yellow. Perhaps it is to express a sense of briskness in the air on a clear day. Centrally positioned, the sun radiates decisive yellow lines that shower light on all things and infuses the painting with a dynamic sense of optimism.

Throughout the process of globalisation in the 20th century, the vibrant culture and scenes of nature in Bali enchanted colonisers, adventurers and artists from the West. Painting styles that are characteristically steeped in colonialism such as *Mooi Indies* and *Pita Maha* were hugely popular at one time. The Bali that Affandi painted were not exotic scenes that are romanticised by the Western gaze. Instead, they are the most authentic portraits of the native culture and ways of life as witnessed by the artist. Every brushstroke is a surge of vitality, and *Pura di Bali* is the most powerful testament to this zeal, filled with meaning and emotion.



Vincent van Gogh, *The Sower*, 1888. Van Gogh Museum, Amsterdam, the Netherlands
文森特·梵·高《耕者》1888年 荷蘭 阿姆斯特丹 梵高博物館

在戰後亞洲的眾多藝術大潮中，阿凡迪是難以被輕易分類的一位。他從未接受過專業藝術教育，卻自成一派，成為了影響深遠的印尼現代藝術之父。他自學成才，青年時期又為追隨藝術斷然放棄閑舒的生活。他早年受到西方各類西方畫派的影響，對事物刻畫極致入微，展示出極為高超的寫實功底。而五十年代開始，他便不再跟隨任何藝術風潮，發展出了屬於其個人獨樹一幟的繪畫風格。他將心中的對家鄉文化的滿腔熱情轉化為線條與色彩的無盡張力，史無前例地將濃厚的油彩直接從顏料管中施於畫面，萬千彩條如龍蛇飛舞，肆意奔放，充滿了印尼熾熱而旺盛的本土色彩。

《峇里寺廟》則是阿凡迪成熟風格的代表性作品。畫面主體描繪了峇里寺廟最具標誌性的「天堂門」(candi bentar) 結構，高聳入雲的入口，象徵著須彌山，印尼傳統神話中的物質與精神世界的中心。阿凡迪的眾多風景畫中，這一主題甚為罕見。他並未深入描繪天堂門繁複的構造，而是以簡單的色塊，寥寥數筆將建築體的輪廓特征刻畫出來。色彩由天梯底部向上逐漸加深，將觀者的視線逐步引入雙峰之巔。

細審畫面細節，便能感受到阿凡迪寫生時最為原始真摯的創作激情。為了最直接地捕捉當下的表現衝動，他時常把畫布直接鋪在泥地上，直接用雙手作畫，迅速地將此時此刻的情緒化作天馬行空的舞動油彩。他用手掌與手指將顏料在畫面上鋪開，有力的手勢反映出創作時的動感與速度，化作云卷風舒的天空萬象，亦或土地的丘壑起伏。畫面下方，他用短促而扭動的線條，描繪出一幅熱鬧非凡的祭祀場景。除了畫面兩側的藍色祭祀用傘，畫面中的人物都已被抽象為跳躍而多彩的線條。前景中，依稀可以看到奔騰的駿馬。阿凡迪對爪哇皮影戲中人物的曼妙姿態非常癡迷，創作時亦將妖嬈舞姿融入龍飛鳳舞的抽象線條中。

《峇里寺廟》的右上方，一輪藍色的太陽燦爛奪目，光芒萬丈。對阿凡迪而言，太陽是大自然生命力量的體現。他曾說：「我喜歡太陽，所以我畫太陽。這是我生命的一個象徵。這就像繪畫一樣。如果我只畫一個太陽，這是不足夠的，於是我畫另一個，兩個太陽、三個太陽，甚至四個。這取決於我想表達怎樣的熱度。」與梵高與蒙克充滿表現主義的一輪驕陽類似，阿凡迪的太陽不在乎描繪現實中的形態，而是用太陽的色彩去比喻作畫之時的氣溫感受，大紅色是極端炎熱，橙黃色則是陽光燦爛，而本作品中，阿凡迪卻使用了較為少見的深藍



Affandi, *Borobudur*, 1983, Christie's Hong Kong, 28 May 2016, sold for HKD 7,840,000
阿凡迪《婆羅浮屠》1983年作 佳士得 香港 2016年5月26日 編號 34 成交價：7,840,000 港幣

色塊與明黃線條去描繪太陽，也許表現的是創作時的一絲沁涼與明媚。以太陽為中心，散射出明黃色的線條，利落而果斷，傾撒在萬物之上，為畫面注入陽光般的積極能量。

在 20 世紀的全球化進程中，峇里美麗而豐富的文化自然景觀令眾多殖民者、探險家、藝術家心馳神往。帶有殖民主義色彩的「美麗的東印度」(Mooi Indies) 與「皮塔瑪哈」(Pita Maha) 繪畫風格也風靡一時。而在阿凡迪筆下，峇里風光不再是西方人眼中被浪漫化的神秘之鄉，而是藝術家對本土文化生活最為本真的熱誠寫照。一筆一劃，都是生命力量與意義的迸發，《峇里寺廟》便是最有力的證明。



Walter Spies, *Die Landschaft und ihre Kinder (The landscape and her children)*. Christie's Hong Kong, 27 Oct 2002, lot 2119, sold for HKD 8,874,100
雅斯《風景與她的孩子》佳士得 香港 2002年10月27日 編號 2119 成交價：8,874,100 港幣

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歐洲重要私人收藏

30 AFFANDI 阿凡迪

(1907-1990)

Penari Bali (Balinese Dancer)

signed with artist monogram, dated '1965' (lower right)
oil on canvas
132 x 78.5 cm (52 x 30⁷/₈ in.)
Painted in 1965

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

US\$160,000-260,000

PROVENANCE

Acquired in Jakarta in the early 1970s

峇里島舞者

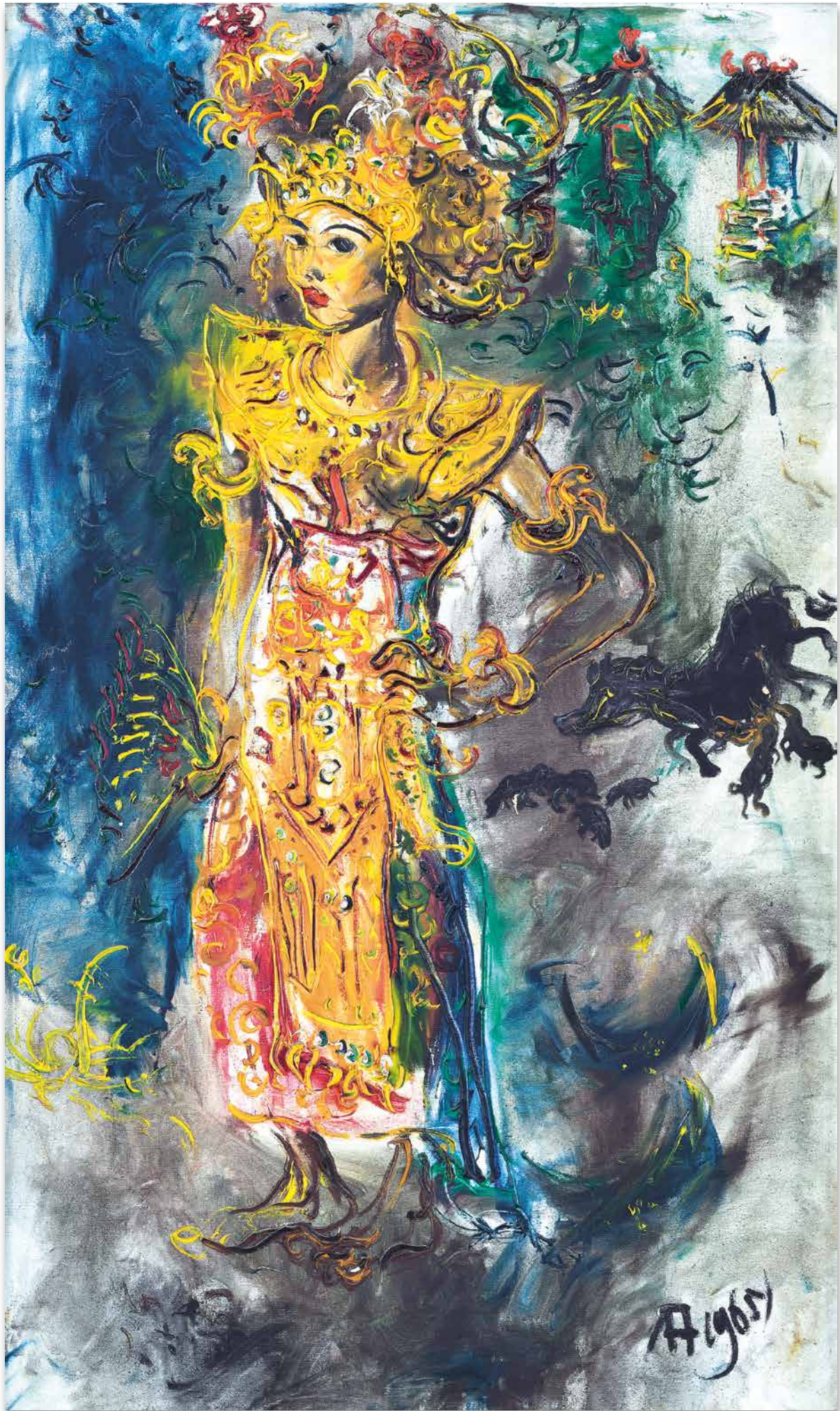
油彩 畫布
1965年作
款識：藝術家花押 1965 (右下)

來源

1970年代初購於雅加達



Modern day Balinese dancer
現代峇里島舞者



A TRIBUTE TO INDONESIA : AFFANDI AND GUNAWAN AT THE HEART OF A PRESTIGIOUS COLLECTION

The present group of three paintings by Affandi and Hendra Gunawan have been carefully chosen by a European diplomat who was based in Jakarta from 1971 to 1974. His particular interest in art and music has led him to build an impressive collection of eclectic art reflecting his travels, acquired throughout his various postings in Bombay, Kuala Lumpur, Jakarta, Rio de Janeiro, Porto, Brazzaville, Lagos and Lomé.

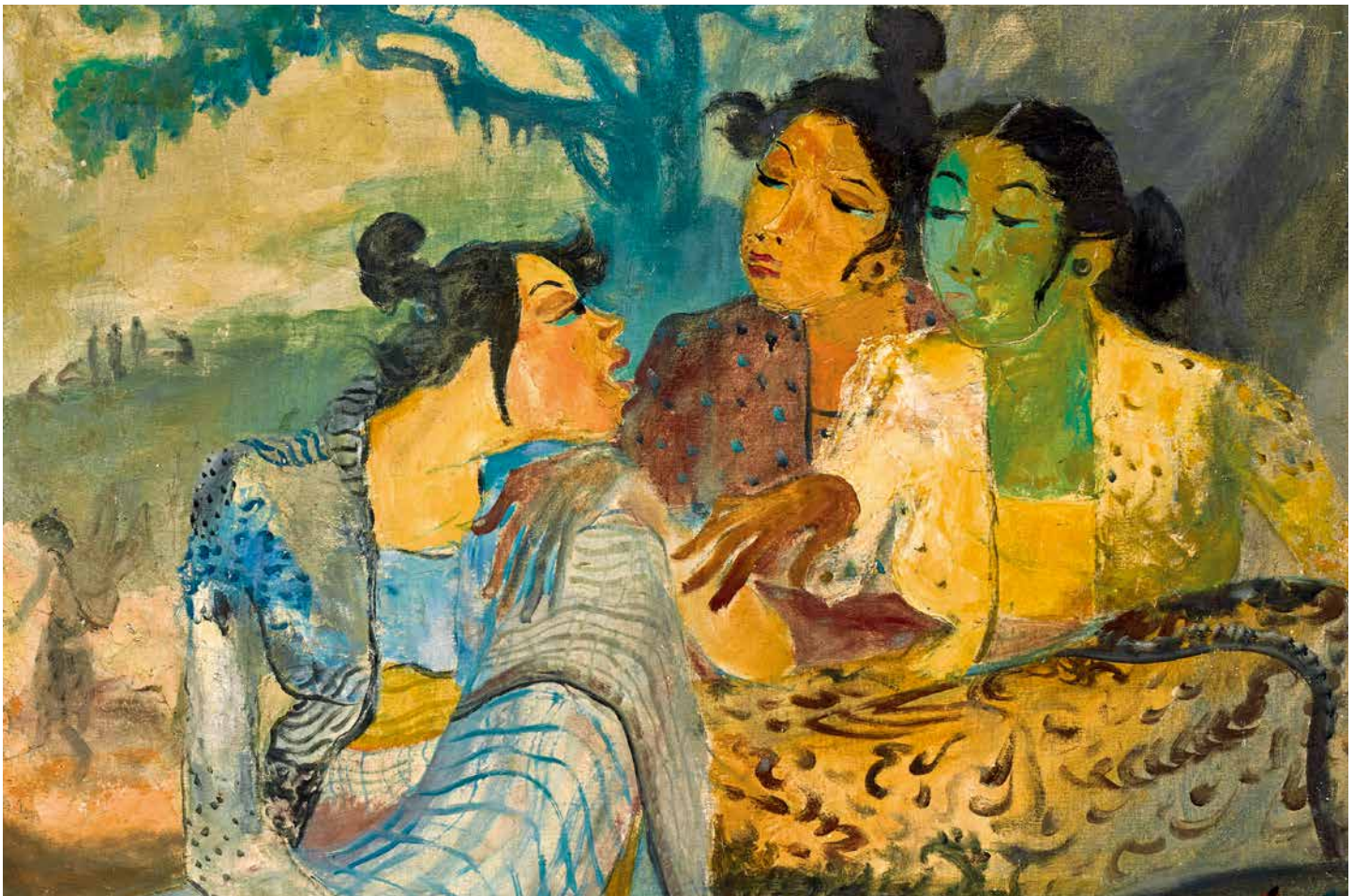
Affandi and Gunawan are both highly prominent leaders of modern Indonesian painting. It is no wonder our collector would have been drawn to their work, as *Penari Bali (Balinese Dancer)* (Lot 30), *Horsemen* (Lot 31), and *Three Women* (Lot 32) beautifully depict lively and colourful traditional scenes anchoring Indonesian culture into a larger world map. Christie's is honoured to present such a coherent group, thoughtfully selected and revealing different aspects of Indonesian heritage.

The two artists' chance encounter in 1939 would allow for mutual exchange and artistic influence, encouraging a unique blend of Western techniques and Indonesian imagery which would later drive them to lead the Indonesian modernist art movement, together with artist S. Sudjojono, under the shadow of one of the most tumultuous eras of Indonesian history. They lived through the Japanese invasion of Indonesia, saw the conclusion of World War II, witnessed the country's fight against Dutch occupation and the achievement of independence. This success was followed soon thereafter by internal

political turmoil under Sukarno's "New Order" regime. It was during this latter period that Hendra Gunawan suffered the most, and had a thirteen-year incarceration as punishment for his involvement in the communist-sponsored Lembaga Kebudayaan Rakyat (known as LEKRA, or the People's Cultural Association).

The subject matters of Indonesian rural life depicted here highly contrast with the heavy political climate of 20th Century Indonesia... Affandi famously said: 'When I paint, I always want to become one with the object I paint. I lose myself, and then there is a feeling as if I'm going to fight against something.'

Gunawan's *Three Women* is exemplary of his high technical skill and style. Anatomically, the three main figures bear features akin to the traditional Indonesian shadow puppetry, Wayang Kulit, with elongated limbs, thick feet, widely spaced toes, long necks, protruding noses and large eyes. Such stylisation gracefully emphasizes signs of tenderness between the women, where the attention of the viewer is directed to their generous and caring gaze, as well as to a physical contact initiated by a hand gently resting on the central figure's knee. The intimate composition brings the viewer very close to the women, a slight turn of the head, or a straightforward look would easily invite us to join in the conversation.



Lot 32 Detail 局部



Hendra Gunawan, *Fruit Seller*, 1968. Christie's Hong Kong, 26 May 2013, lot 3320, sold for HKD 6,030,000
古那灣《水果商販》1968年作 佳士得香港 2013年5月26日 編號 3320 成交價：6,030,000 港幣



Hendra Gunawan, *Women Overlooking a Cliff with a View of the Sea*. Christie's Hong Kong, 27 May 2018, lot 385, sold for HKD 2,740,000
古那灣《俯瞰大海懸崖的女性》佳士得香港 2018年5月27日 編號 385 成交價：2,740,000 港幣

Art historian Astri Wright observes that Hendra Gunawan's female figures are "nourishing, nursing, mothering beauties, voluptuous and undulating bodies wrapped in brightly coloured cloth." The artist often celebrated the meaningful, supportive relationships between women, whom he considered as pillars of the community. Our painting here is no exception, where the merging forms of the three women denote a special bond within the female group.

The bright yellow, blue and red hues of the women separates them from their toned-down backdrop. Upon closer inspection, a striking parallel can be seen as several figures gather upon a distant hill, suggesting the universality of such a gathering. Yet, the rough and blurred outlines of the tree and rolling hills emphasize the delicacy of the characters' features and clothing, and helps shed light on the trio elevating the scene into a sacred moment. Here, Gunawan's women are celebrated for their beauty, resilience and community.

致敬印尼：阿凡迪與古那彎，瑰藏中之珍品

這批由阿凡迪和古那彎創作的三幅畫作，來自一位歐洲外交官所精心挑選的珍藏。他於1971年至1974年居住在雅加達，出於對藝術與音樂的熱愛，他廣泛收集了一批卓越的藝術收藏。這些藏品在他周遊孟買、吉隆坡、雅加達、里約熱內盧、波多、布拉柴維爾、拉各斯、與洛梅擔任外交職務時所購得，亦是他的行旅足跡的反映。

阿凡迪和古那彎都是印尼現代藝術備受推崇的領導人物。《峇里島舞者》(拍品編號 30)、《馭手》(拍品編號 31)和《三女子》(拍品編號 32)都精妙地描繪出活潑生動、多姿多采的傳統場景，將印尼文化置入了廣大的世界地圖中。佳士得很榮幸地推出這組具有相關性的組合，用來展現印尼文化的方方面面。

兩位藝術家在1939年的偶然相遇，讓他們得以交流藝術心得，進一步增強了他們的藝術影響力。他們都將西方媒材與印尼意象以獨特的方式相融合，在之後印尼近代歷史上最為動盪時局下，與藝術家蘇佐佐諾一起領導印尼現代主義藝術運動。他們經歷了日軍侵占印尼的日子，目睹了第二次世界大戰的結束，也見證了印尼反抗荷蘭人佔領以及獨立的成功。此後不久，在蘇卡諾「新秩序」政權期間，印尼內部產生了政治動盪。古那彎在此期間所受的苦難最甚，他因為參與共產主義資助的 Lembaga Kebudayaan Rakyat (被稱為 LEKRA 或「人民文化協會」)，而受到十三年監禁的處分。

這裡描繪的印尼農村生活主題，與二十世紀印尼的嚴峻政治氛圍，形成了強烈的對比。然而透過描繪當地風俗與人民，阿凡迪和古那彎傳達出他們對當地社群的強烈歸屬感。阿凡迪有句名言：「當我繪畫時，我總是想融入我所描繪的對象。我迷失了自己，接著感覺好像我要反抗某些東西。」

古那彎的《三女子》是展現其高超技巧與風格的典範。這三個主要人物具有類似像印尼傳統皮影戲 (Wayang Kulit) 的特徵。她們有細長的四肢、粗壯的腳、腳趾誇張的間距、修長的脖子、突出的鼻子和大眼睛。這種藝術化的風格強調了女性之間相處的溫情，而觀者的注意力則被導向她們溫柔與關懷的目光。親密的構圖拉近了觀者與這些女子的距離。一個微微轉頭的動作，或是直截了當的注視，很容易就邀請我們加入她們的對話。

根據藝術史學家阿斯特里·賴特 (Astri Wright) 的觀察，古那彎的女性形像是「滋養、呵護、具有母性的美人；以鮮豔多彩的布料包裹著豐滿、凹凸有致的身體。」藝術家將女性視為社會的支柱，並經常頌揚女性之間具相互扶持的關係。這幅作品也不例外，這三個女人的融合構圖，代表了她們之間的一種特殊紐帶。

這些婦女身上明亮的黃色、藍色和紅色色調，將她們與柔和的背景區隔開來。若再仔細觀察，觀者可以一個看到驚人的相似之處，因為有幾個人也聚集在一個遙遠的小山丘上，這表示這種聚會普遍性。然而，虛化的樹木和山丘，反襯出了人物面貌的優雅與衣著的精緻，讓觀者的眼光更著重地落在三女子身上，將神聖而溫馨的一刻凝固。在此，古那彎的婦女以其美麗、堅韌、與群體力量而被歌頌。

尊崇愛國主義精神的另一種表達方式，則反映在阿凡迪《峇里島舞者》中。在這裡，透過自然生動的筆觸描繪美麗的峇里島舞者，印尼的藝術與文化得以充分發揚。自從在1950年代獲得國際認可之後，阿凡迪在亞洲、歐洲、澳洲、美國、和南美各處旅行、工作、與展覽。他在印尼境外度過的時間，增強了他對自身文化遺產的欣賞與自豪感。

到了完成《峇里島舞者》和《馭手》時，阿凡迪已經建立起自己著名的獨特風格，他直接從顏料管向畫布施以色彩，並以手指作畫，令他將此時此刻對事物的感受即刻反映到作品當中。知名的藝術評論家赫伯特·里德 (Herbert Read) 讚美阿凡迪是成功「開展表現主義新路線」的畫家。新表現主義的確是一個適用於理解阿凡迪作品的絕佳形容。



Affandi, *Barong Dance*, 1970. Christie's Hong Kong, 26 November 2011, lot 1014, sold for HKD 4,220,000
 阿凡迪《巴龍舞》1970年作 佳士得香港 2011年11月26日 編號1014 成交價：4,220,000 港幣

Another expression of reverence toward patriotism transpires in Affandi's *Penari Bali*. Here, Indonesian art and culture are celebrated through the spontaneous and dynamic strokes rendering a beautiful Balinese dancer. Having gained international recognition in the 1950s, Affandi travelled, worked, exhibited throughout Asia, Europe, Australia, the United States and South America. His time spent outside of Indonesia would have strengthened the artist's appreciation for and pride in his own cultural heritage.

By the time *Penari Bali* and *Horsemen* were painted, Affandi had found his signature style by painting directly from the paint tube and his fingers. This would reveal his need for urgency and immediacy in connecting with his work and subject matter. The renowned art critic Herbert Read had hailed Affandi as a painter who had succeeded in 'developing a new course of Expressionism'. New expressionism is indeed a description that is applicable to an understanding of Affandi's works.

Penari Bali is a singularly striking portrait of a dancer in a posture suggesting youth and vitality. She is full of confidence in her stance, one arm akimbo, the other holding a fan languidly. Affandi clearly revels in the act of painting, applying with judicious care details of the dancer's accoutrements, from the decorative motif of her skirt to the lavish ornateness of her headdress and the overflowing decoration of her dancer's costume. The lack of detail in the background and the darker colours used to depict it contrast with the shining quality of the central figure. Such contrast is further enhanced by the presence of a dog feeding her puppies at the entrance of the temple. Here, the artist successfully translates how the reality of everyday life and context is heightened by cultural tradition.

Similarly, his painting *Horsemen* exudes pride in action. His usual lively three-dimensional strokes effectively demonstrate the animal's vigour and strength, intensified by his scale. Occupying most of the canvas, with his head help up high, a powerful mane and a straight tail, the oversized white horse appears all dominant, attracting full light

on his muscular body. As a result, his rider seems to blend in with the darker background, as if disappearing from the composition, and one finally notices other horseback riders in action in the distance.

Both Affandi and Gunawan continuously sought to translate the inner essence and qualities of their subjects, and craved to additionally convey their own emotions into the painting. The selection of these three exceptional paintings particularly demonstrate the importance of local customs and traditions as a tool for personal identification and pride. Through their eyes, the mundane is depicted as a valuable human experience, a moment worth looking for as it defines a people and core cultural values, and therefore guarantees posterity. It is no coincidence then that these paintings would have been chosen by our collector to accompany him subsequently throughout his life as a way to commemorate his time in Indonesia.



Affandi at an exhibition in Paris
 阿凡迪於巴黎的展覽

《峇里島舞者》表現了一位曼妙多姿的舞者，她的姿態則暗示著年輕與活力，令人眼前一亮。她對自己的姿勢充滿信心，一隻手叉腰，另一隻手慵懶地持扇。阿凡迪很明顯地沉浸於繪畫過程中。他審慎地描繪出舞者服飾的細節，從裙子的裝飾圖案到華麗的頭飾裝扮，以及舞者服裝上不計其數的飾品就可看出這一點。畫面的背景被簡單地表現，正好與閃閃發光的中心人物形成對比。透過出現在廟口處餵食幼犬的狗，這個對比顯得更加強烈。在這裡，藝術家成功地詮釋了文化傳統如何提升日常生活與場景的真實感。

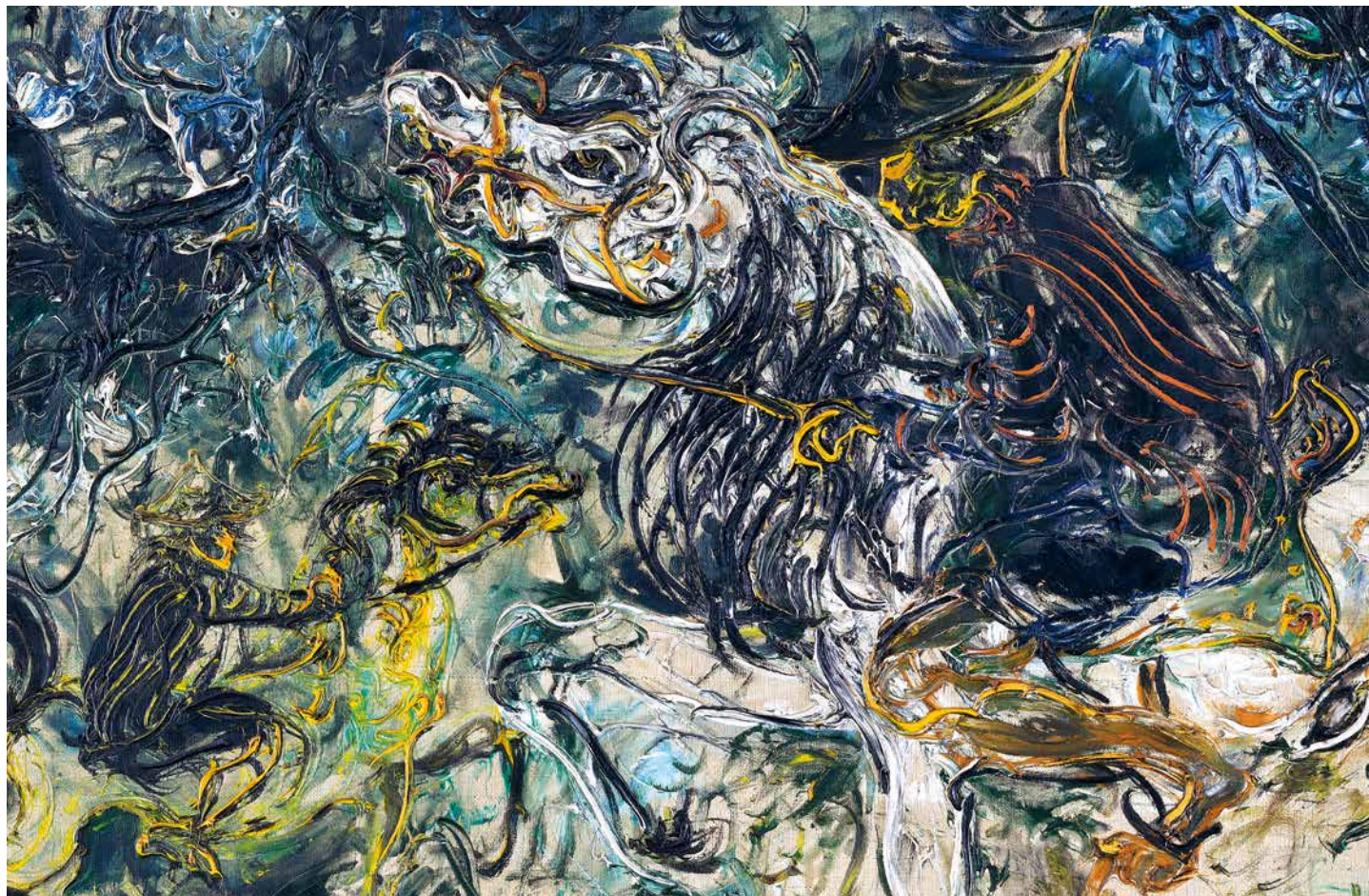
同樣的，他的畫作《馭手》強烈散發出自豪的動感。他以獨樹一幟的立體筆觸，成功地展現了這匹駿馬的衝勁與活力，而它在畫面中的大小更突顯其矯健的力量。這匹巨型的白馬佔據了畫布的大部分空間，它的頭高高地抬起，有著雄偉的鬃毛，挺直的尾巴，顯示出它主導的地位，而且將所有光芒集中在它肌肉發達的軀體上。結果，它的馭手似乎與陰暗的背景融為一體，彷彿從構圖中消失了一般。而最後，觀者的視線飄向遠處騎馬前進的馭手。

阿凡迪和古那彎都在不斷尋求轉化其描繪對象的內在性質，並渴望將自己的情感灌注到畫裡。我們精選的這三幅傑作，更彰顯了把當地習俗與傳統作為一種個人認同與自豪感的重要性。透過他們的眼睛，世俗的平凡被描繪成寶貴的生命體驗，定義了一個民族與核心文化價值，從而流芳百世。所以收藏家之後會選擇這些畫作相伴一生絕非偶然，這是他用以紀念他在印尼時生活的點點滴滴。



Affandi, *Penari Pendet (The Young Pendet Dancer)*, 1963. Christie's Hong Kong, 24 May 2014, lot 36, sold for HKD 3,880,000

阿凡迪《峇里島舞者》1963年作 佳士得香港 2014年 5月 24日 編號 36 成交價：3,880,000 港幣



Lot 31 Detail 局部

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31 AFFANDI 阿凡迪

(1907-1990)

Horsemen

signed with artist monogram and dated '1964'
(lower middle)
oil on canvas
99 x 143.5 cm. (39 x 56 ½ in.)
Painted in 1964

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

US\$130,000-230,000

PROVENANCE

Acquired in Jakarta in the early 1970s

馭手

油彩 畫布
1964年作
款識：藝術家花押1964 (中下)

來源

1970年代初購於雅加達



Affandi, *Market Scene*, 1965. Christie's Hong Kong, 26 May 2018, lot 34, sold for HKD 3,220,000

阿凡迪《市場景象》1965年作 佳士得 香港 2018年5月26日 編號34 成交價：3,220,000 港幣



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION
歐洲重要私人收藏

32 HENDRA GUNAWAN 古那灣

(1918-1983)

Three Women

signed 'Hendra' (lower left); signed, inscribed and dated
'Hendra Jogja 55' (upper right)
oil on canvas
80 x 98 cm. (31 ½ x 38 ⅝ in.)
Painted in 1955

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

US\$130,000-230,000

PROVENANCE

Acquired in Jakarta in the early 1970s

三女子

油彩 畫布
1955年作
款識：Hendra (左下)；Hendra Jogja 55 (右上)

來源

1970年代初購於雅加達藏



Hendra Gunawan, *Three Women on a Beach*. Christie's Hong Kong, 28 November 2015, lot 48, sold for HKD 1,840,000
古那灣《海邊婦女》佳士得香港 2015 年 11 月 28 日 編號 48 成交價：1,840,000 港元



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

33 CHEONG SOO PIENG 鍾泗賓

(1917-1983)

My Studio, 1975

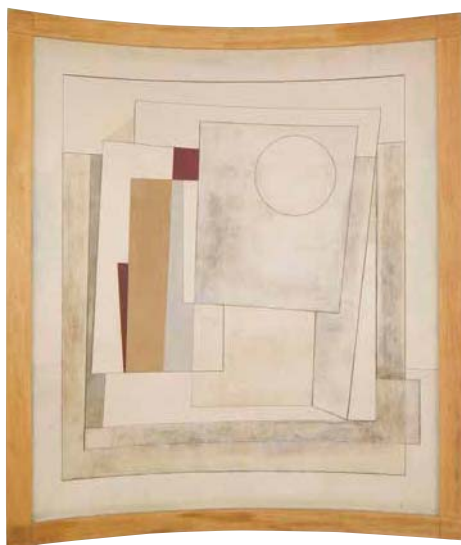
signed in Chinese (lower left); signed and dated
'SOO PIENG, 75' (on the reverse)
oil on canvas
90 x 120 cm. (35 3/8 x 47 1/4 in.)
Painted in 1975

HK\$900,000-1,500,000

US\$120,000-190,000

畫室，1975年

油彩 畫布
1975年作
款識：泗賓 (左下)；SOO PIENG 75 (畫背)



Ben Nicholson, *O.M., October 1949 (composition-Rangitane)*,
Christie's London, 25 June 2014, lot 31, sold for GBP 938,500.
Artwork: © 2019 Angela Verren Taunt / All rights reserved / ARS, NY /
DACs, London
班·尼科森《十月，一九四九年》佳士得倫敦 2014年6月25日 編號 31
成交價：938,500 英鎊



Tracing back the years of Cheong Soo Pieng's long and fruitful career, we have come to understand that the artist took great care in conceptualising and executing the spatial compositions of all his works, both figurative and abstract. His academic foundation in traditional Chinese ink painting and Western easel painting conventions endowed him with the knowledge and skill to execute experimental treatments of space on a two-dimensional plane, which eventually contributed to the development of his unique artistic style.

When China-born Cheong arrived in Singapore in 1946 by way of Hong Kong, he was captivated by the sights and sounds of the tropical landscape and its people. His travels around the region, starting from the inaugural Bali trip with his Nanyang peers, inspired his colour palette, subject matter and his artistic perspective. However, it was his sojourn to Europe from 1961-63 that marked the start of a new chapter in his artistic endeavours as he moved away from figuration and into the depths of abstraction.

"I have landscapes or figures in my mind, and as I work, they become abstract."

- Cheong Soo Pieng

My Studio, 1975 is an incredible oil on canvas work that showcases Cheong's maturity and understanding of the relationship between pictorial form, composition and space. Stripped down to basic geometric shapes, lines and a muted monochromatic colour palette, the work presents itself as a thoughtfully composed, symbolic interpretation of Cheong's workspace. Flat, overlapping objects are carefully woven with intersecting blocks of blue tones, creating a vision of depth, distance and three-dimensionality, a prelude to his later work, *Landscape (1977)*. Aided by the converging foreground, the circular orange nucleus becomes a natural centrifugal attraction as the arrangement of abstract forms are pulled close, drawing the viewer into its dreamlike serenity. The delineation of the horizontal plane along with the emblematic circle as seen in *My Studio, 1975*, bears resonance to the artist's earlier abstract landscapes of the 1960s like *Nature's Expression*. Subtly incorporated, the same recurring representation of the horizon, earth and sky reiterates the importance of perspective for Cheong even when visualising his abstract compositions.

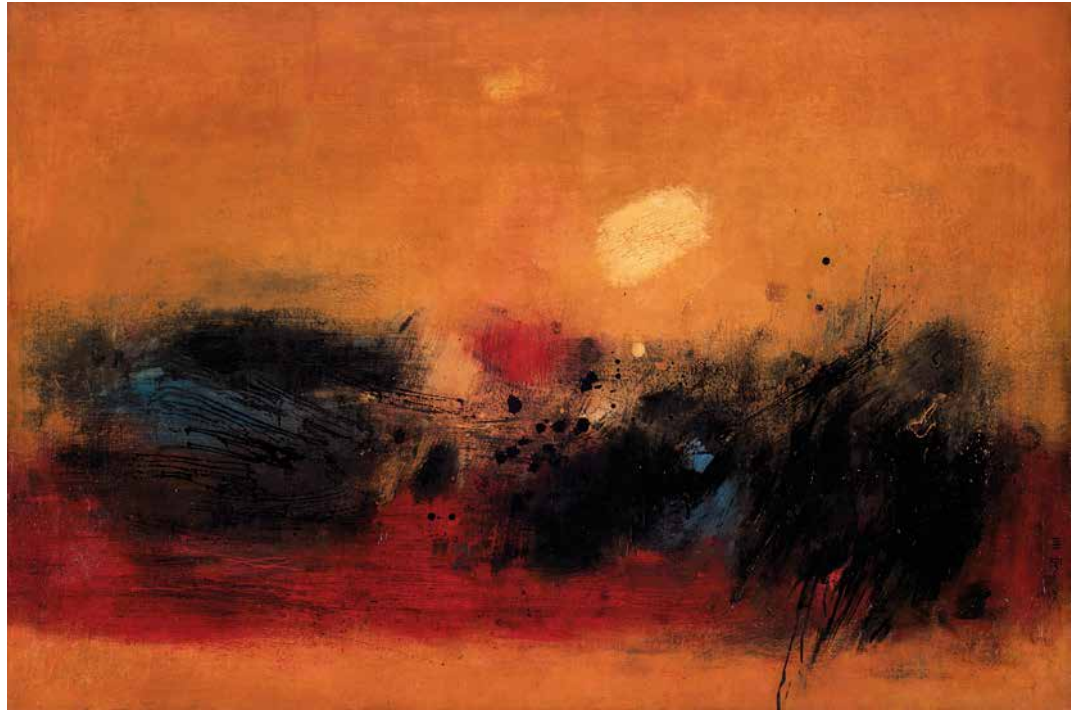
Cheong's trip to Europe exposed him to the vibrant art scene of colour and expression that was emerging from the post-war period and he worked in earnest to absorb the artistic styles and theories of these avant-garde artists into his own practice. The use of an innovative border, geometric shapes, the almost patchy treatment of blue with white to create a dulled colour palette immediately reminds us of Paul Klee's highly individualised abstract-expressionist style. However, unlike Klee's soft energy, *My Studio, 1975* is dynamically charged and teeming with movement as it captures the different personalities and complexities of the variegated texture effects created by repeated lines. In particular, circles are a prominent feature of this present lot and it calls to mind the work, *October 1949 (composition-Rangitane)* by cubist artist, Ben Nicholson, who was known for his use of the circle along with the use of overlapping delineated shapes. By the mid-70s, Cheong's artistic sensibilities in the realm of abstraction had already undergone a series of explorative phases and even transformed the artist's signature to a cryptographic, hieroglyph form. Geometric shapes and simplified lines were a highly stylised pictorial language of the past and here we see Cheong smoothly embracing primitive methods of expression together with the representation concepts of the time, highlighting his understanding of the visual complexities of perception as he translated it into his art.

Cheong's surroundings played an important role in the development of his compositions and artistic style. What he saw and discovered on his travels, he would bring back to his studio to reflect and create new works. Well documented in photographs, the artist's studio was also a space for Cheong to connect with friends, curators and collectors, apart from images of him at work. The manner in which Cheong wanted his studio to be seen, leads us to interpret this work as a conscious self-portrait, represented through the inner landscapes of his mind and imagination.

My Studio, 1975 exhibits an unparalleled quality of sophistication and expression that is nothing like any of the works that Cheong made in the preceding decade. An amalgamation of the different approaches to abstract painting that the artist experimented with, the work is a confident response to the artist's understanding and relationship with forms and space. Alliancing his own artistic pursuits with history and the avant-garde, Cheong bridges worlds through the painting, creating a new intellectual dimension to the painting that distinguishes him as one of the most innovative artists of his time.



Cheong Soo Pieng, *Landscape*, 1977, Christie's Hong Kong, 29 November 2015, Lot 383, Sold for HKD 1,480,000.
鍾泗濱《風景》1977年作 佳士得香港 2015年11月29日 編號383
成交價：1,480,000 港



Cheong Soo Pieng, *Nature's Expression*, 1963, Christie's Hong Kong, 25 May 2013, Lot 15, Sold for HKD 2,910,000
鍾泗濱《自然的神韻》1963年 佳士得 香港 2013年5月25日 編號15 成交價：2,910,000 港幣

回顧鍾泗濱多年以來豐富的藝術生涯，我們發現藝術家在構思繪製其所有具象與抽象作品的空間構圖時，都採取非常嚴謹的態度。他在中國傳統水墨畫與西方架上畫傳統中所累積的學術基礎，賦予他在二維平面上進行空間實驗處理的知識和技巧，也促使他發展出獨樹一幟的藝術風格。

出生於中國的鍾泗濱在一九四六年經由香港抵達新加坡時，他被此地的熱帶風情及人們熱鬧的生活景象所深深吸引。從與他跟南洋同事首次的峇里島之行開始，他在這地區的旅行經驗，為他的色彩選擇、題材、與藝術見解帶來絕大的啟發。但是真正讓他的藝術創作開始譜出新篇章，則是在他在1961到1963年的歐洲旅居。從此以後，他擺脫了具象，開始走向了抽象的深奧。

「我腦海中出現風景或人物，但當我創作時，它們變得抽象。」

- 鍾泗濱

《我的畫室》繪於1975年，是一幅令人驚艷的布面油畫作品。它展現了鍾泗濱純熟的技巧以及他對繪畫形式、構圖、與空間之間關係的融會貫通。簡化到最基本的幾何形狀、線條、以及柔和的單色調，該作品是對鍾泗濱畫室經過深思的構圖及象徵性詮釋的最佳呈現。扁平、重疊的物體以藍色色調、相互交叉的色塊精心交織而成，創造出具有深度、距離、與三維立體的視覺效果。這幅作品也為其後作品《風景》（1977）拉開序幕。在匯聚的前景助力之下，隨著經過安排拉近的抽象圖形，圓形橙色核心自然成為吸引目光的焦點，將觀者導入其夢幻般的寧靜中。《我的畫室》中的水平平面和標誌性圓形的描繪，與藝術家一九六零年代早期的抽象景物畫如《自然的神韻》產生共鳴。經過巧妙結合，地平線、大地、與天空同樣的重複呈現，這種方式再次重申透視手法於鍾泗濱的重要性，即便是在他設想其抽象構圖時也是如此。

鍾泗濱在歐洲之行中見到戰後歐洲藝術色彩與表達方式的蓬勃發展，不禁眼界大開，於是他努力汲取、吸收這些前衛藝術家的藝術風格和理論，並融合到自

己的藝術中。利用創新的邊界、幾何圖形、以及幾乎不協調的藍白色彩處理創造出晦暗的色調，這種技巧，立即令人聯想到保羅·克利（Paul Klee）高度個性化的抽象表現主義風格。但是，與保羅·克利柔性能量不同，《我的畫室》充滿了活力與動感，因為它捕捉了重複線條所產生的豐富紋理效果所帶來的不同特性與複雜性。圓圈是此件拍品很獨特的一個顯著特徵，它讓人想起立體主義藝術家班·尼柯森（Ben Nicholson）的《十月，一九四九年（composition-Rangitane）》。尼柯森是利用圓圈以及將描繪圖形重疊而聞名的藝術家。到七零年代中期，鍾泗濱在抽象領域對藝術的敏感度已經歷經了一系列的探索階段，在此過程中，藝術家的簽名也轉化成如同密碼般的象形文字形式。幾何形狀和簡化的線條是過去高度簡單風格的繪畫語言，在這裡，我們可以看到鍾泗濱行雲流水般的使用原始表達方式及當時的表述概念，突顯出他對感知所產生的視覺複雜性之領悟，並將其融合到其藝術作品中。

鍾泗濱所處的環境對其構圖及藝術風格的發展，佔有相當重要的地位。他會將在旅途中的所見所聞帶回畫室，並加以深思及創造新的作品。從大量豐富的照片中可以發現，除了鍾泗濱作畫時的影像之外，他的畫室也是鍾泗濱與朋友、策展人、與收藏家互動的空間。鍾泗濱希望人們看到其畫室的這種方式，讓我們可把這幅作品詮釋為一幅蓄意創作的自畫像，他的精神思想與想像力的內在景象因而得以呈現。

《我的畫室，1975年》展現了一種無可比擬的複雜性和表現方式，這與鍾泗濱在此之前十年所創作的作品完全相異。結合了藝術家所嚐試過的各種抽象繪畫手法，本作是藝術家對其自身領略、以及對形式與空間之間關係的自信回應。鍾泗濱將自己對藝術的追求與歷史及前衛藝術相結合，透過這幅畫連結了不同的世界，為這幅畫作創造出一種新的知性維度，因而使其成為當時最具有創新精神的藝術家之一。

34 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

Restauration du vieux château (*Restoration of the old castle*)

signed in Chinese, signed 'ZAO' and dated '52' (lower right); signed 'ZAO WOU-KI', titled 'Restauration du vieux château', dated 'XII. 1952.' and inscribed 'may' (on the reverse); signed 'ZAO WOU-KI' (on the stretcher)
oil on canvas

65.3 x 81.2 cm. (25 ¾ x 32 in.)

Painted in 1952

HK\$22,000,000-28,000,000

US\$2,900,000-3,600,000

PROVENANCE

Private Collection, Europe

Private Collection, Asia

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

EXHIBITED

Biarritz, France, Espace Bellevue, Zao Wou-Ki, Peintures et Encres de Chine, 1948-2005, July-October 2005.

LITERATURE

J. Leymarie, *Hier et Demain*, Zao Wou-ki, Paris, France, 1978 (illustrated, plate. 31, p. 75).

J. Leymarie, Rizzoli International Publications, Zao Wou-ki, New York, USA, 1979 (illustrated, plate. 31, p. 75).

J. Leymarie, *Cercle d'Art*, Zao Wou-ki, Paris, France, 1986 (illustrated, plate. 31, p. 75).

Espace Bellevue, Zao Wou-Ki, Peintures et Encres de Chine, 1948-2005, exh. cat., Biarritz, France, 2005 (illustrated, plate. 11, p. 44).

舊城重光

油彩 畫布

1952年作

款識：無極ZAO 52 (右下)；ZAO WOU-KI Restauration du vieux château XII. 1952. may (畫背)；ZAO WOU-KI (畫背框架)

來源

歐洲 私人收藏

亞洲 私人收藏

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

展覽

2005年7-10月「趙無極 繪畫和水墨 1948-2005」
Espace Bellevue比亞裡茨 法國

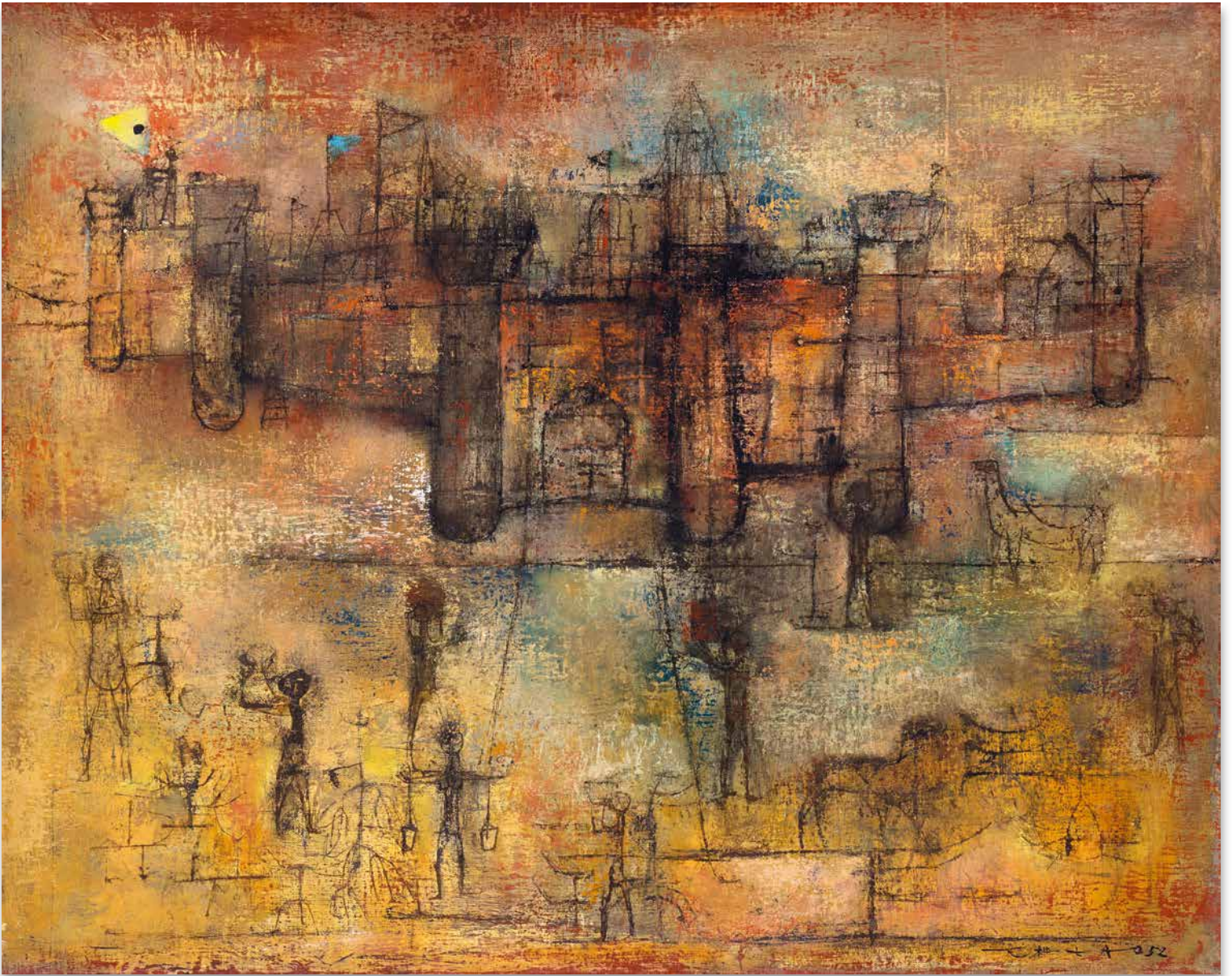
出版

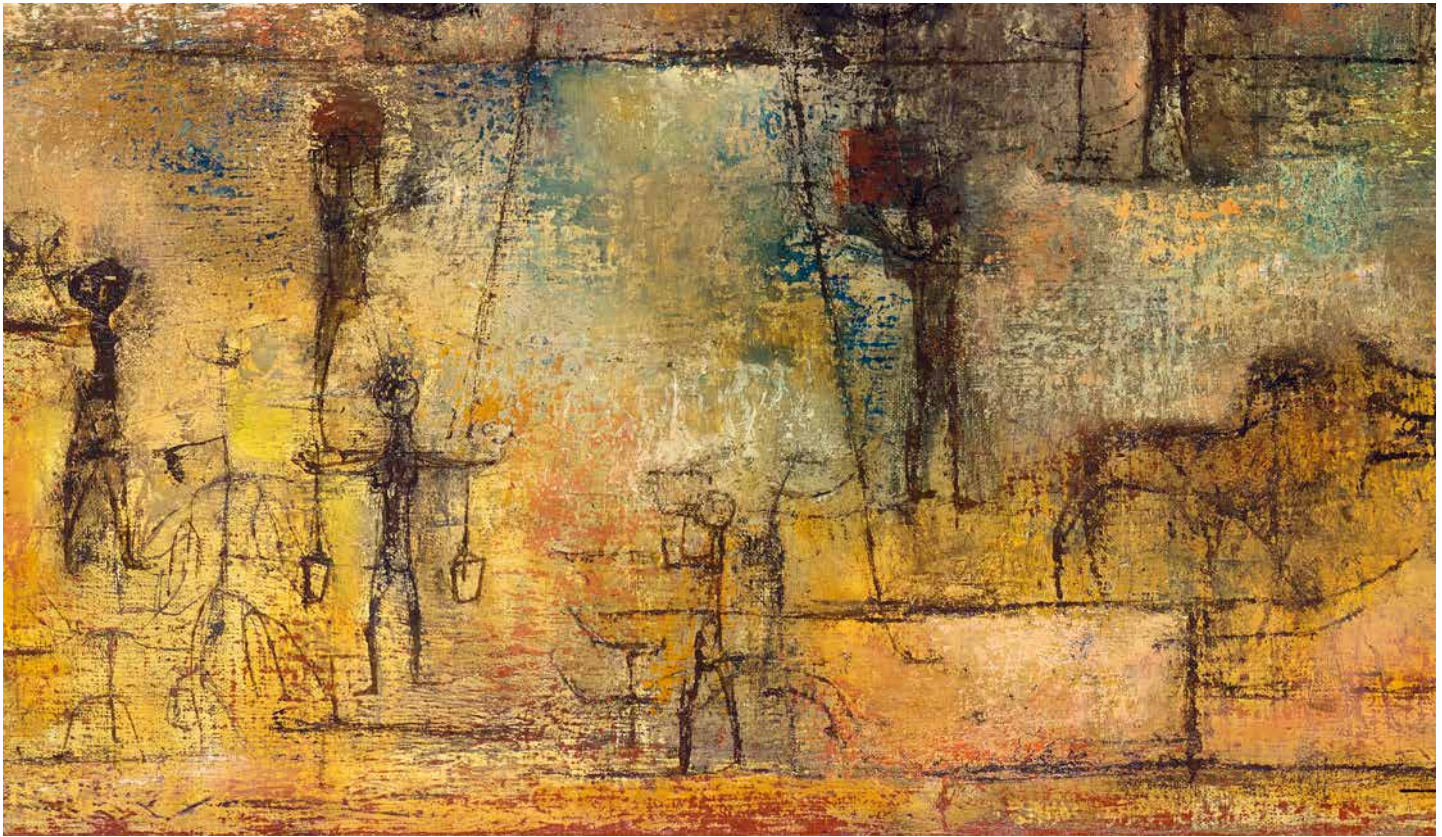
1978年《趙無極》J. Leymarie著 Hier et Demain
出版 巴黎 法國 (圖版，第31圖，第75頁)

1979年《趙無極》J. Leymarie著 Rizzoli
International 出版 紐約 美國 (圖版，第31圖，第75頁)

1986年《趙無極》J. Leymarie著 Cercle d' Art出版
巴黎 法國 (圖版，第31圖，第75頁)

2005年《趙無極 繪畫和水墨 1948-2005》展覽圖
錄 Espace Bellevue 出版 比亞裡茨 法國 (圖版，第11圖，第44頁)





Lot 34 Detail 局部

In 1951, before his Klee period, Zao Wou-Ki had already planned on honing his understanding of lines as part of traditional Eastern aesthetics, by trying to paint using Western mediums. His Linear Series of work from 1948-1951 decisively shows his reflections upon linear aesthetics even before meeting Paul Klee. As one can discern from Zao's work in the late 1940s, subjects under his brush became increasingly slender and gaunt, as he traded realism for feeling, and used simple brushstrokes to depict the essential form of subjects and scenery. The artist applied Chinese aesthetic's understanding and concepts about lines to Western oil paints, and used the handle of the paintbrush to scrape off excess paint, creating fine lines of varying textures, adding to the character of each line. These lines are curt and muscular, so that not only can viewers feel the spirit of Liang Kai's "negative brushstroke method", one also grasps Zao's take on Han dynasty paintings' brick-like ethos. The foreground figures and animals in *Restauration du vieux château (Restoration of the old castle)* (Lot 34) are seem prehistoric and unpretentious, showing how Zao had been influenced by the art on ancient Chinese pottery as well as epigraph carvings. These seemingly capricious horizontal and vertical symbols reveal careful planning by the artist to populate the space on the canvas in a purposeful and balanced way, combining with the castle in the rear to construct a more varied and contrasting rhythm.

His excursion to Europe in the early 1950s had a key effect on Zao's artistic development in the coming decade. In 1951, thanks to Zao's copper plate etching exhibition in Switzerland, he met and hit off with Paul Klee which broadened his views concerning space and semiotics. In 1952, he deliberately reduced his output and travelled to Italy and

Spain, absorbing the scenery and cityscapes of these countries and devouring all the masterpieces he could learn from in museums and churches. *Restauration du vieux château (Restoration of the old castle)* was finished in 1952 and can be seen as an extension of Zao's reflection on his identity and artistic language upon arriving in France, and is a cumulation of his learnings from Klee's style as well as his travels around Europe, in the process creating Zao's own style of the early 1950s.

Zao recalled his first encounter and shock upon encountering Klee's works in "Zao Wou-Ki's Self Portrait", "I spent hours observing (Klee's) minute rectangular colour blocks, interspersed with lines and symbols, and I was in awe of the freedom and control he has over his brushstrokes as well as the poetic levity and agility all over the canvas. The small canvas is made to seem huge and expansive thanks to his composition...and a whole new multitude of worlds is born inside these tiny symbols, I'm dazzled!" Compared with Klee's works which tend to be more geometric and childlike, *Restauration du vieux château (Restoration of the old castle)* is far more complicated in its composition and use of space, with seal carving line work and minimalistic symbolism that extend one's imagination towards Oriental aesthetics. This work is primarily made up of vertical and horizontal lines: they are thick and thin, long and short, light and deep, and they overlap to outline the silhouette of various objects, while also creating the spatial perspective of the humans and animals in the front and the castle at the back. Inspired by Klee, Zao not only revolutionised his use of space inside the canvas, he ambitiously sought after a high degree of integration between imagery and abstraction by progressively developing his own Eastern Abstract

“I have read poetry since I was a little boy. When I learned to write my characters, I was also learning to read poetry. I believe these two modes of expression possess the same character. Both express the 'qi' of life, as do the movements of our brushes on canvas, or our hands on paper as we write characters. Both of them reveal - rather than directly presenting - the hidden meanings of the universe.”

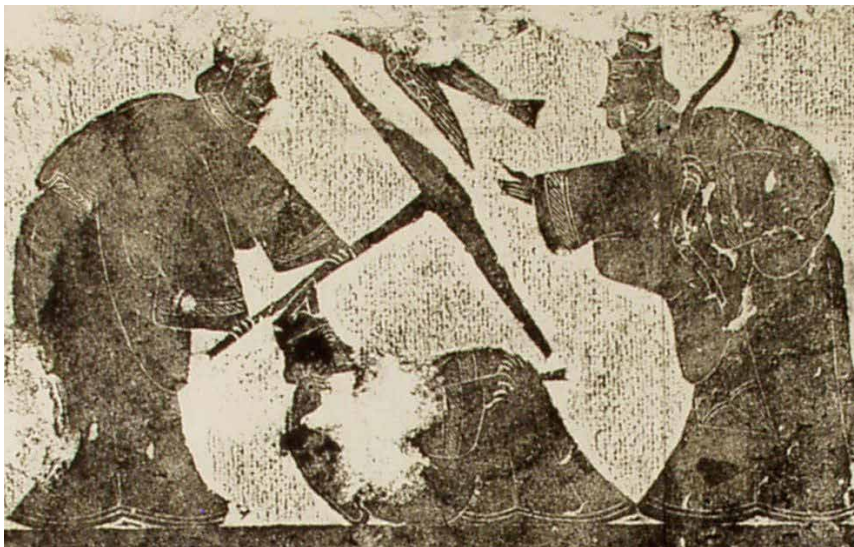
- Zao Wou-ki

style, laying the foundation for his move towards pure abstraction in the 1960s. At the same time, this was a confusing and difficult transition for the artist, as he was inspired but also encased within the traditions of Eastern and Western art, and Zao fought hard to break free from these constraints to explore his own aesthetics of Modern Abstraction.

Castles, small towns, and cities are frequent motifs in Zao's work from the early 1950s, taking forms such as the Piazza Venezia, Notre-Dame de Paris, and Catedral de Burgos. These works inspired by architectural icons tell us how Zao's early works were inspired by cityscapes. Nevertheless, he was not content to simply transfer three-dimensional structures from reality onto a two-dimensional canvas, he drove himself to study how non-enclosed linear systems can be used to create atmosphere and capture fleeting impressions - this carries on the spirit of the great impressionist masters, and takes form as experiments on the relationship between shadows and objects. *Restauration du vieux château (Restoration of the old castle)* also features an overlapping and parallel placement of rough brushstrokes with fine brushes alongside thick and thin backing paint layers, which represents a use of Chinese ink wash technique to treat oil paints,

resulting in a background that glows with rich colours and delicate layers, enhancing the texture and aesthetics that can be achieved with oil paint. This is also a core essence of ancient Eastern landscape paintings, relying on the artist's observation and distillation of a scene to traverse among impressionism and abstraction.

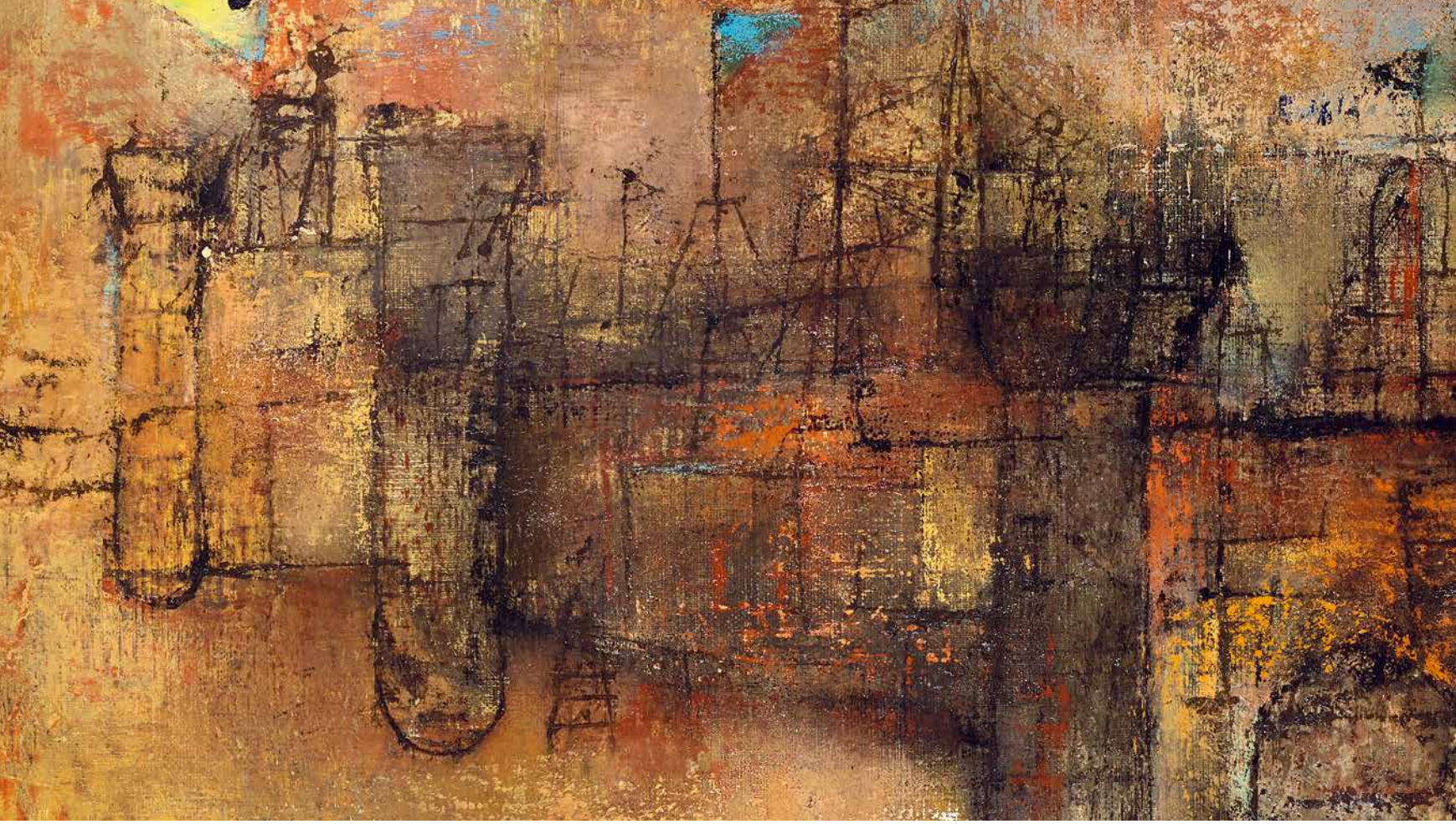
The refined nuances in *Restauration du vieux château (Restoration of the old castle)* bring to mind flowing musical notes and poetic undertones, kicking the viewer's imagination to overdrive. The indistinct figures and objects “contain the beat of life...finding its place amidst the harmonious whole, everyone can freely roam, linger, breathe, even trip on a point” - so wrote Zao after reading the poetry of Michaux. That also happens to be the perfect footnote for Zao's work in the early 1950s, combining and reinterpreting what imagery and artistic conception means as cornerstones of Eastern aesthetics, and imbuing that Eastern spirit into the history of modern art around the world.



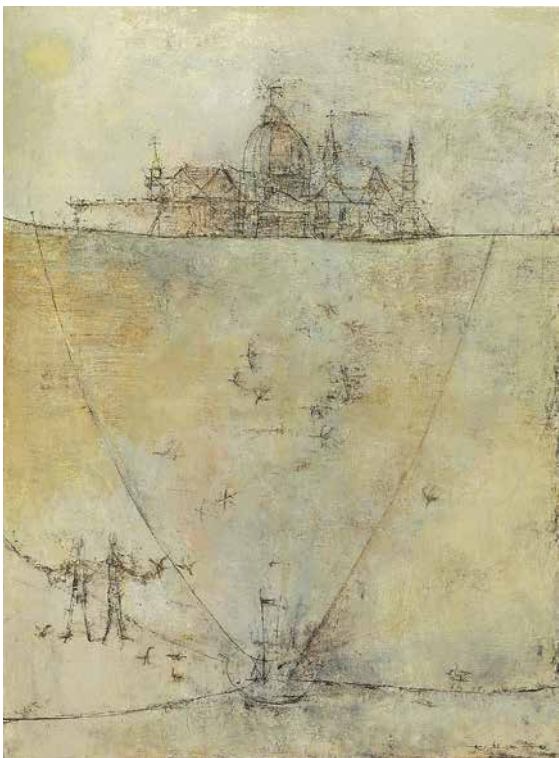
Eastern Han Dynasty (25-220), *Rubbing of Wu Family Shrines pictorial stones* (detail), Princeton University Art Museum, Princeton, New Jersey, USA
東漢《武氏祠畫像石》(局部) 美國 新澤西州 普林斯頓 普林斯頓大學藝術博物館



The Houmuwu Ding (The Simuwu ding) (details), bronze ding (sacrificial vessel), Shang Dynasty (approximately BC 1600 - BC 1046). National Museum of China, Beijing, China.
商代 後母戊鼎紋樣 (局部) 青銅鼎銘器 中國 北京 國家博物館藏



Lot 34 Detail 局部

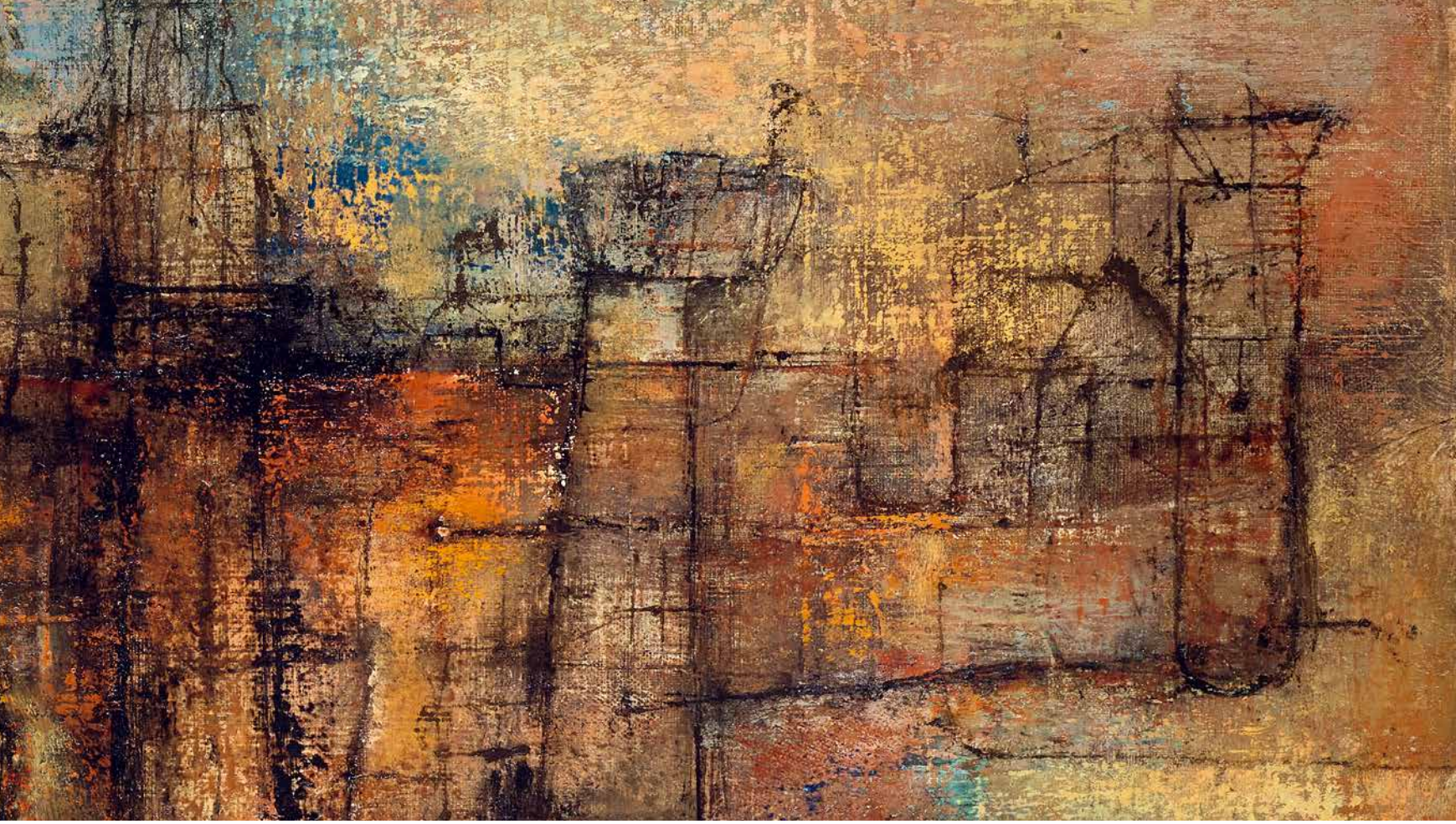


Zao Wou-Ki, *Piazza ou Venise*, 1950. Centre Georges Pompidou, Musée National d'Art Moderne / Centre de Création industrielle, Paris, France
Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《廣場（威尼斯）》1950年 法國 巴黎 龐畢度國家藝術與文化中心 國立現代藝術美術館與工藝創作中心藏

在1951年克利時期開始之前，其實趙無極早有打算昇華自己東方美學傳統對線條的參悟，試驗西方媒材繪畫。1948-1951年間的線性系列作品，見證了他在遇到保羅·克利前對線性美學的思考。從趙無極1940年代晚期的作品可見，他筆下的物象漸趨峻瘦，以簡約的筆法勾勒人物、風景的基本造形，但求意會而非象似。藝術家刻意把中國美學對線條的經營帶入西方油畫媒材，以畫筆木柄端刮掉顏料，刻出質感不一的細線，加深了線條的質感。這些線條短促而剛勁，觀者不僅感受到梁楷「減筆法」的精神，更捕捉到趙無極所珍藏的漢代畫像磚神髓。《舊城重光》（拍品編號34）前方的人像、小狗形象古樸質雅，能看到中國古代器皿紋樣、銘文對趙無極的潛移默化。這些看似隨意的橫、豎線條符號其實經藝術家精心安置，疏落有致地支撐起畫布的空間，與後方的城堡共同築起畫面上頓挫的節奏。

1950年代初在歐洲一段段真摯而浪漫的藝術探險，對趙無極往後十年藝術發展尤為關鍵。1951年，他因於瑞士設展銅版畫而與保羅·克利的作品相遇相知，拓闊了他對空間、符號的想像；1952年，他刻意減少創作，到意大利、西班牙旅遊，飽覽各地風光及城市景貌，如渴如饑地參觀博物館、教堂壁畫，觀摩大師之作，為日後創作汲取充足養分。《舊城重光》作於1952年，延續了趙無極初抵法國對自身的身分、專屬的藝術語彙的思考，薈萃克利風格與暢遊歐洲對他帶來的震撼，打造出1950年代初趙氏風格。

趙無極曾在《趙無極自畫像》回憶他首次接觸克利作品的驚豔與衝擊：「我花好幾小時來觀察（克利）這些小小的、長方形的色彩，間雜著線條和符號，我為他運筆的自由和畫面洋溢的輕盈靈動的詩意震住了。小小的畫面因他善於營造空間而顯得遼闊無比……從這繪在多重空間的小小符號中，誕生了一個世界，令我目為之眩！」相比克利傾向童趣感、幾何造型的作品，《舊城重光》在佈局、空間上更見複雜，篆刻式線條和簡約的符號延展出東方美學想像。《舊城重光》主要以直線、橫線構成：或粗或幼、或長或短、或淺或深的橫、豎不斷堆疊，勾勒出物象的輪廓，塑造了人像動物在前景而城堡在後景的空間透視。在克利的啟發下，趙無極不僅革新了畫布以內的空間，他更有野心地



在繪畫中探求「意象契合」，由此逐步開闢出趙氏獨有的東方抽象筆法，為1960年代邁向純粹抽象打下基礎。這卻同時是一段迷茫、艱辛的過渡階段，被東西方藝術傳統所啟發和包圍，趙無極奮力掙脫傳統範式的限制，探索自己的現代抽象美學。

城堡、小鎮、城市反覆出現於趙無極1950年代早期的作品，比如威尼斯廣場、巴黎聖母院、西班牙布爾高斯大教堂。由這些知名建築啟迪而成的經典作品，可見城市景貌為趙無極的早期作品帶來思如泉湧的靈感。然而，他對城市地景的觀察並不囿於要把現實中的三維立體建築轉化為畫布中的二維平面透視，他更嘗試探索如何以非封閉式的線條系統來塑造氛圍、捕捉瞬間的印象，承繼印象主義大師的精神，試驗虛影與實體之間的關係。《舊城重光》又將細筆而畫的粗獷筆觸與厚重或透薄的底部顏料並置，以水墨暈染的方法處理油彩，畫面背景綻放出細緻豐富的色彩層次，豐富了油彩所能展現的材質感和美感。這亦是東方古典山水畫的核心精神，透過藝術家對景物的提煉、觀照，以及兩者的交融，穿梭於寫意和抽象之間。

細細品嚐《舊城重光》的細節，彷彿音符流動、詩詞低吟，啟發觀者無限想像。依稀的人影與物象，「蘊藏著生命的躍動……在和諧的整體中找到它的位置，每個人都能隨意地在其中漫遊、流連、呼吸，甚至在某一個點上顛覆」——這是趙無極讀米修詩作後的感言，更是藝術家本人1950年早期繪畫的絕妙註腳，融匯並重新詮釋「意象」與「意境」兩個東方美學基石，將東方精神寫進全球現代藝術史。



Paul Klee, *Schicksalsstunde um drei Viertel zwölf (Fateful Hour at a Quarter to Twelve)*, 1922. Christie's New York, 1 November 2011, lot 5, sold for USD 2,210,500
保羅·克利《十一時四十五分命中注定的一刻》1922年 佳士得紐約 2011年11月1日 編號5
成交價：2,210,500 美元

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION
歐洲重要私人收藏

35 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

10.03.85

signed in Chinese, signed 'ZAO' (lower right); signed,
titled and inscribed 'ZAO WOU-KI 10.3.85. 97x195 cm.'
(on the reverse)

oil on canvas

97 x 195 cm. (38 $\frac{1}{5}$ x 76 $\frac{3}{4}$ in.)

Painted in 1985

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

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

PROVENANCE

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 Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki). A certificate of authenticity can be requested for the successful buyer.

EXHIBITED

Paris, France, Galerie Nationale du Jeu de Paume, Zao Wou-Ki, October – December 2003

LITERATURE

J. Leymarie, Editions Cercle d'Art, Zao Wou-Ki, Paris, 1986 (illustrated, plate. 250, p. 308)

D. Abadie & M. Contensou, Ars Mundi, Zao Wou-Ki, Spain, 1988 (illustrated, plate. 62)

Y. Bonnefoy & G. de Cortanze, Editions La Différence Enrico Navarra, Zao Wou-Ki, Paris, 1998 (illustrated, p. 223)

Galerie Nationale du Jeu de Paume (ed.), Zao Wou-Ki, exh. cat., Paris, France, 2003 (illustrated, pp. 132-133)

10.03.85

油彩 畫布

97 x 195 cm. (38 $\frac{1}{5}$ x 76 $\frac{3}{4}$ in.)

1985年作

款識：無極ZAO (右下)；ZAO WOU-KI 10.3.85.

97x195 cm. (畫背)

來源

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)。買家可向基金會申請作品保證書。

展覽

2003年10月至12月「趙無極」國立網球場現代美術館 巴黎 法國

出版

1986年《趙無極》J. Leymarie著 Editions Cercle d'Art 巴黎 法國 (圖版，第250圖，第308頁)

1988年《趙無極》D. Abadie 及M. Contensou著, Ars Mundi 西班牙 (圖版，第62圖)

1998年《趙無極》Yves Bonnefoy及Gerard de Cortanze 著, Editions La Différence Enrico Navarra 巴黎 法國 (圖版，第223頁)

2003年《趙無極》展覽圖錄 國立網球場現代美術館編輯 巴黎 法國 (圖版，第132-133頁)



View of galaxy
星空的景觀





Rembrandt Harmenszoon van Rijn, *Landscape with the Rest on the Flight into Egypt*, 1647. National Gallery of Ireland, Dublin, Ireland
林布蘭·哈爾曼松·范·萊因《逃往埃及的歇息》1647年 愛爾蘭 都柏林 愛爾蘭國立美術館藏

Zao Wou-Ki returned to Chinese ink painting in the early 1970s, using ink smudge to create lines that are light, ephemeral and endlessly rich in detail on xuan paper. This new approach offered the artist a greater degree of freedom and flexibility, and opened up once again new expressive possibilities for oil painting. *10.03.85* exemplifies the artist's concepts of composition during the 1980s—it embodies Zao's study of abstract painting over the previous three decades and the fusion of Chinese ink painting and philosophy, and it is painting of perfect technique and singular style.

SPACE AND VOID

After his re-exploration of the roots of Chinese painting, Zao Wou-Ki began to experiment with using large areas of light colours or empty space as the background. As Zao said, "It looks like there is a great deal of empty space in my paintings. Yet it is more difficult to work with smudge in oil painting than in ink painting, so I devote more effort to empty space than solid space in my work. In Chinese painting, the intersection between empty space and solid space gives rise to rhythms that propel one another forward, instilling in the composition a subtle alternation between lightness and weight. I have been deeply inspired by tradition in this. If you say my work is different from that of most Western painters, it probably comes down to the perspective on the treatment of space." *10.03.85* is one of the artist's iconic works from this period.

The artist began with creating the structure with large and horizontal brushstrokes across the canvas, and then used fine brushwork and drip painting to enrich the composition. Upon closer look, one sees several fine black lines interwoven with orange beneath the centre like entangled seaweeds. On the left and along the bottom of the composition, layers of oil paint—with violet and blue litmus being the main colours—evoke striking and angular cliffs along the coast. On the right of the composition, Zao painted with oil paint that had been

thinned down with a high ratio of solvent, and he tried to flatten the paint without leaving traces of brushwork across the canvas. Washes of orange and touches of marigold move and stir like waves splashing against the rocks, while the image also calls to mind the boundless galaxy. *10.03.85* resounds with a sense of fluidity that permeates, spreads and ripples, and encapsulates a misty and transcendent style. In the late stage of his career, Zhang Daqian, who had developed an impeccable command of Chinese painting and refined his art through the immersion in Eastern and Western arts, invented the splashed-colour landscape painting. In *Temple at the Mountain Peak*, amidst the heavy layers of mist are thick cyan colours splashing down—they settle, or blend, like light and shadows morphing between the cliffs. The colours seep through the mist and light up the texture of the cliffs. It echoes the perfect expression of Eastern artistic transcendence and meditative realm in *10.03.85*.

COLOUR AND LIGHT

In the same year as he created *10.03.85*, Zao Wou-Ki returned to his *alma mater*, the China Academy of Art in Hangzhou, to give lectures. At the time, he summed up his use of colour and light in painting as "dark in some places, light in some others; warm in some places, and cold in some others. It is related to both the forefront and the background." Inspired by ink painting, Zao's focus was not limited to the use of new colours, but he also emphasised the merging of colours—colour is the source of light, so the natural transition of colours is key in painting.

In *10.03.85*, Zao Wou-Ki depicted the background in navy blue and light yellow of varying shades and layers. The contrasting colours convey a bright and expansive sense of space, while the other colours mostly feature around the centre. He used orange, black, light blue and white shades that are more transparent, and traced the fluidity and permeation of ink painting with sheer variations of texture. The



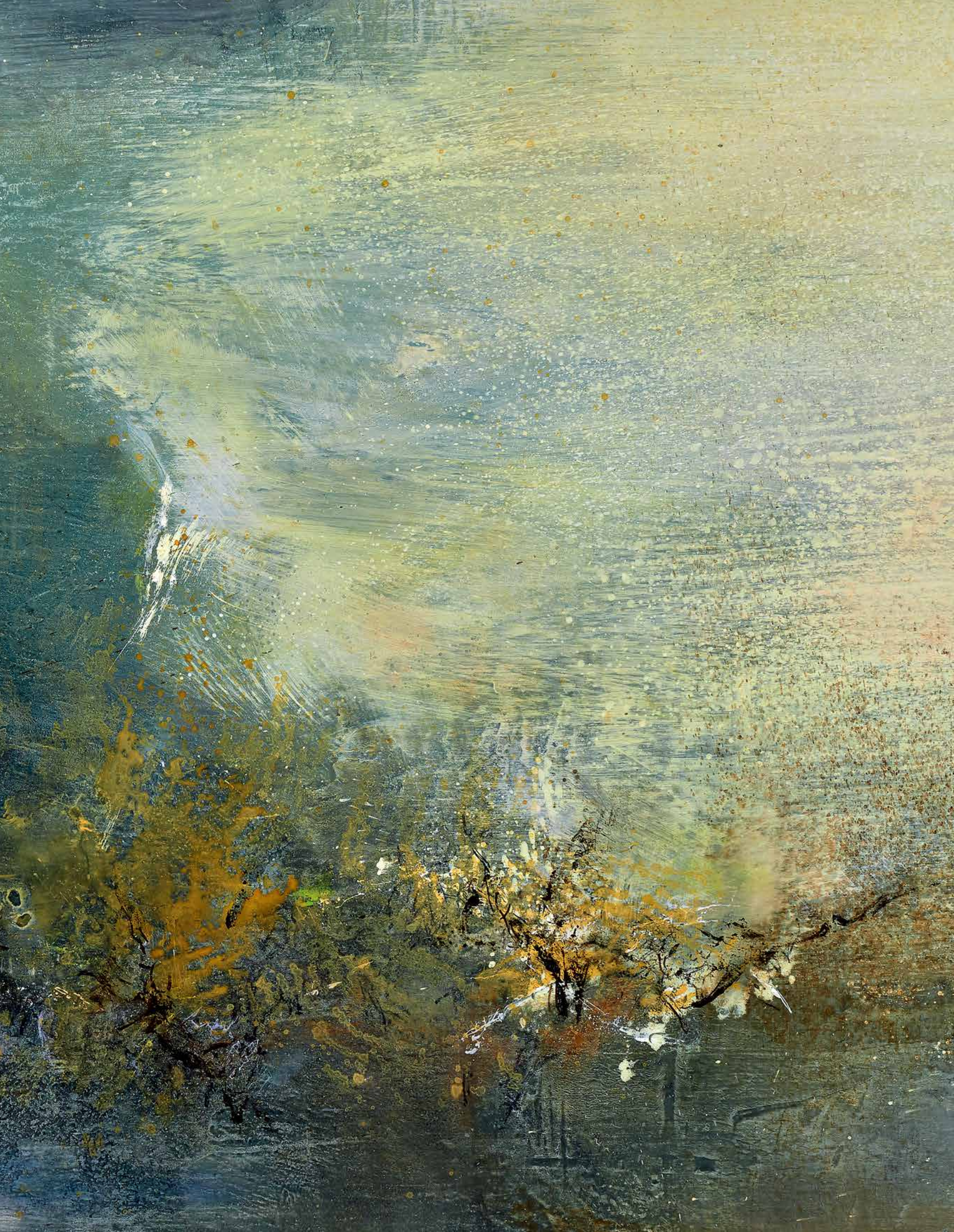
Lot 35

renowned Baroque painter Rembrandt Harmenszoon van Rijn was a master of using contrasting colours to create brightness and shade and to capture light and shadow. In his work, there is often a touch of warm colours seeping bursting through the darkness that directs the viewer's glance to the source of light. If one says looking at Rembrandt's *Landscape with the Rest on the Flight into Egypt* is like seeing a ray of light in the dark night, and that Monet's *Matinée sur la Seine* recalls the strings of smoke rising through the morning light, then *10.03.85* brings to mind the tremendous momentum of the sky and the earth—it surges and engulfs, with rings of evanescence. *10.03.85* is a large-scale canvas, and the artist instilled in it an expressive style akin to that of Chinese ink painting. It takes oil painting beyond the thick and monotonous visual effects, revealing the many variations of light and shadow between thickness, dryness, smudge and dissolve. Like the art critic Ragon Michel said, "According to Zao Wou-Ki, landscape, painting, the world, the cosmos, the sea, the nature, all now merge into a single entity (...)."

The year 1985 was a milestone in Zao Wou-Ki's artistic career. Apart from returning to his alma mater, the China Academy of Art in Hangzhou, to give lectures, he also accepted leoh Ming Pei's invitation to create a commissioned work for the opening of Raffles City, Singapore—one that turned out to be the largest oil painting Zao created in his lifetime. It shows Zao was at his peak in both creative passion and power. In 2003, Galerie nationale du Jeu de Paume held a major retrospective of Zao's work that proved to be an immense success. *10.03.85* was one of the works selected for this exhibition, which is testimony to its iconic status in Zao's expansive oeuvre. After more than three decades, *10.03.85* is presented in the private art market for the first time, which makes it a rare and remarkable occasion.



Zhang Daqian, *Temple at the Mountain Peak*. Christie's Hong Kong, 30 November 2010, lot 2644, sold for HKD 61,140,000
張大千《碧峰古寺》佳士得 香港 2010 年 11 月 30 日 編號 2644 成交價：61,140,000 港元





Claude Monet, *Matinée sur la Seine*, 1897. Christie's New York, 13 November 2017, lot 26A, sold for USD 23,375,000
克勞德·莫內《塞納河的早晨》1897年 佳士得 紐約 2017年 11月 13日 編號 26A 成交價：23,375,000 美元

趙無極於七十年代初開始重拾中國水墨畫創作，水墨沁暈在宣紙上的效果使線條輕巧空靈卻同時蘊含著無窮的細節。這個全新的方式給予藝術家更多的自由與靈活度，更再次開創了油彩的可塑性。《10.03.85》完整呈現藝術家八十年代的構圖理念，是趙無極將過往三十年對抽象畫的研究，和中國水墨畫及哲學結合的集大成之作，成就一幅在技法上完美和諧、風格獨特的畫作。

空間與留白

在重新探索中國繪畫的根源後，趙氏開始嘗試採用大片淡彩或留白作為背景，就如趙無極所言：「我的畫上很多地方看起來也很空，可是油畫不像水墨畫那樣容易渲染，所以我在空的部分比在實的部分下的功夫更多。中國畫裡虛實造成的節奏，一個推一個的不斷移動，使畫面輕重有致，在這點上傳統給了我很大的啓示，若說我的畫和一般西方畫家不同，原因大概就在處理空間的觀點上了。」而《10.03.85》正是此時期極具代表性的作品之一。

藝術家先在畫布上以大筆橫刷建構基本格局，再利用細筆、點甩潑灑的手法去豐富畫面。細看之下，中央下方幾條幼細的黑色線條摻和粉橘色，儼如是互相纏繞的海藻。畫面的左方和下緣以紫藍色、石蕊藍為主色，層層油彩刻鑿出猶如海岸邊嶙峋的怪石。在右方位置，趙氏刻意加大油彩中溶劑的比例，著色時儘量撫平油彩，不留筆觸，一抹抹的粉橘色和點點菊黃，仿似是海水拍打岸石而激蕩的千層浪花，亦令人聯想到浩瀚無邊際的宇宙星空。《10.03.85》所呈現的一種流動、滲入、開散和綿延的效果，建構出一個虛空靈寂的氤氳風格。張大千在晚期時候貫通中國繪畫又經歷了東西方藝術洗禮而獨創潑墨山水，如《碧峰古寺》裡層層疊疊於氤氳水氣中，濃重的青綠色彩夾著水份，潑在畫面自上而下，或沉澱、或相融，如同山壁間光影幻化，顏色自雲嵐中透出，石壁肌理若隱若現，與《10.03.85》蘊含東方藝術空靈、冥思境界的完美呈現不謀而合。

色彩與光線

在創作《10.03.85》的同一年，趙氏回到年少時求學的杭州美專作短期的講授，當時就曾總結，作畫用色用線是「有的地方深，有的地方淡，有的地方熱，有的地方冷，與前面後面都有關係」。因受到水墨畫的啟發，趙無極的創作著眼點不只在於新的顏色，他同時看重色與色的結合，因為色彩正正是光線的泉源，因此色彩的自然過渡至為關鍵。

趙無極在《10.03.85》中利用不同深淺層次的藏青和嫩黃色為背景，對比色彩形塑出明亮闊闊的空間感。其餘的色彩則集中運用在中央位置，他用透明度高高的橘色、黑色、淺藍與白色，並以稀薄的層次變化表現出水墨畫的流動性和滲透性。著名的巴洛克繪畫畫家林布蘭擅於運用強烈對比顏色塑造明暗和捕捉光影，作品往往在一片的深沉中躡出一小處暖色彩，令觀者的目光能集中注視發光源。如果說觀賞林布蘭的《逃往埃及的歇息》就像在黑夜中看見一抹光，莫內的《塞納河的早晨》似晨曦透出的縷縷輕煙，那麼《10.03.85》就猶如一大片天地氣勢動盪，鋪天蓋地而來，有一種輕靈飄逸的情韻。《10.03.85》尺幅恢宏，藝術家以類似中國水墨畫的形式來呈現，使油彩超越了濃稠的單一視覺效果，呈現千百種濃淡枯潤、暈染化散的光影變化。就如藝評家米歇爾·拉貢 (Ragon Michel) 所言：「對趙無極而言，山水、繪畫、世界、宇宙、海洋、自然等等，都在此刻混融為一。」

1985年可謂是趙無極創作生涯的一個里程碑，除了在相隔多年后重回母校杭州美專作短期講授，同時亦應貝聿銘之邀為新加坡萊佛士城的落成而創作了生平最大尺幅的油畫作品，可以知道此時的趙氏無論是對創作的熱情或能力，都處於巔峰時期。2003年，巴黎國立網球場現代美術館為趙氏舉辦了一場非常成功的大型回顧展，《10.03.85》在芸芸作品中脫穎而出，成為在此展覽中展出的其中一幅作品，足見這件作品的代表性。在相隔三十多載後，《10.03.85》首次呈現在私人市場中，實屬珍罕難得。

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

36 **CHU TEH-CHUN 朱德群**
(ZHU DEQUN, 1920-2014)

N°70

signed in Chinese and signed 'CHU TEH CHUN'
(lower left); signed 'CHU TEH-CHUN', signed in
Chinese, titled 'N° 70' and dated '1960' (on the
reverse)

oil on canvas

130 x 65 cm. (51 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in.)

Painted in 1960

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

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

PROVENANCE

Anon. Sale, Binoche, France, 7 October 1998, lot 56

Anon. Sale, Sotheby's Hong Kong, 26 April 2004, lot 525

Acquired from the above sale by the present owner

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

LITERATURE

Pierre Cabanne, *Chu Teh-Chun*, Editions Flammarion, Paris,
France, 2000 (illustrated, plate 13, p. 67).

第 70 號

油彩 畫布

1960年作

款識：朱德群 CHU TEH CHUN (左下)；CHU
TEH CHUN 朱德群 N° 70 1960 (畫背)

來源

比諾甚 法國 1998年10月7日 編號56

蘇富比 香港 2004年4月26日 編號525

現藏者購自上述拍賣

此作品已經日內瓦朱德群基金會鑑定

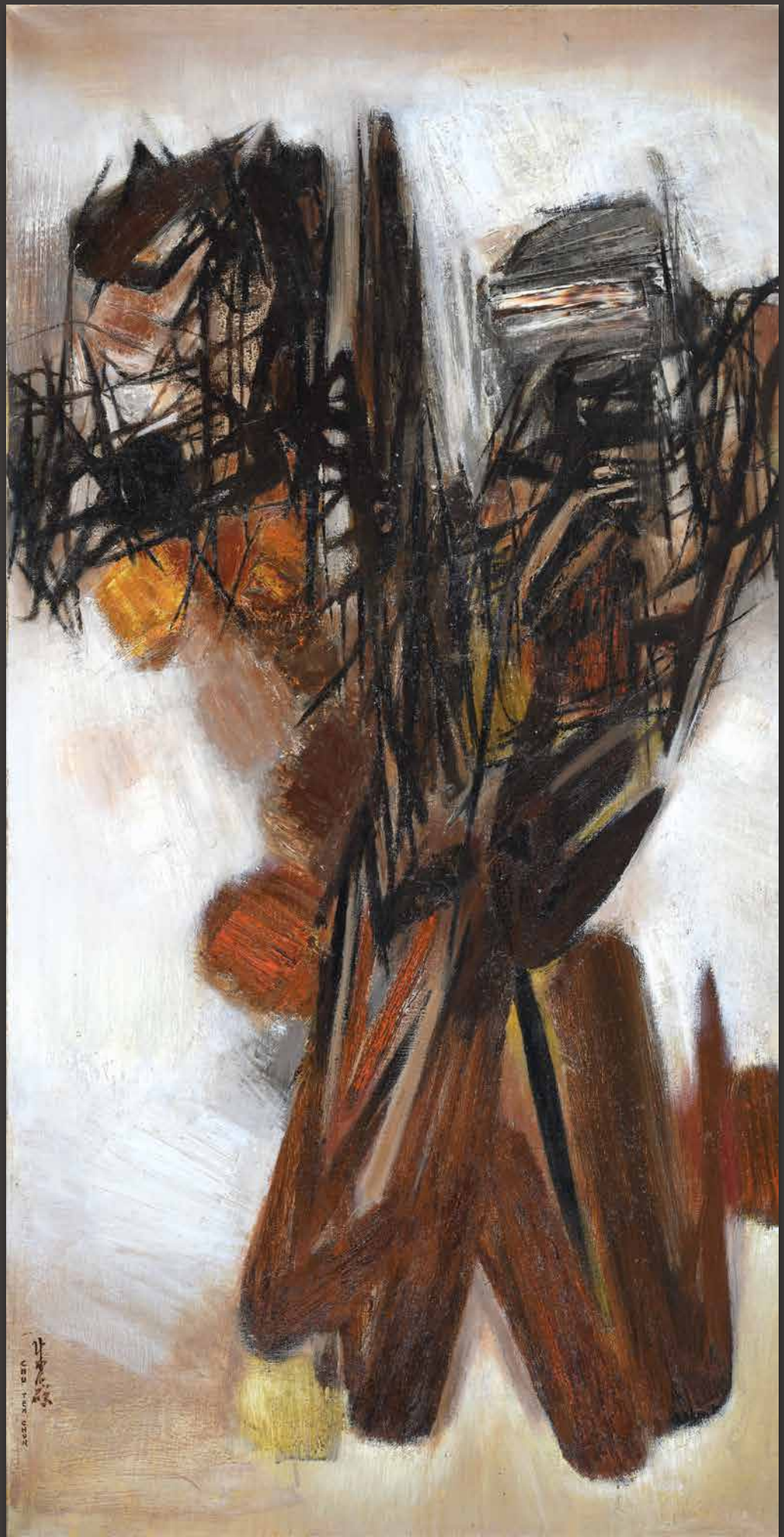
出版

2000年《朱德群》Pierre Cabanne 著 Editions
Flammarion出版 巴黎 法國 (圖版，第13圖，第67頁)



Pierre Soulages, *Peinture 195 x 130 cm, 3 février 1957*, 1957, Christie's London,
28 June 2018, lot 122, sold for GBP 2,888,750.

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
彼埃蘇拉吉《Peinture 195 x 130 cm, 3 février 1957》1957年 佳士得 倫敦 2018年
6月28日 編號122 成交價：2,888,750 英鎊



On Chu Teh-Chun's lifelong quest to exploring the infinite roads of abstraction, the artist composed many styles of expression after his arrival in France in 1955. Chu's work evolved within a Western abstract framework yet called forth the confident, natural brushwork of the East. He wrote "I hope to forge a new style of abstract painting out of the colour relationships of Western art and the abstract lines of calligraphy: a concept of abstraction that will be able to express what is inexpressible in the lyrics of our classical Chinese poetry."

Looking at *No. 70* (Lot 36), one cannot ignore the deep connection with Nicolas de Staël's Painting dated January 1947. In 1956, Chu attended a retrospective exhibition of the Russian-born artist de Staël at the Musée d'Art Moderne in Paris. The bold, free aura of the works he saw there provided a rich visual experience and aroused a response in Chu Teh-Chun's mind, after which he began to work on the non-figurative works he had been pondering for a while. In just four short years, Chu's talent as a painter was revealed in his bold experiments with abstraction and were met with great acclaim in the Parisian art world. In 1960, Chu held a solo show at the Galerie Henriette Legendre, and was invited to represent the Eastern members of the Ecole de Paris. Similar by their thick slanted lines intersecting with forcefulness in a vertical composition against a monochrome background, both works produce a strong sense of agitation. While de Staël applied strong thick lines with a palette knife, Chu chose free-flowing brushwork that incorporates the techniques of Chinese calligraphy, with strokes that range from light to heavy and from briskly energetic to relaxed. The X-shaped composition created around a central vertical axis creates an endless flow where the eye dances from one corner to the other in an energetic infinity loop, always returning to the centre of the composition. The result is an intense dramatic visual effect in earthy tones reminiscent of Rembrandt van Rijn, whom he greatly admired.



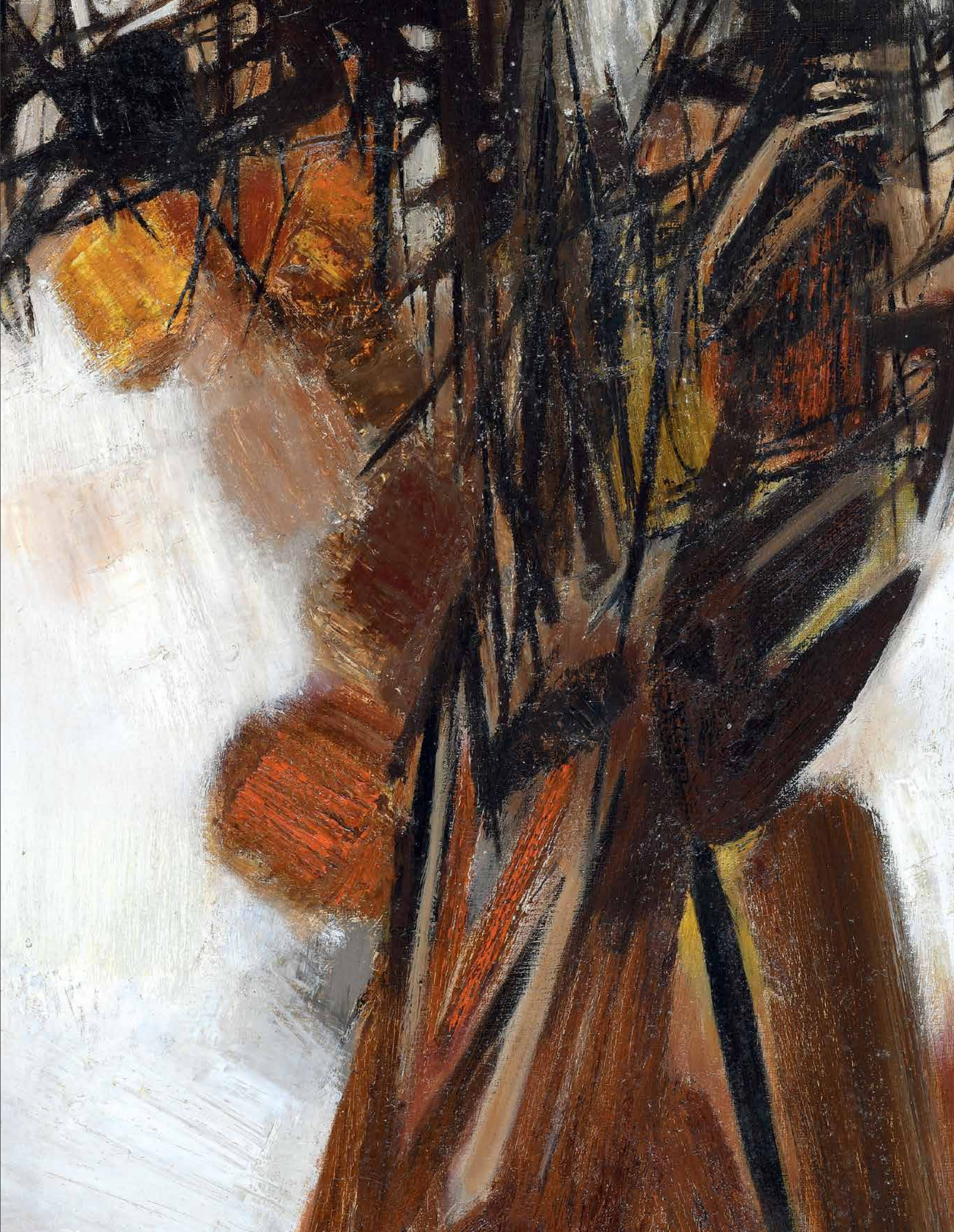
Rembrandt van Rijn, *Le bœuf écorché* (*The slaughtered ox*), 1655, Musée du Louvre, Paris, France
倫勃朗·凡·萊因《屠宰的牛》1655年 法國 巴黎 盧浮宮藏

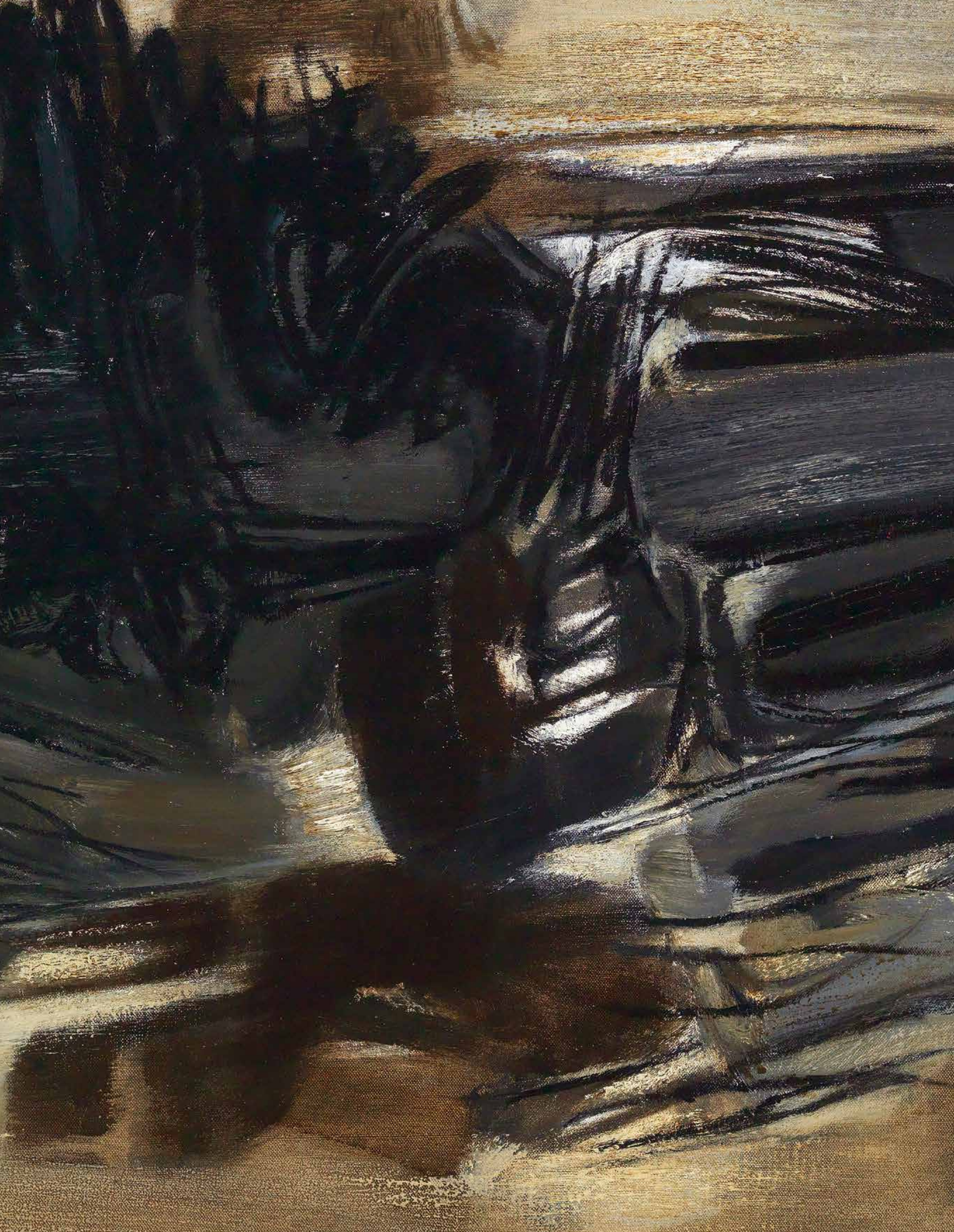


In *No. 92* (Lot 37) painted only one year later, Chu Teh-Chun gained a much more confident stroke. He appears to use a very thick brush running horizontally on the surface in a dense pattern and energetic rhythm. Using black lines and monochromatic blocks of colour, characteristic of his 1960s paintings, Chu shows a high level of maturity in his style. The subtle variations of blue, brown, black, ochre and grey set within strong, vigorous black lines call to mind the image of a vigorous struggle on a stormy sea painted by Rembrandt. Between the layered strokes and blocks of colour, white flashes shine through in the centre of the composition. This game of light and shadow accentuate the optical dramatics. Chu wrote: "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".

In the Chinese aesthetics of traditional landscape painting, a great deal of simplicity lies behind the techniques and concepts where the sole use of black ink on a plain surface can produce a broad spectrum of visual effects. The command of brushwork is of central importance in that tradition. The six variations of "black, white, thick, thin, dry, wet" that offer black ink when mastered after years of practice, can create infinite pictorial possibilities. Chu Teh-Chun already had a skilled grasp of this tradition. This imparted a more fluent quality to the composition and allowed Chu to derive a quality of expression through the use of line that differed from that of Western artists who did not know the meaning of calligraphy. Injecting some of the freehand expression of traditional Chinese painting and calligraphy into his works, Chu Teh-Chun's approach to abstraction yields a beautifully flowing and lyrical, yet powerful approach.

Nicolas de Staël, *Painting*, 1947, Museum of Modern Art, New York, USA
Artwork : © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
尼古拉斯·德·斯塔爾《畫作》1947年 美國 紐約 現代美術館藏





朱德群一生都在不竭追尋抽象風格，而他在 1955 年到達法國後就更吸納了多種表達方式。他的畫作在西方抽象框架內演變而來，卻操持著東方人瀟灑自然的筆墨手法。他寫道：「我希望融合西方藝術色彩關係與中國書法抽象的線條運動來打造一種嶄新的抽象繪畫風格：一種能表達我們中國古典詩詞在文字中所無法言表的抽象風格。」

面對朱德群的《第 70 號》（編號 36），觀者一定注意到其與俄國畫家尼古拉·史塔耶爾於 1947 年 1 月所作的繪畫所產生的共鳴。1956 年，朱德群在巴黎現代藝術博物館參觀了尼古拉·史塔耶爾的回顧展。他在那裡看到了史塔耶爾作品中狂放不羈的風韻，為他自己的創作提供了非凡的視覺靈感與啟發。此後，朱德群腦海中便與史塔耶爾開始對話，開始創作他已沈思嚮往許久的非具象化題材。短短四年中，他的繪畫才能在這場抽象實驗中散揚地淋漓盡致，並在巴黎藝術界贏得了廣泛贊譽。1960 年，朱德群在亨利埃特·勒讓德畫廊舉辦個展，並應邀成為巴黎大學校里東方藝術的傑出代表。兩條粗斜線條與單色背景下的垂直構圖有力相交，兩者神似而形又不同，產生強烈的躁動感。史塔耶爾偏愛用調色刀施加濃密硬朗的粗線，而朱德群則回歸自然流動的筆法，精巧結合了中國書法，筆法從輕盈到厚重，從靈動到鬆弛。圍繞中心垂直軸所建的 X 形構圖也衍生出無邊無盡的流動感：觀者總會從一個角落緩慢轉向另一個角，並最終回歸構圖的中心點，從始至終無限循環。最終畫面上展現出極富戲劇化的視覺效果，與他仰慕神往的倫勃朗作品無比契合。

僅僅一年之後，在《第 92 號》（編號 37）一作中，朱德群的筆觸顯得更加胸有成竹。他用厚重的筆刷在畫布上橫擲自由滑動，密密匝匝而又富有節奏感。他用他 1960 年代作品中所獨有的黑色線條和單色色塊，向觀者一展他藝術上的自信成熟。藍、棕、黑、赭石、沈灰，細入毫釐的千變萬化於強勁有力的深黑線條中掙出，讓人不禁聯想到倫勃朗的畫作中風雨如磐的怒海上人與自然的激烈鬥爭。層次鮮明的筆觸與震撼人心的色塊間，白色閃光在畫面中央迸發出耀眼的光芒。這是一場視覺的光影遊戲。正如朱德群自己總結的那般：「我所繪制的顏色和線條絕不是隨機放置，而是為了共同的藝術目的而和諧相合：激活光源並引發出圖像感與節奏感。」

於中國傳統山水美學中，至簡而上的理解深扎於技法與哲學之中，僅運用墨與水即可衍化出千變萬化，馳騁於純色背紙之上。古代書畫著重講究筆法。歷經多年磨練，朱德群對水墨早已得心應手，將墨分六彩之「黑、白、乾、濕、濃、淡」皆使得游刃有餘，創造出無限藝術可能。朱德群對傳統書畫的深諳心得，賦予了他的抽象作品更流暢溫潤的質素，況在手法上與西方主流相左，卻又可傳遞東方厚重的文化內涵。他將隨性超脫的水墨丹青之風骨注入他的抽象表現中，創立了華美靈動卻極具力道的風格。



Chu Teh-Chun, *No. 81*, 1961, Christie's Hong Kong, 26 May 2018, lot 27, sold for HKD 38,350,000
Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群《第 81 號》1961 年 佳士得 香港 2018 年 5 月 26 日 編號 27 成交價：38,350,000 港幣



Rembrandt van Rijn, *Storm on the Sea of Galilee*, 1633
倫勃朗·凡·萊因《伽利略海暴風》1633 年

37 CHU TEH-CHUN 朱德群

(ZHU DEQUN, 1920-2014)

No. 92

signed in Chinese, signed 'CHU TEH-CHUN' (lower right); signed in Chinese, signed, dated and titled 'CHU TEH-CHUN 1961 No. 92' (on the reverse)
oil on canvas
73.5 x 73.5 cm. (28⁷/₈ x 28⁷/₈ in.)
Painted in 1961

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

US\$490,000-740,000

PROVENANCE

Private Collection, Europe
Anon. Sale, Christie's Hong Kong, 25 November 2012, lot 106
Acquired from the above sale by the present owner
The authenticity of the artwork has been confirmed by
Fondation Chu Teh-Chun, Geneva.

第九十二號

油彩 畫布
1961年作
款識：朱德群 CHU TEH-CHUN (右下)；
朱德群 CHU TEH-CHUN 1961 No. 92 (畫背)

來源

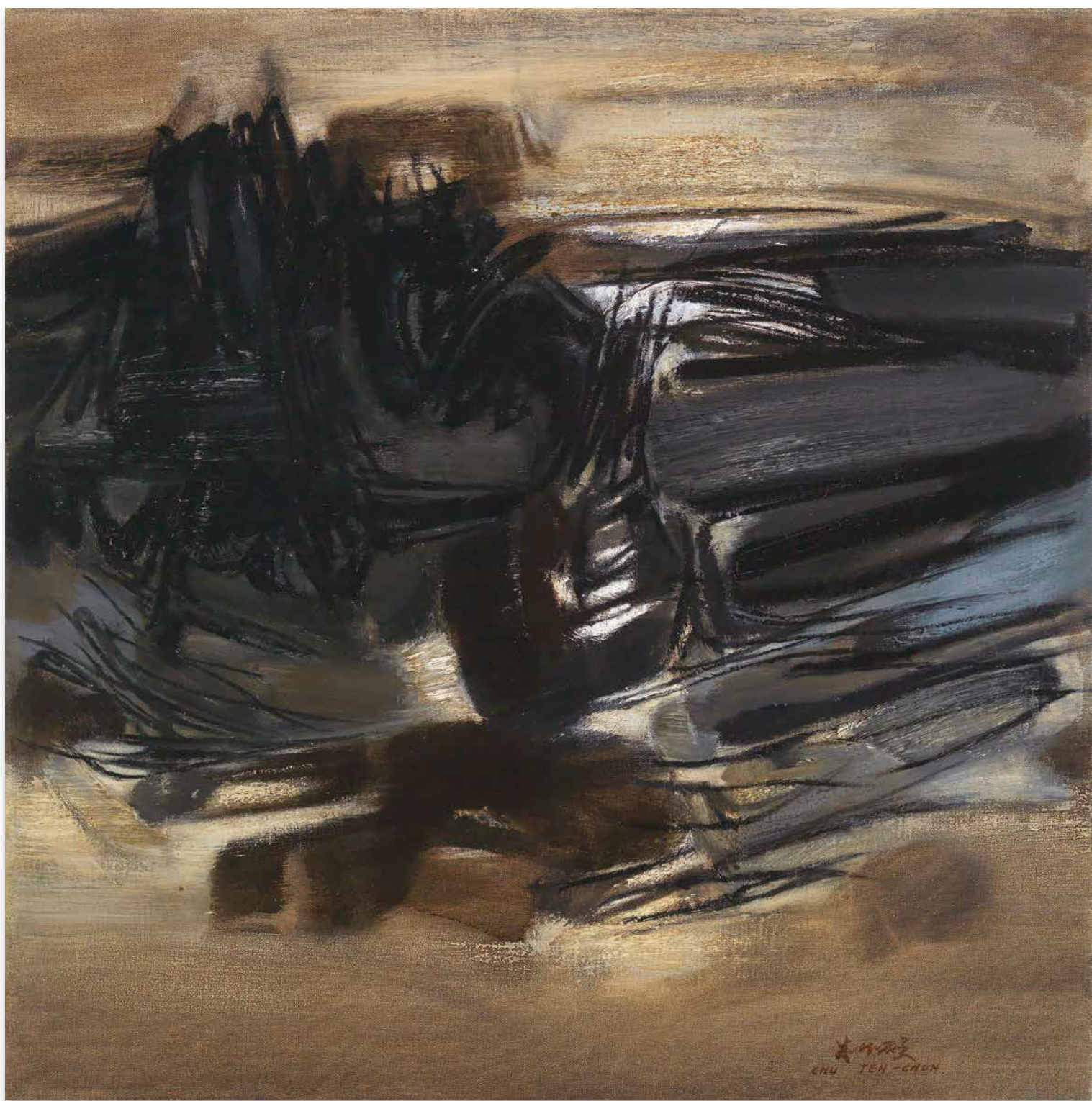
歐洲 私人收藏
佳士得 香港 2012年11月25日 編號 106
現藏者購自上述拍賣
此作品已經日內瓦朱德群基金會鑑定

"I hope to forge a new style of abstract painting out of the colour relationships of Western art and the abstract lines of calligraphy: a concept of abstraction that will be able to express what is inexpressible in the lyrics of our classical Chinese poetry."

- Chu Teh-Chun

「我希望融合西方藝術色彩關係與中國書法抽象的線條運動來打造一種嶄新的抽象繪畫風格：一種能表達我們中國古典詩詞在文字中所無法言表的抽象風格。」

- 朱德群



38 ANISH KAPOOR 安尼施·卡普爾

(B. 1954)

Untitled

stainless steel
270 x 270 x 60 cm. (106¼ x 106¼ x 23⅝ in.)
Executed in 2002

HK\$7,000,000-9,000,000

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

PROVENANCE

Edinburgh House Estates Art LP, London, UK
Acquired from the above by the present owner in 2010

EXHIBITED:

Morat, Switzerland, Expo.02, Un ange passe: Seven Venues of Faith, May - October 2002 (illustrated in colour, n. p.).
Erfurt, Germany, Kunsthalle Erfurt, Ineffable Beauty / Schön Unaussprechlich, May - June 2003 (illustrated in colour, n. p.).
Cologne, Germany, Kunsthhaus Bregenz, Anish Kapoor: My Red Homeland, September - November 2003 (installation views illustrated in colour, pp. 60-61).
London, UK, Kensington Gardens, Anish Kapoor: Turning the World Upside Down, September 2010 - March 2011 (installation views illustrated in colour, p. 112).

LITERATURE

R. F. Crone and A. von Stosch, Prestel, Anish Kapoor: From Colour to Darkness: Svayambh, Munich, Germany, 2008, p. 159 (an installation view illustrated in colour, p. 45).
D. Anfam, Phaidon, Anish Kapoor, New York, USA, 2009 (illustrated in colour, p. 285).
H. K. Bhabha, Flammarion, Anish Kapoor, Paris, France, 2011 (an installation view illustrated in colour, p. 294).

無題

不銹鋼
2002年作

來源

英國 倫敦 愛丁堡地產有限公司
現藏者於2010年購自上述收藏

展覽

2002年5月-10月「Un ange passe: Seven Venues of Faith」Expo.02 5 姆爾登 瑞士 (彩色圖版, 無頁數)
2003年5-6月「Ineffable Beauty / Schön Unaussprechlich」愛爾福特藝術館 愛爾福特 德國 (彩色圖版, 無頁數)
2003年9月-11月「Anish Kapoor: My Red Homeland」Kunsthhaus Bregenz藝術博物館 科隆 德國 (彩色裝置圖版, 第60-61頁)
2010年9月-2011年3月「Anish Kapoor: Turning the World Upside Down」肯辛頓花園 倫敦 英國 (彩色裝置圖版, 第112頁)

出版

2008年《Anish Kapoor: From Colour to Darkness: Svayambh》R. F. Crone及A. von Stosch著 Prestel 出版社 德國 慕尼黑 第159頁 (彩色裝置圖版, 第45頁)
2009年《Anish Kapoor》D. Anfam著 菲登出版社 紐約 美國 (彩色圖版, 第285頁)
2011年《Anish Kapoor》H.K. Bhabha著 Flammarion 出版社 法國 巴黎 (彩色裝置圖版, 第294頁)



Detail of Jan van Eyck, *Portrait of Giovanni di Nicolao Arnolfini and his Wife*, 1434.
National Gallery, London.
Photo: © 2019. Photo The National Gallery, London/Scala, Florence.
揚·凡·艾克《喬凡尼·德·尼科勞·阿諾爾菲尼和妻子肖像》局部 1434年作 倫敦 國家美術館



“Kapoor’s works oblige the viewer to become sensitive to the continuous processes of cognition and imagination, instinct and dream, sensation and inference, by which the mind constructs the world. Indeed, in such an act of aesthetic response, the mind has a sudden and uncanny experience of looking at itself.”

– Nancy Adajania.

A large-scale example of Anish Kapoor’s celebrated mirror sculptures, *Untitled* (2002) is a generous concave mirror polished to luminous perfection, presenting the viewer with an inverted reflection of themselves and their surroundings. Like a giant silver contact lens that seems to consist entirely of the reflective light around it, the work envelops the viewer with its majestic scale and mercurial surface. At close range, the viewer experiences a dizzying sense of disorientation, beguiled by the alternate reality that exists within the confines of the sphere. For Kapoor, this effect speaks directly to the illusive nature of all appearances: “The interesting thing about a polished surface to me is that when it is really perfect enough something happens – it literally ceases to be physical; it levitates”, he explains; “... it is that ceasing to be physical that I’m after” (A. Kapoor, quoted in *Anish Kapoor*, exh. cat., Institute of Contemporary Art, Boston, 2008, p. 53). Indeed, Kapoor refers to his mirror sculptures as “non-objects”, suggesting that their true meaning lies not in their materiality, but rather in their effects upon the world around them.

Kapoor began his series of mirror sculptures in the mid-1990s, fascinated by the pairing of curved structures and polished stainless steel surfaces. They have since become an integral strand of his practice, giving rise to prominent public commissions such as *Sky Mirror* for the Rockefeller Centre in New York and *Cloud Gate* for Chicago’s Millennium Park. Kapoor is particularly interested in the transcendental properties of these works, which he views as an

extension of the Romantic notion of the “sublime”. “I have worked with concave mirror space for twenty years now because concave mirror space is in front of the picture plane and it is a new kind of space and a new sublime”, he explains. “A modern sublime, a ‘now’ sublime, a ‘here’ sublime” (A. Kapoor, quoted in D. de Salvo, ‘Anish Kapoor in Conversation,’ in D. Anfam (ed.), *Anish Kapoor*, London 2012, p. 403). Standing in front of *Untitled*, the viewer experiences the inarticulate sensation of being transported by visual illusion: what appears to be a solid, physical mass turns out to be nothing more than a fleeting reflection.

The Indian-born British artist was part of a generation of sculptors who came to international prominence in the 1980s. Throughout his career, Kapoor has worked on a variety of scales and with diverse materials – mirrors, stone, wax and PVC – exploring both biomorphic and geometric forms with a particular interest in negative space. He locates the true power of his works in their visceral, physical impact upon the viewer, in particular what he refers to as the moment of immediate recognition. Kapoor explains, “an object lives in a space in a particular way. You walk into the space and you say yes that’s it. ... The theoretical stuff comes later ... I’m much more interested in the effect that the body has, or that the body receives if you like, from a work” (A. Kapoor, quoted in K. Stiles and P. Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings*, Berkeley 2012, p. 189).



Anish Kapoor, *Cloud Gate*, with buildings from the Michigan Avenue skyline in view in Chicago. Photo By Raymond Boyd/Getty Images.
Artwork: © Anish Kapoor. All Rights Reserved, DACS, London/ ARS, NY 2019.
安尼施·卡普爾《雲門》和芝加哥密西根大道上的高樓大廈



Roy Lichtenstein, *Mirror #10*, 1970.
Museum of Modern Art (MoMA), New York.
Artwork: © Estate of Roy Lichtenstein.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence.
羅伊·李奇登斯坦《鏡子 #10》1970 年作 紐約 現代藝術博物館



Anish Kapoor, *Sky Mirror*, 2018
Artwork/ Photo: © Anish Kapoor. All Rights Reserved, DACS, London/ ARS, NY 2019.
安尼施·卡普爾《天空之鏡》2018 年作

《無題》(2002 年作) 是安尼施·卡普爾最為人稱道的巨幅鏡面雕塑品：一大片凹面鏡打磨到光亮完美，觀者在照鏡之時，看到的是他們倒轉的反射和四周環境。作品由周圍的反射光所組成就像是一張巨大的銀色隱形眼鏡片似的；作品以它宏偉規模和水銀般的表面將觀者團團圍住。這種近距離，使觀者體驗到一種暈眩的迷惘感受，彷彿失去了方向，覺得自己被存在於這個鏡面球體範圍的另類實境所詭騙。對卡普爾而言，這種效果剖露了所有表面跡象的幻覺本質：「對我來說，一片磨光的表面之所以有趣，是當它臻至完美之境，幻奇怪事就發生了 - 它不再是物質之身：它會超脫漂浮，」卡普爾如此解釋：「…非物質化，正是我所追求的。」(安尼施·卡普爾，引述自《安尼施·卡普爾》展覽圖錄 美國 波士頓當代美術館 2008 年 第 53 頁)。的確，卡普爾稱他的鏡面雕塑品為「非物體」，暗示著這些作品的真正意義，不在於它們的實體性，而是它們對周圍環境的影響。

卡普爾對有弧構造體和光澤不鏽鋼表面的組合極為神往，因此在 1990 年代中期開始展開鏡面雕塑系列。而這兩種結構自那時起成為他藝術實踐的整體核心，並從而產出著名的公共裝置藝術作品，像是美國紐約洛克斐勒中心的《天鏡》和芝加哥千禧公園的《雲門》。卡普爾對這些作品的超然特質尤其有興趣，他將這些特質視為浪漫主義之「昇華」概念的衍生。「我用凹面鏡空間作畫已經 20 年了，因為凹面鏡空間座落在畫面正對方，而且是新種類的空間、新的『昇華』，」卡普爾解釋。「一種現代的『昇華』、『現在的』昇華、一種『在此』的昇華。」(安尼施·卡普爾，引述在 D·德薩爾佛著〈對話中的安尼施·卡普爾〉，在大衛·安凡編《安尼施·卡普爾》2012 年 倫敦 第 403 頁)。站在《無題》面前，觀者體驗到一種被視像幻覺轉換到他處的無以言喻感受：看似堅實、物質的物體，其實僅不過是一種霎眼即逝的反射。

這位印度出生的英國藝術家，是 1980 年代於國際藝壇鋒芒畢現的一群雕塑家其中一名。卡普爾畢生均投注在不同規模、各色媒材的創作可能 - 像是鏡面、石頭、蠟和聚氯乙烯 - 不斷探索生物形態和幾何形狀的彈性；再者，他對負空間特別感興趣。卡普爾從作品對觀者那種發自肺腑、充滿物質感之震撼影響，找到源源的力量。尤其是那種瞬間指認出來的時刻，深感興味。他所解釋：「一件物體以特別方式存在於空間中。你走進那空間，然後對自己說，就是這樣了…理論性的部分待會再談…我對空間於身體上產生的影響較有興趣，或言之，身體從作品中所接收的訊息。」(安尼施·卡普爾，引述自 K·史戴爾斯和 P·賽爾茲所撰的《當代藝術的理論和文獻：藝術家隨筆的原始資料》2012 年 柏克萊 第 189 頁)。

「卡普爾的作品，要求觀者對認知和想像、直覺和夢想、感知和推論的持續過程變得更為敏感；而這些都是我們心智構築世界的組份。誠然，在這麼美學反應的活動中，我們的心智突然有種自我凝視的奇幻經歷。」

- 南茜·阿達哈尼雅

40 LIU YE 劉野

(B. 1964)

Red No. 2

dated and signed '2003 Liu ye' and signed in Chinese (lower left)

acrylic on canvas

195 x 195 cm. (76 ¾ x 76 ¾ in.)

Painted in 2003

HK\$12,000,000-18,000,000

US\$1,600,000-2,300,000

PROVENANCE

Schoeni Art Gallery, Hong Kong

Anon. Sale, Christie's HK, 28 May 2016, lot 61

Acquired from the above sale by the present owner

EXHIBITED

Hong Kong, Schoeni Art Gallery, Liu Ye: Red Yellow Blue, November 2003 - January 2004.

LITERATURE

'Avant-garde Art Goes Chic' in Chinese Art Digest 5, Beijing, China, 2003 (details illustrated, cover; & illustrated, p. 5).

Schoeni Art Gallery, Liu Ye: Red Yellow Blue, Hong Kong, 2004 (illustrated, p. 47).

Hatje Cantz Verlag, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern, Germany, 2015 (illustrated, p. 311).

紅 2 號

壓克力 畫布

2003 年作

款識：2003野 Liu ye (左下)

來源

香港 少勵畫廊

佳士得 香港 2016年5月28日 編號61

現藏者購自上述拍賣

展覽

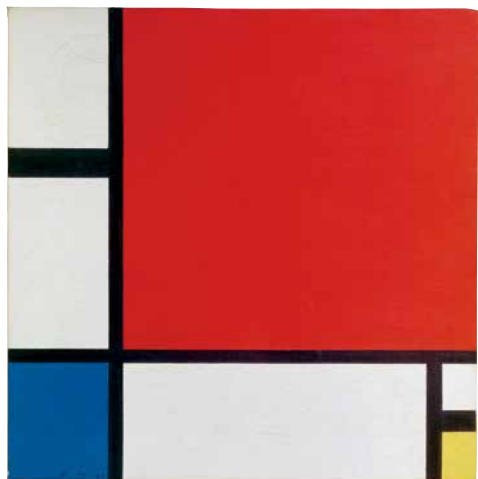
2003年11月-2004年1月「劉野：紅黃藍」少勵畫廊 香港

出版

2003年「先峰藝術走向時尚前沿」《美術之友》北京中國(圖版為局部；封面；及圖版，第5頁)

2004年《劉野：紅黃藍》少勵畫廊 香港(圖版，第47頁)

2015年《劉野：圖錄全集 1991-2015》Hatje Cantz Verlag 奧斯特菲爾登 德國(圖版，第311頁)



Piet Mondrian, *Composition with Red Blue and Yellow*, 1930. National Museum, Belgrade, Serbia.

彼埃·蒙德里安《紅藍黃構圖》1930年塞爾維亞貝爾格萊德國家博物館

"Red could symbolize revolution, joy, violence or bloodiness. A single answer is therefore one-dimensional and inaccurate. I try not to provide single answers in my paintings. In fact I don't have that power. My solution is to provide space for interpretation."

- Liu Ye

「紅色可以象徵革命、快樂、暴力或血腥。因此，單一的解讀往往是片面且不準確的。我試圖在我的畫裡不單單只給出一種答案。事實上，我沒有那種力量。我的解決方法是為觀者留出想像與闡釋的空間。」

- 劉野





Liu Ye, *Red No. 1*, 2003. Private Collection.
Artwork: © Liu Ye Studio
劉野《紅1號》2003年 亞洲私人收藏



Lot 40



Liu Ye, *Red No. 3*, 2003. Private Collection.
Artwork: © Liu Ye Studio
劉野《紅3號》2003年 亞洲私人收藏

“I grew up in the days of the Cultural Revolution. Favourite subjects in my childhood paintings included aeroplanes, cannons and warships, and occasionally the sun and sunflowers. These subjects were mostly rendered with coloured pencils with red for the sun and the national flag, yellow for sunflowers and sunlight, and blue for the ocean and sky. This probably represents my earliest use of the prime colours of red, yellow and blue.”

– Liu Ye

A little girl stands on the edge of a cliff, looking out over an expanse of red as delicate tears run down her delicately doll-like face. Her vibrant green skirt and coiffed hair flutters in the breeze, contrasting against her prim white blouse and knee-high stockings. Liu Ye provides little clues about what is causing the girl’s tears – whether it is joy or despair – but the intensity of her emotion is clear, as she gazes out into the vast field of colour that surrounds her.

Liu Ye’s *Red No. 2* is part of an iconic series of paintings in which red is the dominant colour. Many of them feature cartoon-like girls standing on a cliff, silhouetted against a vibrant red background, the landscapes around them inspired by Song Dynasty paintings and mythical Chinese landscapes. *Red No. 1* features a girl with her back to the viewer, gazing out into the void, while *Red No. 3* depicts a girl in profile, holding a Chinese sword. Of the three part series, *Red No. 2* is the only work that positions the protagonist facing towards us, and is the only one that features the enigmatic tears.

The influence of Piet Mondrian on Liu Ye’s oeuvre is well-documented; Liu Ye frequently cites the significance that his early training in industrial design had on his later output as an artist. Mondrian’s use of bright, saturated colours and rational composition organized around vertical and horizontal lines were a great source of inspiration to his own work, and elements of that linear rationality can be seen in both *Red No. 2* and *Blue*. As Bernhard Fibicher, the Curator of Contemporary Art at Kunstmuseum Bern writes, “The main theme is the colour. The duel is fought between the painter and the canvas. The self-set task goes: How do Blue, Yellow and Green hold themselves against a dominant Red? Who’s afraid of Red, Yellow and Blue?” Indeed, upon closer examination we can see that the little girl’s apparently white blouse is in fact rendered in vibrant hues of yellow and blue.

If one were to remove the figurative elements of both works, the entire canvas becomes an abstract painting – a red square and a blue rectangle – that look as if they could have been plucked directly from the details of a composition by Mondrian. Yet by foregrounding his work with figures, and adding figurative details such as a wisp of pine or a distant aeroplane, Liu Ye sets up a tension between the figurative and the abstract in his paintings. The eye is forced to logically interpret the colour, lending greater visual complexity to each work.

Liu Ye denies that his works are overtly political, but the frequency with which the colour red appears in his work is partially a result of his childhood experience growing up in a post-Cultural Revolution China. In an interview he stated, “I grew up in a world of red: the red sun, red flags, red scarves, with green pine trees and sunflowers often supporting the red symbols. As a child, I did not know the symbolic meaning of all these things. I just took them for granted and accepted them passively... The colour red was a key visual experience of my childhood days. It is also a tool of reminiscence, reminding me of my days at kindergarten.”

Red No. 2 and other works from the same series showcase the unmistakable influence of imagery from the Cultural Revolution era – the protagonist closely resembles the rosy-cheeked children that were featured on popular propaganda posters – yet the emotional themes that Liu Ye explores in his work are more complex and nuanced. The work also closely examines the visual and symbolic properties of the colour red, with the final work an iconic statement mixing elements of the vintage and modern.

「我生於文革期間。小時候特別愛畫飛機、大炮、軍艦，有時候也畫太陽和向日葵。大多是用彩色鉛筆畫的；紅色的太陽，還有國旗，黃色的向日葵和陽光，藍色的大海和天空。這可能是我最早對紅、黃、藍，三原色的使用。」

— 劉野



We Love Peace, 1951
《我們熱愛和平》1951年

一個小女孩站在懸崖邊，眺望一片無垠的紅色天空，晶瑩的淚水順著她精緻如洋娃娃般的面龐滑落；她亮綠色的裙擺和造型精緻的髮絲在微風中飄蕩，與拘謹的白色襯衫和及膝長襪形成隱晦諧謔的反差。劉野並沒有為女孩哭泣的緣由提供太多線索——無論是因為快樂抑或是絕望——而她兀自一人凝視著周圍被染成一片鮮紅的天地，流露出的情感是如此強烈且熾熱。

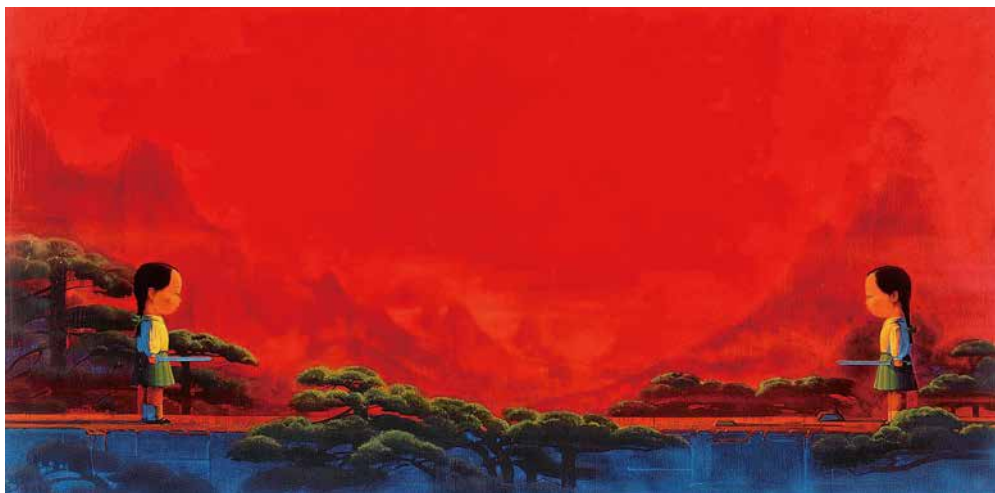
劉野的《紅 2 號》是其標誌性以紅色為基調的系列作品中的一幅。該系列大多以站在懸崖邊的卡通形象的小女孩為主體，映襯鮮豔明亮的紅色背景，周圍的山川樹木靈感則源于宋代山水繪畫與中國古代神話傳說中的四方仙境。《紅 1 號》描繪了一個背對觀者的小女孩，凝望著眼前的一片虛空；《紅 3 號》描繪了一個迎風側身站立的小女孩，手執一把中式長劍。該系列三件作品中，《紅 2 號》是唯一一幅畫中主人公以正面示人的作品，也是唯一一件當中刻畫了女孩流下神秘而意味深長的淚水的畫作。

彼埃·蒙德里安于劉野作品的影響一直都有跡可循。劉野曾數次提及早期工業設計的訓練對其之後的藝術道路意義深遠。蒙德里安對明亮、飽和色彩的運用與其圍繞垂直與水準直線間的理性構圖，極大地激發了劉野的藝術靈感，而類似的線性理性元素也出現在其作品《紅 2 號》與《藍》中。誠如瑞士伯恩美術館當代藝術館館長伯恩哈德·菲比赫 (Bernhard Fibicher) 所言，「這是畫家與畫布的一次決鬥，而主題就是色彩。自我設定的任務則是：藍色、黃色及綠色是如何在紅色基調的背景下不被弱化？究竟誰害怕紅色、黃色和藍色？」事實上，如果靠近仔細觀察就能發現，顯然小女孩的白襯衫其實是以鮮豔的黃色及藍色表現的。

如果將兩幅作品中的具象元素剔除，整個畫布將變成抽象繪畫——一個紅色正方形與一個藍色矩形——仿佛直接從蒙德里安的局部構圖中抓取而來。然而，通過將人物置於畫面前景，並為其添加諸如虬枝嶄嶄的松樹，或遠方的飛機等具象細節，劉野在畫中的具象與抽象之間構建出戲劇化的張力。觀者的眼睛被迫以理性的邏輯解讀色彩，從而使每件作品都具有更大的視覺複雜性。

劉野一直否認自己作品中有明顯的政治隱喻，而頻繁在其畫作中出現的紅色則部分程度上源于他童年生長於中國後文革時代的經歷。在一次採訪中，他曾坦言，「我成長於一個被紅色所覆蓋的世界：紅太陽、紅旗、紅領巾；而青松翠柏、向日葵也通常是紅色象徵的襯托。小時候，我並不理解這些東西的象徵寓意。一切都是理所當然的存在，我只是被動地接受。紅色是我童年時代重要的視覺經驗，同時也是懷舊的載體和工具，讓我想起那些在幼稚園的日子。」

《紅 2 號》與同一系列的其他作品展露出文革時期典型意象對藝術家的深刻影響——畫中主角與當時隨處可見的宣傳海報上印有的紅臉蛋小孩的形象極為相似——而劉野在其作品中所探討的情感主題則更為複雜、微妙。該作更深入解構並探究了紅色的視覺及象徵意涵，最終呈現其極具標誌性的融合復古與現代元素的時代迴響。



Liu Ye, *Sword*, 2001-02. Private Collection.
Artwork: © Liu Ye Studio
劉野《劍》2001-2002年 亞洲私人收藏

41 LIU YE 劉野

(B. 1964)

Blue

signed in Chinese and dated and signed '2002 YE'
(lower right)

acrylic and oil on canvas
100 x 80 cm. (39 3/8 x 31 1/2 in.)

Painted in 2002

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

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

PROVENANCE

Schoeni Gallery, Hong Kong

Acquired from the above by the present owner

EXHIBITION

Guangzhou, China, Guangdong Museum of Art, The First Triennial of Chinese Arts, 2002

Beijing, China, Schoeni Art Gallery, Beijing Inaugural Exhibition: Contemporary Paintings by 33 Artists and 10th Anniversary Celebration, 2002

Hong Kong, Schoeni Art Gallery, Schoeni Art Gallery: 10th Anniversary Exhibition, 2002

Beijing, China, Schoeni Art Gallery, Liu Ye: Red, Yellow, Blue, 2003. This exhibition later travelled to Hong Kong, Schoeni Art Gallery, 2004.

LITERATURE

Guangdong Museum of Art, The First Triennial of Chinese Arts, exh. cat. Guangzhou, China, 2002 (illustrated, p. 63).

Schoeni Art Gallery, Beijing Inaugural Exhibition: Contemporary Paintings by 33 Artists and 10th Anniversary Celebration, exh. cat. Hong Kong, 2002 (illustrated, p. 67).

Schoeni Art Gallery, Liu Ye: Red, Yellow, Blue, exh. cat., Hong Kong, 2003 (illustrated, p. 23).

Hatje Cantz, Liu Ye: Catalogue Raisonné: 1991-2015, cat. ras., Ostfildern, Germany, 2015 (illustrated, p. 296).

藍

壓克力 油彩 畫布

2002年作

款試：2002野YE（右下）

來源

香港 少勵畫廊

現藏者購自上述畫廊

展覽

2002年「首屆中國藝術三年展」廣東美術館 廣州 中國

2002年「少勵畫廊二十週年展 北京預展」少勵畫廊 北京 中國

2002年「少勵畫廊二十週年展 香港預展」少勵畫廊 香港

2003年「劉野：紅黃藍」少勵畫廊 此展覽還在以下地點展出

2004年少勵畫廊 香港

出版

2002年《首屆中國藝術三年展》展覽圖錄 廣東美術館 廣州 中國（圖版，第63頁）

2002年《少勵畫廊二十週年展 北京預展》展覽圖錄 少勵畫廊 香港（圖版，第67頁）

2003年《劉野：紅黃藍》展覽圖錄 少勵畫廊 香港（圖版，第23頁）

2015年《劉野：圖錄全集 1991-2015》Hatje Cantz Verlag 奧斯特菲爾登 德國（圖版，第296頁）

"In [Liu Ye's] works, we can find images of history, reality, art and life. The uniqueness of these images is that they are taken out of context: they are themselves but at the same time not themselves. Therefore a search for a simple corresponding relationship between these images and their meanings could end dangerously in vain."

- Pi Li, "Liu Ye - Pictorial Writing in the Era of Images", 2003





Liu Ye, *Pink*, 2003. Private collection.
Artwork: © Liu Ye Studio
劉野《粉》2003年私人收藏

While the girl in *Red No. 2* exudes an air of childhood innocence, the woman in *Blue* is shockingly adult. Her large head still imbues her with a doll-like appearance, but her figure is slim and curvaceous, and she delicately lifts up her shirt to reveal her bare breasts to us, the viewers. The entire scene feels shockingly scandalous and improper, immediately positioning the viewer as a voyeur, complicit in her cheeky act of self-exposure.

In 2000, Liu Ye began to work on an informal series of paintings featuring nymph-like girls and women, often in provocative poses and various states of undress. Over the next decade, Liu Ye painted many of these erotic works, often featuring Lolita-esque figures that are more adult than the little girls that appear in *Red No. 2* and other works. While the girl in *Red No. 2* has shortened, doll-like arms and stocky legs, the nymphs in his more erotic works have curvy, seductive figures and long limbs, their delicate hands grasping whips, rods, and articles of clothing, exuding an air of sexual knowledge.

Many of Liu Ye's paintings feature nostalgic references to the past. The girl's hairstyle and features are evocative of Chinese vintage posters from the 1930s, specifically the pre-WWII "cigarette girl" advertisements produced in Shanghai. The girl's carefully coiffed hair, delicate arched eyebrows, red lips and rouged cheeks are styled in a similar manner to the beautiful women that lounged gracefully on Shanghai cigarette posters, exuding a worldly, modern elegance. Yet the scandalous way in which she pulls up her blouse is more overtly sexual than the demure Shanghainese girls, and this action is more reminiscent of the American pin-up posters produced during the same era. Pin-up artists created illustrations for mainly male audiences, depicting women captured in various comedic or sultry poses. Liu Ye has done the same, injecting his work with an element of unorthodox, adult humor.

The mixing of adult and childlike themes is trademark of Liu Ye's work, and displays the artist's interest in exploring challenging, contradictory subjects. Liu Ye's father was a writer of children's books, and from an early age Liu Ye was exposed to Hans Christian



Liu Ye, *Yellow*, 2001. M+ Sigg Collection, Hong Kong.
Artwork: © Liu Ye Studio
劉野《黃》2001年香港 M+ 希克收藏

Andersen's fairy tales, and classic stories such as Cinderella and Thumbelina. As Liu Ye's himself recalls, "It was politically dangerous to read such books in those days. However, these fantastic stories with their beautiful illustrations opened up a new and wonderful world to me." Yet the darkness of these classic stories also made an impact on the artist – addressing as they did adult themes such as sex, death and violence.

Some critics have interpreted Liu Ye's more adult works as explorations of the subconscious. For example Zhu Zhu wrote in his essay about Liu Ye, "Seen as a metaphor of external reality, we can say that it points to a growth environment in which desire and reverie are suppressed. Understood from a different angle, we can regard it as a dramatic expression of one man's inner conflicts." Yet the slightly surreal mixing of innocence and adulthood in Liu Ye's work may also be seen as another expression of visual ambiguity, defying analysis and interpretation.

Blue is dominated by a featureless plane of colour, a rich, vibrant shade of cobalt that doubles as sky. Only the details of an aeroplane give this away – without the perfect horizontal line of the plane's contrails lending a sense of depth to the work, it would be difficult to tell whether the field of blue signified a surface or a space. As Liu Ye himself states, "Actually, there's a tension in my paintings between the desire to be abstract and the need to borrow from the concrete to convey meaning."

Art critic Karen Smith examines the role that these muses play in his work, and our interpretation of them. She writes, "Liu Ye implies that her beauty, great though it is, is fragile, fleeting, and that it is this fragility that induces the impulse to assert, to control and dominate, either using feminine wiles or the whip which he has her carry on occasion. [...] Feminists might want to denounce a man who creates and contemplates such images on the charge of being a voyeur, of indulging his own fantasies, but to know Liu Ye is to know his capacity for empathy; he is on his heroine's side, not against her."

「在劉野的作品中，我們可以看到歷史、現實、藝術與生活的種種意象。所有這些意象的獨特之處在於他們都被從語境中抽離出來：他們是自己同時也不再是自己。因此，在這些意象間與指涉的意涵中尋找簡單的對應關係，最終可能是危險而徒勞的。」

— 皮力《劉野：圖像時代的寫作》，2003年

與《紅2號》中小女孩流露出的童真無邪呈反差的是，這件《藍》中描繪的女性成熟而妖嬈。雖然她卡通般被誇大的頭部比例依然賦予其洋娃娃的外形，但苗條且凹凸有致的身材，以及她輕輕掀開襯衫，向觀者展示自己裸露乳房的姿態，驟然使整個場景充滿曖昧挑逗的意味，令人錯愕震驚；同時立刻將觀者置於偷窺者的角色，被迫參與她搔首弄姿的自我暴露行徑。

2000年，劉野開始創作一系列隨性的繪畫小品。它們以精靈般妖冶的女孩和女性為主角，經常擺出撩撥的姿勢，及各種寬衣解帶的大膽裸露動作。在接下來的十年中，劉野繪製了很多類似的情色主題作品，通常以洛麗塔式的人物為主角；她們比《紅2號》及其他作品中的小女孩顯得更加成熟。《紅2號》中的女孩有著洋娃娃般短小的四肢，而情色作品中的妖嬈女郎則豐滿婀娜、曲線誘人、四肢纖長，小巧精緻的雙手緊握著鞭子、長棍、衣物的一角，散發性感的嫵媚。

劉野的許多畫作都帶有對往昔舊日的淡淡憂愁與感懷。畫中女孩的髮型與特徵讓人回想起二十世紀三十年代古董海報上的中國女性形象，特別是二戰前上海民國時期的「香煙畫片」女模特。女孩精心梳理的頭髮，細細的柳葉吊梢眉，櫻桃小口，緋紅的臉頰，其風格與舊時上海香煙畫報上優雅斜倚的美貌女郎頗為相似，散發著世俗而摩登的溫婉氣質。然而，她大膽挑露地掀開襯衫的舉動相較於那些畫片上端莊嫺靜的上海女郎，更具誘惑與性的暗示，讓人聯想到同一時期風靡美國的海報女郎。這些海報主要以男性為受眾，描繪了擺出各種幽默誇張姿勢與撩人風騷姿態的女性。劉野同樣地，在其作品中注入了類似的反傳統的成人幽默元素。

成人與童趣主題的混合是劉野作品的鮮明標誌，顯示出藝術家對探索極具挑戰且充滿對立矛盾的主題的濃厚興趣。劉野的父親曾是兒童讀物作家。因此他從

小就開始接觸到漢斯·克利斯蒂安·安徒生的童話，以及灰姑娘、拇指姑娘等經典故事。正如劉野本人回憶的那樣：「在當時，讀這類書在政治上是很危險的。然而，這些離奇的故事，精美的插圖，卻為我打開了一個全新的奇妙世界。」同時，這些經典故事中的黑暗元素也對藝術家產生了深刻影響——其中涉及成人主題的內容，包括性、死亡和暴力。

一些評論家將劉野的成人作品解讀為其對自身潛意識的探索。例如朱朱曾在一篇關於劉野的文章中寫道，「這些作品可被視為一種對外部現實的隱喻，可以說，它指向了一個欲望與幻想皆被壓抑的成長環境。從另一個角度理解，我們可將其視為一個人對於自己內心衝突的戲劇性表達。」然而，拋開分析與解讀，劉野作品中純真與成熟相混雜的這種隱晦的超現實感也可被看作是視覺歧義曖昧性的另一種表達。

《藍》以毫無特徵的單調彩色平面為基調，濃烈、鮮豔的鈷藍仿若深邃的天空。只有飛機的細節——飛機身後完美的水準航跡雲，暗示出天空的所在，為其更添深度與立體感。否則很難分辨藍色區域的所指是一個平面抑或是一個空間。正如劉野本人坦言，「事實上，我的畫中蘊含一種介乎於對抽象表達的渴望與對具象描繪所傳達的意義的需要之間的張力。」

藝評家凱倫·史密斯 (Karen Smith) 經過對這些繆斯女神在其作品中所扮演的角色的分析，輔以我們對這些形象的解讀，寫道，「劉野暗示其作品中的美女，儘管精緻嫵媚、風情萬種，卻脆弱，韶華易逝；而正是這種脆弱促使其施展女性獨有且擅長的花招詭計或部分場景中她們手持的鞭子去捍衛、掌控、主導。女權主義者或許急於譴責這個醞釀並創造出這些形象的藝術家，覺得他是將自己的幻想恣肆展露出來的窺淫者，但如果瞭解劉野，明白他對女性所抱持的同情心，就能知道，他是站在畫中女主角的這一邊，而非她們的對立面。」



Vintage poster from Shanghai
上海古董海報



Vintage pin-up poster
古董海報

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

42 LIU YE 劉野

(B. 1964)

Leave Me in the Dark (S)

signed and dated 'Ye 09' (lower right); dated '09',
signed in Chinese, and signed 'Ye' (on the reverse)
acrylic on canvas
80 x 60 cm. (31 ½ x 23 ⅝ in.)
Painted in 2009

HK\$7,000,000-9,000,000

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

PROVENANCE

Sperone Westwater Gallery, New York, USA
Acquired from the above by the present owner, November
2009

EXHIBITION

New York, USA, Sperone Westwater Gallery, Liu Ye: Leave
Me in the Dark, November – December 2009.

LITERATURE

Sperone Westwater Gallery, Liu Ye: Leave Me in the Dark,
exh. cat., New York, USA, 2009 (Illustrated, p. 39).
Christoph Noe (ed.), Hatje Cantz, Liu Ye: Catalogue
Raisonné: 1991-2015, cat. ras., Ostfildern, Germany, 2015
(illustrated, p. 342).

Leave Me in the Dark(S)

壓克力 畫布
2009年作
款識：Ye 09（右下）；09 野 Ye（畫背）

來源

美國 紐約 Sperone Westwater畫廊
現藏者於2009年11月購自上述畫廊

展覽

2009年11月-12月「Leave Me in the Dark」
Sperone Westwater畫廊 紐約 美國

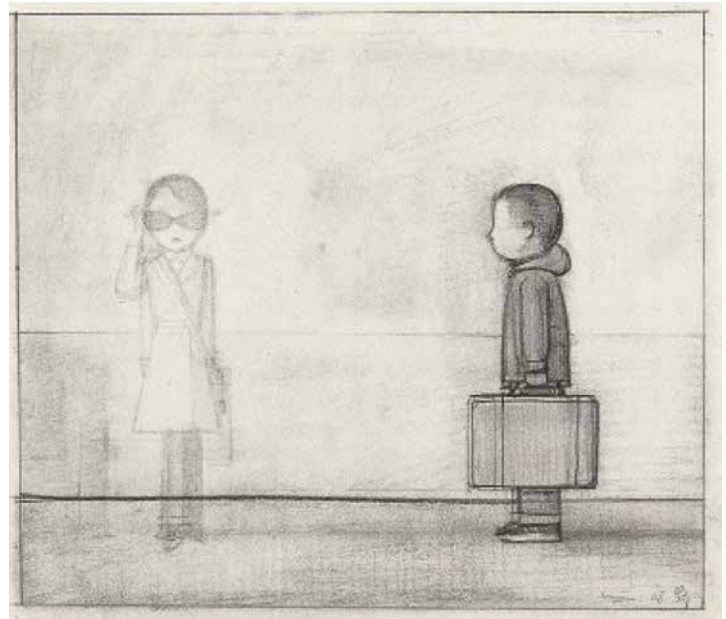
出版

2009年《Leave Me in the Dark》展覽圖錄 Sperone
Westwater畫廊 紐約 美國（圖版，第39頁）
2015年《劉野：圖錄全集 1991-2015》Hatje Cantz
Verlag 奧斯特菲爾登 德國（圖版，第342頁）



Installation view of *Leave Me in the Dark* at Sperone Westwater Gallery, New York, 2009
Photo: © Liu Ye Studio
2009年紐約Sperone Westwater畫廊《Leave Me in the Dark》展覽現場圖片





Liu Ye, *Sketch for Leave Me in the Dark; & Untitled*, 2008. Private Collection.

Artwork: © Liu Ye Studio

劉野《讓我留在黑暗裡（畫稿）》與《無題（畫稿）》2008年私人收藏

"I want to strip away as much of the feeling, narrative, and plot points as possible and rely on the foundations of the painting like scale, colour scheme, and composition. [...] Narrative still exists, but it has been stripped down"

- Liu Ye

On a quiet, snowy night, a figure stands alone, suitcase in hand. She wears a heavy coat and a scarf is wrapped around her head and neck. The entire work is pervaded with a sense of calm, with no suggestion of movement beyond the drifting snowflakes. The figure is in fact curiously stiff; her coat is a perfect tapering trapezoid, and her plaid pants two perfect rectangular columns. The dark suitcase next to her forms an almost abstract block, visually balanced by her black gloves and the elegant sweep of black hair across her brow.

Leave Me in the Dark (S) was painted in 2009, following Liu Ye's breakup with his long-term muse and girlfriend. Between 2008 and 2010, Liu Ye painted a number of works focused on the theme of the traveller – always featuring a woman wearing a coat, accompanied by her suitcases. The work was first exhibited at a solo show with the same title, held at Sperone Westwater Gallery in New York City in 2009. In his review of the exhibition, art critic Robert C. Morgan wrote that "these paintings pursue a non-conformist, rear-guard image... Rather than conforming to a hackneyed style of figurative expressionism, Liu Ye reveals more controlled, refined, aspect of painting, one that is given to an implicit geometry."

Indeed, there is a clear rationality of geometry, line and shape in this painting that is consistent throughout Liu Ye's oeuvre. A preparatory sketch, dated to 2008, suggests that perhaps at one point the figure was to be positioned against a wall, with the edge of a window sill visible to the left. Yet even in the sketch, Liu Ye's keen interest in clarity of line and form is clear. There are few curves in this work beyond the oval of the woman's face, and the rounded slope of her shoulders. As curator Paul Moorhouse describes, "[Liu Ye] interrogates the appearance of his chosen motifs, clarifying and exposing their hidden architecture." Indeed, the figure in this work feels almost architectural in style, the forms that make up her body broken down into geometric components.

There is quietness to Liu Ye's works, that make them feel as though they are still images from a film – a frozen moment that can only hint at what has happened before and what will happen afterwards. This quality is shared with Van Eyck's and Vermeer's paintings from the early Renaissance, where figures feel frozen in time in space. Liu Ye has cited the influence of these artists on his work, describing their "balance," "quiet" and "intensity" as reasons for his interest.

When compared to Van Eyck's masterpiece, *The Arnolfini Portrait*, Liu Ye's paintings suggest a similar balance between realism and stylization. The figures are slightly stiff in their idealized poses, but overall the work exudes a feeling of compositional balance and emotional honesty. Art critic Zhu Zhu pointed out the element that links Liu Ye's work to that of both Vermeer and Mondrian: "Once your gaze passes through surface boundaries, you can discover what is consistent in their works: timelessness, tranquillity, and purity – to an extent we could characterize it as a personal mysticism. It resists disorderly representations and the tug of literalism; it attempts to dance in unison with inherent rhythms of the cosmos, to pursue an ultimate spiritual order."

Here, the bold primary colours that saturate so many of Liu Ye's earlier works have been reduced to a slash of red lipstick, with no other hint of the reds, yellows and blues that Liu Ye so loves. Instead, layers of sheer glazed colour have been carefully applied to the canvas to create a complex symphony of hues. Warm and cool undertones create a richly layered piece, perhaps mirroring the complex emotions Liu Ye felt while painting this work. Whether the solitary figure has just arrived, or is about to depart is ambiguous. Has she just arrived after a long trip? Or is she bidding a final farewell before embarking upon a new journey? The title, *Leave Me in the Dark (S)*, provides few clues, leaving the interpretation up to the viewer, as in so many of Liu Ye's best works.



Liu Ye, *Coming and Going*, 2008. Christie's Hong Kong, 26 Nov 2017, lot 269, sold for HKD 5,140,000
 Artwork: © Liu Ye Studio
 劉野《來·去》2008年佳士得 香港 2017年11月26日 編號269 成交價：5,140,000 港幣



Jan Van Eyck, *The Arnolfini Portrait*, 1434. Collection of the National Gallery, London.
 揚·凡·艾克《喬凡尼·阿爾諾芬尼夫婦像》1434年 英國倫敦 國立美術館

「我想把情緒、敘事、情節盡可能多地從作品中剔除，只依賴繪畫的基本語彙，如比例、色彩、搭配組合及構圖。敘事性依舊存在，但它被儘量壓縮至最少。」

— 劉野

在一個靜謐的雪夜，女人獨自佇立，手中提著旅行箱。她身著厚厚的外套，圍巾繞過脖頸包裹住頭部。整件作品瀰漫著寂靜的氛圍，除了飄落的雪花，一切都是靜止的。畫中的人物神態拘謹；她的大衣呈完美的等腰梯形，格紋長褲則抽象為兩個豎立的矩形。她身側的黑色手提箱幾乎簡化為一個抽象的方塊，與黑色的手套與優雅地斜掩前額的一縷黑髮形成視覺上的平衡。

劉野與他長期合作的繆斯兼女友分手後，於2009年創作了《Leave Me in the Dark (S)》。2008年至2010年間，劉野繪製了很多以旅行者為主題的作品——始終以穿著外套、手提旅行箱的女人為主角。該作於2009年在紐約的Sperone Westwater畫廊舉辦的同名個展中首次展出。藝評家羅伯特·摩根（Robert C. Morgan）在對該展覽的評論中寫道：「這些畫所追求的是突破一般認知的，反傳統的意象。劉野沒有遵循刻板的具象表現主義風格，而是以隱晦含蓄的幾何結構，揭示了繪畫中更為可控的、精緻微妙的一面。」

的確，這幅畫展現出鮮明的，貫穿劉野作品始終的幾何、線條與形狀之間的理性結構。根據其於2008年為此畫繪製的一幅素描草稿，可推測畫中人物曾一度被置於一面牆的前側，而左端可見窗臺的邊緣。即便是在草稿中，也能清晰地看出劉野對明確的線條與造型的嚴苛追求。除了女人橢圓形的臉頰和肩膀的圓潤斜邊，作品中幾乎未見有任何曲線。誠如策展人保羅·莫爾豪斯（Paul Moorhouse）所描述的那樣，「劉野透過對其所選圖案外觀的反復審視，闡明並揭示了他們隱藏的內在架構。」確實，該作中的人物宛若建築一般，組成她身體的模組可被一一拆解為各種形狀的幾何元件。

劉野的作品總展現出一種獨特的靜謐，仿佛當中的人物、景致是電影中的定格畫面——一個只能暗示過去、預示未來的戛然而止的時刻。這種對精微的描

捉能力同樣見於文藝復興早期大師揚·凡·艾克（Jan Van Eyck）與維米爾（Vermeer）的繪畫中：畫中的人物宛若靜止在時空中。劉野饒有興致地援引這些藝術家對其作品的影響，描述他們的「平衡感」，「靜謐」以及「緊張感」。

與揚·凡·艾克的傑作《喬凡尼·阿爾諾芬尼夫婦像》（The Arnolfini Portrait）相比，劉野的繪畫在寫實主義與風格化之間取得了相似的平衡。這些人物姿態優雅，且略顯拘謹僵硬，但總體而言，畫面散發出一種結構上的平衡感與情感的真摯與坦誠。藝評家朱朱指出將劉野的作品與維米爾、蒙德里安的作品聯繫起來的要素，即：「當你（觀者）的視線越過表面的界限，就可以發現他們畫作中的一致之處：不朽、靜謐、與純粹——一定程度上，我們不妨將之歸結為個人神秘主義。它抗拒一切無序的表達與拘泥於細節（寫實主義）的拖累；它試圖與宇宙的內在韻律協調共舞，追尋終極的精神秩序。」

在這裡，劉野早期作品中大膽飽和的三原色被簡化為嘴唇上的一抹紅豔，除此再沒有任何劉野偏愛的紅色、黃色、藍色的蹤跡。取而代之的是，將一層層透明的顏料細緻地施於畫布之上，營造出複雜的色調交響。暖色與冷色調交織的底色呈現出層次豐富的背景，或許也折射出劉野繪製該作時的複雜情感。畫中孤身一人的主角是剛剛到達，抑或是將要離開，尚不清楚。她是剛剛結束一次漫長的旅行嗎？還是在即將踏上新的旅程前，在與過去告別？正如劉野許多精彩佳構一般，畫的標題，《Leave Me in the Dark (S)》並沒有透露過多線索，而是將解讀與想像的空間留給了觀者。

43 YAYOI KUSAMA 草間彌生

(B. 1929)

Self-Portrait (OPXTO)

signed, dated and titled 'Yayoi Kusama 2010 SELF-
PORTRAIT (OPXTO); titled in Japanese (on the reverse)
acrylic on canvas
145.5 x 112 cm. (57¼ x 44⅛ in.)
Painted in 2010

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

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

PROVENANCE

Ota Fine Arts, Tokyo, Japan

Acquired from the above by the present owner

This work is accompanied by the registration card issued
by the artist's studio

EXHIBITION

Venice, Italy, Palazzo Mangilli-Valmarana and Abbazia di
San Gregorio, Future Pass – From Asia to the World, June -
November 2011. This exhibition later travelled to Rotterdam,
The Netherlands, Wereldmuseum Rotterdam, December 2011
– March 2012; Taichung, Taiwan, National Taiwan Museum of
Fine Arts, May – July 2012; Beijing, China, Today Art Museum,
October 2012.

Taipei, Taiwan, National Museum of History, Ching Wan Society
Twentieth Anniversary Exhibition, October – December 2012.

LITERATURE

Stichting Wereldmuseum Rotterdam, Future Pass, Rotterdam,
The Netherlands, 2011 (illustrated, pp. 98-99).

National Taiwan Museum of Fine Arts, Future Pass, Taichung,
Taiwan, 2012 (illustrated, pp. 118-119).

Ching Wan Society, Ching Wan Society Twentieth Anniversary
Exhibition- Oil Paintings, Taipei, Taiwan, 2012 (illustrated, pp.
278-279).

ART collectors' magazine, 2016 March issue (illustrated, cover
page)

自畫像 (OPXTO)

壓克力 畫布

2010年作

款識：Yayoi Kusama 2010 自画像 SELF-
PORTRAIT(OPXTO) (畫背)

來源

日本 東京 大田畫廊

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

展覽

2011年6月-11月「未來通行證—從亞洲到全球」瓦爾
瑪拉納宮及聖格雷戈斯修道院 威尼斯 義大利 此展覽
還在以下地點展出 2011年12月- 2012年3月 鹿特丹
世界美術館 鹿特丹 荷蘭 2012年5月-7月國立台灣美
術館 台中 台灣 2012年10月 今日美術館 北京 中國
2012年10月-12月「清翫雅集廿周年慶收藏展」國立
歷史博物館 台北 台灣

出版

2011年《未來通行證》展覽圖錄 鹿特丹世界美術館
鹿特丹 荷蘭 (圖版, 第98-99頁)

2012年《未來通行證》展覽圖錄 國立台灣美術館
台中 台灣 (圖版, 第118-119頁)

2012年《清翫雅集20週年慶收藏展-油畫》展覽圖錄
清翫雅集 台北 台灣 (圖版, 第278-279頁)

2016年3月《ART collectors'》雜誌 生活之友社
東京 日本 (圖版, 封面)



Yayoi Kusama, “The Queen of Polka-Dots,” is one of the most sought-after contemporary artists. She is known for superimposing polka dots in her works, which range from paintings, sculptures, and installations to happenings and fashion. She studied the Japanese traditional art of *nihonga* painting before relocating to New York in 1957, where she learned contemporary Western art and began a controversial yet successful art career. If Kusama’s art is an expression of her life, the polka dots, a central motif in her career, can be viewed as the mandala in her universe.

Kusama believes that polka dots negate entry to a state of self-obliteration and enable one to become one with the universe. She explains, “The polka dot—a symbol of the sun, signifying masculine energy, the source of life, the shape of the moon, representing the feminine principle of reproduction and growth—the polka dot is all these things and more.” During the period 2009–2011, Kusama rehearsed and synthesized motifs from her early years, including flowers, eyes, and hieroglyphic portrait in profile, dots, and nets. This body of work, including *Self Portrait*, is marked by a visual contrast created by applying saturated colors on a smooth monochrome base. In the self-portrait, Kusama demonstrates her eccentric, playful, and vivid personality using her signature iconographic and formal inventions.

In *Self Portrait*, viewers can quickly notice Kusama’s bright orange hair. Upon a closer inspection, a green base has been applied by Kusama before outlining each hair strand in orange. The contrasting color palate not only draws attention to the fluorescent hair color but also accentuates the volume of her curly hair. As the queen of polka dots, Kusama highlights her identity by covering her skin in beige, yellow, and orange-dotted patterns. *Self Portrait* has been adorned with details that reflect the artist’s meticulous working method. The minute color details help create a wholesome pictorial plane of the unusual colors. For example, the hair, the lips, and the polka-dotted skin have been painted in the same shade of orange. Likewise, the

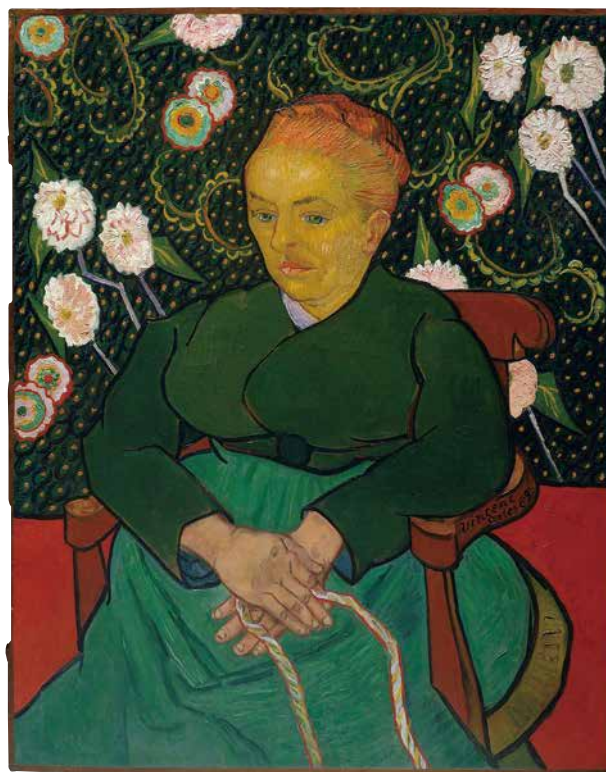
same shade of electric purple outlines her eyes and brows and fills up the garment. The front view of the artist is positioned against a dark background with sprawling organic shapes, which are reminiscent of her *Cosmos* paintings. While the painting emerged from Kusama’s imagination, the use of vibrant colors, patterns, and composition is reminiscent of *Le Berceuse*, a portrait by Vincent van Gogh.

The artist states that the obsessive and exhaustive dotting is a gesture to alleviate her hallucination. The self-portraits mark important turning points in her artistic development. At the age of ten, Kusama drew a portrait of her mother, which seems to be one of her earliest experiments with the element of dots. The downcast face, the kimono, and the background are covered with patterns of misshapen dots. Another self-portrait that Kusama made in her 20s features a surreal transformation; she metamorphoses from herself into a pink sunflower surrounded by a circle of petals and a pink sealed lip. The background is lightly adorned with concentric circles, which resemble the endlessness presented in the *Infinity Nets* series. By painting a scene from the artist’s childhood nightmare, the self-portrait is an approach to overcome Kusama’s emotional trauma.

Kusama’s self-portrait perhaps shows the direct connection between her identity, her psychosomatic condition, and her artistic language. Kusama was 81 when she painted *Self-Portrait*. However, she presents herself as an ageless woman, embracing the vitality and energy that emanate from her repeating polka dots. Against a cosmic background, she gazes into space and contemplates existential issues in the vast universe. From her first dreamy sketch to a surreal painting and to a Kusama-style self-portrait, these portraits record different stages in Kusama’s life and her stylistic evolution. Rather than continue suffering from hallucinations, she has learned to live with her psyche peacefully. Executed in her late years, *Self Portrait* is a fusion of Kusama’s identities as a visual artist and as a human being.



Yayoi Kusama, *Untitled*, 1939
Artwork: © YAYOI KUSAMA
草間彌生《無題》1939年



Vincent van Gogh, *Le Berceuse*, 1889. Metropolitan Museum of Art, New York, USA
文森·梵谷《奧古斯汀·魯林夫人》1889年 美國 紐約 大都會美術館



Artist Yayoi Kusama, circa 1965
Photo: © YAYOI KUSAMA
草間彌生 1965 年

擁有「圓點女王」美譽的日本大師草間彌生，是全球最炙手可熱的當代藝術家之一。她擅長將無數個排序有致的圓點，以奇幻的手法描繪在作品上，而她畢生的創作形式包羅萬象，包括了繪畫、雕塑、裝置、行為藝術和時尚。年少時期的草間曾研習傳統日本繪畫 - 之後在 1957 年隻身抵達紐約，學習當代西方藝術，展開一場精彩的藝術生涯。草間將藝術創作當成治療方法，幫助她緩解幻視幻聽的痛苦；這症狀與她童年時所遭遇的孤獨恐懼創傷有關。若將草間的藝術比喻成她生命的喜怒哀樂，那麼這些小圓點 - 她藝涯的中心主題 - 就是她創作宇宙的曼陀羅。

對草間而言，這些小圓點能遏制自我銷毀的傾向，使人與萬象乾坤合而為一。她解釋道：「這些小圓點代表了朝日，象徵的是陽性活力和生命的泉源；而夜空上的玉輪形狀，代表了女性繁育和成長的原理 - 小圓點則包含了這些現象的意義和其他多層底蘊。」在 2009-2011 年間，草間演述並合成她藝術生涯早期的主題，像是花朵、雙眸、以及以縱斷面、圓點以及密網等所擘繪而成的象形文般自畫像。這一系列作品，包括了《自畫像》，以刺眼的視覺對比為特徵，草間將濕潤飽滿的顏彩敷在一平滑的單色表面，創造出這種對比效果。在這幅自畫像中，草間施展她創作魔法，使用獨特的圖像和形式創作，在彰示她古怪、俏皮以及鮮明的藝術家性格。

在《自畫像》中，觀者一眼就能認出草間亮眼的橘色頭髮。再近看細瞧，就能看到藝術家用橘色畫出每鬚頭髮之前，先上了綠色的基底色。這種互相對照的顏色配置，不僅將觀者的眼光吸引到主人翁螢光色的秀髮，也凸顯那頭活潑鬚髮的豐量。既然有「藝壇的圓點女王」美譽，草間就將這佳譽發揮得淋漓盡致：她用淡棕色、黃色、和橘色點蓋滿肌膚，向世界宣告她的身份。除此之外，《自畫像》繪飾了許多創作細節，反應了大師一絲不苟的工作態度和方法。那些精妙的上色細節處理，創造了一個朝氣蓬勃的圖畫平域。舉例而言，主人翁的鬚髮、朱唇和佈滿圓點的肌膚，都是以同色調的橘色畫成。她的雙眸、秀眉和上

衣也是用同色的電光紫描成、或塗染完成。主人翁的正面，以一個由四處蔓延之有機形狀所組成的暗色背景，襯托得更為搶眼；而背景中蠕動的有機體，也與她的《宇宙》一圖有異曲同工之妙。儘管作品源自草間的想像，其所用的璀璨顏色、活潑的圖式和構圖，不禁讓人想起荷蘭印象派大師文森·梵谷的作品 - 《奧古斯汀·魯林夫人》。

草間曾說過，這種癡迷執著又徹底的圓點繪畫過程，深具撫慰療效，能幫助她減緩幻象的痛苦。而這幅自畫像，代表了她的藝術發展脈絡的一個重要轉捩點。在 10 歲的稚齡，她為母親畫了一幅畫像，而這似乎是她透過圓點元素來行初步創作實驗的作品之一。那張俯首消沈的臉龐、身著的和服和背景，均佈滿了造型欠佳的圓點。而草間在 20 多歲時所完成的另外一幅自畫像，則有了超現實的轉變：她將自己大幅轉變成為一朵粉紅色向日葵，被一圈花瓣團團圍住，還有一個粉紅色的緊閉唇瓣。背景由數個同心圓雲淡風輕地點綴著，與《無盡之網》系列的無窮無際頗為相似。透過描繪童年時期的噩夢一景，草間的自畫像創作，幫助她克服幽暗的情緒創傷。

草間的自畫像展示了她身份、身心狀態和藝術語彙間的直接關係。完成這幅《自畫像》時，草間已然 81 歲了，然而，大師將自己畫成一名青春永駐的女性，全身的朝氣活力從身上重複出現的小圓點煥發洋溢。她在這個混沌無窮的背景前，靜靜地凝視著，思索思索廣大宇宙間的生存議題。從第一幅如夢般的素描畫、到一張超現實的實驗作品、演進至充滿草間風格的自畫像，這些作品記錄著大師生命不同風景，以及各個階段的風格演變。

現在的草間，沒有降服於幻視幻聽的苦難中：她反是學習與這種狀況和平共處。完成於大師晚年的《自畫像》，融合了草間身為視覺藝術家的觀點、和血肉人生的哀喜，燦然卻又熨貼寫實。

44 YAYOI KUSAMA 草間彌生

(B. 1929)

Pumpkin

signed and dated 'yayoi kusama 1991'; titled in Japanese (on the reverse)
acrylic on canvas
53 x 65.2 cm. (20⁷/₈ x 25⁵/₈ in.)
Painted in 1991

HK\$7,000,000-9,000,000

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

PROVENANCE

J. P. Art Center, Kaohsiung, Taiwan

Acquired from the above by the present owner

This work is accompanied by the registration card issued by the artist's studio

南瓜

壓克力 畫布

1991年作

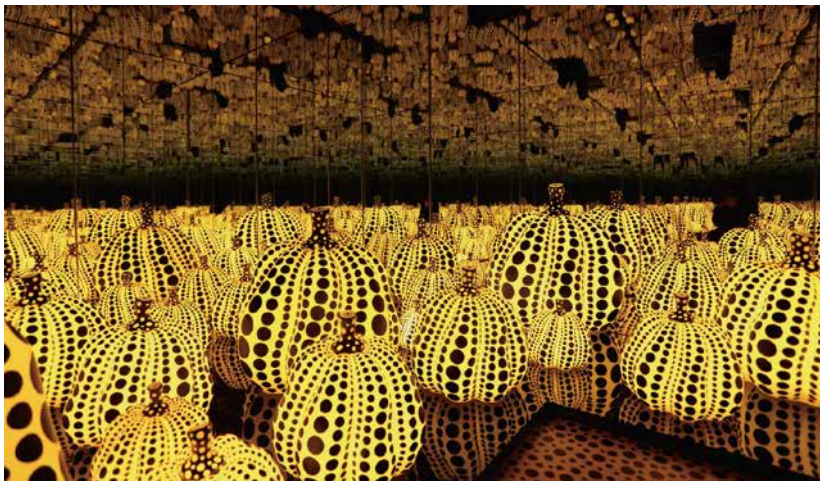
款識：yayoi kusama 1991 含日文款識 (畫背)

來源

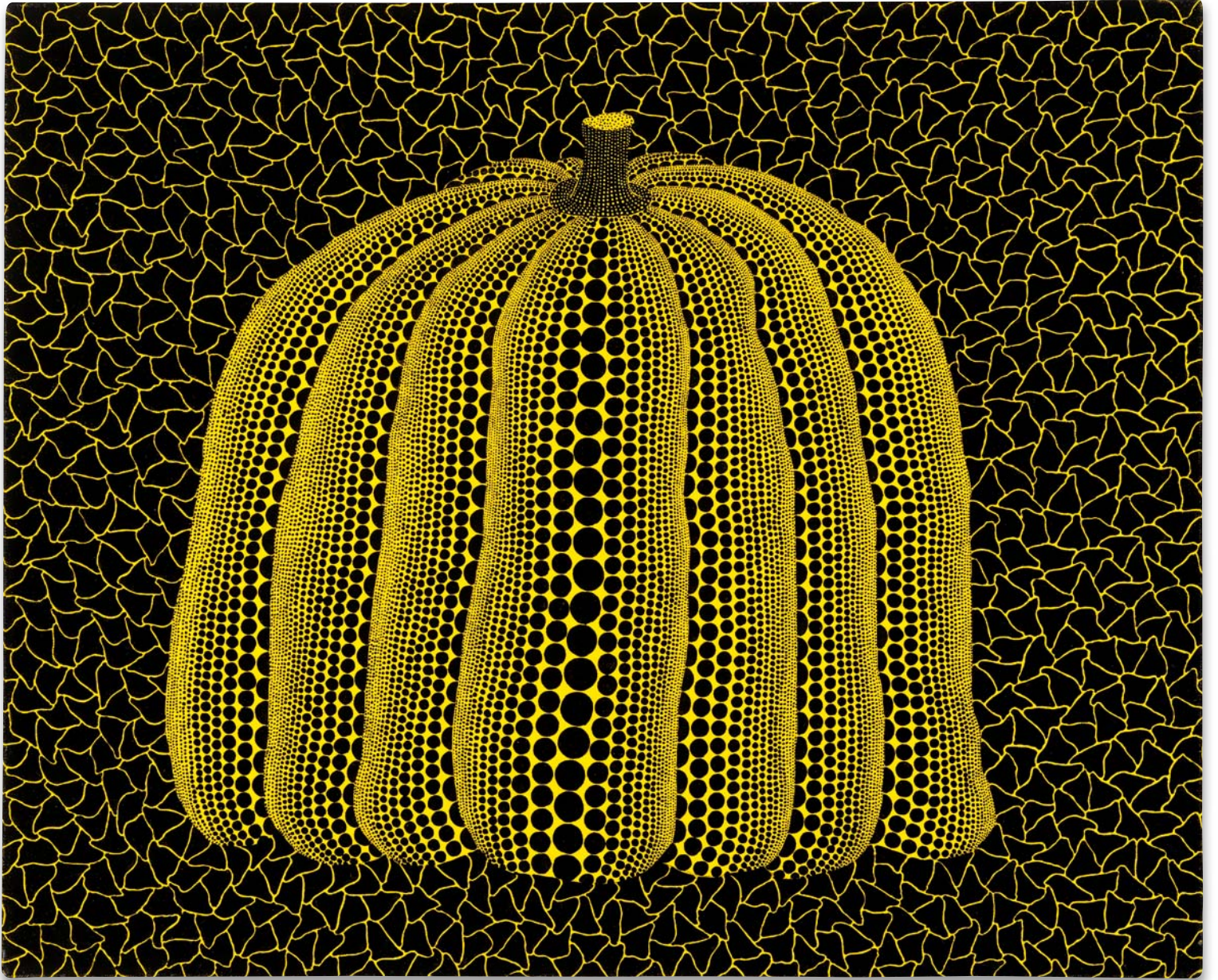
台灣 高雄 琢璞藝術中心

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



Yayoi Kusama, *All the Eternal Love I Have for Pumpkins*, 2016. Dallas Museum of Art, Dallas, USA.
Artwork: © YAYOI KUSAMA



Pumpkins have been a persistent motif in the works of Yayoi Kusama. This fruit, along with Kusama's signature polka dots and infinity nets, have become synonymous with the artist herself. Pumpkins appear in Kusama's work as early as 1948, when the young artist was only 19 and a student of traditional Japanese painting styles and techniques. Born in 1929, Kusama came of age during World War II. While other parts of Japan were subject to food shortages, Kusama's village of Matsumoto was protected from famine. Her family operated a wholesale business with a storehouse full of pumpkins that sustained the family and the village. After working in New York for 15 years, Kusama returned to Japan in 1973, where she began creating paintings that paid tribute to her hometown. It was at this time that she started making her pumpkin 'portraits'-- paintings of colorful, speckled pumpkins adrift over her infinity net background. Just as her polka dots repeat, she has created endless iterations of these pumpkin portraits, in scales ranging from small *objets d'arte* to the human-sized pumpkin patch she presented at the 1993 Japanese Pavilion at the Venice Biennial. Despite this deliberate repetition, the pumpkins that Kusama crafts are never identical. Like the fruits themselves, Kusama's paintings each take on their own distinct shape, demonstrating the artist's meticulous attention to detail and introspective nature.

Pumpkin was executed in one of Kusama's signature color combinations—black and yellow. The heavy contrast of these colors casts a glow upon the entire work, as if the bright yellow is illuminating a dark, shadowy space. The canvas pulsates with the intensity of the artist's focus as she placed dot upon dot in carefully controlled rows. The largest dots run down the center of the fruit and grow smaller as they reach the creases of the nodes. The pattern repeats and repeats, hearkening to the artist's use of mirrors in her installations. By doing this, she creates the appearance of depth without having to use more than two colors. This technique can be likened to the Ben-Day dots

南瓜一直是草間彌生作品中經典的主題。南瓜和圓點以及「無限之網」一起，成為了她最具代表性的元素，甚至成為藝術家本人的代名詞。早在一九四八年，南瓜就出現在草間彌生的作品中，當時這位年輕的藝術家只有十九歲，也是學習日本傳統繪畫風格與技巧的學生。草間彌生出生於一九二九年，在第二次世界大戰期間步入成年。在當時日本其他地區發生糧食短缺時，草間彌生所生長的松本家鄉沒有受到飢荒的摧殘。她的家人經營批發生意，而倉庫裡擺滿了南瓜，此舉使得她全家及村莊的生命得以續存。草間彌生在紐約工作了十五年後，於一九七三年回到日本，並開始創作向故鄉致敬的作品。就在此時，她開始創造自己的南瓜「肖像」——色彩斑斕、充滿斑點的南瓜飄浮在她無限網的背景上。就像她的圓點一再重複一樣，她不斷反覆創作這些南瓜肖像，其作品包括從小件的藝術品到她在一九九三年威尼斯雙年展日本館展出的真人大小南瓜田都可見到。儘管草間彌生有意一再重複這個主題，她所創作的南瓜卻各個不同。就像果實本身一樣，草間彌生的畫作各自有其獨特的形狀，說明藝術家對細節一絲不苟的專注以及內省的性格。

一九九零年創作的《南瓜》以草間彌生標誌性顏色組合之一的黑色和黃色所完成。兩種色彩的強烈對比為整件作品撒落下光芒，彷彿是明亮的黃色照亮了一個間黑陰暗的空間。當藝術家小心翼翼的一點一點往上畫、並形成整齊的圓點排列時，畫布會隨著她專注的焦點而出現如脈搏般的顫動。最大的圓點落在果實的最中間，並在越靠近交界摺痕時慢慢變小。這個圖案不斷地重複，令人聯想到藝術家裝置藝術中使用鏡子的技巧。透過這個方式，她不需要使用兩種以上的顏色即可創造出景深。這種手法可被喻為普普藝術中的「班戴點」（Ben-Day），普普藝術是草間彌生在一九五八年移居紐約時開始流行的運動。黃色網狀的網形成了南瓜背後的背景，與藝術家「無限之網」系

of Pop Art, a movement that was taking off when Kusama herself moved to New York in 1958. A webbed net painted in yellow forms the background behind the pumpkin, connecting to the artist's series of Infinity Nets, which together with the painted polka dots, form the foundation of the Kusama painterly language since the 1960s.

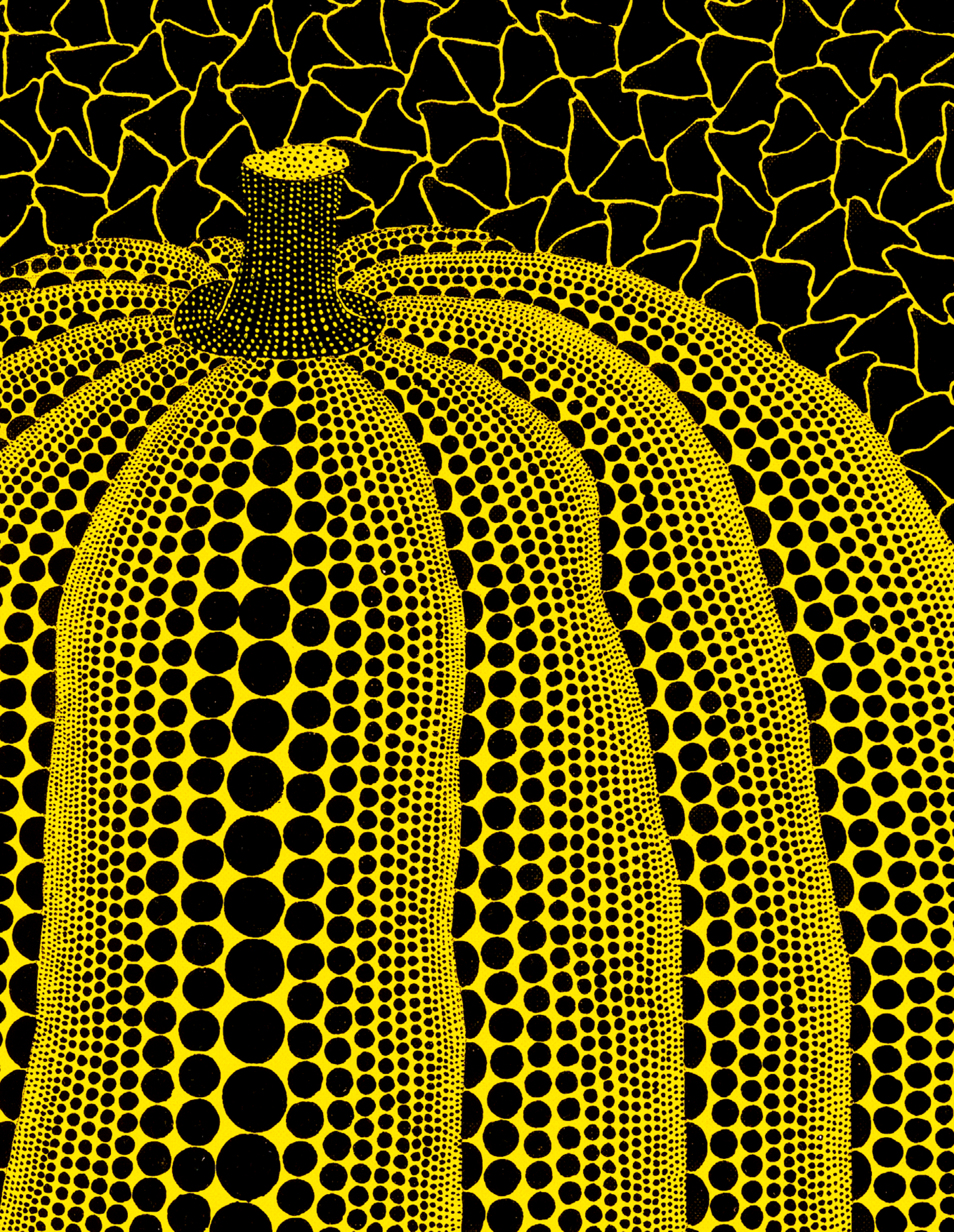
For some, the image of a pumpkin may appear trivial or juvenile, and Kusama has often been questioned about this choice of subject matter. The artist herself admitted, "...it seems that pumpkins do not inspire much respect. But I was enchanted by their charming and winsome form. What appealed to me most was the pumpkin's general unpretentiousness. That and its solid spiritual balance." Despite the commonplace nature of the object, Kusama devotes the same care and attention to this form that she does to any other work, elevating the status of this fruit to one worthy of contemplation.

When she created her enormous infinity net paintings, Kusama would sit before the canvas for days, repeating the same shape over and over again. This working method is a kind of meditation, with Kusama completely immersing herself in the creation of her art. In her autobiography, Kusama writes of how painting the *pumpkin* provided a healing remedy that quieted her mind: "I would confront the spirit of the pumpkin, forgetting everything else and concentrating my mind entirely on the form before me... I spent as much as a month facing a single pumpkin". With her pumpkin portraits, she demonstrates that the same spiritual transcendence achieved by creating her Infinity Nets can be achieved by depicting figurative subjects. In this way, Pumpkin represents a kind of communion, as well as transcendence for the artist, resonating and radiating with the spiritual charge the artist feels emanating from her subject matter. It is this artistic method of thoughtful meditation and repetitive execution that has made Yayoi Kusama one of the most celebrated and prolific artists of the 20th century.

列產生連結。這一形式加上無限之網與彩繪波卡圓點，一起形成了草間彌生自一九六零年代以來的繪畫語言基礎。

對某些人而言，南瓜的圖像可能顯得微不足道或不成熟，而草間彌生也常被問及這個主題的選擇。藝術家本人承認：「……南瓜似乎沒有受到太多尊重。但是我被它們迷人可愛的外形所吸引。我最喜歡的是南瓜總體的一種樸實感。除此之外，還有它穩定、精神上的平衡。」儘管物體很普通，但是草間彌生對這種形式的謹慎與關注，並不亞於她的其他任何作品，因此將這種果實的地位提升到值得令人深思的程度。

當草間彌生創作其巨大的無限之網作品時，她會在畫布前坐上好幾天，一遍又一遍地重複相同的形狀。這種工作方式就是某種靜思冥想，而草間彌生完全沉浸於自己的藝術創作中。草間彌生在自傳中提及繪製南瓜如何提供一種使其心靈平靜的療癒方式：「我會挑戰南瓜的靈性，忘記所有一切，全神貫注於面前的形狀……我可以用到一個月的時間面對一個南瓜。」她的南瓜肖像顯示出她在創作無限之網時所達到的靈性超越，亦可以用描繪具象實體的方式達到。如此一來，《南瓜》代表了一種交流，同時也代表了藝術家的超然，與藝術家從其主題中感受到的精神能量產生共鳴，並加以彰顯。正是這種經過深思熟慮與反覆手法的藝術技巧，使草間彌生成為二十世紀最為著名與產量豐富的藝術家之一。



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歐洲重要私人收藏

45 YAYOI KUSAMA 草間彌生
(B. 1929)

Infinity-Nets (OQRWHN)

titled in Japanese, signed 'Yayoi Kusama
INFINITY-NETS (OQRWHN) 2008' (on the
reverse)
acrylic on canvas
194 x 194 cm. (76 3/8 x 76 3/8 in.)
Painted in 2008

HK\$9,000,000-12,000,000
US\$1,200,000-1,500,000

PROVENANCE

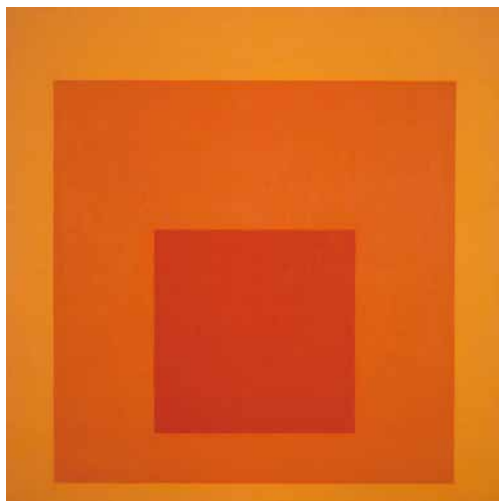
Ota Fine Arts, Tokyo, Japan
Gallery Hyundai, Seoul, Korea
Private Collection, Europe
This work is accompanied by the registration card
issued by the artist's studio

無限之網 (OQRWHN)

壓克力 畫布
2008 年作
款識：無限の網 Yayoi Kusama INFINITY-
NETS (OQRWHN) 2008 (畫背)

來源

日本 東京 大田畫廊
韓國 首爾 現代畫廊
歐洲 私人收藏
此作品附藝術家工作室所簽發之藝術品註冊卡



Josef Albers, *Homage to the Square: R-NW IV*, National Galleries
Scotland, Edinburgh, UK
Artwork: © 2019 The Josef and Anni Albers Foundation / Artists
Rights Society (ARS), New York
約瑟夫·亞伯斯《致敬方形 R-NW IV》英國 愛丁堡 蘇格蘭國家美術館

“Painting is just another way of
keeping a diary”

- Picasso

「繪畫只是另一種寫日記的方式。」

- 畢卡索



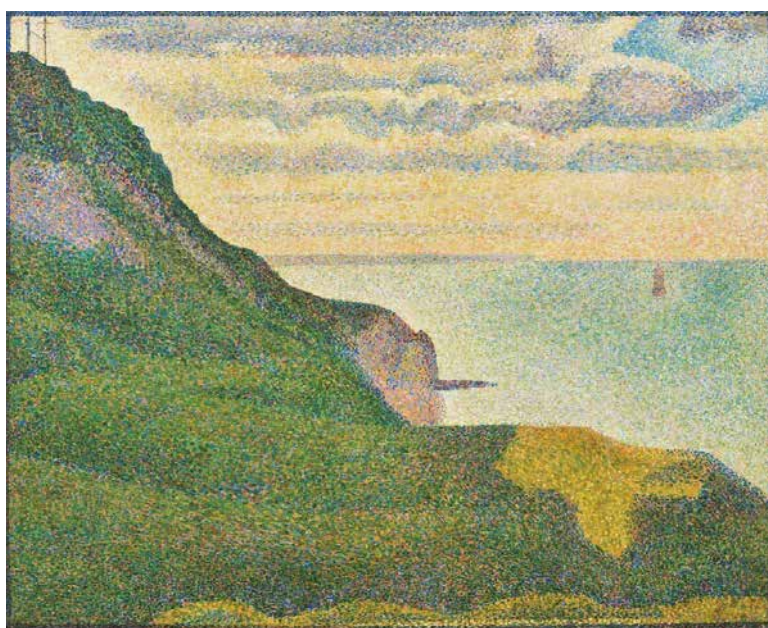
To Kusama, the Infinity nets series is not just a painting, it is essentially a lyrical record of her existence. While confronted by this large work, viewers are immediately captivated by the striking contrast of the yellow-on-red aesthetics. From a distance, the calm and biomorphic repetition is visually dominating. However, with proximity, the laborious and meticulous techniques employed by Kusama unveils in front of you where viewers slowly get carried away. A parallel to Seurat's pointillism technique, Kusama aspires to stimulate the viewer's ability to merge thousands of dots into one cohesive image; where the once yellow-on-red pattern blurs out and transforms the work into a sea of orange waves. The painting embraces us without enclosing us, while the yellow layered nets seem to have stop the eye at first glance, only as we continue to gaze right through the red paint, we gaze into the infinite.

Diagnosed with obsessional neurosis from a young age, Kusama refigured her own hallucinations into artistic impulses. The densely textured painting not only reflects the artist's childhood trauma derived from her illness, it was a symbol of her self-obliteration, as well as a narrative of the psychological hardships she had endured during her early years in New York. This sentiment was shared in her autobiography – "Unable to sleep, I would get out of bed and paint. There was no other way to endure the cold and the hunger, so I pushed myself on to ever more intense work [.....] I often suffered episodes of severe neurosis. I would cover a canvas with nets, then continue painting them on the table, on the floor, and finally on my own body. As I repeated this process over and over again, the nets began to expand to infinity". The Infinity Nets series first debuted in her solo exhibition at Brata Gallery New York in 1959, where it even caught the eye of artist Donald Judd as he displayed admiration towards the artist's obsessive yet brilliant application. Hence, describing her work as "advanced in concept" and that "her strokes are applied with a great assurance and strength which even a small area conveys". Here, *Infinity Nets OQRWHN* is vivid, instantly arresting, and a prime archetype of Kusama's oeuvre. In this monochromatic work, the dots evoke a hypnotic effect as they weave through the canvas in an undulating arrangement. The patterns aim at interacting, inducing and changing each other in a back and forth manner to

create movement similar to Alber's orange square. As the eye dances across the canvas, it draws you deeper into the rhythmic folds of the composition. Just like that, the illusion allows one to immerse completely inside of Kusama's stimulating mindscape, with each dot acting as a testimony to Kusama's long artistic journey. Piece by piece, we come to understand her side of the story - a story that one should not just look, but also to feel beyond what has been set in front of them.

The repetitive flow of painted arches from the Infinity Nets series is also a motif she revisited in the form of soft sculptures, her infamous performance works and mirror rooms. Having revolutionized the avant-garde art scene in New York City for almost a decade, Kusama made a return to her homeland in 1973 due to her worsening health conditions. It was her aggravated hallucinatory visions that induced her decision to reside at a mental institution in Tokyo permanently since 1977. Subsequently, the paintings Kusama had created after her return to Japan manifested a new chapter of her career, celebrating cutting-edge works inspired by the renewed living surrounding. Executed in 2008, *Infinity Nets OQRWHN* is an extension of the original monochromatic paintings. Kusama retained her choice of using acrylic paint, a medium that represented the key transition the artist undertook in the late 1970s, paying homage to her roots as she first established her artistic career specializing Nihonga, which was a type of traditional Japanese watercolor painting. The quick drying properties of acrylic goes hand in hand with Kusama's practice, allowing her the freedom to concentrate on one work, whilst displaying the stamina and endurance that is required for such caliber of art.

At the age of ninety, Kusama has shown no signs of slowing down, where she continues to embrace her passion for painting that continually captivates academic and commercial attention from the art world. Arguably the most outstanding Japanese female artist living today, she had composed a phenomenal body of work over the past six decades. Her commitment to the arts positioned her as a trailblazer of her time and an icon that shaped the course of Western contemporary art history.



Georges Seurat, *Seascape at Port-en-Bessin*, 1888, National Gallery of Art, Washington DC, USA
喬治·修拉《貝桑海景》1988年作 美國華盛頓國家博物館



Detail 局部



Yayoi Kusama, *Aftermath of Obliteration of Eternity*, 2009
Artwork: © YAYOI KUSAMA

對草間彌生來說，《無限之網》系列絕非只是繪畫，本質上還是她對自我生命與存在意義的抒情記錄。面對如此宏大的畫面，觀眾即刻被黃底紅面的鮮明美學對比所誘惑。從遠處看，形狀安靜穩定地重複著，在視覺上占主導地位。但是，草間彌生所採用的細膩而又費時費力的技法一展無遺，觀者也無形間被藝術家影響至深。草間彌生與修拉的點畫法類似，引導著觀者將千千萬萬個色點自行融合成一副完整的圖像；曾經黃紅疊加的圖案立刻渾然一體，將該作幻化成了一洋亮橙的海浪。它將我們完全擁抱吸引、卻又並未限制我們的想像，金黃的層狀網最初似乎擋住了我們的視線，可只有當我們繼續定睛凝視著深紅的顏料時，我們才參透了無限。

從小就被診斷患有強迫症的草間彌生，把自己腦海中的幻象都轉化成了藝術創作。密密麻麻的畫面不僅反映了藝術家因病而遭受的童年創傷，也象徵著她的自我毀滅以及早年在紐約所經歷的種種心理困難。她在自傳中也坦誠地傾訴了這般痛苦——「既然無法入睡，我便只好起床開始作畫。我找不到別的方法來忍受寒冷和饑餓，所以我便更加刻苦地工作 [...] 嚴重的精神疾病時常會發作。我就用網覆蓋畫布，然後延展到桌子上、地板上、最後在我自己的身上塗畫。當我一遍又一遍地重複此過程時，這張網便無窮無盡大。」「無限網」系列於 1959 年在紐約布拉塔畫廊的個展中首次亮相，也正經這次個展使得藝術家唐納德·賈德對草間彌生狂熱而天才的藝術創作十分欽佩。

因此，賈德形容她的作品為「概念上十分前衛」，並且「哪怕只看畫面上很小的一片區域，也能感受到她筆觸中透露的堅定與力量」《無限之網 OQRWHN》一作，生動醒目，是草間彌生作品的巔峰主題。單色的畫面中，

點以波浪狀排列穿過畫布，便產生催眠效果。這些圖案意在用往返重複的效果交相呼應、串聯影響，與亞伯斯作品中橙色方塊的運動效果異曲同工。當目光游離滑動在畫面上時，觀者會被進一步拉入草間彌生所創造出的極富節奏感的構圖褶皺，就這樣進入她腦海中的驚奇幻象，每個畫出的點都成了她漫長藝術生涯的注解。我們便一點點理解了她的故事——一個不僅要通過眼睛觀看的故事故事，更要用心靈去感受畫面之外的故事。

在草間彌生的裝置雕塑、名聲大噪的行為表演與鏡屋系列作品中，她都反復使用了「無限之網」系列中延綿不絕的拱狀圖像。在紐約度過了書寫前衛藝術歷史的十年後，因健康狀況惡化，她只好於 1973 年重返故鄉。自 1977 年起，過於嚴重的幻視症狀讓她決定永久居住在東京的精神治療機構。隨後，草間彌生回到日本後的創作，開啟了她生涯的新篇章，新的生活環境更是激發了她引領的新潮流。於 2008 年創作的《無限之網 OQRWHN》，是她最初單色繪畫主題的延伸。草間彌生保留了自 1970 年代風格轉變後就一直使用的丙烯顏料，這也是向她的藝術根基「日本畫」的致敬。丙烯材質的快幹特性與草間彌生的技法緊密相連，使她能全身心專注於一件作品的同時，釋放出她這個水準的繪畫創作中所需的堅毅與耐力。

九十歲高齡的草間彌生絲毫沒有停下腳步，她對藝術的滿腔無限熱情，不斷吸引著商業藝術圈和學術界的欣賞駐足。可以說，她是當今世界上最傑出的日本女性藝術家，過去六十年的創作輝煌萬分。她對藝術毫無保留的投入，使她成為同時代的開拓者和塑造西方當代藝術史進程的標誌性人物。

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歐洲重要私人收藏



46 XIE NANXING 謝南星

(B. 1970)

Untitled No. 1

signed in Chinese, dated '02-9' (lower left)
oil on canvas
150 x 358.5 cm (59 x 141 $\frac{1}{8}$ in.)
Painted in 2002

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

US\$390,000-510,000

無題 No. 1

油彩 畫布
2002年作
款識: 謝南星 02-9 (左下)



PROVENANCE

Galerie Urs Meile, Lucerne, Switzerland
Acquired from the above by the present owner

LITERATURE

Timezone 8 Limited, Xie Nanxing Works: 1992-2006, Shanghai, China, 2008. (illustrated, pp.141).

來源

瑞士 盧森 麥勒畫廊
現藏者購自上述來源

出版

2008年《謝南星作品：1992-2006》東八時區 上海
中國（圖版，第141頁）



Xie Nanxing, *Untitled No. 2*, 2002.
Artwork: © Xie Nanxing
謝南星《無題 No.2》2002 年作

Xie Nanxing first captured the world's attention at the 48th Venice Biennale, with a series of distinctive character works completed between 1998 and 1999 soon after his graduation from the Sichuan Fine Arts Institute. This series included *Untitled No. 5* (Lot 47), which featured as its main theme the body of youth as well as suggestions of harm and violence; at first glance this work of oil on canvas seems to be based on a photograph, but the drama and psychological tension of the composition makes the piece more akin to a cinematic still depicting a manic unhinged scene, recalling the avant-grade creations of American performance artist Carolee Schneemann. Where Xie stands apart is his ability to give viewers the sense that the work was snapped in a rush and under pressure, which adds to the dramatic tension he built up with remarkably subtle techniques: the blurry effect of the surface often surprises viewers from afar, making it all the more impressive when the one actually discerns the level of detail on the canvas when viewing up close. The seemingly cinematic or photographic reality results in an implicit tension that is released only when viewing the work from the right distance. By doing so, Xie wished to leave his viewers a space for reflection and doubt, "my earliest beginning of painting this type of stuff, was related to viewer participation and my dialogue with them, at the time I thought whether I could paint a type of especially unpleasant painting for the viewers...and move them as a result."

From this point on, Xie further experimented with the presentation of psychological sensations and experiences through quotidian objects, and without the benefit of didactic representational symbols – in effect, Xie stepped onto a new stage of "escape from graphology" and deepened his exploration into art in a new creative vein. In 2002-2003, he created six works with nearly identical composition, including *Untitled No. 1* (Lot 46) In this series, three works feature a naked androgynous form lying on the ground, differentiated only by subtle differences in the placement of background objects but featuring identical setting and similar lighting, using the minute changes in scenery and the presence of the human body to evoke a sense of a repetitive broadcast of a closed-circuit television. To an artist, this is a narrative without a beginning nor an end, and he altered the linearity of events to create new combinations, "you may think these are randomly found films, but these six different scenes are meant to enrich the

information you could get from a single work, by expanding its space, time, and psychological impact." What is more, the disappearance and reappearance of the body communicates changes in time and space, and also presents how the artist interprets the passage of time and space in the world inside the painting, forcing viewers to rethink their perceived relationship between still pictures and moving videos. The palpable haziness again pushes viewers towards the edge between reality and fantasy. In fact, this philosophical deliberation upon the nature of painting can be traced to his current works as well, which Xie brought up repeatedly in interviews; to him, this was an important milestone.

"I study the surface," Xie said of himself, "but like doctors I also study the layers that exist just below the level of our consciousness." He has a remarkable ability to take these experiences from everyday life and thought, transform them, and realise them upon the medium of painting. From his 1998 character series to today, Xie has favoured the use of a sequence of works to holistically present a point of view, perhaps in the hopes that in the process of scratching the surface of painting or any medium, we will realise the ultimate futility of trying to discern reality. In a way, Xie's blurry effect can be thought of in the same way as Gerhard Richter's photorealistic painting technique; Xie transforms and reinterprets photographs to present uncertainty and transience on the canvas, boosted by his ultra-fine textures, transporting us to a fantastical realm and grey area that cannot be defined. Xie chose to embark on a creative path that takes him deep into the nature of painting itself, and as a result he deliberately avoids easily identified representational symbolism or graphology, refusing to be pinned down to any particular style of iconography. What he seeks is his identity as an artist, understanding of the interplay between his personal experiences and his medium of paint, and the creation of new possibilities with his aesthetic language. To Xie, the goal of all this is simply for his works to profoundly interact with viewers – because it is impossible to give any work a definitive interpretation, the artist does not have the ultimate authority to define his works; he can imbue the work with questions, suggestions, or even hopes. But in the end, through the process of repeated viewing, viewers and the artist are joined together in introspection towards the meaning, purpose, and nature of painting.



Xie Nanxing, *Untitled No.5*, 2003.
Artwork: © Xie Nanxing
謝南星《無題 No.5》2003 年作

「把所有作品放在一起，你會發現它們有意識地看起來像暫停的電影畫面。在此意義上，這一系列已經超越了獨副畫面的意義，因為動感加強了，還加入了一些意料之外的其他性質的關係。」

— 謝南星

謝南星第一次引起國際關注，是來自第 48 屆威尼斯雙年展上一系列創作於 1998-1999 年的風格獨特的人物作品，當時他正從四川美術學院畢業不久。這批包括《無題 No. 5》(拍品編號 47)的畫作以少年的身體和傷害性的暗示為描繪主題，看似是根據照片為基礎，但內容的戲劇性卻產生了一種心理的壓迫，使它更像是電影的片段，敘述著某種光怪陸離的情節，使人聯想起美國行為藝術家施妮曼 (Carolee Schneemann) 的前衛作品。有所不同的是，謝南星成功地使人感覺那像是在匆忙之中、壓力之下所拍攝的畫面，不僅如此，他以繪畫的手段令人不易察覺地加強了這種戲劇感：表面的模糊處理使畫面遠看令人詫異，近看極其細密；在看似攝影般的現實中，隱晦的張力在一定的距離下得以釋放。借此，謝南星希望能留給觀者思考和疑惑的空間：「我最早開始畫這種東西，與觀眾的參與和交流是有關係的，我當時想能不能畫出一種特別讓觀眾難受的畫來…從而受到震動。」

此後，謝南星進一步嘗試如何不借助特定指向的具體符號，而是尋常之物來傳達心理的體驗與感受，從這個階段開始，謝南星進入了一條通過「逃離圖像」而對繪畫進行深度探索的創作脈絡中。2002-2003 年，謝南星創作了六幅構圖幾乎無異的作品，其中即包括《無題 No. 1》(拍品編號 46)。在這一系列中，有三張作品的地上躺著一具雌雄難辨的人體，後方景物的位置略有不同，但畫面皆呈現同樣一個房間以及相似的光線，透過人體的有無及景物位置的些微變化，造成如閉路電視般的重覆播送效果。對藝術家來說，這是一個沒有開頭，沒有結尾的故事，他改變了事件的順序，創造了新的組合：「你會以為這是隨處撿來的底片，其實這是六張不同的畫面，要比一張畫給你提供的內容，包括空間、時間和心理上的作用有更多的延伸性」此外，人體的出現及消

失既造成了時間及空間的變化，也從中表現了藝術家看待「畫裡的」時間及空間的詮釋，並讓觀者反思圖像(靜態)及視頻(動態)之間的關係。而那濃重的模糊感，更讓觀者在現實與非現實之間徘徊。事實上，這種對繪畫性的探索一路深化並延續到了他近期的創作中，他曾多次在訪談中提及此系列，在他看來，這是一個重要的里程碑。

「我研究表面」謝南星如此描述自己，「但也像醫生一樣研究那些緊依在我們精神之下的層面。」他特別擅長於將生活中、思想中的這些經驗加以轉化，並執著地在繪畫這一媒材上進行實踐。從 1998 年的人物系列至今，謝南星偏愛使用系列作品的方式完整地分享一個觀點，或許是希望透過「觀看表面」的過程探討一種無論在繪畫或其它媒介中，沒有什麼我們能真正看清的這一事實：觀者看透畫面的能力與看透一切的願望一樣徒勞，儘管我們始終嘗試聚焦。與李希特 (Gerhard Richter) 的相片翻畫手法與模糊效果相似，謝南星透過轉化相片的再詮釋，致力在畫布上呈現一種稍縱即逝的不確定感，而細密的質感更是加強了這種效果，讓觀者進入一個若有似無、不知該如何定位的閃爍與灰色地帶。謝南星選擇的創作道路是一條通往探索繪畫本質的路徑，因此他避開了容易被識辨的招牌圖式，拒絕陷入某種標誌性的風格，其追求的是他作為藝術家的自我、他的體驗以及他與繪畫作為媒介的各個層面之間的關係，並修煉般地自我挖掘有關創作語言的更多可能。對謝南星來說，其目的無非是希望作品能與觀者深度互動，正因為無法明確地闡釋內容，所以藝術家對作品並沒有絕對的解釋權，甚至可以埋下許多問題、伏筆甚至願望，最終，在反覆觀看的過程裡，觀者與藝術家共同參與了一場對繪畫意義與本質的探索與思考。

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歐洲重要私人收藏

47 XIE NANXING 謝南星

(B. 1970)

Untitled No. 5

signed in Chinese, dated and titled '1998.5' (lower right)
oil on canvas
189 x 149 cm (74 3/8 x 58 5/8 in.)
Painted in 1998

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

US\$260,000-380,000

PROVENANCE

Galerie Urs Meile, Beijing, China
Acquired from the above by the present owner

EXHIBITED

Venice, Italy, La Biennale di Venezia, 1999
Graz, Austria, Steirischer Herbst, ABBILD: Recent Portraiture and Depiction, 2001

LITERATURE

Springer, ABBILD: Recent Portraiture and Depiction, New York, USA, 2001 (illustrated, p.178).
Timezone 8 Limited, Xie Nanxing Works: 1992-2006, Shanghai, China, 2008 (illustrated, p.114).

無題 No. 5

油彩 畫布
1998年作
款識：'謝南星 1998.5' (右下)

來源

中國 北京 麥勒畫廊
現藏者購自上述來源

展覽

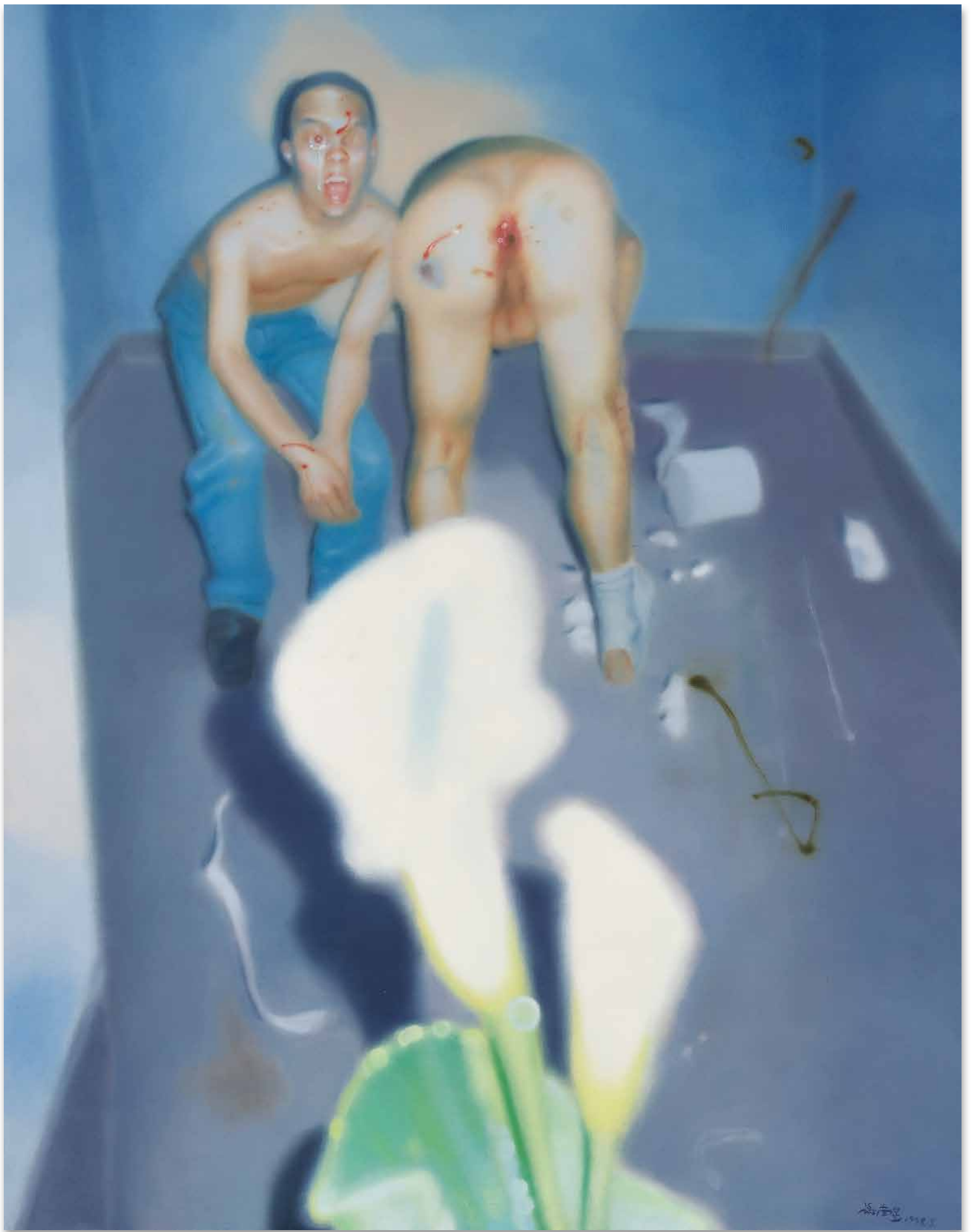
1999年「威尼斯雙年展」 威尼斯 意大利
2001年「Steirischer Herbst, ABBILD: Recent Portraiture and Depiction」 格拉茨 奧地利

出版

2001年《ABBILD: Recent Portraiture and Depiction》Springer 出版社 紐約 美國 (圖版，第178頁)
2008年《謝南星作品：1992-2006》東八時區 上海 中國 (圖版：第114頁)



Artwork: © Xie Nanxing



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48 LIU WEI 劉韡

(B. 1972)

Purple Air III No. 4

oil on canvas, diptych
each: 300 x 190 cm. (118 1/8 x 74 3/4 in.) (2)
overall: 300 x 380 cm. (118 1/8 x 149 5/8 in.)
Painted in 2006

HK\$2,600,000-3,500,000

US\$340,000-450,000

PROVENANCE

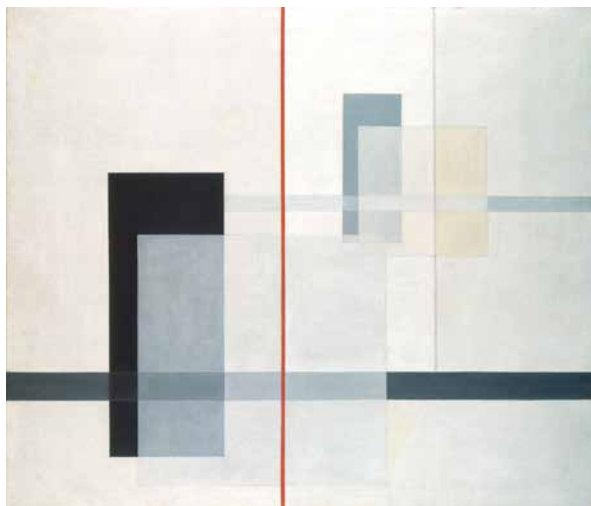
Beijing Commune, Beijing, China
Private Collection, New York, USA
Private Collection, Asia

紫氣 III 第四號

油彩 畫布 (雙聯作)
2006年作

來源

中國 北京 北京公社
美國 紐約 私人收藏
亞洲 私人收藏



Laszlo Moholy-Nagy, *K VII*, 1922. Tate Modern, London, UK.
拉斯洛·莫侯利·納吉《K VII》1922年作 英國 倫敦 泰特美術館





Liu Wei, *Purple Air*, 2005, Christie's Hong Kong, 28 May 2016, Lot 56, sold for HKD 4,840,000
 Artwork: © Liu Wei Studio
 劉韋《紫氣》2005年作 佳士得香港 2016年5月28日 編號56 成交價：4,840,000 港元



Shen Zhou, *Landscape*, ca. Ming Dynasty, Palace Museum, Beijing, China
 沈周《臥遊圖》約明朝 中國 北京 故宮博物館

"All images are political, as we have already lost our "natural" status. To me, everything on the computer screen is naturally present, and therefore not much intervention or creation is necessitated. I face millions of choices, and choices create reality. This is what abstraction is to me."

- Liu Wei

Standing before Liu Wei's *Purple Air III No. 4*, one is immediately struck by the immensity of the work. Measuring almost three meters high and four meters wide, the diptych fills an entire wall with the digitally rendered crosshatches of grey that are a hallmark of Liu's *Purple Air* Series. One cannot help but feel overwhelmed by the monumental vista: in the foreground, dark branches and vines twist outwards, while looming masses of lines reach up to the top of the canvas. By painting a cityscape as a mass of digital lines and shapes, Liu Wei presents us with an alternative vision of the landscape that surrounds us, reminding us of the distortion that occurs in the face of achievement.

The origin of the title *Purple Air* stems from the Taoist phrase "purple air from the east" meaning a propitious omen of the coming of an emperor, sage or treasure. The phrase originates in a legend regarding the origins of the Tao Te Ching, where the coming of Laozi was heralded by the appearance of purple air in the East. The colour purple is also associated with the North Star and the seat of the Celestial Emperor in Chinese astrology, appearing as the first character in the traditional name of the Forbidden City in Beijing. In the context of Liu's work, the title *Purple Air*, with its references to auspicious omens and royalty, brings to mind allusions to the rising economic might of China as an Eastern nation, while cheekily referencing the phenomenon of urban haze.

"Cities are reality; all of China is a city under construction, and of course this influences me," stated Liu Wei in an interview. Using the city as a point of departure, Liu Wei's *Purple Air* series deftly blends references to urbanity, digitization and classical Chinese art in his work. *Purple Air III No. 4* is structured like a Chinese landscape painting, with branching foliage in the foreground, a mass of intersecting lines that resembles a skyscraper or mountain peak, and in the distance, the shadowy outlines of a contemporary cityscape. This is clearly a human-built landscape, created using a distinctly modern means of expression. Overlapping speech bubbles underscore the link to technology, serving as a reminder of the digital communication that is now a constant presence in our daily lives.

Visually, the painting resembles a work of Glitch Art, where digital mistakes and corruptions are incorporated into the final aesthetic of the piece. Lines bisecting the canvas draw our attention to formal qualities of composition and arrangement, overlapping in different densities and arrangements to create visual focal points and a sensation of perspectival depth. In its visual language and themes, *Purple Air* contains echoes of Constructivism, with its technocratic ideals expressed through ordered, geometric forms arranged in abstract translucent layers, recalling the work of Malevich and Moholy-Nagy. These artists sought to capture the fractured experience of modernity, using pure shape and colour as a means of exploring formal visual relationships.

Like the cities they are inspired by, works in the *Purple Air* Series are the product of many hands. First, Liu creates a digital version of the work using drawing software; the digital copy is transferred to canvas, onto which studio assistants then paint under Liu's instruction. "I make all of my paintings with a mouse," Liu states. "It's an instinct, a necessity to continue painting. Painting is not so calculated – I don't decide I want to do something, but rather I feel sometimes that I need to do certain things." Because the work was originally executed using a digital drawing program, but then blown up to an immense size and scale, the final product is given a tactility that printing alone could not accomplish. Seen up close, the work has a clear painterly quality that is important to Liu, reminding the viewer that like the cities they depict, the painting was produced by human hands and required a degree of skilled labour to complete. On the subject of painting, Liu states that "it is not the most important thing – instead, I am always looking for reality."

In the introductory text that accompanied his solo show at the UCCA, "[Liu Wei] has become a singular presence on the global art stage, known for crystallizing the visual and intellectual chaos of China's myriad fraught transformations into an artistic language as versatile as it is distinctive." By choosing to capture the impression of a cityscape abstracted into a network of digital lines, Liu Wei comments on the reality of human advancement, compelling the viewer to reflect upon what is gained and lost in our unceasing pursuit of progress.



Detail of the present lot 拍品局部

「不論是『紫氣』還是『解放』系列，作品一開始的疑問就是我們觀看的方式。所有影像都帶有政治意味，因為我們早已失去『自然』的狀態。對於我而言，電腦熒屏上的一切自然存在，因此不需要什麼干涉或創造。我們對千百萬種選擇，而選擇造就了現實。抽象於我的意義即此。」

- 劉韡

站在劉韡的《紫氣 III 第四號》前，一股浩瀚的氣勢撲面而來。這幅雙聯作高三米、寬約四米，佔滿整面牆壁，經數碼技術處理的灰色交叉陰影線是「紫氣」系列的標誌。巨大的視覺衝擊力令觀者感受深刻：前景的暗黑色枝幹和樹藤向外扭曲延伸，阡陌縱橫的線朝上伸向畫面頂端。劉韡用複雜交錯的數碼線條和形狀建構出我們四周的城市景觀的另一種面貌，提醒我們在成就斐然的表像下扭曲失真的可能。

「紫氣」標題源自道家「紫氣東來」之說，意謂天子、聖人或吉祥之事降臨前的徵兆。此語出自《道德經》，謂老子過函谷關前，有人見紫氣自東面而來，知有聖人將至。在中國古代占星學說中，紫色與北斗星及紫微垣相關；紫微垣乃天帝居所，故紫禁城之名即仿後者而來。在劉韡的作品中，「紫氣」意味吉兆及忠誠，隱喻中國的經濟崛起，卻又巧妙地暗示了高速發展對城市環境的影響。

劉韡在一次訪談中說：「城市是現實，整個中國就像是一個在建設中的城市，畢竟是對我有影響的」。他以城市為起點，「紫氣」系列巧妙融合都市現實、數碼化發展和中國古典藝術。《紫氣 III 第四號》的構圖猶如一幅中國山水畫，前景有樹桠藤葉，縱橫交錯的線是摩天大廈或山頂；遠處隱約可見一個當代城市景觀的輪廓。藝術家用非常現代的表達方式營造出這片人造景觀。層層覆蓋的對話框代表科技，亦表示日常生活中無處不見的數碼通訊方式。

從視覺上看來，這幅作品與故障藝術有異曲同工之妙。故障藝術將電子機器故障和失靈的後果視為作品美學的完成部分。縱橫複雜的線條透露構圖和佈局安

排，它們疏密參差地交錯一起，營造視覺焦點和深度。從視覺語言和主題看來，《紫氣 III 第四號》帶有建構主義的餘音：有條不紊的幾何形狀構成抽象而若隱若現的層次，是技術統治理論的理想形態，令人想起馬列維夫和莫霍利·納吉。這些藝術家運用純粹的形狀和顏色探索不同的視覺關係，嘗試捕捉現代社會的割裂狀態。

劉韡從不同城市獲得靈感，創作了「紫氣」系列，而這些作品亦出自多人之手。首先，劉韡用繪圖軟件為作品繪一幅數碼版本，然後畫室助理按照劉的指示，將數碼版本轉移到畫布上。劉韡宣稱：「我全部油畫都是用鼠標創作的」，「那是一種直覺，是一種繼續繪畫的需要。繪畫不是熟慮的計算—我不會決定我想要做什麼，反而是有時候我會感覺到，我得去做某些事」。這幅作品原本是用數碼繪圖程序生成，然後再膨脹至驚人的尺寸和規模，最終完成的作品有一種單憑印刷所無法塑造的質感。近看之下所感受到的繪畫感是劉韡非常重視的。它的作用是提點觀者，此畫需要一定水平的能工熟匠靠手工完成，正如它所描繪的城市。關於繪畫，劉韡說：「它不是最重要的一我一直尋找的是現實」。

尤倫斯當代藝術中心的劉韡個人展覽的引言寫道：「劉韡成為全球藝術舞台上的一個醒目的存在，他將中國隱憂重重的無數改變所導致的視覺和知識層面的混亂凝聚成一種多變且獨特的藝術語言」。劉韡將都市景觀凝聚、提煉為一張用數碼線條交錯而成的網，藉此表達人類發展進步的現實環境，以及在追求進步時之得和失。

49 I NYOMAN MASRIADI 米斯尼亞迪

(B. 1973)

Home Champion (Jago Kandang)

signed and dated 'MASRIADI 5 SEP 2007' (lower left);
signed, dated and titled 'I NYOMAN MASRIADI 2007
JAGO KANDANG', inscribed '200 cm x 150 cm Acy on
canvas'(on the reverse)

acrylic on canvas

150 x 200 cm. (59 x 78¾ in.)

Painted in 2007

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

US\$240,000-360,000

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 8 April 2008, lot 534

Acquired from the above sale by the present owner

LITERATURE

Singapore Art Museum, Masriadi: Black is My Last Weapon,
exh. cat. Singapore, 2008 (illustrated, p.11).

T.K. Sabapathy, Nyoman Masriadi: Reconfiguring the Body,
Gajah Gallery, Singapore, 2010 (illustrated, p. 183, 220).

主場神威

壓克力 畫布

2007年作

款識：MASRIADI 5 SEP 2007 (左下); I
NYOMAN MASRIADI 2007 JAGO KANDANG
200 cm x 150 cm Acy on canvas (畫背)

來源

蘇富比 香港 2008年4月8日 編號534

現藏者購自上述拍賣

出版

2008年《米斯尼亞迪：黑色是最後的武器》展覽圖錄
新加坡美術館 新加坡（圖版，第11頁）

2010年《米斯尼亞迪：重構身體》T.K. Sabapathy著
Gajah畫廊 新加坡（圖版，第183、220頁）



Fernando Botero, *Dancers*, 2002, Museo Bilbao, Bilbao, Spain

Artwork: © Fernando Botero, reproduced by permission

費爾南多·波特羅《舞者》2002年 西班牙 畢爾巴鄂 畢爾巴鄂博物館





Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?* 1956. Kunsthalle Tübingen, Tübingen, Germany
 Artwork: © R. Hamilton. All Rights Reserved, DACS and ARS 2019.
 理查德·漢密爾頓《什麼讓今天的家如此不同，如此誘人？》1956年 德國 圖賓根 圖賓根美術館



Jheronimus Bosch (manner of), *Battle between Carnival and Lent*, circa 1600-1620, Rijksmuseum, Amsterdam, the Netherlands
 希羅尼穆斯·波希(擬)《嘉年華與大齋節之爭》1600-1620

The most popular spectator sports in the world, football is capable of capturing the hearts of billions of fans around the globe. In the 21st century, football is no longer merely a leisurely pastime — it is battleground of latent political forces. In Masriadi's painting *Home Champion (Jago Kandang)*, the player in red and white, colours of the Indonesian flag, valiantly executes a slide tackle. His opponent in yellow and black uniform, with a markedly distressed expression on his face, attempts to continue to dribble the ball. The nuanced interaction between the two players are highlighted by their conflicts and contrasting emotions. Through Masriadi's dramatic depiction of the action and expressions, the power of this decisive moment is heightened.

By borrowing the international language of football, Masriadi directs a comedy that speaks to the social environment in Indonesia at the time — it is a work that is steeped in local politics. Entitled *Home Champion (Jago Kandang)*, it is a sarcastic Indonesian phrase that mocks someone who is weak but only bold when they are at home — a derisive metaphor for the socio-political situation of Indonesia at the time. Similarly, even though the player on the right is exploding with aggression as he flies across the picture, the football just is not going his way. If we consider Botero's plump modelling of figures in his paintings a visual device that positions the audience to view life from a whimsical perspective, then the exaggerated musculature of Masriadi's figures can also be seen as a visual parody that injects a sense of absurdity in what is supposed to be an austere and intimidating character.

Deceivably simplistic and kitschy at first glance, Masriadi's works are always loaded with hidden metaphors. Much like a meticulously written drama, the characters, setting, plot lines, and countless details all work in concert to produce a thought-provoking humour noir. The myriad of emotions displayed by the audience in the background at this fleeting moment are captured by the artist — some angry and indignant, some filled with joy and hopeful, others in anxious anticipation. Amongst the many single and double portraits by Masriadi, such a richly nuanced group portrait is exceptionally rare. Much like the melee depicted in Heronimus Bosch's *Battle between Carnival and Lent*, the action adds to the sensationalism of the spectacle. The advertising board around the football field boldly states the artist's name, and the painting is also littered with traces of the original sketch as well as numerous notes intentionally left by the artist, as if they are there to remind the viewers that this scene is entirely fictitious. Viewers should exercise their own judgement to discern between fiction and reality.

As one of the most renowned contemporary artists in Indonesia, Masriadi breathes life into the characters with his masterful painterly skills. His figure's glistening black skin, bulging veins, and muscular physique became the artist's trademark character, and these works are much-coveted by collectors around the world. Moreover, *Home Champion (Jago Kandang)* broke Masriadi's personal world record at an auction in April 2008. Such an achievement is a testament to the significance of this powerful work. Courageous or crestfallen, idealistic or pragmatic, one can always find traces of themselves in Masriadi's works.



Lot 49 Detail 局部

一顆足球，牽動著全球上千萬球迷的心，可謂全世界最受歡迎的體育賽事。21世紀，足球早已不只是純粹的運動休閒，更暗含著政治體之間的側面交鋒。米斯尼亞迪《主場神威》中，代表印尼國家隊的球員身著紅白主場隊服，氣勢彪悍，一腳直毆，奮力鏟球。而身著黃黑色球衣的客場對手情緒低迷，愁眉苦臉地繼續帶球過人。兩人之間微妙的反差與衝突，通過米斯尼亞迪對人物動作神情的誇張描繪而愈加戲劇化，凝刻下虛構的致勝一刻。

米斯尼亞迪借足球這一全球性的語言，導演出一部映刻人性的輕喜劇，而結合印尼當時的大環境來看，作品又有著深刻的本土政治內涵。作品名《Jago Kandang》（主場神威）是一句印尼本土方言，寓意有些人只在自己的地盤耀武揚威，帶著諷刺意味。正如畫面右邊的主場球員，即使懷著一腔熱血，雙腳騰空，褲帶飛揚，球卻不盡如人意地往反方向飛去。如果說波特羅的豐滿渾圓的造型令觀者以輕鬆詼諧的視角看待生活場景，那米斯尼亞迪往往以浮誇而健碩體格為原本嚴肅而威猛的形象增添了一絲荒誕不經之感。

看似簡明而通俗，米斯尼亞迪的作品往往埋藏著多重隱喻，像一部精妙的戲劇，以無數巧妙的細節、場景、角色，編排下一出又一出引人深思的黑色幽默。背景中，觀眾一瞬間的百態被生動地一一刻畫，或義憤填膺，或滿懷希望，或迫切焦急。在米斯尼亞迪眾多的單人或雙人像中，如此豐富而細膩的群體描繪較為罕見，如博希筆下的「混戰」，進一步增添了這一出「好戲」的精彩程度。而球場邊緣的廣告牌上其實是藝術家本人的大名，畫面四處又都刻意保留了畫家的草稿與筆記，仿佛時刻提醒著觀者「劇情純屬虛構，如有雷同，純屬巧合」，戲裡戲外，觀者自有分辨。

作為印尼最受歡迎的當代藝術家之一，米斯尼亞迪的作品以極為純熟高超的畫工將表現對象的特征生動地體現。主人公黝黑發亮的皮膚、突起的血管、緊繃的肌肉，成為了他最具標誌性的人物形象，受到全球眾多藏家的青睞。《主場神威》更是在2008年四月曾一舉打破米斯尼亞迪的世界拍賣價格記錄，不虧謂其最具代表性的作品。英勇或頹唐，理想或現實，每個人都能從米斯尼亞迪的作品中看到自我與生活的影子。

50 EDDIE MARTINEZ 艾迪·馬丁內斯

(B. 1977)

High Flying Bird

signed with the artist's initials and dated 'EM. 14.'
(lower right)

oil, enamel, spray paint, thumb tacks and paper
collage on canvas

274.6 x 365.8 cm. (108½ x 144 in.)

Executed in 2014

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

US\$160,000-230,000

PROVENANCE

Kohn Gallery, Los Angeles, USA

Private collection

Acquired from the above by the present owner

EXHIBITED

Los Angeles, USA, Kohn Gallery, Nomader,
September- October, 2014.

Los Angeles, USA, Kohn Gallery, Gesture |
Form | Pop | Process, March 2018.

高空飛行的鳥

油彩 瓷釉 噴漆 大頭釘 紙本拼貼 畫布

2014 年作

款識：EM. 14. (右下)

來源

美國 洛杉磯 科恩畫廊

私人收藏

現藏者購自上述收藏

展覽：

2014年 9月-10月「Nomader」科恩畫廊 洛杉磯 美國

2018年 3月「Gesture | Form | Pop | Process」科恩畫廊
洛杉磯 美國



Jackson Pollock, *Bird Effort*, 1946.

Peggy Guggenheim collection, Venice.

Artwork: © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Photo: © Alamy Ltd. All rights reserved.

傑克遜·波洛克《鳥之力量》1946年作 威尼斯 佩吉·古根漢收藏館藏

“What I relate to most in my own work and process is the speed and raw unfiltered mark making.”

-Eddie Martinez

「我在創作過程中覺得最產生共鳴的一刻，是速度和全然未經過濾的痕跡創作。」

- 艾迪·馬丁內斯





Willem de Kooning, *Untitled VI*, 1985. Private Collection.
Artwork: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.
威廉·德·庫寧《無題四》1985年作私人收藏

Known for his energetic use of line and manipulation of colour in his paintings and sculpture, Eddie Martinez draws inspiration from a wide range of influences including popular urban culture, Abstract Expressionism and Surrealism. Having spent his adolescent years making graffiti, the Brooklyn-based artist creates paintings on canvas that retain the rough, expressionistic lines and bold colours of street art. Working between representation and abstraction, he paints in oil, enamel and spray paint while often incorporating found objects. Trained as both a draftsman and painter, his large-scale canvases demonstrate a rich, intuitive command of pigment while maintaining the fast-paced, semi-automatic qualities of drawing.

Stretching over three metres in width, *High Flying Bird* (2014) is a spectacular example of this approach. An eclectic mix of forms and shapes animates the canvas in myriad hues of purple, green, pink, brown, and blue. Oscillating between figuration and abstraction, there are numerous ways to look at Martinez's paintings. While certain elements are more distinct than others – notably the fabled white

eagle in the top left-hand corner and a rooster mirrored on the right – the constant interlacing of forms diminishes the legibility of the individual elements. With its energetic brushstrokes, bold contours and semi-abstract forms, the work combines allusions to classical still-life and allegorical narratives with the raw gesturalism of artists such as Willem de Kooning.

Like Henri Matisse and Pierre Bonnard, Martinez elevates everyday life to an otherworldly realm, infusing the familiar with a sense of fantasy. This is evident in his combination of traditional and unconventional media: oil and acrylic join hands with everyday substances including markers, spray paint and collaged objects. In *High Flying Bird*, the artist has incorporated thumb tacks and paper collage onto the canvas, transforming it from a passive picture plane into an active object that fluctuates between illusion and material reality. As its title plays games with the viewer's imagination, Martinez forges a work that is at once seemingly spontaneous and deliberate, whimsical and sophisticated.

艾迪·馬丁內斯向來以他畫作和雕塑品中活力沛然的線條、和精妙的顏彩處理著稱；他的靈感泉源多元、影響互融，像是通俗城市文化、抽象表現主義和超現實主義等。這名來自紐約布魯克林的藝術家在青少年時期沉醉於塗鴉藝術，他在畫布上創造的藝術，保留了街頭藝術的粗獷不羈、以及極具表現派風格的線條和奔放色彩。馬丁內斯遊走於表述和抽象風格間，以油彩、瓷漆和噴漆創作，並經常以隨手拈得的物件入畫。他也是一名訓練有成的製圖者和畫家，從他的巨幅畫作即可見一斑：繽紛而充滿直觀的絢彩在畫布上恣然遊走，而藝術家的筆勢快捷依舊，洋溢著半自動、直覺的創作意態。

《高空飛行的鳥》(2014年作)寬度超過三公尺，為馬丁內斯直觀奔放的藝術手法做了生動壯觀的例示。各種形狀大小的主題在畫布上兼容並蓄，整個作品透過這些舞動的翠綠、暗紫、嫩粉紅、棕色及藍色顯得意興勃勃。此作介於比喻表達和抽象作品之間，因此觀者有多種方式來欣賞馬丁內斯的作品。畫作中有些主題確實比其他要清楚得多 - 特別是左上角那頭傳說中的白色巨鷹、還有右方對應的那隻神氣公雞 - 這些形狀不斷交錯推擠，消弭了個別元素的識別性。藝術家以勁發抖擻的筆觸、大膽的輪廓塑造和半抽象形式，將古典靜物、寓意豐富的敘事手法和毫無造作的動勢派風格結合，栩栩如生，頗有美國抽象表現主義大家威廉·德·庫寧之風。

馬丁內斯的創作精神反映了亨利·馬蒂斯和皮爾·波納爾的影子，將平凡無奇的事物提升至超凡境界，為我們熟知不過的事物注入幻奇之感。這種手法，在他結合傳統和非守舊之媒材的作畫選擇上尤為昭然：油彩和壓克力顏料與馬克筆、噴漆和拼貼而成等尋常物品攜手共敘藝術故事。藝術家將圖釘和拼貼紙納入《高空飛行的鳥》，使得原本尋常無奇、被動的圖畫平面躍升為一個鮮活的物體，在幻覺和物質現實中擺盪著。馬丁內斯手造的這幅作品，看似自發卻是經過熟慮、異想天開卻又不落俗套，以其標題逗弄著觀者的想像。



Arshile Gorky, *Good Hope Road II. Pastoral*, 1945.
Museo Nacional Thyssen-Bornemisza, Madrid, Spain.
Photo: © Museo Nacional Thyssen-Bornemisza/Scala, Florence.
阿希爾·戈爾基《德望之路二號：田園》1945年作 西班牙 馬德里 提森-那米薩美術館藏



Detail of the present lot 拍品局部

51 KAWS

(B. 1974)

VANQUISHED

signed and dated 'KAWS..16' (on the reverse)
acrylic on canvas
243.8 x 243.8 cm. (96 x 96 in.)
Painted in 2016

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

US\$620,000-770,000

PROVENANCE

Galerie Perrotin, Seoul, South Korea
Acquired from the above by the present owner in 2016

EXHIBITED

South Korea, Seoul, Galerie Perrotin, KAWS, June-August 2016.

VANQUISHED

壓克力 畫布
2016年
款識：KAWS..16 (畫背)

來源

韓國 首爾 貝浩登畫廊
現藏者於2016年購自上述畫廊

展覽

2016年6月-8月「KAWS」貝浩登畫廊 首爾 韓國



Roy Lichtenstein, *Look Mickey*, 1961.
National Gallery of Art, Washington
Dorothy and Roy Lichtenstein, Gift of the Artist, in Honour of the 50th Anniversary of the
National Gallery of Art.
© Board of Trustees, National Gallery of Art, Washington.
羅伊·李奇登斯坦《米奇，看！》1961年作 華盛頓特區 國家畫廊

“What’s abstraction to somebody that knows something? If you look at something but then you know what it is, is it still abstraction? You just start looking at the gestures and how they work and thinking about the history of painting and how it can relate to that.”

- KAWS





Pablo Picasso, *The Bullfight: The Death of the Bullfighter*, 1933.
Picasso Museum, Paris.
Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
Photo: © Bridgeman Images.
巴布羅·畢加索《鬥牛：鬥牛士之死》1933年作 巴黎畢加索基金會博物館

Painted in 2016 and 2018 respectively, *VANQUISHED* and *METICULOUS* are some of the most recent works created by KAWS: one of contemporary art's most iconoclastic figures, known for transforming icons of popular culture using his signature bold lines and bright colours. His new paintings witness a shift in palette, balancing deep green, burgundy, moss and navy with flashes of neon orange. Though initially abstract in appearance, the present work is nonetheless characterized by the artist's trademark 'X' symbol, skewed and obscured beneath layers of pattern. With a background in design, animation and street graffiti, KAWS has established himself as one of the leading figures within 21st-century pop culture. Although famed for his boundary-pushing collaborations with clothing, toy and design companies – ranging from Dior to Uniqlo and the Campana brothers – painting remains central to his practice.

Recolouring and distorting household names from television series, advertising imagery and more, KAWS deploys self-referential vocabulary with meticulous craftsmanship, paying careful attention to nuances of form, flat colour and line that continues to define his oeuvre. Beyond their important place as pop culture identities, the faces and outlines of cartoon characters carry a particular formal appeal for the artist, who has spoken of his appreciation

for their elements of strong, graphic shape. After leaving his job as a background animation painter for Disney in 1997, KAWS took inspiration from the company's iconic cartoon to create his own signature character with X's for eyes and gloved hands that he named COMPANION. He first appeared in KAWS's graffiti works across New York City in the late 1990s, and the artist eventually created his first three-dimensional version. His characters have since taken on a variety of colours, sizes, and poses, leading to the creation of ACCOMPLICE, CHUM and BENDY, who now inhabit their own artistic universe. Offering a closely-cropped view of the 'X' with none of his characters in sight, *METICULOUS* still bears his deep influence from comic and cartoons. Similarly, *VANQUISHED* represents a powerful development in this strand of his practice. Rendered as a flat white shape criss-crossed with abstracted black lines, the subject floats out like a paper-cut before a fractured background of kaleidoscopic colours. Both paintings testify to KAWS's origins in graffiti, notably through their sweeping, scribbling strokes, powerful contrasting colours and striking graphic forms.

Drawing upon a wide range of sources – from high art, comic books, graphic design and cartoons – KAWS blurs the boundaries between abstraction and representation. Whilst recognizable characters



Tom Wesselmann, *Monica Nude with Lichtenstein (3-D)*, 1992.
Private Collection.

Artwork: © 2019 Estate of Tom Wesselmann / Licensed by VAGA at Artists Rights Society (ARS), New York.
Photo: © Christie's Images / Bridgeman Images.

湯姆·韋塞爾曼《莫妮卡裸女與李奇登斯坦（3-D）》1992年作 私人收藏

continue to dominate his oeuvre, in his new paintings they are reduced to a series of abstract geometries, magnified to the point of illegibility. "What's abstraction to somebody that knows something?" he has said. "If you look at something but then you know what it is, is it still abstraction? You just start looking at the gestures and how they work and thinking about the history of painting and how it can relate to that" (KAWS, quoted in "KAWS On Man's Best Friend at Honor Fraser", *The Hundreds*, September 16, 2014). Even as a graffitist, KAWS was fundamentally a studio artist: he would remove posters from the city walls, embellish them at home and return them to their original positions. This way of working allowed him to develop a multi-layered painterly language that ultimately fed into his later canvases.

Despite their impenetrable, immaculate appearance, KAWS's paintings are the result of extensive manual labour. Starting from his archive of animation frames, the artist selects individual images which he then scans, reworks, crops and combines. The resulting line drawing is then thoroughly annotated with colour selections and projected onto canvas. Using a sponge, he lays down multiple layers of paint – often up to nine or ten – to achieve the desired effect. "His paintings do not privilege the artist's hand", writes Mónica Ramírez-Montagut; "that is, one cannot perceive the process of his labour since the surfaces do not denote the physical commitment to them. We do not see

his brush stroke. However, his meticulous craftsmanship stands up extremely well to thorough and close inspection; the canvases navigate between their uncanny meaning and their own material significance" (M. Ramírez-Montagut, 'KAWS: Seeing You Seeing Yourself', in M. Ramírez-Montagut et al, *KAWS*, New York 2010, p. 130).

Having come a long way from the billboards and subway stations of his youth, today KAWS is regarded as one of the most important painters of his generation: not only for his appropriation of American pop culture, but also for the precision of his craftsmanship. Extending the legacy of artists such as Andy Warhol, Keith Haring and Takashi Murakami, the smooth, flat surfaces of KAWS's paintings hold a mirror up to contemporary culture, simultaneously reflecting and subverting its iconography. He calls into question the foundations of his appeal and cultural permanence, restaging his form as part of a near-Abstract Expressionist explosion of colour and shape. Filtering diverse cultural tropes through his own unique vocabulary, both *METICULOUS* and *VANQUISHED* are striking examples that showcase the continued evolution of his practice.



Andy Warhol, *Camouflage*, 1986.
Nationalgalerie im Hamburger Bahnhof, Berlin.
Photo: © 2019. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
安迪·沃荷《迷彩》1986年作 德國 柏林 漢堡車站美術館

「對於明白多種事物的人來說抽象是什麼？如果你看見一件物件，就已經知道它是什麼了，那還算是抽象嗎？你只要看懂它的姿態及運作，再從繪畫史中尋找與其相連的關係，就能參透箇中的意義。」

- KAWS.

KAWS 是當代藝壇中最懂得破除創作因襲的藝術家，擅長以大膽奔放的線條和明艷的色彩重塑流行文化中的偶像和標記。KAWS 的新作《VANQUISHED》（2016）及《METICULOUS》（2018）例示了他在顏彩選用上轉變：深綠色、酒紅色、苔蘚綠和海軍藍，透過交錯閃現的霓虹橘色來平衡協調。《METICULOUS》的表面，儘管一開始看似抽象，但還是帶有藝術家獨特的 X 符號，歪斜隱藏在層層的圖案花樣下。KAWS 以設計、動畫和街頭塗鴉起家，在 21 世紀流行文化中儼然成為宗師之一，且實至名歸。雖然 KAWS 與服飾、玩具和設計公司一直有密切合作 - 對象從迪奧、優衣褲和坎帕納兄弟檔都有 - 而這些合作成果也以其前衛不拘而著稱，但繪畫還是 KAWS 的創作重心。這兩幅畫作品展現了他對形式、顏彩和形狀的掌握，確實輕車熟路，而且持續成為他作品集的亮點。

KAWS 為電視影集、廣告意象和其他資源所創造的流行人物重新上色、使其變形；他還使用了一種自我指涉的語彙、以別出心裁的工藝煉造作品；除此以外，他特別留意形式的幽微細節、平板色彩和線條。這些細膩安排，持續 KAWS 的畢生作品確立藝壇地位。卡通角色的臉孔和輪廓不但具有流行文化辨識的重要地位，對 KAWS 其實還有獨特的形式吸引力。KAWS 曾經提過他對這些角色所蘊含之強烈、生動外型的激賞。KAWS 在 1997 年離開了他在迪士尼擔任背景動畫師的工作，然而他並不是空手離去：迪士尼最為人知的卡通為他帶來無窮靈感，促使他打造了獨有的玩偶形象：COMPANION（「友伴」），

以 X 取代眼睛和戴著手套的雙手。1990 年代末期，COMPANION 首度於 KAWS 在紐約市各區的塗鴉作品亮相，而藝術家之後也為 COMPANION 打造了 3D 版本。KAWS 打造的這些卡通形象，爾後也發展出各種顏色、大小和姿勢，從而有了 ACCOMPLICE、CHUM 和 BENDY 等形象一一問世，而且各自叱吒於自己的藝術領域。《METICULOUS》中，仔細剪裁的 X 字體奪佔畫面焦點，而藝術家其他的玩偶圖像雖然未在此作出現蹤影，它依然反映出 KAWS 在漫畫和卡通藝術上的深遠影響。同理可證，《VANQUISHED》代表了 KAWS 創作事工中此脈絡的重要發展。這作品的卡通人物被畫成一個白色扁平的形狀，身上交錯著抽象的黑線，像是一只紙雕作品從一抹破裂的萬花千彩背景中浮出來。這兩幅畫作為 KAWS 街頭塗鴉的創作背景做了美好見證，尤其是作品中那些毫鋒穎脫的筆勢、對比鮮明的顏色、和搶眼生動的形狀。

KAWS 的靈感來源多元，高雅藝術、漫畫、平面設計和卡通都有涉獵；而他也透過這種匯融，使抽象和圖像表述間的界限模糊隱晦。儘管那些一眼可辨認的角色，在 KAWS 的作品集中仍佔主要地位，然而在他的新作中，這些表像均被簡化低調處理，成為一系列抽象的幾何形狀，而且被誇張放大，讓觀者無法辨識。「對那些對事物有洞悉能力的觀眾來說，抽象的意義何在呢？」他曾如此表示，「若你在賞畫，而你已經知道畫的主題，那麼這作品還算是抽象畫嗎？你只能看著顏色和主題的姿態、它們的表現方式，和繪畫的歷史，還有這歷史是如何與藝術精神產生關聯。」（KAWS，引述自〈KAWS 對人類密友



Franz Marc, *Der Mandrill*, 1913.
Sammlung Moderne Kunst in der Pinakothek der Moderne - Bayerische Staatsgemaldesammlungen, Munich.
Photo: © 2019. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.
法蘭茲·馬爾克《山魈》1913年作 慕尼黑 巴伐利亞邦立繪畫收藏會

之短評，哈諾弗瑞哲藝廊）《百式》2014年9月16日）。KAWS 雖然是塗鴉出身，但他基本上而言實為一名畫室藝術家：他會將海報從城市各處的牆面取下，帶回家細細美化，再貼回原位。這種工作方式，讓他成功創造一種繁複多層次的畫家語言，最終評入他之後的作品。

KAWS 的藝術表現雖然看似難以探測、又精美無瑕，但是這些創作其實是歷盡心思、長時間一筆一繪手作而成的。藝術家一開始從動畫圖框資料庫中挑選個別圖像；接著，他將這些材料掃描、重新處理、剪裁、重組。過程所產出的筆線畫，再以精心挑選過的顏色標註、然後投射到畫布上。KAWS 接著用海綿沾取色料，層層抹塗 - 通常塗上 9 到 10 層 - 一直達到他希望呈現的效果。「他的作品極為耗工，對藝術家的手勁是極大考驗，」藝評家莫妮卡·拉米瑞茲·蒙特谷寫道：「換言之，觀者其實是無法從作品上察覺他所投入的勞力，因為藝品表面並未顯示任何體力的付出。我們看不見他作畫時的落筆用心。然而，只要透徹並近距離檢視，我們就不難看出他精雕細琢的技藝；這些作品們在玄異的底蘊、以及獨我的物質意義中航行翱舞。」（M. 拉米瑞茲·蒙特谷，擷取自《KAWS：看見你透視自己》拉米瑞茲·蒙特谷以及其他人著 2010 年 紐約 第 130 頁）

現在的 KAWS 被視為他這世代最受矚目的畫家之一，與輕狂時代在廣告牌和地鐵站塗鴉創作的他，不可同日而語；KAWS 在藝壇的地位，都該歸功於他擷取美國流行文化的慧心致工、以及嚴謹精微的技巧。他成功承繼了安迪·沃荷、凱斯·哈林、和日本御宅族大師村上隆的藝術脈絡；KAWS 畫作滑順、平板的表面，好似對當代文化展開一抹明鏡，同時反應、並推翻它的圖像標誌。KAWS 對自己所引領出來的創意吸引力和文化永久性表示懷疑，因此重新呈現他筆下的形狀組合，成為近乎抽象表現主義的流光溢彩和形式。藝術家透過他匠心的創作語彙，濾除各色文化理念；《METICULOUS》和《VANQUISHED》兩者成為 KAWS 持續演進的藝術旅程中，一個燦爛的樣例。

PROPERTY OF A PRIVATE COLLECTOR
私人珍藏

52 KAWS

(B. 1974)

METICULOUS

signed and dated 'KAWS..18' (on the reverse)
acrylic on canvas
188 x 152.4 cm. (74 x 60 in.)
Painted in 2018

HK\$4,000,000-5,500,000

US\$520,000-700,000

PROVENANCE

Skarstedt Gallery, New York, USA

Private Collection

Acquired from the above by the present owner

EXHIBITED

New York, USA, Skarstedt Gallery, KAWS GONE,
November - December 2018.

METICULOUS

壓克力 畫布
2018年作
款識：KAWS..18 (畫背)

來源

美國 紐約 Skarstedt 畫廊

私人收藏

現藏者直接購自上述收藏

展覽

2018年11月-12月「KAWS GONE」Skarstedt 畫廊
紐約 美國



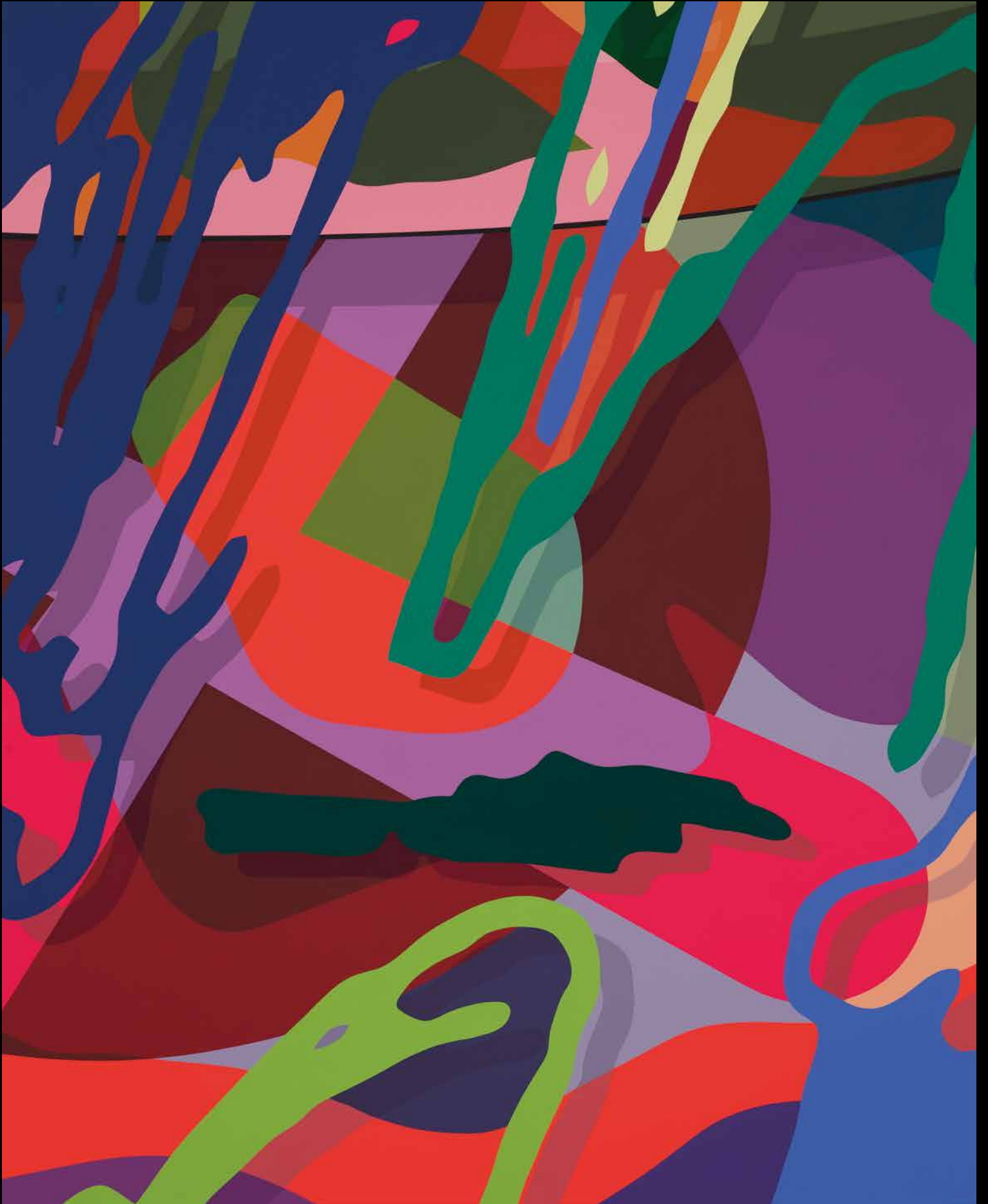
George Condo, *The Manhattan Strip Club*, 2010.

Private Collection.

Artwork: © 2019 George Condo / Artists Rights Society (ARS), New York.

Photo: © Christie's Images / Bridgeman Images.

喬治·康多《曼哈頓脫衣舞夜總會》2010年作私人收藏



PROPERTY FROM A PRIVATE ASIAN COLLECTION
亞洲私人收藏

53 BANKSY 班克斯

(B. 1974)

Smiling Copper

spray paint and acrylic on shaped cardboard
200 x 79 cm. (78¾ x 31⅛ in.)
Executed in 2003
unnumbered series of 10

HK\$3,500,000-4,500,000

US\$450,000-580,000

PROVENANCE

WUK Kunsthalle Exnergasse, Vienna, Austria
Acquired from the above by present owner in 2003
This work is accompanied by a Pest Control certificate

EXHIBITED

Vienna, Austria, WUK Kunsthalle Exnergasse, Bad Press,
June-July 2003.

微笑警察

噴漆 壓克力 剪裁的紙板
2003年作
同系列10件中其一

來源

奧地利 維也納 WUK Kunsthalle Exnergasse畫廊
現藏者於2003年購自上述畫廊
此作品附Pest Control所開立之作品保證書

展覽

2003年6月-7月「Bad Press」WUK Kunsthalle
Exnergasse畫廊 維也納 奧地利



"Frank and Jamie" by Maurizio Cattelan during the preview of Christie's New York Post-War and Contemporary Art 09 May 2005 at Christie's in New York.
Artwork: © Maurizio Cattelan.
Photo: © TIMOTHY A. CLARY/AFP via Getty Images.
莫瑞吉奧·卡特蘭《弗蘭克及傑米》2005年5月9日 紐約 佳士得戰後及當代藝術預展現場

"As soon as I cut my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They've been used to start revolutions and to stop wars."

- Banksy.

「我一完成生平首份模板，就深深被那股力量所震攝。我也喜愛這種創作方式的尖銳政治隱涵。所有的街頭塗鴉都是低層的異議表達，然而模板卻有額外的歷史。模板曾被作為革命工具、也被用來偃革倒戈。」

- 班克斯





Banksy mural at the Barbican Centre in central London, 2017.
 Artwork and photo: Courtesy of Pest Control Office, Banksy, London, 2017.
 倫敦巴比肯中心牆上的班克斯壁畫 2017 年作

“Art should comfort the disturbed and disturb the comfortable.”

– Banksy.

Executed in 2003, Banksy's *Smiling Copper* is an early iconic image depicting a heavily armed officer masked with a bright yellow smiley face. Forged in his signature graphic style, the work takes its place within Banksy's subversive pantheon of helmeted authority figures. Well-known for his anti-establishment wit, the artist has depicted policemen throughout his oeuvre, creating biting satirical images including *Flying Copper*, *Kissing Coppers* and *Snorting Copper*. The yellow face – a nod to 1990s rave and acid-house culture – is similarly prevalent, most notable for its appearance in Banksy's *Mona Lisa* which he hung in the Louvre as part of a prank. In the present work, the figure's glowing cartoon smile is uncomfortably juxtaposed with his hefty riot gear, creating an image that is simultaneously humorous and unnerving.

Banksy's characteristic use of multi-layered stencils, as seen in *Smiling Copper*, was first inspired by a run-in with the cops at eighteen. Fleeing the police one evening, he hid underneath a garbage truck where he studied the lettering on the side of the cabin door. Immersing himself in the thriving graffiti scene of his native Bristol, and subsequently branching out across the UK, Banksy's stencilled works began popping up on walls, trains and unlikely public spaces. His fascination with the motif of the police officer, in this regard, may be understood in relation to the apparent lawlessness of his own

practice. Banksy himself preaches a utopian view of street art: “Imagine a city where graffiti wasn't illegal,” he has written, “a city where everybody could draw wherever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big business. Imagine a city like that and stop leaning against the wall – it's wet” (Banksy, quoted in P. Gough, *Banksy: The Bristol Legacy*, Bristol 2010, p. 9).

Questions of ownership and permission remain central to Banksy's practice, and have come to define his reputation as an artist, activist and rebel. Yet despite the bold social ambition of his works, his own identity remains an aching mystery. For over 20 years his imagery has spread around the world, gracing sites including the Israel West Bank barrier, Disneyland California, museums and a host of other public spaces. The ubiquity of his works, with their distinct visual language, is made all the more intriguing by his anonymity. Through simple but powerful visual motifs, he offers brazen commentary on contemporary issues, refusing to put a face to his campaign. In this sense, the present work's yellow smiley visage – vacant and impenetrable – might be seen to reflect something of the artist's own status.

「藝術應該要撫慰心緒煩擾之人、也要攪弄自滿安適的靈魂。」

- 班克斯

作於 2003 年的《微笑警察》，是班克斯藝術早期所完成的經典意象，擊繪的是一名全副軍裝的武警，他亮黃色的臉孔帶著微笑。作品以班克斯獨到的平面藝術風格描繪而成，在他的作品集中佔有一席之地，而這畢生全集有如一本模板式的諸神殿，供奉著一群戴著頭盔的權威角色，既顛覆又隱帶威脅。班克斯向來以他反建制的機智馳名，整個藝術生涯創造了各色各樣的警察形象，風格既尖酸又嘲諷，這些形象包括了《飛行警察》、《親吻警察》和《哼鼻警察》。這些角色的鮮黃色面孔，與 1990 年代的「銳舞」和「酸浩室」等地下音樂文化一樣，在當時蔚為風潮，其中又以班克斯摻入他《蒙娜麗莎》的那張鮮黃面孔為著；他將這幅作品掛在法國的羅浮宮，當成一場惡作劇。此處展出的作品中，角色帶著卡通式微笑，顏色晶亮耀眼、與他身上所配的沈重鎮暴裝備並置，成為尖銳對比。也因如此，這個意象既幽默、同時又令人坐立難安。

班克斯獨到的多層模板創作靈感 - 如我們在《微笑警察》所見 - 始於他在 18 歲時與警察的一次衝突。某個晚上，他為了逃躲警察追緝，藏身在一輛垃圾車之下；藏躲的那段時間，他仔細研究木屋門邊的題字。自那時起，班克斯在布里斯托的家鄉，深深投注於當地方興未艾的街頭塗鴉運動，在當地打響名聲後，開始在英國各地展露頭角。他的模板作品在牆壁、地鐵和眾人意想不到的公共空間出現。就此方面來說，他對警察這主題之所以神往，或許是因為他創作本身就帶有公然的違法意涵，這麼說來，觀者或許就更能理解他的藝術底蘊。班克斯盼能為街頭藝術宣傳一種烏托邦理念：「何不想像一個容許塗鴉存在的城市，」他寫道，「每個人可隨心所欲，在城市各處畫自己喜歡的主題。每條街由百萬種顏彩和句子塗鴉所裝飾。站在公車站等車時不再無聊。一個把自己當成歡樂派對的城市，來者不拒，而不是只對地產經紀人和商業鉅子敞開而已。我們不妨想像一個這樣的城市，並小心別再靠著牆站立 - 牆上的彩漆還沒乾呢。」（班克斯，引述自 P. 葛夫著《班克斯；布里斯托傳承合輯》2010 年 布里斯托市 第 9 頁）

創作所有權和轉載許可等爭議，向來是班克斯創作事工的主要考量，而且使他身為藝術家、活動倡議者和叛徒英雄的角色更為明確。然而，儘管作品鮮明地傳達對社會議題的關懷和野心，班克斯的身份依然不詳。20 多年來，他的創作表述傳遍全世界，曾出現在約旦河西岸地區的邊牆、美國加州的迪士尼樂園、博物館和多處公共場所。班克斯的作品以明晰的視覺語言見稱，且具普世特性，因此讓其匿名身份更引起他人探索興趣。他透過簡單卻又強有力的視效主題，以大膽的創作平台針砭時事，並拒絕為他的倡議活動代表具名。就這方面而言，我們或許能將此展品的鮮黃微笑臉孔 - 既空泛卻又難以探測 - 視為藝術家地位的投影。



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION
歐洲重要私人收藏

54 KEITH HARING 凱斯·哈林

(1958-1990)

Acrobats

signed, dated and numbered '1/6 K.Haring 87'
(on the base)
enamel aluminum
61 x 24 x 15 cm. (24 x 9½ x 5⅞ in.)
Executed in 1987
edition 1/6

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

US\$260,000-360,000

PROVENANCE

Galerie Daniel Templon, Paris, France
Private Collection, Antwerp, Belgium
Private Collection, UK

雜技演員

瓷漆 鋁
1987年作
版數：1/6
款識：1/6 K.Haring 87 (雕塑底部)

來源

法國 巴黎 Daniel Templon畫廊
比利時 安特衛普 私人收藏
英國 私人收藏

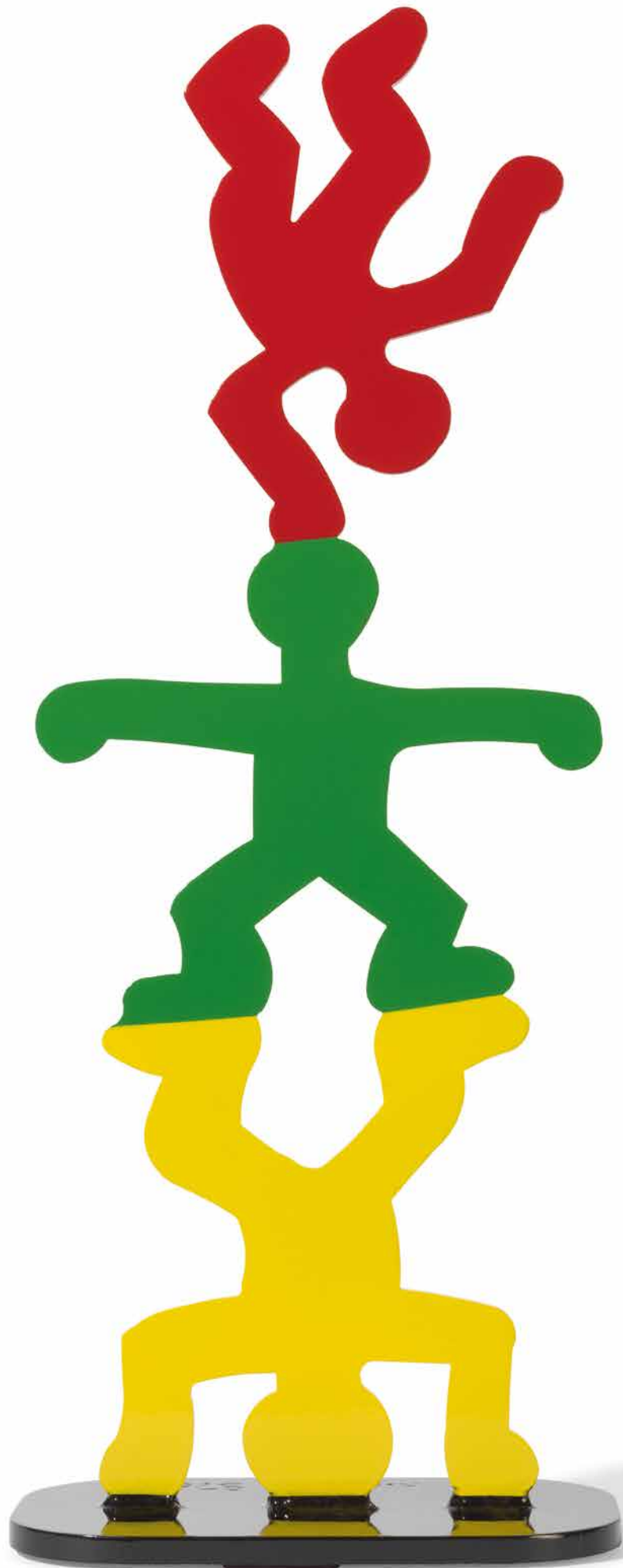


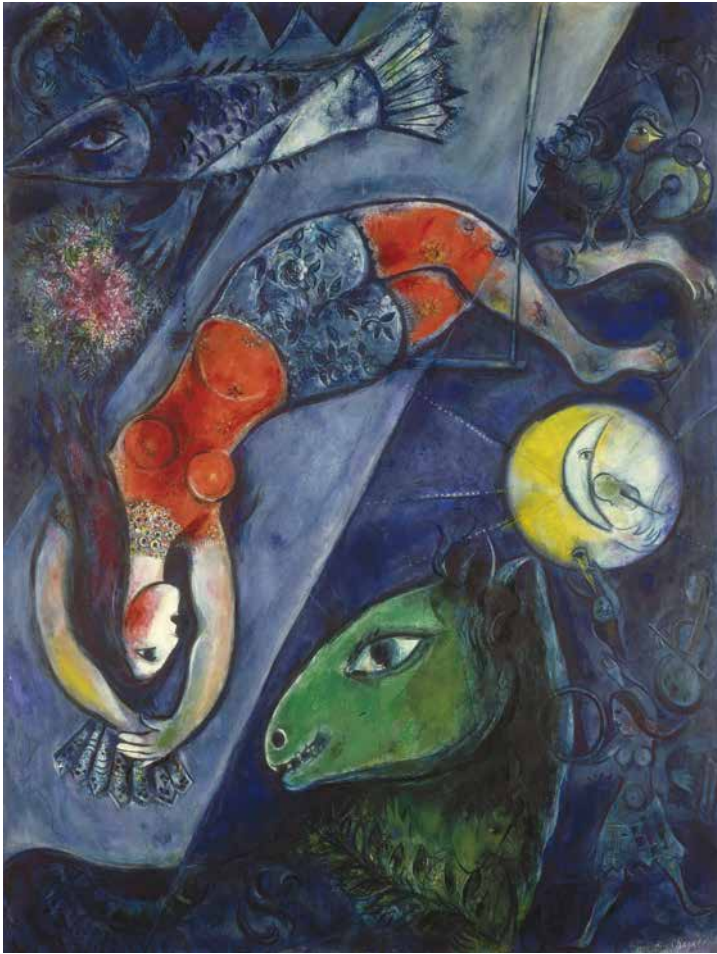
Joan Miró, *Personnage*, 1967-1969.

Private Collection.

Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

胡安·米羅《人物》1967-1969年作私人收藏





Marc Chagall, *Le cirque bleu*, 1950.
Musée National d'Art Moderne – Centre Pompidou, Paris.
Artwork : © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.
Photo: © Friends of American Art Collection / Bridgeman Images.
馬克·夏加爾《藍色馬戲團》1950年作 巴黎蓬皮杜中心

“[Sculpture] has a kind of power that a painting doesn't have. You can't burn it. It would survive a nuclear blast probably. It has this permanent, real feeling that will exist much, much longer than I will ever exist, so it's a kind of immortality. All of it I guess, to a degree, is like that ... All of the things that you make are a kind of quest for immortality.”

-Keith Haring

Together with Jean-Michel Basquiat, Keith Haring was a leading figure on the New York underground art scene that thrived in the late 1970s and '80s. He quickly made a name for himself as a natural draughtsman and visual urban poet, initially creating chalk drawings on unused advertising spaces in subway stations. The artist was heavily inspired by pop culture from the very beginning, and developed his own visual language of icons through a versatile mix of mediums that included murals, paintings, graffiti, design and sculpture. The latter, in particular, played a prominent role in the final stages of his tragically brief but meteoric career.

In 1985, the gallerist Tony Shafrazi advised Haring to “Put your alphabet in the landscape, out there in the real world”. In response, the artist produced a series of free-standing brightly coloured figures on which children were encouraged to play, creating the “atmosphere of a wild playground” (T. Shafrazi, quoted in *Keith Haring: Sculptures, Paintings and Works on Paper*, exh., cat., Ben Brown Fine Arts, London, 2005, p. 22). The medium was radically different from his paintings and early chalk drawings, and the translation into cut metal added a further layer of reality to his work. Created in 1987, *Acrobats* presents three of Haring's iconic stick figures stacked playfully in kinetic balance. Challenging traditional notions of static sculpture, it reflects the artist's unwavering passion for music, dance and nightlife of his era. With one figure balancing on its head and another breaking out in a handstand, it is a vision of freedom, motion and physical joy.

While seemingly playful, Haring's works also deal with pertinent political and social issues, centred on themes of death, sex, and war. As an activist, he was deeply committed to the causes he supported, in particular raising awareness for the AIDS epidemic which became a topic close to his heart after he was diagnosed with it in 1988. As well as celebrating dance and life, *Acrobats* thus harbours a further layer of meaning: one of empathy, perseverance and defiance. It was also important to Haring to give back to the larger art world, and the artist often used the totem as a way of capturing the spiritual significance of the community to which he belonged.

More than anything, sculpture provided Haring with a means of touching people's lives. Many of his public works were placed in locations where children could interact freely with them. He created murals and sculptures in the U.S. and Europe, in locations such as the Necker Children's Hospital in Paris, the San Antonia Church in Pisa and the Carmine Street Swimming Pool in New York. Although Haring strove to communicate both specific and general messages through his art, he also wanted his work to be ambiguous enough that it could be interpreted by anyone on their own terms. Rendered in Haring's brilliant, universal language, *Acrobats* radiates a potent energy of optimism and reinforces his faithful devotion to creating art for the people.

凱斯·哈林與尚·米榭·巴斯奇亞，在 1970 年代晚期和 1980 年代從紐約地下藝壇崛起，成為靈魂人物。他極具天賦，是個天生的製圖家和視覺藝術都會詩人，因此成名甚早；他一開始在地鐵站閒置不用的廣告牌上以粉筆作畫。哈林在一開始深受普普藝術啟迪，爾後透過綜合媒材發展了自有的視覺語言標誌，這些媒材涵蓋甚廣，包括了壁畫、畫作、塗鴉、設計和雕塑。哈林的藝術生涯雖因悲劇而提早結束，但卻璀璨耀眼；而雕塑，在哈林的旅程終站扮有重要角色。

1985 年，畫廊經紀人湯尼·沙夫拉吉鼓勵哈林「去將你的字母放在自然景致中、讓現實世界開開眼界。」而哈林也從善如流，創作了一系列獨立、顏色鮮豔的人類塑像，讓孩子們能在其上盡情玩耍，打造出「一個野生遊樂場的氛圍。」(T. 沙夫拉吉，引述於《凱斯·哈林：雕塑、畫作和紙上作品》展覽圖錄 2005 年 倫敦 班·布朗藝術畫廊 第 22 頁) 此作的媒材與凱斯的畫作和早期之粉筆作品有天壤之別，而切割金屬的異質轉譯，為他作品平添一種現實印象。《雜技演員》作於 1987 年，由三個哈林獨創的棒線畫人物所構成，以活潑運動體式相互交疊，玩興十足。

作品挑戰傳統靜態塑像的概念，反映了哈林對他那世代的音樂、舞蹈和夜生活充滿熱愛。最底下的棒線人以頭頂頂地、另外一位用單手倒立，作品洋溢著自由、動感和體適能之樂。儘管看起來充滿嬉趣，哈林的作品其實與政治社會議題息息相關，對死亡、性和戰爭等主題多所探討。身為一名行動主義者，他也致力於自己所支持的議題；當他在 1988 被診斷出罹患愛滋病後，他對這世紀絕症的預防宣傳多所付出。《雜技演員》除了對舞蹈和生命表達禮讚外，還帶有更深一層意蘊：同理心、堅忍不懈和反抗。對哈林而言，能回饋給藝壇也是重要事工，而他經常使用圖騰來表達他所屬之社群的靈性意義。

相較於其他媒介，雕塑讓哈林得以發揮更多、更能觸碰人心和生活。他的許多公共藝術作品，放置在孩童得以自由與其互動、玩耍之處。他也在美國和歐洲等地創作壁畫和雕塑，像是巴黎的奈克兒童醫院、義大利比薩的聖安東尼亞教堂、和紐約的卡邁恩泳池。雖然哈林透過創作嘗試傳達特定和通俗的社會訊息，他其實也希望作品帶有足夠的模糊空間，好讓人可以各自表述詮釋。《雜技演員》以哈林絢爛的普世語彙製成，洋溢著樂觀、開豁的朝氣，也使得他為普眾創作藝術的奉獻決心更為堅定。

「(雕塑) 擁有畫作所缺的一種力量。你燒不掉它。它歷經核子爆炸卻有可能還完好如初。它帶有這種永恆、真實感，會比我的存在更長壽久遠，它正具這類不朽、真實的意象；而我猜，就某種程度而言，你所做的這一切…就像是對不朽的追求。」

- 凱斯·哈林



Detail of the present lot
拍品局部

HI-LITE



SOCIETY, CUSTOMS, ART, CULTURE: ALL ARE EXTREMELY TWO-DIMENSIONAL



– TAKASHI MURAKAMI. “A THEORY OF SUPERFLAT JAPANESE ART”. 2001

We live in a world of images. Digital and analog media compete for our attention, and we are constantly choosing what to look at, how to spend our time, deciding what to consume. Bright colors, bold shapes, strong lines and hi-gloss surfaces attract our gaze, engaging the eye and holding our attention.

The artists in this specially curated sale were chosen for the similarities in their visual style, and the way they employ flattened forms, bright colors and clean lines in their work. Their art is inspired by commercials, cartoons and street culture, and boldly reference popular brands and symbols found in mainstream media.

In the 17th century, ukiyo-e woodblock prints were an important and popular art form, widely collected by the merchant class in Edo period Japan. The ability to mass produce prints made them an accessible art form for the larger populace, and popular subjects included beautiful women, famous kabuki actors and sumo wrestlers, landscapes and erotica. The woodblock printing technique necessitated the use of simple lines and bold, flat areas of color, while the commercial accessibility and appeal of these prints ensured that popular images were widely reproduced.

The introduction of American comics and cartoons into post-WWII Japan led to the birth of manga, a specific style of cartoon imagery that drew upon the clean lines and colors of Japanese art and ukiyo-e printing. Osamu Tezuka was one of the earliest and most successful manga artists, and his status as the progenitor of the large-eyed style earned him the moniker “the father of manga”. Manga has thus become virtually synonymous with Japanese pop culture, having a large impact on artists both within and outside of Japan.

Cartoon culture pervades the work of many Japanese artists. Paintings from Key Hiraga’s Windows series are composed of individual vignettes that resemble comic book frames, populated by cartoonish figures with large noses and bulging eyes. The lurid imagery and bright colors that first become apparent during the 60s are a precursor to the work of Japanese artists to come, while speech bubbles incorporated into the composition link the piece directly to Yoshitomo Nara’s painting *Angry Blue Boy*, which references the ability for speech bubbles to symbolize emotion without the need for words.

However, it was Japanese artist Takashi Murakami who defined the emerging linkage between traditional Japanese art, popular culture, and the fine art world. In his seminal essay “A Theory of Superflat Japanese Art” published in 2000, Murakami outlines the impact that the mixing of high and low art has had on the creative output of Japan’s contemporary artists. He traces the influence that manga and ukiyo-e printing has had on the aesthetics of Japanese artists, while also emphasizing the “flattening” of traditional hierarchies. His collaborations with celebrities such as Pharrell Williams result in works that are as eye-catching as they are impressive in terms of execution and concept.

This mixing of high and low art continues to this day, as artists draw upon influences from diverse influences, digital media and fringe movements. Street art and skate culture were once considered synonymous with rebellion and a youth culture that existed on the fringes of mainstream art, but artists like KAWS and MADSAKI now liberally reference this world in their work, albeit adding their own interpretations. Warhol, the father of the Pop Art movement once said, “If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There’s nothing behind it.” And in a sense it is that very notion of surface quality that defines the works in this curated sale. Their works speak for themselves – it is the artists and their sense of aesthetics that is most clearly on view.

In a way, these artists produce work that is “lite” – a word that is sometimes used to describe things that are easy to understand and enjoy, the opposite of heavy. Yet each of these artists also elevates his medium and subject, bringing elements of pop, fashion, manga and street culture to a higher level.

圖像充斥著我們的生活。各種電子媒體爭相競逐目光，我們必須時刻斟酌看什麼，如何分配時間，來消化巨額的信息量。我們的目光和注意力更容易被鮮艷的色彩、大膽的形狀、有力的線條和閃亮的質感所吸引。

本次策劃的《HI-LITE》主題專拍，我們精心梳理了一系列新興藝術家，他們各自的風格獨樹一幟，卻在視覺上異曲同工。他們不約而同地使用了扁平化的圖形、明麗的色彩與簡潔的線條，並深受廣告、卡通和街頭文化影響，大膽地將流行文化中的品牌與符號注入作品中。

在十七世紀日本江戶時期，浮世繪木刻版畫成為流行一時的重要藝術形式。因為能被批量生產，浮世繪得以被大眾廣泛收藏。而內容則多為美女、著名的歌舞妓、相撲手、風景、情色作品等大眾喜歡的題材。製作木刻板畫，必須使用簡單的線條和平塗的色塊，加之受歡迎的商業題材，令這些圖像得以廣泛傳播。模糊了高雅和通俗藝術之間的界線，浮世繪可以說是一個重要先例，並深深影響了一批西方早期印象派的畫家。

在第二次世界大戰之後，美式漫畫和卡通被引進日本，孕育出日本動漫的起源。動漫將日本藝術和浮世繪中利落的線條色彩，轉化為一種獨特新美學，表現在卡通形象當中。手塚治虫就是日本最早的、亦是最成功的漫畫家之一。他開創了大眼睛的誇張人物風格，被尊稱為「漫畫之父」。此後，動漫更成為了日本流行文化的代名詞，不斷感染著世界各地的藝術家。

卡通文化滲透於眾多日本藝術家作品當中。平賀敬在《窗》系列中，把畫面分割成多個獨立的窗戶，彷彿漫畫裏的分鏡。而分鏡之中，人物配以突出的大鼻和眼睛，造型鮮明。早在六十年代，平賀敬在畫中開創性地引用鮮豔綺麗的形象和色彩，引領了一代潮流藝術之先鋒。而作品中引入漫畫中常見對話窗，又可見於奈良美智的《Angry Blue Boy》，但不同於漫畫，畫中對話窗的文字被略去，誘發觀者無限聯想。

直到2000年，村上隆發表著作《超扁平日本藝術理論》，終於定義了傳統日本藝術、流行文化和純藝術之間的連繫。他總結出高雅與通俗藝術的融合給當代日本藝術家帶來的深遠影響。動漫和浮世繪潛移默化地浸潤了日本藝術家的美學意識，將傳統的階級劃分「扁平化」了。村上隆與法瑞爾·威廉姆斯等明星的聯名作品不但抓人眼球，更貴在精細的做工與超群的概念。

高端與通俗文化的融合延續至今。從電子媒介到小眾潮流，藝術家不斷汲取多元文化的靈感。街頭藝術和滑板文化曾一度被視為反叛青年的文化象徵。曾經的邊緣藝術和地下文化，如今被藝術家如 MADSAKI 和 KAWS 以自己的方式將這種文化張揚地詮釋在作品中。

普普藝術之父——沃荷，曾道：「如果你想完全了解安迪·沃荷，你只需觀看我繪畫的表面、電影和我。這就是我。在此背後一無所有。」以上表述正代表了本次《HI-LITE》的主題。這些作品無需過多解釋——藝術家已將他們的美學完全展現現在作品當中。

二十世紀的表現主義藝術家以自己的雙手展現豐富筆觸肌理，但新一代藝術家更傾向於去人化的表達手法，務求將人手繪製的痕跡減到最小。在《PixCell》系列中，名和晃平以作品的表面質感作為主題，而埃里克·帕克（Erik Parker）和喬希·斯博林（Josh Sperling）同樣地以噴槍令作品表面平滑完美。尼古拉斯·帕蒂（Nicolas Party）的作品雖帶有油畫的質感，但畫中高飽和度的明亮色塊仿佛經過一番打磨，顯得玩味而神秘。

「LITE」是「light」的縮寫，意指光芒，又用於形容簡單而令人愉悅的事物，與沉重相對，正如這些藝術家的創作，輕鬆而歡快。而他們又以自己獨特的思考，將潮流、動漫、時裝、街頭文化糅合——高雅或通俗，流行或小眾，high 或 low，在他們面前沒有絕對界限。他們將「LITE」升華，成為這個時代一束束耀眼的聚光燈，張揚地大寫出屬於他們獨一無二的「HI-LITE」。

社會、風俗、藝術、文化：一切都是極端的二維化。

— 村上隆《超扁平日本藝術理論》

55 KAWS & FERNANDO CAMPANA & HUMBERTO CAMPANA**KAWS、費納多·坎帕納及阿貝托·坎帕納**

(B. 1974) & (B. 1961) & (B. 1953)

KAWS CHAIR BLACK

signed, titled and numbered 'CAMPANA KAWS CHAIR BLACK #1/25+3 AP' (label affixed on the underside); signed 'KAWS' (under the feet of some stuffed toys) stuffed toys, steel and painted Cumaru wood 94 x 120 x 84 cm. (37 x 47½ x 33 in.) Executed in 2018 edition 1/25+3 artist's proofs

HK\$800,000-1,200,000**US\$110,000-150,000****PROVENANCE**

Friedman Benda Gallery, New York, USA
Acquired from the above by the present owner

KAWS 黑椅

毛公仔、鋼及上色香二翅豆木

2018年作

版數：1/25+3藝術家試版

款識：CAMPANA KAWS CHAIR BLACK #1/25+3 AP

(底部標籤)；KAWS (一些毛公仔腳底)

來源

美國 紐約 Friedman Benda畫廊

現藏者購自上述收藏

"When we first met KAWS, we understood his ability to tell those stories that you will always remember. KAWS x Campana created a common story of referring to memories of childhood, affection, and well-being. We are both storytellers."

- Humberto Campana

「我們第一次遇到 KAWS 時，就知道他有能力敘述你永生難忘的故事。KAWS x 坎帕納兄弟構築了一篇兒時記憶、鍾愛和康樂的故事；我們都是講故事的人。」

- 阿貝托·坎帕納





KAWS, *HOLIDAY*, 2019.
 Artwork and photo: © KAWS.
 KAWS 《HOLIDAY》2019 年作

One of the most visible and brazen artists to emerge from the burgeoning street art scene of the 1980s and '90s, KAWS creates sharp, witty works that draws upon pre-existing imagery to comment on consumer culture and its relationship to the art world. The Brooklyn-based artist is most notable for appropriating popular animation characters, following the footsteps of artists such as Andy Warhol, Keith Haring and Takashi Murakami. Driven to blur the boundaries between fine and commercial art, his penchant for collaborations in the worlds of fashion, design and toy production have made him a leading figure of 21st-century pop culture.

KAWS CHAIR BLACK is the brainchild of KAWS and the São Paulo design duo Humberto and Fernando Campana – also known as the Campana brothers. Inspired by the spirit of Brazilian street life, they are renowned for using unexpected combinations of everyday materials that appear ordinary to make extraordinary furniture. Though KAWS and the Campana brothers might have seemed unlikely partners at first, Humberto recognized early on their shared love of artistic adventure. The KAWS x Campana collaboration includes two armchairs and a sofa with seats and backs made from KAWS's instantly recognizable character BFF in pink and black. The present work incorporates 75 to 120 of these black characters, all of which have been carefully stitched together in a seemingly random fashion. It is immediately identifiable as part of the iconic furniture series that the Campana brothers have been working on for over a decade, where ordinary stuffed animals are turned into plush seating.

The black-coloured BFF plush as seen in *KAWS CHAIR BLACK* was one of the most sought after KAWS products in recent memory. Each BFF

character features two white eyeballs with KAWS's signature logo "XX" through them, a dainty soft pink button nose and floppy arms and legs. The piece is supported by four slim wooden legs in black to match, each of which has been slightly angled and polished to a rounded end. The crowning glory, a "KAWS" autograph, adorns one foot of each character. It was first unveiled in 2016 at his major exhibition *Where the End Starts* at the Modern Art Museum of Fort Worth, Texas. Two years later, KAWS commissioned the BFF plush chair, and later with the Campanas decided to share the results with a larger audience. The first few limited-edition pieces unveiled by Friedman Benda at Design Miami sold out in days, and the original prototype featuring bright blue characters now resides in the collection of the Museum of Fine Arts, Houston.

The Campana brothers are notable for reinventing everyday materials to achieve straightforward design solutions, and this series was sparked by an idea to combine sets of soft toys – beginning with generic zoo animals and later appropriating iconic characters such as Mickey Mouse – into a cluster of giant cushions to be sat on, like sculptural furniture pieces. The result was "a chair that connects with childhood memories," Humberto says of the work, which – with its endless variations – has come to epitomize their oeuvre. "It brings a smile to the face." (H. Campana, quoted at <https://www.architecturaldigest.com/story/the-story-behind-the-campana-brothers-iconic-stuffedanimal-chair-design>).



Detail of the present lot 拍品局部

1980 和 1990 年代街頭藝術方興未艾，而 KAWS 實屬街頭藝術家中能見度最高、且是創意最無忌憚的其中一位；他從已有的意象中汲取靈感，對氾濫的消費者文化、其與藝壇的關係打造出批判式作品，風格尖銳又詼諧。這名出身紐約布魯克林的藝術家最為人著稱之處，在於擷取流行動畫人物造型，再以戲謔改造方式加工，頗有美國普普藝術家安迪·沃荷和凱斯·哈林、以及日本村上隆的風格。KAWS 決心要模糊古典和廣告藝術間的界限，他也熱愛與時尚、設計和玩具創作合作，發揮想像，使其成為 21 世紀普普藝術的前驅。

《KAWS 黑椅》是 KAWS 與巴西聖保羅藝術兄弟檔阿貝托和費納多·坎帕納所聯手完成的創作。坎帕納兄弟最為人稱道之處，在於他們長於使用每日可見、再也尋常不過的材料，透過出人意外的組合方式做出優美繁複的傢俱。儘管 KAWS 和坎帕納兄弟檔的合作，一開始令人詫異不已，但是阿貝托很早就看出他們雙方對藝術冒險均興趣濃厚。KAWS x 坎帕納兄弟檔的合作產出系列，包括了兩張扶手椅和一張沙發；其座椅和椅背，來自 KAWS 之手的粉紅和黑的「BFF」人物所組成，辨識率極高，觀者一眼即能認出 KAWS 創作手跡。本作品使用了 75 至 120 個這種黑色填充人物，以一種看似不拘而隨意的方式細心縫合而成。身為觀者的我們，立刻能看出這作品 - 由普通的公仔所構成的豪華座椅 - 是坎帕納兄弟檔花了 10 多年所創的獨特傢俱系列其中一只。

《KAWS 黑椅》中所示的黑色「BFF」填充玩偶，是近年來 KAWS 產品系列中做炙手可熱的一只。每個「BFF」角色，均戴著兩隻白色眼球、眼中鑲入 KAWS 獨有的 XX 標註，一個精緻柔軟的粉紅鈕扣當鼻子、鬆垂的手臂和雙腿。本作品以四支黑色的纖細木置椅腳固定住，每一支都設計了些微斜角，以平均支撐作品重量，椅腳底端打磨到光滑圓潤。作品的最大亮點，是「KAWS」的親筆簽名，裝飾在每個填充人物的其中一腳上。KAWS 於 2016 年在美國德州沃斯堡市的現代藝術博物館舉辦大型藝展：「終點的起頭」，而這玩偶在

這場展覽中首度亮相。2 年後，KAWS 委託製作「BFF」的軟墊椅，之後與坎帕納兄弟合手，決定將創作成果與更多的觀眾分享。第一批限量版椅在費瑞德曼·班達藝廊所辦的「設計邁阿密」問世，不到數天即銷售一空；而身著艷藍色的原型軟娃娃椅，現在藏於德州休士頓藝術博物館內。

坎帕納兄弟檔最為人激賞之處，在於他們能再造、重築每日物件，使其重生為實用的設計品；而這系列的靈感起源，在於揉合不同組的填充玩具 - 開始是一般的動物園玩具、爾後擷取了米奇老鼠這極具代表性的卡通角色 - 使其成為一群組巨型的墊子，這些雕塑式傢俱單品能供人舒適靠坐。阿貝托將成品形容為「結合了孩提記憶的椅子」；由於作品的變化性豐富多端，儼然成為他們作品集的梗概。「這成品讓人不禁微笑。」（阿貝托·坎帕納，引述自 <https://www.architecturaldigest.com/story/thestory-behind-the-campana-brothers-iconic-stuffed-animal-chairdesign>）



KAWS, BFF (BLACK), 2016. Private Collection.
Artwork: © KAWS.
KAWS 《BFF (黑色)》2016 年作私人收藏

56 MADSAKI

(B. 1974)

Tooth Brush

signed and dated 'madsaki 2017' (on reverse)
acrylic and aerosol on canvas
245 x 180 cm. (96 ½ x 71 in.)
Painted in 2017

HK\$1,000,000-2,000,000**US\$130,000-260,000****PROVENANCE**

Kaikai Kiki Gallery, Tokyo, Japan
Private collection, Asia
Acquired from the above by the present owner

EXHIBITED

Tokyo, Japan, Kaikai Kiki Gallery, HERE TODAY, GONE
TOMORROW, May-June 2017.

牙刷

壓克力 噴漆 畫布
2017 年作
款識：madsaki 2017 (畫背)

來源

日本 東京 Kaikai Kiki 畫廊
亞洲 私人收藏
現藏者購自上述收藏

展覽

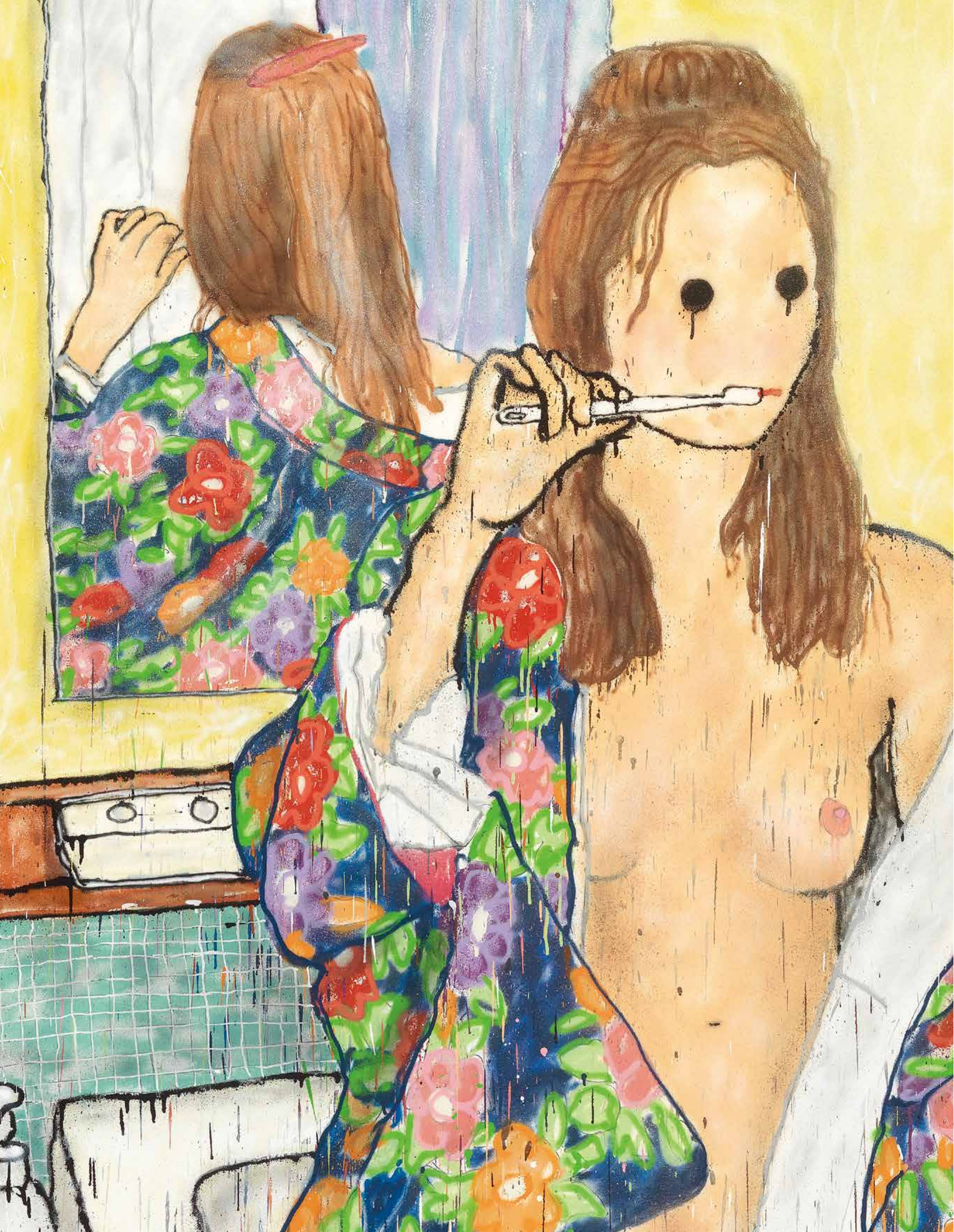
2017年5月-6月「HERE TODAY, GONE
TOMORROW」Kaikai Kiki畫廊 東京 日本



Pierre Bonnard, *Dans le cabinet de toilette (In the Bathroom)*, 1907, Tate Museum, London, United Kingdom Artwork: © 2019 Artists Rights Society (ARS), New York.

皮埃爾·博納爾《浴女圖》1907年 英國 倫敦 泰特美術館





Following his highly successful *Wannabie's Series* which reclaimed old and modern master's paintings in a humorous and insolent twist, MADSAKI experiments with a more intimate approach where he captures private glances into his wife's daily life. "While drawing her in my studio, there were many times that I could not stop crying. Transcience. I want to believe that these feelings of love and strong connection will last for eternity."

Much like French Post-Impressionist painter Pierre Bonnard who repeatedly painted his spouse and exclusive model, Marthe, MADSAKI ventures into the frequently revisited theme of the female nude in the bathroom. François Boucher, Edgar Degas, Pierre-August Renoir just to name a few, depicted glimpses into confidential scenes of bathing women as a popular 18th and 19th century subject.

The artist chooses a sophisticated composition with the spectator feeling as if they had suddenly stepped into the bathroom, leaving them to wonder, "Am I welcome or not?" The references to space are disconcerting. The plain yellow background flattens any sense of perspective while the purple curtain on the right side and the wooden post on the left close off any openings. The mirror on the wall reflects the back of the head of the model, offering a different viewpoint, but giving no indication as to how large the room is. The eye is trapped in a cramped face-to-face and bounces off against the mirror as it tries to escape. Moreover, the monumental size of the subject towers over the viewer, leaving them feeling dwarfed. The scene becomes an uneasy display of voyeurism from which the spectator cannot escape.

The floral patterned kimono cascading over her shoulders is a distinct reference to the artist's Japanese background. MADSAKI was born in 1974 in Osaka and emigrated to New Jersey at a young age. He graduated from Parsons School of Design in 1996 and worked as a member of the international artist group Barnstormers. Sharing his life between Tokyo and New York, he has had many solo shows,

MADSAKI 在過往的「Wannabies 系列」中，以詼諧且粗曠的手法詮釋昔日大師畫作，取得極大的成功。不同於昔日題材，在近作中啟發自藝術家個人的經歷，引領著觀者窺進他妻子的日常生活。「當我在工作室繪畫她時，我常常難以自禁地哭泣，一閃即逝。而我希望這種深厚的愛和連繫能永遠留存。」

尤如法國後印象派畫家皮爾·波納爾一樣，MADSAKI 沉迷於繪畫自己的伴侶。但同時間，他更闖進一個被無數畫家繪畫過的題材——浴室內的女性裸體。在十八和十九世紀，多位藝術家如弗朗索瓦·布雪、艾德加·賈加及雷諾瓦都曾描繪過沐浴間內的女性。

藝術家運用了獨特的構圖，令觀者恍如忽然踏進畫中私密的浴室，繼而不禁疑問道自己是否過於唐突。背景內刻意使用大範圍而平實的黃色，降低室內的三維透視感，而右側的紫色布簾和左下角的木條則進一步將觀者的視線困於畫面之中。牆上的鏡子映照出畫中人的背影，並有限度地透露了盥洗間的另一面。但觀者的目光始終遊走在畫中人身上，由面對面的直視，再看進鏡子裏的背影，進而再回到畫中人身上。MADSAKI 堂而皇之地展示了一個私密的空間，將畫中人繪於巨大的畫布上，俯瞰著觀者，令觀者無處躲避，只能偷窺進浴室。而畫中人肩上披掛著一襲印有花卉圖案的和服，透露著藝術家來自日本的背景。

MADSAKI 一九七四年出生於大阪，並在幼年時移居到紐澤西州。他在一九九六年畢業於帕森斯設計學院，後來成為國際藝術家組織（街頭藝術團隊 Barnstormers）的成員。MADSAKI 現生活於紐約和東京，在不同城市舉辦了多次個人展覽。展覽包涵多種媒介和類型的作品，如極細緻的繪畫紙本、更有巨型雕塑和裝置藝術等。近年，MADSAKI 以昔日的大師作品為參考對象，用噴漆在畫布上重製，一種帶有挑釁意味的手法令觀者重新思考大師作品的價值。

where he has showcased numerous styles ranging from extremely detailed drawings to large scale sculptures and installations. In recent years, his work has referenced historical masterpieces and questioned their value in a provocative language, using aerosol as a medium. In the present work, on view in his 2017 solo exhibition "Here today, gone tomorrow", MADSAKI offers an insight into his own private life, hinting to his Japanese heritage and bicultural identity. His friend and fellow artist Takashi Murakami wrote about him, "As someone who grew up overseas and later returned to live in Japan, he had experienced an identity crisis peculiar to returnees. I could discern the melancholy of a fellow countryman in the way he seemed to repeatedly and desperately return to aspects of Japan in his work in order to address that crisis".

The melancholy he points out can be felt in this work, as the black hollow eyes are lost in emptiness. The black spray-painted dripping stains have covered the windows to the soul, concealing the inner battles and burdens. The colourful clothing attempts to distract the viewer, but it cannot erase the overwhelming feeling of vacuity. The subject has been captured in a private moment, doing a mundane repetitive task, a metaphor of the transient nature of everyday life. In other paintings of the same series, the artist's wife is depicted putting on make-up seated in front of a mirror or eating crisps in a Japanese interior. The series also features a painting titled *No More Breakfast at Tiffany's*, a sarcastic reference to the iconic 1961 Hollywood movie starring Audrey Hepburn, in which she is famously seen brushing her teeth.

Still retaining his usual subversive language, MADSAKI abandons popular imagery and turns inwards with this surprising work. By inviting us into the intimacy of his wife's daily routine, he deliberately lets us into his own universe, with restraint and control. The task is complex, but it shows a new vulnerability of which the artist offers us a precious glimpse.

在二零一七年的個人展覽《Here today, gone tomorrow》中，MADSAKI 展出多份作品，包括《牙刷》，以作品引領觀者探進其私人生活。這個系列更反映出 MADSAKI 多重文化的個人身份認同，並受到日本和不同的文化影響。MADSAKI 的藝術家好友村上隆曾寫到：「MADSAKI 在海外成長後又回到日本生活，他經歷了作為歸來者的身份危機。同樣作為一個日本人，在 MADSAKI 的作品中，我感受到他內心的憂鬱，一種作為歸來者希望自身能更靠近日本的感覺。」

從畫中人空洞而深沉的眼睛中，觀者同樣能感受到這份憂鬱。MADSAKI 用黑色噴漆掩蓋了原本能窺進人內心的靈魂之窗，只餘下一對向下流淌的黑色墨漬。雖然鮮豔奪目的衣物能暫時奪去觀者的視線，但絕不能減退在畫中縈繞的空洞感。MADSAKI 透過捕捉妻子每日恆常進行的活動，比喻日常生活中不斷的暫時性。在其他同系列的畫作中，MADSAKI 更分別地繪畫了妻子在和室內化粧和吃零食的日常。此外，在同一個系列中，他用諷刺的方式參考一九六一荷李活電影，描繪柯德莉·夏萍，創作了《No More Breakfast at Tiffany's》。在電影中著名的一幕，柯德莉望向鏡子擦牙。

近來，MADSAKI 不再參照大眾熟知的圖像，相反地從自身出發，繼續沿用其顛覆性的視覺語言去創作。透過描繪妻子的日常活動，MADSAKI 邀請觀者從他刻意安排的角度和方式，一探他的私人空間。這系列的作品比以往更複雜細膩，令觀者能感受到藝術家內在而深邃的情感。

57 YOSHITOMO NARA 奈良美智

(B. 1959)

Angry Blue Boy

titled 'Angry Blue Boy', signed with artist's signature and dated '2008' (on the reverse)
acrylic on cotton mounted on canvas
198 x 193 cm. (78 x 76 in.)
Painted in 2008

HK\$15,000,000-20,000,000**US\$2,000,000-2,600,000****PROVENANCE**

Galerie Meyer Kamer, Vienna, Austria
Anon. Sale, Christie's HK, 28 May 2011, lot 1042
Acquired from the above sale by the present owner

EXHIBITED

New York, USA, Asia Society Museum, Yoshitomo Nara: Nobody's Fool, September 2010 - January 2011.

LITERATURE

Asia Society Museum, Yoshitomo Nara: Nobody's Fool, New York, USA, 2010 (illustrated, pp. 226-227).
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works (Volume 1: Paintings, Sculptures, Editions, Photographs), Tokyo, Japan, 2011 (illustrated, plate P-2008-001, p. 213).

Angry Blue Boy

壓克力 畫布 裱於畫布
2008 年作
款識：Angry Blue Boy藝術家簽名 2008 (畫背)

來源

奧地利 維也納 Meyer Kamer 畫廊
佳士得 香港 2011年5月28日 編號1042
現藏者購自上述拍賣

展覽

2010年9月-2011年1月「奈良美智：Nobody's Fool」亞洲協會美術館 紐約 美國

出版

2010年《奈良美智：Nobody's Fool》亞洲協會美術館 紐約 美國 (圖版，第226-227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 P-2008-001 圖，第213頁)

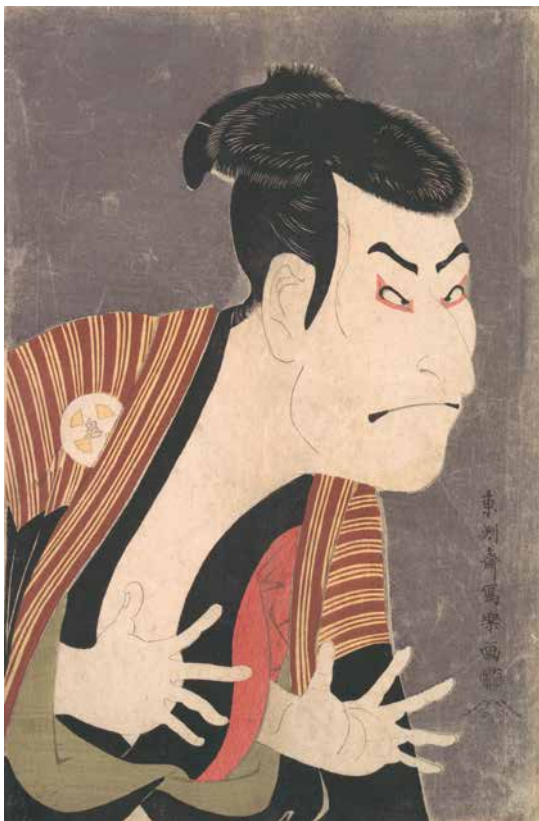


As one of the most influential forces in contemporary art world today, Japanese artist Yoshitomo Nara makes tangible connections between art and life by using non-traditional materials such as wooden panels, cardboards, canvas collages, used envelopes, commercial printed matters, and receipts in his art-making. His deft use of textures on flat surfaces and directness of expression in brushworks are stylistically unmistakable. To him, art and life are one and the same — literatures, rock and roll and punk aesthetics, childhood memories, and other seemingly mundane moments that touch him deeply in everyday life often appear in his works. His diverse use of media and subject matters are not bound by any categories or theories. Painted in 2008, the work *Angry Blue Boy* is a continuation of Nara's artistic practice coming to maturity in the mid-1990s. The use of cotton clothes as collage material creates a unique spatial rhythm and handmade texture. This treatment also complements the minimal but nuanced use of colours. The purity in the expression and gaze of the child tugs at the heartstrings of the viewers. All these subtle elements work in concert to create an unrestrained and direct emotional expression that resonates strongly with the viewers by creating an unforgettable visual experience.

"Everything is alive in one line", renowned Japanese writer Banana Yoshimoto praises Nara's works, "His use of lines exceeds its narrative function and becomes a form and a space". This type of space that is constructed by lines is not merely two-dimensional — it has a psychological depth. Though similar to Pop Art, *manga* and *anime*, as well as Murakami's theory of Superflat, Nara's approach has a markedly different ambition and insight. The rich yet nuanced facial expression seen in *Angry Boy Blue* is a reference to the mesmerising *Ukiyo-e* works from the Edo period. The mysterious and

sophisticated gaze of the child that brings out the spiritual sensibility of the contemporary era is also reminiscent of Petrus Christus' acclaimed painting *Portrait of a Young Woman*. Nara does not need complicated details or extraneous symbolisms. He lets the texture of the canvas itself do the talking — the elegance of the muted blue in the background creates a spacious and transparent atmosphere. This airiness juxtaposes with the impulsive quality in the rendering of the main character. Nara achieves a perfect harmony by skilfully mediating the synergy between these two contradictory tones. Nara pursues a contemporary aesthetic that is supremely genuine and intuitive. Deceivably naive, Nara's use of lines not only delineates the character, it asserts an unique existential experience. His reduced style contains a depth of sensibility and imaginative space.

The large yet narrowed green eyes of *Angry Blue Boy* appear to avert direct eye contact with the viewers. The tiny flaring nostrils and scowling mouth express a rebellious attitude. Two vertical lines denote a furrowed brow, and the flipped ends of his hair highlights his defiant character. The face of this angry child has an uncanny familiarity. Not only does it demonstrates Nara's obsession with faces, and his repeated depictions of these faces have made a lasting impression on the viewers, it also awakens delicate emotional responses within them. These are traces of memories that they have unmistakably experienced but unable to articulate. The blank speech bubbles around the face are both narrative elements as well as composition elements: they express the sense of indignant that the angry boy is feeling, perhaps so much so that he is able to articulate, or it is so great that it is effable. At the same time, the bubbles punctuate the space between the foreground and the background, thus amplifying the emotional tension and immediacy of his anger. An anger so great that it renders one



Tōshūsai Sharaku, *Ōtani Oniji III in the Role of the Servant Edobei*, 1794. 東洲齋寫樂 日本江戸時代 1794 年作 《第三代大谷鬼次飾演之奴江戸兵衛 (三代目大谷鬼次の奴江戸兵衛)》



Petrus Christus, *Portrait of a Young Woman*, circa 1470, Gemäldegalerie, Berlin, Germany 彼得魯斯·克里斯蒂《年輕女子像》約 1470 年作 德國 柏林 柏林畫廊



Alex Katz, *Fox II*, 1973 Christie's New York, 10 May 2006, lot 258.
Artwork: © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), NY
亞歷克斯·卡茲《Fox II》1973年 佳士得紐約 2006年 5月 10日 拍品編號 258

speechless seems to echo the Japanese aesthetics of *mono no aware* — “the pathos of things”. This sentiment contrasts sharply with the dramatic facial expression of the subject, and it creates an ambiguity that lends itself to a sense of silent anger. This silence is transformed into an internal dialogue — it is a space that is forever reserved for viewers to openly interpret. In classical Japanese literature, sorrow is an indescribable feeling that resides deep in the heart. Sceneries or objects from the past may evoke emotional resonance that vary from person to person. The aesthetics of *Mono no aware* is precisely based on a deep understanding and empathy for this feeling. The childish faces that Nara paints always exudes a sense of matured world-weariness that coexists with innocence. Other than adorableness, the blank speech bubbles in *Angry Blue Boy* also demonstrates the artist's pursuit of meanings in the ineffable as well as his unique worldview.

如今為全球最有影響力的當代日本藝術家之一奈良美智，以其對畫作平面質感的探索與率直的筆觸形成了顯著的創作風格，木板、紙板、拼接畫布、使用過的信封、印刷品收據等非傳統的材質連結著藝術與生活；這兩者對他而言似乎並無區別，文學、搖滾樂與龐克美學、童年回憶與日常生活所帶來的觸動皆融會於作品之中，不受任何類型或理論所侷限。作於 2008 年的《Angry Blue Boy》亦可見他在 1990 年代中期逐漸拓展出的成熟風格，藉由棉布拼接的表面處理製造出獨特的空間韻律和手作質感，使低限而細膩的著色顯得豐富，動人心弦的童稚臉孔與眼神，傳達出更加自由直接的情緒表現，具有強烈的共鳴性，看過便難以忘懷。

日本知名作家吉本芭娜娜曾評論奈良美智的作品：「在單一線條中，一切皆有生命 (Everything is alive in one line.) …他的線條超越了它們所講述的故事而成為形式，成為空間」。這種由線條構成的空間不僅是二維的，而延展出心理性的深度。和普普藝術、卡漫或村上隆所提出的「超扁平」理論始終

保持若及若離的關係，奈良美智對於具象繪畫顯然另有見解及野心。《Angry Boy Blue》豐富而細膩的表情既可見來自江戶時代迷人浮世繪之援引，也令人聯想到彼得魯斯·克里斯蒂的知名作品《年輕女子像》中神祕而複雜的凝視，呈現出屬於當下的時代精神面貌。但他不需要繁複細節，也不加入多餘的符號表徵，而是讓畫布塊面本身的質感說話，以優雅靜謐的淡藍為背景色營造出寬廣通透的空間氛圍，與率性線條所表現的圖像式主題既矛盾又完美的結合在一起；奈良美智所探索的是一種更為真實而直觀的當代美學。他筆下每一道看似單純的線條，與其說是描寫人物角色，更像是訴說著獨特的存在體驗，在簡潔風格中蘊含著深度感性與想像空間。

《Angry Blue Boy》這件作品中，一雙大而狹長的綠眼睛彷彿拒絕直視觀者，兩個小鼻孔和微張的扁嘴亦予人叛逆的感覺，兩條直線則生動表示了緊蹙的眉頭，翹起的髮尾更突顯個性。這張生氣的孩童臉孔帶有一股熟悉感，既呈現出奈良美智對臉孔的著迷與重複繪寫之深植人心，亦喚起人心中皆曾有過卻無法明說的細微的情緒體驗。臉孔周圍空白的對話框既是敘事元素，也是造形元素；既表現出生氣男孩或許說不出口或許盡在不言中的話語，亦打破了前景與背景的空間關係，強調情緒感受的真實性與張力。因為感受深刻反而說不出口的心情，似乎呼應著日本的物哀美學而與戲劇性表情構成了曖昧對比的這種「無聲」憤怒，轉化為一種內在語言，將詮釋空間永遠留給觀者。在日本古典文學中，「哀」指向內心深處難以言喻的感受，相同的景物所帶來的悲喜、共鳴或觸動往往因人而異，物哀美學正是根植於這種感慨的體驗與深度理解。奈良美智筆下稚氣的孩童臉孔總是反映著與純真並存的早熟心緒；在可愛之外，《Angry Blue Boy》畫面中徒留空白的質問默默地展示著藝術家那舉重若輕的意義追求與其獨特的世界觀。

58 TAKASHI MURAKAMI: & PHARRELL WILLIAMS**村上隆；及菲瑞·威廉斯**

(B. 1962); & (B. 1973)

The Simple Things

fiberglass, steel, LED light system, acrylic and 7 objects made of gold (white, yellow, and pink) set with rubies, sapphires, emeralds and diamonds
sculpture: 78 (H) x 110 x 101 cm.

(30 ¾ x 43 ¼ x 39 ¾ in.)

stand: 110 (H) x 80 x 75 cm.

(43 ¼ x 31 ½ x 29 ½ in.)

overall: 188 (H) x 110 x 101 cm.

(74 x 43 ¼ x 39 ¾ in.)

Executed in 2008-2009

HK\$20,000,000-30,000,000**US\$2,600,000-3,800,000****PROVENANCE**

Galerie Perrotin

Acquired from the above by the present owners

EXHIBITED

London, UK, Tate Modern, Pop Life: Art in a Material Age, October 2009 – January 2010. This exhibition later travelled to Hamburg, Germany, Hamburger Kunsthalle, February – May 2010.

Versailles, France, Palace of Versailles, Murakami Versailles, September – December 2010.

Doha, Qatar, Qatar Museums Authority, Murakami – Ego, February – June 2012.

Toronto, Canada, Design Exchange Museum, This is Not a Toy, February – May 2014.

LITERATURE

Editions Xavier Barral, Murakami Versailles, Paris, France, 2010 (illustrated, pp. 120-127, 170 and 208-209).

Beaux Arts Editions, Murakami Versailles, Paris, France, 2010 (illustrated, unpagged).

Skira Rizzoli Publications, Murakami – Ego, New York, USA, 2012 (illustrated, pp. 234-235).

Design Exchange, This is Not a Toy, Toronto, Canada 2014 (illustrated).

The Simple Things

玻璃纖維 鋼 LED 燈 壓克力 七件鑲有紅、藍、綠寶石和鑽石的黃金(白、黃、粉紅) 製品 雕塑
2008-2009 年作

來源

貝浩登畫廊

現藏者購自上述畫廊

展覽

2009年10月 – 2010年1月「Pop Life: Art in a Material Age」泰特現代美術館 倫敦 英國 此展覽還在以下地點展出
2010年2 – 5月 漢堡美術館 漢堡 德國

2010年9 – 12月「Murakami Versailles」凡爾賽宮 凡爾賽 法國

2012年2 – 6月「Murakami – Ego」卡塔爾博物館管理局 多哈 卡塔爾

2014年2- 5月「This is Not a Toy」設計交流美術館 多倫多 加拿大

出版

2010年《Murakami Versailles》Xavier Barral出版社 巴黎 法國 (圖版, 第120-127, 170及208-209頁)

2010年《Murakami Versailles》Beaux Arts出版社 巴黎 法國 (圖版, 無頁數)

2012年《Murakami – Ego》Skira Rizzoli出版社 紐約 美國 (圖版, 第234-235頁)

2014年《This is Not a Toy》設計交流出版社 多倫多 加拿大 (圖版)



Reverse of Lot 58
拍品編號 58 背面







Johnson's
baby
lotion

CLINICALLY
PROVEN

Johnson & Johnson
100 ml
3.38 FL OZ

NEW YORK

12 FL OZ | 355 ml

Johnson's
baby
tissues



The most luxurious things in life are often the simplest. *The Simple Things* (Lot 58) is the collaborative result of artist Takashi Murakami working with musician Pharrell Williams. Inside the mouth of Murakami's original character Mr. DOB are seven objects hand-picked by Pharrell Williams, which he uses on a daily basis – a can of Pepsi Cola, a cupcake, Johnson's baby lotion, Heinz tomato ketchup, a bag of Doritos chips, a Trojan Magnum condom, and a Billionaire Boys Club sneaker. These everyday objects were crafted out of 26,000 diamonds, precious gems, and gold by fine jeweller Jacob & Co. Under the 14 spotlights inside of Mr. DOB's mouth, these seven ordinary objects dazzle like stars on a stage.

Extravagant and simple, commercial and artistic, mainstream and niche — in his artwork, Murakami masterfully combines elements that seem diametrically opposed in nature. *The Simple Things* demonstrates the significance of duality in his artistic practice. The artist arranges objects that are commonly perceived as incongruous together. Through this process, he attempts to neutralise the boundaries between different territories in art and in life. Viewed from the front, Mr. DOB's gaping maw and fearsome fangs rendered in a *manga* style seem to threaten to devour everything. This intimidating look juxtaposes with the back of the work where viewers can find an amiable self-portrait of Murakami. The artist uses the most extravagant embellishments to adorn the most ordinary objects. Conversely, as the cupcake is transformed into an artwork, it also loses its innate deliciousness. The artist craftily superimposes objects whose properties are polar opposites and compels the viewers to question the nature of consumerist culture: what gives you the purest form of joy? A bite of cake, or a bejewelled object shaped to resemble a cake?

Mr. DOB in *The Simple Things* is one of Murakami's earliest characters, and he is also the most prominent element in this work. This chimera is a combination of traditional Japanese folklore monsters and characters in contemporary fiction culture, such as the ever popular Doraemon, Sonic The Hedgehog, and Disney's Mickey Mouse. One night in 1993, Murakami was playing word games with his friends, and he created Mr. DOB as a word play. His name alludes to the catchphrase of Japanese comedian Tour Yuri, "doboijide doboijide?" (why, why?). The character has been expanded upon and

now appears in numerous guises both in terms of artwork medium — from paintings and sculptures to collectibles and inflatables — as well as temperaments: happy, adorable, gloomy, and violent. Mr. DOB is also a stand-in for Murakami himself when he appears in his self-portraits. It is a powerful icon of an emerging culture.

Murakami shatters the boundary of art and extends its reach to other disciplines. Pharrell Williams is a musician, a fashion designer, and the first male model to front a handbag campaign for Chanel. This collaboration is the culmination of Murakami's cross-discipline practice where visual arts, music, fashion, jewellery, and popular culture converge. Murakami's works emerged from the Japanese Neo Pop Art narrative in the early 1990s. It is a movement that integrates consumer culture as well as commercial products into art. Influenced by Andy Warhol and Jeff Koons, Murakami infuses elements of history, commerce, and popular imageries into his Superflat aesthetics as a mean to investigate into the shallow nature of the global consumerist society. Differing from Warhol and Koons works that emphasis on mechanical production and the reproducibility of images, Murakami's works focus on the perfect presentation of textures and details via handmade craftsmanship. His sculptures are renowned for their high production value and precise fabrication — every component of *The Simple Things* were individually moulded. The entire process took well over a year to complete, and the final sculpture is one-of-a-kind. This also explains why the holder of Murakami's highest auction record is also a sculptural work. Artist Tomoaki Kayama, who frequently collaborates with Murakami, reveals that Murakami once made a work with eyes that are only two to three millimetre in diameter. Yet, there were five to six layers of details in such a small area. After *The Simple Things* was completed, it made its debut at Basel in Switzerland to an overwhelmingly positive reception. It was ultimately sold after a heated bidding war that lasted well over half an hour. The owners have kept this work in their collection since 2009 — the current auction is the first time in ten years that this work is offered to the public at auction.

Hailed as the most flamboyant monarch in the history of France, Louis XIV is a fervent patron of the arts, and he built the Palace of Versailles in 1682. It has been recognised as the cradle of progressive art ever since. Murakami held a solo exhibition in the Palace of Versailles in

“Those simple things in life get overlooked.”

-Pharrell Williams



Detail of the present lot 拍品局部

2010. It is an acknowledgement of his importance in the contemporary art world. *The Simple Things* was also shown in that exhibition. Moreover, this work also participated in numerous international exhibitions held in important cultural institutions, including Tate Modern in the United Kingdom, Qatar National Museum, Design Exchange museum in Canada. The significance of this work cannot be overstated.

Not only is Superflat a common thread among all of Murakami's works, its theoretical basis is also the cornerstone upon which Neo Pop Art was built. The way in which Superflat influences artistic and academic development is seminal. Not only does it employ a non-three-dimensional linear perspective that is commonly used in manga, and it also highlights the grey area between the privileged position of "high" art and the vulgarity of "low" art. By utilising impeccable craftsmanship that verges on scientific precision, Murakami is able to achieve a finish that has the gloss of commercial graphics and a flatness that rivals digital displays. According to Murakami, Superflat reflects a mentality that is prevalent in Japanese society after the atomic bombings that ended the World War II. Traditional Japanese paintings emphasize flatness in composition. The strength of a work lies in whether it can inspire an epiphany from the viewer. Such a spiritual exchange with the artist would transcend time-space. The experience would sublimate from the two-dimensional space of the picture plane across the fourth dimension. In terms of concept and technique, anime and manga share the same principles as traditional Japanese paintings. They both do not adhere to the laws of linear perspective which is privileged in Western art. Instead, it focuses on constructing an imagery space within the second dimension. As a result, the content that the work tries to convey can resonate with the viewers. Murakami's works possess these two qualities — flat and stimulating to the imagination. They contribute to a truly unique visual experience for the viewers.

Murakami combines the technique of traditional Japanese arts with manga and Otaku sub-culture to synthesise a seamless contemporary visual language. He studied traditional Japanese art in Tokyo University of the Arts and became the first doctor of Japanese painting in the history of the institution. On the surface of Mr. DOB's jet black head, Murakami applied a layer of multicolour glitter. This technique

is akin to the painstaking process of applying gold and silver inlays on polished Japanese lacquerware. Another monumental work by Murakami that is being offered in this auction is *Wow, Kaikai Kiki* (Lot 59). Measuring six meters long, the intricate and ever-transforming sunflower pattern echoes the aesthetics of Japanese *Rinpa* school of painting that was renowned for the use of floral and birds patterns as decorative motifs. The manga format was utilised by *Ukiyo-e* artist Hokusai during the Edo period. Every set of manga has its own discourse and worldview. For sample, in the world of *Dragonball*, characters have superpower such as flight. But in *Doraemon*, children must wear propellers called Bamboo-copter on their heads in order to fly. In the realm of Murakami, he is the King, and he can command at will his subjects — these include symbols, imageries, and viewers etc.. He may also re-forge them as a new set of symbolism that can be used across all his works. One of the two original characters in *Wow, Kaikai Kiki* has rabbit ears, the other has adorable fangs and three eyes. The names of these two characters mean "the incredible" and "the strange" — they are the perfect amalgamation of the fantastic and the grotesque. Manga is an extremely important cultural property of Japan, and Murakami's works endeavour to rebuild a collective sense of identity for Japan. As such, he has been recognised as one of the most important contemporary artists in post-war Japan. *Wow, Kaikai Kiki* was also executed around the same period as *The Simple Things* between 2009 - 2011. Within the same series, three works of the same size were produced. These works can very well be considered as a museum-piece — one is in the collection of The Broad museum in the United States, the other was on view during Murakami's solo exhibition in Tai Kwun Contemporary in Hong Kong, and this work was featured as the key image of the solo exhibition.

Artists who can stand the test of time must contribute to the world groundbreaking ideas. Murakami's Superflat offers viewers an innovative way of seeing. By viewing the world in a compressed manner, viewers can experience a visual dialogue across time-space. Curator Alison M. Gingeras once praised Murakami as the "Emperor of Signs". Murakami's true intention is to incorporate high art and low art as well as eastern and western cultures in massive art projects as a system to process identity politics and issues surrounding mental boundaries in the post-colonial era. His ultimate goal is to achieve an utopia where everyone can enjoy the peace of equality.

59 **TAKASHI MURAKAMI 村上隆**

(B. 1962)

Wow, Kaikai Kiki

Signed 'Takashi' and dated '11' (on the reverse)
acrylic and platinum leaf on canvas
mounted on aluminium frame, in five parts
overall: 300 x 608 cm. (118 $\frac{1}{8}$ x 239 $\frac{3}{8}$ in.)
Painted in 2010-2011

HK\$15,000,000-20,000,000**US\$2,000,000-2,600,000****PROVENANCE**

Galerie Perrotin, Paris, France

Acquired from the above by the present owner

EXHIBITED

Doha, Qatar, Qatar Museums Authority, Murakami - Ego,
February - June 2012.

LITERATURE

Skira Rizzoli Publications, Murakami - Ego, New York, USA,
2012 (illustrated, pp. 46-47 and 52).

Wow, Kaikai Kiki

壓克力 鉑金箔 畫布 裱於鋁框 (五聯作)
2010-2011年作
款識：Takashi 11 (畫背)

來源

法國 巴黎 貝浩登畫廊

現藏者購自上述畫廊

展覽

2012年2 - 6月「Murakami - Ego」卡塔爾博物館
管理局 多哈 卡塔爾

出版

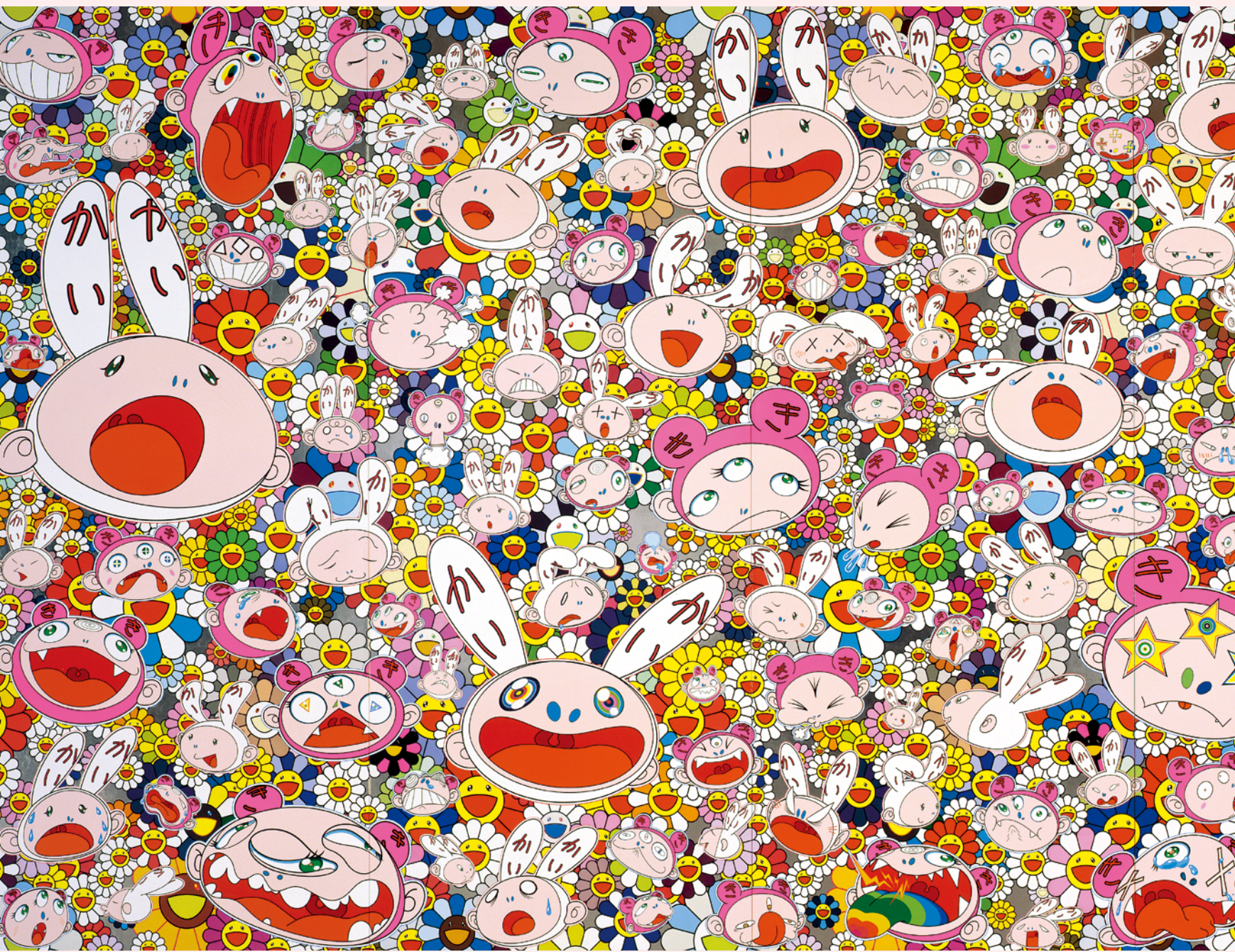
2012年《Murakami - Ego》Skira Rizzoli出版社
紐約 美國 (圖版, 第46-47及52頁)



Ogata Korin, *Red and White Plum Blossoms*, Edo period, 18th century. MOA Museum of Art, Atami, Japan.
尾形光琳《紅白梅圖屏風》江戶時代 18 世紀 日本 靜岡 MOA 美術館









Gustav Klimt, *The Kiss*, 1907–1908. Österreichische Galerie Belvedere, Vienna, Austria.
古斯塔夫·克林姆《吻》1907-1980年 奧地利 維也納 美景宮



Soga Shōhaku, *The Snow-covered Mountain Child*, circa 1764. Mie Prefectural Art Museum, Mie, Japan
曾我蕭白《雪山童子圖》約1764年作 日本 三重 三重縣綜合博物館

「那些生命中簡單的事物往往被忽略。」

- 菲瑞·威廉斯

生命中最簡單美好之物往往是最奢侈。《The Simple Things》(拍品編號 58) 由村上隆與著名音樂人菲瑞·威廉斯共同創作，在村上隆自創人物 DOB 先生的嘴巴裡，是菲瑞·威廉斯挑選的七件日常之物 - 百事可樂、紙杯蛋糕、強生嬰兒潤膚露、亨氏番茄醬、多力多滋玉米片、戰神密林安全套、億萬少年俱樂部球鞋。這些日常物由著名珠寶商 Jacob & Co. 製作，以共約 26,000 顆鑽石、寶石及黃金而製成，在 DOB 先生嘴巴裡一共 14 盞射燈照耀下，七件平凡之物搖身一變耀眼的主角，在舞台上艷光四射。

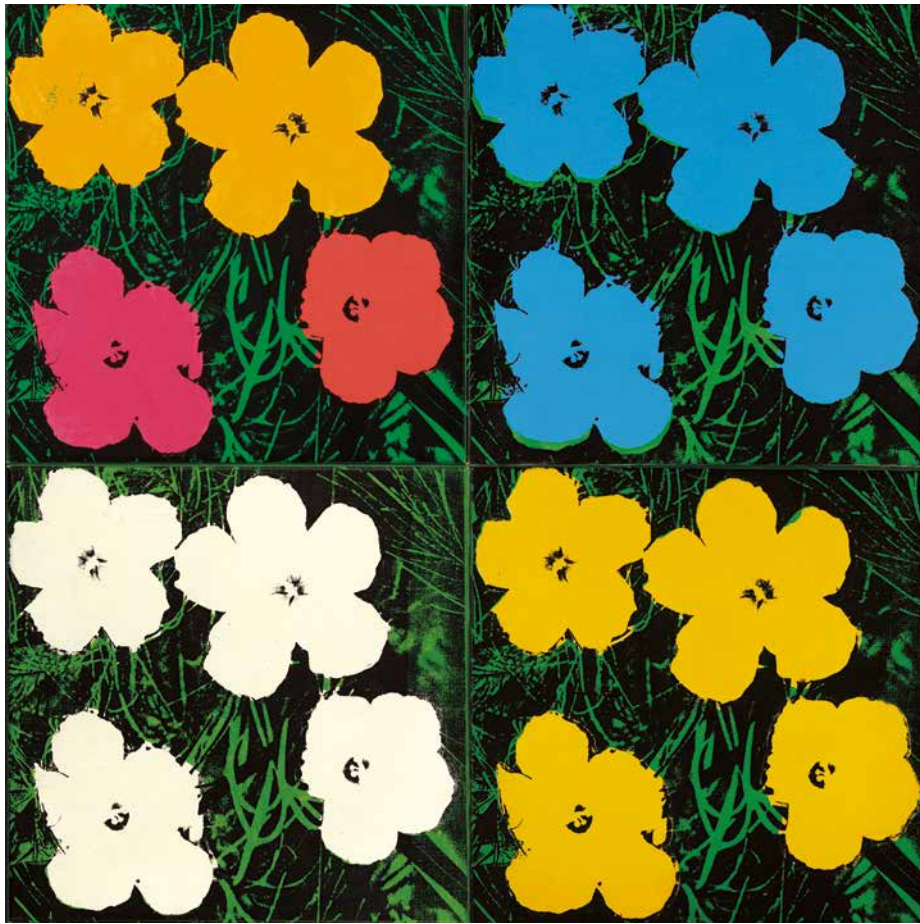
浮誇與簡約、商業與藝術、潮流與小眾 -- 村上隆這將些似乎是不可共存的極端特質巧妙地連結起來。《The Simple Things》充分體現出其藝術中重要的雙重性質。藝術家把看似不協調的事物放在一起，在藝術和生活中都竭力淡化不同領域間的界限。從正面看來，DOB 先生大眼利齒的卡通造型似乎要將所有物件吞噬，與作品背面村上隆和藹可親的自畫像形成反差。藝術家以最浮誇的方式包裝最平凡的事物，用名貴的珠寶製成原本低價的日常物。然而，當紙杯蛋糕成為一件藝術品時，它同時失去了原來簡單的美味。藝術家巧妙地將物件極端的性質重疊，由此引起觀者對消費文化的反思：一口熱烘烘的蛋糕，抑或鑲滿鑽石的「蛋糕」能帶給你最單純的快樂？

《The Simple Things》中的 DOB 先生是村上隆最早創造的人物之一，也是其作品最常呈現的主體。他是一位奇幻的變種人物，結合了傳統日本妖怪與流行的虛構文化偶像，例如家喻戶曉的漫畫人物多啦 A 夢、刺蝟索尼克與迪士尼的米老鼠。在 1993 年與朋友在深夜進行的一場文字遊戲中，村上隆以視覺雙關語的形式創造出 DOB 先生，其名稱衍生自日本喜劇演員由利徹帶動風潮之「為什麼？為什麼？」的語言戲法。DOB 先生誕生後，便以各種化身（繪畫、雕塑、收藏品、充氣物）與各種性格（快樂、可愛、陰鬱、暴力）存在，並成為村上隆肖像畫的替身，以及一個強有力的新文化偶像。

村上隆更打破藝術的界限，將藝術延伸並連繫至各個界別。菲瑞·威廉斯除了是一位音樂人及時裝設計師，更是香奈兒包款廣告的第一位男主角。是次合作體現村上隆誇界別的藝術合作模式，將藝術與音樂、時裝、珠寶及潮流文化領域連結起來。九〇年代初，村上隆的作品從日本「新普普」的論述理論中崛起，把商品和消費品融入自己的創作。受到安迪·沃荷與傑夫·昆斯的影響，村上隆將歷史、商業與流行意象融入其「超扁平」美學，藉此探討這個全球化消費社會的膚淺本質。不同於沃荷和昆斯的作品所強調流行圖像擴散，與其工業化生產，村上隆的作品聚焦於手工製作紋路與肌理的完美展現。他的雕塑作品以高質量及完美精工見稱，《The Simple Things》的每個大大小小的組件都是獨立倒模而成，作品獨一無二，以橫跨一年的時間製作。這亦能解釋為何村上隆目前的最高拍賣紀錄，正是一件雕塑作品。與他合作的藝術家如山智章說，村上隆曾經畫過一個眼睛裡就有五、六層圓圈，但是這個眼睛「也不過才二、三毫米而已。」此雕塑完成後率先於瑞士巴塞爾亮相，引起極大迴響，在開幕後半小時內經歷激烈競爭後成交。現藏家自 2009 年購入作品後一直收藏至今，十年後首次出現於拍賣市場。

被喻為法國歷史上光芒四射、喜愛前衛藝術的路易十四於 1682 年建造凡爾賽宮，此博物館可說是前衛藝術的搖籃。村上隆能在 2010 年於凡爾賽宮舉辦個展，可見其藝術地位備受肯定，而《The Simple Things》也在該重要展覽中展出。除此以外，此作亦參加過世界各地不同展覽，包括英國泰特現代美術館、德國漢堡美術館、卡塔爾博物館及加拿大管理局設計交流美術館，更見作品的重要性。

「超扁平」除了是村上隆所有作品的共同特徵，其理論更奠定「新普普」藝術風格，在藝術及學術層面影響深遠。他反映非三度空間透視法的動漫，也暗喻高雅與低俗之間的灰色地帶。他透過完美無瑕且近乎科學般精準的細緻手工，使作品最後呈現為當商業圖案味道和仿如電腦螢幕般扁平的畫



Andy Warhol, *Flowers (in 4 parts)*, 1964. Christie's New York, 15 May 2013, lot 37, sold for USD 8,411,750

安迪·沃荷《花（四聯作）》1964年佳士得紐約2013年5月15日編號20B成交價：8,411,750美元
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

面。村上隆認為，「超扁平」概念反映出二戰時期原子彈轟炸後的日本社會普遍精神面貌。傳統日本畫強調平面構圖，講究作品能否令觀賞者產生感悟，與畫家建立超越時空的精神交流，從而由作品的二度空間進入超脫現實時間限制的四度空間。在這個意義和技巧上，動漫和日本畫都是一樣，二者都沒有遵從西方藝術所注重的立體透視畫法，集中在二度空間裏建立想像空間，令傳遞的內容能與讀者產生共鳴。而村上隆的作品正好包含了兩者平面與刺激想像的特質，帶給觀賞者獨特的視覺經驗。

村上隆將日本傳統藝術技法，揉合當代動漫與御宅族次文化，展現誇時代視覺語言系統的完美結合。他在東京藝術大學研習日本傳統藝術，並成為該校有史以來獲得「日本畫」博士學位的第一人。村上隆在玄黑的DOB先生頭蓋外加上七彩閃粉，畫面的極致平滑表面更似經繁多工序拋光打磨的金銀圖案日本漆器。是此拍賣另一件重量級作品《Wow, Kaikai Kiki》（拍品編號59）長達六米，背景千變萬化的太陽花圖案更體現日本琳派繪畫美學，以花鳥題材作為裝飾圖案。而漫畫最早由江戶時代的浮世繪藝術家葛飾北齋所採用，每一套漫畫皆隱含其自身的論述與世界觀。例如在《七龍珠》的世界裡，人物具備超能力並可在空中飛翔，但在《多啦A夢》的世界裡，孩子們必須戴上「竹蜻蜓」才能飛翔。在村上隆的國度裡，他是國王，可以隨意地運用他的子民，包括標誌、圖像、觀眾等，將他們重新鑄造，成為他個人符號體系中的流通之物。《Wow, Kaikai Kiki》中兩位原創主角一個有著兔耳朵，另一個是有著可愛虎牙的三眼角色。這兩個角色的名字代表「不可思議」和「怪異」，是怪異和精雅的完美混合體。漫畫是日本極為重要的文化產物，村上隆透過其作品為日本重建身份的認同，更被譽為日本戰後最重要的當代藝術家之一。《Wow, Kaikai Kiki》亦是村上隆於2009-2011年間創作，總共三件同樣尺幅的同系列作品。此作更可被喻為美術館等級的作品，其中一件由美國布洛德博物館收藏，另一件作品則在今年香港大館舉辦的個展展出，更是該展覽的封面作品。

能夠站在歷史洪流屹立不倒的藝術家必須為世界帶來突破性的概念。村上隆的「超扁平」概念賦予觀者嶄新的視覺，以壓縮的方式觀察世界，享受超越時空的視覺對話。艾利森·金吉拉斯(Alison M. Gingeras)讚譽村上隆為符號之王。而村上隆的真實企圖，則是透過其宏大的藝術計畫，揉合高與低、東與西的文化趣味，進而處理身份政治和後殖民時期的精神疆界重設等問題。村上隆最終希望創造的，是一個眾人都享有同等幸福的烏托邦。



Tom Wesselmann, *Still Life #30*, 1963. Museum of Modern Art (MoMA), New York, USA.

湯姆·韋塞爾曼《靜物畫#30》1963年作 美國紐約現代藝術博物館
Artwork: © 2019 Estate of Tom Wesselmann / Licensed by VAGA at Artists Rights Society (ARS), New York.

60 KOHEI NAWA 名和晃平

(JAPAN, B. 1975)

PixCell-Deer #29

mixed media sculpture
132 x 77 x 60 cm. (52 x 30 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in.)
Executed in 2012

HK\$1,900,000-3,200,000**US\$250,000-410,000****PROVENANCE**

Arario Gallery, Seoul, South Korea
Acquired from the above by the present owner

PixCell : 鹿第 29 號

綜合媒材 雕塑
2012年作

來源
韓國 首爾 阿拉里奧畫廊
現藏者購自上述畫廊



Kasuga Deer Mandala, 14th century, Nara National Museum, Japan
14世紀《春日曼荼羅圖》日本 奈良國立博物館





One of the Kohei Nawa's most distinguished series is PixCell, in which he homogenises the physicality of found objects, ranging from toys and animal taxidermies to containers, by affixing a new layer of skin to them. Nawa acquired items from an online auction and 'PixCellated' these objects using glass beads. The PixCell treatment re-engineers the physical composition of the objects. In the PixCell world, everything shares a unified DNA. The PixCell series envisions the worldview of Kohei Nawa. He states,

"To our senses of vision and touch, the world is a continuum of surfaces, and all things are covered with some sort of skin. Because we sense and become aware of objects through their skin, it is the quality of the skin that determines whether or not we feel something to be real. The skin becomes an interface that links sensibility with matter, and images are produced through this interplay of sensibility and matter."

In this series is *PixCell-Deer #29*, a sculpture of a deer that has been encapsulated in a coat of delicate glass beads. Visually, the deer has been broken down into the glass sphere unit, a method typical of the PixCell series. The granular skin is akin to the cells of an organism or pixels, the basic unit of computer graphics. The deer becomes a real-life analogue to digital imagery through the artist's hand. The glass coat alters the natural texture, colour, and form of

the animal fur, giving the PixCell series a surrealistic touch. The act of affixing foreign media repeatedly to domestic objects is similar to Yayoi Kusama's *Accumulation*. In *PixCell-Deer #29*, Nawa transforms the deer's physicality and releases the deer from its worldly state. The layer of glass beads creates a myriad of refraction. When looked at under light, *PixCell-Deer #29* appears like a glowing form of life that walked out of a movie and materialised in the physical world. It could even be said that the artist inspires infinite imaginings of how new species could be created with the fast-growing bioengineering field.

If we consider the material and structure of *PixCell-Deer #29*, it is apparent that, as a three-dimensional work, it does not chiefly concern itself with traditional methods of sculpting and modelling. PixCell reflects the idea of 'readymade'. In *Bicycle Wheel*, Marcel Duchamp selected and transformed found objects, a wheel and a stool, into a work of art. Likewise, in *Bull's Head*, Picasso emphasised the idea of multiplicity; he claimed, "If you were to see only the bull's head and not the bicycle seat and handlebars that form it, the sculpture would lose some of its impact". The PixCell treatment may give the objects a homogenised look, but it remains important for the audience to contemplate the process of transformation into the finished object.

Nawa appropriates the deer motif to highlight the transformation of matter between the spiritual world, cyberspace, and physical reality. The deer motif carries multiple meanings in Nawa's oeuvre and Japanese culture. According to the artist's survey on the internet, deer is one of the most frequently searched categories on Japanese auction websites. Deer are loved and respected in Japanese culture. In Shinto religion, deer are believed to be messengers and companions of the deities. Today, these spirit animals continue to roam freely in front of the Kasuga Grand Shrine in Nara, a place near the artist's Kyoto residence. These bowing deer in Nara attract visitors to the historical landmark every year. With the signature deer motif, *PixCell Deer #29* has references to not only popular culture but also to Japanese traditions.

PixCell-Deer #29 brings an extraordinary optical experience to the viewer that emphasises the depth of the gaze as the glass spheres distort the skin. The artist says, "The lensing effects of the different-sized cells enable a number of details of the object to be seen simultaneously. This produces a visual experience involving a unique depth and continuity." The sheer surface lure may prompt the audience to examine the orbs and contemplate the relationship between each PixCell and the larger sculpture. The reflective surfaces create a viewing experience suggestive of Yayoi Kusama's projects, such as *Narcissus Garden*. In the current work, each PixCell is an enclosed micro-ecosystem and together, the final artwork embodies a mesmerising universe of Nawa's creation.

PixCell 系列為名和晃平最為吸引人的系列之一。藝術家首先在網路拍賣購入物品，並利用玻璃珠將物品「像數化」。他運用重複黏貼的手法為玩具、動物標本、容器等多種現成物貼上一層統一的外皮，這個步驟巧妙地昇華了物件的世俗形態。PixCell 的處理重建物品的組成元素，並給予了所所有現成物一副相同的 DNA。名和晃平透過像數化手法建構了一個屬於他的世界觀。他說：

「對於我們的視覺和觸覺而言，世界就是一個連續不斷的表面，及所有事物都被某種皮膚所覆蓋。因為我們從物件的表皮來認識它的主體，那層表皮決定了我們感受的真實與否。皮膚成為感知與物質介面的聯結，而且這種感知與物質的相互作用產生了圖像。」

《PixCell：鹿第二十九號》是一頭被精巧透明球體覆蓋的鹿，視覺上鹿彷彿被瓦解成球體的單位，乃屬於 Pixcell 系列的典型手法，而顆粒狀的外皮



Pablo Picasso, *Bull's Head*, 1942
Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢卡索《公牛頭》1942年

則類似生物的細胞，又或是像數，即電腦圖像的基本單位。這頭鹿經過藝術家的手，被轉化為一件模擬數位圖像的實物。Pixcell 玻璃外衣改變了動物皮毛原有的質地與顏色並給予了作品一種超現實美感，尤如草間彌生利用外在的媒材來覆蓋日常家具創作而成的《聚積物》。在《PixCell：鹿第二十九號》中，名和晃平改變了鹿的形態，並將鹿從世俗本體中解放出來。此作品的玻璃外皮產生無數的光影折射，他看起來就像一種由科幻電影走進現實世界的超現實生命體。這頭 Pixcell 化的生物令人不禁思索日新月異的生物科技將會如何影響生命的本質。

名和晃平的 PixCell 系列反映了一種 20 世紀初開始的「現成物」美術理念，因為《PixCell：鹿第二十九號》的媒材和結構並不拘泥於傳統技法。現成物藝術是在 1910 年馬歇爾·杜象在《自行車輪》、《噴泉》等作品中表現的概念。在《自行車輪》，杜象轉化車輪和凳子為藝術品。同樣地，在《公牛頭》中，畢卡索強調現成物與藝術多元的概念；他聲稱：「如果你只看到牛頭，而不是形成牛頭的自行車座椅和車把，那麼雕塑將失去部分的衝擊力。」。承現成物的理念，觀者在欣賞炫麗的 PixCell 外衣的同時，也可思考作品的從現成物轉化為藝術品的過程。

名和晃平利用鹿的主題來詮釋物質在宗教信仰、網路空間、與美術世界之間的轉化。名和晃平目前居住在日本古城京都，他的鹿主題也巧妙的反映了傳統信仰。在日本神道裡，鹿被視為是神的使者與同伴。許多遊客前往奈良市的熱門旅遊景點春日大社觀賞漫遊的鹿群。鹿在傳統文化中受到人們的愛戴和尊重，同時，藝術家也發現鹿是日本拍賣網站中最被頻繁搜索的類別之一。鹿作為一個標誌性的主題，《PixCell：鹿第二十九號》不單參照了流行文化，更深入了日本傳統的層面。

《PixCell：鹿第二十九號》的玻璃球外皮強調光影的折射虛化也創造了不凡的視覺饗宴。名和晃平說：「大小不一細胞體的鏡頭效果，使人們可以同時看到物體的許多細節。這件作品呈現了一種賦予深度及延續性的視覺體驗」。純粹的表面吸引著觀者去細看每一個球體，同時去沈思每個 Pixcell 和整體雕塑的關係。Pixcell 系列的視覺體驗令人聯想到草間彌生的作品如《自戀庭園》。在本件作品中，每個 Pixcell 都是獨立的微生態系統，而整個作品則組成名和晃平所創造的一個迷人宇宙。

61 RONALD VENTURA 羅納德·文圖拉

(B. 1973)

Humanime (1)

signed 'Ventura 12' (lower right)
oil on canvas
213 x 153 cm. (83 7/8 x 60 1/4 in.)
Painted in 2012

HK\$1,500,000-2,500,000**US\$200,000-320,000****PROVENANCE**

Perrotin Gallery, Hong Kong
Acquired from the above by the present owner

人文動畫 (1)

油彩 畫布
2012年作
款識: Ventura 12 (右下)

來源
貝浩登畫廊 香港
現藏者購自上述畫廊



John Tenniel, *The Lion and the Unicorn*, 1871
約翰·坦尼爾爵士《獅子和獨角獸》1871年作



Filipino artist Ronald Ventura harnesses the power of fables through his visual confections riddled with Pop Bacchanalia. His artistic visions weigh heavily with myth and magic, undoubtedly an influence of the rich culture of story-telling, which can be traced to the pre-Spanish and Spanish periods of Philippine history. Ventura has rapidly expanded his idiosyncratic visual outreach to create highly recognisable and lucidly spellbinding compositions. Each canvas exudes an elusive and dramatic fantastical quality during surprising moments of reality, through a carefully selected motley of unique characters, metaphors and motifs to entice and spark our imaginations.

Although Ventura has consistently incorporated or referenced elements of pop culture and animation in his work, none has been so explicit and thoroughly investigated in *Humanime 1* and its associated series of paintings. Across this series, Ventura combines the two concepts of "human" and "animal," or "anime" - the Japanese graphic style - to present the amalgamation of human reality and an explosion of fantasy and imagination. The present work is rendered in his quintessential hyperrealistic painting style overlaid with elements of both a pop art sensibility and his well-known influence of graffiti. In *Humanime 1*, Ventura's female muse and only human character in the painting takes up the entire surface of the canvas and is rendered entirely in a monochromatic palette of black and white; in fact, most of this work is devoid of colour, resulting in the sparse pops of colour to become the main focus of the viewer. The female figure's face is frozen in time - a look of shock or horror as she raises a hand to almost cover her mouth.

Superimposed on top of almost the entire painting in bold delineated black graphic lines, is what looks like an illustration by John Tenniel from Lewis Carroll's *Through the Looking-Glass, and What Alice Found There*, a sequel to his more popular novel, *Alice in Wonderland*. This particular illustration is of the Lion and the Unicorn, a pair of fictional characters that are based on a nursery rhyme of the same name, as well as an allegory for bitter foes. However, it

seems that Ventura has taken some artistic license with the original illustration, removing Alice's head completely and replacing the head of the unicorn with that of a woman's. Furthermore, the classical style of wood block illustrations, fuse with a pair of line-drawn demons and it is not entirely clear where one ends and begins. To the lower right corner are a ring of seven dwarves depicted in colour, and at a quick glance they are instantly recognizable as the dwarves from the Disney version of *Snow White*. Yet, a closer look reveals something far more sinister and it becomes clearer that something has been done to them: some of them have taken on animal-like features such as the snout of a wolf or a nose of a bear.

These popular characters in books and movies conjure up feelings of déjà vu, but leave the viewer with an unsatisfying trip down memory lane by subverting the familiar imagery, revealing a darker history or meaning behind these figures of our childhood. For example, apart from producing well-loved animations such as *Snow White*, Disney also produced propaganda and training films for the military during World War II, while John Tenniel was a political cartoonist for *Punch* magazine for over fifty years - indeed, it is speculated that the Lion and the Unicorn caricatures William Ewart Gladstone as the Unicorn, and Benjamin Disraeli as the Lion, alluding to the pair's frequent parliamentary battles.

Considering these ideas, it seems as if *Humanime 1* is a visual *Bildungsroman*, relating to the coming of age of a sensitive person - here, Ventura's female protagonist - who goes in search of answers to life's questions with the goal of achieving maturity. The naïve expression of shock or horror mentioned earlier, could also transform to one of enlightenment, which is further symbolised by a kaleidoscopic rainbow which shoots out of her right eye like a laser beam, bringing colour to her dull and lifeless world. Incidentally, Ventura's female character bears a resemblance to another famous coming-of-age character in popular culture: Dorothy from *The Wizard of Oz* played by Judy Garland, which is famously known for being one of the world's first live action coloured motion pictures, in which



Ronald Ventura, *Wonderful Bait*, 2013. Christie's Hong Kong, 24 May 2014, Lot 62, Sold for HKD 7,840,000
羅納德·文圖拉《美妙的誘餌》2013年作 佳士得 香港 編號 62 2014年5月24成交價：7,840,000 港幣

Dorothy goes from monochromatic Kansas to the colourful world of Oz. This concept of 'coming-of-age' brings to mind *Crossed Trip (Humanime Series)* painted by Ventura the year before, which juxtaposes the visual language of Japanese Harajuku pop culture with skulls and other demonic characters to represent the protagonist's coming-of-age. Unlike *Crossed Trip (Humanime Series)*, which focuses on the individual internal emotions of one experiencing such a moment, *Humanime 1* expounds on the idea of the realization that the world is not a perfect place of fairytales and unicorns, and though at times painful and horrific, is necessary in order to truly understand and appreciate our human existence.

There is no doubt that Ventura is able to bring together a myriad of compelling images through his technical virtuosity, and the artist's brilliant mastery at assembling them into a visual feast. However, what is truly remarkable about *Humanime 1* is the artist's innate ability to suspend a fleeting moment of self-realisation and convey the intricacies of our existence and the complexity of the human condition.

Ronald Ventura, *Crossed Trip (Humanime Series)*, 2011. Christie's Hong Kong, 24 November 2012, Lot 35, Sold for HKD 3,860,000
羅納德·文圖拉《跨旅 (Humanime) 系列》2011 年作 佳士得 香港 編號 35 2012 年 11 月 24 號
成交價：3,860,000 港幣

出生於菲律賓的羅納德·文圖拉是實至名歸的東南亞當代藝術鬼才。他精湛的技藝產出一個又一個的華麗的視覺糖炮；他的彩繪手法極潮流而又癡狂，將寓言傳說的攝人力量驚駭得出神入化。他的藝術願景以豐富的神話、傳說和魔法所構成，而這靈感組合，可被追溯到菲律賓被西班牙殖民前、和殖民期間的歷史。

文圖拉已成功且迅速地擴展他特殊的視幻影響力，創造出辨識度極高的構圖異界，明晰且勾魂懾魄。每一張畫作均散發著難以捉摸、戲劇化且荒誕的特質，卻穿插著片段的覺醒時刻，讓人詫異且未提防；畫中的奇異角色、譬喻和主題均經過文圖拉的精心挑選，來誘發、激起我們的想像。

儘管文圖拉不斷地融入、或指涉流行文化和動畫等元素，尚未有作品像此次展出的《人文動畫 (1)》以及它相關系列的作品那麼坦率且鞭辟入裡。在這整套作品中，文圖拉將「人類」和「動物」、或「動漫」- 日本鮮明的繪畫風格 - 兩個概念結聯，來表現人類現實、以及幻想和想像力爆發時的摻混物。本展品以文圖拉最經典、超寫實的繪畫技巧、鑲入了流行文化感知的元素；此外，作品也體現了街頭塗鴉對他技藝所帶來的深刻影響。在《人文動畫 (1)》，文圖拉的繆斯女神、同時也是唯一的人類角色佔據整個畫面，全然以黑白色所繪成；事實上，這幅作品的絕大塊是缺乏顏色的，讓畫布上偶現的顏彩成為觀者的欣賞焦點。女性人物的臉孔被凍結在時間長流中 - 她舉手似乎準備掩嘴，表情錯愕、駭然。

大膽卻又細膩的黑色輪廓線幾乎蓋疊了整個畫面，這種處理，與英國插畫家約翰·坦尼爾為同胞作家路易斯·卡羅的《愛麗絲鏡中奇緣》所設計之插畫，有異曲同工之妙：此書是著名兒童文學作品《愛麗絲夢遊仙境》的續集。本處所提到的插畫，來自《獅子與獨角獸》；這一對虛構人物是根據一首同名的兒歌，也是比喻死敵間的不共戴天之仇。然而，文圖拉在擷取原插圖時，更對原圖進行了天馬行空的改造：他將愛麗絲的頭完全移除，並以一具女人頭取代了獨角獸首。另外，作品擁有雕版印刷插畫的古典風格，同時融合了一對線畫而成的惡魔；而從文圖拉的安排中，我們無從得知這個惡魔的頭頂藏在何處。畫作右下角，是 7 個排成圓圈的彩色小矮人，我們一眼看過去，就能立即認出他們是迪士尼動畫裡的《白雪公主》人物。然而，當觀者進一步端詳，就會發現一些邪門怪事：這些小矮人的外表已經被處理過：他們有些人長出了似獸的外表，像是狼的口和熊的鼻。



這些源自文學和電影的流行角色，讓觀者覺得似曾相識，但藝術家顛覆了這些大眾再也熟悉不過的意象，揭示了這群陪伴我們童年的角色之間黑歷史、或是弦外之音；這種手法，似乎是要帶著觀者前往一場意猶未盡的緬懷之旅。舉例而言，除了推出像《白雪公主》這類人見人愛的動畫作品，迪士尼也在二次世界大戰期間為軍隊設計政宣品和訓練影片；在此同時，坦尼爾爵士已為《Punch》雜誌擔任政治插畫家超過半世紀之久 - 誠然，根據一般人對獅子與獨角獸諷刺畫的臆測，英國自由黨的威廉·格萊斯頓代表了獨角獸；而保守黨的班傑明·迪斯雷利為獅子；此創意安排，暗喻這兩人在英國國會裡長年的政治鬥爭。

當這些概念一旦納入我們的觀畫體驗，《人文動畫 (1)》其實就是一幅視像的教育小說，攸關一名敏感角色的成年過程：這人物就是文圖拉筆下的女主角，她啟程尋找生命難題的答案，目標是在過程中能長大成熟。稍早時，我們討論了主角錯愕、駭然的天真表情，這其實也可以轉化成一種得到啟發後的恍悟；而從她右眼衝射而出的萬花筒形彩虹宛如一劍雷射光芒，為她呆板無生趣的世界染上色彩，生動地象徵她的體悟。順道一提：文圖拉的女主角臉孔，與另外一名流行文化中歷經成年體驗的人物頗為神似：就是《綠野仙蹤》中的桃樂絲，由美國女演員茱蒂·嘉蘭所飾演。《綠野仙蹤》是全球最早使用彩色技術的真人電影之一：桃樂絲在電影中從單色呆板的堪薩斯場景，遠征到紅光翠舞的綠野仙蹤。而「成年」的這個概念，讓人想到文圖拉在一年前所繪的《跨旅 (人文動畫系列)》：在此作品中，藝術家將日本原宿流行文化的視覺語言、與骷髏頭和其他邪惡角色並置，以表述主角的成年過程。在《跨旅 (人文動畫系列)》中，藝術家將焦點放在歷經這恍悟時刻的個人內在情感。而《人文動畫 (1)》跳開這主題，反過來探索主角對世界的終然理解：這世界並非是一個只有童話和獨角獸的仙境，而這理解雖然有時會讓人感到痛苦和可怖，卻是必要的元素，好讓我們能全然理解並欣賞人類生存經驗的種種。

無庸置疑，文圖拉能透過爐火純青的技藝，將各色各樣觸動人心的形象相融交織；接著，他再將所有元素組合成一場夢筆生花的視覺盛宴。《人文動畫 (1)》之所以令人讚嘆，在於藝術家有種與生俱來的天賦，讓人們在自我實現的奮鬥道路上暫停片刻，並在那一剎那表達我們生命經驗的千頭萬緒、還有人類狀況的錯綜複雜，讓觀者回味無窮。

62 KEY HIRAGA 平賀敬

(1936-2000)

Fenêtre

signed and dated 'Key Hiraga 65' (lower left);
signed in Japanese, titled 「fenêtre」 and signed
'Key Hiraga' (on the reverse)
oil on canvas
130 x 96.5 cm. (51½ x 38 in.)
Painted in 1965

HK\$500,000-700,000**US\$65,000-90,000****PROVENANCE**

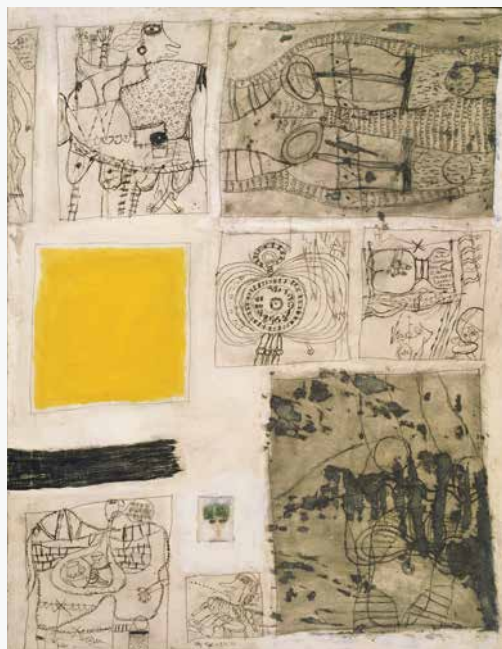
Jean-Marie Drot Collection, France
Art Contemporain I - Collection Jean-Marie Drot, Cornette
de Saint Cyr, Paris, 9 June 2016, lot 11
Acquired from the above sale by the present owner

窗

油彩 畫布
1965年作
款識：Key Hiraga 65 (右下)；平賀敬
「fenêtre」 Key Hiraga (畫背)

來源

法國 Jean-Marie Drot 舊藏
Art Contemporain I - Collection Jean-Marie
Drot, Cornette de Saint Cyr, 巴黎2016年6月9日
編號11
現藏者購自上述拍賣



Key Hiraga, *The Window*, 1964.
Museum of Modern Art, New York, USA.
Artwork: © Courtesy to Fuma Gallery





Lot 62 Detail 局部

When New York Museum of Modern Art curator William Lieberman visited Key Hiraga's studio in 1965, he immediately acquired *The Window* for the New York MoMA permanent collection. The work offered in this auction comes from the same historically significant series. Hiraga began creating the *Fenetre* series in 1964, around the time when he relocated from Tokyo to Paris. During this transition to a new urban milieu, he painted what he saw around him, inspired by the people and objects of the city. As a self-taught artist, Hiraga advanced his technique by investigating individual emotion and action, depicting his findings in a tangle of contour lines woven into expressionistic forms. This early style is likened to Twombly and Dubuffet, who also admired the idea of creativity based on the non-conscious and calligraphic use of line.

In his *Fenetre* works, Hiraga carves his canvas up into smaller windows, within which he creates a miniature scene. The painting within a painting' compositional style leads the viewer into an unknown, dreamlike space—as if we are 'peeping' through different kinds of hidden windows floating in midair. Like most of his early works, *Fenetre*, is predominantly black and white, and he relies heavily on line to convey his narrative. The lower portion of the canvas, with its bold patterns and fields of color, foreshadows his heavily saturated and emphatic painting style of the 1970's.

Within *Fenetre* the artist creates seven windows depicting different scenes. Some cross over into neighboring windows, creating a larger story, while others are contained within their own borders. The figures within these windows are positioned at different orientations—some are rotated 90 or 180 degrees from the viewer. This difference in positioning forwards the idea that each window is its own story, completely independent of the larger canvas. These scenes range from the mundane, daily routine to more suggestive, complicated themes. In the lower right portion, an outstretched arm reaches

across two windows onto a female form outlined in red. A word bubble, filled with illegible script, extends from a disembodied head, which strengthens the narrative power of the piece for the audience to decode and translate on their own. The window above these is executed completely in contour lines, and depicts a family around a dinner table, completely unaware of the scene playing out below them. The smallest window is completely darkened, where a solitary figure stands with wide eyes. He appears anxious, trapped within the confines of his own home, and small, empty word bubbles drift up from his mouth. With this complex composition and emotive style, Hiraga weaves an urban tale of human interaction and separation.

The artist's *Fenetre* series are an homage to Japanese ukiyo-e, which depicted the worldly pleasures of urban life in Japan from the 17th to the 19th century. These small woodcuts often portrayed scenes from an aerial perspective, as if the viewer is peering in from the outside. Hiraga takes this notion of voyeurism one step farther, by employing principles of Cubism as well. His use of contour line allows him to present both hidden and visible surfaces in the same plane, just as his *Fenetre* composition allows him to present a public and private view of the lives of individuals.

During his tenure in Paris, Hiraga moved away from calligraphic line and abstract figures towards colorful realism and figuration. His composition also became bolder, as he depicted increasingly erotic scenes. This later work, with its flattened, emphasized forms and bold colors can be seen as a precursor to the Superflat movement, embodied by the work of Takashi Murakami. Despite this transformative maturation, what remains throughout Hiraga's work, which began with his *Fenetre* series, is his fixation on human desire and interaction. These paintings allowed Hiraga to investigate the individual both emotionally and physically, and depict humans in their most vulnerable and intimate states.



在一九六五年，現代藝術博物館首席策展人 William Lieberman 到訪平賀敬工作室，當下即決定購入《窗》，作為美術館永久館藏。而是次拍品更來自同一個系列，顯見其重要之處。平賀敬在一九六四年從日本移居到巴黎，同時間開始創作「窗」系列。生活在陌生的都市環境中，平賀敬受到城市中的人、事、物所啟發，他開始繪畫自己周遭所見所聞。作為一位自學藝術家，平賀敬用自己的方式深化其作品技巧。他研究各種情感和動作，再轉化到畫布之上，令線條和面塊錯綜複雜地組合與交織。從他早期的作品中，我們不難察覺平賀敬如賽·托姆弗雷和杜布菲一樣，崇尚著非意識與線條性的創作。

在「窗」系列中，平賀敬將畫布的空間分割成多個小窗，並在每個小窗中創作了不同的景觀。這種畫中有畫的構圖方式，將觀者領進一個未知又彷彿如夢境一樣的空間——似在「偷窺」一扇扇漂浮在半空中但不盡相同的隱秘窗口。《窗》一如平賀敬其他早期作品，使用了大量黑、白色，更以多重形態的線條表達他的思緒。觀者更可從畫布下半部分的濃厚色彩和符號中，一窺平賀敬 70 年代色彩濃厚極富感染力的創作脈絡。

平賀敬在《窗》中，創造了七個窗戶，分別表現了七個不同場境。有一些能彼此互相連結，有些則獨立於其他窗戶。藝術家更分別以垂直或水平的方式描繪了各個不同形態的人體。這種多重方向的構圖進一步深化了各窗戶的獨立性——每一個窗戶各自傳遞著不同故事，甚至完全獨立於整個畫布。這些獨立的場景不單單述說了平凡的日常，更表達了一些複雜並充滿暗示的意象。在右下角，一隻手臂從畫布邊緣伸出，橫跨了兩個畫面並搭在一個有豔紅色輪廓線的女性軀體上。而手臂下有一個分離的頭部，引伸出一個對話窗，窗中有許些難以辨識的文字。這些神秘文字深化了作品的元素，觀者只能自行詮釋、解讀平賀敬所欲闡述的故事。平賀敬在上方的窗口單運用了線條，描畫了圍在餐桌

前的一家人。這家人完全獨立於下方窗戶，對上述的場景更是毫不知情。而在左下角有一個孤獨的人睜著一雙大眼，站立在最小又最暗的窗戶中。被侷限於這陰鬱的空間內，一個細小又空洞的對話窗從他憂心忡忡的臉上呼出。平賀敬透過複雜的構圖和極具感染力的表達手法，闡述出現代人與人的連繫和分離。

此外，平賀敬的「窗」系列，亦表達了藝術家對日本浮世繪的敬意。在十七至十九世紀之間，日本流行以浮世繪記錄塵世間的生活。浮世繪大多是小型木刻版畫，並使用空間透視刻畫箇中事物，鳥瞰般的角度令觀者彷彿從外界窺進畫內。而平賀敬更進一步地將這種窺視感深化，同時更沿用立體派多面呈現的手法。畫中使用的線條技法，讓前後或是隱藏在其中的不可見物同時並置於畫面之中。尤如《窗》一作中獨特的構圖，引領着觀者以不同角度，既觀望又窺視地一探畫中人生活。

平賀敬在巴黎居住期間，他不再使用如書法一般的線條和抽象的形體，而轉用高濃度色彩和具象的造型。隨著風格逐漸偏向現實與具體，畫面的構圖亦愈趨大膽，用作表達兩性情慾的創作主題。平賀敬在後來的作品中，大量使用濃厚顏色，在畫面上平塗出各個具像的扁平板塊，作為這種創作風格的先鋒，影響著日後的超扁平藝術運動，包括日本藝術家村上隆。雖然平賀敬從「窗」系列以來，不斷轉變深化個人創作風格，但唯獨不變的，是藝術家對人類慾望和關係的執迷。平賀敬透過繪畫，研究著人類的肉體和情感，詮釋著既脆弱又私密的人性狀態。

63 OSAMU TEZUKA 手塚治虫

(1928-1989)

All Stars

signed in Japanese, dated '4/18 1976' (on the reverse)
watercolour on paper
15 x 19.2 cm. (5 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in.)
Painted in 1976

HK\$600,000-800,000**US\$77,000-100,000****PROVENANCE**

Private Collection, Japan

This work is accompanied with a certificate of registration
issued by Osamu Tezuka Works of Art Registration Meeting

眾星雲集

水彩 紙本
1976年作
款識：手塚治虫 4/18 1976 (畫背)

來源

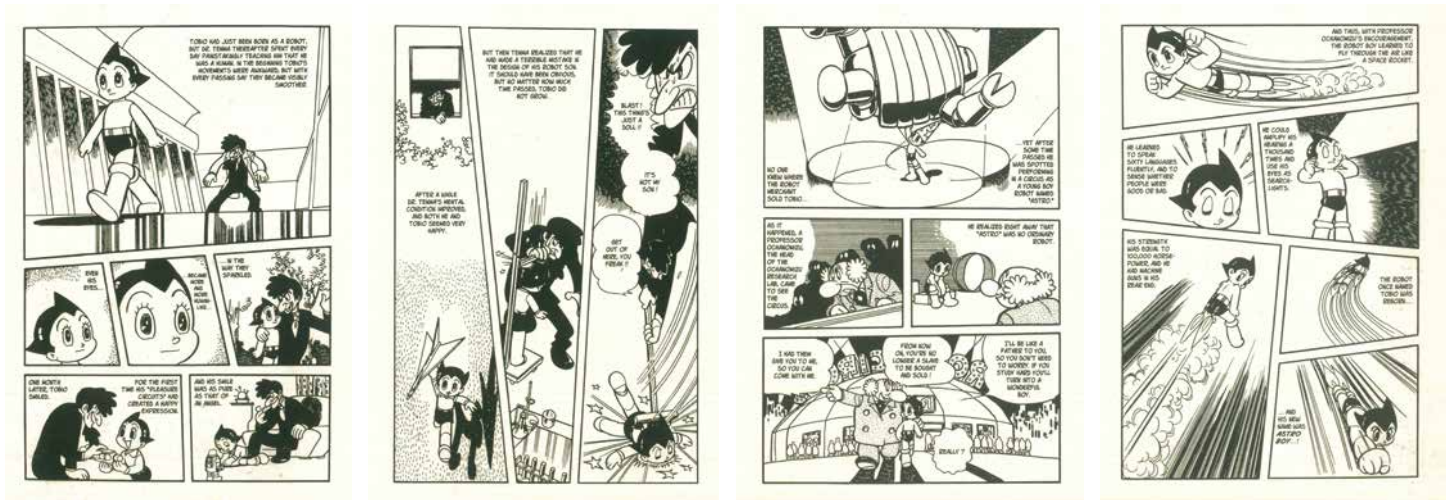
日本 私人收藏

此作品附手塚治虫作品登錄會所發之登錄證書



The first chapter of Astro Boy appearing on the cover of *Weekly Shonen Magazine* in April 1952
第一章《小飛俠阿童木》出現在1952年4月號《每周少年雜誌》的封面





Astro Boy Manga pages
《小飛俠阿童木》漫畫頁

GOD OF MANGA

If it was not for Osamu Tezuka, Japan would not be the Kingdom of Manga as we know today. Osamu Tezuka was born to a middle class family. His father's love of the cinema gave him the opportunity to see many different kinds of movies. His mother also read manga to him when he was young. Although Tezuka was trained as a medical doctor, he ultimately chose the path of an artist. Created close to 700 sets of manga during his lifetime, his contributions brought revolutionary changes. As such, Osamu Tezuka is hailed as the "God of Manga" in Japan.

The history of manga in Japan can be traced back to the beginning of the 12th century. The *Chōjū-jinbutsu-giga* (Scrolls of Frolicking Animals and Humans) from the Heian period is considered the earliest known specimen of manga. *Hokusai Manga* by Ukiyo-e master Katsushika Hokusai from the Edo period is the earliest work that refers itself as manga in the title. Literally, "man" in the word manga means spontaneous and fantastic, and "ga" means images or illustrations. The format of manga has undergone tremendous changes to this day, and Osamu Tezuka's contribution to its development legacy cannot be overstated.

In terms of creative techniques, Osamu Tezuka incorporated cinematic treatments in his drawing and created the New Manga movement in Japan. Tezuka was not the first person to create works in the manga format. Indeed, there were many other manga artists who came before him. However, he introduced many cinematic devices in his manga such as close-ups, focus changes, wide shots, bird's-eye views, multiple-camera setup to construct storylines, and even different lighting effects to conjure atmosphere. These innovations free manga from the traditional format of four-panel comics and open up a world of possibilities. In 1961, the founding of Mushi Production proved to be a pivotal moment in the development of Japanese anime industry. Tezuka successfully developed a production method that is low-cost yet high quality. This made animation productions possible even during the times of economic downturns. The first serialised television animation *Astro Boy* and the first colour serialised television animation *Jungle Emperor Leo* were both produced following this new development.

Osamu Tezuka also made groundbreaking contribution in terms of the content of manga. Originally considered as merely a juvenile pastime, Tezuka included content that are expansive, sophisticated, and philosophical in manga. It elevates manga to the level of literature and

art. The work offered in this auction *All Stars* (Lot 63) is a collection of the six most canonical characters created by Tezuka. Standing behind a banister, the characters smile cheerfully at the viewers. *Astro Boy*, *Princess Knight*, *Black Jack*, *Jungle Emperor Leo*, *Phoenix*, and *The Three-Eyed One* are all major works by Osamu Tezuka, and they are immensely popular works that have a special place in the hearts of the viewers. Another group of works (Lot 64) is a continuation of *All Stars* — the main characters of the latter work are individually portrayed in different media, including watercolour, marker, and print. World War II left a lasting impression on Osamu Tezuka. His experience with famine and the cruelty of war gave him a better appreciation for life, "My manga tell a wide variety of stories, but the fundamental subject matter is the same. It is about the dignity and preciousness of life, and the empathy for life itself".

In his tireless pursuit of his dreams, Osamu Tezuka not only influenced manga artists, his works are hugely inspirational to contemporary artists and popular culture as well. Almost all Japanese manga artists, namely Fujiko F. Fujiko, Shotaro Ishinomori, and Fujio Akatsuka, credit Tezuka as their inspiration. Contemporary artist Takashi Murakami also professes deep reverence for Osamu Tezuka, and his work *Little Boy* appears to pay tribute to *Astro Boy*. Osamu Tezuka's works received countless awards and accolades, and amongst them *Princess Knight* is widely recognised as the first manga to feature a female protagonist for a female audience. First serialised in 1967, *Phoenix* is an exploration into the mystery of life. It was Osamu Tezuka's magnum opus. Unfortunately, he did not get to finish the last instalment "Modern Chapter" before he died, and it remains an eternal mystery for the readers. *Phoenix* rises from the ashes and reborn in flames — it represents eternal life. Like the phoenix, the power of Osamu Tezuka's works will endure, "A person should have at least one passion. It should be an interest that will never become stale. It is something that one can keep cultivating continuously. For me, it has to be manga".

漫畫之神

假如沒有手塚治虫，那麼日本也許可能不會是現今的「漫畫王國」。手塚治虫出生自一個小康之家，受愛電影的父親影響，自小有機會在家裡觀接觸到不同的電影，母親也會在手塚小時候唸漫畫書給他聽。手塚治虫雖然是醫學博士，最終卻棄醫從畫，一生創作近七百部漫畫，對漫畫帶來革命性的改變，被後世尊稱為「日本漫畫之神」。

日本漫畫的歷史可追溯自12世紀開始，平安時代的《鳥獸戲畫》被認為是日本最古老的漫畫作品。江戶時代浮世繪大師葛飾北齋的《北齋漫畫》，是其中一個最早期以「漫畫」為名的繪本。在名字含義上，「漫」指「任意地、異想天開」，「畫」指「圖片、圖畫或插圖」。時而至今，漫畫的形態已經演變不少，而手塚治虫對漫畫發展歷史的貢獻實在功不可沒。

在創作技巧上，手塚治虫將電影技巧融入繪圖技法，並創造了日本「新漫畫」的風潮。手塚固然不是漫畫創作的第一人，在他以前已有不少其他漫畫家。然而，他採用近鏡、變焦、廣角、俯視等電影技術繪圖，以分鏡頭的方式連接故事，甚至以不同燈光效果來營造氣氛，擺脫以四格漫畫和傳統連環畫的繪畫方式，突破漫畫的可能性。1961年，「虫製作公司」的成立奠定了日本動畫界的發展方向，手塚成功研發低成本、高品質的製作方法，使動畫製作在經濟低迷時變得有可能。日本第一部多集電視動畫小飛俠阿童木、第一部彩色多集電視動畫森林大帝也隨之而誕生。

在內容上，手塚治虫將本來只被看作為玩具的漫畫，加入長篇、複雜、富哲理的內容，將漫畫的層次提高至文學性及藝術性水平。是次拍品《眾星雲集》集合手塚六個最經典的漫畫人物，眾星倚著欄杆帶著希望向觀眾展現笑容。《小飛俠阿童木》、《藍寶石王子》、《怪醫秦博士》、《森林大帝》、《火之鳥》、《三眼神童》等都是手塚治虫的知名代表作，無一不是膾炙人口的漫畫作品。是次拍品《眾星雲集》（拍品編號63）正正集合手塚此六最經典故事的漫畫人物，眾星倚著欄杆帶著希望向觀眾展現笑容。而另一套作品（拍品編號64）是《眾星雲集》的延伸，將當中各個人物以獨立作品的形式呈現，更包括水彩、麥克筆及版畫不同的媒介。二次世界大戰讓手塚治虫對生命有深刻的體會，他曾經飽受飢餓及經歷戰火帶來對生命的威脅。他自言：「我的漫畫裡有各式各樣的故事，可是基本的主題都是一樣的。也就是人活著的感慨，生命的尊嚴和可貴。」

憑藉一生對夢想的追求和信念，手塚治虫不但影響其他漫畫家，他的作品更成為藝術家的靈感來源，造就現今的流行文化。幾乎所有的日本漫畫家都是受手塚治虫作品啟蒙，當中包括藤子不二雄、石之森章太郎及赤塚不二夫。著名當代藝術家村上隆亦對手塚治虫極為尊敬，村上隆的「小男孩」也似乎是阿童木的延伸。手塚的作品屢次獲得各種獎項，其中的《藍寶石王子》公認為日本第一部少女故事漫畫。1967年開始連載的探討生命奧秘的作品《火之鳥》，是其創作生涯的巔峰「生命之作」，至他臨終時，作品最後一章《現代篇》仍未完成，成為讀者永遠不得解構迷思。火之鳥是浴火中重生的鳳凰，代表著一個有著永恆生命的個體，就如手塚治虫的作品一樣永垂不朽——「人至少要有一個熱中的事、決不會膩的興趣，能不斷做下去。對我而言，那當然是畫漫畫。」



Katsushika Hokusai, *Denshin Kaishu Hokusai Manga*, 1814
葛飾北齋《(Denjin Kai) 北齋芒果》1814



Osamu Tezuka at work
手塚治虫創作中

64 OSAMU TEZUKA 手塚治虫

(1928-1989)

1. Kimba the White Lion

signed in Japanese and dated '1.24.1981' (lower middle)
watercolour and marker pen on paper
34 x 24 cm. (13 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in.)
Painted in 1981

2. Astro Boy

signed in Japanese (lower left)
marker pen on paperboard
27.3 x 24.2 cm. (10 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in.)

3. Black Jack

signed in Japanese (lower left);
inscribed in Japanese (upper left)
marker pen on paperboard
27.3 x 24.2 cm. (10 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in.)

4. Phoenix

signed in Japanese (lower right);
numbered '27/100' (lower left)
screenprint
image: 19.5 x 19.5 cm. (7 $\frac{5}{8}$ x 7 $\frac{5}{8}$ in.)
sheet: 35.5 x 35.5 cm. (14 x 14 in.)
edition 27/100

5. Princess Knight

stamped (lower right);
numbered '22/200' (lower right)
cel print
28.5 x 38.5 cm. (11 $\frac{1}{4}$ x 15 $\frac{1}{8}$ in.)
edition 22/200

HK\$220,000-400,000**US\$29,000-51,000****PROVENANCE**

Private Collection, Japan

The work *Black Jack* is accompanied by a certificate of registration issued by Osamu Tezuka Works of Art Registration Meeting

1. 森林大帝

水彩 麥克筆 紙本
1981年作
款識：手塚治虫1.24.1981 (中下)

2. 小飛俠阿童木

麥克筆 紙板
款識：手塚治虫 (左下)

3. 怪醫秦博士

麥克筆 紙板
款識：手塚治虫 (左下)；長嶋一茂様 (左上)

4. 火之鳥

絲網 版畫
版數：27/100
款識：手塚治虫 (右下)；27/100 (左下)

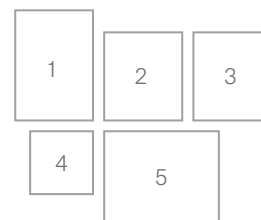
5. 藍寶石王子

動畫原畫膠片版畫
版數：22/200
款識：印章 (右下)；22/200 (左下)

來源

日本 私人收藏

作品《怪醫秦博士》附手塚治虫作品登錄會所發之登錄證書





65 MR.

(B. 1969)

Exercising My Telekinetic Powers

signed and dated 'Mr. 2012' (on the lower left side)
acrylic on canvas
130.5 x 97 cm. (51 $\frac{3}{8}$ x 38 $\frac{1}{4}$ in.)
Painted in 2012

HK\$800,000 - 1,200,000**US\$110,000 - 150,000****PROVENANCE**

Lehmann Maupin Gallery, New York, USA
Private Collection, USA
Anon. Sale, Christie's Hong Kong, 28 May 2017, Lot 167
Acquired from the above sale by the present owner

Exercising My Telekinetic Powers

壓克力 畫布
2012年作
款識：Mr. 2012 (左下側)

來源

美國 紐約 立木畫廊
美國 私人收藏
佳士得 香港 2017年5月28日 編號 167
現藏者購自上述拍賣



Wayne Thiebaud, *Cake Rows*, 1962. Private collection.
Artwork: © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.
韋恩·第伯《Cake Rows》1962年私人收藏

"My Superflat idea corresponds to the introduction of a multiplicity of points. [...] Japanese painting plays on subjectivity, on the freedom to enter into the reality of a scene through a gaze that can come from any angle. It is, therefore, a way of painting that could be considered rather anarchic."

- Takashi Murakami

「我的超扁平化想法與多點視覺效果是相契合的。[...] 日本繪畫注重主觀性，強調通過任意角度皆能進入現實場境的自由度。因此，這可以說是一種無組織且天馬行空的繪畫方式。」

- 村上隆



Exercising My Telekinetic Powers depicts a prepubescent girl floating on the canvas amid a hovering flow of candy, pastries, junk food, school supplies, and stars. Strands of blue-turning-to-purple hair swirl around the girl's head, contributing to this strikingly colourful and busy composition. The typical manga female pubic student, with her confident smile, flawless blushed skin, and a pair of enormous and watery eyes, poses with a sense of control despite a lack of contextual surrounding and grounding. Everything seems stopped in time, to the viewer's delight, and thus drawing on the glamorous fantasy of the anime-like surrealistic scene.

Mr. can be identified with a movement in Japanese art known as "Tokyo Pop" or "Superflat." The most recognized artist of this movement, Takashi Murakami, hired Mr. as his first studio assistant; Murakami further placed this Pop aesthetic at the forefront of the international avant-garde with his seminal three-part exhibition series. *Superflat*, *Coloriage*, and *Little Boy* toured Japan, Europe, and the United States between 2000 and 2005 (and included Mr., Yoshitomo Nara, and Aya Takano among others). Like his fellow Superflat artists, Mr. mines the Japanese subculture of otaku—a computer-geek culture characterized by an obsession with *manga* (comic books), *anime* (cartoons), and Lolicon imagery (comics featuring Lolita-like girls)—and celebrates the Japanese concept of *kawaii* or cuteness.

The artist adopted his name from the post-war Japanese baseball star Shigeo Nagashima, the third baseman for the Yomiuri Giants known as "Mister." This notion of fan worship carries over into his subject matter, particularly in his obsessive drawings of characters pulled from otaku culture. *Exercising My Telekinetic Powers* exemplifies the style and subject matter that has garnered MR. an international cult following.

Mr.'s works always carry strong inner emotion, ranging from misery, hopelessness, despair, fear, to hope, stability, satisfaction. His recent works in particular have focused on deep reflections on the state of the world and society, and the future they hold. Mr.'s work doesn't seek to be political, but is rather a personal statement influenced by his own life. His violent domestic upbringing had a deep impact on his dark vision of the world, and it would seem only natural for him to find refuge in his art. Here, the aim is not to challenge the audience to take a stand, but to provide comfort. The girl's facial expression is that of utter satisfaction, as she escapes into a wonderful world of floating candy and other comforting food. Light touches her world with sparkles throughout the composition, and a slight breeze, provoked by swirling deliciousness, subtly suggests eroticism, as the back of her skirt lifts up to probably reveal her underwear.

This luscious work provides a glimpse into the collective psychology of the contemporary Japanese folks, thus acting as a societal statement. Through the figure of a commonly-found and apparently optimistic teenage student, the work reflects a generation of adults who finds comfort in escaping reality and ultimate empowerment through bringing out their alter-ego. It also exemplifies how Mr. blends adolescent fancy with the innocent manga world, incarnating the intricate reflection on the private fantasy world.

Mr. has regularly appeared in a number of international shows. His collaborations with Pharrell Williams have projected him to the forefront of international pop culture, beyond Japanese boundaries, making him a major actor of the Superflat movement.

《*Exercising My Telekinetic Powers*》一作的中央是一位青春期前的稚嫩女孩漂浮其中，糖果、糕點、垃圾食品、文具和星星都盤旋在畫布所構成的星系中。藍紫相交的發束縈繞在女孩的頭頂上，為這本以鮮艷冗復得畫面增添更多精彩。儘管藝術家並未交代周遭環境或背景，可女孩的身份卻不甚模糊：一個漫畫中典型的公校女生，露出自信的笑容，完美無瑕的皮膚襯著一雙水汪汪的大眼睛，迷人卻又不失分寸。時間彷彿靜止，一切立即定格，觀者們便被吸入這美輪美奐的超現實主義幻想中。

Mr. 可以說是日本藝術浪潮中「東京波普」和「超扁平運動」中的重要勢力。村上隆則是該運動中最廣為人知的代表人物，他也曾聘請 Mr. 作為他工作室的第一個助手；村上隆憑借開創性的三聯章展覽系列，進一步將東京波普美學置於國際前衛藝術的最潮頭。巡回展覽《*Superflat* (超扁平)》、《*Coloriage* (塗色)》與《*Little Boy* (小男孩)》風靡日本、歐洲和美國（其中也包括了 Mr.、奈良美智、高野綾等藝術家的作品）。正如其他同時期超扁平風格藝術家一樣，Mr. 深入挖掘日本御宅族文化，這種網絡亞文化的核心即是對漫畫、動漫，和蘿莉控意象的狂熱著迷，同時摯愛著日本文化中卡哇伊也即可愛萌的風潮。

Mr. 這個名字取自於戰後日本棒球巨星長島茂雄，作為讀賣巨人隊的三壘手，被球迷尊稱為「先生」。這種狂熱崇拜的概念一直延續到 Mr. 的藝術創作中，尤其他對御宅族文化人物的迷戀也映射在他的作品中。《*Exercising My Telekinetic Powers*》完美呈現了 MR. 的風格與主題，也正是這樣高度個人化的風格使他橫掃全球、吸引到眾多追隨者。

從痛苦、無助、絕望、恐懼到希望、穩定、滿足，Mr. 的作品總是內涵強烈的情感。他近期的作品更側重於對當下全球社會現狀與未來的深刻思考。但 Mr. 的作品絕非政治評論，而更像是對自己生活反思的個人陳述。從小就遭受家庭暴力的痛苦直接促使了他對世界的暗黑態度、冷眼相看，藝術則自然而然地成為了他尋求精神慰藉的庇護所。他並非為了挑戰觀者的立場，而是為了給予他們寬慰與舒適。畫中女孩的神情十分安心與滿足，因為她躲進了一個裝滿了漂浮的糖果與美食的奇妙世界。整個構圖中，浮光輕拂著女孩，點亮了整個幻境，一陣微風裹挾著漩渦狀的美味與滿足，不經意間撩撥起女生的短裙，微妙地春光乍洩、色色空空。

透過這份甜美與嬌羞的視覺畫面，觀者可以一窺當代日本民俗文化的集體心理，進而演化為一種社會宣言。通過一個平平無奇、看似樂觀的青少年女學生形象，本件作品更是映射出一代成年人在逃避現實與尋找另一自我中最終達成自我肯定的過程。也更是通過融合對青春期的純淨迷戀與單純幼稚的動漫世界，Mr. 在該作中展現出他對私密幻想世界的複雜反思。

Mr. 經常參與各種國際展覽中。他與法瑞爾·威廉姆斯的合作更將他推向了國際波普文化的最前沿，超越了日本國界，使他一躍成為超扁平運動的中堅力量。



HI-LITE

66 MICHAEL LAU

(B. 1970)

Package Change: Three Michael Walk

signed with the artist's signature
(right panel, lower right)
acrylic and collage on canvas, triptych
left: 152 x 122 cm. (59 $\frac{7}{8}$ x 48 in.)
centre: 198 x 122 cm. (78 x 48 in.)
right: 183 x 152 cm. (72 x 59 $\frac{7}{8}$ in.)
overall: 198 x 396 cm. (78 x 155 $\frac{7}{8}$ in.)
Painted in 2019

HK\$500,000-800,000

US\$65,000-100,000

包裝改變：三行米高

壓克力 拼貼 畫布（三聯作）

2019年作

款識：藝術家簽名（右屏，右下）



Constantin Brâncuși, *The Kiss*, 1912, Philadelphia Museum of Art, Philadelphia, USA.

布朗庫西《吻》1912年 美國 費城 費城美術館藏

MICHAEL

P

WALK

15+

FOLLOW
AVOID

TEACHER
LEARNING



FRIEND
\$H.1P
SPEAKING
NI

ENLIGHTENED
JOY

REFLECTOR

PCP12.2

40+



WARNING:

FRAGILE HANDLE WITH CARE-NO PRESSURE, ONLY PLEASURE.

PCP12.3

WARNING:
SMALL DETAILS ARE TO BE CONSIDERED AT ALL TIMES.



Gardener series: Maxx, Jordon, Michael, 1999

Long revered as the "Godfather of Action Figures", Michael Lau combined his love of G.I. Joe action figures with the increasingly popular street culture in 1999 and created the Gardener series. 99 twelve-inch figures were exhibited in his solo exhibition held at the Hong Kong Art Center. It was a monumental event that put Lau on the international stage, which subsequently ignited a global craze to collect designer toys. In the article "20 Trends Sweeping the Globe", Forbes magazine named Michael Lau the pioneer who created and led the worldwide fever for vinyl figures.

The 2018 solo exhibition *Collect Them All!* was a pivotal moment in Michael Lau's artistic career. It was when he declared the artistic statement "All art are toys. All toys are art". The *Package Change* series made its debut in this show. In this series, the artist attempts to draw parallels between toy packaging with humans' desire to better themselves in order to become more competitive — *Package Change* is a metaphor for self-improvement.

The paintings in Michael Lau's *Package Change* series reference the vacuum forming process used in toys packaging. In terms of content, he utilized dark humor to wittily introduce to viewers the various manners of self-packaging and the advantages that come with the transformations. The price tags on the works denote value, and warning labels that are commonly seen on toys packages are replaced with "warming" labels — they serve as gentle reminders to the subjects who are undergoing the process of self-improvement. The eyes of these figures are superimposed with another set of eyes. The bottom layer represents the original state, and the top layer represents the outcome after the transformation.

Package Change: Three Michael Walk is the first triptych from the *Package Change* series. The triptych format originates from religious paintings in the Western tradition. It is also frequently employed by contemporary artists in recent years. The title of this work refers to a phrase in Confucius' *Analects*, "When I walk along with two others, they may serve me as my teachers. I will select their good qualities and follow them, their bad qualities and avoid them". Michael Lau re-examined this Eastern traditional thinking and presented the idea from the perspective of a light-hearted visual experience. With this treatment, he achieved a perfect equilibrium by putting equal significance in both the form and the message.

Michael Lau purposely used canvases that are different in shapes and sizes to complete the triptych. This format is a metaphor for three people with different personalities and physique coming from different walks of life. The three different Michaels represent the wise, the brave, and the carefree. Carefree Michael signifies that those who have reached 15 years of age are most suitable to actualise Confucius' teachings — it is the best stage in life to learn and blossom. Brave Michael adheres to the Confucian teaching of establishing oneself at 30 years old — it is a stage when one should have a firm understanding of one's direction in life. It is a time to demonstrate one's power to execute ideas. Positioned in the middle panel of the triptych is the Wise Michael. This pensive Michael symbolises the Confucian teaching of "one should no longer be confused at forty". At this stage in life, one should have the wisdom to pursue self-actualisation.

Three Michaels exchange glances — it suggests that they observe and interact with each other. As such, each Michael is both a teacher and a student, because they can all learn from each other. This relationship of being both the teacher and the student can be extended to a relationship of being both the friend and the enemy. It is reminiscent of the works by English painters Francis Bacon and Lucian Freud. Specifically, in a triptych painted by Bacon, Freud is the subject in all three panels. His body is situated in a distorted yet flattened dimension — it breaks all laws of physics of our objective reality. This treatment can be seen similarly executed in *Package Change: Three Michael Walk* — three panels are self-contained yet connected. Through the artist's brilliant use of framing, symbols, texts, and interactions between figures, it ceaselessly stimulates the viewers' desire to seek an objective reality where some kind of rules would bind the composition together.

The character modelling and texture used in this painting is inspired by the material characteristics of sponges. It also references sponges' capacity to absorb. Characters are rendered in a direct and linear fashion — it is stylistically consistent with Michael Lau's aesthetic which he has honed for years. This visual DNA originates from him studying modern art early in his artistic career. His observations and subsequent permutations can be seen in his succinct and timeless sense of beauty, which is most often seen in Brancusi's sculptures.

The composition of this triptych is inspired by Lego bricks. Through this allusion, the artist is able to articulate the interlocking and codependent relationships between people as well as between people and environment. Horizontal strokes, the character “one” in Chinese, can be found in the shadows of each Michael. As the three horizontal strokes are connected with one another, they make the Chinese character “three” in the title of this work. For individuals who are cultivating themselves, pursuing universal values and diversity in our society, *Package Change: Three Michael Walk* serves as a cautionary tale. A civilised society that prides itself on structure and progress must be built on space and platform that are open and fair. This openness should be just like the shared white spaces between the three Michaels where freedom is most vital.

Michael Lau 素有「Figure 教父」的美譽。他在 1999 年把他喜愛的 G.I. Joe 動作人偶，與日益普及的街頭文化結合，創作出命名為 Gardener 的 Figure 形象，99 個 12 吋人偶同時展出於香港藝術中心個展上，從此在國際間聲名大噪，引發大眾收藏設計師玩具的全球性熱潮。2008 年美國福布斯雜誌一篇名為「20 Trends Sweeping the Globe」文章，更推舉 Michael Lau 為於 90 年代創立及帶領搪膠人形潮流之領軍人物。

2018 年個人展覽「全收」是 Michael Lau 在藝術創作上的轉捩點，他提出了「所有藝術都是玩具，所有玩具都是藝術。」的藝術宣言。此展首次出現的「包裝改變」系列，是 Michael Lau 嘗試把玩具包裝的概念，與人類為提升競爭力而包裝自己的行為聯繫起來，「包裝改變」寓意自我包裝以求改進。

Michael Lau 在「包裝改變」系列的繪畫參照了玩具的傳統吸塑包裝形式，在內容上則配合了常用的黑色幽默風格，機智地介紹了各種自我包裝的手法，以及改變後可能帶來的得著。畫作上的「價格標籤」代表著價值，而玩具包裝上常見的「警告」字眼化作了「溫馨提示」，溫婉地提醒正在轉變過程中的主角需要注意不同事項。人物擁有雙層的眼睛，底層表現出原本的個性，而表層則顯示改變後的結果。

《包裝改變：三行米高》一作是「包裝改變」系列首次出現的三聯畫，此格式最早出現於西方宗教繪畫，在近代亦被不少藝術家採用。作品內容源於孔子論語中的名言「三人行，必有我師焉。擇其善者而從之，其不善者而改之。」意

思是：三人同行，其中必定有我的老師。我選擇他善的方面向對方學習，看到對方不善的方面，就藉以對照改正自己的缺點。這種對中國傳統思想的探討，被 Michael Lau 的色彩和造型處理改變為一次輕鬆而入世的視覺經驗，達到了形式和內容並重的良好平衡。

Michael Lau 刻意以不同大小和形狀之畫框組成三個畫屏，寓意生活中三種截然不同性格或體形之人。三個米高分別代表智者、勇者、及無憂的人。「無憂米高」示意十五歲以上便適宜實踐孔子的大道理，乃呼應夫子「吾十有五而志於學」的說法，亦代表著步往成長的萌芽階段。「勇者米高」則取夫子曰「三十而立」之說，代表三十歲應確定一生的大原則，是人生中需要好好顯示執行力的關鍵點。三聯畫之中心「智者米高」見「四十而不惑」沉思中的米高，意味着人生於此階段對智慧及自我實現的追求。

三位米高眼神互通，暗示着相互之間的不斷觀察及互動交流，因此每屏中的米高是「師」也是「生」，皆因每個人皆能從別人身上學習其長處。這種亦師亦友的關係，進一步來看也可以是亦朋友亦對手的關係，令人聯想到兩位當代英國畫家法蘭西斯·培根和盧西安·弗洛伊德的名字，以及培根以弗洛伊德為主角而繪畫的三聯畫名作，畫中人物身處既扭曲又平面化的空間，突破了現實世界的一切規則。這樣的處理同見於《包裝改變：三行米高》上，三個畫面既獨立又連接，通過人物、邊框、符號、文字的組合安排，不斷刺激觀者在心理上尋找一個具體的畫面構成規律。

畫中人物米高的造型和質感啟發自海綿的特徵，並借用了其善於吸收之意。人物簡約和直接的線條表達，貫徹了 Michael Lau 的多年來的美學信念，這種視覺基因的注入源於他年輕時代對現代藝術的親身觀察和轉化，特別是布朗庫西的雕塑中那份精簡而永恆的美感。

整組三聯的結構啟發自標誌性的樂高玩具，借此帶出人與人，人與環境之間，皆是凹凸互補的關係。細心觀察不難發現每個米高的影子裡暗藏「一」字，相互連接牽引，加起來自是點題的「三」一字。在追求多元普世價值面前，《包裝改變：三行米高》一作提供了個人修身的警醒作用，亦喚起觀者思考一個文明社會結構的進步，必須建立在一個平等而開放的空間和平台上，就像三個米高在白色版塊之間往來無間。



Francis Bacon, *Three Studies of Lucian Freud*, 1969, Christie's New York: 12 November 2013, lot 8A, sold for USD142,404,992
Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris
法蘭西斯·培根《佛洛伊德肖像三習作》1969年 佳士得 紐約 2013年 11月 12日 編號 8A 成交價：142,404,992 美元

HI-LITE

◊ 67 NICOLAS PARTY 尼古拉斯·帕蒂

(B. 1980)

Rocks

signed and dated 'Nicolas Party 2016' (on a label affixed to the reverse of the frame)
pastel on canvas
220 x 100 cm. (86¾ x 39¼ in.)
Executed in 2016

HK\$4,100,000-5,000,000

US\$530,000-640,000

PROVENANCE

The Modern Institute, Glasgow, UK
Acquired from the above by the present owner

LITERATURE

Nicolas Party: Pastel, exh. cat., Karma, New York, USA, and The Modern Institute, Glasgow, UK, 2017 (illustrated in colour, n.p.).

彩岩

粉彩 畫布
2016年作
款識：Nicolas Party 2016 (畫框後背標籤)

來源

英國 格拉斯哥 The Modern Institute 畫廊
現藏者購自上述畫廊

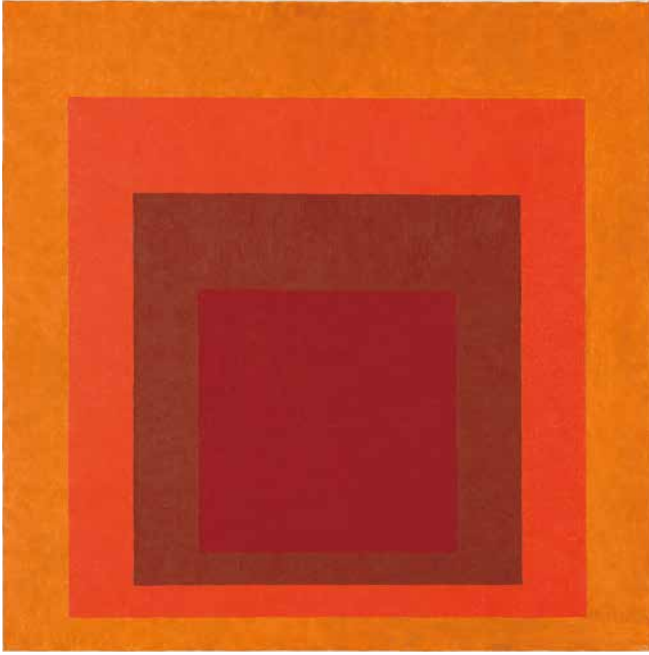
出版

2017年《尼古拉斯·帕蒂：粉彩》展覽圖錄 Karma 畫廊 紐約 美國及Modern Institute 畫廊 格拉斯哥 英國 (彩色圖版，無編號)



Juran, *Xiao Getting the Orchid Pavilion Scroll by Deception*, 10th century.
National Palace Museum, Taipei, Taiwan.
Photo by VCG Wilson/Corbis via Getty Images.
巨然《蕭翼賺蘭亭圖》10世紀 台灣 台北 國立故宮博物院





Josef Albers, *Affectionate (Homage to the Square)*, 1954.
 Centre Pompidou - Musée national d'art, Paris.
 Artwork : © The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York and DACS, London 2019.
 Photo : © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Bertrand Prévost.
 約瑟夫·亞伯斯《深情（向正方形致敬）》1954年作 巴黎 蓬皮杜中心

Classically trained, Swiss-born artist Nicolas Party is best known for revitalizing the traditional genres of portraiture, still-life and landscape. In his work, Party strips his subjects of superfluous details to question what makes an image recognizable. Less concerned with accurate portrayals, he plays with shape, colour, materials and composition to create works that transport viewers to a dreamy world of surreal figuration. Extensively informed by art history, Party explores the boundless possibilities of various media including painting, sculpture, pastel and installation. In the process, he turns his sitters, objects, and landscapes into emotive and seductive symbols that redefine the notion of representation. Since graduating from Glasgow School of Art in 2009, Party has been the subject of major solo exhibitions at institutions worldwide, including M WOODS, Beijing (2018); the Magritte Museum, Brussels (2018); the Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2017); and the Hammer Museum, Los Angeles (2016).

Rocks (2016) is an enigmatic pastel landscape, distinguished by Party's signature vibrant palette and flat, graphic imagery. Set against a muted grey-blue background, layers of ambiguously shaped rocks alternate loosely between a mix of soft and bold hues. Perhaps owing to his background in 3D animation and graffiti art, Party creates an illusion of weight and volume without compromising the flatness of his composition. Smaller, rounder forms lie innocuously at the bottom of the canvas, while towering hills emerge from behind like grossly distorted, inverted funnels. Despite its seemingly grandiose subject matter, the work exudes a lightness and humor redolent of artists such as David Hockney and René Magritte.

Deeply attuned to the lessons of art history, Party translates the tradition of landscape painting into contemporary terms. When asked about his practice, Party remarks, "I'm trying to work with subjects that are not original. Subjects that have been, and still are, painted all the time" (N. Party, quoted in F. Tattoli, "Talking with the Swiss painter Nicolas Party", *Fruit of the Forest*, December 2016). Rocks, as a subject, have long been central to the history of art – particularly Chinese landscape painting – and in their form and function have remained virtually unchanged. Although referencing the past, the mountainous forms in *Rocks* are divorced from period and place, caught in a state of limbo between past and future. It is precisely this timeless quality that fascinates the artist: wrestling with the limitations of his medium and the weight of history, Party creates a work that feels simultaneously familiar and new.

In keeping with the rest of his practice, Party does not create his landscapes from life. Instead, he draws upon a wide but selective vocabulary of figurative elements derived from his imagination. Like the late nineteenth-century painter Henri Rousseau, who often depicted ahistorical landscapes of rich foliage populated with animals, he transports his viewers to a fantastical universe. Other key art historical influences include Pablo Picasso, Félix Vallotton, Ferdinand Hodler and Giorgio Morandi. The latter's celebrated still-lives have been particularly inspirational for Party in terms of their quietly focused compositions. This lineage is palpable in the present work, which exudes a sense of deep mystery from its seemingly simple execution.



Georgia O'Keeffe, *Black Mesa Landscape, New Mexico / Out Back of Marie's II*, 1930.
 The Georgia O'Keeffe Museum, Santa Fe.
 Artwork : © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.
 Photo : © 2019. Photo Georgia O'Keeffe Museum, Santa Fe/Art Resource/Scala, Florence.
 喬治亞·歐姬芙《黑色平頂山景觀，新墨西哥 / 在瑪麗家後的風景 第二號》1930年作 州聖塔菲 喬治亞·歐姬芙博物館



David Hockney, *9 Canvas Study of the Grand Canyon*, 1998.
 © David Hockney
 Photo Credit: Fabrice Gibert
 大衛·霍克尼《大峽穀九聯作習作》1998年作 油彩 九聯作

曾受過古典藝術訓練的尼古拉斯·帕蒂出生於瑞士，他最為人著稱之處，在於他成功復興傳統肖像畫、靜物寫生和風景畫，讓人耳目一新。作畫時，帕蒂將多餘的細節從主題身上移除剔淨，使圖象能讓人一眼識透。描繪程度的精確與否並非他在意的重點；反之，他將焦點放在形狀、顏色、媒材和構圖上，帶領觀者到一個夢般異境，創作充滿超現實的比喻意涵。帕蒂對藝術史鑽研甚深，喜愛嘗試各種創作媒介的無盡可能：畫作、雕塑、粉彩和裝置藝術均是他的實驗對象。創作過程中，他把靜物主角、物件和風景畫幻化成充滿感染力和魅惑的象徵，重新定義圖像表意的概念。帕蒂在 2009 年畢業於蘇格蘭的格拉斯哥藝術學院，自那時起，他就前景看俏，在世界各地的藝術機構舉辦大型個展，像是中國北京的木木美術館 (2018 年)、比利時布魯塞爾的馬格利特博物館 (2018 年)，美國華府的赫須巨集博物館 (2017 年)，以及洛杉磯的漢墨美術館 (2016 年)。

《彩岩》(2016 年作) 是一幅謎樣的粉彩風景畫，以帕蒂所著稱的鮮豔顏色和平面、圖示的表象所創成。帕蒂先構築了低調、藍灰色的背景，岩石形狀隱晦未清，鬆散地層疊著，其用色不是柔和溫暖、就是大膽豔麗，相映成趣。或許因為帕蒂有 3D 動畫和塗鴉藝術的背景訓練，他能巧手創造重量和容積的幻覺，卻又不會使他構圖中獨有的平板效果受到影響。較小、較圓潤的石型物安置於畫布底處，低調無害；而高聳的山丘則從後方聳立而現，像是被誇張扭曲的倒懸漏斗。此畫的主題看似宏偉浮華，但隱隱散發著某種輕盈、詼諧感，頗有英國畫家大衛·霍克尼和比利時超現實主義畫家雷內·馬格利特的氣韻。

帕蒂對藝術史的學程向來留心體會，因此他將風景畫傳統轉譯成當代創作時，均有獨到之處。當人問起他的創作手法時，他答道，「我試著以非原創的主題作畫。就是那些曾經被人源引、而且現在仍持續被擷取的主題。」(尼古拉斯·帕蒂，引述自 F. 塔多利的訪談：〈與瑞士畫家尼古拉斯·帕蒂暢敘〉《森林之果》2016 年 12 月) 岩石這主題，向來在藝術史上佔有獨特搶眼的地位：在中國山水畫中尤其如此，而岩石的形狀和功能幾乎未曾改變。《彩岩》雖然指涉過往，但其山形的輪廓卻無時代或地區的聯想，在過去和未來之間的混沌邊境中擺盪著。而這恆久的特質恰恰是讓帕蒂神往的主因：他與創作媒材的限制和歷史重量間不斷拉鋸，從而創造出一幅既似曾相識卻又新鮮的作品。

帕蒂在其他創作實踐上也堅守原則，不會從生活中繪出山水風景。反之，他想像中的具象元素衍生了豐富、卻精選的藝術語彙，而他徜徉其中找尋靈感。19 世紀晚期的法國後印象派畫家亨利·盧梭，經常描繪無歷史記載的風景作品，簇葉蓊鬱、各種動物出沒其中，既純真又原始；而帕蒂就延承這樣的畫風，將觀者領往玄幻唯美的想像寰宇。其他藝術史上對帕蒂帶來重大影響的前驅，還包括了巴布羅·畢加索、費利克斯·瓦洛頓、同屬瑞士出身的費迪南·霍德勒、和喬治·莫蘭迪。最後者著名的靜物寫生，構圖洋溢著詳謐專注，對帕蒂帶來源源不絕的靈感。這種承襲在這幅作品中尤其顯而易見：執行手法看似簡單，卻散發著某種謎樣氛圍。

68 ALEX ISRAEL 亞歷克斯·伊斯雷爾

(B. 1982)

Sky Backdrop

signed, stamped and dated 'MADE AT WARNER BROS. STUDIOS BURBANK, CA. Alex Israel '13' (on the reverse)
acrylic on canvas
274.5 x 487.5 cm. (108 $\frac{1}{8}$ x 191 $\frac{7}{8}$ in.)
Painted in 2013

HK\$4,000,000-6,000,000**US\$520,000-770,000****PROVENANCE**

Private Collection

天空背景

壓克力 畫布
2013年作
款識：MADE AT WARNER BROS. STUDIOS
BURBANK, CA. Alex Israel '13 (畫背)

來源

私人收藏



Claude Monet, *Sunset at Lavacourt*. 1880.
Private Collection.
Photo: © 2019 Christie's Images Limited.
克勞德·莫內《拉瓦古日落》1880年作私人收藏

"I'm from Los Angeles, so I grew up in Hollywood, but was never a part of it ... Because I've always been an outsider, I've always been interested in the magic of the movies-in the connection between how they manipulate us and how art can manipulate us."

- Alex Israel





Alex Israel, *Los Angeles*.
 Image courtesy the artist and Almine Rech Gallery.
 Artwork: © Alex Israel.
 亞歷克斯·伊斯雷爾《洛杉磯》

Shot through with references to Hollywood and celebrity culture, Alex Israel's work is deeply connected to Los Angeles where he grew up. In his series of large-scale, unframed paintings entitled *Sky Backdrop*, Israel translates the movie industry's hazy blend of reality and fantasy into art. Executed in 2013, the present work glows with a sumptuous blend of pink and blue hues, reminiscent of a candy-coloured Californian sunset. Its unassumingly quiet, mirage-like surface is augmented to a scale that leaves viewers temporarily entranced under a seemingly limitless sky. Blushing with tropical luminosity, it is stripped of any obvious figuration apart from soft hints of diaphanous cloud. Although specifically local in genesis, Israel's immaculate backdrops are more than a homage to Sunset Boulevard, which itself has come to epitomize the city's endless sun-soaked freeways lined with swaying palm trees.

The origins of Israel's dreamy skies can be traced back to his earlier *Flats* series, which refers to the history of hand-painted backgrounds in theatre or film sets. For these works, Israel photographed L.A. sunsets and reached out to the Scenic Arts Department at Warner Brothers to help recreate his pictures on canvas. As seen in the present example, the result is a vast image scaled to the size of standard movie screen. Using a film production company as his studio, Israel internalizes the mechanisms and materials of

Hollywood, capturing something of its magic. When asked about his practice, Israel explains, "I'm a movie lover, and the illusion of cinema is all part of the fun. However, I'm also a lover of Hollywood the place, the landscape, its culture. I like the physicality of my city, its surfaces, textures and patina ... I like the idea of presenting scenic painting in the flesh, directly to the viewer, inverting its position from cinematic illusion to physical, Hollywood thing" (A. Israel, quoted in interview in *Ocula Magazine*, 2015, <https://ocula.com/magazine/conversations/alex-israel/>)

Israel's *Sky Backdrop* series is one of the most iconic strands within his complex and diverse practice. His paintings, sculptures, installations and videos not only posit the city of L.A. as central to American culture, but also playfully probe its constructed façade. Besides his artistic practice, Israel also hosts the TV show *As It LAys* where he interviews local celebrities, adopting an unresponsive, deadpan persona. He also produces his own line of sunglasses under the moniker "Freeway". With their multi-faceted commentary on contemporary culture, his works are held in the permanent collections of institutions including the Los Angeles County Museum of Art, the Centre Georges Pompidou in Paris, the Whitney Museum of Art and the Museum of Modern Art in New York.



Edward Ruscha, *Hollywood*, 1968. Private Collection.
Photo: © Christie's Images / Bridgeman Images.
Artwork: © Ed Ruscha.
埃德·拉斯查《荷李活》1968年作私人收藏

「我來自洛杉磯，我也在荷里活土生土長，但是我從未是這鬧區的一部分…因為我一直是個局外人，我對電影所展現的魔法一直有濃厚興趣 - 尤其是電影在情感上操弄我們、以及藝術操弄我們看法之間的結聯，覺得興味洋溢。」

- 亞歷克斯·伊斯雷爾

亞歷克斯·伊斯雷爾的作品，充滿了對荷里活和美國名人文化的指涉，與他家鄉洛杉磯有深遠綿密的根連。在他這一系列巨幅、無邊框且稱之為《天空背景》的系列作品中，伊斯雷爾將電影工業融合現實和幻想的混沌手法，創評成為一場藝術探險。本作完成於2012年，煥發著粉紅和藍色所調和而成的豪華韶光，讓人想起加州宛如糖果色澤那般燦爛的落日。畫作低調靜謐、仿若海市蜃樓般的畫面被放大到一個可讓觀者暫時脫開現實、佇立於一個看似無盡的天幕之下。作品表面綻放著熱帶般的光色，除了輕飄透明雲兒悠悠飛過外，毫無明顯造作的比喻表達。雖然作品的源起明確是當地風光，伊斯雷爾手繪而出的無瑕背景，對日落大道遠不止是一場由衷禮讚而已：日落大道這地標，儼然成了洛杉磯市綿延無盡之高速公路的縮影，浸沐在燦爛陽光之下，路兩旁盡是搖曳生姿的棕櫚樹。

伊斯雷爾這些夢幻迷濛的空際，起源可被追溯到他早期所畫的《平板》系列，指涉了戲院或片場那些手繪背景的去往歷史。為了摹擬這些作品，伊斯雷爾拍攝了洛杉磯的夕陽，並連絡華納兄弟的風景藝術部門，協助他在畫布上重構他的畫作。如現在這幅拍品所示，作品成果被模構放大到標準的電影銀幕大小。伊斯雷爾將一座電影製片公司當成工作室，將荷里活的運作細節和媒材細心內化成為源源的創作體悟，捕捉這個全世界娛樂重心的魔法。當人問起伊斯雷爾

的執行願景時，他解釋，「我是個電影迷，而電影所創造出來的幻象，正是這些樂趣的一部分。然而，我也是荷里活所代表的地標、風景和文化的愛好者。我熱愛我這城市的整體、它的外表、質感和種種面貌…我也愛將風景畫實際呈現給讀者的這概念，將它的位次從電影所創造出來的幻景，變化成為一個實際的、荷里活經驗。」(亞歷克斯·伊斯雷爾，引述自 *Ocula* 雜誌於2015年的一場訪談，<https://ocula.com/magazine/conversations/alex-israel/>)

伊斯雷爾的《天空背景》是他複雜且多元的創作實踐中最具代表性的系列之一。他的畫作、雕塑、裝置藝術和影片不僅將洛杉磯這個城市安置在美國文化的中央，他也以戲趣方式探索這城市小心建構的表面。除了藝術創作外，伊斯雷爾也主持電視節目，「洛城風采」，以一種無反應、面無表情的角色訪問當地名人。另外，他也以「高速公路」的別名生產自己的太陽眼鏡精品。伊斯雷爾的作品以多面評論針貶當代文化，因此在洛杉磯郡立美術館、法國巴黎龐畢度中心、以及紐約的惠特尼美術館和現代藝術博物館成為永久藏品。

69 JOSH SPERLING 喬希·斯博林

(B. 1984)

Dream Machine

signed and dated 'Sperling '17' (on the reverse)
acrylic on canvas and plywood
162.5 x 162.5 cm. (64 x 64 in.)
Executed in 2017

HK\$500,000-800,000**US\$65,000-100,000****PROVENANCE**

Galerie Perrotin, Paris, France
Private Collection
Acquired from the above by the present owner

EXHIBITED

France, Paris, Galerie Perrotin, CHASING RAINBOWS, January
- February 2018.

夢境機器

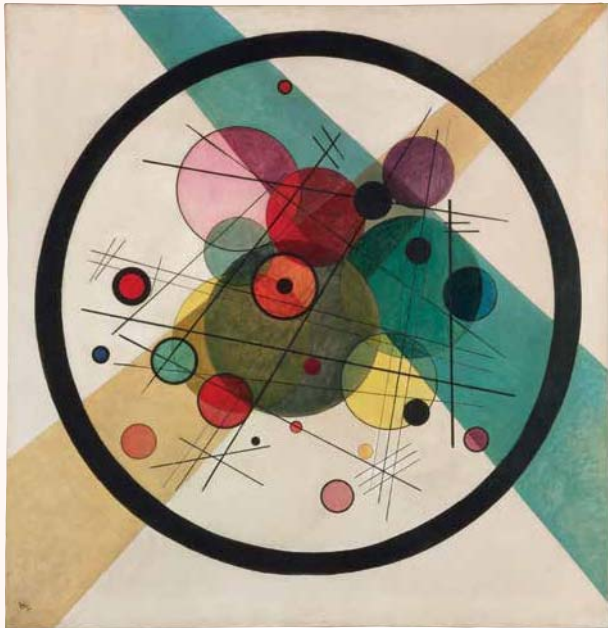
壓克力 畫布 膠合板
2017年作
款識：Sperling '17 (畫背)

來源

法國 巴黎 貝浩登畫廊
私人收藏
現藏者購自上述收藏

展覽

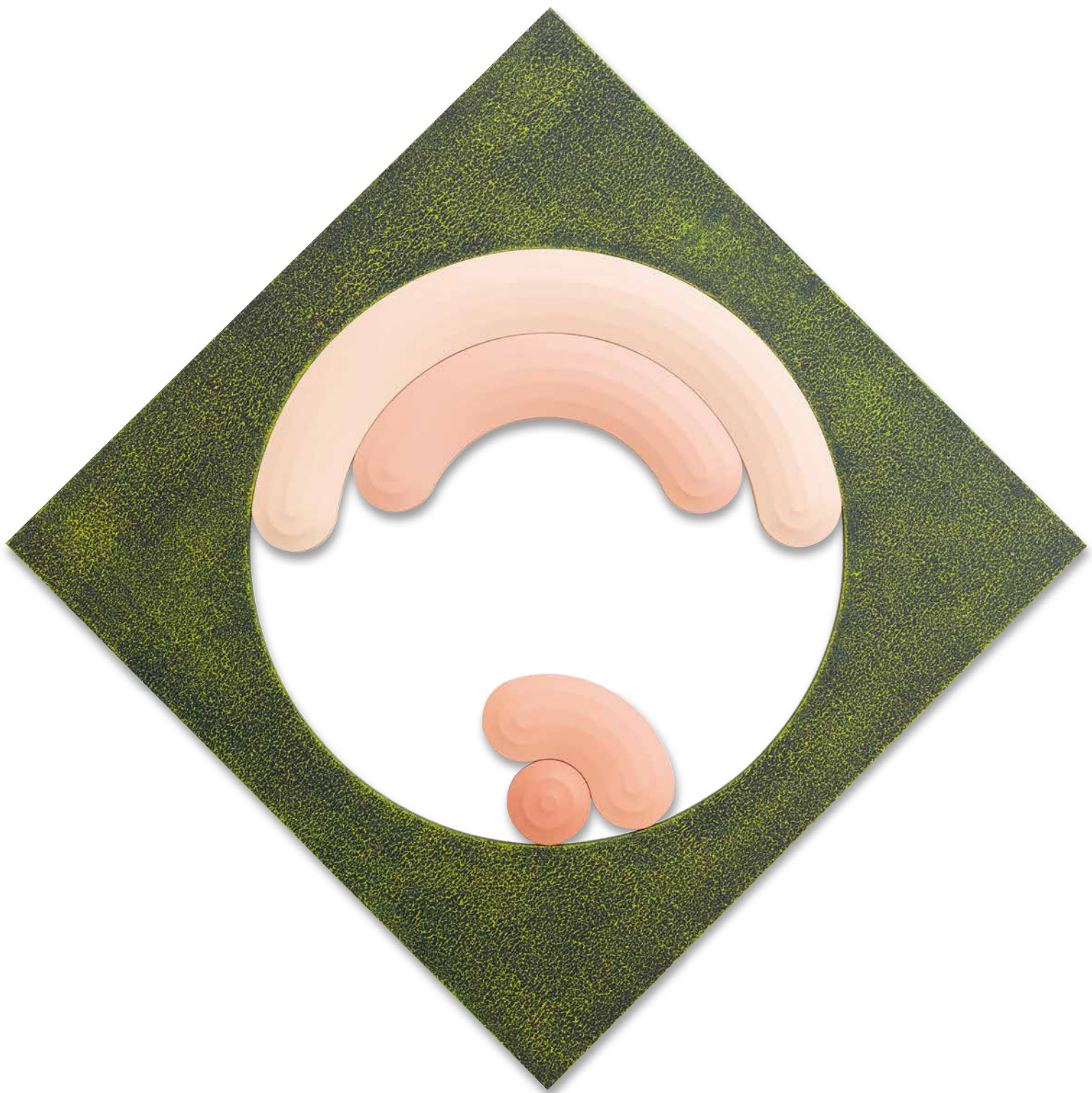
2018年1月-2月「CHASING RAINBOWS」貝浩登
畫廊 巴黎 法國



Wassily Kandinsky, *Circles in a Circle*, 1923.
The Philadelphia Museum of Art, Philadelphia.
Photo: © The Philadelphia Museum of Art/Art Resource/Scala, Florence.
華西裡·康定斯基《圈子裡的圈子》1923年 美國 費城 費城美術館藏

"I think my artwork is concise in the way they convey their intended meaning which is happiness. I've often thought of three words to describe my work as simple, beautiful and fun."

- Josh Sperling





With a background in furniture making and graphic design, Brooklyn-based artist Josh Sperling is renowned for his three-dimensional shaped canvases, which he refers to as “sculptural paintings”. By merging his interest in colour, furniture design and geometric abstraction from the 1960s, Sperling articulates a rich hybrid sensibility in his works. *Dream Machine* (2017) is a dynamic example featuring the artist’s signature forms – squiggles, swirls and funky geometrics – in an organic configuration. Like wriggling forms viewed under a microscope, supple pink squiggles in descending lengths are encircled within a moss green square. At the bottom, a single dot sits like a fragment of punctuation. Beneath their playful appearance, each of Sperling’s shaped canvas is meticulously crafted by stacking layers of plywood, forming an armature over which canvas is stretched and then hand-painted. The visible edges add not only rich texture, but also a sense of diagrammatic structure to his geometric forms.

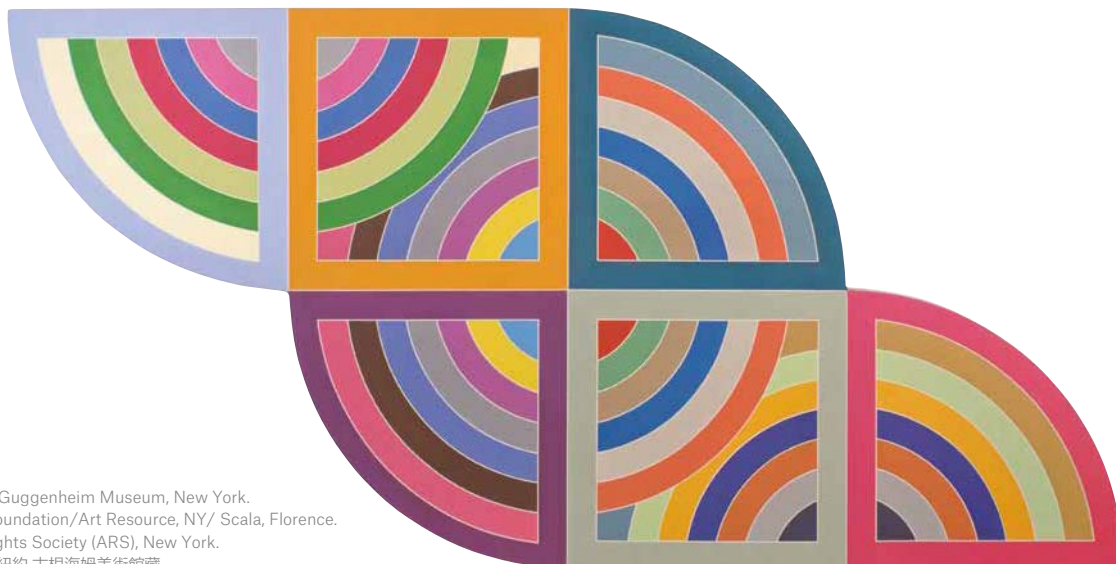
Sperling’s practice is as steeped in design as it is in art history, and the artist borrows extensively from both, in particular hard-edge abstraction and Minimalism. Some of his most important influences include Frank Stella, Bridget Riley, Fernand Léger and KAWS. Stella’s humongous shaped canvases are an obvious precursor to Sperling’s sculptural paintings, while Riley’s bold, bright palettes are clearly reflected in his use of colour. In contrast to the geometric rigor of Stella and Ellsworth Kelly, however, Sperling’s works have a playful, tongue-in-cheek quality reminiscent of artists such as Keith Haring. He seeks to make his creations appear approachable and organic: straightforward and whimsical, as he believes life should be. From conception to execution, works such as *Dream Machine* blur the lines between paintings and sculpture, image and object. Its contrast between sinuous curves and strict geo-shapes, as well as between three-dimensional canvas and flat panels, only reinforces its irrepressible energy.

來自紐約布魯克林的藝術家喬希·斯博林，由於有製作傢俱和平面設計的背景經驗，使得他獨特的 3D 形狀畫布別緻迷人；他稱這種畫布為「雕塑畫」。斯博林將他對顏彩的興趣，與 1960 年代的傢俱設計和幾何抽象融合一體，在作品中成就了一種豐富、混合的感性敘述。《*夢境機器*》是一幅活力四射的佳品，將藝術家獨到的創作形式例示得淋漓盡致 – 彎曲蠕動的線、渦旋、和異趣的幾何形狀的結構配置，顯得生動有機。作品中圓潤粉紅色的蠕動線，好似顯微鏡下面那些扭動的形狀，以長到短的節奏被圍繞在一個苔蘚綠的方塊中。下方安坐著單一圓點，像是驚嘆號留下的一個片段。在作品充滿嬉趣的外表下，斯博林每張經設計過的畫布，都是以層層疊合的膠合板精心手製的，形成一塊甲冑，讓畫布能夠伸展其上，再將主題以手繪完成。作品邊緣明晰可見，不但為整個呈現平添豐富的質感、還為幾何形狀帶來一種圖表般的結構印象。

斯博林的藝術實踐深植於設計和藝術史的濡養中，而他也大量從這兩邊借取靈悟啟發，特別是硬邊抽象藝術和極簡主義。影響他至深的藝術家，包括了美國畫家兼雕塑家法蘭克·史特拉、英國奧普藝術代表 - 布莉姬特·萊利、法國畫家兼雕塑家費爾南·雷捷、和 KAWS。史特拉巨大無比的畫布，顯然是斯博林雕塑畫作的前身；而萊利大膽、鮮麗的調色喜好，也清楚地反映在斯博林的顏彩選用上。然而，有別於史特拉和美國畫家兼雕塑家艾爾斯沃茲·凱利在幾何表現上的嚴謹，斯博林的創作有種嬉趣、玩笑的特質，讓人想到凱斯·哈林等藝術家的手法。斯博林努力讓作品看起來容易親近又有機、直率又奇想，因為他相信生命理當如此。像《*夢境機器*》這樣的創作，從發想到執行過程，都使得繪畫和雕塑、意象和物品間的界限更顯模糊。蜿蜒的曲線和直挺的幾何形狀間之對比，以及 3D 畫布和平面鑲板間的反差，更使它沛然流溢的活力，更難以駕馭遏制。

「我覺得我的作品的精簡洗鍊，在於它們能傳達真正含義，就是喜樂。我經常想到三個形容我作品的用語：簡潔、優美和趣味。」

- 喬希·斯博林



Frank Stella, *Harran II*, 1967. Solomon R. Guggenheim Museum, New York.
Photo: © The Solomon R. Guggenheim Foundation/Art Resource, NY/ Scala, Florence.
Artwork: © 2019 Frank Stella / Artists Rights Society (ARS), New York.
阿爾·貝托布裡《哈蘭二》1967年作 美國紐約古根海姆美術館藏

70 ERIK PARKER 艾瑞克·帕克

(B. 1968)

New Kiss

signed, titled and dated "'NEW KISS" 2016 Parker 2016'
(on the overlap)
acrylic on canvas
115.5 x 127.2 cm. (45 ½ x 50 ⅞ in.)
Painted in 2016

HK\$260,000-400,000**US\$34,000-51,000****PROVENANCE**

AISHONANZUKA, Hong Kong
Private collection

Acquired from the above by the present owner

EXHIBITED

Hong Kong, AISHONANZUKA, Erik Parker: Run with the Hunted, March - April 2017.

嶄新之吻

壓克力 畫布
2016年作
款識：“NEW KISS” 2016 Parker 2016（畫背邊緣）

來源

香港 AISHONANZUKA畫廊

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展覽

2017年3月-4月「Erik Parker: Run with the Hunted」
AISHONANZUKA畫廊 香港



Hieronymus Bosch, Central panel of *The Garden of Earthly Delights*, 1500 - 1505.
El Prado Museum, Madrid, Spain.

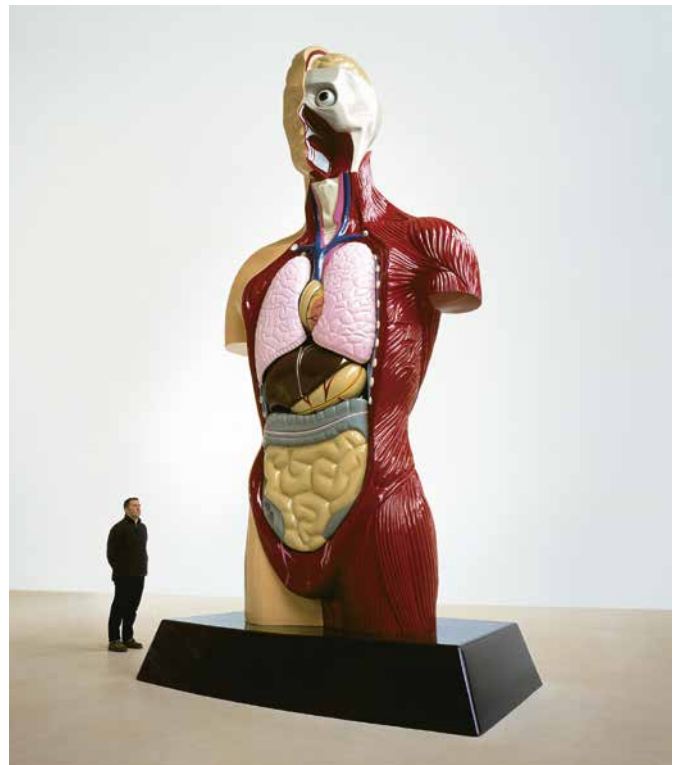
Photo: Image Copyright Museo Nacional del Prado © Photo MNP / Scala, Florence.

希羅尼穆斯·波希《人間樂園》中央木板細節圖 1500-1505年作 西班牙 馬德里 普拉多博物館



Within the intergalactic paintings of Erik Parker are organised worlds of chaos, depicting fantastical biomorphic subjects and otherworldly landscapes. *New Kiss* (2016) combines Parker's hallmark bright colours and fragmented forms to create an electrifying contemporary rendition of one of art history's most enduring subjects. Having grown up in San Antonio, Texas, during the 1970s, Parker's work is deeply influenced by the counter-culture of the time, which was dominated by hip hop, street graffiti and cartoons. Over the past two decades, he has used myriad imagery to ask what it means to be human in today's world. After receiving his MFA from New York's Purchase College, Parker rose to prominence following his participation in the inaugural Greater New York exhibition at MOMA PS1 in 2000. He has since mounted solo exhibitions at galleries and museums around the world, including the Aldrich Contemporary Art Museum, Ridgefield, the Hong Kong Contemporary Art Foundation and the Modern Art Museum of Fort Worth.

Moving away from his text-based pieces of the late '90s, Parker's newer paintings embrace saturated colour and dizzying layers of detail. The fragmented forms of *New Kiss* entwine, interlace and embrace one another seamlessly across the canvas, creating a kaleidoscopic flow of visual data. Aspiring to create records of human existence, Parker weaves familiar yet alien imagery from elements of contemporary culture, drawing on politics, music, internet memes, hallucinatory dreams, conspiracy theories and subcultural symbols. As Parker has explained, "In this world of information overload, my paintings record this endless amount of information over a long period of time. I hope whoever gets to spend time looking at my paintings can see something new in it every time" (E. Parker quoted in *Millennial's Dilemma*, exh. cat., Hong Kong Contemporary Art Foundation, Hong Kong, 2018, <http://hoca.org/millennials-dilemma-solo-exhibition-erik-parker/>)



Damien Hirst, *Hymn*, 1999 - 2005.
 Artwork: © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, NY 2019.
 Photo: © Damien Hirst and Science Ltd. All rights reserved, DACS/Artimage 2019.
 Image courtesy of Gagolian Gallery. Photo: Mike Parsons.
 達米恩·赫斯特《聖歌》1999 - 2005 年作



Kenny Scharf, *When the Worlds Collide*. 1984.
 Whitney Museum of American Art, New York.
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 肯尼·沙爾夫《多元宇宙碰撞》1984 年作 紐約 惠特尼美術館

「我的概念在於用我們熟悉的事物，打造怪奇的作品。」

- 艾瑞克·帕克

“The idea is to take something familiar and make it strange.”

- Erik Parker

在畫家艾瑞克·帕克星際迷走般的繪品間，是混沌雜亂的有序世界，他以細膩的彩色配置摹寫出奇幻、具生物形態的主題、和超脫塵俗的風景畫。《嶄新之吻》(2016 年作) 匯融了帕克獨有的繽紛顏彩、和片段般的形狀，為藝術史上最恆久的主題之一，鋪陳出一幅當代藝術演繹，且鋒發韻流。帕克於 1970 年代在德州聖安東尼奧市成長、受教，因此深受那時候的反文化思潮的影響：那時代以嘻哈、街頭塗鴉和卡通為主要的影響標記。在過去 20 多年，帕克使用多元的表象來探究在今日世界身為人類的意義。他在紐約的帕切斯學院獲得美術碩士學位後，參加了 2000 年於 P.S.1 當代藝術中心舉辦的「大紐約」開幕展覽，從此聲名大噪。自那時起，他於世界各地的藝廊和博物館舉辦個展，像是康乃狄格州瑞奇菲爾德市的阿德瑞奇當代藝術博物館、香港當代藝術基金會、和德州沃斯堡的現代藝術博物館等。

帕克較近期的作品，著重飽滿色彩和繁複層疊細節的詮釋，與他 1990 年末期以文字為主的作品有著顯著差距。《嶄新之吻》中的片段形狀在畫面上交織擁抱，流暢無縫，創造出燦爛的視覺資訊，翠色欲流。帕克盼能為人類的存在打製紀錄，他將當代文化元素中熟悉又陌生的圖像織入作品中，從政治、音樂、網路謎因、幻覺夢想、陰謀論和次文化象徵中汲收靈感。帕克解釋：「在這個資訊超載的世界，我的畫作記錄著這長期以來無盡的流通資訊。我的期望是，那些願意花時間看我創作的觀眾，每次都有新的啟發。」(E. 帕克，引述自《千禧世代的困境》展覽圖錄 2018 年 香港當代藝術基金會 <http://hoca.org/millennials-dilemma-solo-exhibition-erik-parker/>)



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ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣品低估值為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估值總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於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。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電+ 852 2760 1766 與本公司客戶服務部聯絡或瀏覽www.christies.com/highvaluelots。

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
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings,

stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
(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: HSBCHKHKKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 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\$1,000,000 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, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) 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 postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **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

- 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或狀況、藝術家、時期、材料、概略尺寸或來源均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- 在本目錄條目或**狀況**報告中提及狀況不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方酬金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。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

- 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石拿取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年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

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為匿名委託人的代理人**：如果您以代理人身份為匿名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價的拍賣品**，在**拍賣品**號碼旁邊用 · 標記。**底價**不會高於**拍賣品**的**低端估價**。

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**低端估價**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**低端估計**開始，然後逐步增加 (競投價遞增幅度)。**拍賣官**會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,500,000 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適適用。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 F(1) 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。

(f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

(g) **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。

(h) 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。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

(j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告**中或拍賣時公告的瑕疵。
- 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(iii) 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 個日曆日內悉數付清 (“**到期付款日**)”。
- 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。
- 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - 佳士得通過“MyChristie's”網上賬戶為客人提供查

看發票、付款及運送服務。您可直接登錄查詢 (如您還未註冊線上賬戶, 請登錄 www.christies.com/MyChristies 進行註冊)。本服務適用於大多數拍賣品, 但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助, 請與售後服務部聯絡。

- (ii) 電匯至:
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號: 004
賬號: 062-305438-001
賬名: Christie's Hong Kong Limited
收款銀行代號: HSBCHKHHHKH
- (iii) 信用卡
在符合我們的規定下, 我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 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 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場, 並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取, 詳情列於以下 (d) 段:
- (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款 (須受有關條件約束);
- (v) 銀行匯票
抬頭請註明「佳士得香港有限公司」(須受有關條件約束);
- (vi) 支票
抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼; 以郵寄方式支付必須發送到: 佳士得香港有限公司, 售後服務部 (地址: 香港中環遮打道 18 號歷山大廈 22 樓)。
- (e) 如要瞭解更多信息, 請聯繫售後服務部。電話 +852 2760 1766; 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算購買款項後, 您才擁有拍賣品及拍賣品的所有權, 即使本公司已將拍賣品交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起轉移給您 (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) 代不履負責任的買方支付賣方應得的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討;
- (iv) 您必須承擔尚欠之購買款項, 我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回

之其他損失、利息、法律費用及其他費用;

- (v) 將我們或佳士得集團任何公司欠下您之款項 (包括您已付給我們之任何保證金或部分付款) 用以抵銷您未付之款項;
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方;
- (vii) 在將來任何拍賣中, 不允許您或您的代表作出競投, 或在接受您競投之前向您收取保證金;
- (viii) 在拍賣品所處地方之法律許可之下, 佳士得就您擁有並由佳士得管有的拍賣品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法, 不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任; 和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項, 包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他佳士得集團公司的款項。
- (c) 如果您在到期付款日之後支付全部款項, 同時, 我們選擇接受該付款, 我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下, G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他佳士得集團公司款項, 除了以上 F4 段的權利, 在法律許可下, 我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的拍賣品。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後, 您方可領取有關拍賣品。我們亦可選擇將您的拍賣品按照我們認為適當的方式出售。我們將用出售拍賣品的銷售所得來抵銷您欠下我們的任何款項, 並支付您任何剩餘部分。如果銷售所得不足以抵扣, 您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品 (但請注意, 在全數付清所有款項之前, 您不可以提取拍賣品)。
- (b) 有關提取拍賣品之詳情, 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個日曆日或之前提取您購買的拍賣品, 除非另有書面約定:
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將拍賣品移送到關聯公司或第三方倉庫, 並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售拍賣品。
- (iv) 倉儲的條款適用, 條款請見 www.christies.com/storage。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排拍賣品的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜, 但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價, 尤其是需要專業包裝的大件物品或高價值。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; 或發電郵至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司, 我們不會承擔有關公司之行為, 遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品出境要求出口聲明及/或就拍賣品入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。我們不會因您所購買的拍賣品無法出口, 進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的拍賣品的要求

- (a) 在競投前, 您應尋求專業意見並負責滿足任何法律或法規對出口或進口拍賣品的要求。如果您被拒發許可證, 或申請許可證延誤, 您仍須全數支付拍賣品的價款。如果您提出請求, 在我們能力範圍許可內, 我們可以協助您申請所需許可證, 但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情, 請聯繫佳士得售後服務部, 電話: +852 2760 1766, 或發電郵到: postsaleasia@christies.com。
- (b) 您應負責支付與拍賣品出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口拍賣品, 且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用, 您同意向佳士得退還該筆費用。
- (c) 含有受保護動植物材料的拍賣品
由瀕臨絕種及其他受保護野生動植物製造或組成 (不論分比率) 的拍賣品在本目錄中註有 [~] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何拍賣品進口至其他國家, 您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口, 而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下, 拍賣品必須附有獨立的物種的科學證明和/或年期證明, 方能裝運, 而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料 (例如猛犸象牙, 海象象牙和犀鳥象牙) 且您計劃將上述拍賣品進口到美國, 請查看 (c) 段中之重要信息。如果您無法出口, 進口該拍賣品或因任何原因拍賣品被政府部門查收, 我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和規例要求。
- (c) 美國關於非洲象象牙的進口禁令
美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料 (例如猛犸象牙, 海象象牙和犀鳥象牙), 其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對拍賣品已經進行了該嚴格科學測試, 我們會在拍賣品陳述中清楚表明。我們一般無法確認相關拍賣品的象牙是否來自非洲象。您凡購買有關拍賣品並計畫將有關拍賣品進口美國, 必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙, 不被視為取消拍賣和退回購買款項的依據。
- (d) 源自伊朗的拍賣品
一些國家禁止或限制購買和/或進口源自伊朗的 "傳統工藝作品" (身份不明確的藝術家作品及/或功能性作品。例如: 地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾 (不論所在處) 購買以上物品。有些國家, 例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方, 佳士得在源自伊朗 (波期) 的拍賣品下方特別註明。如您受以上制裁或貿易禁運限制, 您須確保您不會競投或進口有關拍賣品, 違反有關適用條例。

e) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，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、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，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文件，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力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

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：

- 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；
- 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；
- 拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；
- 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更

多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；有**保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

底價：**拍賣品**不會以低於此保密密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 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 in part. See Important Notices and Explanation of Cataloguing Practice.

● Bidding of the "Five Nudes" by Sanyu, Lot 7, will require a high value paddle designated for this Lot. Please contact us at BidsAsia@Christies.com or +852 2978 9910 for details.

◆ 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.

▣ Bidding by parties with an interest.

~ **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。

● 競投常玉的《五裸女》，拍品編號 7，需要取得此拍品專用的高額拍品競投牌，詳情請通過 BidsAsia@Christies.com 或 + 852 2978 9910 與我們聯繫。

◆ 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。

▣ 利益方的競投。

~ **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 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. 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.

◊ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 irrevocable 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.

▣ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ▣. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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。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注符號，但會於正文首頁聲明其權益。

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的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號◊以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付不可撤銷的成交價及買方酬金。

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。

利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號◻。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附注目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

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。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

*「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

*「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [或大概日期] 而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

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© YOSHITOMO NARA

YOSHITOMO NARA (JAPAN, B. 1959)

Remember Your Childhood Days

acrylic on canvas

Painted in 1995

signed, titled and dated "remember Your childhood days"

Nara [in Japanese] '95 on the reverse

21¼ x 15⅞ in. (55.3 x 40.6 cm.)

奈良美智 (日本·1959年生)

憶童年

壓克力 畫布

1995年作

款識：“remember Your childhood days” 奈良 (日文) '95 (畫背)

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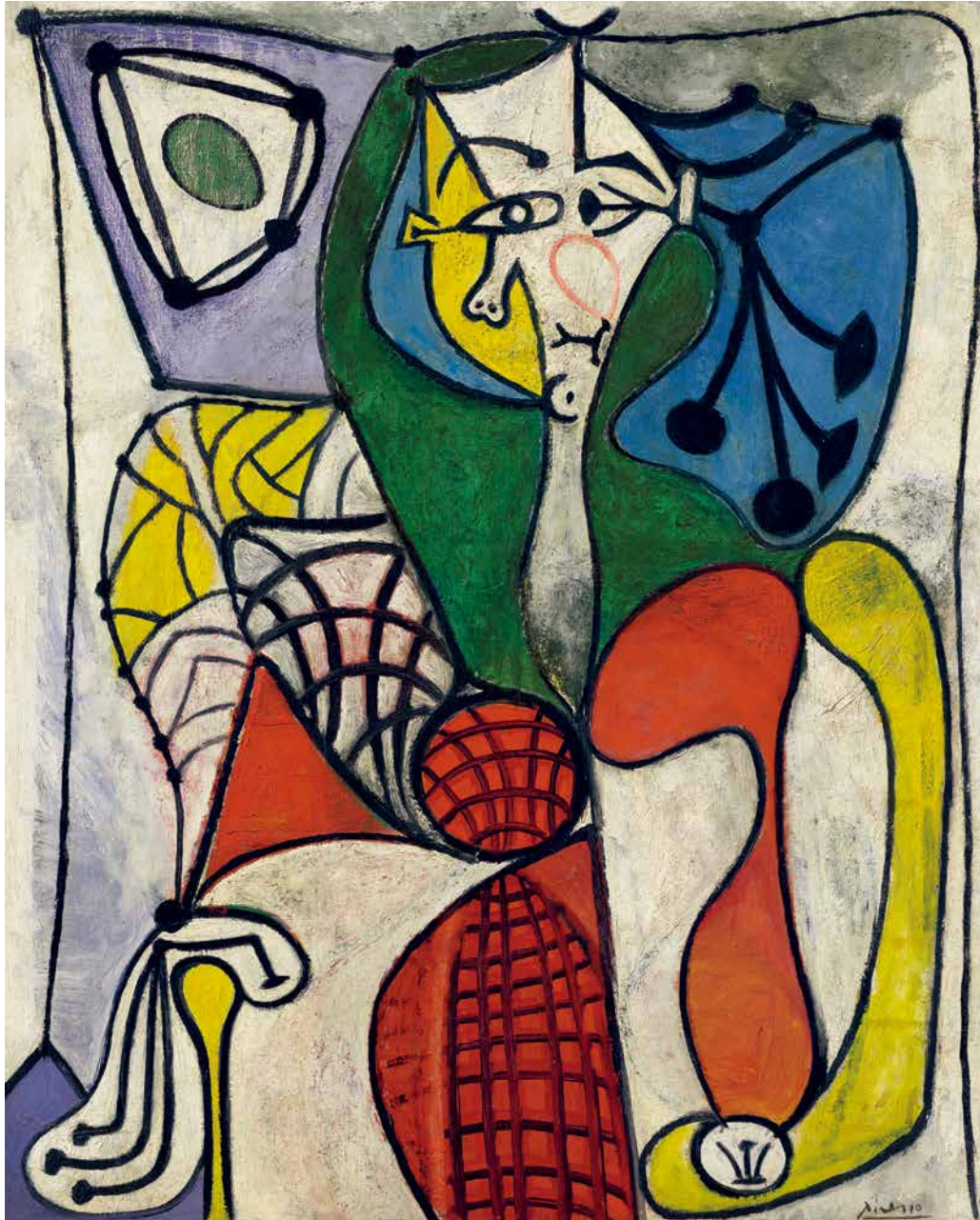


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Property from a Distinguished Collection
PABLO PICASSO (1881-1973)
Femme dans un fauteuil (Françoise)
signed 'Picasso' (lower right); dated '29.12.48. 1.1.49.' (on the reverse)
oil on canvas
39 ½ x 32 in. (100.3 x 81.3 cm.)
Painted 29 December 1948 - 1 January 1949
USD \$12,000,000-18,000,000

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BRICE MARDEN (b. 1938)
Untitled (Grey)
signed, titled and dated 'UNTITLED (GREY) B. Marden 1986/87' (on the reverse)
oil on canvas
50 x 36 in. (127 x 91.4 cm.)
Painted in 1986-1987.
USD \$3,500,000-5,500,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 13 November 2019

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Alex Katz (b. 1927)
Alex, Ada and Vincent
signed 'Alex Katz' (on the stretcher)
oil on linen
84 x 74 in. (213.4 x 188 cm)
Painted in 1961.
USD \$2,000,000-3,000,000

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CHRISTIE'S



The Collection of Eileen and I.M. Pei
JEAN DUBUFFET (1901-1985)
La Brouette I
signed and dated 'J. Dubuffet 64' (lower right); signed,
titled and dated "La brouette I" J. Dubuffet juillet 64' (on the reverse)
oil on canvas
35 x 45½ in.
Painted on 16th July 1964.
€35,000-550,000

**POST-WAR & CONTEMPORARY
EVENING SALE**

Paris, 3 December 2019

VIEWING

30 November - 3 December 2019
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75008 Paris

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The Collection of Eileen and I.M. Pei
JEAN DUBUFFET (1901-1985)
Chaise bleue
transfer on polyester
39¼ x 19 x 20 in.
Executed on 18th June 1967.
€80,000-120,000

**POST-WAR & CONTEMPORARY
EVENING SALE**

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(EVENING SALE)

(LOTS 1-54)

HI-LITE

(LOTS 55-70)

SATURDAY 23 NOVEMBER 2019
5.30PM

Grand Hall,
Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong

CODE NAMES: NEW ERA A19 / HI-LITE

SALE NUMBERS: 15618 / 18773

LOT NUMBER: 1 - 70

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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)
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(拍賣品編號: 1 - 54)

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星期六 下午五時三十分

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50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
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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。

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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。

《五裸女》- 常玉

如有意競投常玉的《五裸女》, 必需取得有關《五裸女》的高額拍賣競投牌。

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"/> 17625 Fine & Rare Wines and Spirits Featuring an Exceptional Private Collection and a Collection of Century Old Madeira | <input type="checkbox"/> 17208 Chinese Contemporary Ink |
| <input type="checkbox"/> 17474 Handbags & Accessories | <input type="checkbox"/> 17209 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 17478 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 17210 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 17481 The Masterpiece Auction *
Important Watches including an Important Private Asian Collection Part 1 | <input type="checkbox"/> 17742 The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period |
| <input type="checkbox"/> 15618 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 19171 On The Studio Desk * |
| <input type="checkbox"/> 18773 HI-LITE * | <input type="checkbox"/> 17741 An Important Collection Of Chinese Ceramics From A Private Collector |
| <input type="checkbox"/> 15619 20th Century & Contemporary Art (Morning Session) | <input type="checkbox"/> 19172 A Dream Realised: Kangxi's Ultimate <i>Falangcai</i> bowl * |
| <input type="checkbox"/> 15620 20th Century & Contemporary Art (Afternoon Session) | <input type="checkbox"/> 16696 Important Chinese Ceramics and Works of Art * |

* 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.

If you intend to bid on the "Five Nudes" by Sanyu, please tick the box below.

I wish to apply for a HVL paddle designated for the "Five Nudes".

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；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同) :

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身分證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。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。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

- | | |
|---|---|
| <input type="checkbox"/> 17625 佳士得珍罕名釀及烈酒：呈獻顯赫私人珍藏及馬德拉酒百年極尚窖藏 | <input type="checkbox"/> 17208 中國當代水墨 |
| <input type="checkbox"/> 17474 典雅傳承：手袋及配件 | <input type="checkbox"/> 17209 中國古代書畫 |
| <input type="checkbox"/> 17478 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 17210 中國近現代畫 * |
| <input type="checkbox"/> 17481 名匠巨鑄 *
精緻名錶及亞洲重要私人收藏（第一部份） | <input type="checkbox"/> 17742 雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇 * |
| <input type="checkbox"/> 15618 二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 19171 斗室案上 * |
| <input type="checkbox"/> 18773 HI-LITE * | <input type="checkbox"/> 17741 私人珍藏重要中國瓷器 |
| <input type="checkbox"/> 15619 二十世紀及當代藝術（上午拍賣） | <input type="checkbox"/> 19172 圓夢 — 康熙琺瑯彩千葉蓮盤 * |
| <input type="checkbox"/> 15620 二十世紀及當代藝術（下午拍賣） | <input type="checkbox"/> 16696 重要中國瓷器及工藝精品 * |

*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。

如閣下有意競投常玉《五裸女》，請於以下方格劃上「✓」號。

本人有意登記有關《五裸女》的高額拍品競投牌。

請提供閣下之競投總額：

- | | | |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000 | <input type="checkbox"/> 港幣 500,001 - 2,000,000 | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之個人信息條款，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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01/09/2019

HONG KONG AUCTION CALENDAR

FINE & RARE WINES AND SPIRITS FEATURING AN EXCEPTIONAL PRIVATE COLLECTION AND A COLLECTION OF CENTURY OLD MADEIRA

Sale number: 17625
**SATURDAY 23 NOVEMBER
10.30 AM**

THE MASTERPIECE AUCTION

Sale number: 17481
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15618
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

HI-LITE

Sale number: 18773
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15619
**SUNDAY 24 NOVEMBER
10.00 AM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15620
**SUNDAY 24 NOVEMBER
1.30 PM**
Viewing: 22-23 November

CHINESE CONTEMPORARY INK

Sale number: 17208
**MONDAY 25 NOVEMBER
11.00 AM**
Viewing: 22-24 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 17209
**MONDAY 25 NOVEMBER
2.30 PM**
Viewing: 22-25 November

HANDBAGS & ACCESSORIES

Sale number: 17474
**MONDAY 25 NOVEMBER
3.00 PM**
Viewing: 22-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 17210
**TUESDAY 26 NOVEMBER
2.00 PM**
Viewing: 22-25 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 17478
**TUESDAY 26 NOVEMBER
1.00 PM**
Viewing: 22-26 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES, PART I - NEOLITHIC PERIOD

Sale number: 17742
**WEDNESDAY 27 NOVEMBER
10.30 AM**
Viewing: 22-26 November

IMPORTANT WATCHES INCLUDING AN IMPORTANT PRIVATE ASIAN COLLECTION PART 1

Sale number: 17481
**WEDNESDAY 27 NOVEMBER
11.00 AM**
Viewing: 22-26 November

ON THE STUDIO DESK

Sale number: 19171
**WEDNESDAY 27 NOVEMBER
11.30 AM**
Viewing: 22-26 November

AN IMPORTANT COLLECTION OF CHINESE CERAMICS FROM A PRIVATE COLLECTOR

Sale number: 17741
**WEDNESDAY 27 NOVEMBER
2.30 PM**
Viewing: 22-26 November

A DREAM REALISED: KANGXI'S ULTIMATE FALANGCAI BOWL

Sale number: 19172
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16696
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November







CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE, 48 HATHERTON STREET, CENTRAL HONG KONG

香港中環遮打道48號42樓