

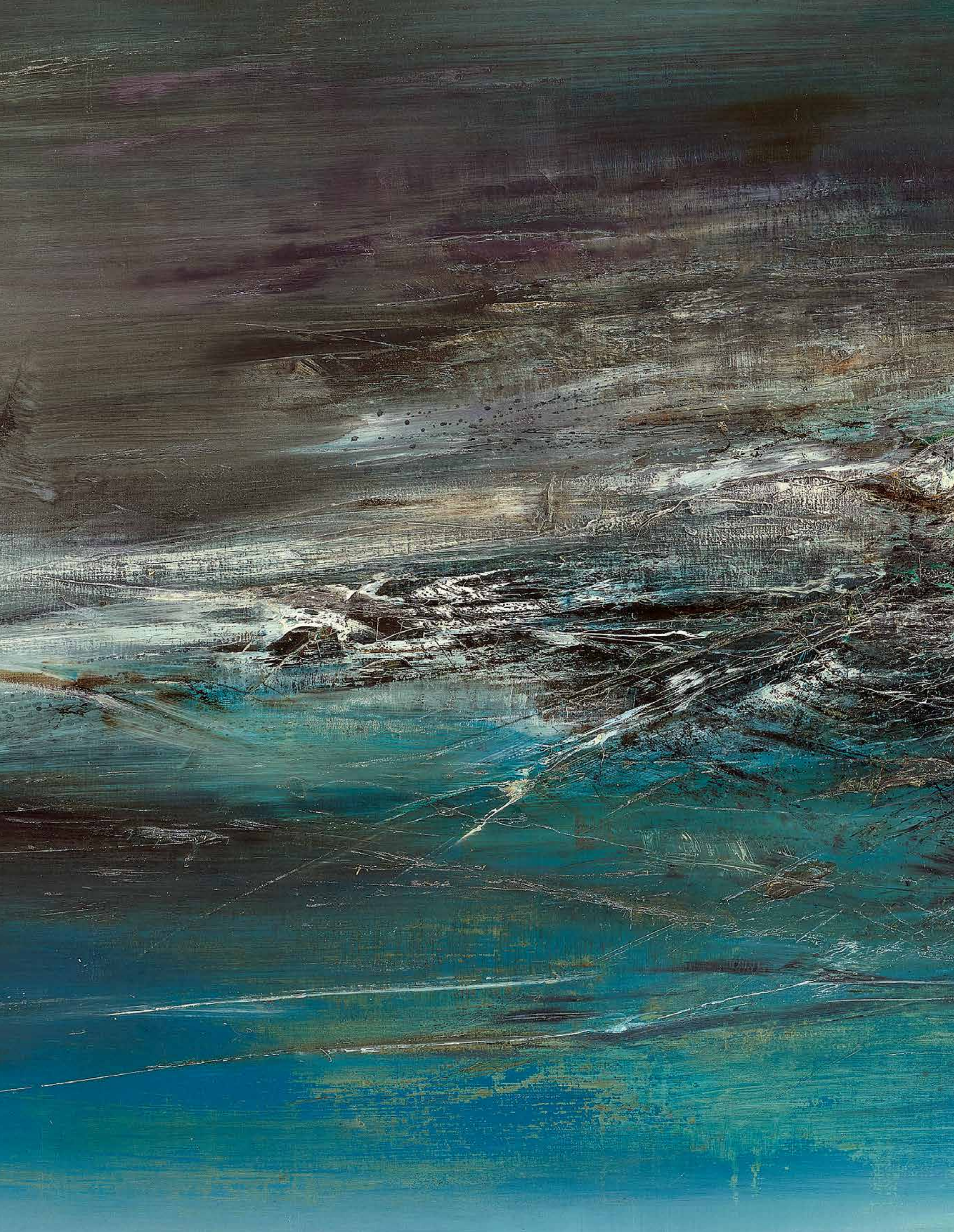
現代及當代藝術 晚間拍賣

MODERN AND CONTEMPORARY ART EVENING SALE

Hong Kong | 10 July 2020 香港 | 2020年7月10日

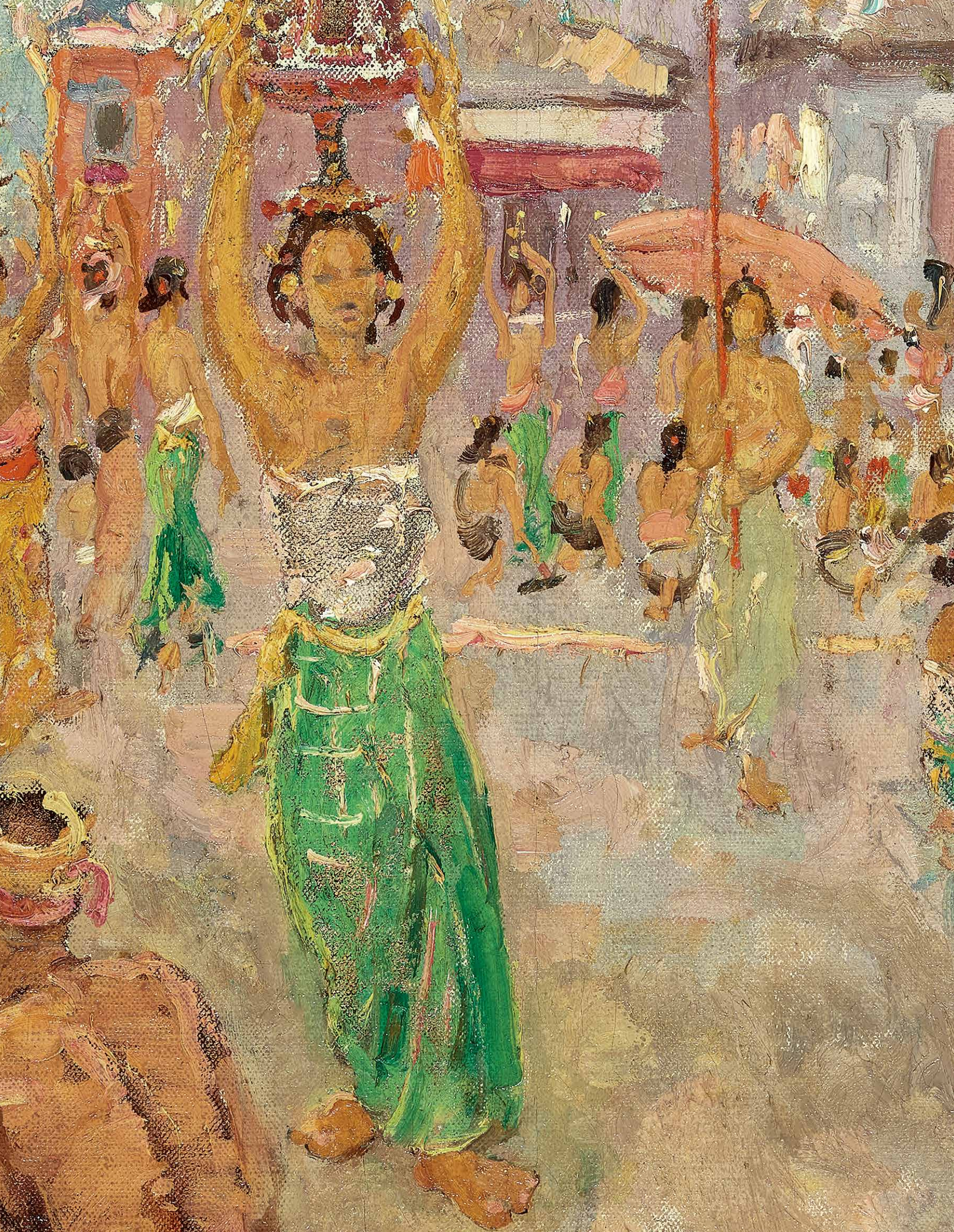


CHRISTIE'S 佳士得















MODERN AND CONTEMPORARY ART EVENING SALE

現代及當代藝術 晚間拍賣

ONE: A GLOBAL SALE OF THE 20TH CENTURY ONE: 現當代全球聯合夜拍

FRIDAY 10 JULY 2020 · 2020年7月10日(星期五)

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 S20-16891 & ONE-20201.

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S20-16891及ONE-20201。

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業務規定 · 買方須知

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[550]

此次拍賣受限於重要通知及目錄編列方法之說明、業務規定-買方須知及拍品底價。[550]

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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現代及當代藝術 晚間拍賣

6.30pm (Sale 16891, Lots 101-146) · 下午6.30 (拍賣編號16891, 拍賣品編號101-146)

ONE: A GLOBAL SALE OF THE 20TH CENTURY

ONE: 現當代全球聯合夜拍

8.00pm (Sale 20201) approximately, immediately following the sale of Modern and Contemporary Art Evening Sale.

約晚上8點(拍賣編號20201)，現代及當代藝術 晚間拍賣 後隨即舉行。

Location: The James Christie Room, 22nd Floor, Alexandra House,
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Friday, 10 July · 7月10日(星期五) 10.30am - 4.30pm

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TAIPEI, THE SHERWOOD TAIPEI

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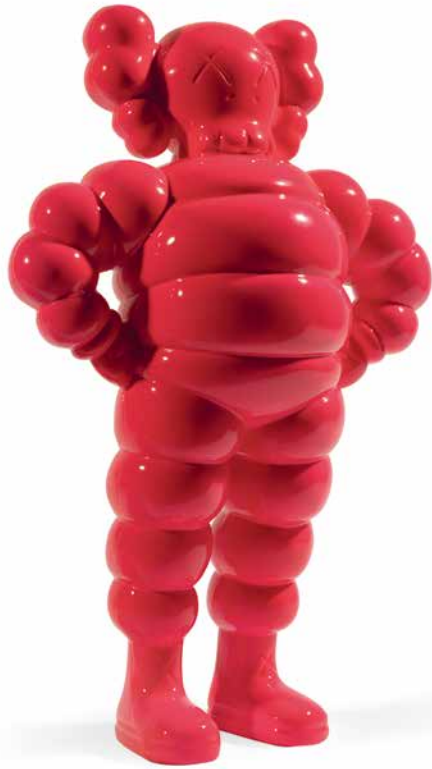
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FRONT COVER:

Lot 121: Sanyu, White Chrysanthemum in a Blue and White Jardiniere, Painted in 1940s - 1950s

INSIDE FRONT SPREADS:

(Detail) Lot 127: Zao Wou-Ki, 18.11.66, Painted in 1966 © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
 (Detail) Lot 123: Adrien-Jean Le Mayeur de Merprès, Temple de Bancal
 (Detail) Lot 9: Zao Wou-Ki, 21.10.63, Painted in 1963 © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
 (Detail) Lot 124: Wu Guanzhong, Flowers, Painted 1992

FRONTISPIECE:

(Detail) Lot 137: Jia Aili, Untitled, Painted in 2014 © Jia Aili Studio

OPPOSITE PAGE:

(Detail) Lot 115: Eddie Martinez, Florida #2 (Mailbox Margie), Executed in 2018. © Eddie Martinez

ABOVE:

Lot 117: KAWS, CHUM (PINK), Executed in 2009 © KAWS

INSIDE BACK PAGE:

(Detail) Lot 6: Mark Grotjahn, Untitled (Non-Indian #5 Face 45.60), Painted in 2015 © Mark Grotjahn

INSIDE BACK COVER:

(Detail) Lot 1: Martin Wong, Untitled (Statue of Liberty), Painted in 1990

BACK COVER:

(Detail) Lot 135: Adrian Ghenie, On the Road to Tarascon 2 © Adrian Ghenie

Contents · 內容

- 7 Auction Information
拍賣資訊
- 10 International Asian Art Department
國際亞洲藝術部
- 13 Specialists and Services for this Auction
是次拍賣的專家及服務
- 14 Property for Sale
出售物品
- 238 High Value Lot Pre-Registration
高額拍賣品預先登記
- 239 Conditions of Sale · Buying at Christie's
業務規定 · 買方須知
- 247 Symbols used in this Catalogue
本目錄中使用的各類標識
- 247 Important Notices and Explanation of Cataloguing Practice
重要通知及目錄編列方法之說明
- 249 Worldwide Salerooms and Offices and Services
全球拍賣中心，辦公室及服務
- 253 Written Bids Form
書面競投表格
- 254 Bidder Registration Form
投標者登記表格
- 255 Christie's Hong Kong Limited
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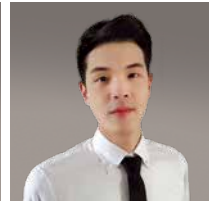
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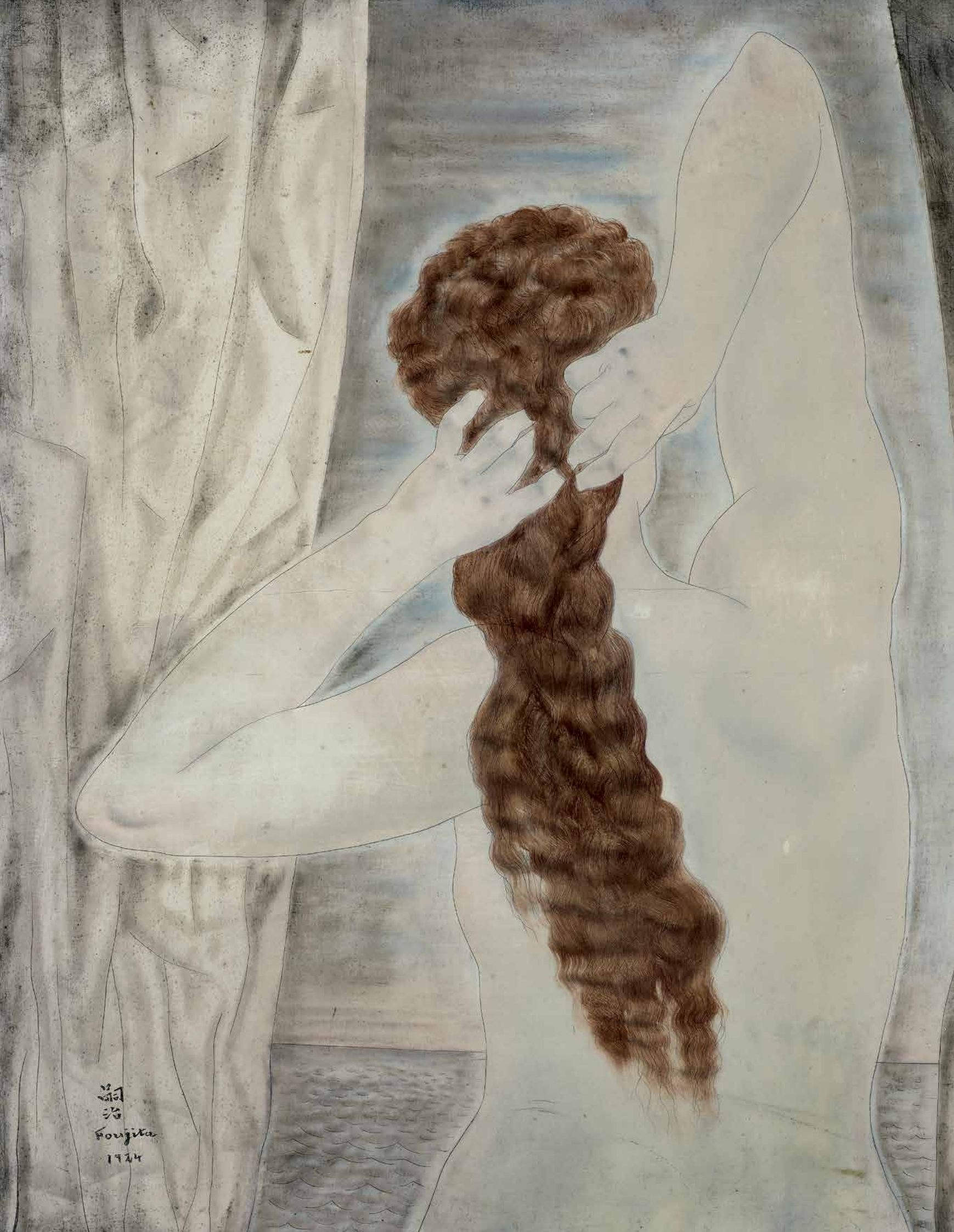
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1924

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

101 CHRIS HUEN SIN KAN 禰善勤

(B. 1991)

Haze, Doodood and Mui Mui in Shek O

signed and dated 'C. Huen 2014' (on the lower right side)
oil on canvas
120 x 160 cm. (47¼ x 63 in.)
Painted in 2014

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Gallery Exit, Hong Kong
Acquired from the above by the present owner

EXHIBITED

Hong Kong, Gallery Exit, Out of The Ordinary, July – September
2015.

Haze , Doodood 和 Mui Mui 在石澳

油彩 畫布
2014年作
款識：C. Huen 2014 (右下側)

來源

香港 安全口畫廊
現藏家購自上述畫廊

展覽

2015年7-9月「平淡亦然」安全口畫廊 香港





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

102 JONATHAN CHAPLINE

喬納森·查普林

(B. 1987)

The Room

signed 'CHAPLINE' (on the reverse)
acrylic and vinyl paint on panel
119.4 × 152.6 cm. (47 × 60 1/8 in.)
Painted in 2019

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Artual Gallery, Beirut, Lebanon
Acquired from the above by the present owner

EXHIBITED

Beirut, Lebanon, Artual Gallery, The Thousand and One
Nights, March – May 2019.

房間

壓克力 乙烯塗料 畫板
2019年作
款識：CHAPLINE（畫背）

來源

黎巴嫩 貝魯特 Artual畫廊
現藏者購自上述畫廊

展覽

2019年3月-5月 喬納森·查普林「一千零一夜」展覽場景
Artual 畫廊 貝魯特 黎巴嫩

"I'm interested in the connection between the physical and digital and where it can merge. I think of them as two separate processes that I can jump between.

- Jonathan Chapline

「我對實體與數位之間的連結以及它們可以如何融合很感興趣；我認為它們是兩個分開的過程，而我可以其中自由來去。」

- 喬納森·查普林





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

103 JAVIER CALLEJA 哈維爾·卡勒加

(B. 1971)

WHAT?

signed, titled and dated 'WHAT? 2018 Javier Calleja'
(on the reverse)
acrylic on canvas
195 × 162 cm. (76 ¾ × 63 ¾ in.)
Painted in 2018

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE

Artual Gallery, Beirut, Lebanon
Acquired from the above by the present owner

WHAT?

壓克力 畫布
2018年作
款識：WHAT? 2018 Javier Calleja (畫背)

來源

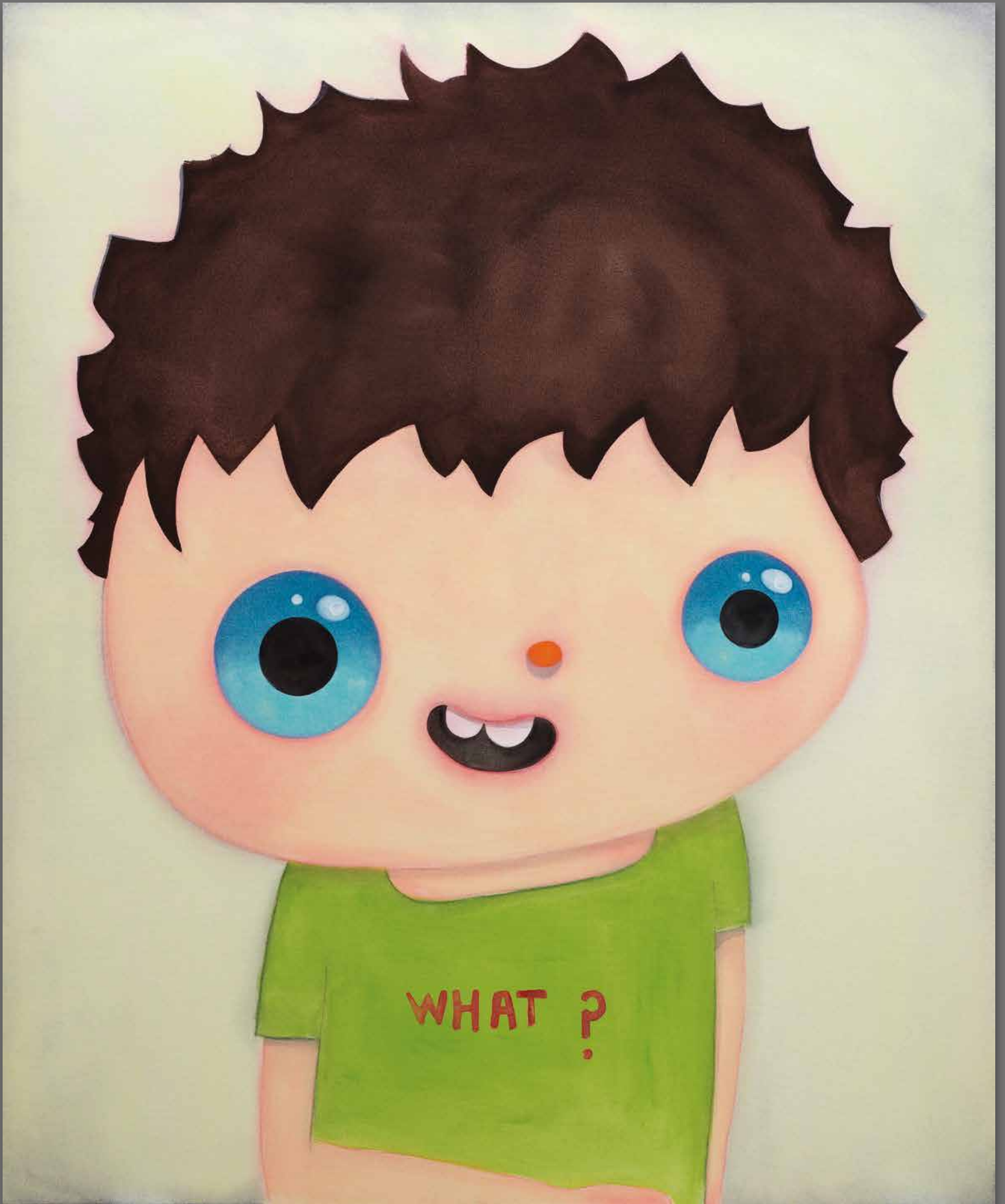
黎巴嫩 貝魯特 Artual 畫廊
現藏者購自上述畫廊

"Every character is a little bit of a self-portrait. So it's me in each one a little bit. My mom asked me, "Javi, you can paint girls. Why you don't paint girls?" I say, "Because I'm not a girl. Every one of these is me."

- Javier Calleja

「每個角色都有點是自畫像，所以每一個都有點是我自己。我母親曾問我：『哈維，你可以畫女孩呀？為什麼不畫女孩呢？』我就說：『因為我不是女孩，這裡的每一個都是我。』」

- 哈維爾·卡勒加



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

104 JOYCE PENSATO 喬伊斯·潘薩托

(1941–2019)

Mickey The Doudz

signed, dated and titled, 'Joyce Pensato 2017 MICKEY THE DOUDZ' (on the reverse)
enamel and metallic paint on linen
182.9 x 162.6 cm. (72 x 64 in.)
Executed in 2017

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

US\$91,000-160,000

PROVENANCE

Lisson Gallery, London, United Kingdom
Acquired from the above by the present owner

EXHIBITED

Paris, Amastan Paris, No-Drama Mama, October 2017.

Mickey The Doudz

瓷漆 金屬漆 麻布
2017年作
款識：Joyce Pensato 2017 MICKEY THE DOUDZ
(畫背)

來源

英國 倫敦 里森畫廊
現藏者購自上述畫廊

展覽

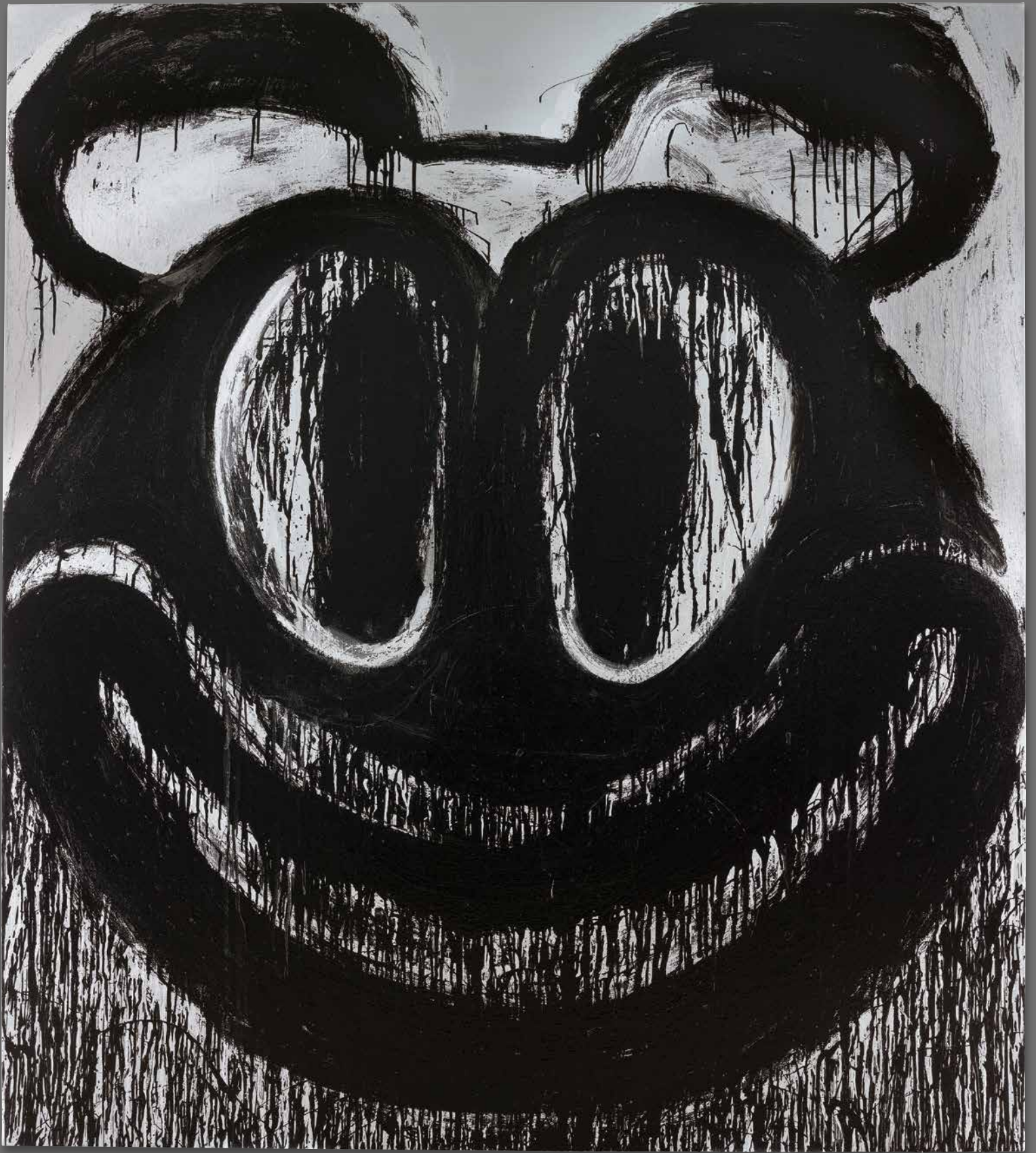
2017年10月「No-Drama Mama」Amastan Paris 巴黎
法國

“Joan Mitchell was a mentor of mine too. But she could be kind of brutal. She would say, “Do you want to be one of those German Expressionists, all dark? Or do you want to be one of the French painters, like Matisse or Cézanne, with light and color?” I wanted to please her, of course, so I’d say, “I want to be French!” But I realized I was one of those expressionist painters.”

- Joyce Pensato

「瓊·米切爾也是我的導師，但是她可能有點不留情面。她會說：『你想成為那些黑漆漆的德國表現主義畫家嗎？還是你想成為像馬蒂斯或塞尚這樣的法國畫家，擁有明亮和色彩？』我當然想取悅她，所以我會說：『我想當法國人！』但是我明白我其實是那些表現主義畫家之一。」

- 喬伊斯·潘薩托



105 LIU YE 劉野

(B. 1964)

Composition in Red, Yellow, and Blue

signed in Chinese, signed and dated '95 LIU YE'
(upper left)
acrylic and oil on canvas
45 x 35 cm. (17 ¾ x 13 ¾ in.)
Painted in 1995

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

US\$520,000-780,000

PROVENANCE

Galerie Taube, Berlin, Germany
Private Collection, Germany
Anon. Sale, Christie's Hong Kong, 25 November 2012, Lot 424
Acquired at the above sale by the present owner

EXHIBITED

Berlin, Germany, Galerie Taube, Liu Ye Bilder 1993-1995,
April-June 1995.

LITERATURE

Galerie Taube, Liu Ye Bilder 1993-1995, exh. cat., Berlin,
Germany, 1995 (illustrated, p. 13).
Elfi Kreis, Der Tagesspiegel, "Mit Magritte in Peking", Berlin,
Germany, 1995 (illustrated, p. 11).
Lin Leng, Hubei Art Press, Fine Arts Literature 2, Start Again,
Wuhan, China, 1996 (details illustrated, p. 10).
Christoph Noe (ed.), Hatje Cantz, Liu Ye: Catalogue Raisonné:
1991-2015, Ostfildern, Germany, 2015 (illustrated, plate 95-04,
p. 262).

紅，黃，藍的構圖

壓克力 油彩 畫布
1995年作
款識：95 LIU YE 野 (左上)

來源

德國 柏林 Taube畫廊
德國 私人收藏
佳士得 香港 2012年11月25日 編號424
現藏者購自上述拍賣

展覽

1995年4-6月 「劉野 1993-1995 畫集」 Taube畫廊 柏林 德國

出版

1995年《劉野 1993-1995 畫集》展覽圖錄 Taube畫廊 柏林
德國 (圖版，第13頁)
1995年《和馬格利特一起在北京》Elfi Kreis撰 der Tagesspiegel
柏林 德國 (圖版，第11頁)
1996年「重新開始」冷林撰《美術文獻》第二刊 湖北
美術出版社 武漢 中國 (圖版為局部，第10頁)
2015年《劉野：圖錄全集 1991-2015》Christoph Noe 編輯
Hatje Cantz 出版社 奧斯特菲爾登 德國 (圖版，第95-04圖，
第262頁)



"I didn't want to become an artist who
portrays real life. I wanted to return to the
early Renaissance, but not realism."

- Liu Ye, in conversation with Philip Tinari

「我並不想成為一個描摹現實的畫家，又想回歸到早
期文藝復興，而不是現實主義那種。」

- 劉野，與田霏宇 (Philip Tinari) 的對話





Liu Ye's *Composition in Red, Yellow, and Blue* is one of the earliest paintings in the artist's oeuvre to feature a combination of elements that would later become trademarks of his mature style. The composition is dominated by a single vibrant primary colour, in this case, a bright canary yellow. A painting by Mondrian – one of Liu Ye's favourite artists and the inspiration for the painting's title – leans against a wall, half-tucked behind a curtain. A mysterious shadow runs along the length of the painting's right side. And most surreal of all, a man hovers in mid-air, suspended by the string hanging from a large blue balloon.

In 1995, the year that this work was completed, Liu Ye had recently returned to Beijing after spending time studying overseas in Berlin. Filled with new experiences and a deeper understanding of art history, Liu Ye began to create paintings that allowed for the clearer crystallization of themes that had been present in his work for a long time. The artist's love of Mondrian is well known, and explicit reproductions of Mondrian's paintings begin appearing in Liu Ye's work as early as 1992. Yet it is only in this work that a Mondrian appears in a shallow space dominated by a single colour tone, an iconic composition that would be developed and echoed in *Mondrian in London*, painted in 2001.

Liu Ye is open about the influence that various artists have had on his work, citing de Chirico, Balthus, and Van Eyck as sources of inspiration. "For all of the nineties, I was greatly influenced by Surrealism and metaphysical art movements," says Liu Ye. "If I draw a sitting figure, it is realistic, and if I add wings, it is a bit postmodern. Of course, back then, my thinking was quite naïve. Regardless, I wanted to convey a certain state or feeling that was between Realism and Surrealism."

The theme of the self-portrait is also significant in Liu Ye's early work, and *Composition in Red, Yellow, and Blue* includes not one but two figures that might be interpreted as the artist depicting himself. The central figure hovers improbably in the centre of the canvas, wearing a Magritte-like bowler hat and robes that resemble the vestments a priest might wear. His hands are clasped – in prayer or around the string of the balloon is unclear – and wings sprout from his shoulders, heralding his angelic status. Meanwhile, a figure wearing the same dark glasses crouches behind a chair, peeking playfully through the

劉野的《紅，黃，藍的構圖》是藝術家作品中最早期的畫作之一，其特點為結合多種不同元素於一體，而這些元素也成為後來其成熟風格的重要特徵。這幅構圖以單一、明亮活潑的基色為主調—明亮有如金絲雀的黃色。有一幅蒙德里安 (Mondrian) 的畫，被半隱半現地隱藏在窗簾後面、靠在牆上。蒙德里安是劉野最喜愛的藝術家之一，而這幅畫也是該畫標題的靈感來源。有一道神秘的陰影沿著這幅畫的右側延伸，而最超現實的部分則是有個人懸在半空中，被掛在一個藍色氣球所垂下的一條繩子上。

1995年，也就是這件作品完成的那一年，劉野剛從柏林留學一段時間回來，回到了北京。此時劉野充滿了新的體驗以及對藝術史有著更加深刻的了解，於是他開始創作，讓他的作品中長期以來就已存在的主題更加具體清晰。藝術家對蒙德里安的熱愛是眾所周知的，而劉野對蒙德里安繪畫的明確複製，最早在1992年就開始出現在作品中。然而只有在這幅作品中，蒙德里安出現在一個以單一色調為主的淺近空間。這是一個具有標誌性的構圖，並在2001年完成的《蒙德里安在倫敦》進臻成熟、產生共鳴。

劉野對不同藝術家對其作品的影響保持開放態度，說明德·奇里訶 (de Chirico)、巴爾蒂斯 (Balthus) 和范艾克 (Van Eyck) 為其靈感來源。「在整



Rene Magritte, *The Son of Man*, 1964. Private Collection
雷內·馬格利特《人子》1964年私人收藏
Artwork: © 2020 C. Herscovici / Artists Rights Society (ARS), New York.

slats. Perhaps the two figures represent two sides of the artist's personality, suggesting Liu's ambivalence as he pays artistic tribute to his heroes even while seeking to escape from them.

Composition in Red, Yellow, and Blue introduces aesthetic, philosophical and visual dualities that are present in many of Liu's works: the play between that which is hidden and that which is revealed, between revelation and obscurity, between truth and mystery, between outer form and inner expression. In a vivid yet dream-like space, Liu Ye pays homage to his predecessors while crafting a visual style all his own.

個九十年代，我深受超現實主義和形而上藝術運動的影響。」劉野說：「如果我畫一個坐著的人，那是寫實的。但如果我加上翅膀，那就有點後現代。當然，那時候我的想法還很幼稚。但不管怎麼說，我想表達的是介於寫實主義與超現實主義之間的一種狀態或感覺。」

自畫像的主題在劉野的早期作品中也佔有相當重要的地位，在《紅，黃，藍的構圖》中，裡面不僅只包含一個、而是有兩個可能被解釋為藝術家描繪自身的人物。中心人物不太可能地憑空懸在畫布中央，戴著馬格利特式的圓頂禮帽、身穿像教士可能穿的祭袍。他緊握著雙手—正在祈禱、抑或是正握著氣球的繩子—兩片翅膀從他的肩膀向上展開，預示著他天使般的身份。但在同時，一個戴著相同墨鏡的人蹲在椅子後面，頑皮的在椅背橫木後方窺視。也許這兩個人物代表了藝術家個性的兩個不同面向，暗示劉野的矛盾之處，也就是在他向其偶像們獻上藝術禮敬的同時，也試圖規避他們。

《紅，黃，藍的構圖》展現了劉野許多作品中存在的美學、哲學、與視覺二元性：隱藏與揭露、啟示與晦澀、真實與神秘、外部形式與內在表達之間的戲碼。在一個生動活潑但卻又如夢似幻的空間中，劉野不但向其前輩致敬，同時也打造出完全屬於自己的視覺風格。

106 TETSUYA ISHIDA 石田徹也

(1973-2005)

Rooftop Refugee

acrylic on board
145.8 x 103.3 cm. (57 ¾ x 40 ⅝ in.)
Painted in 1996

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

US\$260,000-390,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Tokyo, Japan, Guardian Garden Gallery, 6th Hitotsubo 3.3-Sq.-Meter Exhibition of Graphic Art, Grand Prize Winner Solo Show: Tetsuya Ishida Exhibition: Drifter, 7-18 October 1996.

Tokyo, Japan, Nerima Art Museum, Tetsuya Ishida – Our Self Portraits, November – December 2008.

Yokohama, Japan, Yokohama Museum of Art, Yokohama Triennale 2011: OUR MAGIC HOUR: How Much of the World Can We Know?, 6 August – 6 November 2011.

Tochigi, Japan, Ashikaga Museum of Art, Tetsuya Ishida Note, 7 September – 27 October 2013. This exhibition later travelled to Kanagawa, Japan, Hiratsuka Museum of Art, 12 April – 15 June 2014; Toyama, Japan, Tonami Art Museum, 6 September – 5 October 2014; Shizuoka, Japan, Shizuoka Prefectural Art Museum, 24 January – 25 March 2015.

LITERATURE

Guardian Garden (ed.), Tetsuya Ishida Posthumous Works, Kyuryudo Art Publishing Co., Tokyo, Japan, 2006 (illustrated, p. 39).

Katsuhiko Yokoyama, Nerima Art Museum (ed.), Tetsuya Ishida -- Our Self Portraits, Nerima Art Museum Publishing, Tokyo, Japan, 2008 (illustrated, plate 15, p. 51).

Tetsuya Ishida – Complete, Kyurudo Art Publishing Co., Tokyo, Japan, 2010 (illustrated, plate 36, p. 53).

Chinatsu Kuma, Kenichi Abe, Hikotaro Kanehira, Yuko Katada (ed.), Yokohama Triennale 2011: OUR MAGIC HOUR -- How Much of the World Can We Know?, Bijutsu Shuppan-Sha Co., Tokyo, Japan, 2011 (illustrated, p. 33).

Kiyoshi Ejiri, Shōko Kawatani, Tsumoru Sugimoto, Shigeru Katsuyama, Masato Horikiri, Nao Fukushima (ed.), Tetsuya Ishida Note, Kyuryudo Art Publishing Co., Tokyo, Japan, 2013 (illustrated, plate 31, p. 58).

屋頂避難者

壓克力 木板
1996年作

來源

亞洲 私人收藏

展覽

1996年10月7-18日「第6回『3.3m展』一坪平面藝術大獎受賞者個展 石田徹也展『漂う人』」守護神花園藝廊 東京 日本

2008年11月 - 12月「石田徹也——僕たちの自画像一展」練馬區立美術館 東京 日本

2011年8月6日-11月6日「橫濱三年展—橫濱トリエンナーレ：我們的魔幻時刻：我們能知世界的多少？」橫濱美術館 橫濱 日本

2013年9月7日-10月27日「石田徹也ノート」足利市立美術館 栃木 日本 該展覽還在以下地點展出 2014年4月12日-6月15日 平塚市美術館 神奈川 日本 2014年9月6日-10月5日 礪波市美術館 富山 日本 2015年1月24日-3月25日 靜岡縣立美術館 靜岡 日本

出版

2006年《石田徹也遺作集》守護神花園藝廊編輯 求龍堂出版 東京 日本 (圖版，第39頁)

2008年《石田徹也——僕たちの自画像一展》橫山勝彦、練馬區立美術館編輯 練馬區立美術館出版 東京 日本 (圖版，第15圖，第51頁)

2010年《石田徹也全作品集》求龍堂出版 東京 日本 (圖版，第36圖，第53頁)

2011年《橫濱三年展—橫濱トリエンナーレ：我們的魔幻時刻—我們能知世界的多少？》隈千夏、阿部謙一編輯 株式会社美術出版社 東京 日本 (圖版，第33頁)

2013年《石田徹也ノート》江尻潔、川谷承子、杉本積、勝山滋、堀切正人、福島直編輯 求龍堂出版 東京 日本 (圖版，第31圖，第58頁)

"I cannot make you understand. I cannot make anyone understand what is happening inside me. I cannot even explain it to myself."

– Franz Kafka, The Metamorphosis





Tetsuya Ishida, *A Man Can't Fly Anymore*, 1996, Christie's Hong Kong, 25 May 2008, sold for 4,919,500 HKD
 Artwork: Courtesy to artist estate
 石田徹也《我飛不動了》1996年佳士得香港2008年5月25日編號413成交價：4,919,500港元



Rene Magritte, *The Therapist*, 1927, Private Collection
 Artwork: © 2020 C. Herscovici / Artists Rights Society (ARS), New York.
 雷尼·馬格利特《治療師》1927年私人收藏

Academics, career, making a living — if life is a staircase and the objective is to climb it, what does it look like when one finally reaches the top? In *Rooftop Refugee*, Tetsuya Ishida examines this phenomenon with a critical yet sympathetic eye in order to reveal the fragility of humanity behind the facade of societal expectations. Completed early in the artist's career in 1996, every brushstroke in this painting speaks to Ishida's experience when he first joined the workforce. This large-scale single portrait was one of the headlining works at the Yokohama Triennale in 2011. To this date, the impact of this work still deeply resonates with the viewers.

Surrealist artist René Magritte depicted the deepest and darkest desires and fears within the human psyche with his dream-like imageries. In the same vein, Ishida's works are also rooted in the anxiety, loneliness, and dreams that every individual experiences in their subconscious minds. Curled up inside the staircase, the main character in the painting who bears a striking resemblance to the artist, stares absentmindedly into space. His body merged with the staircase, it looks as though the staircase has swallowed him. The character's hand reaches awkwardly from behind to press the red button. This action immediately piques the viewer's curiosity — why is he hitting the button? Will it save him from the current predicament? Is he trying to escape from the jail that is the staircase? Or does he still wish to climb it? The figure's body floats in mid-air on top of the railing on the roof. The grey skies and dark clouds above his head seem to forecast his fate. Ishida depicted this scene with great sensitivity and nuances — from the prevailing grey tones on the entire painting, the rusted and moss-covered staircase, to the advertising billboard that symbolises the capitalistic world, they are rendered with astonishing realism to convey the anguish experienced by the character to the viewer.

1996, the year Ishida completed *Rooftop Refugee*, can be considered as the beginning of his artistic career. During this period after he graduated from university, he painted works that featured amalgamations of humans and machines. In these works, white-collar salaried men in suits are partially transformed into staircases, aeroplanes, ships, washbasins and other objects. The vacant look in their eyes expresses a sense of helplessness of someone who is trapped in a dilemma. It is evident from these expressions that

Ishida's perceptiveness had made him painfully aware of the societal expectations that were imposed on him. The artist utilised the staircase as a metaphor for a multitude of things — it can be the motivation to move up the food chain in life, the endless labour that one must endure, or the boundless desire that consumes everyone. Yet, the weathered staircase seems to suggest that there is only one fate awaits those who blindly rush to the top. Only on the rooftop can one seek respite from the rat race.

The 1990s are often referred to as the Lost Decade in Japan. During those ten years, technological industries experienced an unprecedented boom, while workers from traditional industries suffered from unemployment. Vast majority of young people had to begrudgingly take up menial positions earning minimum wages. Just making enough to make ends meet, they had to leave their dreams and aspirations behind. Although born into an affluent family, when Ishida was painting *Rooftop Refugee*, he refused support and took up menial jobs as well. It was during this period that he witnessed the hardship and hopelessness experienced by those at the grassroots level. Subsequently, he aspired to change the world with his artworks. Much like Banksy who painted the West Bank barrier wall in the war-torn region to let people see other possibilities, Ishida's works also attempt to evoke a sense of empathy in the viewers. The imageries in these works compel everyone who is imprisoned by the staircase of life to reflect on their existential conditions in order to find hope and solace.

The hallmark of a great work is its ability to express the complex conditions of its time and convey it through the language of art to posterity across space and time. In Kafka's parable *The Metamorphosis*, the writer expounded on the alienating effect of societal structure with the most vivid metaphor, and its insight and impact have a lasting influence on its readers. Ishida achieved the same end visually with *Rooftop Refugee*. The painting speaks about the confusion he experienced in the past; it prepares us for the uncertainty in the future; and it soothes the tired souls who have journeyed for too long. Most importantly, it provides viewers with an opportunity to re-evaluate their lives and find real meaning in their new chapters.

「我無法讓你理解。我無法讓任何人理解我的內心發生了什麼。我甚至不能向自己解釋。」

— 卡夫卡《變形記》

學習、工作、生活，如果說無止境的奮力操勞是向上攀爬人生的階梯，那階梯盡頭的屋頂，又是如何一片光景？在《屋頂避難者》中，石田徹也以批判而悲憫的眼光，描繪出一幅卡夫卡式的荒誕現實，揭穿了社會常態背後脆弱而真實的人性。本作創作于石田藝術生涯開端的1996年，一筆一劃皆飽含著石田對當時日本社會的切身感受。這幅尺幅巨大的單人像作品在2011年橫濱三年展中作為重點作品呈現，直至今日依然叩擊人心。

雷內·馬格利特筆下超現實的夢境描繪出人內心深處的欲望與恐懼，而石田的創作亦是基於當代社會每個人潛意識中的焦慮、孤獨、夢想。畫中長相神似藝術家本人的男子，神情麻木地望向前方，蜷縮在臺階之內，仿佛身體與階梯合二為一，又好似將被樓梯吞噬。他勉強伸出的手仍伸向按鈕，引發瞬間的懸念——他為何要觸碰按鈕？又是否能改變困境？是希望逃脫階梯的牢籠？還是渴望繼續向上？他的身體懸空，漂浮於樓頂的窗臺邊沿，頭頂灰色的天空和烏雲，遼闊而沉鬱，似乎預示了他的命運。石田的描繪細緻入微，從全畫偏灰的色調、到泛著青綠色的生鏽臺階，到遠處象徵著資本世界的廣告牌，無不以極度寫實的真實感，讓觀者對人物的困境感同身受。

完成《屋頂避難者》的1996年可謂石田藝術生涯的起點，剛從大學畢業的石田徹也開始創作一系列人與金屬機械相結合的作品。這些作品中，身著西裝的上班族化身為台階、飛機、船隻、洗漱水盆等物件，神情呆滯、迷茫，處境進退兩難，凝聚了石田對當時自身所處的社會環境的敏銳感知。藝術家利

用樓梯暗語了多種不同的社會狀態——人生事業的奮發向上，無止境的操勞，亦或慾望無邊無際的延伸，而畫中破舊變色的台階，似乎又告誡人們一味盲目攀登的下場，仿佛只有在天臺，才能在不斷攀爬的生活常態中得到一絲喘息。

日本的1990年代常常被稱為「迷失的十年」(lost decade)，在這十年中，日本科技產業發展迅猛，而大批傳統行業的職員卻陷入失業狀態。大批年輕人不得不操起最低薪酬的底層工作，收起創意與夢想，為維持生計而日夜操勞。在描繪《屋頂避難者》的階段，家境優越的石田也為了維持藝術創作，拒絕家庭資助，操起各種零工，目睹了社會底層生活的艱辛與無奈。他希望用自己的畫筆一點一滴地去改變世界。正如 Banksy 戰區圍牆的塗鴉讓人看到生活的另一種可能，石田同樣以作品激發強烈的同理心，迫使每個被人生階梯所禁錮的人們，反思自己的生存狀態，從而尋找到一些希望與慰藉。

偉大的作品能夠跨越時空，將一個時代最難以言說的複雜境況以藝術的語言傳譯給所有人。卡夫卡《變形記》以格裡高的的荒誕寓言，將社會架構對人的「異化」以最簡單的文字直擊讀者的心靈。而石田的《屋頂避難者》則以圖像的方式，訴說著曾經的迷惘，警醒未來的道路，撫慰疲憊不堪的心靈，讓每一位觀畫的人都能夠重新開始思考生活真正的意義。



Still from *Vertigo* (1958) by Alfred Hitchcock
Photo: Courtesy Hitchcock estate
《迷魂記》片段 阿爾弗雷德·希區柯克導演

107 CHEN KE 陳可

(B. 1978)

1955 · NEW YORK · 29 YEARS OLD

signed in Chinese, dated '2016' (lower right); signed, titled and inscribed in Chinese, signed, dated, titled and inscribed '1955 · New York · 29 Years old oil on canvas 200x130cm chen ke 2016' (on the reverse)
oil on canvas
200 x 130 cm. (37¾ x 76¾ in.)
Painted in 2016

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

US\$200,000-320,000

PROVENANCE

Galerie Perrotin, Hong Kong
Acquired from the above by the present owner

EXHIBITED

Hong Kong, Galerie Perrotin, DREAM · DEW, May – June, 2016.

1955 · 紐約 · 29 歲

油彩 畫布
2016年作
款識：可 2016 (右下)；1955 · 紐約 · 29 歲 1955 · New York · 29 Years old 布面油畫 oil on canvas 200x130cm 陳可chen ke 2016 (畫背)

來源

香港 貝浩登畫廊
現藏者購自上述畫廊

展覽

2016年5月-6月「夢·露」貝浩登畫廊 香港



Marilyn Monroe in New York, 1955
Photo by Ed Feingersh/Michael Ochs Archives
瑪麗蓮·夢露在紐約 攝於 1955 年

I used to think as I looked out on the Hollywood night — there must be thousands of girls sitting alone like me, dreaming of becoming a movie star. But I'm not going to worry about them. I'm dreaming the hardest.

- Marilyn Monroe,
inscribed by Chen Ke on top of the painting

在好萊塢的夜晚 當我朝外眺望 我常常會想一定還有無數的女孩像我這樣孤單地坐著 夢想著成為電影明星 但是我不擔心她們的威脅 因為我是最努力去夢想的人

- 瑪麗蓮·夢露 (陳可寫於作品上方)

在知更鸟的夜晚，当我朝外眺望时，我常常在想，一定还有无数的女孩，依然这样孤单地坐着，
想望着远方，光影明灭，宿鸟哀于她心绪的感伤。因为她是孤独地为梦想的人。



Chen Ke was born in 1978 and graduated from the Sichuan Fine Arts Institute in 2005 with a master's degree in oil painting. In 2016, she held a solo exhibition at the Galerie Perrotin, Hong Kong, entitled *Meng Lu* ('Dream Dew'). She said, 'The "dream" part means being a dreamer. Marilyn Monroe was a girl who loved to dream, and Hollywood was a dream factory. "Dew" refers to dewdrops. Life is short, but it is a moment of unforgettable radiance. So the two words "Meng Lu" ('Monroe' in Chinese) are a metaphor that sums up her life. Life is like a dream, like dew, because it is so short and so precious.' A large, important work, Chen Ke's *1955 · New York · 29 Years Old* featured the most distinct theme and the most vivid subject in her exhibition.

As a female artist, Chen Ke has a special concern for the experience of life and human nature, and the changes they undergo. Digging into what seem like the ordinary passing moments of life, she seems to be telling us to cherish the feelings and expressions to be found in each. Recalling how she created *1955 · New York · 29 Years Old*, Chen says that 'The entire process was simultaneously painful and joyful. I was both director and actor; I was Marilyn and myself as well. I was in Beijing, in Los Angeles, and in New York too; and it was both today and yesterday.' Through the painting, Chen found a connection between herself and Marilyn Monroe, and an emotional connection through which the work reaches each of its viewers as well. As a female artist, she depicts female subjects from a different point of view than might be adopted by a male artist; she downplays the sexual characteristics of her subjects to avoid making them consumer objects for the male viewer. She portrays them in an objective style with a level or slightly uplifted gaze, and at the same time, she seeks to analyzing her subjects and mine each of them for their feelings and inner states.

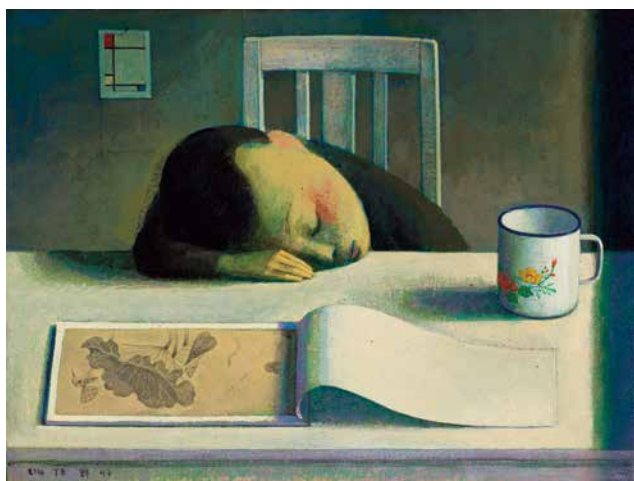
In *1955 · New York · 29 Years Old*, we see Monroe standing on a balcony of New York's Ambassador Hotel, pulling deeply on her cigarette and gazing into the distance. Shaping both Marilyn and her background in her own unique style, Chen Ke attends to every detail of her figure, her hair, face, and arms, to present a moment of Marilyn Monroe's life in 1955 through her own artistic vocabulary. 'In a portrait,

I think there should be some different kinds of emotional aspects,' Chen says. The large scale of the painting draws us in as Marilyn stands amid a backdrop of tall buildings, and traffic streams by on the boulevard below; this is the New York, the world's stage, that holds such fascination for so many. But as the artist portrays Monroe, this young figure in the great city, her career beginning to take off and full of confidence about the future, she projects into her interpretation a hint of her own reality. Thus in the painting we see both Monroe and the artist herself; both face a future full of unknown possibilities, but with a great sense of hope. While Liu Ye's work *Daydream* reveals the artist's expectations and passion for his art career using the image of the napping child, Chen Ke also expresses her own longing and determination by depicting Monroe as an innocent figure. With the emotional resonance she finds so easily, the artist tells a story through the painting, conjuring feelings in her depiction that are not easily dispelled.

"I used to think as I looked out on the Hollywood night — there must be thousands of girls sitting alone like me, dreaming of becoming a movie star. But I'm not going to worry about them. I'm dreaming the hardest."

- Marilyn Monroe

Chen Ke writes this passage, like a diary entry, at the top of her painting, as if to remind herself and each viewer just how precious our dreams are, and the kind of energy and spirit we once had. In her previous work, Chen enjoyed experimenting with various materials to achieve a more complex visual experience, but here she makes a return to painting itself, employing unpretentious materials and speaking purely from the heart. Chen Ke's fascination for Marilyn Monroe lies in her spirit and zest, and in the dreams she harbored things which seem echoed in the artist's own thoughts, and by means of the scene she presents here, Chen raises them to the status of universal values. The most lasting beauty can be found in the emotional revelations of a personality that is determined, open, energetic, full of hope, and holding firm to her aspirations.



Liu Ye, *Daydream*, 1997, Christie's Hong Kong, 26 May 2019, Lot 0453, sold for HKD 7,325,000

劉野《白日夢》1997年作 佳士得香港 2019年5月26日 編號 0453 成交價：7,325,000 港元



Amedeo Modigliani, *Nu couché*, 1917-1918, Christie's New York, 9 November 2015, Lot 0008A, sold for USD 170,405,000

蒙地利亞尼《斜躺的裸女》1917-1918年作 佳士得紐約 2015年11月9日 編號 0008A 成交價：170,405,000 美元



Marilyn Monroe in New York, 1955
Photo by Ed Feingersh/Michael Ochs Archives
瑪麗蓮·夢露在紐約 攝於 1955 年

陳可 1978 年出生，2005 年畢業於四川美術學院油畫系獲得碩士學位。2016 年，陳可在貝浩登（香港）空間舉辦了名為「夢露」的個展。她說，「夢，是做夢，她是一個愛做夢的女孩。好萊塢也是一個夢工廠。露，是露水，生命很短暫，但是瞬間的光芒讓人難忘。夢露兩個字是她一生的隱喻和縮寫。生命如夢似露，因為短暫，所以珍貴。」作品《1955·紐約·29 歲》便是本次展覽中繪畫主題最明確、人物最鮮明的大尺幅重要作品。

作為女性藝術家，陳可對生命、人性中的體驗與變化有著特殊的關愛。看似生活中平淡瞬間的感受，她都會一點點的挖掘，似乎在告訴我們珍視點滴中的情感與表達。在創作《1955·紐約·29 歲》作品時，陳可曾回憶說，「整個創作過程痛苦與快樂並存，我既是導演也是演員，既是夢露，也是我自己，既在北京，也在洛杉磯與紐約，既在今日，也在昨天。」她通過繪畫作品找尋到自己與夢露之間的連接，更是每位觀者與作品之間的情感連接。作為女性藝術家，在刻畫女性主題時，與男性藝術家的角度不同，會弱化「女性」這一特點，有意去避免被異性消費，更會以平等或者略帶仰視的表達客觀事物，更加注意對情感、對內心的分析和挖掘。

作品《1955·紐約·29 歲》，29 歲的夢露站在紐約 Ambassador Hotel 的陽臺上，深吸一口煙，眺望遠方。陳可非常注重從髮絲、臉龐、手臂等等，人物每個細節的刻畫。陳可以屬於自己的繪畫語言重現了 1955 年夢露的一瞬間。人物、景色，均以陳可式的方式重新造型。「如果是肖像畫，我覺得應該

要有一些不一樣的情緒點。」陳可說。她以大尺寸的場景開場，身處高樓林立之間，腳下車水馬龍，這裡是迷人的紐約，世界的舞臺。藝術家將夢露的現場與藝術家投射的現實相融合，詮釋出在紐約，事業冉冉升起，對未來充滿自信的夢露。畫面中是夢露，也是藝術家自己，對未來充滿著許多未知的可能，充滿著希望。如同藝術家劉野創作的作品《白日夢》藉由打盹時看似偶然的夢，來抒發自己的對事業的期望。而陳可也將夢露幻化為更加童真的臉龐，藉由夢露來展示藝術家自己對夢想的追逐和憧憬。陳可以最擅長的情感共鳴來講述，故事娓娓道來，又讓情感在畫中慢慢流露，久久不能散去。

「在好萊塢的夜晚 當我朝外眺望 我常常會想 一定還有無數的女孩像我這樣孤單地坐著 夢想著成為電影明星 但是我不擔心她們的威脅 因為我是最努力去夢想的人。」

— 瑪麗蓮·夢露

陳可將這句話 如日記般寫於畫面上方，似乎要讓自己、每位見到作品的觀者銘記夢想的可貴，以及曾經那個意氣風發的自己。在之前的作品中，陳可喜歡嘗試多種材料的繪畫，追求視覺複雜感的體驗。而作品《1955·紐約·29 歲》她卻歸回繪畫，以樸實無華的材料講述心中的純淨。意氣風發，心懷夢想的樣子，是藝術家陳可眼中夢露的迷人，似乎也是陳可心中所想，藝術家更藉此情此景，昇華為普世價值。堅定、開放、朝氣、滿懷希望、不忘初心的自我，這樣的感情流露才是永恆的美麗。

PROPERTY FROM AN IMPORTANT BRITISH PRIVATE COLLECTION
英國重要私人收藏

108 CHEONG SOO PIENG 鍾泗賓
(1917-1983)

Seated Lady

signed and dated 'SOO PIENG 52' (upper right)
oil on canvas
80.5 x 61 cm. (31¾ x 24 in.)
Painted in 1952

HK\$600,000-800,000
US\$78,000-100,000

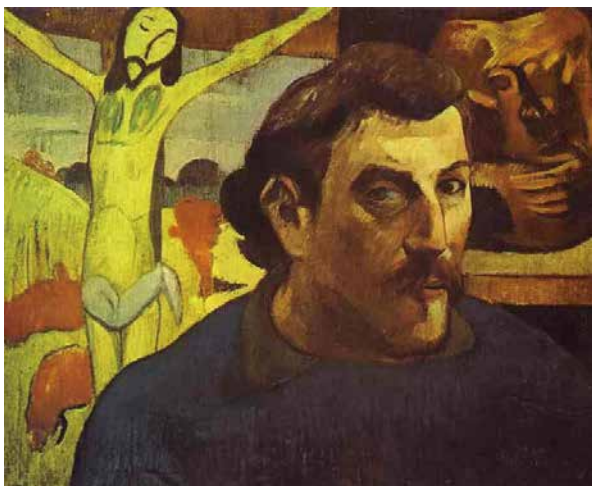
PROVENANCE

Private Collection, United Kingdom

坐姿女子

油彩 畫布
1952年作
款識：SOO PIENG 52 (右上)

來源
英國 私人收藏



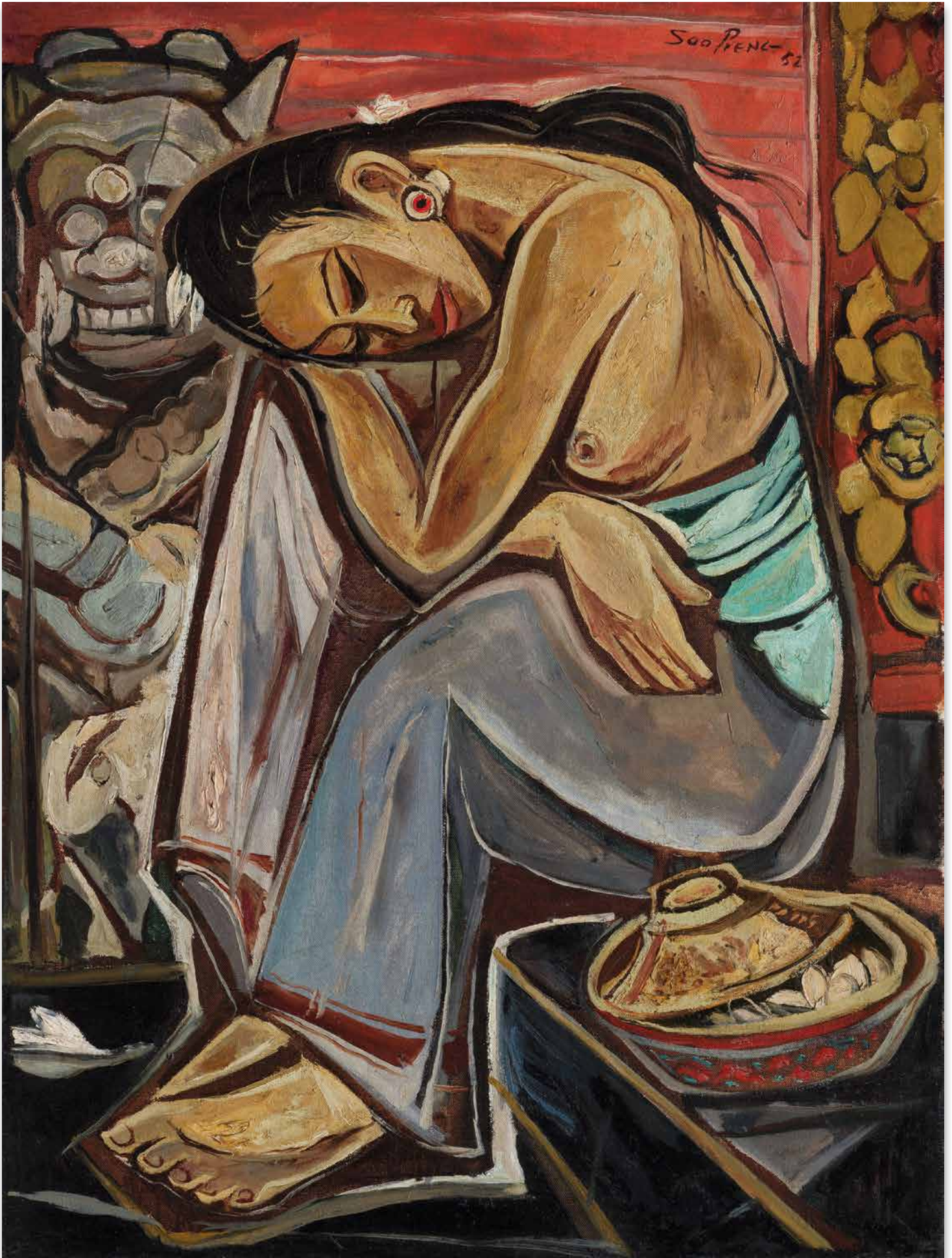
Paul Gauguin, *Self Portrait with the Yellow Christ*, 1890, Musée d'Orsay, Paris, France.
保羅·高更《自畫像與黃色基督》繪於1890年 法國 巴黎 奧賽博物館藏

"I went (to) Bali on a sketching trip, and there I was fascinated by the scenery and by the Balinese women."

- Cheong Soo Pieng

「我去了峇里島寫生，那裡的風景和女人令我著迷。」

- 鍾泗賓



Cheong Soo Pieng's works of the early 1950s are considered extremely rare and most important, with the artist only producing about a handful of oil paintings each year during this period, making them highly sought after by collectors around the world. Painted in 1952, the seminal year of the four Nanyang artist's landmark journey to Bali, *Seated Lady* depicts a Balinese woman in a quiet moment of contemplation, her head resting softly on one knee. Surrounding her are various elements relating to everyday life: a *bokor* filled with offerings, an intricately carved architectural panel and sculpture of the guardian spirit Bhoma, all articulated in fine detail, expressing his interest in the rich material culture of the Balinese people. We know from his private collection of souvenirs from his encounters with the various ethnic communities of the region during Cheong's travels, that these objects were a deep and meaningful source of inspiration. Indeed, looking at some of the works towards the end of his career, such as *Sarawak Ladies*, we see a heightened resurgence in his interest towards local cultural artefacts and practices as evidenced by the attention to detail paid to the *sarong* pattern and traditional accessories such as ear weights and *tapung eno* (traditional headdress), signalling that this was not merely a romanticisation of other cultures, but a deep respect and understanding of them.

Cheong's representations of Southeast Asia were often populated with the forms of women, whose comfort and ease in their natural form and beauty provided an exotic and refreshing base of artistic inspiration. Traditionally, women formed the core of domestic life and provided Cheong with a greater comprehension of practices of the cultures he so keenly observed. Looking at *Seated Lady*, the lone figure takes up the greatest part of the picture, reinforcing her centrality. Figures at rest are an iconic visual trope frequently revisited by the artist, due partially to his desire to achieve a subject in a relaxed a state, but also as a signifier of the hard work and labour of the people that Cheong sought to capture in his work.

In *Seated Lady*, the Balinese architectural element carved with a floral motif acts as a *repoussoir*, which Cheong combines with diagonal outline of the raised platform that the *bokor* is placed on to link our space with the figure's, drawing us into her world. The female subject strikes an enthralling form with contours delineated in fluid and elegant strokes, while the textural elements around her contrast with the expansive smoothness of her skin, accentuated through strong vivid tones. The work also exhibits Cheong's expert knowledge of colour, with a harmonious energy achieved through his bold use of brightly-hued tones of vermilion in the background and in the intricate motif of the *bokor* to complement the cooler tones of the figure's mauve *sarong*. The heavy use of black is a hallmark of Cheong's style during this period, signalling the influence of Western Modern movements such as Fauvism, Surrealism and Cubism. The mask-like features of the figure in *Seated Lady* achieved through strong outlines and harsh contrasts parallels that of Henri Matisse's nudes, while the broad areas of relatively flat colours that display subtle variations seem to draw inspiration from the painting technique of Paul Gauguin. The spatial order of intermingling panes of colour hints at the Cubist movement developed by artists like Pablo Picasso and Georges Braque. However, this did not mean Cheong tried to mimic the work of Western artists, but rather only appropriated aspects that suited his own purposes in order to achieve a unique personal style.

Seated Lady demonstrates Cheong's ability to masterfully combine colour, form and expression, establishes the artist's distinct contribution to the Nanyang Style, and affirms his sensitivity and respect towards the traditions and people of the Southeast Asian region. Fresh to market, this work marks the beginning of Cheong's lifetime of continuous innovation and experimentation, which would pave the way for future developments and artistic breakthroughs throughout his career, earning him his place as one of the foremost artists of his generation.



Chen Wen Hsi, Liu Kang, Cheong Soo Pieng, Luo Ming, Chen Chong Swee, Zhou Bichu at Rudolf Bonnet's house, Bali, July 1952.

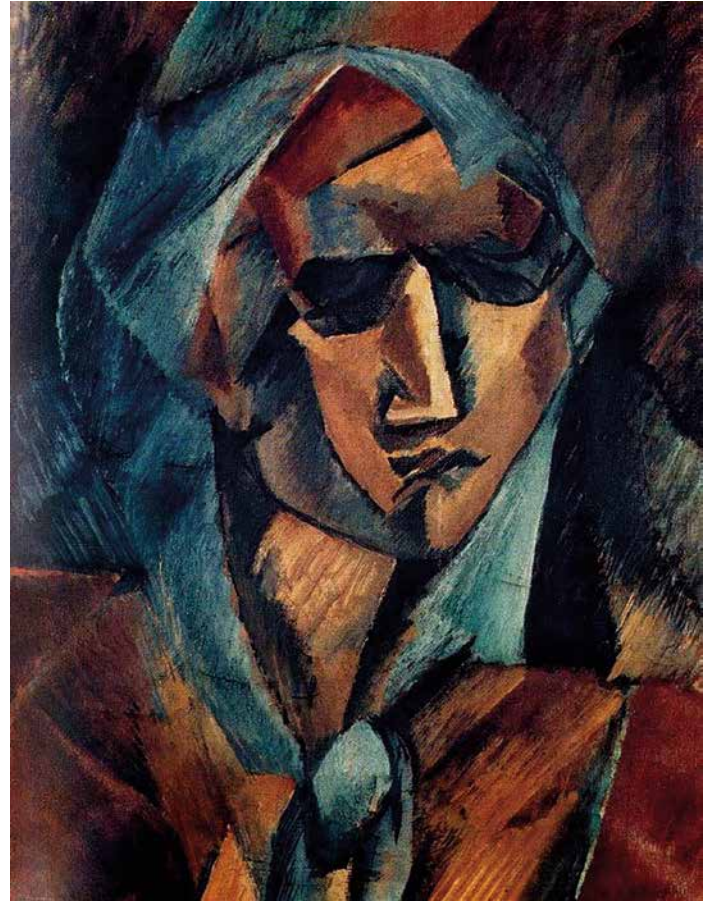
Photo: Chen Chong Swee

陳文希、劉抗、鍾泗寶、羅明、陳宗瑞和周碧秋，1952年7月攝于荷蘭藝術家魯道夫伯尼特位於峇裡島的住所。

攝影：陳宗瑞



Cheong Soo Pieng, *Sarawak Ladies*, 1980. Christie's Hong Kong, 20 May 2016, Lot 3014, sold for HKD 3,400,000
 鍾泗賓《沙撈越少女》1980 佳士得 香港 2016年5月20日 編號 3014
 成交價：3,400,000 港幣



Georges Braque, *Head of a Woman*, 1909, Musée d'Art Moderne de la Ville de Paris, Paris, France.
 Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
 喬治·布拉克《女人頭》1909年作 法國 巴黎 現代藝術博物館藏

鍾泗賓創作於1950年代早期的作品被公認為是極為稀少且重要的上乘佳作：這位南洋藝術巨擘，在此段時期，僅創作了寥寥幾幅的油畫作品。所以這批作品在收藏家間極為炙手可熱。1952年，四位南洋藝術家（鍾泗賓、陳宗瑞、劉抗以及陳文希）具有里程碑意義的峇里島之旅啟程於此。而作品《坐姿女子》亦完成於1952年。畫面中捕捉了一位峇里女子陷入沈思的靜謐時刻：她側頭輕倚膝蓋之上。人物四周呈現了各種日常陳設，如一只裝滿供物的「波哥」容器，一個精雕細琢的建築壁板，以及一座峇里島傳統守護神 Bhoma 的雕像。每個描繪物件的筆寫都絲絲入扣，反映了藝術家對峇里島居民豐富的物質文化和風土的熱愛。鍾泗賓在峇里島期間，曾拜訪當地多個種族聚落，旅程中收集了許多紀念品，而這些私人珍藏也成為他創作的靈感泉源，意義深遠。誠然，當我們在欣賞這位大師藝涯晚期創作時 - 如作品《沙撈越少女》，足見他對峇里島當地手工藝和習俗的濃厚興趣，如在對當地傳統紗籠裙、和耳垂墜飾、以及名為 tapung eno 的發冠等傳統配件的細節描繪上，在他筆下栩栩如生，這不僅僅是對一種文化的浪漫表達，更是源自內心的尊重和理解。

鍾泗賓筆下對東南亞的刻畫，多以女性形式為主。那些因「天然去雕飾」的體態與美麗而傳遞的恬適、自在，為創作過程提供了充沛的異國風情且令人耳目一新。就傳統文化而言，女性為居家生活的核心，這也使得鍾泗賓可以更深入觀察當地風土人情。在《坐姿女子》中，形單影隻的女主角佔據了畫面重心，強化了她的中心感。休憩時的人物常常成為藝術家反復描繪的視覺藝術，一方面藝術家主觀意願讓描繪物件進入放鬆狀態，同時也可以生動地紀錄出勞作付出的辛勤，讚揚他們勤勞的勞動。

在《坐姿女子》中，那些以花卉主題而雕塑而成、充滿峇里情懷的建築特色成為反襯，而置放著「波哥」容器之平臺所高起的對角輪在鍾泗賓巧思的安排下，與女主角融成一個視覺敘事，吸引我們走進她的世界。藝術家以流暢且優雅的筆法，將女主角的身形描繪得婀娜多姿；她四圍充滿結構感的物品，透過搶眼、鮮明的色彩安排，與她光滑溫軟的肌膚成為對比。作品同時也見證了鍾泗賓對顏色營造的技巧：他在背景上方、以及「波哥」容器上精妙的描繪，大膽使用了絢爛的朱紅色，來襯托女主角淡紫色紗籠裙的色調。這時期的鍾泗賓，創作風格以大量的黑色調著稱，代表了西方現代運動對他的影響：如野獸派、超現實主義和立體派等。藝術家以強烈的輪廓構圖和搶眼的對比，使《坐姿女子》主角的五官帶有木雕臉譜般的特色；這種處理方式與野獸派先驅亨利·馬蒂斯的裸女作品頗為類似。而畫中的寬幅區塊，相對均一的顏色鋪陳，卻變化幽邃，似乎是從保羅·高更的作畫技巧汲取靈思的。顏彩嵌板的空間配置則相錯攙和，隱喻著立體派先行者如畢加索和喬治·布拉克的風格。然而，這並不意味這位南洋繪畫大師嘗試摹仿西方藝術家的作品；反之，鍾泗賓純粹採擷那些適合他創作目的的藝術養分，以成就他獨有的個人風格。

作品《坐姿女子》彰顯了鍾泗賓融合顏色、形狀和意蘊表達的精湛能力，奠定他對南洋風格所作的貢獻，進而也確立他對東南亞區民俗風土所展示的敏銳尊重。此幅作品首次在市面亮相，呼應了鍾泗賓推陳出新和實驗精神的創意啟程；作品奠定了他爾後藝術生涯發展和突破過程的基石，更為他贏得在同輩藝術家之中重要的藝術地位。

PROPERTY FROM A DISTINGUISHED ASIAN PRIVATE COLLECTION
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109 LE PHO 黎譜

(1907-2001)

Femme au perroquet (Lady with a Parrot)

signed in Chinese and signed again 'Le pho' (upper right)
ink and gouache on silk
38.5 x 28.5 cm. (15 1/8 x 11 1/4 in.)
Painted circa. 1938
one seal of the artist

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

US\$210,000-340,000

PROVENANCE

Private Collection, Asia

女子與鸚鵡

水墨 水粉 絹本
約1938年作
款識：黎譜 le pho (右上)
藝術家鈐印一枚

來源

亞洲 私人收藏



Hans Holbein the Younger, *Portrait of a Lady with a Squirrel and a Starling*, probably Anne Lovell, c. 1526-28, National Gallery, London.

漢斯·霍爾拜因《抱松鼠的女子肖像，疑為安妮·洛弗爾肖像》1526-28年作
英國 倫敦 國家美術館藏



黎
鶴



Le Pho

Four elements form the basis of this magnificent painting: the female figure, the place, the parrot, and the bowl, with each of them having special significance in the current painting.

The woman as the main protagonist is dressed in her traditional *áo dài*, her Tonkinese headdress, a long scarf undulating around her body. She is well poised with distinction, her general posture and the grace in her gestures reinforced by her dark blue clothing. Her face, anonymous, of extreme beauty, endowed with dignified strength, is beguilingly half-amusing and half-provocative, the very embodiment of a Vietnamese woman. Fearless and bold in expression, she grasps the branch with her right hand, seemingly not showing any apprehension.

The place and setting expresses a certain austerity confirmed by the dark tones of the gouache and the energetic use of ink for the woman's hair. The space, in an assumed verticality, is divided by the two-colored curtain (blue-grey on one side, yellow on the reverse). The inside with the faded branches of the tree on which the bird is perched; the outside where the greenness of the leaves are refreshing. A branch of the tree, seems to emerge from behind the bird's body like a claw towards the woman. This dead tree, is used as a perch - while nature is otherwise vibrant behind the half-open curtains - what does it mean? Le Pho does not want the observer to go astray with no landscape in the background - an aspect he likes to paint then at the time and the painter enjoins us to concentrate on the only scene that is worthwhile: the meeting between the woman and the bird.

The bird is an exotic species in Europe, but has been present at least since the Middle Ages in captivity as a property reserved for the elite. It is a red-crested cockatoo with a blackish iris (thus a male) typical of a species from the Moluccas. It feels the close hand of the female as a danger as evidenced by its erect crest and flapping wings.



Le Pho standing in front of his early works.
黎譜站在他早期的作品前。

The bowl held by the woman forms the link between the woman and the bird: lacquered green on the outside, silvery on the inside, an allusion to Vietnam, the object serves a secondary purpose within the composition. The artist is not very precise about its contents: perhaps it holds a kind of wheat bran to feed the bird, or something else to sustain the woman?

As always, in Le Pho everything is an allusion. Softness is the message.

And here, Le Pho represents the east through the woman. The bird is the west. The first one is already westernized by her quest. The second is already exotic. The two worlds do not have to face each other since there is no discord between them, just acceptance. There is no attraction without fear and both seemingly feed off each other's food.

Le Pho, who settled permanently in France in 1937, has always proclaimed his extreme fascination for the European Primitives which he discovered in France, Belgium, Germany and Italy in 1931-32. However it would be too simple a reference to Le Pho to confine him into one and only influence. As much as he renounced the Chinese influence in 1934, he liked to draw inspiration from the best Europeans, both ancient and modern. He is influenced by European painters: elders such as Mantegna, Tiepolo, Holbein the Young, Titian and two, Bonnard and Matisse, whom he met in France and for whom he had a great admiration very early on.

Thus in *The Woman with the Parrot* Le Pho completes Titian with Matisse, Hans Holbein the Younger with Bonnard.

With Titian, for the first time in the history of painting, color prevails over drawing and light over line. Matisse imposes 'fawn' colors, a conquering light but reintroduces the color line essentially as in his masterpiece *Portrait of Greta Moll*, 1908 (The National Gallery, London). Le Pho does the same with a clear light that enhances the naturally matte tones of the gouache, which intensify each other. Hans Holbein the Younger *Lady with Squirrel and Starling* was so good at blending Italian subtlety with Dutch candor. Le Pho excelled at giving an Asian body to what is an European soul. Bonnard used to repeat, "Art is not nature", as this silk and all his work shows, Le Pho is reluctant to naturalism.

Let us add to reveal further the allusive aspect in Le Pho's painting that the parrot, since the European Middle Ages, is the symbol of the resurrection of the Immaculate Conception and thus of Christ. And here it appears premonitory:

In ten years of my regular talks with Le Pho in his bright apartment on Rue de Vaugirard, not once had the subject of religion been mentioned. Yet Le Pho died in the religion of Christ. It was Paulette Le Pho herself that shared this with me after the funeral of her husband in 2001 celebrated in the Church of Saint François-Xavier. Converted to Catholicism, Le Pho had taken the baptismal name "Victor", in homage to his revered master Victor Tardieu.

The Woman with the Parrot is a fundamental work of Le Pho which marks the mental shift of the painter towards the West. The journey, with no return, takes place there, in front of us.

And it is here that we witness the pleasant triumph of a painter over himself.

Jean-François Hubert
Senior Expert, Vietnamese Art



Le Pho, *La Jeune Fille Aux Pommes-Cannelle*, 1938, Christie's Hong Kong, 11 Nov 2016, Lot 1, sold for HKD 4,380,000
 Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
 黎譜《少女採摘圖》1938年作 佳士得香港 2016年11月26日 編號1
 成交價：4,380,000 港元

這幅華美細膩的精妙之作是由四個基礎元素構成：女子、所處空間、鸚鵡和一枚綠釉碗，每個元素在畫中都具有特殊意味。

畫面中心的女主人公身著越南傳統長襖（奧黛），白色的北圻頭巾柔軟地垂於兩肩，在身前盤繞飄蕩。她的姿態極具東方韻味：靛青色的長襖將其身影勾勒得更加嫵媚婀娜；她的臉龐，莫名地，綻放極致妍麗嬌媚；倨傲清冷的眉眼間半含諧趣、半含挑釁；儼然為越南女子的完美化身。她神情泰然，右手擒住樹枝，似乎沒有表現出任何的驚慌失措。

暗色調的水粉背景與女子濃墨敷染的烏黑長髮加深了畫中地點與場所瀰漫的肅穆氛圍。整體空間被雙色簾幕（正面灰色，背面黃色）垂直分割為內外兩部分：內側枯槁的枝條上棲息著一隻鸚鵡；外側則是一片綠意蔥蘢。這樹枝仿佛從鸚鵡身後冒出一隻利爪，朝著那女子伸過來。這株枯木，就作鳥兒的站架，而半開的簾幕背後，大自然正煥發盎然生機——這其中有何深意？黎譜不想讓觀者被空無一物的背景帶入歧途——這也是他當時偏愛的繪畫主題，畫家將觀者的注意力集中在唯一值得關注的場景上，即女子與鸚鵡的邂逅。

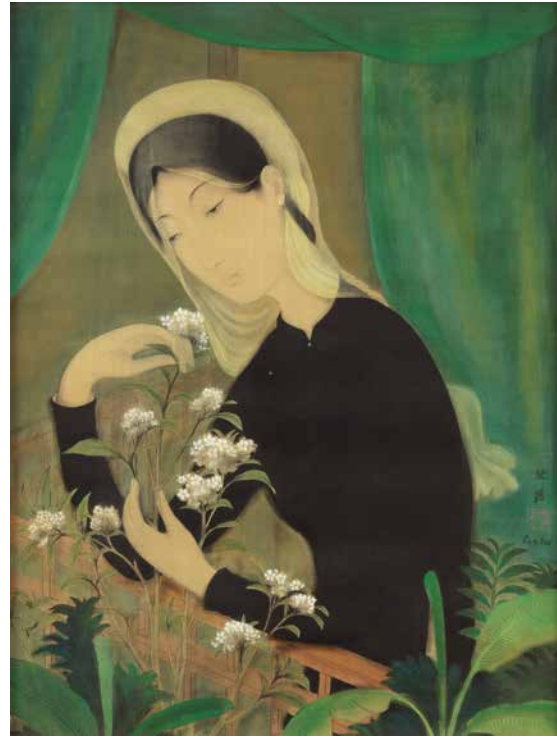
畫中描繪的鳥是歐洲的異域物種，但至少從中世紀開始，它就作為精英階層的專屬財產被捕獵圈養。這只紅冠鳳頭鸚鵡有一雙黑色的虹膜（因此是雄性），是典型的摩鹿加群島的物種。而畫中女子伸出的右手使它立刻警覺起來，冠羽直立，不停地拍打著翅膀。

畫中的綠釉碗是女子與鸚鵡之間的紐帶：表面上漆（暗指越南），外線內銀，作為畫面的次要元素。藝術家並沒有精確刻畫碗中的內容物：只可依稀辨認是一種喂鳥的麥麩，抑或是畫中女子享用的其他食物？

一如既往，在黎譜的作品中，一切皆為隱喻。柔和正是他要傳遞的訊息。

作品中，黎譜以女子代表東方；鸚鵡代表西方。女子養鳥消遣的生活方式已頗為西化，而鸚鵡本身則產自異域海島。兩個世界的相遇，和諧融洽，彼此吸引，無需對峙。些許的恐懼伴隨著巨大的誘惑，雙方仿佛相互依賴共生。

一九三七年法國永久定居的黎譜，一直表達出對一九三一至三二年在法國、比利時、德國與義大利發現的歐洲原始人遺跡有著極度的迷戀。然而，如果



Le Pho, *Nostalgie (Nostalgia)*, 1938, Christie's Hong Kong, 24 Nov 2018, Lot 44, sold for HKD 5,620,000
 Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
 黎譜《思鄉》1938年作 佳士得香港 2018年11月24日 編號44 成交價：5,620,000 港元

把他的藝術風格的形成僅局限于單一事物的影響，則過於簡單。正如黎譜在一九三四年擺脫了中國傳統水墨的窠臼，轉而從歐洲古代與現代最偉大的畫家中汲取靈感，如曼特尼亞、提埃波羅、霍爾拜因、提香、以及他在法國結識的自己仰慕已久的波納爾與馬蒂斯。

因而，在作品《女子與鸚鵡》中，黎譜融合了提香與馬蒂斯，小漢斯·霍爾拜因與波納爾。

提香，在繪畫史上第一次將色彩凌駕於線條的刻畫之上，強調對光的描繪而非線條。馬蒂斯以淺黃褐色為主基調，為畫面注入明亮的光感，特別在其名作《葛麗泰·莫爾肖像》（作於一九零八年，藏於英國倫敦國家美術館）中，更以淺黃褐色勾勒輪廓線條。而黎譜則同樣用淺色增加了水粉的啞光色調，以強化色彩反差。小漢斯·霍爾拜因創作的《抱松鼠的女子肖像》美妙地糅合了義大利的細膩精微與荷蘭的坦率直白。黎譜擅於為亞洲的身軀賦予歐洲的靈魂。波納爾曾反復強調，「藝術不是臨摹自然」。誠如這件帛畫與他所有作品展示的那樣，黎譜並不甘於對自然的臨摹。

另外需補充一點，以進一步揭示黎譜繪畫中的隱喻：畫中的鸚鵡，自歐洲中世紀以來，便象徵聖靈感孕，及耶穌基督的復活。而該作中，它似乎蘊含了奇妙的預言性。

在我與黎譜長達十年的交往中，時常與他在其位於沃日拉爾路的明亮公寓裡促膝長談，期間沒有一次提到宗教話題。然而，黎譜在生前已皈依天主教。他的妻子波萊特在二零零一年於聖弗郎奈瓦·哈威爾大教堂舉辦黎譜的葬禮之後，親口告訴我，他皈依了天主教，洗禮名是「維克多」，以表達他對恩師的維克多·塔迪埃的敬意。

《女子與鸚鵡》是黎譜的一件典範之作，標誌著畫家從東方到西方藝術探索的心理轉變。這段不歸的旅程，便始於此，就在我們眼前。在這裡，我們便見證了一位畫家挑戰自我的凱旋之姿。

讓·弗朗索瓦·于貝爾
 越南藝術資深專家

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歐洲重要私人收藏

110 LÉONARD TSUGUHARU FOUJITA 藤田嗣治
(1886-1968)

Nu de dos (Nude from the Back)

signed in Japanese, signed and dated 'Foujita 1924'
(lower left); signed in Japanese and signed 'Foujita'
(on the stretcher)

oil on canvas

64.7 x 54 cm. (25½ x 21¼ in.)

Painted in 1924

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

US\$520,000-780,000

PROVENANCE

Private Collection, Belgium

Private Collection, Belgium (acquired in the 1990s)

Thence by descent to the present owners

The work is accompanied by a certificate of authenticity
issued by Sylvie Buisson

裸女之背

油彩 畫布

1924年作

款識：嗣治 Foujita 1924 (左下)；嗣治
Foujita (畫背框架)

來源

比利時 私人收藏

比利時 私人收藏 (1990年代購藏)

現由原藏家家屬收藏

此作品附希薇·布伊森簽發之作品保證書



Alexandros of Antioch, *Venus de Milo*, 130-100 BC,
Musée du Louvre, Paris, France

安提阿的亞歷山卓斯《米羅的維納斯》西元前 130 -
100 年 法國 巴黎 羅浮宮藏

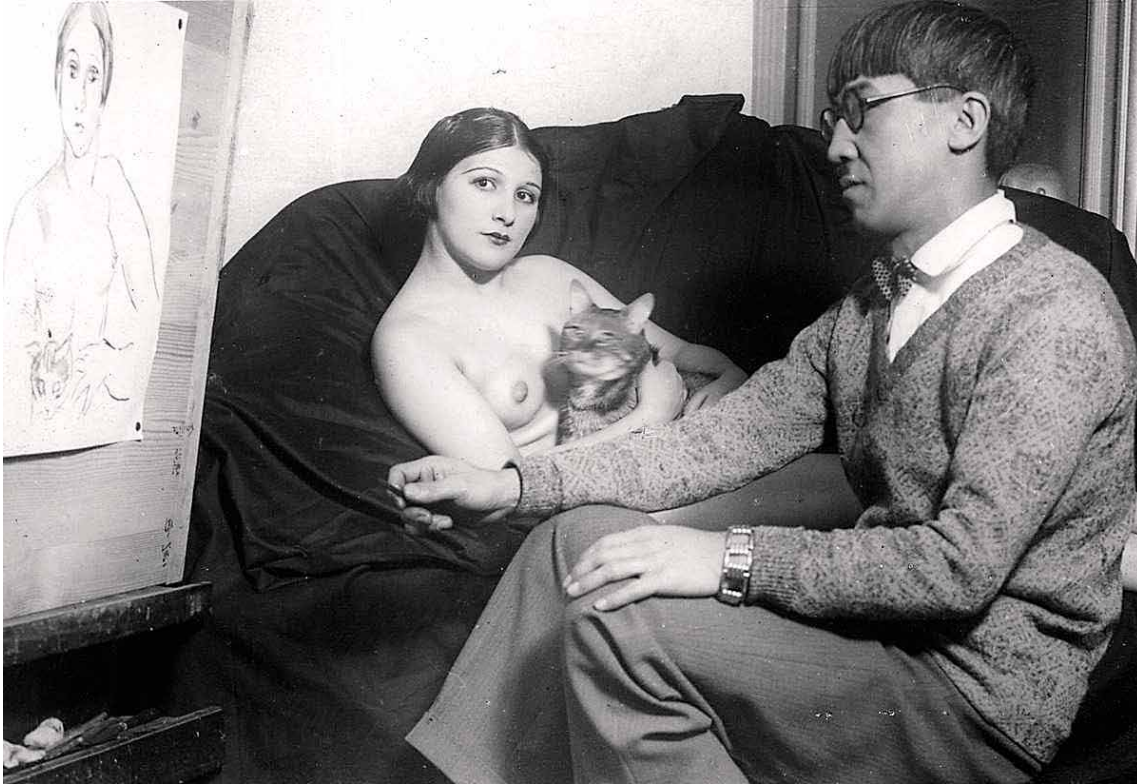
"To paint nudes [...] with the clear objective
of depicting the quality of the most
beautiful material that can be: that of
human skin."

- Foujita, "17 years in France",
in *Album of Tsuguharu Foujita*, Tokyo,
Asahi Shimbun Sha, 1929.

「繪製裸體畫之際…總要有清楚目標，就是要描繪全
世界最美的素材：人的肌膚。」

- 藤田嗣治，《旅法 17 年》，收錄於《藤田嗣治彩繪輯》，
1929 年由朝日新聞社出版於東京





Lucie Badoul, known as Youki, posing for Foujita in his studio
露西·芭度，暱稱小雪，在藤田的工作室斜倚擺姿當模特兒。

In the soft light of dawn, a milky-skinned Venus emerges from bed, looks out the window to the tranquil ocean and delicately slips her fingers into her dishevelled hair to fashion a braid. It is the year 1924 : Leonard Tsuguharu Foujita met Lucie Badoul a few months ago with whom he has fallen passionately in love at first sight. It is said that when he met her, he disappeared from the Montparnasse district in Paris for three days, imaginably tucked away in this very room depicted in *Nude from the Back*. As an extravagant and outstanding figure of the Parisian cultural scene, his absence did not go unnoticed. His friends feared that he was wallowing in sorrow following his separation with his second wife and painter Fernande Barrey. He was in fact basking in joy with his fair-skinned beloved that he would tenderly nickname "Youki" (meaning "snow" in Japanese). The romantic meeting opened a new era in his artistic and personal journey as she became his wife and muse. For the next decade or so, he would elect Youki as his preferred model, painting her in his studio from all angles, always seeking to capture her light.

The present painting stands out as one of the rare depictions of Youki before she cut her hair short, as it was the fashion in France in the 1920s, the "Années Folles" ("the Crazy Years" in French). Her rich auburn mane cascades into long streaks on her plain snowy back creating a strong visual contrast. But probably the most striking feature of this unique painting is the subject of the window opening to the ocean. One year prior, Foujita painted an almost identical work titled *Nu à la tresse*, depicting Youki in the same position standing in front of a window, with curtains drawn, but no landscape in the background. Foujita was known to trace his works over and over again from paper to canvas until he found the perfect outcome. This final work was made to his utmost satisfaction to the point that he never painted another nude in front of the ocean.

Referencing Henri Matisse's iconic paintings of windows, Foujita exploits the window's intrinsic duality as both an opening and a barrier to generate a tension between illusionistic depth and modernist

flatness. The distant ocean is rendered in an almost naïve style with oversimplified waves, compressing the infinite landscape into the window's plane. Joining the outer world and the inner sphere of the human presence, Foujita affirms his virtuosic grasp of Western Modernity.

Framing the painting, the soft lines of the open curtains echo the *contrapposto* stance of the figure, where the weight is shifted to one side, bringing the shoulders and hips to opposing tilts. This posture which emerged in ancient Greece suggests a relaxed attitude with subtle movement that denotes life. Influenced by Classical Western art, Foujita eschews the traditional precision of classicism and presents instead a looser, more fluid and expressive technique of painting the female figure. Indeed, the depiction of the body is not anatomically perfect, with a left shoulder too short and the arms too long, but accurate skeletal detail is replaced with a greater desire to express sensuousness and a cohesive composition.

The sensuality and sense of display in this work is reminiscent of the French 19th century painter Jean Auguste Ingres, who also drew the voluptuous female bodies by distorting their anatomy. Nudes depicted from the back are extremely rare in Foujita's repertoire and it is quite possible that he drew his inspiration from Ingres' masterpiece hanging at the Louvre, *La Grande Baigneuse*. Painting Youki looking into the distance as she would be looking to the future, Foujita paints an enamoured subject hopeful of a radiant future. As she later wrote in her memoirs, "In 1924, life was easy, business flourishing and Foujita started to be known. We were in love with each other, we were good, and kind and happy of everything".

The present painting is evidence of Foujita's ability to depict a resolutely modern female figure. Unique for its subject of a nude from the back facing a window opening to the infinite ocean, this work is a charming testament to his burgeoning passion for his muse Youki, filled with hope and promise.

拂曉之際，蔚藍天色柔光隱約，一名肌膚勝雪的女神慵懶從床榻起身。美眸飄至窗外，凝視平靜海面，手如柔荑，將她蓬亂的秀髮嫻熟地梳理成一髮辮。時序為1924年，性格日本藝術家藤田嗣治甫在數個月前初識露西·芭度，一見鐘情。據傳，當藤田遇見露西時，他從巴黎的蒙帕納斯區消失了整整三日；可想像而知，那三天的他躲在描繪這幅《裸女之背》的房內。在巴黎當時的藝文界，藤田是張揚不羈而才華出眾的傳奇人物，他銷聲匿跡了三日，仍不免引起注意。藤田當時方與第二任妻子兼畫家費南蒂·貝熙分居不久，因此友人擔心他沈溺於悲痛之中。殊不知，他其實是因找到膚白如雪的新歡而喜眉笑眼，並暱稱露西為「Youki」（日文的「小雪」）。這段浪漫邂逅後，露西嫁給了藤田，並成為他的繆思女神，從而為他的藝術和生命旅程開創新猷。在接下來的十年，小雪成為嗣治最喜愛的模特兒；他在工作室中以各種角度描繪小雪的美，亟欲從中尋找捕捉愛妻所散發的光輝。

此處展出的畫作，是藤田在小雪剪去秀髮之前，為她所描繪的稀有作品之一，短髮在1920年代風靡法國，蔚為所謂的「Années Folles」（法文稱作「瘋狂年代」）。在畫中，小雪豐茂的赤褐色秀髮從她光滑、乳白色的婀娜裸背流瀉而下，形成強烈的視覺對比。然而，這幅獨特力作中最搶眼的亮點，是窗外開豁的海景。才在一年前，嗣治甫完成了一幅幾乎相仿的作品，稱作《裸背髮辮》。畫中的小雪以同樣姿勢站在窗櫺前，窗簾垂掛，但是背景並無任何自然景致。藤田令人著稱之處，在於他會使用紙張和帆布等不同媒材，一直描繪同樣主題，直到臻至完美境界。在此所展的作品，堪稱是藤田自認為最滿意的作品，自此之後，他再也未曾以大海為背景過任何裸體作。

藤田以創意發揮窗櫺自有的開與闔二元性，在錯覺般的深度、和充滿現代感的平面意象間創造三維張力，並其中參照了亨利·馬諦斯以窗戶為題的知名作

品。藝術家以近乎童稚的手法畫出遠方的大海，其浪景呈現不但極簡、也單純清緻，將浩瀚汪洋壓縮至窗櫺的四方空間內。人類存在意義的外在與內裡境域，於藤田的細膩勾勒下融會成一洞天，確立了他對西方現代藝術的融會貫通。

開敞的窗簾線條飄軟，巧妙成為作品外框，並呼應著小雪的對立式平衡站姿，重心移轉至左腳，使得肩膀和臀部斜撐扭轉至對立邊。這種姿勢，在古希臘就曾出現過，以傳達一種平靜和放鬆的態度，其微妙動作代表著人類生活經驗。深受古典西方藝術濡染的藤田，避開了古典主義的傳統精確主張，在詮釋女性胴體時採用了較為隨性、流暢並生動的技巧。誠然，就女體的描繪上，藤田的呈現的並非完全寫實：左肩過短、手臂也過長。然而，藝術家更希望能詮釋主角斜倚的性感體態和整體的諧和構圖，而非精確的人體解剖細節。

此作品中所煥發的愛欲和性感，讓人不禁想起法國19世紀新古典主義最後旗手，尚·奧古斯特·多米尼克·安格爾；他在描摹女性豐潤胴體時，也會調整造型和比例。裸背作品在藤田嗣治的作品集中極為少有，因此他很有可能是從《瓦平松的浴女》獲得啟發而繪成的。這幅由安格爾所畫的巨作藏於羅浮宮，既細膩又富韻味。藤田筆下的小雪正眺望遠處，好似在凝望未來，宛若一位深受他傾心的主角，對光明未來充滿企盼。而小雪之後在回憶錄中也如是寫道：「1924年，生活愜意，生意興隆，藤田開始打出名氣。我們彼此相愛，相處融洽，體貼彼此，對一切感到滿足喜悅。」

本作品栩栩揭示了藤田繪敘現代女性胴體的精湛筆力，毫不落俗套。畫中女主角裸背示人，臉龐則是往一扇面朝浩瀚滄海的窗子，向外眺望。作品靈動又嫵媚，見證著藤田為小雪這名繆思女神的炙熱情感：每一抹希望和相屬的應許，均沁入藤田的畫筆中。



Jean Auguste Dominique Ingres, *La Grande Baigneuse*, 1808, Musée du Louvre, Paris, France
尚·奧古斯特·多米尼克·安格爾《瓦平松的浴女》1808年作 法國巴黎羅浮宮藏



Léonard-Tsuguharu Foujita, *Nu à la tresse*, 1923, private collection
Artwork: © Foujita Foundation / Artists Rights Society (ARS), New York 2020
藤田嗣治《背間髮辮》1923年作 私人收藏

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

111 KEHINDE WILEY 克辛代·威利

(B. 1977)

Sainte Lucie

acrylic on canvas, in artist's frame
183 x 152.5 cm. (72 x 60 in.)
Painted in 2005

HK\$500,000-650,000

US\$65,000-84,000

PROVENANCE

Conner Contemporary, Washington, DC, USA
Acquired from the above by the present owner

聖露西

壓克力 畫布 藝術家原框
2005年作

來源

美國 華盛頓 Conner當代藝術畫廊
現藏者購自上述畫廊



Francisco Zurbarán, *Sainte-Lucie*, circa 1635-1640, Musée des Beaux-Arts, Paris
法蘭西斯科·祖巴蘭《聖露西》1635-1640年作 法國巴黎奧登美術館館藏

“The great heroic, often white, male hero dominates the picture plane and becomes larger than life, historic and significant. That great historic storytelling of myth-making or propaganda is something we inherit as artists.”

– Kehinde Wiley quoted in *The Guardian* (N. Sayej, “Kehinde Wiley: ‘When I first started painting black women, it was a return home’,” *The Guardian*, Jan 9 2019).

「大螢幕上被英勇的、慣常為白人男性的主角所主導，這些形象變得光輝偉岸、重要而具有歷史性。這種歷史的宏大敘事，亦或神話創造，亦或思想宣傳，是我們作為藝術家所繼承下來的。」

克辛代·威利，引述自衛報 (N. Sayej) 所撰，
《當我開始描繪非裔女性，就有種歸鄉的感受》衛報，
2019年1月9日)

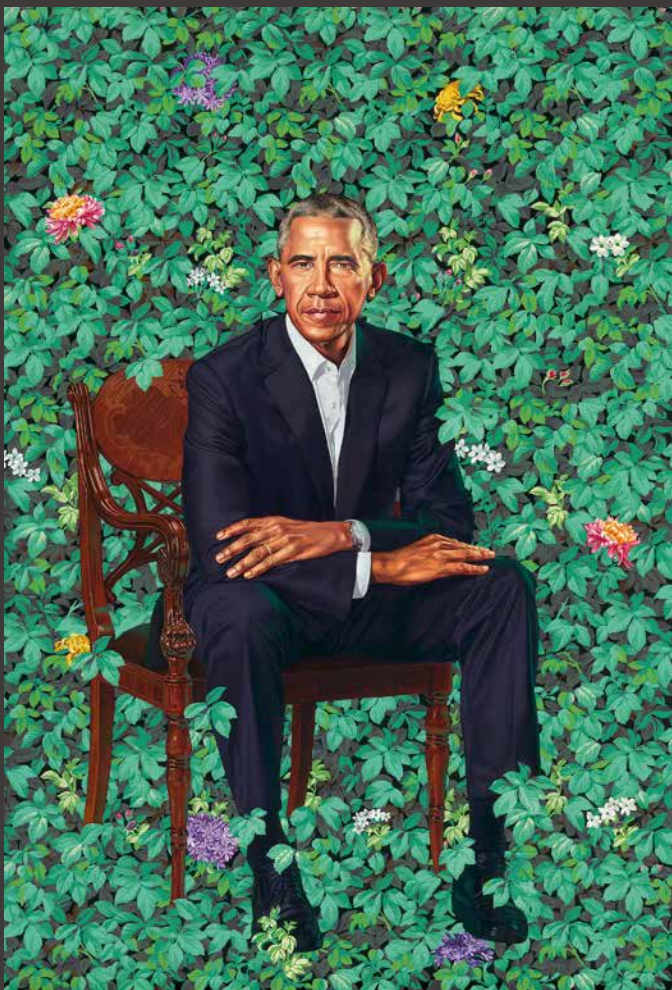


Born and raised in South Central Los Angeles, Kehinde Wiley grew up exposed to classical art from an early age. Weekend visits to the Huntington Art Gallery, and a summer spent studying art in Russia meant that he was very familiar with the genre of Western portraiture and figure painting. After earning his BFA from the San Francisco Art Institute (1999) and MFA from Yale University (2001), Wiley became an Artist-in-Residence at The Studio Museum in Harlem. It was during this period, in the early 2000s, that Wiley began to create portraits of the young black men that he would meet on the streets of Harlem, portraying them in the style of old master paintings by Renaissance artists. In 2018, Wiley was chosen to paint the official portrait of President Barack Obama, which now hangs in the National Portrait Gallery in Washington DC.

Sainte Lucie depicts a young black man wearing a brightly colored football jersey and an orange bandanna. Yet he holds a green branch in one hand, and grasps a plate containing eyes in another. These objects are the traditional attributes of Saint Lucy – Sainte Lucie in French – a catholic saint and the patron saint of virgins and the city of Syracuse. She also came to be thought of as the patron of sight, and from medieval times onward would often be depicted carrying a dish containing her eyes. The green branch symbolized her martyrdom, and is a symbol of victory over evil.

By replacing the traditional European female figure of Saint Lucy with a young black man from Harlem, Wiley engages in dialogues of class, race, and masculinity, challenging art historical tropes and the images that we are familiar with seeing in art. He paints his subjects wearing contemporary streetwear, yet situates them against patterned backgrounds drawn from classical decorative arts.

“Status and class and social anxiety and perhaps social code are all released when you look at paintings of powerful individuals from the past,” notes Wiley. “However, there’s something to be mined and gained by looking at them in a new way. What happens when you see black bodies that have not previously been celebrated on the walls of the most important institutions in the world? What happens when you see them dance across the screen of a canvas? They start to read differently. It becomes a question of “How do we code the body?” Not only in current time, but how does that current time reflect everything that we know historically, art historically and socio-historically?” (Kehinde Wiley, in an interview with Richard Holland, Duncan MacKenzie, and Dr. Amy Mooney, *Bad at Sports; Episode 263*, podcast, January 15 2013).



Kehinde Wiley, *President Barack Obama*, 2018. National Portrait Gallery, Washington DC
 Artwork: © 2018 Kehinde Wiley
 克辛代·威利《奧巴馬總統》2018年作 美國華盛頓特區 國立肖像畫廊



Francesco del Cossa, *Saint Lucy*, circa 1473-1474, National Gallery of Art, Washington DC
 弗朗西斯科·德爾·科薩《聖露西》約1473-1474年作 美國華盛頓國家畫廊館藏



Lot 111 Detail 局部

克辛代·威利在洛杉磯市中南區出生、成長，在孩提時期就接觸古典藝術。週末時他到亨廷頓藝廊閒逛，並用了一整個夏天在俄羅斯學習藝術。這些經歷，讓威利對西方肖像畫和人物寫真技法愈加嫻熟。1999年，他從舊金山藝術學院取得藝術學士學位。2001年他在耶魯大學獲頒藝術創作碩士後，威利成為紐約哈林區工作室博物館的駐館藝術家。21世紀初，威利開始擷取文藝復興時期藝術大師的風格，為他在哈林街頭所遇到的年輕非裔男性繪製肖像。在2018年，威利有幸為美國前總統巴拉克·歐巴馬繪製畫像，該作品現在藏於華盛頓首府的美國國家肖像畫廊。

《聖露西亞》中的年輕非裔男性身著顏色鮮豔的足球運動衫，頭上綁著一條亮橘色的頭巾。一手握有棕櫚樹枝，另一手則是端著盛有一對眼珠的圓盤。這些物品向來是聖露西亞的傳統特徵。聖露西亞是天主教中的一名聖女，也是雪城市的守護神。她也被公認為視覺的守護神；自中古時期以降，聖露西亞的畫像，開始繪有她手持盛裝雙眼的圓盤。她其中一手所持的棕櫚樹枝，不但象徵她的受難，也意味著邪不壓正。

在此畫作中，威利以一名來自哈林區的年輕非裔男性，取代了傳統的歐洲女性形象，透過這創意展開了一場關於階級、種族和男性力量的對話，挑戰並探索藝術史中我們習以為常的傳統修辭和形象。他以現代街頭服飾妝點筆下的主角們，卻又將其置放在經典裝飾藝術內的圖樣背景中，產生對比敘事。

「我們觀賞著歷史人物的繪作時，身份、階級、社會焦慮、以及禮教習俗，均獲得宣洩釋放，」威利表示，「然而，當我們以另類眼光端詳這些畫作，依然可以挖掘並獲取新發現。當你在全世界最重要的文化機構牆上，看到之前備受忽略的黑人形象時，會發生什麼？當觀眾看著這些形象在畫布中舞動時，會產生什麼感受？人們會開始以不同的方式理解，問題將化作『我們如何編譯形體？』這不僅是在當下，而是當下如何反應我們所知道的歷史的一切？」（克辛代·威利，與理查·赫蘭德、鄧肯·麥肯錫，以及艾米·穆尼博士的訪談。2013年1月15日的播客，第263集，《體育門外漢》）

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

112 PETER SAUL 彼得·索爾

(B. 1934)

Two Napoleons Crossing the Alps

signed and dated 'SAUL '15' (lower left)
acrylic on canvas
203.2 x 177.8 cm. (80 x 70 in.)
Painted in 2015

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

US\$120,000-160,000

PROVENANCE

Mary Boone Gallery, New York, USA
Private Collection
Anon. sale; Phillip's, New York, 16 May 2018, lot 323
Acquired at the above sale by the present owner

EXHIBITED

New York, Mary Boone Gallery, Peter Saul: Six Classics,
November-December 2015.

兩個拿破崙翻越阿爾卑斯山

壓克力 畫布
2015年作
款識：SAUL '15 (左下)

來源

美國 紐約 Mary Boone畫廊
私人收藏
富藝斯 紐約 2018年5月16日 編號 323
現藏者購自上述拍賣

展覽

2015年11-12月「Pete Saul: Six Classics」
Mary Boone畫廊 紐約 美國



Jacques-Louis David, *Napoleon Crossing the Alps*, 1801, collection of Château de Malmaison, Rueil-Malmaison, France
雅克·路易·大衛《拿破崙翻越阿爾卑斯山》
1801年作 法國呂埃-瑪律邁松 瑪律邁松城堡藏

"I like to think that I'm giving the viewer a lot to look at. Contemporary art doesn't like to give all that much, you know? But I think I do—I put a lot in for a hand-painted picture. And I try not to make art for the "educated" few. I treat all my viewers the same."

- Peter Saul

「我樂於給觀眾很多東西，但你知道其實當代藝術不喜歡給這麼多。但我想我願意—我在手繪畫面裡投入了很多。而且，我盡量不為那些『受過教育』的少數創作藝術，我對所有觀眾都一視同仁。」

- 彼得·索爾



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

113 **KAWS**

(B. 1974)

MISSING

signed and dated 'KAWS.. 17' (on the reverse)
acrylic on canvas
213.4 cm. (84 in.) diam.
Executed in 2017

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

US\$500,000-750,000

PROVENANCE

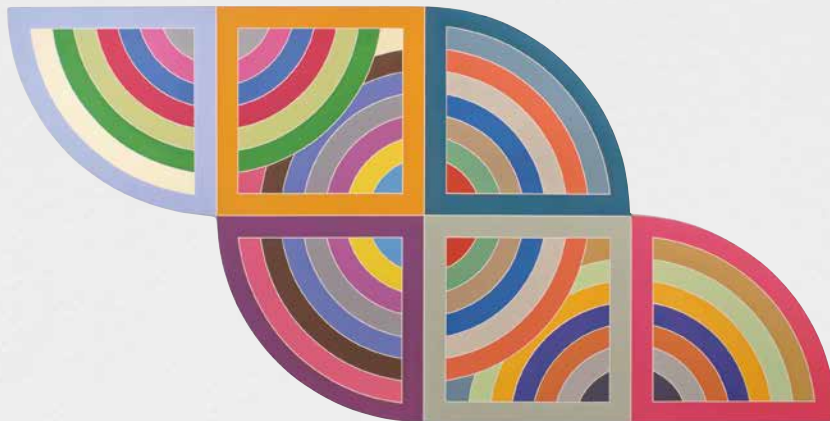
Galerie Perrotin, Paris, France
Acquired from the above by the present owner

失蹤

壓克力 畫布
2017年作
款識：KAWS.. 17 (畫背)

來源

法國 巴黎 貝浩登畫廊
現藏者購自上述畫廊



Frank Stella, *Harran II*, 1967, Solomon R. Guggenheim Museum, New York, USA
Artwork: © 2020 Frank Stella / Artists Rights Society (ARS), New York
蘭克·斯特拉《哈蘭II》1967年作 美國紐約所羅門·古根漢美術館





Philip Guston, *Painter's Forms II*, 1978, collection of Modern Art Museum of Fort Worth, Texas, USA
 Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth
 菲利普·加斯頓《畫家的形式II》1964年作 美國 德州 沃斯堡現代美術館

One of the most iconic artists of his time, KAWS has created a rich, multi-media universe that seamlessly traverses the boundary between art and popular culture. Spanning sculpture, painting and screen prints, as well as numerous collaborations with toy, fashion and furniture designers, his creations are recognised across the world for their wit, bold visual language and technical prowess. KAWS came to prominence at the turn of the millennium, having started life as a graffiti artist in New York during the 1990s. He brought with him an army of characters defined by their X'd out eyes and skull-and-crossbones heads, whose mixture of pathos, humour and defiance would come to be synonymous with his practice. Extending the legacy of artists such as Andy Warhol, Claes Oldenburg, Keith Haring, Jeff Koons and Takashi Murakami, KAWS poses important questions about the nature and purpose of art, asking where – and for whom – it truly exists. His creations, in turn, have defined a generation: as the critic Michael Auping has written, 'KAWS is not just referring to pop culture, he is making it' (M. Auping, 'America's Cartoon Mind', in *KAWS: Where the End Starts*, exh. cat., Modern Art Museum of Fort Worth, Texas, 2017, p. 63).

Born Brian Donnelly in New Jersey in 1974, KAWS developed his distinctive moniker as a teenager, tagging the name on a roof outside his high school where it was visible to fellow students. 'When your whole art is based on the lettering you choose, you kinda figure out what ones work together', he would later explain. 'I just liked the shapes of the k, a, w, s' (B. Donnelly, quoted at <http://www.artnet.com/artists/kaws/> [accessed 6 May 2020]). He subsequently attended the School of Visual Arts in New York, graduating in 1996, before working briefly as a background painter on animated cartoons including *101 Dalmatians*, *Doug* and *Daria*. During this period, his graffiti practice took off in earnest: unlike many of his peers, he would remove posters from city walls, subways and bus shelters and draw

over them at home, before returning them the next day. Some of his earliest characters came to life through this practice, known as 'interventions'. Gradually, it brought him to the attention of the art world, the public and major brands, taking him to cities including Paris, London, Berlin and Tokyo.

In 1999, KAWS shot to fame with the limited edition vinyl toy COMPANION, produced in collaboration with the Japanese clothing brand Bounty Hunter. It was the first time one of his images had come to life in three dimensions, and was an instant sell-out success. With his gloved hands and forlorn, deeply human posture, COMPANION went on to become one of his most recognisable creations, touring the world as a monumental sculpture, gracing the 2012 Macy's Thanksgiving Day Parade as a 40-foot-long balloon and occupying Victoria Harbour in Hong Kong as a gigantic floating inflatable in 2019. Standing over two metres tall, *SMALL LIE* (2013) relates to a gigantic version of COMPANION that appeared at the Yorkshire Sculpture Park in 2016: KAWS' first exhibition at a UK institution. Made of Afrosmosia wood, he is characterised by a slumped stance, bent knees and Pinocchio-like nose, his face downcast in sorrow. Over the years, KAWS would forge other beings in this manner, often appropriating well-known cartoons and endowing them with his trademark features. *CHUM (Pink)* (2009) exemplifies another of his well-known creations, his body reminiscent of familiar cartoon icons. By marking these cheerful characters with skulls and crosses, KAWS rescues them from the world of fictional happy endings, re-casting them as flawed, emotionally-complex beings.

Alongside his sculptural practice, KAWS is also celebrated as a painter. *MISSING* (2017) is a large-scale example of his kaleidoscopic 'tondo' paintings, offering a closely-cropped view of an unidentifiable cartoon face. Updating the traditional associations of the format,

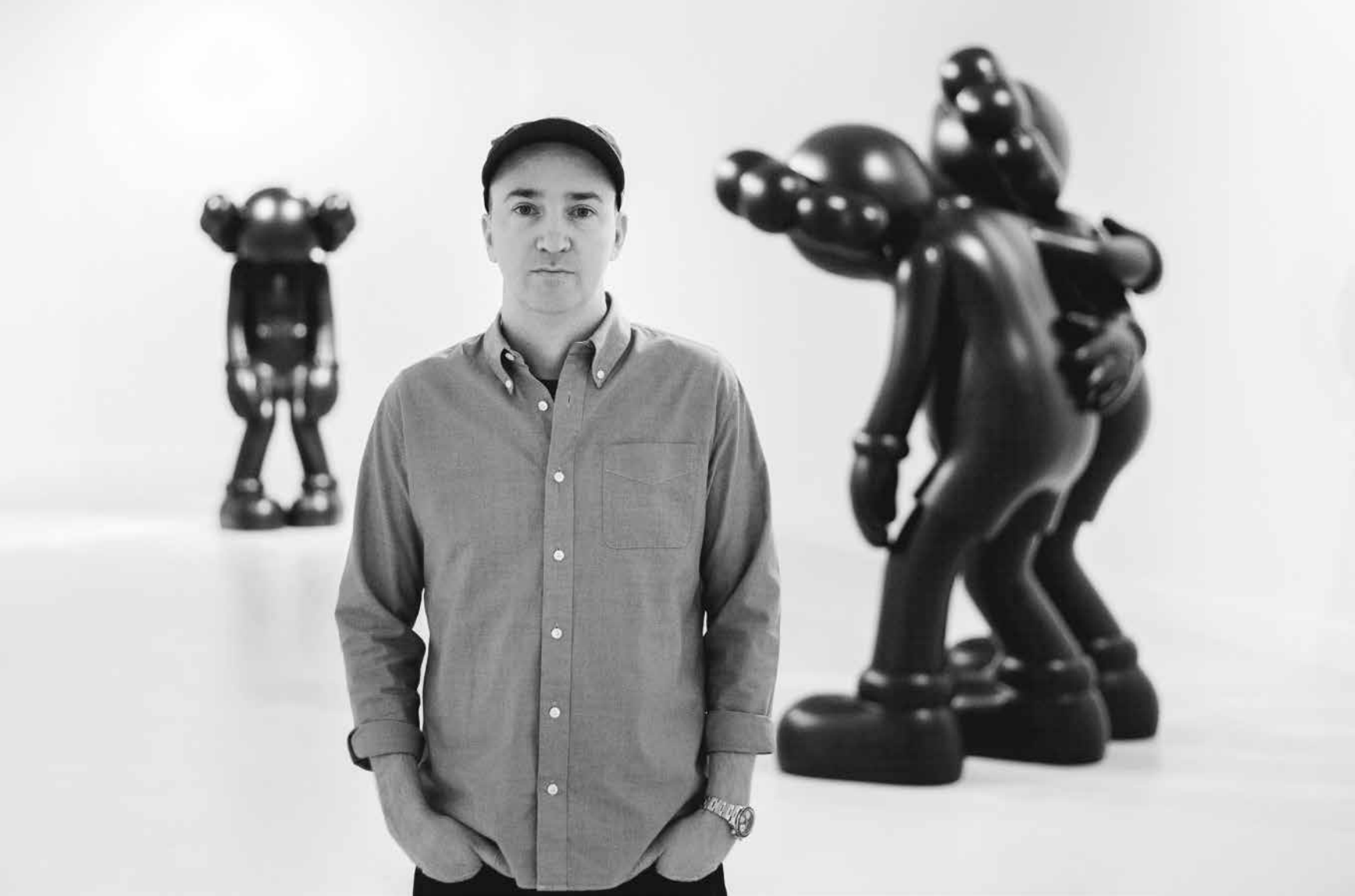


Photo: KAWS portrait by Nils Mueller for Vertical

which came to prominence during the Renaissance, these circular canvases confront the viewer like blown-up collectible lapel buttons, their subjects reduced to a series of abstract geometries. *NO GUARANTEES* (2012) depicts a neon pink figure jetting off from the ground with arms and legs thrust backward. He is captured the moment after lift-off, suspended amidst floating geometric shapes. Through the careful placement of shapes and colours, KAWS is able to freeze his subject, trapping its kinetic energy and imbuing the work with a sense of frenetic mobility.

Scanning, cropping and reworking pre-existing imagery, KAWS produces a line drawing which he annotates with colour selections and projects onto canvas. Using a sponge, he lays down multiple layers of paint – often up to nine or ten – to achieve a glossy, impenetrable surface. ‘His paintings do not privilege the artist’s hand’, writes Mónica Ramírez-Montagut; ‘... 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). The results bear witness to his fascination with the obfuscating abstract visions of Gerhard Richter, asking the viewer to search for recognisable signs of life within a maelstrom of colour and form.

Throughout his practice, KAWS has repeatedly challenged the distinction between ‘high’ and ‘low’ culture, championing traditional, labour-intensive methods in the same breath as viral collaborations. After launching his own fashion label OriginalFake in the early 2000s, he went on to work with brands including Supreme and Uniqlo, as well as developing his own pair of Nike Air Jordans. In 2019, he collaborated with Dior designer Kim Jones to create a 33-foot high sculpture of his character ‘BFF’, which featured in the brand’s men’s summer show and subsequent advertising campaign. He has designed guitar picks with John Mayer and album covers for musicians such as Kanye West, as well as creating the bottle artwork for the scent ‘Girl’ by Comme des Garçons and Pharrell Williams. Elsewhere, his characters have sprung to life as furniture in collaborations with the Campana brothers. At the same time, his work remains plugged into the currents of the fine art world, with the Museum of Modern Art in New York releasing a further limited edition run of his COMPANION toy in 2017, and a major survey of his work planned at the Brooklyn Museum for 2021. In his endless navigation between the two realms, KAWS continues to push the boundaries of art-making in the twenty-first century, redefining its parameters for a new era.

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

114 KAWS

(B. 1974)

NO GUARANTEES

signed and dated 'KAWS..12' (on the reverse)
acrylic on canvas
173 x 218.5 cm. (68 x 86 in.)
Painted in 2012

HK\$6,200,000-8,200,000

US\$810,000-1,100,000

PROVENANCE

Galerie Perrotin, Paris, France
Private Collection, France
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Perrotin, IMAGINARY FRIENDS, November-
December 2012.

無法保證

壓克力 畫布
2012年作
款識：KAWS..12 (畫背)

來源

法國 巴黎 貝浩登畫廊
法國 私人收藏
現藏者購自上述收藏

展覽

2012年11-12月「IMAGINARY FRIENDS」貝浩登
畫廊 巴黎 法國



Al Held, Mantegna's Edge, 1983, Boca Raton Museum of Art, Florida, USA
阿爾·赫爾德《Mantegna's Edge》美國佛羅里達博卡拉頓藝術博物館







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

115 EDDIE MARTINEZ 艾迪·馬丁內斯
(B. 1977)

Florida #2 (Mailbox Margie)

signed and dated 'E · MARTINEZ · 18' (lower right)
silkscreen ink, oil, spray paint, enamel and paper towel
on canvas
190.5 x 243.8 cm. (75 x 96 in.)
Painted in 2018.

HK\$2,400,000-3,800,000
US\$320,000-490,000

PROVENANCE

Timothy Taylor, London, UK
Acquired from the above by the present owner

EXHIBITED

London, UK, Timothy Taylor Gallery, Eddie Martinez,
October 2018.

佛羅里達 #2 (信箱喜鵲)

絲網印刷油墨 油彩 噴漆 瓷釉 紙巾 畫布
2018年作
款識：E · MARTINEZ · 18 (右下)

來源

英國 倫敦 Timothy Taylor 畫廊
現藏者購自上述畫廊

展覽

2018年10月「Eddie Martinez」Timothy Taylor畫廊 倫敦 英國





E. MARTINEZ 2018

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

116 HUANG YUXING 黃宇興

(B. 1975)

Enlightening

signed and dated 'HUANG YUXING 16-18'
(lower middle)
acrylic on canvas
230 x 320 cm. (90½ x 126 in.)
Painted in 2016 - 2018

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

US\$130,000-260,000

PROVENANCE

Private Collection, Asia (acquired directly from the
artist's studio)

Acquired from the above by the present owner

照耀

壓克力 畫布
2016-2018年作
款識：HUANG YUXING 16-18 (中下)

來源

亞洲 私人收藏 (直接購自藝術家工作室)

現藏者購自上述收藏





“The river is my favourite subject matter. To me, it is the physical manifestation that represents the definition of time”.

- Huang Yuxing

In a sea of psychedelic neon colours, undulating lights sparkle with ghostly allure. At the centre of the painting where the sky meets the water, an oval in rose colour radiates like the sun while the ripples carry its rays into the distant. A small and three-dimensional painting is embedded in the middle of this large-scale work. The face on the small painting grimaces as if his soul is trying to break free from the canvas in order to reach broader horizons. Agitated yet calm, Huang Yuxing's large-scale work *Enlightening* encompasses many of his iconic visual treatments. With his layered nuances and optically dazzling brushwork, the artist creates a scorching fantasy that is spacious and full of hope.

Huang Yuxing's sensitive use of colours and rendering fills the picture with dynamism and richly-detailed layers. Light and shadow, three-dimensionality, gestures and actions, warmth and other sensations of synesthesia are achieved through his semi-abstract expressions, and these strangely familiar forms deeply resonate with the viewers. The imageries of *Enlightening* are reminiscent of the majesty of the universe, the milky way galaxy, and the ocean. In microscopic scale, it also alludes to networks of blood vessels, musculoskeletal systems, and cells. Such broad associations enable the viewer to feel life-forces and experiences that are beyond visual stimulations. Using the middle line of the painting as an axis, bubbles in rosy hue blossom into a tapestry of sinuous lines. Such sophisticated composition infuses the picture with a strong sense of energy that allows the viewer to experience the perpetual vitality of the universe.

The luminous streaks of *Enlightening* unfold like a contemporary epic poem that is full of pathos and unknown. At the centre this painting, Huang Yuxing embedded a small painting-object. This ingenious feature highlights the existential spirituality of an individual within the immensity of the universe.

Huang Yuxing once said, “The river is my favourite subject matter. To me, it is the physical manifestation that represents the definition of time”. Works from the River series feature currents flowing horizontally across the picture plane. This work differs from the River series in the way that water seems to flow towards the source of light at the centre of the painting and recede into the distant. The aura around the face on the small painting wrestles with the source of light in the water. Subsequently, another image of the face is cast on the big painting. As the two faces intertwine, they are guided by a torrent of light into the new world.

From the early period of his creative work, with his appropriation of realistic images, to his gradual development of a more radiant and emotional abstraction, Huang Yuxing's creative outlook has always been rooted in his thinking about the relationship between people and their world. Huang hopes, in the raging torrents of our world's often bizarre and absurd history, to capture just a few moments of its flow, to show the difficult-to-grasp state of human affairs. With the masterful use of a kaleidoscopic palette and the meticulous conception of mixed-media elements that confounds the mind, Huang Yuxing was able to crystallise his monumental contemplations of the universe, time, the self, and the future in the work *Enlightening*.



Georgia O'Keeffe, *Lake George Reflection*, circa 1921-22. Christie's New York, 19 May 2016, lot 14, sold at USD 12,933,000
Artwork: © 2020 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York
喬治亞·歐姬芙《喬治湖倒影》約 1921-1922 年作 佳士得紐約 2016 年 5 月 19 日 編號 14 成交價：12,933,000 美元



Lot 116 Detail 局部

「河流是我喜愛的主題，他是我內心為『時間』定義的形狀。」

- 黃宇興

霓彩迷幻的一潭「汪洋」，波光粼粼，幽魅閃爍。中央水天相接處，玫瑰色的圓圈形似驕陽，蕩漾出無限漣漪。巨幅的畫面中間鑲嵌著一幅立體的小畫，畫中的面目的靈魂仿佛要掙脫畫面，去往更加廣闊的天地。激蕩而平靜，黃宇興的巨幅畫作《照耀》以藝術家標誌性層疊細膩、光怪陸離的筆風，描繪出一場廣闊而充滿希望的炙熱夢境。

黃宇興用感性的色彩與造型使得整個畫面充滿動感和層次深度，製造出光影、立體深度、動態感、溫度等感官錯覺，以半抽象的形態喚起人體有所共鳴的熟悉感。《照耀》結合了黃宇興兩個重要系列「日出日落」與「河流」，《照耀》讓人聯想宏觀的宇宙、星河、海洋，或是微觀的血管、骨骼與細胞，如詹姆斯·特瑞爾令人沉醉的浸入式裝置，讓觀者觸碰到視覺之外的生命經驗。畫面以中間為軸心，分裂綻放出耀眼的玫紅色圓圈，形成互相牽連的流暢曲線，為畫面注入強烈的動感，讓觀者產生萬物生生不息的輪迴感受。

《照耀》流光溢彩的巨幅畫布，好似一場充滿感性與未知的當代史詩，而在本作中，黃宇興又別出心裁地在畫面中央疊加一張立體小畫，表現出人之個體在宏觀宇宙中的靈性存在。

黃宇興曾說：「河流是我喜愛的主題，他是我內心為『時間』定義的形狀。」與「河流」與莫奈《睡蓮》中以層疊色彩表現光影相似，黃宇興以不同厚度的霓虹色疊加描繪出複雜的河流。眾多橫向流淌的河水不同，本作的水流仿佛向遠方的光芒延伸流去，注入畫面中央的光源。靠近光源處小畫上的人臉，與大畫上的水流與光芒膠著互動，在大畫上形成另一個自我，相互牽絆，仿佛被萬丈光芒引向新的世界。

從創作初期對現實圖像的挪用，到逐步走向感性的絢爛抽象，黃宇興的作品始終植根於對「人」與「世界」之間關係的思考。藝術家在光怪陸離的歷史洪流之中，渴望抓住一瞬間的時刻流變，以及難以把握的人類境遇。《照耀》以五光十色的筆法，亦幻亦真的裝置巧思，凝聚了藝術家對宇宙、時間、自我、與未來最宏闊的思索。

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美國重要私人收藏

117 KAWS

(B. 1974)

CHUM (PINK)

incised with the artist's monogram, dated and
editioned 'KAWS..08 2/3'
painted bronze sculpture
52 (H) x 33 x 15.2 cm. (20½ x 13 x 6 in.)
Executed in 2009.
edition 2/3 + 1 AP

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

US\$210,000-310,000

PROVENANCE

Honor Fraser, Los Angeles, USA
Acquired from the above by the present owner

EXHIBITED

Los Angeles, USA, Honor Fraser, THE LONG WAY HOME, February-April 2009.

CHUM (粉色)

彩繪 銅雕 雕塑
2009 年作
版數：2/3 + 1藝術家試版
款識：KAWS.08 2/3

來源

美國 洛杉磯 霍諾爾·弗雷澤畫廊
現藏者購自上述畫廊

展覽

2009年2-4月「THE LONG WAY HOME」
霍諾爾·弗雷澤畫廊 洛杉磯 美國



KAWS' 'intervention' in New York, Times Square, 2002
Photo: Courtesy Perrotin
KAWS的「顛覆性廣告」紐約時代廣場 2002年

"KAWS' CHUM is a character formed from the chubby, amiable logo for the Michelin Tires, originally developed in the nineteenth century. "I was interested in him," the artist has said, "because he was the first cartoon logo that was a made-up cartoon-like personality."

- M. Auping, 'America's Cartoon Mind',
Where The End Stars KAWS, Texas 2017, p. 69

「KAWS的《CHUM》角色創想，是根據代表米其林的一個胖嘟嘟、討人愛的輪胎人標誌而來，而這個標誌當初是在19世紀時創造的。『我對他很感興趣，』藝術家說，『因為他是第一個虛構、具有卡通人物性格的卡通標誌。』」

- 麥克·奧平《美國的卡通頭心神》，出自於《普始於終點》，2017年
撰於德克薩斯，第69頁





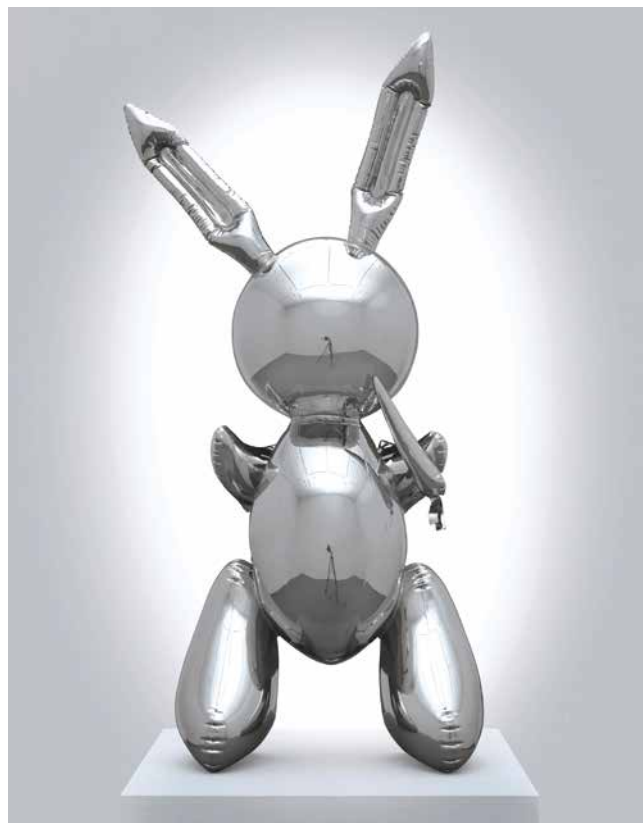
KAWS 無疑是他這個時代最具代表性的藝術鬼才之一，他創作的多媒體天地，既綺麗又豐茂，其創作敘事在藝術及流行文化間恣意遊走。KAWS 的作品涵蓋了雕塑、畫作、和絲網印刷；他還與玩具、時尚和傢俱設計師聯手創作跨域作品。KAWS 的創造充滿意趣、視覺語言大膽不羈、技巧洗鍊精湛，因此辨識度極高，在全球市場的人氣度甚旺。KAWS 在 1990 年代從在紐約市塗鴉創作起家，於 20 世紀末進入千禧年時開始大放異彩。當時的他已成功創作一系列獨特角色：這些經典人物的雙眼以 X 取而代，頂著骷髏狀的頭，感染力十足，深具幽默感和挑釁意味，儼然已成他創作實踐的代名詞。KAWS 承繼了安迪·沃荷、克拉斯·歐登伯格、凱斯·哈林、傑夫·昆斯和村上隆的精神，對藝術之本質和目標提出嚴肅質疑，探討藝術存在之處、為誰存在的問題。正因如此，他的作品詮釋了屬於一代人的文化：如藝評家麥可·奧平所論：「KAWS 並非單純指涉流行文化：他自己就在創造流行文化。」（M·奧平，《美國的卡通心境》，評文出於《KAWS：結束的開始，展覽圖錄》，德州沃斯堡現代美術館，2017 年出版，第 63 頁）

KAWS 本名布萊恩·唐納利，1974 年出生於紐澤西州，在青少年時期自封了這個特殊的別名，將這幾個字母拼整聚合、掛在他高中校園外的屋頂，同學們都看得一清二楚。「當妳的整個藝術是基於妳所挑選的字母時，就不免會知道怎麼拼湊才算到位，」KAWS 後來解釋取名動機，「我純粹只是喜歡 k、a、w、s 四個字母排列在一起的樣子，」（B·唐納利，引述自 <http://www.artnet.com/artists/kaws/>，摘錄於 2020 年 5 月 6 日）。他之後進入紐約的視覺藝術學院就讀，於 1996 年畢業，在成名前曾為多套動畫擔任背景畫師，像是迪士尼出品的《101 斑點狗》，還有人氣卡通《阿德日記》和《Daria》。他的塗鴉創作在這段期間開始打響名氣：有別於其他的塗鴉藝術家，KAWS 會先將海報從市區牆面、地鐵站和公車站卸下來帶回家，再重新於海報上作畫，隔天貼回原處。他最早期所發展出來的人物，正是透過這種創作實踐發展出來的，被稱為「介入廣告」。他之後逐漸因這獨特手法，獲得藝壇、大眾和主要品牌的矚目，從而聲名大噪，他的創作足跡遠至巴黎、倫敦、柏林和東京。

1999 年，KAWS 與日本街頭時尚品牌 Bounty Hunter 攜手，用乙烯塑料製作出限量版玩具 COMPANION（「同伴」），從此聲名鵲起。他的奇想人物首次以立體型態被注入了生命，而且立即售罄，讓 KAWS 名利雙收。戴著手套的 COMPANION，孤零的姿勢宛若真人，成為 KAWS 最具辨識力的創作之一：在 2012 年梅西百貨的感恩節遊行，COMPANION 化身成為 40 呎高的充氣娃娃，精彩登場；2019 年，COMPANION 再度化身充氣巨人，成為香港維多利亞港的展出亮點。高度超過兩米的木質雕塑《小謊言》（2013），則是 2016 年 KAWS 在英國機構舉辦的首次展覽中，聳立於英國約克夏雕塑公園中的巨型雕塑 COMPANION 的縮小版。《小謊言》以非洲紅木雕刻而成，造型垂頭彎背、膝蓋彎曲、還有一只宛如皮諾丘的鼻子。接下來數年，KAWS 以這風格創作其他人物，並經常根據《小謊言》形式來改造其他知名的卡通角色，他還將自己著名的創作特徵賦予這些角色。《CHUM（粉紅）》創於 2009 年，身形借納自經典卡通形象的 CHUM 則是 KAWS 人氣創作的另一個例證。KAWS 用骷髏和 X 字母標誌這些開心果角色，將它們從虛構的美好結局中援救劫走，改寫性格，將其塑造為有缺陷，且情感豐富的人物。

除了雕塑創作，KAWS 也是名聞遐邇的畫家。《失蹤》（2017）將他紅光翠舞的「圓形」畫作，以闊幅例示，所呈現的，是一張經俐落剪切而無法辨識的卡通臉孔。這種創作版式在文藝復興時期蔚為流行，而藝術家將此版式的傳統聯乘做了更新。這些圓狀作品好似被放大的收藏版翻領別針，迎面朝觀者而來，其主題被精簡成一系列的抽象幾何形狀。《無法保證》（2012）描繪了一個霓虹粉紅色的人物，身體從地面上騰起的同時，胳膊和腿隨著身體向後推出。畫面捕捉到他在升空後的瞬間，懸浮在漂浮的幾何形狀間。通過對於形狀和顏色精心佈局，KAWS 能夠將他的主題凝固，捕捉其散發的動能並使作品充滿狂熱的移動感。

KAWS 將之前就存在的形象掃描、剪切、重新處理，創造出一只線型畫，再以挑選過的顏彩創意註釋，投射至畫布上。他以海綿沾吸多層顏料，塗至背景



Jeff Koons, *Rabbit*, 1986, Christie's New York, 15 May 2019, lot 15B, sold for USD 91,075,000
Artwork: © Jeff Koons
傑夫·昆斯《兔子》1986 年作 佳士得 紐約 2019 年 5 月 15 日 編號 15B
成交價：91,075,000 美金

上，一塗就至少有 9 到 10 層之多，好達到一種有光澤的、無法穿透的表面效果。「KAWS 的畫並沒有對他身為藝術家的手給予任何特權，」夢妮卡·拉米瑞茲 - 蒙特谷博士在評論中寫道，「...我們看不見他的筆勢走向。然而，他的工藝無懈可擊，禁得起所有仔細且嚴格地檢驗；這些作品在它們異奇的意義和本身的物質質奧間航泊著。」（夢妮卡·拉米瑞茲 - 蒙特谷，《KAWS：目睹妳看見妳自己》，收錄於 M·蒙特谷以及他人合集：《KAWS》，2010 年出版於紐約，第 130 頁）KAWS 對視覺藝術家傑哈德·李希特模糊的抽象畫景著迷不已；而《失蹤》呈現果效，見證著 KAWS 的這份神往，邀請觀者在顏彩和形狀的炫舞漩渦中尋找可辨識的生命跡象。

在 KAWS 的整個藝術實踐壯旅中，他持續挑戰文化間「高」和「低」的區別，將傳統、勞力密集的創作工法與具有轟動效應的跨界合作納入同一範疇，同時也整合多種協作可能。在 2000 年代初創立了自有的時尚品牌 OriginalFake 之外，KAWS 還與 Supreme 和優衣庫聯名合作；他也設計自有的耐克 Air Jordans 鞋。在 2019 年，KAWS 與法國經典時尚公司迪奧的設計師基姆·瓊斯攜手，為他的經典人物「BFF」創造出一個 33 呎高的雕塑，該塑品在迪奧的男性夏季時尚展，以及後續的廣告宣傳都未曾缺席。他還與美國歌手約翰·梅爾一同設計吉他撥片、為饒舌歌手肯伊·威斯特等音樂家量身打造專輯封面；不僅如此，KAWS 還為解構時尚品牌 Comme des Garçons 及美國唱片製作人菲瑞·威廉姆斯所聯手推出的「女孩」香氛設計瓶身。KAWS 的創意采風也席捲他處：他與巴西坎帕納兄弟合作，推出一系列傢俱。與此同時，他的作品在藝界風潮中仍長盛不衰：紐約現代藝術博物館在 2017 年延長發售了他限量版的 COMPANION 玩具，而布魯克林博物館計劃在 2021 年舉辦縱觀他作品的大型展覽。在時尚和藝術兩個創意疆域間展開無盡航行的 KAWS，不斷挑戰 21 世紀藝術的極致，為新時代重新演繹創作的界限。

118 KAWS

(B. 1974)

SMALL LIE

afromosia wood, natural colourway
243 (H) x 113 x 104 cm. (96 x 44½ x 41 in.)
Executed in 2013
edition 1 of 3 + 2 AP

HK\$7,000,000-9,000,000

US\$910,000-1,200,000

PROVENANCE

The Gallery Mourmans, Lanaken, Belgium
Private Collection
Acquired from the above by the present owner

EXHIBITED

West Yorkshire, United Kingdom, Yorkshire Sculpture Park,
KAWS, February – June 2016 (different size version and edition
exhibited).

Texas, USA, Modern Art Museum of Fort Worth, KAWS:
WHERE THE END STARTS, October 2016 – January
2017. This exhibition later traveled to Shanghai, China,
Yuz Museum, March – July 2017 (different size version and
edition exhibited).

LITERATURE

Yorkshire Sculpture Park, KAWS, exh. cat., West Yorkshire,
United Kingdom, 2016 (different size version and edition
illustrated, pp. 47, 51, 67, 101 and 122).

Modern Art Museum of Fort Worth, Where the End Starts, exh.
cat. Texas, USA, 2017 (different edition illustrated, pp. 48 and
124).

“SMALL LIE adopts the position of a child caught out telling a fib, knowing it has done wrong, with head down in embarrassment and knees knocked in a protective, humbled, position. The material of its making and long nose deliberately evoke the fairytale of Pinocchio, told to a children as a thinly veiled warning about the consequences of lying.”

- Helen Pheby, 'Making His Mark', KAWS Yorkshire Sculpture Park, Wakefield 2016, p. 15

小謊言

非洲紅豆木 原木色
2013年作
版數：1/3 + 2藝術家試版

來源

比利時 拉納肯 The Gallery Mourmans
私人收藏
現藏者購自上述收藏

展覽

2016年2月6月「KAWS」約克郡雕塑公園 西約克
英國（展覽為不同尺寸及版數版本）

2016年10月-2017年7月「始於終點」沃斯堡現代
美術館 德克薩斯 美國 此展覽還再以下地點舉辦
2017年3月-7月 余德耀美術館 上海 中國（展覽為
不同尺寸及版數版本）

出版

2016年《KAWS》展覽圖錄約克郡雕塑公園 西約
克 英國（圖版為不同尺寸及版數版本，第47，51，
67，101及122頁）

2017年《始於終點》展覽圖錄 沃斯堡現代美術館
德克薩斯美國（圖版為不同版數版本，第48及124
頁）

「《小謊言》是一個孩子撒了小謊、而且知道自己做錯了、尷尬地低著頭、兩隻膝蓋緊靠在一起，形成一個保護自己、卑微的姿勢。它的製作材料和長長的鼻子，故意喚起大家對小木偶皮諾丘童話的記憶，以深入淺出的方式，警告孩子們關於撒謊的後果。」

- 海倫·菲比《留下自己的標記》，出自於《普始於終點》，
2016年撰於西約克，第15頁



PROPERTY FROM AN AMERICAN COLLECTION
美國私人收藏

119 YOSHITOMO NARA 奈良美智
(B. 1959)

Mathematical Cliché

signed in Japanese; titled and dated 'Mathematical cliché 01 27.Jun '01' (on the reverse)
acrylic on cotton mounted on FRP
180 (H) x 284 x 26 cm. (70 ⁷/₈ x 111 ⁷/₈ x 10 ¹/₄ in.)
Executed in 2001

HK\$15,500,000-20,500,000
US\$2,000,000-2,600,000

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Acquired from the above by the present owner

EXHIBITED

Yokohama, Japan, Yokohama Museum of Art, Yoshitomo Nara: I Don't Mind, If You Forget Me, August- October, 2001. This exhibition later travelled to Ashiya, Japan, Ashiya City Museum of Art & History, January- March, 2002; Hiroshima, Japan, Hiroshima City Museum of Contemporary, April - June, 2002; Asahikawa, Japan, Hokkaido Asahikawa Museum of Art, June- August, 2002; Hirosaki, Japan, Yoshii Brick Brewhouse, August - September, 2002.

LITERATURE

Ginkgo Press, Birth and Present: A Studio Portrait of Yoshitomo, Berkeley, USA, 2003 (illustrated, p. 63 and 88).
Yoshitomo Nara, Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-2001-017, p. 177).

Mathematical Cliché

壓克力 棉布 裱於強化玻璃纖維
2001年作
款識：Mathematical cliché 藝術家簽名
01 27.Jun '01' (畫背)

來源

日本 東京 小山登美夫畫廊
現藏者購自上述畫廊

展覽

2001年8月-10月「奈良美智：我不介意你忘了我」
橫濱美術館 橫濱 日本 該展覽還在以下地點展出 蘆屋
日本 蘆屋市立美術博物館 2001年1月- 3月；廣島
日本 廣島市現代美術館 2002年4月- 6月；旭川 日本
北海道立旭川美術館 2002年6月- 8月；弘前 日本
吉井酒造煉瓦倉庫 2002年8月-9月

出版

2003年《Birth and Present: A Studio Portrait of Yoshitomo》Ginkgo出版社 柏克萊 美國 (圖版，第63及88頁)

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》奈良美智著 株式會社美術出版社 東京 日本 (圖版，第 P-2001-017圖，第177頁)



Raphael, *The Alba Madonna*, c. 1510. The National Gallery of Art, Washington DC, USA
拉斐爾《阿爾巴聖母》約1510年 美國 華盛頓特區 國家藝廊





Kazimir Malevich, *Supremacist Composition*, 1916. Christie's New York, 15 May 2018, lot 12A, Sold for USD 85,812,496
 卡濟米爾·馬列維奇《Supremacist Composition》1916年 佳士得 紐約 2018年 5月 15日 編號 12A 成交價：85,812,496 美元

It is a rare moment when an artist's defining characteristics all culminate into one exceptional and unique work. *Mathematical Cliché*, the only double-dish painting ever produced by Yoshitomo Nara, introduces a crucial period in the artist's career, when he starts using large round canvases to focus the attention toward the center and accentuate his unique minor figures' physical and emotional loneliness. With strong references to Japanese pop-culture, Yoshitomo Nara is one of Japan's most internationally influential contemporary artists.

Mathematical Cliché launches the start of a new adventure for the artist. Although Nara had started creating a patchwork as supporting material to his paintings in the 1990s, it is the first time that one can witness the patchwork taking a predominant role as a compositional element, with white rectangles scattered throughout the surface as though to leave abstract open windows to let the viewer's creative imagination flood in at any viewpoint in the work. It is also the first time he experiences with circular painting as a direct reference to Renaissance Tondo paintings, which were used to help the painter disregard any background to focus only on the figures as main subject of the painting, thus creating an exceptionally balanced composition through simple laws of geometry. Nara would only have needed this one painting, *Mathematical Cliché*, to operate a smooth transition from a traditional rectangular composition to a circular one, by creating a hybrid elongated yet circular surface. It is the first time this work appears on the market, thus providing a unique and exceptional opportunity to reveal a key transition in the artist's career.

Mathematical Cliché embodies both contrast and unity at the same time. White cotton hard-lined patchwork rectangles conflict with the rounded curves of the auburn figure as well as the widening arched edges of the canvas. The typical flatness of the composition void of any contextual background is balanced out by the curved effect of the dish-shaped canvas. However, all of these contrasting elements seem to unify under the work's title *Mathematical Cliché* to illustrate Nara's poetic vision of the world.

Unlike Nara's subsequent dish paintings, here, the figure is not the center of the composition, yet the eye is instinctively drawn to it, thanks to its dark yet warm auburn colour, but also because of its dream-like appearance and facial expression. One has to wonder what sort of creature is depicted here, and what its thoughts are. Nara has a long-standing tradition of depicting young children, dogs and cats with very simplified and stylised features to highlight one particular emotion or state of mind to trigger the viewer's imagination. Sometimes, the artist combines both to depict a child with an animal costume, made obvious by hair sticking out from the costume. Here however, the figure is a creature of its own, with pointy ears, a loose tail, and a coat of hair covering its whole body. Its facial features, although disproportionate, seem to convey a very distinct emotion reminiscent of nostalgia.

The importance of Nara's *Mathematical Cliché* is emphasized by the fact that it sits right at the border between figuration and abstraction. The creature decidedly anchors it within the figurative realm, however, other key elements in the composition provide a looser interpretation. Midori Matsui states that Nara's adopted 'strange figuration' "reclaims the importance of personal emotion and pictorial influences outside the modern rationalist representation. This trait is likely to appear in the brief formative period of an artist when he is learning abstract composition." Nara inherited his spiritual and pictorial language from 'strange figurative' artists of the early 20th Century, such as Balthus and Yasuo Kuniyoshi, who resisted falling into abstraction by creating heterogeneous images and hybrid styles, thus forming imaginary universes. Here, all contextual elements disappear in this composition, leaving only the figure facing a large never-ending blank rectangle, which could be interpreted as the geometrical depiction of a box, which Nara often uses with a child or animal sitting either in or on it evoking stability and safety.

Since 2000, Nara's works suggest a return to the notion of art for public good. His portraits transition from a fairy-tale depiction of the world to more realistic portrayal of human expressions, deeply reflecting his understanding of human psychology, which come as a direct result of the artist's relations with others as well as his collaboration with the popular media. With *Mathematical Cliché*, one witnesses the evolution of an artist focused on depicting an extraordinary visual definition of loneliness as a direct consequence of his childhood, when he was left to fend on his own during the day to that of an artist transcending age, race, gender, space, and even time. With one single glance or movement of the figure, his work strikes its viewers' hearts. Yoshitomo Nara's painting is packed with an array of historical, geometrical and pop-culture references, arousing a sense of inexplicable familiarity and resonance with the emotions and experiences shared among all of humanity.

當一位藝術家所有重要特徵皆融於一幅獨特作品中時，該作品將成為他一生極為難得的巔峰傑作。《Mathematical Cliché》是奈良美智生涯中創作的唯一一幅雙圓盤式繪畫，也是他畢生第一張圓盤畫，標誌著他的藝術生涯進入嶄新的篇章。從這件作品之後，他開始使用大尺幅圓形畫布將觀者的注意力匯聚至畫面中央，並著重描寫他那獨具匠心的孩童形象，充斥著複雜迷離的情緒。奈良美智熱衷於從日本流行文化中尋求靈感，無疑是當今日本最具國際影響力的藝術家之一。

《Mathematical Cliché》一作為奈良開啓了全新的藝術冒險之旅。儘管他在上世紀九十年代就已開始將拼布元素融入畫布。作為畫作的補充部分，然而本件拍品是人們首次見到他將拼布作為最核心的畫面元素，白色矩形散布於整個畫面，好像在平面畫布上撬開了幾扇窗戶，讓觀眾的想象力肆意流淌在作品的任何一個視點上。這也是他第一次創作圓形構圖，直接參考了文藝復興時期的圓型繪畫(Tondo paintings)，當藝術家們希望摒棄所有背景而著重突顯主體人物的特徵時，他們往往會採用這種形式，借助簡明扼要的幾何定律來打造極其平衡的構圖。奈良美智僅僅藉著《Mathematical Cliché》一幅畫，便駕輕就熟地從傳統長方形構圖過渡至圓形構圖畫面。本件作品是首次登上拍場，從而為藏家提供了千載難逢的機會來一窺奈良美智藝術生涯的關鍵蛻變。

《Mathematical Cliché》一作既呈現對比而又尋求統一。白色棉質硬線編織而成的矩形，與畫中赤褐色主人翁的圓滑曲線及逐漸加粗的畫布拱形邊框相衝突，進而產生張力。像這樣並未交代背景的構圖通常會略有單薄扁平，而碟形畫布的彎曲效果卻又巧妙將之平衡。然而，所有這些互相對比的元素在標題《Mathematical Cliché》這一主題下形成合力，以反映奈良對世界的詩意解讀。

與奈良之後的碟形作品不同，此作的主人翁並非構圖的中心，但因它深沉而又溫暖的深赭石色及其夢幻般的外觀和面部表情，讓觀者本能地聚焦在它身上。觀者不得不在心中細細忖量，這裡描繪的究竟是何方神聖，而它又在想些什麼。奈良美智一直以來都擅長以簡單卻極個人化的筆風來描繪小孩或狗、貓這些小動物，以突出一種特定的情感或心境來激起觀眾的無限遐想。藝術家在此

將兩種不同的意象結合在一起，畫一個穿著動物衣服的小孩，而小孩的頭髮也伸出衣服之外。然而，尖尖的耳朵、寬鬆的尾巴，有毛髮覆蓋了全身，這裡的「人物」其實是奈良美智自己的創造。它的面部特徵雖並不成比例，但似乎也傳達出一種獨特的感懷情緒。

奈良的《Mathematical Cliché》有另一關鍵的特點，即該作介於抽象與具象兩種風格之間。畫中的人物形象雖將此作定位於具象的範疇，然而構圖中的其他關鍵元素卻暗示一種更為寬鬆隨意的解讀。正如策展人松井碧(Midori Matsui)所道，奈良選擇的這份「奇奇怪怪的形象」，其實是「在現代理性主義的成像之外重新找回個人情感及繪畫影響的重要性。而這一特徵很有可能就出現在藝術家學習抽象構圖的那個短暫而影響深遠的時期。」二十世紀初的一些藝術家也創作過這些「奇奇怪怪的形象」，例如巴爾蒂斯(Balthus)和國吉康雄(Yasuo Kuniyoshi)，而奈良美智正是從他們那裡繼承了繪畫精神與表現語言，藉此創造這類異構圖像與多種風格來與抽象主義保持距離，從而開闢了他的虛構宇宙。在這種構圖中，所有背景要素都消失的無影無蹤，僅使主人翁形象獨自面對一個無邊無垠的空白矩形平面，這種形式可以理解為是在以幾何方式畫一個盒子，奈良也經常將主人翁小孩或動物坐在盒子上、又或坐在盒子裡，來尋求構圖的穩定與平衡。

自2000年以來，奈良美智的作品中就逐漸能看到他為大眾而創作藝術的觀念。他的畫像從陷於童話般的美夢漸漸過渡到對人類表達更真實的寫照，透澈反映了他對人們心理的理解與省思，而這也是在與其他他人以及媒體的合作中逐漸使他領悟到的。在《Mathematical Cliché》一作中，我們親歷著一位藝術家的人生轉變，從一位因童年孤苦伶仃的痛苦記憶而沉迷於在視覺上呈現孤獨感的畫家，到一位真正超越種族、性別、空間、甚至時間界限而觸碰人們心靈的畫家。區區一擲、一笑、一回眸，他筆下的人物便可徹底征服觀者的內心。奈良美智的畫作在一系列不同的歷史、幾何與流行文化的原則間游離，喚起我們內心深處一種難以言狀的莫名熟悉，這便是生而為人即互可相通的情感和體驗。



Yasuo Kuniyoshi, *Child*, 1923. Whitney Museum of American Art, New York, USA
國吉康雄《孩童》1923年 美國 紐約 惠特尼美術館



Balthus, *Thérèse sur une banquette*, 1939. Christie's New York, 13 May 2019, lot 8A, Sold for USD 19,002,500
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
巴爾蒂斯《Thérèse sur une banquette》1939年作 佳士得 紐約 2019年5月13日 編號 8A 成交價：19,002,500 美金

◈ 120 LIU YE 劉野

(B. 1964)

Mondrian in London

signed in Chinese, signed and dated 'Liu ye 2001'
(lower right)
oil on canvas
150 x 150 cm. (59 x 59 in.)
Painted in 2001

HK\$12,000,000-22,000,000

US\$1,600,000-2,800,000

PROVENANCE

Chinese Contemporary, London, UK
Private Collection, China
Anon. Sale, Poly Beijing, 2 June 2010, lot 1905
Acquired at the above sale by the present owner

EXHIBITED

London, UK, Chinese Contemporary Gallery, Fellini, A
Guardsmen, Mondrian, The Pope and My Girlfriend, 2001.
Beijing, China, China National Convention Center, Arario, Today
Art Museum, Reshaping History: Chinart from 2000 to 2009,
April - June 2010.

LITERATURE

Chinese Contemporary, Liu Ye: Fellini, A Guardsman, Mondrian,
The Pope and My Girlfriend. exh. cat., London, UK, 2001
(illustrated, p. 23).
Schoeni Art Gallery, Liu Ye: Red, Yellow, Blue, exh. cat., Hong
Kong, 2003 (illustrated, p. 7).
China National Convention Center, Arario, Today Art Museum,
The Revival of Tradition: Chinese Contemporary Art Exhibition.
exh. cat. Beijing, China, 2012 (illustrated, p. 68 & p. 95).
Christoph Noe (ed.), Hatje Cantz, Liu Ye: Catalogue Raisonné:
1991-2015, Ostfildern, Germany, 2015 (illustrated, plate 01-11, p.
300).

蒙德里安在倫敦

油彩 畫布
2001年作
款識：Liu ye 野 2001 (右下)

來源

英國 倫敦 中國當代畫廊
中國 私人收藏
北京 保利 2010年6月2日 編號 1905
現藏者購自上述拍賣

展覽

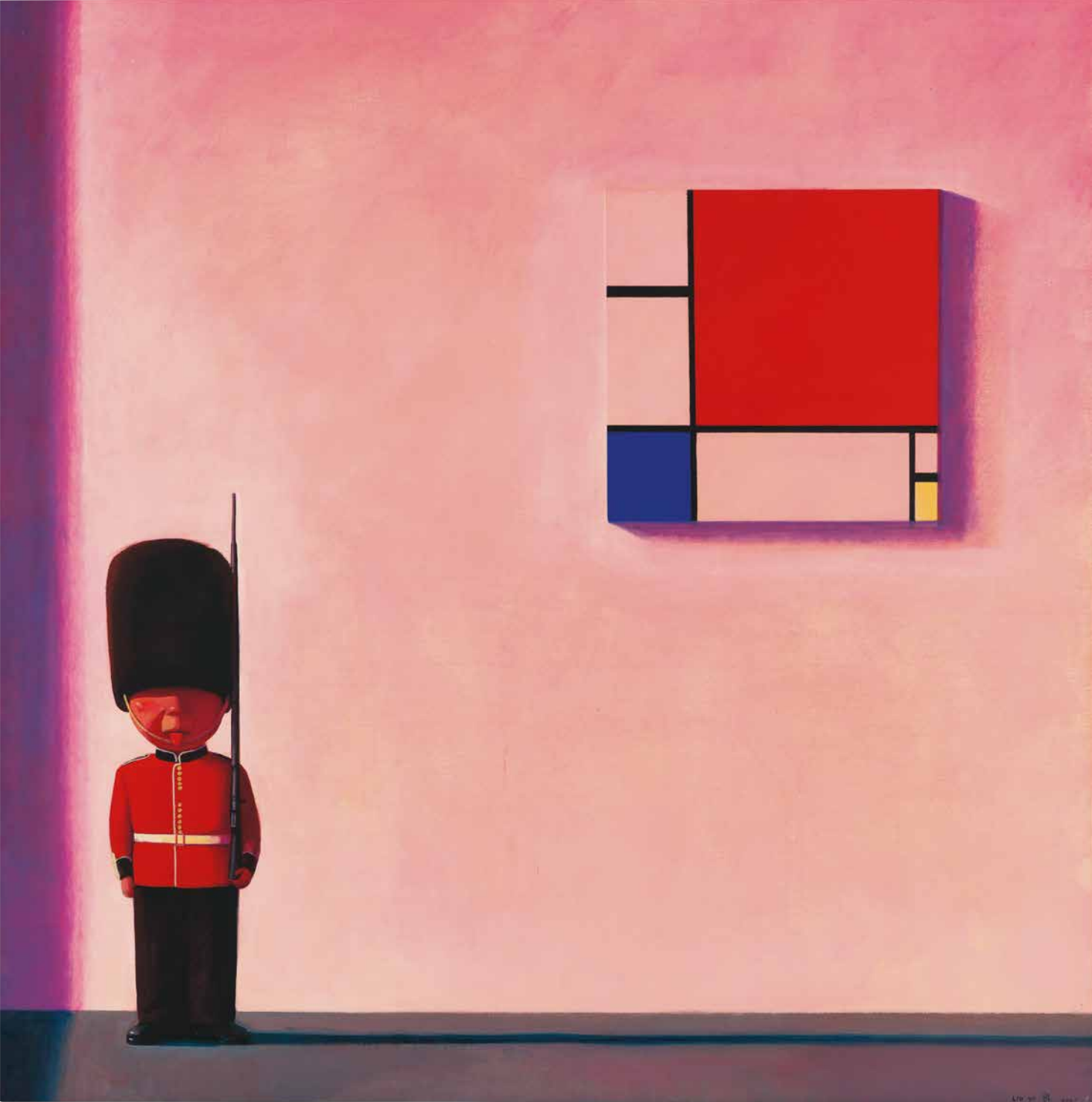
2001年 「劉野：費裡尼/衛兵/費德里安/教皇和我的
女友」中國當代畫廊 倫敦 英國
2010年4月-6月 「改造歷史：2000-2009年的中國
新藝術－平凡的奇觀」國家會議中心 阿拉里奧畫廊
今日美術館 北京 中國

出版

2001年 《劉野：費裡尼/衛兵/費德里安/教皇和我的
女友》展覽圖錄 中國當代畫廊 倫敦 英國 (圖版，第
23頁)
2003年 《紅 黃 藍》展覽圖錄 少勵畫廊 香港(圖
版，第7頁)
2012年 《傳統的復活——中國當代藝術展》展覽圖
錄 國家會議中心 阿拉里奧畫廊 今日美術館 北京 中國
(圖版，第68及95頁)
2015年 《劉野：圖錄全集 1991-2015》Christoph
Noe 編輯 Hatje Cantz 出版社 奧斯特菲爾登 德國
(圖版，第01-11圖，第300頁)



Vilhelm Hammershøi, Stue. Ida sidder og læser (Living Room. Ida in an interior), 1893,
Gothenburg Museum of Art, Gothenburg, Sweden.
威廉·哈莫修依《客廳，室內的艾達》1893年 哥特堡美術館 哥特堡 瑞典

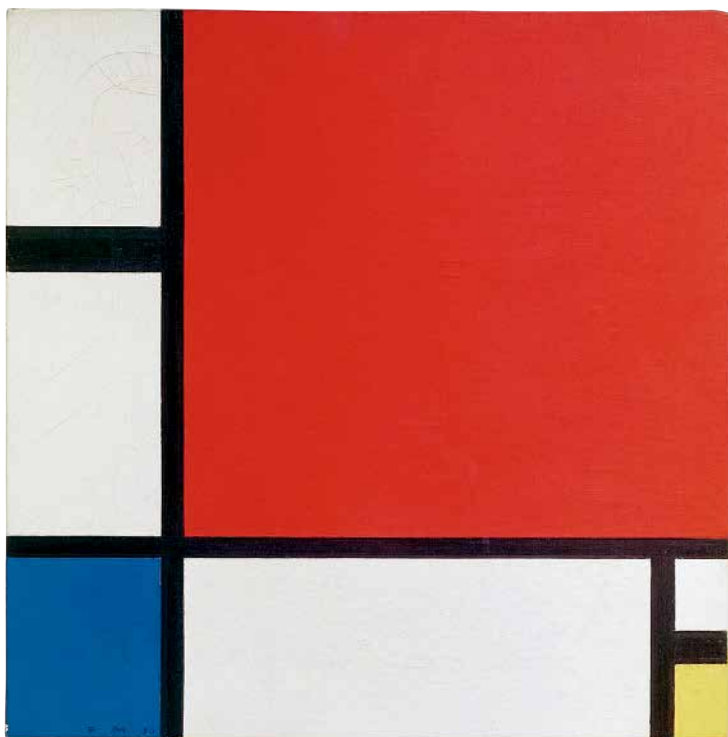


In *Mondrian in London*, Liu Ye revisits one of the well-documented icons of his visual lexicon, which is the work of Piet Mondrian; *Composition II with Red Blue and Yellow* hangs on an otherwise bare wall. For the artist, "[t]he appearance of Mondrian's paintings within my own paintings is spiritual. His paintings are so simply conceived with the most basic colours and vertical and horizontal lines. I also wish to address the question of simplicity". Indeed, we see Mondrian's own emphasis on balance and geometry particularly manifested in Liu Ye's post-2000 paintings. *Mondrian in London* is a remarkable example of this influence, with the vertical shadow the left of the painting and the horizontal line of the foreground, together with the soft pink cast on the wall, corresponding with *Composition II with Red Blue and Yellow*. This vigorous adherence to line and form, not only constitutes the foundation of Liu Ye's more recent paintings, but in this case, also gives his work an uncanny effect.

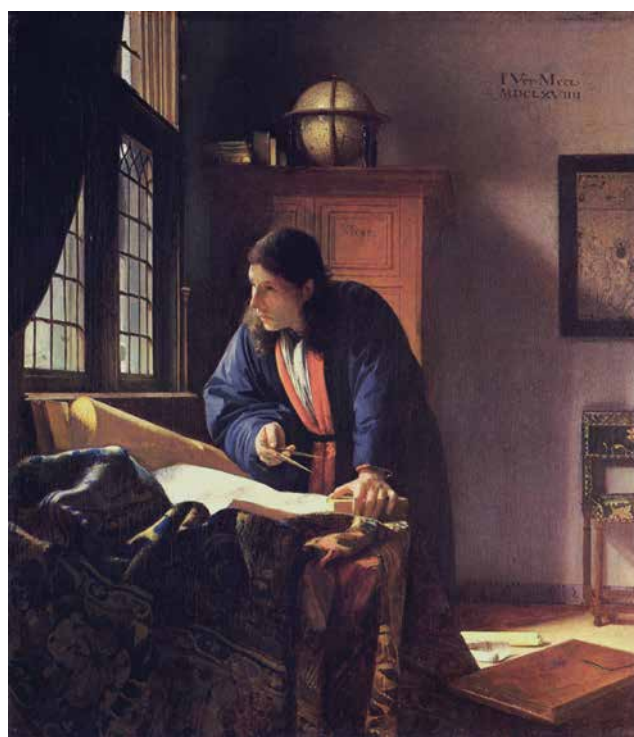
The world of *Mondrian in London*, cast in an atmospheric pink glow across its sparse interior, likewise evokes the poetic domestic spaces of Johannes Vermeer. The pared-down environment of *Mondrian in London* only seeks to heighten the importance that light plays in this work and is clearly a focal point of Liu Ye's. The strong light source from the left of the painting brings to mind Vermeer's *The Art of Painting*, which is an imaginary staging of the artist painting in his studio. This idea of self-reflexivity is echoed in *Mondrian in London*, in the moment whereby the viewer becomes aware of looking at a painting of a painting, giving the work its surreal effect. Liu Ye's consciously constructed spaces are evidently more about the symbolic representation of the inner being than that of a space that exists in the real world, much like the quiet interiors of Danish painter, Vilhelm Hammershøi; Liu Ye himself freely admits that "I live in an artificial world, in my own art world, which is very rich and multi-layered."

Liu Ye's constant integration of defining motifs from various sources into his paintings results in an intertextuality that simultaneously opposes the past, yet recognises its value. He demonstrates this in *Mondrian in London* by combining his own understanding and reimagination of Western visual theories, with personal references to his childhood and culture to effect an innovative and highly distinct style that has become the hallmark of his oeuvre. The dominant use of reds and pinks in this work are for the artist, not one filled with political meaning, but a way to inject his own childhood memory of growing up in post-Cultural Revolution China: "I grew up in a world of red: the red sun, red flags, red scarves... As a child, I did not know the symbolic meaning of all these things. I just took them for granted and accepted them passively..." Similarly, the soldier in this painting is evidently based on the Queen's Guards that stand outside Buckingham Palace in London, but also conjure up the toy soldiers who inhabit the fairy tales of Hans Christian Andersen that Liu Ye's father, who was an author of children's literature, exposed him to. "These fantastic stories with their beautiful illustrations opened up a new and wondrous world" to the artist, but also undoubtedly opened him up to their darker undercurrents; the face of the soldier, obfuscated from the viewer, lends a sense of mystery that is tempered by a playfully extruded tongue, while the stark vertical line formed by his bayonet that shoots up beside him, connotes a sense of danger and violence.

Like many of his paintings, *Mondrian in London* displays an irresolvable tension between an imagined and fantastical narrative, and the representation of concrete objects consciously chosen by the artist, arranged in a compositional rigour that comprises of Liu Ye's transparent layers of soft colours in his later works, with an arrangement of objects and figures outside of reality and a structure of lines. The resultant effect is one of stillness – a moment to pause and absorb the profound enigma of the human condition, outside the realm of abstraction.



Piet Mondrian, *Composition II in Red, Blue, and Yellow*, 1930, Kunsthhaus Zurich, Zurich, Switzerland.
皮特·蒙德里安《紅、藍、黃的構成II》1930年 蘇黎世美術館 蘇黎世 瑞士



Johannes Vermeer *The Geographer*, 1669, Städelsches Kunstinstitut, Frankfurt, Germany.
約翰內斯·維梅爾《地理學家》1669年 史泰德藝術館 法蘭克福 德國

在作品《蒙德里安在倫敦》中，劉野重新審視了其視覺語彙中多有著墨的著名圖像之一；也就是皮特·蒙德里安（Piet Mondrian）掛在虛空牆壁上的《紅、藍、黃的構成II》。對於藝術家來說，「蒙德里安的繪畫在我自己的畫中出現，是一種精神上的境界。他的作品構思是如此簡單，以最基本的色彩以及垂直和水平線呈現。我也希望能針對簡單性問題做處理」。的確，我們看到了劉野在2000年後的畫作中，特別體現了蒙德里安本身對和諧與幾何線條的強調，而《蒙德里安在倫敦》正是展現這項影響的出色代表傑作。畫作左側垂直的陰影、前景的水平線、以及牆上柔和的粉紅色調，正好與《紅、藍、黃的構成II》相互呼應。這種對線條與形式的極力堅持，不僅建構了劉野近期繪畫的基礎，更為現在這幅作品增添了深奧微妙的效果。

《蒙德里安在倫敦》的畫中世界，是由淡淡的粉紅色光芒灑落在長物無多的室內所構成。這種氛圍，同樣讓人想起約翰內斯·維梅爾（Johannes Vermeer）饒富詩意的空間。《蒙德里安在倫敦》的精簡環境，為的是能突顯光線在這項作品中的重要性，而且顯然也是劉野的繪畫重心。從畫作左側進入的強烈光源及其構圖，使人聯想到維梅爾的《地理學家》。在這幅作品中，維梅爾描繪了一位地理學家在測量地圖上的距離時，暫停了片刻以利思考——此時此刻，他正在其大腦中審慎勘查著世界。此幅作品與《地理學家》的視覺相似之處，可被理解為劉野本身對其藝術工作的審視，建置新的領域並打破新的限制。劉野有意建構的空間，顯然是更想呈現內在本質的象徵表現，而不是現實世界中存在的空間。這跟丹麥畫家威廉·哈莫修依（Vilhelm Hammershøi）的沉靜室內描繪有著異曲同工之妙。劉野本人毫不諱言地承認：「我活在……自己的藝術世界中，而這個世界是非常豐富而且是多層次的。」

劉野不斷將各種不同來源的關鍵性主題融入其繪畫中，進而產生了一種互文性，既與過去抗爭，但卻又不抹滅其價值，這一點在《蒙德里安在倫敦》中表露無遺。在此作品中，他結合了自己對西方視覺理論的瞭解和重新構思，並以個人童年經驗與文化背景作為參照，彰顯出一種創新、高度鮮明的風格，而這也是他所有作品的顯著特徵。作品中作為主色的紅色和粉紅色，純粹只與藝術家本身相關，而不具有任何政治意義，這是他灌注其在中國文化大革命之後成長的童年回憶：「我成長於一個被紅色所覆蓋的世界，紅太陽、紅旗、紅領巾……小時候，我不知道這些東西的象徵意義。我只是認為它們是理所當然的，並且被動地接受了它們……。」同樣地，這幅畫中的士兵顯然是根據站在倫敦白金漢宮外的女王衛隊所繪製，但同時也令人想起漢斯·克里斯汀·安徒生童話中的玩具兵。劉野的父親是一位兒童文學的作者，就是他讓劉野接觸了安徒生童話故事。「這些奇妙的故事，加上精美的插圖，」為藝術家「開啟了一個嶄新而奇妙的世界」，但無疑地，這也使他必須面對闇黑的暗流；觀者無法看清士兵的臉，產生了一種神秘感，這種感覺被其頑皮伸出的舌頭所緩和，而由刺刀所形成的鮮明垂直線條，直挺挺地矗立在他身旁，潛藏著一種危險與暴力感。

和他的許多作品一樣，《蒙德里安在倫敦》在想像與奇幻的敘事、以及藝術家自覺選擇的具象表現之間，編織出一種無法化解的張力。而嚴謹的構圖，則由劉野後期作品中顯而易見的柔和色彩層次所呈現，將現實外的物體和人物以及線條結構組合而成。由此產生的效果則是一種靜謐——片刻的停頓，並吸收位於抽象範圍之外、人類處境的深奧謎團。



Detail of the present lot 拍品局部 ▶

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

121 SANYU 常玉

(CHANG YU, 1895-1966)

Chrysanthèmes blanches dans un pot bleu et blanc (White Chrysanthemum in a Blue and White Jardiniere)

signed in Chinese and signed 'SANYU' (lower right)
oil on masonite
110 x 60 cm. (43 ¼ x 23 ½ in.)
Painted in 1940s-1950s

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

US\$7,800,000-10,000,000

PROVENANCE

Raymond Toupenet, Paris, France
Axel de Heeckeren, Paris, France
Eric Edwards, Paris, France
YAGEO Collection, Taiwan
The Inception of A New Era – The YAGEO Foundation Collection,
Christie's Hong Kong, 29 May 2005, lot 210
Acquired at the above sale by the present owner

LITERATURE

Antoine Chen (Chen Yen-fon), *Overseas Chinese Fine Arts Series – Sanyu*, Artist Publishing Company, Taipei, Taiwan, 1995 (illustrated, plate 98, p. 158).
Rita Wong (ed.), *Sanyu Catalogue Raisonné Oil Paintings*, YAGEO Foundation, Lin & Keng Art Publications, Taipei, Taiwan, 2001 (illustrated, plate 162, p. 277).
Rita Wong (ed.), *Sanyu: Catalogue Raisonné: Oil Paintings (Volume II)*, The Li Ching Cultural and Educational Foundation, Taipei, Taiwan, 2011 (illustrated, plate 162, p. 134).

青花盆中盛開的菊花

油彩 纖維板
1940-1950年代作
款識：玉 SANYU (右下)

來源

法國 巴黎 雷蒙·陶本灰
法國 巴黎 艾·德·愛克洪
法國 巴黎 艾立克·愛德華
台灣 國巨典藏
2005年5月29日 佳士得 香港 「中國繪畫的新紀元 – 國巨基金會收藏專拍」編號210
現藏者購自上述拍賣

出版

1995年《華裔美術選集 I – 常玉》陳炎峰著 藝術家出版社 台北 台灣 (圖版, 第98圖, 第158頁)
2001年《常玉油畫全集》衣淑凡編 國巨基金會與大未來藝術出版社 台北 台灣 (圖版, 第162圖, 第277頁)
2011年《常玉油畫全集第二冊》衣淑凡編 立青文教基金會出版 台北 台灣 (圖版, 第162圖, 第134頁)

Please note the size of this painting should be 110 x 60 cm., not 152 x 78 cm. as stated in the Catalogue Raisonné.

請注意：本拍品的尺寸為110 x 60 cm.，非《常玉油畫全集》所記錄的尺寸：152 x 78 cm。



Pablo Picasso, *Intérieur au pot de fleurs*, 1953. Christie's New York, 5 February 2020, lot 11, sold for GBP 7,243,250
Artwork: © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢卡索《室內的瓶花》佳士得 紐約 2020年2月5日 編號11
成交價：7,243,250 英鎊





Sanyu, *Potted Chrysanthemums and Butterflies*, The National Museum of History, Taipei, Taiwan.
 常玉《盆菊與蝶》台灣台北國立歷史博物館藏
 The Art of Sanyu, National Museum of History, Taipei, 1995, pl. 49, p.62



Lot 21



Sanyu, *Fruiting and Flowering Potted Plant*, The National Museum of History, Taipei, Taiwan.
 常玉《盆中的果樹》台灣台北國立歷史博物館藏
 The Art of Sanyu, National Museum of History, Taipei, 1995, pl. 47, p.60

Ode to the Chrysanthemum – Bai Juyi

The night's light frost still clings to the tiles; Plantain leaves have broken and lotuses droop.
 But, by the eastern fence, chrysanthemums brave the cold, stamens open to make the morning beautiful.

BEYOND PARALLEL: A MUSEUM-QUALITY MASTERPIECE

By the 1940s and 50s, Sanyu, the exceptionally talented artist from Sichuan, had been living in France for several decades. Society was rebuilding after the war, and abstraction was poised to become the next great artistic wave; among Chinese artists, Sanyu stood virtually alone in his insistence on painting in figurative styles. His artistic pedigree would be bolstered by a new series of works based on Chinese aesthetic motifs, which are now seen as embodying the representative themes of his later years. Christie's Hong Kong is honoured to present an outstanding late-period Sanyu chrysanthemum painting, *White Chrysanthemum in a Blue and White Jardinière*. This work is usually classified as belonging to a series of floral-themed 'jardinières against red ground,' a series that appeared only in the 40s and 50s, and made all the more valuable due to their extreme scarcity. Sanyu customarily produced two or more oil paintings of similar proportions on the same theme. According

to Volumes I and II of the *Sanyu: Catalogue Raisonné: Oil Paintings*, there are only four known paintings of chrysanthemums against a red background measuring more than one meter in height. Two paintings currently reside in the permanent collection of the National Museum of History in Taipei, and the present work is one of only two pieces currently still held in a private hands.

THE GENTLEMAN'S FLOWER: SANYU'S LIFELONG LOVE OF CHRYSANTHEMUMS

Wu Guanzhong's essay, *Speaking of Sanyu*, described the artist this way: "Sanyu himself is a bonsai, an Oriental bonsai in the flower garden of Paris."

The Western still-life genre, which flourished during the Renaissance, focused on a truthful presentation of nature with a rational, scientific point of view. A greater emphasis on feeling arrived at roughly the time of the Impressionists, with the experimental use of colour and



Vincent van Gogh, *Roses*, 1890. The Metropolitan Museum of Art, New York, USA.
文森特·梵高《玫瑰》1890年 美國 紐約 大都會藝術博物館藏



Ch'en Shu, *Beautiful Scene for the New Year*, Qing Dynasty (1644-1911), The National Palace Museum, Taipei, Taiwan.
清 陳書《歲朝麗景》台灣 台北 國立故宮博物院藏



Ambrosius Bosschaert, *Bouquet of Flowers on a Ledge*, 1619. Los Angeles County Museum of Art, Los Angeles, California, USA.
安布羅修斯·波斯查爾特《窗台上的一束花》1619年 美國 加州 洛杉磯 洛杉磯郡立美術館藏

employ this experimental treatment with a chrysanthemum subject. The full, thick horizontal white line directly divides the painting's spaces by line and colour in a completely abstract manner; the vivid, distinct, and dynamic beauty of the upper portion transitions back to a basic floral theme in the lower part with its jardinière, where the fundamental static nature of a still life in oil is emphasized.

Sanyu's *White Chrysanthemum in a Blue and White Jardinière* exudes a kind of flowing, tranquil beauty, the lean, slight figures of the flowers embodying a rich, gentle grace. A work of enduring appeal and interest, this *White Chrysanthemum* imbues the traditional aesthetics of the floral painting with Sanyu's own unique brand of modernity.

A DISTINGUISHED PROVENANCE: WITNESS TO GLOBAL COLLECTING

White Chrysanthemum in a Blue and White Jardinière was first collected by Raymond Toupenet, a well-known Parisian art dealer, decorative arts merchant, and collector, and was then transferred to the collection of another Parisian dealer and collector, Axel de Heeckeren. The final European owner was Eric Edwards, an important Parisian private collector and good friend of Sanyu's agent, Henri-Pierre Roché. The European history of ownership of this particular painting provides a profile of how Sanyu works circulated among collectors other than Roché. The work then passed to Asia, to the collection of Taiwan's Yageo Foundation. *White Chrysanthemum* testifies to the connections forged between European and Asian collectors because of Sanyu, creating for it a collection history spanning East and West. The current owner acquired this work at the 2005 Christie's sale, *The Inception of a New Era – the Yageo Foundation Collection*, and has held it continuously for the last 15 years. Oils on floral themes from Sanyu's mature period have always been rare, and *White Chrysanthemum in a Blue and White Jardinière* is the equal of similar works now held in the collection of Taiwan National Museum of History. Its appearance on the international art market at this time is a rare and special event.

珍罕絕代：美術館典藏級鉅作

時值 1940-1950 年代，四川才子常玉留法已有數十載。二戰過後，百廢待興，抽象藝術浪潮如箭在弦蓄勢待發。中國藝術家幾乎唯有常玉堅持具象創作，而他的藝術譜系亦即將邁向更高的里程碑，開始出現一系列甚具中國美學符號的作品，這時期的作品被視為他晚年代表性題材。香港佳士得十分榮幸呈獻常玉晚期菊花圖精品——《青花盆中盛開的菊花》。本拍品多被歸類為常玉「紅底青花盆」花卉系列，這系列只出現於 1940-1950 年代，數量屈指可數，彌足珍貴。常玉習慣為同一主題創作多於兩幅比例相近的油畫作品。根據《常玉油畫全集》第一、二冊，目前已知只有四幅越一米高並以紅底菊花為題之畫作，其中兩幅已被台灣國立歷史博物館永久收藏，本拍品為僅有兩件私人收藏之一，實在難能可貴。

君子之花：藝術家畢生偏愛創作的主題——菊花

吳冠中《說常玉》散文形容道：「常玉自己就是盆景，巴黎花園裡的東方盆景。」

西方靜物畫極盛於文藝復興，著力探討如實表達自然，講求科學、理性。約至印象派始有融情入畫，如莫內、梵谷實驗色彩、造形。中國文化早於先秦已有「香草美人」的賦比興傳統。靜物花卉圖但求寫意，沿襲文人以鳥石花草自喻的寓意。去國數十載，藝術家面對前人未見的文化衝擊時，承襲東西花卉圖融情入畫，以自身藝術語言訴說離鄉別土的感悟。

根據《常玉油畫全集》第一、二冊，目前已知常玉一生一共創作了 133 幅花卉油彩作品，55 幅以菊花為主題，其餘花種作品數量均不超過 13 幅，甚或更少。中國藝術早有把菊花入畫入詩的歷史，家境優渥接受良好教育的常玉定必瞭解菊花於中國文化的內涵。常玉從 1930 年代到 1950 年代無間斷創作以菊花為題的油畫，菊花是唯一一個花題橫跨藝術家人生三十年，足見其對常玉而言意義非凡。

菊花是清絕傲雪、高潔剛強的化身，與梅、蘭、竹並列「四君子」，是仁

一夜新霜著瓦輕，芭蕉新折敗荷傾。耐寒唯有東籬菊，金粟初開曉更清。

唐 白居易《詠菊》

人賢士自許的精神象徵。菊花的內涵意韻不禁令人聯想到常玉於藝術上的擇善固執，他先鋒的藝術語言曲高和寡，在世時未有獲得世人的賞識，卻義無反顧一直堅持自身跨時代而具前瞻性的美學。花卉主題中唯有菊花歷久彌新，一直是常玉的創作靈感之源，成為藝術家梳理東西文化的鴻溝以至生命的介面。

始於秦漢、盛於明清的「清供圖」亦有可能為常玉這系列空前絕後的中國盆景圖埋下美學養份。新春時以「清供」入畫的作品，蘊藉深邃，寓意吉祥，「清供圖」與「四君子圖」、「歲寒三友圖」一同奠定中國藝術史的重要圖式。本拍品可見不少「清供圖」常有的符號，如：青花瓷、萬壽菊、中國紅、帝皇金。常玉沈澱數十載的油畫語言，邀請普世觀眾感受藝術家去國懷鄉之情，表現出跨文化的馨和瑞祥。

調和東西審美哲學：空間、線條、色彩

西方繪畫中，空間和物體通常被視為確切存在的「實體」。反觀中國繪畫，物體、空間往往由「線條」界定，物體和空間是一種「假設」，兩者之間一種「相對」的存在。《青花盆中盛開的菊花》把各種繪畫原素所能起之衝突推到極端，再以巧妙的筆法調勻觀者的視覺經驗，充分表現常玉的前衛性與現代性。

先是並置不同視角所造成畫面空間的衝突。常玉將兩個不同視點猶如稜鏡折射同時置放在畫面中，兩種視角分開近看極不平衡、不和諧。如果我們只看白色枝葉部分，會覺得這裏比較接近中國水墨畫的平面處理，物件之間的深度是以單色白色線條的交疊營造，彰顯了中國水墨以單色便能勾勒出三維立體感的抽象法則。如果我們只看底部青花瓷與底盆的造形，則較接近傳統西方透視法的處理，觀者的視角由上而下投射，我們從上方往下觀察青花瓷的內、外部兩個面向，物件之間的深度是以大小和造形定斷。然而當我們把畫作上下部分合起來同時觀看，便會發現常玉高明地把泥土的部分留白，製造一個緩衝區去調停兩種視角的衝突，突破了東西方表達空間的限制。

然後是用色所造成畫面重量感的衝突。常玉一系列「紅底青花盆」作品均以極大片赭紅作背景，本拍品特別之處在於底部格外金黃，光輝耀目。赤紅色背景凌駕亮黃色的書案，紅黃比例超越十比一，畫面上部空間感凜冽逼人。白色枝葉茂密臃腫，體積不合比例地龐大，畫面上部空間出現失衡的重量感。本拍品饒有趣味之處在於常玉如何以低限手法消弭掉這種失重感。用色方面，漆紅為重，澄黃為輕；線條方面，白菊為輕，底盆為重。放眼整幅畫布，常玉故意只畫青瓷盆的粗黑框線，在較輕的鵝黃之上定調畫面底部的重量感，寥寥數筆已排遣走顏色帶來的不平衡，助觀者的眼睛適應各種抽象表現的極致。

再而是線條所造成畫面動態的衝突。《青花盆中盛開的菊花》以叢生而上的葉脈為中線，帶領觀者穿梭於萬壽菊的「曲徑通幽」：花蕊、葉幹盤根錯節，菊枝以「漸」、「緩」、「澀」筆之運行，曲折蜿蜒，無盡往上綿延。隱喻花瓣形態的紅點，以深淺虛實來處理菊花的萬千百態。常玉匠心安置的豔紅背景，使得崢嶸向上的白菊彷彿獨立於真實世界，在常玉專屬的國度永恆生長。筆鋒一轉，下方厚重篤定的線條繪出青花盆，把白菊的超然拉回現實世界，提醒我們《青花盆中盛開的菊花》是已被定格的花卉靜物圖。本拍品是「紅底青花盆」系列中唯一一幅以粗體白線分隔紅黃背景色塊的作品，是常玉在同一主題中唯一一次的實驗性處理。粗厚圓潤的水準橫白線以顏色、線條直接分割空間，全然抽象，把上部「氣韻生動」的動態美過渡回下部花卉圖的基本底盆主題，強調靜物油畫靜態的本質。常玉於《青花盆中盛開的菊花》創造了一種流動的靜謐美，花體「雖瘦而見溫潤」，「雖細而能柔媚」，雋永韻長，為花卉圖的美學添加常玉獨有的現代性。

顯赫來源：數代歐亞頂級藏家珍藏，見證環球收藏史的更迭

《青花盆中盛開的菊花》先由著名巴黎畫商、裝飾藝術商人、藏家 Raymond Toupenet 先生收藏，其後轉由巴黎畫商、藏家 Axel de Heeckeren 先生珍藏。最後一手歐洲收藏為重要巴黎私人藏家 Eric Edwards 先生，他亦是著名常玉經理人昂利·皮耶·侯謝先生的摯友。歐洲藏家承傳本拍品的經過，從側面勾勒出侯謝先生以外的常玉作品流傳軌跡。此後，作品回到亞洲，由台灣國巨基金會收藏。本拍品見證歐亞藏家因常玉而起的交流，締造東西收藏史。現藏家收藏《青花盆中盛開的菊花》於 2005 年佳士得「中國繪畫的新紀元—國巨基金會收藏專拍」，珍藏至今十五載。常玉成熟期的花卉油畫作品數量向來稀少，同一風格的「紅底青花盆」作品僅有兩幅，一幅被台灣國立歷史博物館永久收藏，另一幅則是《青花盆中盛開的菊花》，本拍品如今釋出市場，著實珍貴難得。



PROPERTY FROM THE ERWITT COLLECTION
歐維特家族收藏

122 SANYU 常玉

(CHANG YU, 1895-1966)

Rooster and Serpent

signed in Chinese and signed 'SANYU' (lower right)
oil on masonite
49 x 63.5 cm. (19¼ x 25 in.)

HK\$22,000,000-32,000,000

US\$2,900,000-4,100,000

PROVENANCE

Gifted to Mr Elliott Erwitt by the artist in the 1950s
Thence by descent to the present owner

Elliott Erwitt (B. 1928), the father of the work's present owner, is an important 20th century photographer. Erwitt's work has been the subject of solo exhibitions at the Smithsonian Institute in Washington DC, the Museum of Modern Art in New York, and the Art Institute of Chicago, and he was awarded the Outstanding Contribution to Photography Award by the World Photography Organisation in 2015, as a recognition of the most globally influential photographer in the media. In addition to his achievements in art, he is a well-known commercial and documentary photographer who took on some of the most significant photography assignments in history, including the Kitchen Debate between US Vice President Richard Nixon and Soviet First Secretary Nikita Khrushchev in 1959, and the funeral of John F. Kennedy in 1963. Elliott Erwitt lives and works in New York.

雞與蛇

油彩 纖維板
款識：玉 SANYU (右下)

來源

1950年代藝術家贈予艾略特·歐維特先生
現由原藏家家屬收藏

現藏家的父親艾略特·歐維特(1928年生)是二十世紀重要攝影藝術家，曾於美國華盛頓史密森尼學會、紐約現代藝術博物館、芝加哥藝術博物館舉辦個人展覽，2015年獲世界攝影組織頒發「傑出貢獻攝影獎」，表彰為世界上在媒體界最具影響力的攝影藝術家。藝術成就以外，他亦是世界上首屈一指的商業攝影師，受各界委以重任，曾採訪1959年前美國副總統尼克遜與前蘇聯第一書記赫魯曉夫留名青史的「廚房辯論」、1963年甘迺迪總統國葬等等。艾略特現於紐約生活及工作。



Sanyu, *Horse*, 1930s/1940s. National Museum of China, Beijing, China.
常玉《馬》1930/1940年代 中國美術館藏 北京 中國



RARELY INCLUDED MOTIF: THE ONLY ROOSTER AND SERPENT OIL PAINTING BY SANYU KNOWN TO DATE

According to Volume 1 and 2 of Sanyu's catalogue raisonné of oil paintings, Sanyu only created a handful of oil paintings that feature animals in landscapes. A significant number of them are in the permanent collection of the National Museum of History, Taipei. Sanyu's portraits of animals are rarely available in the art market and are thus extremely difficult to acquire.

Christie's Hong Kong is honored to present this Rooster and Serpent painting in our July evening sale, which marks the work's debut at auction. This is the only known oil painting that features these particular animal subjects. A comparable painting featuring battling animals is *An Eagle and a Snake*, which is in the collection of the National Museum of History, Taipei and is widely recognized as a masterpiece from the artist's late period. The rarity of the motif and the breathtaking tension between the animal protagonists create a direct parallel between these two paintings. It is likely that Sanyu finished these two paintings one after another, and *Rooster and Serpent* can be considered a jewel in Sanyu's oeuvre.

EXCEPTIONAL PROVENANCE: A TESTAMENT TO THE FRIENDSHIP BETWEEN TWO ARTISTS

Rooster and Serpent is currently owned by the son of the world-renowned photographer Elliott Erwitt. Erwitt's whimsical and idiosyncratic visual language is complemented by a triumphant career in commercial photography. Early on in his career, Erwitt became close to Robert Frank, another seminal figure in the world of photography. Frank introduced his old acquaintance Sanyu to Erwitt, and thus began their long-lasting friendship. Not only did the trio share a studio in Paris where they each produced their own work, but their close relationship and mutual enthusiasm for art continued upon Sanyu's travels to New York. Spending lots of time together, they cherished each other not only for the mutual inspirations they brought to each other's art, but as close friends and companions. One of Erwitt's fondest memories of Sanyu is that he was an extraordinary cook and could take any simple ingredient and transform it into a culinary feast.

Erwitt and Sanyu have always supported and admired each other's creative work. Just as Erwitt gifted his photographs to Sanyu, Sanyu gifted *Rooster and Serpent* to Erwitt as a present, another vivid example of their friendship. The present owner, Erwitt's son, was born in the Year of the Rooster and received this painting from his father on his eighth birthday. This intimate and meaningful piece has been a treasured part of his collection ever since.

BEGUILED BY COMPETITION: THE INNOCENT AND CANDID GAZE OF SANYU

Competition - the Chinese title of *An Eagle and a Snake* - is an instinct shared by both animals and human beings, just as racing between children is one of the simplest, most intuitive games. Physical competitions between animals such as cricket fighting, bullfighting, and horse racing have been regarded as entertainment across numerous cultures, as spectatorship can be just as thrilling as actual participation. Cockfighting is an ancient folk entertainment in Chinese culture. Legend has it that the young emperor Gao Heng of Northern Qi was so obsessed with cockfighting that he bestowed lordships and dukedoms to roosters. Its conduciveness to gambling made it an extremely popular pastime for people from all walks of life. Born to an affluent family, Sanyu was by nature eccentric and romantic, and was drawn to games and sports when he was young. The sense of beguilement from competition fills *Rooster and Serpent*, providing a new perspective for the audience to view Sanyu's depiction of animals, through which one can sense the genuine and inhibited nature of Sanyu.

The rendering of animals in *Rooster and Serpent* does not resemble the naturalistic en plein air depiction in Western painting, nor does it follow the perspective that is traditionally employed in Chinese painting. Sanyu departed from mirroring the animals' presence to a form through his own lens. The serpent does not show any of its usual fierceness. On the contrary, the gentle delineation in pink brings out the tenderness from the animal. The head of the serpent is raised with its mouth slightly opened. Although it is positioned to strike, the gesture of the serpent is more playful than threatening. The body of the rooster is also not chubby nor clumsy like it is typically depicted. Even though the rooster seems to be in a physical competition with the serpent, its expression is not menacing either. Sanyu gently painted feathers using translucent lines. The flowing brushstrokes



Sanyu, *An Eagle and a Snake*, National Museum of History, Taipei, Taiwan.
常玉《鬥》台灣台北國立歷史博物館藏
The Art of Sanyu, National Museum of History, Taipei, 1995, plate 70, p. 84



Sanyu, *Herdboy and Water Buffalo*, 1940s. Private Collection, Taiwan.
常玉《牧童與水牛》1940年代私人收藏 台灣



Elliott Erwitt, *Southwestern, USA, 1949*, 1949, gelatin silver print, Private Collection.
 Photo: © Elliott Erwitt/MAGNUM PHOTOS
 艾略特·歐維特《Southwestern, USA, 1949》1949年作 銀鹽相紙 私人收藏



France. Paris. 1952. From left: Mary Frank, Pablo Frank, Chinese-French painter Sanyu, Swiss photographer Robert Frank and Elliott Erwitt.
 Photo: © Elliott Erwitt/MAGNUM PHOTOS
 1952年攝於法國巴黎 從左至右：瑪麗·弗蘭克、巴勃羅·弗蘭克、常玉、羅伯特·弗蘭克、艾略特·歐維特

travel along the motion of the rooster's body as it lunges forward to attack. Yet, the rooster's composed expression and relaxed tail counterbalance its predatory posture. One cannot help but follow Sanyu's gaze feeling the playful tension between two animals.

A CONCISE AESTHETIC: A UNIQUE APPROACH TO SPACE CONSTRUCTED BY MINIMAL ELEMENTS

As the Qing dynasty calligrapher and painter Cheng Zhengkui expounded in his book *Clear Brook Manuscripts*, "Complex compositions are not difficult. Being concise is much more challenging. It is not about the simplicity of visual elements but the simplicity of brushwork". Sanyu's artistic philosophy in his late period coincides with this approach — it is the further reduction of the concise. *Rooster and Serpent* is an animal and landscape work from Sanyu's mid-career. It had departed from his early works in which he featured monotonous and domestic spaces. Yet, it has yet to resemble the fauvist pattern where spatial elements are divided by colour planes seen in Sanyu's later works. In this period, Sanyu applied minimal brushworks to strike a balance between the abstract and the natural, and from which he later on established his signature style in oil painting.

Mastering the use of contrasting lines, Sanyu manifested a unique sense of space which combines quiet stillness and dynamic tension. *Rooster and Serpent* showcases Sanyu's prolific visual vocabulary — nuanced, poetic, and abstract, these combine to create Sanyu's idiosyncratic sense of spatial expression. The artist employed three colours to delineate the forms of the rooster and the serpent. The meticulous brushstrokes on the animals sharply contrast with the vast emptiness in the background. The flat background allows the audience to appreciate the entire painting in a depth between two-dimensional and three-dimensional. In the foreground, expressive

applications in blue and black sweep across the canvas. The dense swath suggests either a small mound, a lake, or a boulder, inviting the viewer to further enter the picture plane. The swift dry-brushes in the background on the other hand resemble mountains afar, the horizon, or prairies. Abstract and concise, these brushworks encourage deeper meditation and imagination.

Besides his linear treatment with brushwork, Sanyu constructs the sense of space with a minimalistic use of colours and geometric elements. Tradition Chinese painters spend hours visualizing the background of their paintings: leaving it too empty, the picture would lack depth; filling it up too much with landscape or inscription, the composition would be off-balance. Chinese ink wash painting is known for utilizing only two colours of black and white. The artists thus need to pay extra attention not to let the protagonist of the painting overshadowed by the background. Animal paintings in the Western tradition, on the other hand, often use layered scenes and landscapes as background. In this painting, Sanyu consciously eliminated all the representational characteristics in his landscapes, using only light blue and grey lines on top and a dark triangle in blue and black on the bottom. He masterfully manipulated the abstract elements such as colours and geometric forms. Western masters in art history have also explored the aesthetics of concise background: Miró used lines to relate objects to one another; Picasso constructed depth with geometric shapes; and Braque distorted reality in order to deconstruct space. Sanyu's experiment as seen in *Rooster and Serpent* serves the same goal. Combining the western endeavor with *liu bai* (leaving blank) skill from traditional Chinese art, Sanyu brought forth a spatial aesthetic that emanates a zen-like quietude.



珍稀主題：目前已知唯一一幅雞與蛇的常玉油畫

根據《常玉油畫全集》第一、二冊，目前已知常玉風景動物油畫屈指可數，為數不少已永久收藏於台灣國立歷史博物館。常玉動物題材作品在市場流通量稀少，藏家更是惜售。香港佳士得榮幸呈獻首次現於拍場的《雞與蛇》為目前已知僅此一幅以雞與蛇為主題的油畫，難能可貴。類似主題的風景動物畫，有典藏於台灣國立歷史博物館的晚期鉅作《鬥》，以禿鷹與靈蛇為題。對比二作，可見本拍品的和《鬥》的動物在身體語言與造型有異曲同工之妙，有可能為先後誕生之作，更見本拍品承先啟後的重要性，以及其收藏和學術上的特殊價值。

來源珍貴：見證常玉及藝術家友人的友誼

此幅《雞與蛇》現藏家的父親艾略特·歐維特 (Elliott Erwitt) 是享譽世界的攝影藝術家，其風趣幽默、獨具一格的鏡頭語言為商業攝影的發展帶來了深遠影響。艾略特早年即與同樣在攝影界有舉足輕重地位的 Robert Frank 熟識，後者將舊友常玉介紹給他，興味相投的三位藝術家就此培養出歷久彌堅的珍貴友誼。三人不僅在巴黎共用工作室，相互汲取藝術靈感；常玉旅居紐約時，三人仍是彼此創作、生活的重要支持與陪伴。直至今日，艾略特仍能憶起三人往事點滴，並對常玉的廚藝讚不絕口。

艾略特與常玉始終珍視、欣賞彼此的藝術才能。正如艾略特曾將自己得意的攝影作品送給常玉，常玉也不吝將這幅精妙之作贈與密友，當時的不經意之舉日後成為二人珍貴友誼的最佳印證。生肖為雞的現藏家在八歲生日時從父親手中獲得此幅意味獨特、飽含情懷的《雞與蛇》並珍藏至今。

「鬥」的趣味：常玉生性自然而率真的一面

「鬥」是一種動物、人類天生而然的競技慾：小孩子最原始的嬉戲可能是跑步比賽；動物之間的打鬥一直為人類提供無窮的歡樂，如：鬥蟋蟀、鬥牛、賽馬，觀賞競賽的趣味有時可能比真實下場比賽更刺激好玩。相傳北齊幼主高恒皇帝醉心鬥雞，還會給鬥雞封官賜爵。鬥雞是中國古代傳統的民間娛樂項目，其賭博性質讓它在皇庭宮闈還是大街小巷都成為極受歡迎的消遣活動。常玉作為富家子弟，生性趣怪浪漫，幼時想必然曾參與這種驚心動魄的遊戲。《雞與蛇》盛載著這種「鬥」的趣味，為觀者提供嶄新的角度瞭解常玉的動物題材畫作，讓我們得從一個日常生活化的主題，去瞭解常玉生性自然而率真的一面。

《雞與蛇》對動物的描繪既不貼近西方野外寫生，亦無傳統中國繪畫之透視感，常玉打破了傳統動物畫題有關摹寫只能神駿端莊、講求神似的陳套。《雞與蛇》呈現了常玉獨特視覺中的動物：蛇未見尋常印象中的兇猛，反倒是以粉紅筆觸輕輕繪出柔順可愛的線條，蛇頭上昂，蛇口微張，靜中寓動，雖作攻擊之勢，卻有戲謔的意趣，看上去和善靈巧。雞的身軀非如傳統作品腫脹肥大，表情亦不猙獰，常玉以淡筆帶出羽毛柔順輕盈之感，流暢的線條延展了身體的伸張，作勢要衝前進擊，但雞平和的神情和輕拂的尾巴平衡了其捕獵的姿態，讓人不禁猜想畫面會否是動物之間的嬉戲，充滿幽默意趣。

簡約美學：低限創作原素成就空間的獨創性

清代書畫大家程正揆《青溪遺稿》曾論：「畫不難為繁，難用於簡，簡之力更大於繁，非以境減，減以筆。」常玉晚年的創作哲學與此不謀而合——「化簡」再「化簡」。《雞與蛇》作為常玉風景動物圖中期作品，已走出早期以淨色或家居場景為背景，又未到晚期以野獸派用色色塊分割空間，藝術家在這過渡期以低限筆法平衡抽象與自然，開創其極具個人特色的油畫佈局。

先是活用線條對比造成靜中有動的空間感。《雞與蛇》充分表現了常玉多樣的油畫語彙，或細緻，或寫意，或抽象，並置起來創造出常玉獨有的空間感。藝術家以三數種彩筆仔細勾勒公雞與靈蛇的造形，細緻的筆法與空澄無垠的背景營成巨大的對比，背景的平面性使整體畫面產生一種介於二維平面與三維單一視點透視的效果。放眼背景的寫意黑藍乾筆橫掃，前方濃厚的大片刷塗可能在隱喻近景的小山丘、湖畔、巨岩，是觀者進入畫面的踏腳石；後方淺淡的乾筆快掃可能在暗示遠山、地平線、草原，抽象而極簡的筆法引起觀者無限的聯想。

然後是極低限色彩和幾何原素構成的空靈感。傳統國畫的背景處理絕不容易，完全留白未免缺少畫面深度，用題字或風景去填充空間又要顧及構圖之輕重，因水墨畫只有黑白兩色，稍一不慎便有機會喧賓奪主。西方動物畫的背景處理常是以風景、物件堆疊出寫實的場景。常玉刻意除掉風景中的「具體」特徵，只以上方的淡灰藍線條和下方的暗黑藍三角形交代背景，高度控制色彩和幾何形式的抽象原素。不同流派的西方大師在二十世紀初開始探索這種極簡背景處理，如米羅以線條串連物象之間的關係，畢加索以幾何圖案建築深度，布拉克扭曲真實以解構空間。常玉在《雞與蛇》的實驗與西方現代藝術追求純度色彩、幾何圖組可說是殊途同歸，融合中國藝術的「留白」，透現虛靜樸素的空間美學。



Pablo Picasso, *Cock and Knife (Coq et couteau)*, 1947. Private Collection.
巴勃羅·畢加索《公雞與刀》1947年私人收藏



Ming dynasty, Chenghua reign, *Urn-shaped Cup with Chicken Design in Contrasting Colors*, The Palace Museum, Beijing, China.
明成化《鬥彩雞缸杯》中國北京故宮博物院藏

123 ADRIEN-JEAN LE MAYEUR DE MERPRÈS

勒邁耶

(1880-1958)

Temple de Bancal

numbered and titled 'Nr. 20 Temple de Bancal'
(on the reverse)
oil on canvas in original hand-carved Balinese
frame by the artist
75.5 x 90 cm. (29 ³/₄ x 35 ³/₈ in.)

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

US\$460,000-580,000

PROVENANCE

Acquired directly from the artist
Anon. Sale, Sotheby's Hong Kong, 8 April 2008, Lot 609
Acquired at the above sale by the present owner

LITERATURE

Jop Ubbens and Cathinka Huizing, Adrien Jean
Le Mayeur de Merprès: Painter-Traveller, Pictures
Publishers, 1995, Wijk en Aalburg, 1995, (illustrated,
p.140, colourplate 211).

EXHIBITED

Museum Nusantara, Delft, The Netherlands, March -
August 2006.

班卡爾神廟

油彩 畫布 原裝手雕峇里式框
款識：Nr. 20 Temple de Bancal (畫背)

來源

前藏者直接購自藝術家
蘇富比 香港 2008年4月8日 編號609
現藏者購自上述拍賣

出版

1995年《勒邁耶：藝術家及旅遊家》Jop Ubbens 及
Cathinka Huizing 著 Wijk en Aalburg 阿姆斯特丹
荷蘭 (圖版，第211圖，第140頁)

展覽

2006年3月 - 8月 努桑塔拉博物館 代爾夫特 荷蘭



Temple de Banca is a masterpiece by the Belgian proverbial painter-traveller of the early 20th Century, Adrien-Jean Le Mayeur de Merprès, and demonstrates the superb Impressionist style that is a hallmark of his paintings created before World War II.

Le Mayeur spent much of his artistic career seeking out beauty from the far corners of the world, first travelling across Europe, then Tahiti and French Polynesia, much in the way of French impressionist, Paul Gauguin, who was a great influence on Le Mayeur. Eventually, in 1932, the artist's travels took him to the exotic Indonesian island of Bali, which served as his inspiration for the next twenty-six years. Although Le Mayeur is well-known for his paintings of elegant Balinese women in lush gardens and beachscapes, paintings from his Bali period before the 1940s, such as *Temple de Banca*, focused more on the Balinese way of life and their rich cultural traditions.

The *mise-en-scène* Le Mayeur depicts in the present lot, shows a bustling scene outside of a temple, with various groups of figures participating in the different rituals practiced during religious festivals. On the right, we see a group of women kneeling with their hands pressed in prayer overhead, receiving scented holy water blessed by a priest in act of spiritual cleansing. The central female figure delivers a towering *gebogan*, a Balinese offering of fruit, flowers and sweet cakes, atop her head, her pose rendered in poetic lines that will be further developed in Le Mayeur's later works. Behind her is a procession of women carrying various offerings to the temple to be blessed, bamboo poles with offerings, known as *penjor* hanging above them. Interestingly, the artist has included a group of men crouched in the far-left corner, engaged in a cockfight, which is a deep cultural

practice and an integral part of Balinese religious festivals that continues to be practiced even to this day. It is uncommon that Le Mayeur depicts scenes of Balinese men in his paintings, adding to the rare quality of this work.

Temple de Banca demonstrates Le Mayeur's true sophistication as an artist, its composition an exceptional example of the style he adapted in the years in Bali, when he started composing paintings of multiple figures. Impressions of figures in various attitudes with elongated limbs and exaggerated hands and feet highlight his unorthodox interpretation of anatomy, which points to a more liberated mood as compared to his later style. In this pre-war Balinese period, the artist painted in a highly impressionist style: with thick short strokes, he created a colourful idyll. With just a few carefully chosen colours and colours set on various planes in each picture, he manages to create a highly personal impression of a subject. His technique, though simple, is highly effective, capturing the sparkling tropical sunlight with a few strokes of paint on skin. One of the other characteristics that identify this work as iconic of this period is its colour palette of pastel shades of green, pinks and beige, accented by cadmium red and orange, which points to Le Mayeur as being an exponent of late European Neo-Impressionism.

This present lot is a fine example of the artistic feeling and free style with which the artist painted, deploying a combination of delicate and vivid colours in combination with dazzling light effects to achieve what has become Le Mayeur's main force as a master of light. *Temple de Banca* delivers a rare impression into the rich cultural fabric of Bali, encapsulating the spiritual beauty of its people.



Camille Pissarro, *La Récolte des Foins, Éragny, 1887*, Van Gogh Museum, Amsterdam, Netherlands.
卡米耶·畢沙羅《艾拉尼乾草豐收》1887年 荷蘭 阿姆斯特丹 梵谷博物館



Adrien-Jean Le Mayeur de Merprès, *Dancers in Bali*. Christie's Hong Kong, 28 November 2015, Lot 44, Sold for HKD 7,480,000.
勒邁耶《峇厘島的舞者》佳士得 香港 2015年11月28日 編號44 成交價：7,480,000 港元



Balinese women bringing offerings to temple, Bali, 1953. Photo: Ch Sj Dt Tumenggung
峇厘島婦女把供品帶到聖殿 1953年攝於峇厘島

《班卡爾神廟》是二十世紀初比利時著名旅人畫家勒邁耶的傑作，淋漓盡致地展現印象派的風格精髓，是藝術家二戰之前創作的標誌性作品之一。

勒邁耶終其一生雲遊四方，只為在世界的各個角落尋覓美的蹤影，先是遊歷歐洲，隨後更是遠渡塔希提島和法屬玻里尼西亞，這與法國印象派大師保羅·高更（Paul Gauguin）的藝術生涯大有相似之處。終於在1932年，這位藝術家的好奇心將他的足跡帶到了異域風情十足的印度尼西亞峇厘島，這座迷幻魔島也成為了他接下來26年藝術生涯的靈感來源。儘管勒邁耶在峇厘島的創作中，更常見的主題是描繪鬱鬱蔥蔥的花園和海灘風景中舉止優雅的峇厘島女性，但在上世紀四十年代之前他的畫作則更多地聚焦於峇厘島的生活風情及豐富燦爛的文化傳統，而《班卡爾神廟》一作無疑是這類人文題材中的不二代表。

本件拍品中，勒邁耶描繪了廟宇外的繁華盛景，各式人物正舉行著宗教節日期間的不同儀式。畫面右側，我們看到一群婦女跪地祈禱，接受神職人員的祝福，完成精神上的洗禮。正中央的女性人物正用頭頂著一尊高聳綺麗的哥布甘（Gebogan），這是峇厘島人用鮮花、水果和甜糕穿織成的神聖祭祀品，而勒邁耶也用婉轉詩意的線條展現她的曼妙身姿，這一人物意象在藝術家後續的作品中也更進一步完善。在這位女子的身後是一群前去祭祀的婦女們，將各式祭祀物呈至聖殿以祈求神靈保佑，她們也都掛帶著一種名為彭若爾（Penjor）、用竹竿串起物件的祭品。有趣的是，藝術家將一群蹲著鬥雞的人們也囊括在畫面的左上角，這是一種當地源遠流長的文化習俗，直至今日仍在

峇厘島宗教節日祭祀中扮演著不可或缺的角色。勒邁耶鮮少在自己的畫作中刻畫男性族群的場面，這也從而增加了本作的罕見品質。

《班卡爾神廟》一作展現了勒邁耶藝術造詣上的真正成熟，本作的構圖形式是他多年來在峇厘島開創多人物畫作風格的傑出體現。身姿修長、手舞足蹈的各種人物姿勢給觀者留下了深刻印象，突顯了他對人體結構的非傳統詮釋，而與他後續的風格相比這種創作形式表明他此時的心情更加自由不羈。在戰前峇厘島時期，這位畫家以極度印象派的方式創作：他用粗短有力的筆觸繪出了五彩斑斕的田園詩歌。借助精心挑選的少許顏色與對色彩的多層次表現，他對每一個筆下人物的詮釋都極具個性。勒邁耶的手法雖質樸無華，卻清雅美麗，在皮膚上輕輕一抹色彩便捕捉到溫暖喜人的熱帶陽光。另一使本作成為這一時期標誌性作品的特徵便是其獨特的色調搭配，在綠色、粉紅和米色的柔和蠟筆色板中融入鎊紅色和橙色的強調色，這種獨到選擇也足以證明勒邁耶作為歐洲晚期新印象派代表人物的重要地位。

本件拍品完美演繹了勒邁耶的藝術直覺與飄逸風格，將精緻生動的色彩與眼花繚亂的光影相結合，使得本作成為了奠定勒邁耶作為光影繪畫大師的基石之作。《班卡爾神廟》罕見地將峇厘島厚重獨特的文化底蘊展開在觀者面前，會聚呈現當地百姓的精神魅力。

124 WU GUANZHONG 吳冠中
(1919-2010)

Flowers

signed and dated in Chinese (lower middle)
oil on canvas
53 x 65 cm. (20 ⁷/₈ x 25 ⁵/₈ in.)
Painted in 1992

HK\$4,000,000-6,000,000
US\$520,000-780,000

PROVENANCE

Anon. Sale, Poly Beijing, 4 June 2006, Lot 152
Acquired at the above sale by the present owner

LITERATURE

Zee Stone Gallery, Recent Works by Wu Guanzhong - 92',
Hong Kong, China, 1992 (illustrated, plate 22).
Hunan Fine Art Publishing House, The Complete Works of
Wu Guanzhong Vol. IV, Changsha, China, 2007 (illustrated,
p. 47).

花卉

油彩 畫布
1992年作
款識：荼九二(中下)
1992年作

來源

保利 北京 2006年6月4日 編號152
現藏者購自上述拍賣

出版

1992年《吳冠中'92新作選》一畫廊 香港 中國
(圖版，第22圖)
2007年《吳冠中全集第四卷》湖南美術出版社
長沙 中國 (圖版，第47頁)



Wu Guanzhong, *Flowing Time*, 1989. Christie's Hong Kong, 28 November 2017,
lot 1424, sold for HKD 10,900,000
吳冠中《歲月年華》1989年 佳士得 香港 2017年11月28日 編號1424
成交價：10,900,000 港幣





Wu Guanzhong, *Flowers in the Mountain*, 1972. Christie's Hong Kong, 27 May 2007, lot 208, sold for HKD 4,200,000
 吳冠中《山花》1972年 佳士得 香港 2007年5月27日 編號 208
 成交價：4,200,000 港幣



Gustav Klimt, *Farm Garden with Sunflowers*, 1907. Österreichische Galerie Belvedere, Vienna, Austria
 古斯塔夫·克林姆《向日葵花園》1907年 奧地利 維也納 奧地利美景宮美術館藏

“The artist, pursuing beauty, paints images of things he sees. In the process of painting, he eliminates the nonessentials to discover how beauty itself is constituted.”

—Wu Guanzhong

Wu Guanzhong made beauty of form his first creative principle. He believed that beauty of form was the very essence of modern art, and that an artist could find it by simplifying scenic objects and modeling their shapes for greater aesthetic beauty. On that basis, he investigated ways of further refining the elements of his modeling, which led to works in a semi-abstract style. In that process he was nourished and inspired by traditional Chinese aesthetics, and ultimately, his work revealed both a deep understanding of the Chinese tradition and a mastery of Western painting techniques.

Wu once said that the essentials of beauty include contrast, harmony, rhythm, undulation, and a unified presentation of diverse elements. In the refined images and carefully managed composition of *Flowers*, Wu ingeniously finds both contrast and balance among all its points, lines, and planes; the result is a colorful and strongly rhythmic painting, complex but unified. A nice finishing touch can be seen in the slender, graceful lines, with brushwork derived from Chinese ink painting, with which Wu links areas of different color for a sense of implied movement. And despite not specifically employing depth perspective, depth does appear as Wu employs the visual contrasts of colors to produce expanding and contracting effects, echoing the color theories of American abstract expressionist painter Hans Hoffman.

The Impressionists once attempted to refine the coloristic elements of flower paintings in an entirely new way, and Klimt further simplified them into a very nearly flat and semi-abstract form of expression. A

similar vein of development can be seen in the progression from Wu Guanzhong's early 1970s *Flowers in the Mountain* to this *Flowers* from the 1990s. Compared to his ink-wash works of that same period, which are even more abstract, this *Flowers* has a more direct connection with the natural world. Wu's hope was that the viewer, through the more realistic detail of certain parts of the painting, could more easily appreciate its beauty, in line with his concept of maintaining a connection between abstraction and the real world – that “the kite string should never break.”

Wu Guanzhong once gave high praise to Li Song's *Flower Basket*, saying, “I have always admired that finely detailed Song Dynasty flower basket painting in the Palace Museum collection. Not for its meticulousness, but because of the richness and fullness created by its shapes and colors. It really conforms to our rigorous modern ideas about modeling.... Van Gogh studied Millet, and Picasso imitated the ancient Greeks. But that was not so much an imitation of style as a direct exploration of their predecessors' creative intents and the pains they took with their work.” Clearly, traditional aesthetics were not a burden that limited Wu Guanzhong: Instead, they were the driving force behind his work, a great motivating factor, and a foundation that shaped his creativity. James Cahill once summed up Wu Guanzhong's work this way: “He represents all the painstaking labor of exploration behind modern Chinese painting, and his works are a crystallization of his arduous exploration.”



Li Song, *Flower basket*, Song Dynasty (960–1279). National Palace Museum, Taipei, Taiwan
 宋 李嵩《花籃圖》台灣 台北 國立故宮博物院藏

「藝術家為追求美而描繪物象，在描繪過程中去蕪存菁，發現了美自身的構成規律。」

—— 吳冠中

「形式之美」是吳冠中的創作原則，他認為這是簡化並呈現景物造型美感的一種藝術表現，是現代藝術的精髓；以此為基礎，他鑽研提煉造型元素，進一步發展半抽象化的作品。在這樣的過程中，中國傳統美學給予吳冠中極大的養分與靈感，他的作品最終呈現的是他對中國傳統的深刻認識及對西方技法的嫺熟掌握。

吳冠中曾說，他認為美的條件包含了對比、和諧、起伏、節律以及多樣統一。在此幅《花卉》中，他熟練地進行物象精煉、構圖組織；巧妙安排點、線、面的對比與平衡，看似紛雜卻又統一，造就繽紛而富韻律的畫面。同時，他運用與中國水墨用筆相仿的技巧，在色彩間添以幼細而輕盈的筆劃，創造畫龍點睛的動態效果。而儘管未安排景深，但吳冠中利用不同色彩間「擴張」與「收縮」的視覺對比，深度由此而生，呼應美國抽象表現主義藝術家漢斯·霍夫曼 (Hans Hofmann) 的色彩理論。

印象派藝術家曾經踏出提煉花卉色彩元素的全新嘗試，克林姆 (Gustav Klimt) 更將其簡化為一種近乎平面的半抽象藝術表現。同樣的脈絡呼應了吳冠中由 70 年代的《山花》發展至 90 年代《花卉》的創作變化。而這件作品相比同期更抽象的水墨創作，與自然景物有更深的連結；他希望觀者依然能藉由局部寫實的部分，更容易地領略其美感，符合他所提出的「風箏不斷線」概念。

吳冠中曾高度評價李嵩的《花籃圖》：「故宮博物館珍藏的那幅工筆宋人花籃，一直令我讚賞。並非讚美其工整，主要欣賞其形與色構成之豐富與飽滿，頗具現代造型之嚴謹規律…梵谷之臨米勒，畢卡索之仿古希臘，也均非仿筆意，而直探前人創立意圖與經營之苦心也。」可見傳統美學對他來說並非包袱，是驅動並塑造其藝術創作的最大動力與基礎，如同高居翰對吳冠中的評價：「他代表中國現代畫的苦苦探索，他的作品即是這種辛勞與探索的結晶」。



Hans Hofmann, *Eine kleine Nachtmusik (A Nightly Love Song)*, 1964. Christie's New York, 13 November 2019, lot 23B, sold for USD 4,215,000
 Artwork: © 2020 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York
 漢斯·霍夫曼《每夜的情歌》1964年 佳士得 紐約 2019年 11月 13日 編號 23B 成交價：4,215,000 美元

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

125 **LALAN 謝景蘭**
(XIE JINGLAN, 1921-1995)

Red and Blue

oil on canvas
146 x 113.7 cm. (57½ x 44¾ in.)
Painted circa. 1960s

HK\$900,000-1,800,000
US\$120,000-230,000

PROVENANCE

Private Collection, Europe
Anon. sale, Sotheby's Hong Kong, 6 April 2013, Lot 509
Acquired at the above sale by the present owner

丹霞照青峰

油彩 畫布
約1960年代作

來源

歐洲 私人收藏
香港 蘇富比 2013年4月6日 編號509
現藏者購自上述拍賣



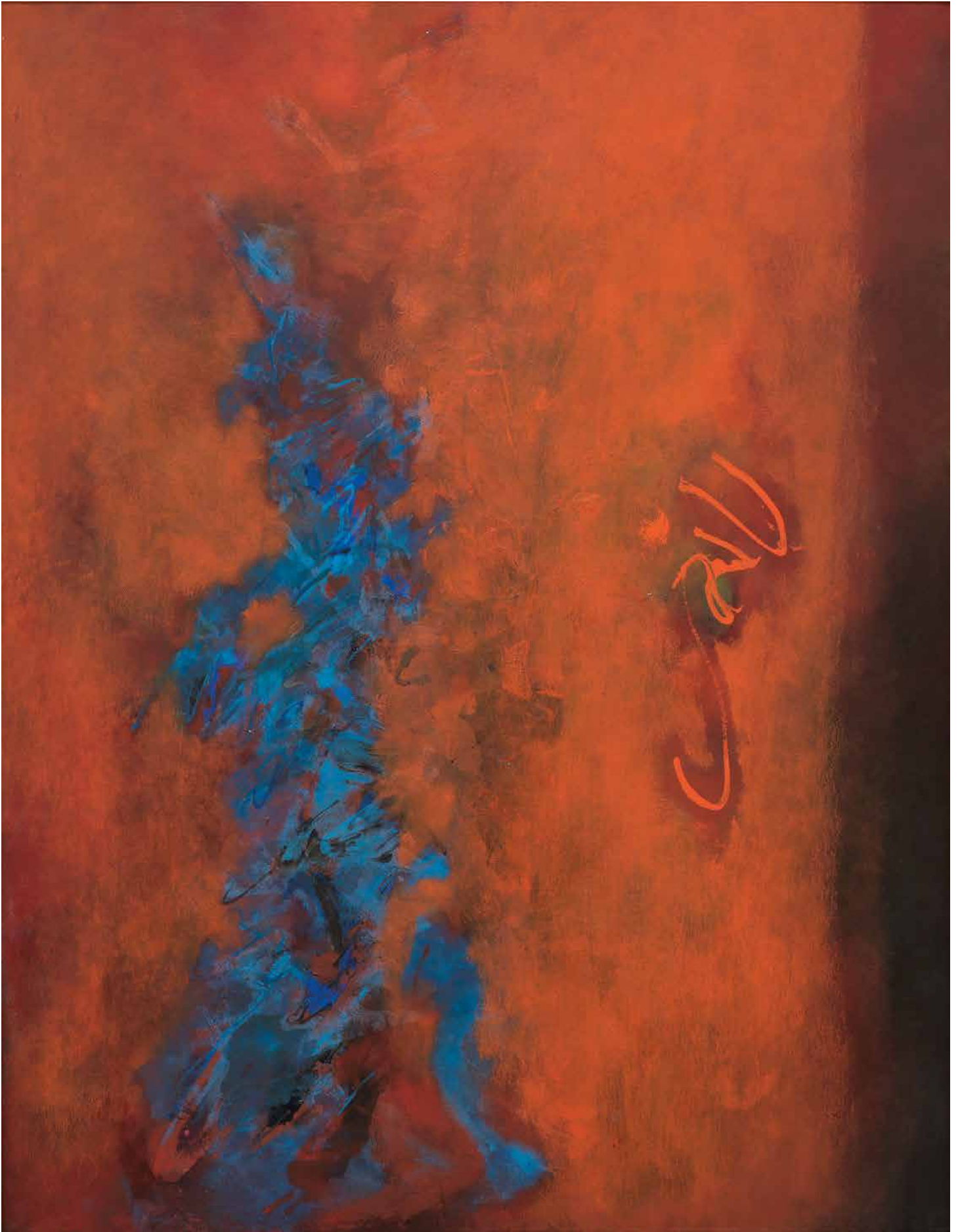
Mark Rothko, *No. 14*, 1960, collection of San Francisco Museum of Modern Art
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克·羅斯科《第14號》1960年作 美國 舊金山現代美術館藏

"My early paintings are full of lyricism and extremely forceful colours; they are a kind of gestural abstraction, close to writing."

- Lalan

「我的早期作品有抒情成分，色彩強烈，它們是一種憂鬱自發動作所完成的接近書寫的抽象畫。」

- 謝景蘭





Zhang Xu, *Four Poems* (detail), Tang Dynasty (618-907), Liaoning Provincial Museum, Liaoning
唐 (618-907) 張旭《古詩四首》(局部) 遼寧 遼寧省博物館



Helen Frankenthaler, *Canal*, 1963, collection of Guggenheim Museum
Artwork: © 2020 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York
海倫·弗蘭肯特爾《運河》1963年作 美國 紐約 古根海姆美術館藏

In 1957, Xie Jinglan, or Lalan, separated from her long-time partner Zao Wou-Ki. No longer overshadowed by her former identity as an artist's muse, during the 1960s she began to follow her own inner creative impulses and mounted her first solo exhibition at the Galerie Crueze in Paris. Her painting from the 1960s *Red and Blue* represents this important period in her artistic career, in which she began to integrate painting, calligraphy, dance, and music into a synthesized body of works. During this transformative period, she was, on one hand, in frequent, close contact with figures in the vanguard of Parisian abstract art such as Georges Mathieu and Pierre Soulages. On the other, she developed an artistic vocabulary of her own, based on traditional Eastern disciplines she had studied since her youth, including epigraphy, calligraphy, and ink painting. She also became acquainted with Zhang Daqian when he exhibited works in Paris in 1960. In 1961, she officially joined the French Society of Librettists, Composers, and Publishers as a composer, and set out to advocate her idea of 'integrated art' (*L'art synthèse*).

In *Red and Blue*, a seemingly quiet mass of colour rolls and surges in a storm of motion. It first appears as if a hazy cloud of limpid blue, set off against the red abyss, is rising and hanging in the air. At a closer look, each strand of blue smoke twirls and turns gracefully, or as if winding, curling tongues of flames are dancing upward. When Lalan first arrived in Paris, she was fascinated by the expressive movements of Martha Graham, the mother of modern dance. In China, the arts of dancing and painting had converged early on in the traditional style of 'wild' cursive calligraphy. The style was invented by Tang Dynasty calligrapher Zhang Xu, who took up the brush after a bout of drinking and found that his writing style expressed "an endless variety, as if the gods had lent a hand." By incorporating this sense of dance-like motion, the sense of bursting energy, of contraction and release as in Martha Graham's dancing, Lalan forges a union between dance and her paintbrush in *Red and Blue*.

Lalan's early oil works often feature deep, sombre colours; *Red and Blue* stands out among those works for its more saturated palette and intense colour contrast. Mixing cinnabar, azure blue, and malachite green into her reddish hues, *Red and Blue* draws on a mysterious Eastern tonal palette to pull the viewer into a distant realm of meditation. Whereas Mark Rothko made use of misty blocks of colour to create a sacred space, Lalan's gestural brushwork, reflective of the ink-wash medium, lifts the viewer's spirit upward. Jasper blue tones mix with sunset reds mix, dotted with bits of pure ultramarine blue that ignite like cool, flashing sparks. The deep, quiet dark tones on the right adds an extra dimension to the painting. Motion and stillness, soft and hard, water and fire, confront and balance each other in this work, crystalizing Lalan's eternal dance of life.



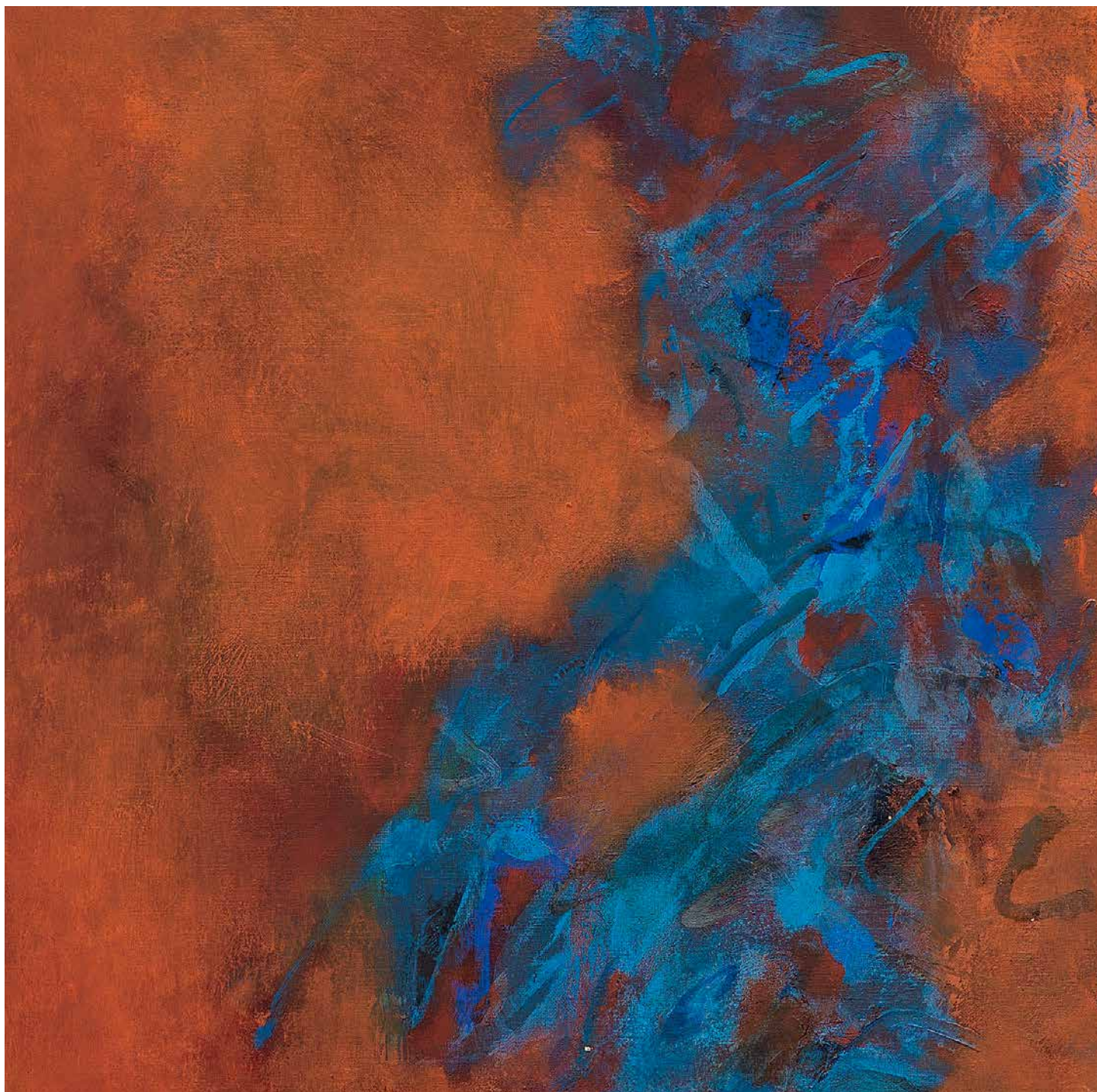
Martha Graham performing *Letter to the World* (also called *The Kick*), 1940.
瑪莎·葛蘭姆演出《寫給世界的信》1940年

1957年，謝景蘭與趙無極分手，褪去繆斯身份的她在60年代真正開始了追隨內心的獨立創作，並在巴黎Cruze畫廊舉辦首次個展。1960年代的《丹霞照青峰》正映證著謝景蘭藝術生涯中開始集抽象繪畫、書法、舞蹈、音樂為一體的關鍵時期。這一時期的她不僅與喬治·馬修、皮耶·蘇拉吉等巴黎抽象藝術先鋒聯繫緊密，更從自幼學習的金石、書法、水墨等東方傳統中尋找自我的抽象語言。1960年張大千來到巴黎展出作品，她亦與大千結交。1961年，她正式成為法國音樂作詞、作曲和出版學會認可的作曲家，真正開啟了她致力推崇「綜合藝術」(L'art synthèse)的道路。

《丹霞照青峰》中，看似混沌的色彩下暗湧翻滾，風起雲湧。乍看之下，如一團澄藍的煙霧映襯著赤紅的岩壁蒸騰而上，而審視其間，每一縷曼妙的藍煙迴旋縈繞，又如昌盛蔓延的炙焰，幽藍火舌竄向高處。現代舞的開創者瑪莎·葛蘭姆的舞姿讓當時初到巴黎的謝景蘭深受觸動。而舞蹈與筆墨，在中國的狂草

傳統中早有交匯——唐朝張旭於醉酒後奮筆疾書，開創狂草之風，稱「變化無窮、若有神助」。正如葛蘭姆的舞蹈力求肢體有收放張弛間的迸發力，謝景蘭的作品亦將「舞」與「筆」合二為一。

謝景蘭的早期油畫往往色調沉鬱，而《丹霞照青峰》以謝景蘭早期罕見的濃烈色調反差，更加強了畫面的情感張力。雜糅著朱砂、石青、石綠，作品以神秘的東方色調，將觀者引入深沉悠遠的冥思之境。羅斯科以朦朧色塊塑造空間的神聖感，而謝則以水墨般輕盈舞動的筆觸，牽動觀者靈魂與之共同升騰，赤霞交織碧玉，純粹的群青勾點其間，如星火迸發的瞬間。畫面右側，深邃寧靜的暗色更加強了畫面維度。動與靜，柔與剛，水與火，在畫面中交鋒、平衡。《丹霞照青峰》無疑是謝景蘭揮毫運墨下一段無聲勝有聲的生命之舞。



◦ 126 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

23.03.68

signed in Chinese and signed 'ZAO' (lower right); signed, titled and dated 'ZAO WOU-KI 23.3.68' (on the reverse)
oil on canvas

89 x 130 cm. (35 x 51½ in.)

Painted in 1968

HK\$24,000,000-36,000,000

US\$3,200,000-4,700,000

PROVENANCE

Galerie At Home, Toulouse, France

Private Collection, France

Private Collection, France

Private Collection, Asia

Private Collection, Asia

Anon. Sale, Zhong Cheng Auctions, 9 December 2007, Lot 56

Private Collection, Asia

Anon. Sale, Poly Beijing, 2 June 2012, Lot 2117

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Fondation Zao Wou-Ki, dated 4 December 2017.

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

EXHIBITED

Los Angeles, USA, Frank Perls, 1968

San Francisco, USA, SFMOMA, 1968

LITERATURE

Jean Leymarie, Hier et Demain Editions, Ediciones Poligrafa, Zao Wou-ki, Barcelona, Spain, 1978 (illustrated in black and white, plate 372, p. 294).

Jean Leymarie, Rizzoli International Publications, Zao Wou-ki, New York, USA, 1979 (illustrated in black and white, plate 372, p. 294).

Jean Leymarie, Editions Cercle d'Art, Ediciones Poligrafa, Zao Wou-ki, Barcelona, Spain, 1986 (illustrated in black and white, plate 404, p. 334).

23.03.68

油彩 畫布

1968年作

款識：無極ZAO (右下)；ZAO WOU-KI 23.3.68 (畫背)

來源

法國 土魯斯 Galerie At Home

法國 私人收藏

法國 私人收藏

亞洲 私人收藏

亞洲 私人收藏

中誠 2007年12月9日 編號56

亞洲 私人收藏

保利 北京 2012年6月2日 編號2117

亞洲 私人收藏

此作品附趙無極基金會於2017年12月4日所簽發之作品保證書。

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

展覽

1968年 Frank Perls畫廊 洛杉磯 美國

1968年 舊金山現代藝術博物館 舊金山 美國

出版

1978年《趙無極》尚·雷瑪利著 Hier et Demain及Ediciones Poligrafa出版 巴塞隆納 西班牙 (黑白圖版，第372圖，第294頁)

1979年《趙無極》尚·雷瑪利著 Rizzoli International出版 紐約 美國 (黑白圖版，第372圖，第294頁)

1986年《趙無極》尚·雷瑪利著 Editions Cercle d'Art及 Ediciones Poligrafa 巴塞隆納 西班牙 (黑白圖版，第404圖，第334頁)





Lot 126 Detail 局部

The 1960s is universally recognised as a new phase of achievement in Zao Wou-Ki's artistic career, which *23.03.68* very successfully represents. By 1968, Zao Wou-Ki had completely transitioned to abstraction and had found his signature mode of expression. The 1960s marks a very prolific period, and out of all paintings from 1968, 17 have appeared on the auction market, this one being amongst the largest and by far representing the most iconic composition, in particular because of the high quality of the brush stroke, the intricate nuances of colour, and the balanced composition.

23.03.68 depicts a very balanced composition where areas of large washes of colour contrast with areas of dense brushstroke activity at the centre. Cloudy strokes of white frame the work, which break down into fractional elements in the centre of the work, thus unveiling a dark backdrop gradually taking over to fully burst in the lower right corner. Bright turquoise spots strategically make an appearance in the composition, which brilliantly balances out the composition, drawing the eye while providing a dynamic character to the painting. The appearance of a heavy dark corner with a contrasted relatively light central brush strokes in the composition however identifies this painting as the beginning of a transition for the artist. From then on, he gradually liberated his compositions from a centre of gravity. *23.03.68* anticipates such a shift, which will come to define his work from the 1970s onward.

Zao Wou-Ki came back from a trip to the United States in 1957 full of his encounters with the American Abstract Expressionist movement. The movement's liberating quest to challenge the conventional rules of art making led Zao Wou-Ki to infuse his own artistic expression with more freedom of movement, freedom of expression, freedom of medium, freedom of subject, resulting in deep and personal abstract compositions, which he fully embodied, regardless of size. This is a relatively intimate format for this period of his career, and like many works from this decade, it adopts a discrete central core, used as source of light diffusing across the composition, reminiscent of 19th

century painters such as Turner, where the centre of his seascapes would be the source of the overall flow of the painting.

Both spatial composition and painting technique refer to the artist's knowledge of classical Chinese ink painting. Bearing direct reference to calligraphy and the tradition of blue-green landscape painting, his colour palette and brush pattern provide a delicate visual rhythm. His central brushstrokes modulate into several shades with various saturations, each inclination of the brush produces shifts in technique and colouration, all of which encourage the composition to smoothen, expand and condense, turn dense and light, to dry and saturate.

This intense continuous motion is further enhanced by large sweeping strokes of white and brown framing the composition. These successive thick layers of paint explore the materiality of the paint, where nuances of colour are revealed by a subtle play on pressure of the brush, and dilution of the oil, directly referring to the practice of ink. These vast areas of pure thick oil application also suggest a variety of dimensions and depths of field, as a direct reference to the organisation of Chinese landscape paintings, where unpainted bare areas were used to reveal and complement painted elements of the landscape. As full components of the artist's mind, they precisely suggested the essence of the painting.



Franz Kline, *Untitled*, 1957. Christie's New York, 14 November 2012, Lot 17, Sold for USD 40,402,500
 Artwork: © 2020 The Franz Kline Estate / Artists Rights Society (ARS), New York
 弗朗茲·克萊恩《無題》1957年作 佳士得紐約 2012年11月14日 編號17
 成交價：40,402,500 美元

"I spent ten years at full speed, like driving a fast car."

-Zao Wou-Ki

Zao Wou-Ki, *17.01.66*, 1966. Christie's Hong Kong, 25 May 2019, Lot 36, Sold for HKD 98,550,000
Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《17.01.66》1966年作 佳士得香港 2019年5月25日
編號 36 成交價：98,550,000 港元

The study and transposition of calligraphy onto oil canvases was however not strictly reserved to Chinese painters exposed to Western painting techniques. Throughout the 20th century, as artists in the West were adopting abstraction as an artistic language in itself, their use of paint went beyond its functionality as means of representation. Progressively, as they moved away from pure landscape representations, artists explored the materiality of paint combined with the highly expressionist power of colour and light as a way to suggest their subjective view of the world. Artists like Nicolas de Staël freed himself of form to only suggest his inner vision through carefully assembled patches of colour. At the same time in the United States, Franz Kline was changing our notion of the eye's perception of images by highlighting the artist's motion and energy in binary colour compositions. This quest was further developed in the later half the 20th century by Gerhard Richter, who overwrote photorealistic paintings of landscapes and objects with haptic swirls of pigment.

With all of the above specificities brought to light when looking at *23.03.68*, the painting naturally comes to the viewer as an obvious landscape, yet one that has been altered by Zao Wou-Ki's freedom of the brush, transforming the painting into an abstract composition. Such liberty is the result of the artist's inner spirit allowing him to



associate a return to his traditional training of Chinese landscape painting with a personal outlook creating a new perspective and mode of expression anchored in his own time.

The 1960s crystallized a very turbulent time with at once highly euphoric joys and phases of difficulty, a series of contrary emotions as indispensable components to nurture his painterly practice, along with a new artistic technical maturity and recent material ease. As Zao would describe the decade: "I spent ten years at full speed, like driving a fast car." *23.03.68* illustrates the artist's aura and identity as he feeds himself from his Chinese roots while brilliantly catching and adapting references from the environment provided by his life in Paris.

Left to right 由左至右：

Zao Wou-Ki, *11.03.60*, 1960. Christie's Hong Kong, 25 May 2019, Lot 32, Sold for HKD 15,725,000
Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《11.03.60》1960年作 佳士得香港 2019年5月25日 編號 32 成交價：15,725,000 港元

Joseph Mallord William Turner, *Waves Breaking against the Wind*, ca. 1840. Tate, London, United Kingdom
約瑟夫·瑪羅德·威廉·透納《風破浪》約 1840 年作 英國 倫敦 泰特美術館





Qian Xuan, *Dwelling in the Floating Jade Mountains*, Yuan Dynasty, Shanghai Museum, Shanghai, China
All rights reserved
錢選《浮玉山居圖》元代 中國 上海 上海博物館

20 世紀 60 年代被公認為趙無極傳奇藝術人生中的全新階段，《23.03.68》一作正是這一時期的代表傑作。至 1968 年時，趙無極已完全過渡到了抽象畫風，並構建起他獨樹一幟的表達方式。60 年代是趙無極一個十分多產的時期。1968 年創作的作品中有 17 幅畫作登上拍場，而本件拍品乃屬其中尺寸畫幅最為宏大的作品之一。本作更是以極高質量的筆觸、細緻入微的色彩變化及令人心怡神悅的構圖佈局，完美展現了藝術家最具標誌性的作畫風格。

《23.03.68》打造出一個十分平衡協調的結構，構圖中粗獷而隨性的大塊色彩與畫面中央密集細緻的筆觸形成鮮明對比。四周白色的線條如蒼茫雲海一般鑲住了畫面，又逐漸消散，分解為作品中央的元素，從而顯露出深沉的底色，並逐漸展開直到全然佔據了右下角的全部空間。藝術家對晶瑩耀眼的綠松石色斑點有意使用令作品呈現出一種獨特風格，巧妙地穩定了整體構圖，為畫面增加了靈動氣質。然而另一邊，深暗沉重的右側角落與畫布正中相對輕盈跳動的筆觸形成對比，這種結構安排標誌著趙無極藝術生涯逐漸向另一風格的關鍵過渡。從這時起，他逐漸將自己的作品從以中央為核心的構圖中解放出來，彷彿是擺脫了地心引力一般的自由。《23.03.68》一作正是展現了這種轉變，重新定義了趙無極從 70 年代往後的藝術風格。

趙無極於 1957 年結束在美國的旅程，期間他與抽象表現主義運動的理念結下不解之緣。該運動對挑戰傳統藝術規則的追求深深感染了趙無極，並使他在自己的繪畫表達中注入了更多動感與自由，靈動灑脫，收放自如，不再拘泥於尺寸、表達、媒介或主題上的百般限制，從而形成了一種更為深邃成熟而極富個人特徵的抽象構圖。這種風格也是他藝術生涯中較為親密暢快的方式，無限表達自我，徹底脫離一切框架。這十年中的諸多作品，皆運用這種在畫面中央建立核心光源隨後擴散開來的手法，讓人不禁聯想到眾多十九世紀浪漫主義大師的作風，其中尤以透納為代表，他的海景畫作中的流動感便來自於畫面中部的動感，趙無極的風格與其可謂不期而遇。

趙無極畫作中對空間的構建與繪畫的筆法均可溯源至他對中國古典山水繪畫的訓練與認知中。他的調色和筆墨更是直接參考傳統書法和青綠山水的藝術表現，營造出精巧細緻的視覺韻律感。畫幅中央的交錯筆觸皆能調和出具有不同飽和度的數種明暗層次，筆刷的每次傾斜與觸動都演繹著極為複雜的技法與色彩，變幻莫測、出神入化。最終這些不同的畫作元素又能將整幅構圖協調於一體，逐漸順暢、延擴並最終沈澱聚合，趙無極閑庭信步於濃淡、深淺、乾濕、明暗之間，無拘無束、瀟灑自如。



「這十年里我全力工作，就好像全速開一輛跑車一樣。」

— 趙無極

Zhang Daqian, *Sailing Across Turquoise Mountains*. Christie's Hong Kong, 28 May 2019, Lot 1241, Sold for HKD 6,365,000
張大千《翠嶺飛瀑》佳士得香港 2019 年 5 月 28 日 編號 1241 成交價：6,365,000 港元



Lot 126 Detail 局部

通過白色與棕色的框架性大筆觸，畫面上這種濃烈的動感韻律得到了進一步增強。連續厚塗顏料則是在試探著顏料的質感與紋理，也是參照傳統水墨的技法，通過控制使用筆刷的力度與勁道及油彩顏料的稀釋與濃淡，達成了在色彩調配上細緻繁雜的變革。這種大塊大塊純粹塗抹濃稠顏料的手法，更是映射出畫面的廣度與深度，交迭錯雜的層次感暗示了各種尺寸和景深，此思路更是直接借鑒了中國山水畫中留白的構圖哲學，即通過有意露出不上色的空白區域來激發觀者對畫面所呈現景致的無限遐想。作為趙無極藝術哲學中重要的組成部分，這種留白理念彰顯了他對於繪畫本質的理解。

然而，並不是只有接觸過西方藝術手法的中國畫家在探尋書法技法與如何在繪畫中進行轉用。事實上，在整個二十世紀，當西方藝術家們將抽象逐漸視為一種必不可少的藝術語言時，他們對色彩的運用已遠超出了其最基本的表現與具象功能。隨著他們愈發遠離摒棄純粹的景觀重現，藝術家們也開始探索油彩獨有的物質性（materiality）以及色彩、光線中蘊藏的極強的表現力量，並借此兩種路徑來表達他們對世界的主觀看法。如尼古拉斯·德·斯塔爾（Nicolas de Staël）這樣的藝術家，正是掙脫了構圖形式的枷鎖，才會尋求通過對色彩的精心搭配來呈現他的內心視界。與此同時在美國，弗朗茲·克萊恩（Franz Kline）則運用二元化配色構圖突出藝術家的動力與能量，徹底改變了我們

對視覺圖像的感知觀念。在 20 世紀下半葉，傑哈德·李希特（Gerhard Richter）進一步推動了這場視覺革命，他用機具觸感的顏料旋渦改寫了超寫實風景畫與靜物畫的定義。

當上述這些作品中的豐富細節與藝術史考量均被一一解讀並展開時，觀者才逐漸意識到《23.03.68》其實是一副明顯的風景畫，然而趙無極的自由筆法完全將這幅畫轉變為了抽象表達。此般隨心所欲、舉重若輕，乃是源發於藝術家內在精神與信念，使他能夠在沈浸於西方繪畫體系的同时，回歸中國山水畫的傳統訓練，融會貫通、游走中西，從而在自己的時代開天闢地、獨創出嶄新的視角和表現方式。

動蕩的 60 年代是希望與挑戰並存的，既充斥著對未來的欣喜憧憬，也同時產生了許多困難與危機。正是因為這一系列互相對立的情緒與時刻緊繃的張力，孕育了趙無極這一時期的繪畫轉型，在藝術技法與媒介運用上均達到前所未有的成熟豐盈與得心應手。正如趙自己所描述的這十年：「這十年里我全力工作，就好像全速開一輛跑車一樣。」趙無極從他的中國根源中汲取營養、尋找自己作為藝術家的光環與身份，同時敏銳地捕捉和適應了他久居的巴黎提供的藝術大環境，而本件拍品《23.03.68》正是這一場天作之合中的無二傑作。



Zao Wou-Ki, 27.03.70, 1970. Christie's Hong Kong, 23 November 2019, Lot 16, Sold for HKD 48,610,000

Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
 趙無極《27.03.70》1970 年作 佳士得香港 2019 年 11 月 23 日 編號 16 成交價：
 48,610,000 港元

127 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

18.11.66

signed in Chinese, signed and dated 'ZAO 66' (lower right); signed, dated and titled 'ZAO WOU-KI 18.11.66' (on the reverse)

oil on canvas

97 x 195 cm. (37 ¾ x 76 ¾ in.)

Painted in 1966

HK\$ 68,000,000 - 88,000,000

US\$ 8,900,000 - 11,000,000

PROVENANCE

Private Collection, Europe (acquired directly from the artist)

Private Collection, Europe

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki, dated 17 May 2017.

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).

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18.11.66

油彩 畫布

1966年作

款識：無極ZAO 66 (右下)；ZAO WOU-KI 18.11.66 (畫背)

來源

歐洲 私人收藏 (直接得自藝術家)

歐洲 私人收藏

此作品附趙無極基金會於2017年5月17日簽發之保證書

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

展覽

2003年10月-12月「趙無極」國立網球場現代美術館 巴黎 法國

2004年4月-8月「趙無極：寧靜之追尋」敦克爾克美術館 敦克爾克 法國

2004年10月-2005年1月「趙無極」普利司通美術館 東京 日本

2007年10月-2008年1月「趙無極：油畫 紙本及陶瓷，1947-2007」內穆爾城堡美術館 內穆爾 法國

2015年12月-2016年6月「趙無極」皮埃爾·賈安達達基金會 馬蒂尼 瑞士

出版

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"Zao Wou-Ki's artistic destiny is not only individual, it is intimately related to the becoming of pictorial tradition developing over more than thousands of years. [...] For the first time, a true symbiosis between China and the West is taking place in the form of his art."

– François Cheng

18.11.66 characterises with passion and vigour a decade in the artist's career which is best defined as an intense period on both artistic and personal levels. Dominated by numerous shades of blue, from deep dark cerulean to warm turquoise, the painting offers a dramatic battle of large dark brushstrokes structuring the composition combined with overlaying and delicate splashes of brilliant white. Large ink-like washes of oil around the edges give place to a detailed intricate network of small lines expressing the turmoil of the universe. The dynamic composition is a projection of the artist's inner emotional agitation, the act of painting occurring as a salutary relief of the enclosed energy, as the artist testifies in his autobiography *Self-Portrait*. Zao draws the viewer into an imaginative and highly spiritual realm above our earthly reality, only accessible through the vector of abstraction and the mastery of inner forces.

The late 1950s are marked by a revelatory trip to New York with Pierre and Colette Soulages, where the artist encountered a Post-War abstract expressionist art scene, free of standard technique and compositional rules giving way to liberated movement across large surfaces. After reaching out into Western modern art in the early 1950s, with his Paul Klee-inspired figurative paintings, and a return to his Chinese heritage in the closing years of the decade, exploring the realm of abstraction with the Oracle-Bone series, Zao Wou-Ki found the right distance between China and France. He sought to purify his paintings of any narrative element, so as to better capture the feeling of wind, scent of a season, or memory of a far mountain, and lay only its impression onto the canvas. He starts exploring nature and the universe in an ambitious painting apprehending its unique essence. While materializing a new form of abstraction and pushing to its extreme the emotional interpretation of reality, Zao positions himself in a revolutionary style as the heir of a long Chinese tradition of literati painting stemming its inspiration from nature and of the European Impressionists who had triggered the movement of subjective painting in the West.

The late 1960s represented tumultuous times in the artist's personal life, as his second wife, May, struggled with illness. Zao's artistic production was deeply affected by these personal struggles, and his painting would sometimes help as a refuge. *18.11.66* is one of the most powerful works resulting from this period, with unique colours depicted in such a format.



Zao Wou-Ki, *29.09.64*, 1964. Christie's Hong Kong, 27 May 2017, Lot 4, Sold for HKD 152,860,000
 Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
 趙無極《29.09.64》1964年佳士得香港2017年5月27日編號4成交價：152,860,000港幣

The horizontal format of *18.11.66* is quite rare for this particular period of production. While its composition references European mid-19th Century paintings with a central focal point from which emerges swirling brushstrokes suggesting dynamic movement, its elongated format profoundly resonates with the Chinese tradition of horizontal handscrolls. Such scrolls reveal detailed painted scenes, as the hands of the viewer slowly unfold the painting, in an intimate setting. In this context, the painting portrays a continuous narrative, which can be picked up from any moment within the work. The viewer's imagination is set free to roam beyond the limits of the rolled paper. In *18.11.66*, it is easy to imagine the artist's sweeping movements beyond the frame imposed by the canvas. The focal point of white light is used here to release the artist's inner energy, which can no longer be stopped in action. With this format, 96 x 195 cm, Zao Wou-Ki projects onto a larger scale the intimacy and imagination enclosed in traditional handscroll painting.

The painting's composition also refers to Chinese traditional painting in its representation of space. With a focus on lighting and precise brushstroke in the center of the composition, Zao Wou-Ki reveals a landscape of the mind through a subtle representation of positive and negative space. While traditional Chinese landscape painting suggests space, dimensionality, and subjective perspective through unpainted areas, a parallel can be established with Zao's sweeping brushstrokes framing the composition. With a play on colour, some spaces painted white in the lower part of the canvas, gradually getting darker as our eye moves upward in the composition, the artist suggests a depth of space beyond the boundaries of the canvas, and brings the attention to the "positive" space that is the core of the painting, a source of light in combustion, ready to explode and release calligraphic strokes.

It is in fact impossible to ignore the calligraphic quality of *18.11.66*. His Oracle-Bone period in the mid-1950s allowed him to accept and reconnect with his Chinese heritage. This painting thus undeniably reveals the artist's mastery of the brushstroke as a fluid movement on the surface of the canvas. The delicacy and precision of each stroke suggest full control of the body and mind, as well as motive to convey meaning through measured pace of movement.

The artist's life in Paris is also characterised by intense artistic exchange and influence. Paris in the mid-20th century was considered the centre of the artistic world, and Zao would spend his time exchanging passionately with other prominent artists such as Pierre Soulages, Alfred Manessier, Jean-Paul Riopelle, Helena Vieira da Silva. Innovative painting methods were being explored, new modes of expression were emerging, a different artistic language was being created. While Pierre Soulages sought to reveal colour by scraping through thick layers of black paint, Georges Mathieu was exploring oil painting as material that could be worked with various types of instruments, and Joan Mitchell would use her entire body to apply paint on canvas and create chaotic yet controlled compositions. Zao Wou-Ki would feed from this creative emulation to depict his own artistic purpose: while his brushstroke certainly refers to his formal calligraphic training, the three-dimensionality of the painted surface, the nuances of blue, green, and purple revealed through a complex juxtaposition of layers result from such artistic conversation taking place in Paris at the time.

18.11.66 perfectly captures Zao Wou-Ki's essence where Eastern and Western tradition merge in the artist's pioneering style. The 21st century continues to celebrate Zao Wou-Ki as a major artist, with multiple museum exhibitions and retrospectives across the United States, Europe, and Asia. This work quintessentially symbolises the artist's highly expressive and powerful style, and it is no wonder it has been recognised as such in international exhibitions in Paris, Tokyo, and Switzerland.



Hans Hartung, *T1965-R7*, 1965. Christie's London, 7 March 2019, Lot 242, Sold for GBP 237,500
 漢斯·哈通《T1965-R7》1965年作佳士得倫敦2019年3月7日編號242成交價：237,500英鎊



Lot 127 Detail 局部

《18.11.66》一作以飽滿的熱情與朝氣定義了趙無極藝術生涯中的十年輝煌，而二十世紀六十年代也見證了趙無極在藝術與個人層面上具達到頂峰。從深邃靜謐的蔚藍色到溫和圓潤的綠松石色，藝術家以深淺不一的藍色調作為主導，狂放的深色筆觸構築出整畫的佈局，加之重迭細密的亮白色數筆，在畫面上映現出一場極富戲劇性的景象。而在畫框邊緣周圍的大筆油墨則讓畫面中央留出足夠空間，形成精細的筆觸安排，以表達宇宙的時刻變化。這樣極富動感的構圖正是趙無極內在激烈情緒的投射，正如他在自傳《自畫像》中所說的那樣，繪畫是能對內心封閉的能量進行有效緩解的。趙無極將觀者帶入到脫俗於凡塵俗世之上的，一個天馬行空、精神純粹的新境界，只有通過抽象的載體和對內心力量的掌握才能進入。

對於趙無極來說，二十世紀五十年代後期的重要轉折點便是他與皮埃爾·科萊特·蘇拉吉夫婦（Pierre and Colette Soulages）一道前往紐約，期間藝術家與當時興盛的戰後抽象表現主義運動不期而遇，該運動鮮明地主張摒棄標準的技法與構圖方式，而是要在大尺寸的畫布上完全解放出畫面自有的動感。在二十世紀五十年代初期涉足西方現代藝術之後，趙無極先是以保羅·克利（Paul Klee）為靈感創作偏具象的畫作，而後又在五十年代末期回歸到他的中國傳統中來，在甲骨文系列作品中探尋抽象的概念，最終趙無極成功找到了

東方傳統與法式風格之間的合適距離。他試圖淨化繪畫中的任何敘事元素，以便更細膩地捕捉那些抽象的體驗，風的感覺，季節的氣味，對遠山的記憶，都成了他試圖呈現在畫布上的目標。他開始用雄心勃勃的風格探索自然和宇宙，了解其獨特的本質。趙無極在實現一種新的抽象形式，並將他對現實的情感理解推向極致，與此同時他也將自己定位為一股革新之風，既作為中國悠久文人畫傳統的繼承人，引靈感於自然世界之中，也取精華自歐洲印象派畫家的風格中，因為正是印象派風格引發了西方的主觀繪畫革命。

上世紀六十年代後期，趙無極的個人生活極不穩定，尤其是因為他的第二任妻子陳美琴（May Zao）正在重病中掙扎著。趙無極的藝術創作深深受到這些個人生活因素的折磨，而繪畫則成為了他逃離生活困境的避難所。《18.11.66》一作正是這一時期創作的最富有力量的作品之一，獨特的色調與特別的尺幅均使其格外耀眼。

在這一特殊的創作時期中，趙無極很少運用出現在《18.11.66》中的水平構圖。儘管該作的構圖還是大致參考了十九世紀中葉的歐洲畫作，以一個中心點為核心而構建，然後再從其中衍生出漩渦狀的筆觸，動感十足，但該作細長延伸的形式還是更加深刻地借鑒了傳統水墨中的手捲格式。當觀者用手近距離接觸畫作並緩緩展開時，這些滾動條也悠然呈現出詳實的繪畫景象。在這種情況下，



Muqi Fachang, *Evening Glow over a River Village*, ca. 1250. Nezu Museum, Japan.
牧谿《漁村夕照圖》約1250年日本東京根津美術館藏

「趙無極的藝術命運不僅是他個人的，而更是與繪畫傳統幾千年來的發展過程有著千絲萬縷的聯繫。[...] 他的藝術形式是第一次真正實現了中西方之間的和諧共生。」

—程抱一 (Francois Cheng)

畫作便可描繪連續蔓延而不中斷的敘事方式，使觀者可以從畫中任何一個位置開始欣賞。觀者的想像力也因此被完全解放，隨意漫遊、甚至超出滾動條尺幅的範圍。在《18.11.66》一作中，觀者便可以很輕易地感受到藝術家在畫布所施加的框架之外佈置的潛在活動。而在畫面中央，白光形成的焦點則是用來釋放藝術家的內在能量，肆意傾瀉、無可阻擋。趙無極使用96x195厘米的這種尺寸，將傳統手捲觀閱中的親密感和遐想力更大程度地展現在本作中。

本件拍品的構圖亦參考了中國傳統繪畫中的空間表現形式。趙無極著重於光線和構圖中心的精確筆觸，通過對正負空間的微妙詮釋來體現心靈中的靜謐風景。儘管傳統山水畫常運用留白不上色的方式來暗示空間、層次與觀者視角，但趙無極籠統寬宏的筆觸也是起到類似的作用，用來完整地塑造構圖。畫面下

部的一些空間被詮釋成較白較明亮的色彩，而隨著視覺向上移動，畫面上部的空間也逐漸變得深暗，在這種色彩的自由發揮中，藝術家搭建了一個超出畫布邊界的深邃空間，而因此讓觀者更加重視畫面核心的「正」空間，即是畫家內心熊熊燃燒著的光源，隨時可以爆發並以書法的筆觸來完全釋放。

事實上，《18.11.66》一作所表現的書法特徵是不容忽視的。上世紀五十年代中期，趙無極的甲骨系列作品使他重新認同並拾起了他的東方根基。因此，這幅畫也毫無保留地揭示了藝術家爛熟於心的書畫筆法，在作品上行雲流水、一氣呵成。每一筆都精緻、細膩、準確、靈巧，反映出趙無極身心合一、筆法隨心的至高境界，亦是他借助富有韻律感的筆觸來傳達全新含義。

趙無極在巴黎的生活可以說是沉浸在密集強烈的藝術交流與互相影響之中的。二十世紀中葉的巴黎被認為是世界藝術的中心，而趙無極也十分熱衷於與如皮埃爾·蘇拉吉 (Pierre Soulages)、阿爾弗雷德·馬西尼爾 (Alfred Manessier)、讓-保羅·利奧佩爾 (Jean-Paul Riopelle)、埃列娜·維埃拉·達席爾瓦 (Helena Vieira da Silva) 等同時期其他著名畫家進行藝術探討。大家都在探索創新繪畫語言，新的表達方式風起雲湧，一同創造前所未見的藝術環境。皮埃爾·蘇拉吉 (Pierre Soulages) 試圖通過刮擦深厚的黑色油漆來揭示底部的原色，喬治·馬修 (Georges Mathieu) 則在尋找其他能夠與油畫發生聯繫的工具與材料，而瓊·米切爾 (Joan Mitchell) 則用她的整個身體在畫布上塗抹油漆並製造出混沌而不受任何限制的構圖。趙無極從這一系列創造性的方式中汲取靈感，以運用於他自己的藝術目的：雖然在技法上肯定是受到他研習書法時的內在影響，但他在巴黎的眾多藝術對話中所吸收的營養，更多體現在打造畫面三維立體感，或者是在通過複雜的並置結構來展現藍、綠、紫等顏色的細微差別層次。

本件拍品《18.11.66》將趙無極的藝術精髓展現得淋漓盡致，東西方傳統與藝術家的開創性風格均在此作中和諧融為一體。在二十一世紀，趙無極作為中國藝術家中的傑出代表，繼續受到了更多廣泛的認可與關注，在美國、歐洲和亞洲各地舉辦了多次展覽和回顧。而這件作品傑出地像徵了藝術家極具表現力與張力的風格，自然也就在巴黎、東京和瑞士的國際展覽中飽受讚譽。



Joseph Mallord William Turner, *Snow Storm*, ca. 1842. Tate, London, United Kingdom
威廉·特納《暴風雪》約1842年英國倫敦泰德美術館藏

128 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

Petite Ville Hollandaise (Dutch Town)

signed in Chinese; signed 'ZAO' (lower right); titled and dated 'Petite ville hollandaise juillet 1952' (on the reverse)

oil on canvas

65 x 92.5 cm. (25 ½ x 36 ¾ in.)

Painted in 1952

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

US\$2,600,000-3,900,000

PROVENANCE

Galerie Loeb, Paris, France

Acquired from the above thence by descent to the previous owner

Private Collection, France

Anon. Sale, Christie's Hong Kong, 24 May 2014, lot 5

Acquired at the above sale by the present owner

This work is referenced in the archive of the Fondation Zao Wou-Ki. A certificate of authenticity can be requested for the successful buyer.

EXHIBITED

London, United Kingdom, Hanover Gallery, Zao Wou-Ki, 1952.

LITERATURE

F. Marquet-Zao & Y. Hendgen (ed.), Flammarion, Catalogue raisonné des peintures Zao Wou-Ki Volume 1 1935-1958, Paris, France, 2019 (illustrated, plate P-0285, p. 149 & p. 297).

荷蘭小鎮

油彩 畫布

1952年作

款識：無極 ZAO (右下)；petite ville
Hollandaise juillet 1952 (畫背)

來源

法國 巴黎 皮爾·洛布畫廊

前藏者之家屬購自上述畫廊

法國 私人收藏

佳士得 香港 2014年5月24日 編號 5

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。買家可向基金會申請作品保證書。

展覽

1952年「趙無極」漢諾威畫廊 倫敦 英國

出版

2019年《趙無極油畫全集 第一冊 1935-1958》F. Marquet-Zao 與 Y. Hendgen 編輯 Flammarion 出版 巴黎 法國 (圖版，第P-0285圖，第149及297頁)



Human faced fish decoration pottery bowl, Yangshao Culture, Neolithic Age (4800-4300 B.C.), collection of the National Museum of China
人面魚紋彩陶盆 仰韶文化 新石器時期 (西元前 4800-4300 年) 中國 北京 中國國家博物館

"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







Johannes Vermeer, *View of Delft*, 1660-1661, collection of the Mauritshuis
 約翰內斯·維米爾《德爾夫特風景》1660-1661年作 荷蘭 海牙 莫瑞泰斯皇家美術館藏



Claude Monet, *Impression, Sunrise (Impression soleil levant)*, 1872, collection of Musée
 Marmottan Monet
 克勞德·莫內《印象·日出》1872年作 法國 巴黎 瑪摩丹美術館藏

The Grand Tour, a European custom popularized in the 17th – 18th century served as an educational rite of passage for upper-class elites, in search of art, history, culture and a better understanding of Western civilization. Two years after Zao Wou-Ki's arrival in Paris in 1950, he embarked on his own European tour, travelling across France, Switzerland, Italy, the Netherlands and more. The exposure to European art and architecture made a lasting impression on Zao, which inspired him to document a visual diary and encouraged his artistic exploration with lines and perspective. Painted in 1952, *Petite Ville Hollandaise (Dutch Town)* is an exemplary work inspired by his grand travels. Zao presents the viewer with a composition filled with intricate visual conflicts, which when pieced together, fabricates a story that allows one to immerse completely inside of Zao's mindscape, and admire the artist's interpretation of Eastern and Western philosophy and his technical virtuosity.

Across this expansive canvas, Zao assembles an array of interconnected lines, introducing some of his most potent motifs - silhouettes and outlines of buildings, people, and boats. Boat, in particular, were a recurring motif for Zao. Blended into the glistening blue waters, he carefully juxtaposes them at the bottom part of the painting; not only clear distinguishing between land and water, but also recalling his first journey to France. It was in 1948 when Zao and his then wife Xie Jinglan boarded the *Andre Lebon* to Marseille, hence boats served as a symbol of hope for a new life in a foreign land that awaits them. Carefully composed, Zao once described his works from the early 1950s – "I painted a lot of scenery, buildings and aspects of nature with human and animal depicted in them. But they are not the subject of my work; they are particles that built up the whole universe, these particles and the universe are all in one." The present work depicts a universe inspired by Zao's chance encounter with Paul Klee in 1951 during an exhibition in Switzerland. Inspired by Klee's work, Zao revolutionized his adaption of space, his understanding of semiotics and the use of bold colours. He eventually gravitated towards forging an artistic vocabulary between the East and West. This subsequently allowed him to move away from his early 1940s style and paved way for what is known as the Paul Klee period (1951-1954). This is evident in the artist's application of sinuous, fragmented

lines and his calligraphic motifs which articulates a language that he had developed, also seen as an attempt to try to break free from traditional art to finding his own aesthetics of Modern Abstraction. Zao's artistic vocabulary was inscribed on the canvas by removing paint with the brush's wooden handle to form lines, layering and scraping coats of paint to showcase the beauty of the textured medium. With a closer look, his lines convey the impression of flowing water, with its elegant soft lines reflecting the curviness of the moon and the hull of the boats. Line and plane, form and void collide with colours to elevate the work to an extra depth and richness onto the two-dimensional surface. Zao aims to construct a web of non-closed lines that pierces the veils of space and time, henceforth creating his own universe.

In *Petite Ville Hollandaise (Dutch Town)*, one might associate the luminous blue tones with Dutch paintings from the Golden Age in the 17th century. During this period, artists notably favoured the use of ultramarine blue, an expensive paint pigment derived from lapis lazuli. It was considered so precious that painters usually applied it economically as a glaze over an opaque underpainting. Vermeer would incorporate natural ultramarine into his paintings to enhance the importance of a sitter or object, thence creating a level of depth and complexity seen similarly in the present lot. Here, Zao chose to blend an earthy tone with the dominating ultramarine hue as his principal palette, depicting a stark contrast between sky, land and the sea. Blue tones were highly regarded by Zao as written in his aesthetic theories. His admiration for the colour not only derived from his student days in Hangzhou, when he would spend time around West Lake observing its reflection, but he also believed in the potential of the colour in terms of its flexibility for expression. Though the subject of water is seen in many of his works from the same period, the two-tone structure of blue and earthy gold in the present work is rarely seen among his early oeuvre.

Petite Ville Hollandaise (Dutch Town) is a beautiful masterpiece emblematic of Zao Wou-Ki's travel series and an iconic work from his Klee period. Under Zao's brushstrokes, the dynamic and lively Dutch town comes to life.

「壯遊」(the Grand Tour)，風靡於十七至十八世紀歐洲上流社會精英階層，作為兼具教育意義的儀式性傳統，旨在探尋藝術、歷史、文化與對西方文明更深層次的理解。1952年，即抵達巴黎的兩年後，趙無極在耳濡目染下，開啟了自己的歐洲壯遊，期間足跡漫步法國、瑞士、義大利、荷蘭等國。目之所及，浸淫陶醉於歐洲的藝術與建築中，這在趙無極心中留下了長久而難以磨滅的印記，激發其創作了大量寫生畫稿和筆記，並促使其對線條與不同視角展開新的藝術探索。該幅繪於一九五二年的《荷蘭小鎮》，正是趙無極這段旅行期間的典範佳構。其構圖充斥瀰漫著交織錯綜的視覺衝突，慢慢拼湊為一則遙遠的塵封軼事，引人沉溺其中，徘徊於藝術家構築的精神世界，亦為其超絕精湛的技法與對東西方哲思的熔煉與詮釋所折服。

趙無極在寬廣的畫布上，描繪了大量縱橫勾勒的線條，在線條的交流碰撞間，他向觀者最終呈現出其最具感染力的標誌性圖案——建築物的輪廓與剪影、人物與船隻。特別是小船，後來成為趙無極繪畫作品中反復出現的主題。藝術家小心翼翼地將船隻並置於畫面底部，融入波光粼粼的藍色海水；不僅分割出陸地與水面的清晰界限，也是對其首次法國之旅的銘念。1938年，趙無極與當時的妻子謝景蘭一同登上安德·勒蓬號遊輪赴馬賽，自此船這個意象便象徵著他們在異域對新生活的希望。趙無極曾這樣描述其二十世紀五十年代早期的作品——「我畫了大量的風景、建築以及包含人與動物的自然景致。但他們都不是我的作品想要表達的主題；他們只是建構整個宇宙的粒子，這些粒子和宇宙合而為一」。本次呈現的這件拍品，正是趙無極一九五一年於瑞士畫展邂逅保羅·克利的畫作所啟發而創作的宇宙。受到克利作品的影響，趙無極徹底改變了空間的處理方式、對符號表徵學的理解與色彩的運用。最終，他著迷於在東西方之間熔鑄一個新的藝術語彙。這使得其隨後的創作逐漸擺脫四十年代早

期的風格，為之後的「保羅·克利時期」(1951-1954年)鋪平了道路。蜿蜒細碎的線條與書法般的象形圖案凝練為藝術家特異不凡的語彙，並以此試圖打破傳統藝術的桎梏，尋找到屬於自己的現代抽象美學表達。透過用畫筆木柄尖端將顏料刮掉形成線條，以及用分層疊塗並刮去顏料表層的方式展示油畫媒材的肌理之美，趙無極將自己的藝術語彙刻入了畫布。仔細檢視，他筆下的線條仿佛化作潺潺流水，優雅柔和的線條描摹出月亮與船身的曲線。線與面，造型與留白在和色彩的碰撞中拓展了畫作二維平面上的深度與豐富的藝術表達。趙無極意在構建一張不閉合的線條網，以這些線條刺穿空間與時間的面紗，從而創造出自己的宇宙。

在《荷蘭小鎮》中，通透明亮的藍色使人聯想起十七世紀荷蘭黃金時代的畫作。彼時，藝術家們尤為鍾情於使用一種源自青金石的昂貴礦物顏料，以摹畫深邃的海藍色。該顏料極為珍貴，畫家們通常將其作為單色薄施於晾乾的單色油畫底色之上。以維米爾的作品為例，藝術家將天然群青引入作品，以聚焦畫中人物或物品的重要性，從而創造出與這件拍品類似的縱深與複雜性。這裡，趙無極選擇將土黃色與大比例的深藍色群青混合作為他的主色調，以描繪天空、陸地與海洋之間的鮮明對比。根據他撰寫的美學理論，趙無極對藍色甚為垂青。這樣的偏愛不僅源於他童年時期整日悠遊流連於西湖畔，反復觀察水中倒影；同時他也相信藍色的靈活性與表現力的無窮潛力。因此，水的主题常常超越很多其他同一時期的作品；儘管如此，這件藍色-金黃色雙色調結構的畫作在其早期作品中仍十分罕見。

作為保羅·克利時期的標誌性作品，《荷蘭小鎮》是趙無極旅行系列中的一幅華美宏構。在他的筆觸下，一個充滿盎然生機、熱鬧喧囂的荷蘭小鎮躍然紙上。

「我不需要尋找其他主題或固守於特定的顏色組合。點燃我情感的不是任何一種特定的顏色，而是顏色之間的關係——即它們如何相互融合、對抗、摯愛或排斥彼此。」

- 趙無極



Paul Klee, *Altelschrift*, 1919, Musee de l'Hospice Saint-Roch, Issoudun, France (Inv. 2015-8-33) Donation by Francoise Marquet-Zao, 2015
保羅·克利《古銘文》1919年作 法國 聖赫西安寧美術館典藏 (Inv. 2015-8-33)
法蘭斯娃絲·馬凱 2015年捐贈



Joan Miro, *Malerei*, 1927, collection of Foundation Beyeler
Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2020
胡安·米羅《繪畫》1927年作 瑞士巴塞爾貝耶勒基金會



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

129 LEE UFAN 李禹煥

(B. 1936)

Correspondance

signed and dated 'L. UFan '01' (lower right edge); titled, dated and signed 'Correspondance 2001 Lee Ufan' (on the reverse)

oil, glue and mineral pigment on canvas
228 x 182 cm. (89 $\frac{3}{4}$ x 71 $\frac{5}{8}$ in.)

Executed in 2001

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

US\$260,000-380,000

PROVENANCE

Gallery Hyundai, Seoul, Korea

Private Collection, Asia

Anon. Sale, Sotheby's Hong Kong, 6 October 2013, lot 931

Acquired at the above sale by the present owner

對應

油彩 膠水 礦物顏料 畫布

2001年作

款識：L. UFan' 01 (右下側)；

Correspondance 2001 Lee Ufan (畫背)

來源

韓國 首爾 Hyundai 畫廊

亞洲 私人收藏

蘇富比 香港2013年10月6日編號931

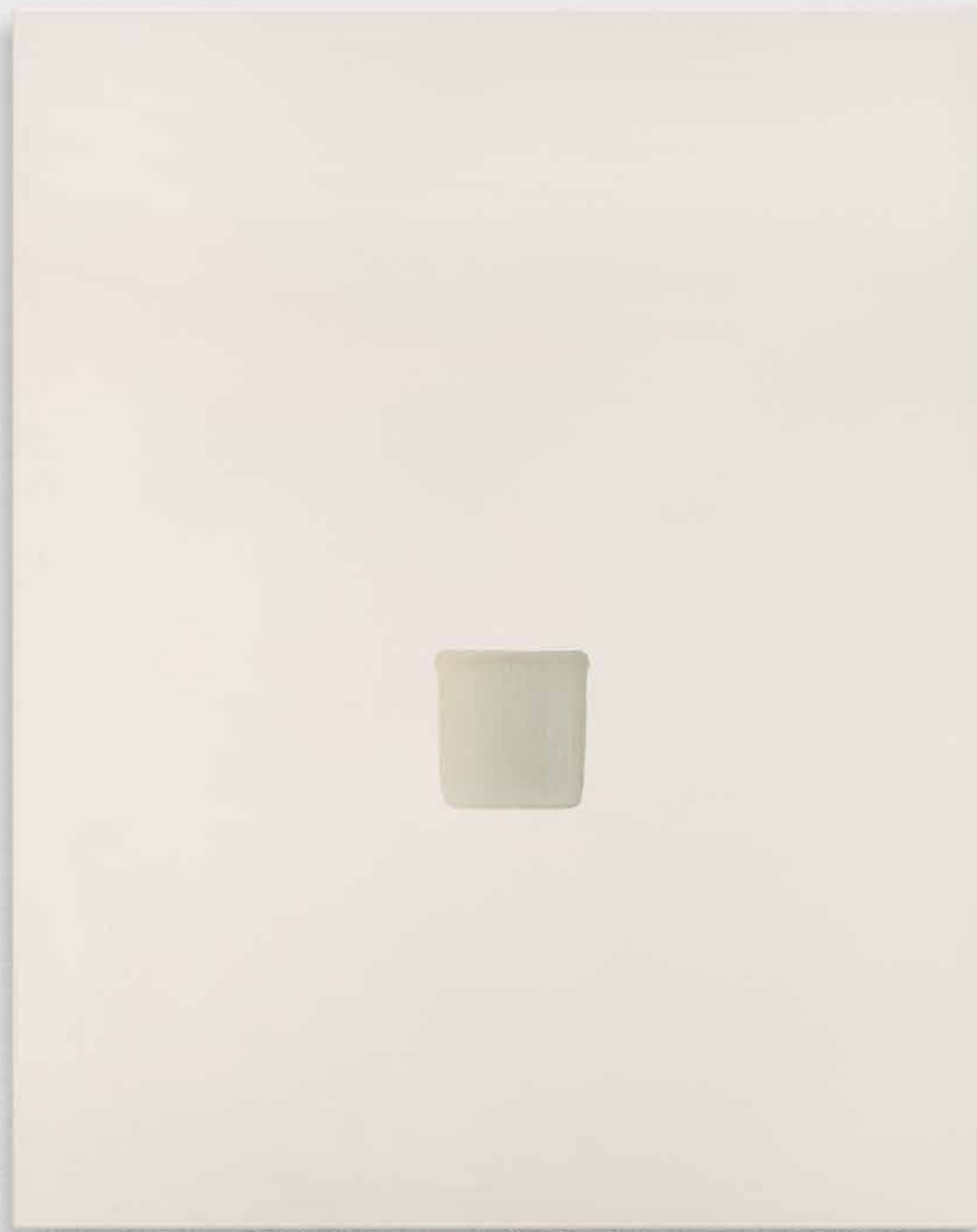
現藏者購自上述拍賣

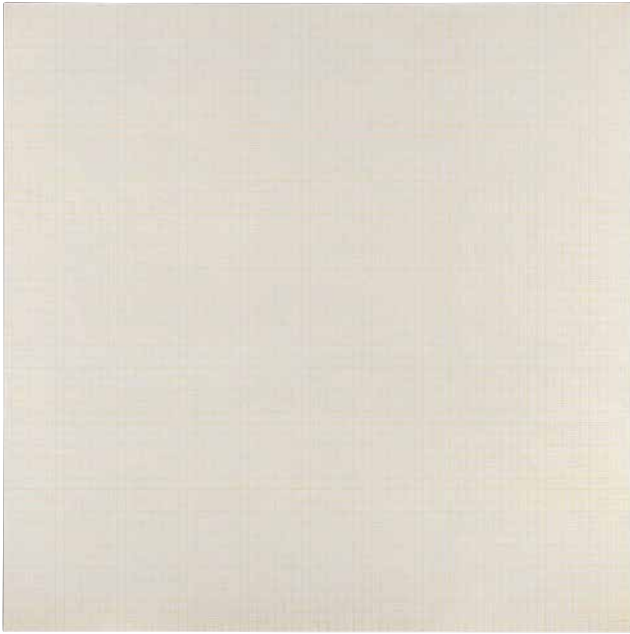


Richard Lin, *5 February*, 1966. Christie's Hong Kong
26 May 2018, lot 55, sold for HKD 4,900,000
林壽宇《2月5日》1966年佳士得香港2018年5月26日編號55
成交價：4,900,000 港元

「內部和外部都面臨著相同的限制，這種制約將創物這一行為進而淨化並推向更高的層面。可以說，通過制約個體的連接互動來完善自我的慾望，造成了無休止的重復行為。而對照的交流中所內涵的廣泛性則更會促成屬於永恆的氣息與崇高。」

— 李禹煥





Agnes Martin, *Orange Grove*, 1965 Christie's New York, 10 May 2016, lot 25B, sold for USD 10,693,000
Artwork: © 2020 Estate of Agnes Martin / Artists Rights Society (ARS), New York
艾格尼絲·馬丁《桔園》1965年 佳士得 紐約 2016年 5月 10日 編號 25B 成交價：10,693,000 美元

As *Correspondance* featured in this evening sale exemplifies, this series is about creating empty yet filled with meditative space. The play of the two regions of painted space versus unpainted space holds an important fascination for a globally sought-after artist, Lee Ufan and this painting displays the culmination of his artistic practice both in spiritual and technical respects. In his early series, *From Point and Line* (1972-84), Lee sought a harmony between the painted and unpainted spaces. While his next *Wind Series* (1982-91) apparently presents a more forceful painting style which focused on the dynamic energy of his paint strokes, the intervals between the paint remained crucial. After *Wind* series, Lee introduced a matured meditative space, emphasizing the play of the two regions as apparent in his *Correspondance* (1991-2006) and moved to *Dialogue* since 2006.

The two concepts of 'encounter' and 'body' are also crucial to fully understand Lee Ufan's work. His central concept of 'encounter,' is thoroughly articulated in his famous 1970 essay, "In Search of Encounter." He stressed the importance of the 'body' as well, the interconnection between the body, the mind and the world. Through his oeuvre, Lee visualized his core concept of encounter, in other words, relationship with others, and the body as a significant medium for the encounter, a direct experience between matter and existence. This lot is a great example how he realizes his concepts of 'encounter' and 'body'.

As this painting articulates, Lee would layer his strokes three or four times over a period of days with a wide-tipped brush and a refined gradation of thick pigment, applying a new layer of paint onto a half-wet surface. This highly labour-intensive process often takes the artist one month of repetitive action to complete one work. This choreographed and deliberate movement of the brush echoes the practice of Asian ink painting—great masters were said to have controlled and concentrated on every movement of the body, including their breathing, to compose their works. His works are imbued with a certain depth and vitality whose roots trace back to Lee's early literati training in classical Asian art.

Indeed, Lee was educated as a child in traditional East Asian philosophy with emphasis on calligraphy, poetry, and literati painting.

"The mutual limitation that takes place between inside and outside purifies the act of making and pushes it to a higher dimension. It might be said that this desire to polish the self by limiting one's interactions leads to endless repetition. The expansiveness of a dialogue of correspondences suggests the breath and sublimity of eternity."

-Lee Ufan

He developed a serious interest in the arts at Seoul National University and realized that a solid philosophical training was essential for him to become an international artist. During the mid-1960s he established himself as a key theorist and artist of the *Monoha* movement, material-based art movement of Japan in the 1960s and an influential figure of the *Dansaekhwa* movement during the 1970s and 80s, which reached culmination by his *Dialogue* series both in spiritual and technical respects.

As this lot exemplifies well, his compositions in *Correspondance* communicate a hope for simplicity, peace, and understanding that stems from the artist's philosophical beliefs. It is in this simplicity of form, material, and action that Lee Ufan's works expand the artistic dialogue of contemporary art, his process much resembling that of Richard Lin. With a new fusion of identity and experiences, Lee Ufan's painting demonstrates a possibility for a solely distinct Asian contemporary artistic language that declares itself independent from and entirely equal to the Western model. A minimalist painter and key player in Korea's *Dansaekhwa* movement, a leading art theorist of Japan's Mono-ha group, a philosopher who is equally versed in Western philosophy and Eastern ideology—it seems that Lee's illustrious and peripatetic career defies any single category or label, just as Lee himself transcends any one nationality, practice, or movement.

Lee's work is a form of calligraphy, an entirely new abstract representation of spirit and material unified into one. In this way, he successfully opens a new possibility of painting by distinguishing his work from Western geometric abstract paintings that primarily focus on form. Lee's art is the medium or passage which connects the poles between the artificial and nature, myself and others, making and unmaking, and made and unmade. His *Correspondance* series offers an approach to space characteristic of Buddhist philosophy: "Buddhism teaches that being is possible only because there is also nothingness, and appearance coexists with disappearance." Here, the painted and unpainted both hold an equally important place in our interpretation of the painting as well as our interpretation of our body in relation to the painted and unpainted space.

《對應》系列旨在創造出一個空靈幽深卻又思緒萬千的冥想空間。對於藝術家李禹煥來說，繪畫空間與空白空間，一陰一陽之間的對比或關聯極為吸引李禹煥，而本件拍品在精神境界與創作技法兩個方面都毫無保留地展現出他藝術生涯的至高峰。在他的早期系列《自點與線》（1972-1984）中，李禹煥也是力求在圖像與留白這一正一負之間尋求和諧共生。雖然在他的下一個畫作系列《風》（1982-1991）中顯然呈現出一種更加剛勁有力的風格，將側重點置於繪畫筆觸的動態能量，但色彩之間的間隔空隙仍然尤為關鍵。在《風》系列問世之後，李禹煥構成了一座成熟的冥想空間，強調「正負」這二元區域中暗藏的戲劇性，這一點在《對應》（1991-2006）系列中格外突出，並自2006年以來將這一概念繼續昇華發展為了《對話》系列。

「相遇」和「身體」這兩個概念對於充分理解李禹煥的作品內涵也是不可或缺。他在1970年發表的著名文章《尋找相遇》中充分闡述了他思想里「相遇」這一中心概念。同時他也強調「身體」的重要性，以及身體、思想和世界之間的相互聯繫。通過他的創作，李禹煥形象化了「相遇」這一核心概念，而「相遇」換言之就是與他人的關係，是從客觀物質轉換向精神存在的必要體驗，而身體則是「相遇」的重要媒介物質。本件拍品即是李禹煥抒解「相遇」、「身體」兩概念的絕佳陳述。

而這幅作品的創作過程亦是十分特殊：李禹煥用寬頭排刷和精細分層的厚重顏料將每一筆畫分成三到四次繪制，不斷在半濕的畫布表面再塗上一層新的色彩。通過這樣勞形苦心的繁重過程創作一幅畫，通常需要藝術家一個月的時間，高度集中、不斷重復地工作。此般精妙絕倫的筆觸動作與亞洲傳統水墨畫的作法遙相呼應，據說歷史上的文人畫巨匠皆會控制並聚神於身體的每一個細微運動，尤其是一呼一吸之間的韻律，以完成他們的大作。而李禹煥的作品既開拓精神上的深度、而又蘊含飽滿活力，其根源即追溯至他生涯早期在亞洲傳統藝術流派下練就的文人素養。

的確，李禹煥自幼便受東亞傳統哲學的教育，側重於書法、詩歌和文人繪畫。在首爾國立大學求學時期的他開始對藝術產生濃厚興趣，並醒悟到扎實的哲學陶冶對於他成為國際級藝術家來說至關重要。在上世紀六十年代中期，日本興起以材料為基礎的「物派」藝術運動（Mono-ha），而他正是該運動在理論與創作中的中流砥柱。在上世紀七十與八十年代，李禹煥更是「單色畫」運動（Dansaekhwa）中極具影響力的人物，而「對話」系列也助他達到思想精神與藝術技法上雙重的新巔峰。

正如本件拍品所映現的那樣，《對應》系列的構圖皆是在傳達藝術家對簡單、平和與理解的期望，而這些概念都是深深扎在他的文哲根基中。李禹煥的作品正是在這種形式、材料與行動的簡單表述中擴寬了當代藝術的可能性，這一影響過程與藝術家林壽宇的經歷殊途同歸。李禹煥的畫作將固有身份與存在體驗全新融合，獲得的是一種完全獨特的亞洲當代藝術語言，既獨立於西方語言而又與其不分高下。既是韓國「單色畫」極簡主義運動的中堅力量，又是日本「物派」藝術團體的主要藝術理論家，同時還是一位貫通西方哲學和東方意識形態的哲學家——似乎李禹煥的前衛精神突破了藝術史上的普遍標籤，亦如他本人超越任何一種國籍、傳統或藝術流派的限制一樣。

李禹煥的畫作是一種將精神空間與物質材料統為一體的全新抽象表現形式。借助此道，他將他的作品與主要著眼於形式的西方幾何抽象畫區分開來，成功地開啓了繪畫藝術的廣闊可能性。李禹煥的藝術是將人造與自然、自我與他人、造與非、已造與未造這一系列的對立兩極嫁接起來的空間與視覺隧道。他的《對應》系列為佛教哲學中的空間認知創造一種新的理解，正如他自己所言：「佛教教導說，只因虛無才得存在，成像與消失亦是共存。」在他的哲思界域中，畫面上已被佔有的空間與留白尚存的空間對於我們理解此作是同等重要的，正如當我們的身體被置於空間中時，對於正負空間的思忖是探尋我們自身存在的核心要素。



Lee Ufan in his studio
Scanned from Lee Ufan: Marking Infinity, Photo: ©2010 ANZAI
李禹煥在工作室中創作

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西班牙重要私人收藏

130 FERNANDO ZÓBEL 費南度·索維爾

(1924-1984)

Miraflores

signed 'Zobel' (lower right); signed again, titled and dated 'Zobel 446 MIRAFLORES Oct/61' (on the reverse)
oil on canvas
51 x 71 cm. (20 1/8 x 28 in.)
Painted in 1961

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

US\$200,000-320,000

PROVENANCE

Private Collection, Spain
Acquired from the above by the present owner

米拉弗洛雷斯

油彩 畫布
1961年作
款識：Zobel (右下); Zobel 446
MIRAFLORES Oct/61 (畫背)

來源
西班牙 私人收藏
現藏者購自上述收藏



Mark Rothko, *Untitled (Black and Gray)*, 1969.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克·羅斯科《無題（黑灰）》1969年作

"I gradually came to the conclusion that my use of colour was becoming meaningless. Its function appeared to be merely decorative. Any two colours, as long as they produced a certain vibration, seemed to work. I believed that in art things are either necessary or superfluous. At that point, I started using less and less colour till finally I ended up using only black lines against a white background."

– Fernando Zobel



Christie's is proud to present *Miraflores* this season, a magnificent work by master abstractionist Fernando Zobel. A visual echo to its Spanish roots, the space of the canvas is filled with sparks of black and white lines intertwining; bursting with energy, it blossomed into this iconic pictorial landscape. The present lot is part of Zobel's highly acclaimed series, also known as Serie Negra (Black Series), a celebration of the artist's shift from his experimental Saeta series (1957-1959) into his more matured abstract period. Spontaneous and dynamic, Serie Negra was defined by Zobel's focus on monochrome, where gradients of black and white played vital roles in the composition. It is also a reflection of the artist's journey as he takes inspirations from natural landscape, the movement of the seasons, as well as flora and fauna. Zobel's innovative and timeless breath of works earned him international recognition over time. Even till the present day, Zobel's artistry remained highly celebrated – with a retrospective titled *Contrapuntos* featured in the 2017 Venice Biennale, further cementing his position as a pioneering abstractionist artist of his time.

Zobel's unique upbringing and education background played a significant part in his artistic development. Born in 1924 in Manila, Philippines, he began as a medical student before leaving to pursue history and literature at Harvard University. Surrounded and influenced by artists from the Boston School, it was then when he started painting despite not having any formal training beforehand. Given Zobel's affinity and intellectual curiosity for art, he gradually developed an appetite for a variety of interests that made regular appearances within his oeuvre. One of which was his fascination and appreciation for Oriental art. To further cultivate his passion, Zobel not only participated in a series of Chinese archaeological excavations on the Calatagan Peninsula in the Philippines; he also took up lessons in Oriental calligraphy in hopes of mastering the approach of Chinese calligraphy and Japanese sumi drawings. Inspired by the disciplined and balanced structure of calligraphy art form, he studied and adopted its aesthetics, transforming it to form the base

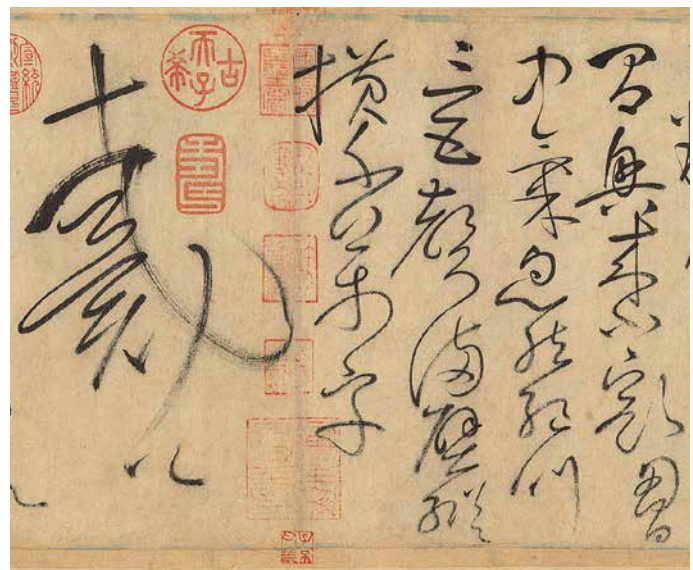
structure of his own visual vernacular. Zobel would fill a hypodermic syringe with oil paint to execute his long calligraphic lines, it was an innovative tool that allowed him to gain a level of graphic detail and precision. By integrating simplistic yet powerful calligraphic lines in a negative space, it created a sense of direction and movement. Along with the artist's juxtaposition of black and white being equally prominent in the composition, the fluidity of the brushstrokes evokes a conversation between the sinuous bare lines depicted in this painterly work.

Abstract art can be defined as one of the purest and direct forms of expression. It was through abstraction that Zobel found solace in sharing his emotions and memories, especially those during his time abroad. During this time he witnessed the burgeoning of various art movements across Europe and the USA in particular. Being able to explore the exciting presence of American abstract art, he was captivated by works from Jackson Pollock and Franz Kline, where both artists championed the concept of chaos and control coexisting in perfect harmony, while being impulsive and expressive on canvas. Notably, Zobel's visit to a Rothko exhibition at the Rhode Island School of Design left a profound impact on him. Moved by Rothko's application of atmospheric colours, it gave him confidence and encouragement to further pursue the potential of abstract art. In the present lot, Zobel's composition can also be comparable to the concept of Fibonacci theory. By positioning the 'Rule of Thirds' in *Miraflores*, the focal point of the painting is shifted to the side as opposed to being at the centre, this creates a flow within the painting, hence allowing it to flourish into an organic and natural configuration that has proven to be more aesthetically pleasing to the viewer's eye.

Miraflores is a demonstration of Zobel's elegant and harmonious orchestration of lines and pattern, as well as a powerful expression of conveying memories and emotions that served as his key inspirations. Deeply respected for his contribution in the Asian art scene, Fernando Zobel's legacy still stands in the Philippines and in Cuenca, Spain, where the artist settled in his later years.



Franz Kline, *Chief*, 1950, Museum of Modern Art, New York
 Artwork: © 2020 The Franz Kline Estate / Artists Rights Society (ARS), New York
 弗朗茲·克萊恩《Chief》1950年作 美國紐約現代藝術博物館藏



Huai Su, *Autobiography* (detail, Northern Song Dynasty replica), 777 AD, National Palace Museum
 懷素《自敘帖》(局部, 北宋摹本) 公元777年 台灣台北國立故宮博物院



Lot 130 Detail 局部

「我慢慢意識到，我對色彩的使用變得毫無意義。色彩的功能似乎僅僅只是用來裝飾。只要兩種顏色之間產生一點共振，它們似乎就可以起作用。我相信在藝術中，一個具象物體要麼是必要的，要麼是多餘的。從那時起，我便開始減少使用大量色彩，到最後我就只在白色背景上畫上黑色線條。」

- 費爾南多·索維爾

佳士得榮幸在本次拍賣中向藏家呈現《米拉弗洛雷斯》（西班牙語字面翻譯為「賞花」「看花」或「花景」）一作。這件油畫在視覺上與畫家的西班牙根源相呼應，在畫作的有限空間中呈現出黑白線條的纏繞交織，爆發出巨大能量，使畫作綻放為極具標誌性的圖畫風景。本件拍品屬於索維爾備受讚譽的「黑色系列」（Serie Negra），標誌著藝術家從他更偏實驗性的「情感流露與即興表演系列」（Saeta）（1957-1959）逐漸過渡至更為成熟的抽象時期。黑色系列無疑是自然、自發並極富動感的，索維爾在這一系列中專注於單色效果，黑與白的漸變轉換在構圖中至關重要。這也反映出藝術家個人藝術哲學的昇華，他開始從自然景觀、季節變化及動植物中吸納更多靈感。索維爾不斷創新、時刻保持創作的活力，贏得了國際認可。直至今日，他的作品依然在世界範圍內飽受讚譽——在2017年威尼斯雙年展上，菲律賓阿亞拉博物館為他策劃了題為《Contrapuntos（可譯為對歌，西班牙語原意指同時包含多種旋律的、一種多為即興的音樂形式）》的回顧展，進一步鞏固了他作為當時抽象派藝術家中的先驅地位。

索維爾獨特的成長環境和教育背景對他的藝術生涯發展產生了重要影響。1924年，他出生於菲律賓馬尼拉，起初學醫的他最終離開了菲律賓，前往哈佛大學攻讀歷史和文學。在波士頓流派藝術家們的包圍和影響下，那時的他儘管沒有經過任何正式訓練，但也出於興趣拿起畫筆開始創作。對藝術這般強烈的熱愛和好奇心，讓他逐漸對各種事物產生了興趣，並成為他作品中反復出現的主題。而其中之一便是他對東方藝術的迷戀與欣賞。為了更深層次探索這個自己熱衷卻並不熟悉的領域，索維爾不僅參與了菲律賓卡拉塔根半島的一系列中國文物考古發掘，而且還報名了東方書法課程，以期掌握中國傳統書法和日本墨跡繪畫的手法。在受到書法這種嚴謹均衡的藝術結構的啟發下，他更求精

進並汲取了書法的美學精華，將其轉變為自己視覺語言中的基本結構。索維爾將注射器注滿顏料以施展他以書法為模型的長線條，這種創新的使用工具，使他能夠展現出極高的圖形細節與精度。通過在黑白分明的空間中呈現簡單有力的書法線條，藝術家在畫布上創造了方向與動感。構圖在黑與白的鮮明對照中彰顯神韻，而行雲流水的筆觸更是喚起了作品中所蘊藏在蜿蜒線條之間的靈魂對話。

抽象藝術可以被視為最純粹直接的表達形式之一。通過抽象，索維爾找到了分享自己情感與記憶的出口，尤其在國外的孤寂時光更是他的人生慰藉。在這期間，他親眼見證了整個歐洲和美國各種藝術運動的興盛。在探尋美國抽象風格這一令人興奮的新浪潮中，他被傑克遜·波洛克（Jackson Pollock）和弗朗茲·克萊恩（Franz Kline）的作品所深深吸引，兩位藝術家都倡導混沌和控制完美和諧地共存，同時又在畫布上展現出極強烈的衝勁和表現力。值得一提的是，索維爾參觀了羅德島設計學院（Rhode Island School of Design）為馬克·羅斯科（Mark Rothko）舉行的展覽，這對他產生了極其深遠的藝術影響。羅斯科氣勢磅礴的色彩讓索維爾一見傾心、備受鼓舞，促使他進一步追求抽象藝術的潛力。本件拍品中，佐貝爾的構圖也可以從斐波那契數列這一概念中尋求解讀。通過在《米拉弗洛雷斯》中置入「三分法則」，繪畫的焦點移至側面而不是居中，於是在畫布上形成流動感，讓其蓬勃發展為有機自然的形態。這樣的抽象探尋，無疑得到了觀者在視覺與美學上的廣泛認可。

《米拉弗洛雷斯》一作映現了索維爾優雅和諧的線條與構圖，是對記憶與情感的豐盈表達，而這二者正是他創作的主要靈感來源。費爾南多·索維爾的藝術遺產仍然受到亞洲藝術界的欣賞與尊崇，同時藝術家的卓越貢獻也在他生活過的菲律賓與西班牙昆卡屹立不倒。

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法國重要私人收藏

131 CHU TEH-CHUN 朱德群

(ZHU DEQUN, 1920-2014)

LE 8.12.1976

signed in Chinese, signed 'CHU TEH-CHUN' (lower right); signed in Chinese, signed 'CHU TEH-CHUN', titled and dated 'le 8.12.1976.' (on the reverse)

oil on canvas

161.7 x 126.8 cm. (63 $\frac{5}{8}$ x 49 $\frac{7}{8}$ in.)

Painted in 1976

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

US\$630,000-880,000

PROVENANCE

Acquired directly from the artist

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva. A certificate of authenticity can be requested by the successful buyer.

LITERATURE

H. Juin, *Le Musée de Poche, Chu Teh-Chun*, Paris, 1979 (illustrated, p. 52) (Please note that the execution year was mistakenly listed as 1977; the correct year should be 1976).

1976年12月8日

油彩 畫布

1976年作

款識：朱德群 CHU TEH-CHUN (右下)；
CHU TEH-CHUN 朱德群 le 8.12.1976 (畫背)

來源

現藏者直接購自藝術家

本作品已經日內瓦朱德群基金會鑒定。買家可向基金會申請作品保證書。

出版

1979年《朱德群》H. Juin著 *Le Musée de Poche* 出版社 巴黎 法國 (圖版，第52頁)(請注意，該拍品的完成日期應為1976，1977乃誤印)



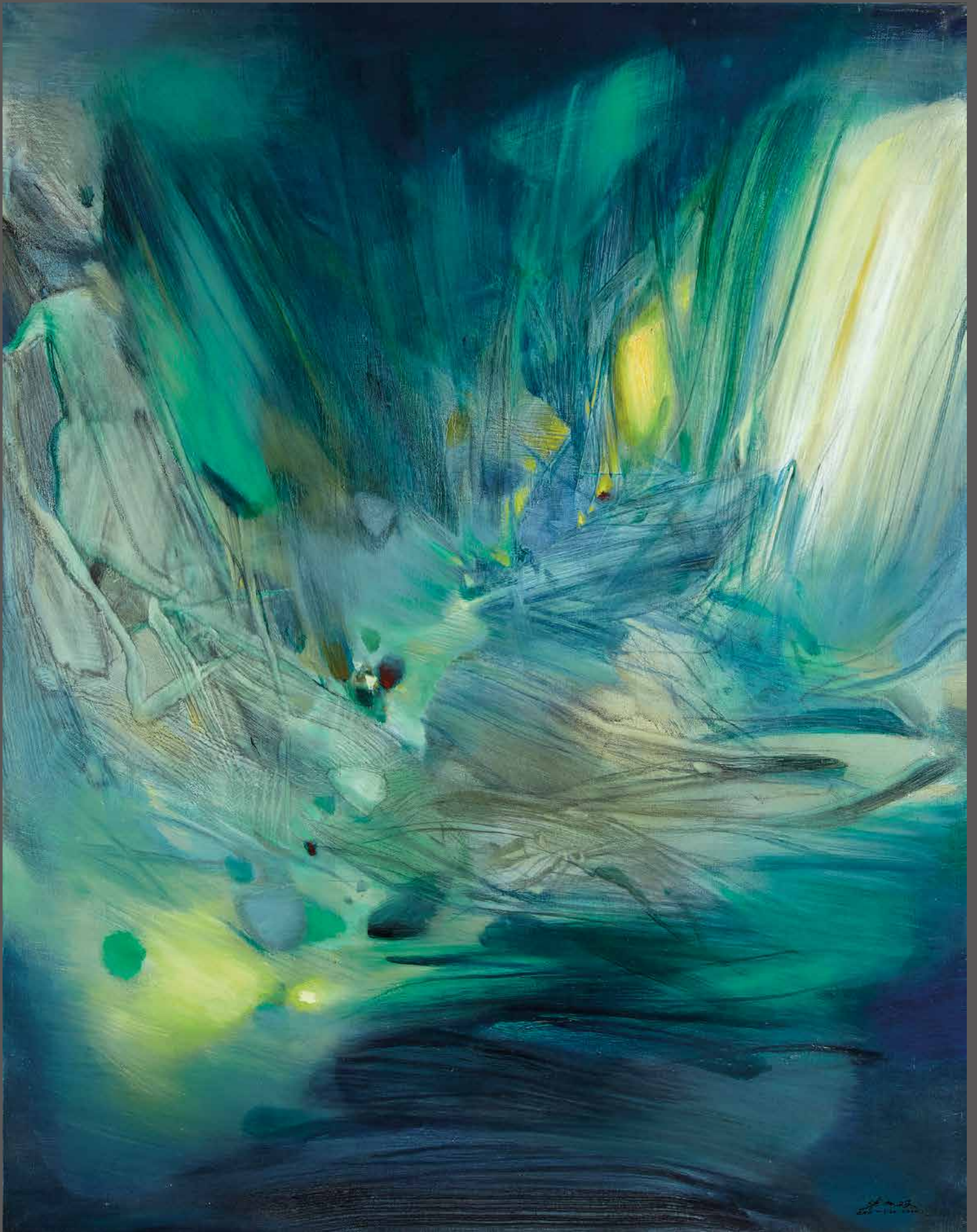
Chu Teh-Chun in Vincennes Woods, 1995.
Photo: ©Jeff Hargrove
朱德群在萬塞納樹林 1995 年攝

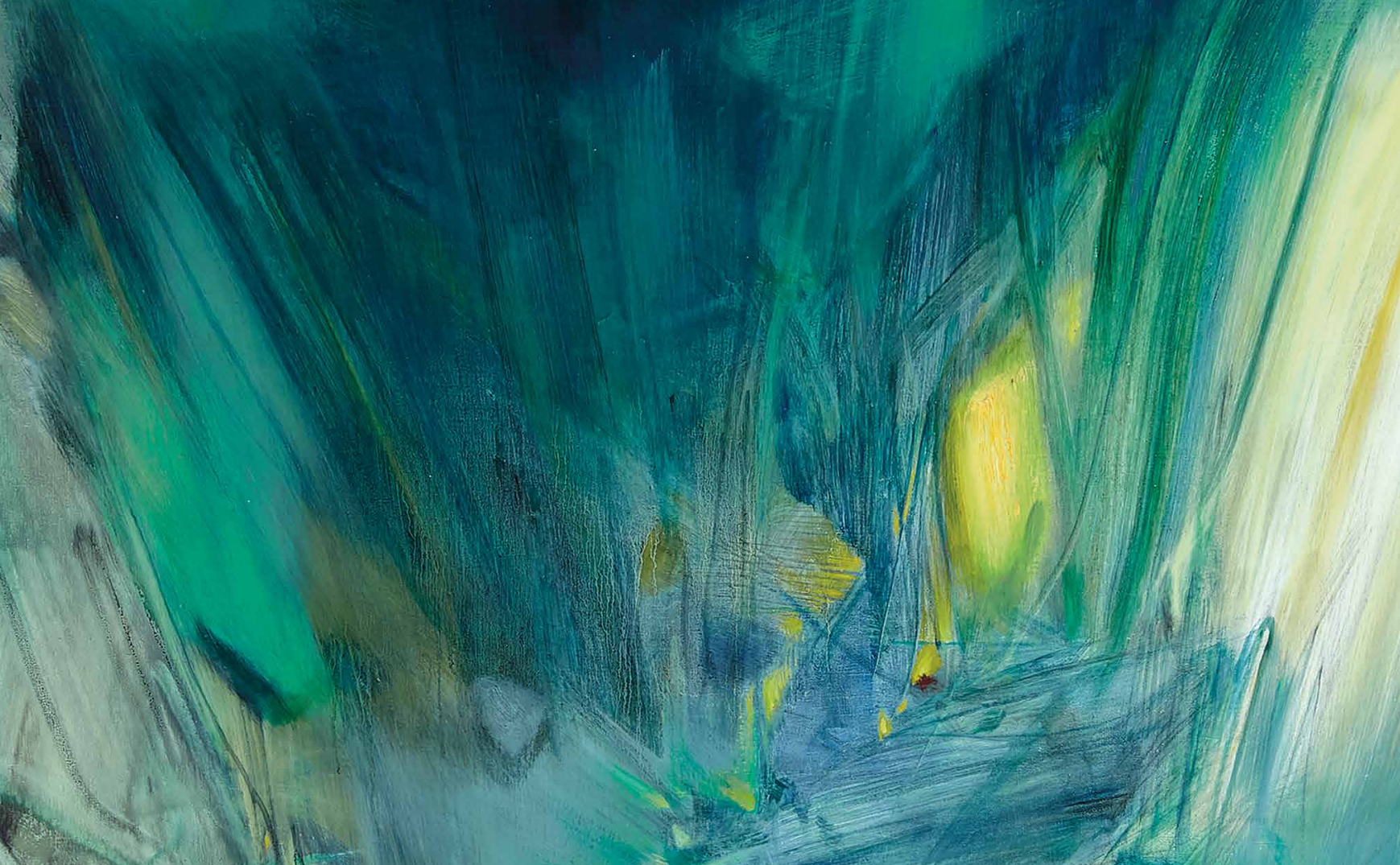
"Neither line nor colour can embody a landscape; they merely reveal its intrinsic strength. The painter frees them from the abounding imagination of the cosmos and, in so doing, marries the body with the mind."

- Pierre Cabanne in *Chu Teh-Chun*

「無論是線條，抑或是色彩都無法完整呈現景色，而只是略顯其內在蘊含的力量；畫家將它們從對宇宙的豐富想像中釋放出來，而在此過程中身與心即可合二為一。」

- 皮埃爾·卡巴納 (Pierre Cabanne)，《論朱德群》





Detail of the present lot 拍品局部

朱德群擅長運用深厚的書法功底，以及承自莊子美學的壯美詩意，於抽象油畫之中再現山水意象。《1976年12月8日》一作既完美呈現了藝術家通過運用戲劇性的光線和極具紋理的表畫來詮釋西方繪畫技法的能力，而又通過傳統中國文化象徵的書法韻動來展現他靈魂的內在深度。

在《1976年12月8日》中快速而決斷的筆觸彷彿是一筆到底完成：朱德群的筆觸於畫布上靈巧觸碰、流轉、扭動，色彩交織並呈現出洶湧澎湃的視覺節奏。藍、綠二色以橫豎的相反方向橫掃整個構圖，為畫作注入深度：在前景中的橫向藍色線條引領觀者的視角，游離至陡峭山嶺的綠色直線，最終將所有線條與筆觸的能量皆彙聚於畫布中央。分別置於左下及右上的鮮黃色焦點猶如兩個耀眼的光，為偏深暗色調的畫面注入新活光芒。七十年代起，朱德群已能夠從容運用油彩，並開始將它們稀釋，再以國畫中的大號毛筆筆將經調淡了的色彩薄塗於畫布上。畫中的光線隨著筆觸舞動變得栩栩如生，顏色的律動變幻宛如海浪般的潮動起伏，展現出震撼人心的全新視覺印象。

毫無疑問，《1976年12月8日》的畫面參考了巴羅克時期的明暗分界技法，是朱德群在這一時期著重借鑒的。上世紀五十年代，盧西奧·豐塔納（Lucio Fontana）通過他的「巴羅克」（Baroque）系列重新回顧了這一重要的藝術歷史時期中的技法。他靈動逍遙地運用不同材料、質地與色彩，以突顯巴羅克時期風格的強烈對比、動感和活力。同樣，在大多數二十世紀七十年代的作品中，朱德群都偏愛暖色調來呈現畫面的深度，以此向倫勃朗致敬。但是，在他的整個職業生涯中，更多畫作都採用了綠色和藍色調，以更直接地表達他的自然觀。七十年代的此類作品鮮少出現在市場上，而《1976年12月8日》一作是其中難得一見的珍品，以極清晰而有自信的構圖，渲染上藍、綠與黃色，讓人聯想到被陽光徹照下的海洋深處。

至1970年，朱德群已定居法國15年，並完美掌握以直覺先行的獨特抽象畫技法——將保羅·塞尚及尼古拉·德·斯塔埃爾的畫風以及宋朝山水畫哲理的技法巧妙結合，融會貫通、透徹古今中外。1969年，朱德群參觀於阿姆斯特丹荷蘭國立美術館舉行的倫勃朗誕辰300年回顧展時，獲得全新啟發，豐富了他的抽象畫表達方式。從倫勃朗的作品中，朱德群偶遇了文藝復興時期藝術家發展出的明暗對照法。此對光線的完美運用方法自十六世紀起就已成爲歐洲藝術史上的一根中流砥柱。在細觀摩倫勃朗的傑作數小時後，朱德群決定把倫勃朗畫中光暗的極大反差特徵融入畫作構圖，以西方藝術發展的核心技法來更一步豐富他承載的東方繪畫傳統。中國傳統繪畫一向崇尚以墨色線條詮釋主體的本質，並認為過度使用色、光、影會偏離畫作本身內藏的自然能量。反之，光線是歐洲宗教畫作中的固有概念，更被用作呈現題材的神聖靈性。對來自中國的朱德群而言，西方具象風景畫與抽象畫之間的分野是不存在的，站在這一獨特視角的他能夠以直接而又和諧的方式結合這兩者。

抽象繪畫與書法美學在此達到了高度的交融，不僅是跨越中西藩籬的，更是超前時代的表現。從早期塞尚式具有量感的風景、到尼可拉斯·德·史塔爾（Nicolas de Staël）所啟發的抽象轉化、再將書法運筆躍然畫布上，朱德群一步步地克服形式與風格的挑戰，朝向精神性的表達，而中國繪畫也就此開創出嶄新的向度。1997年12月17日，朱德群被選爲法蘭西國家美術學院成員，是首位加入這具影響力的法國藝術機構的中國藝術家。2001年，他先後獲法國總統及法國教育部長頒發榮譽軍團騎士勳章及棕櫚騎士學術勳章。朱德群基金會正在策劃一個藝術家的巡迴展，將於2020年至2021年間舉辦。

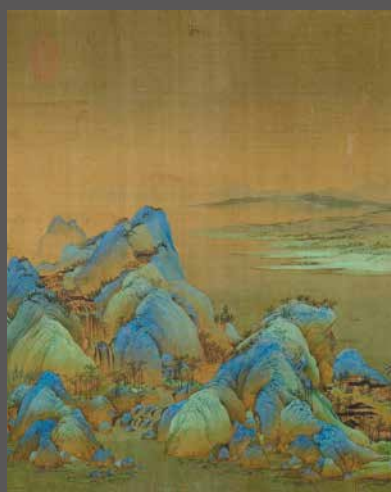
Chu Teh-Chun was a master of using his profound skills in calligraphy and his magnificent poeticism, which he inherited from the aesthetics of Zhuangzi's poetry, to reconstruct landscape imagery in his abstract oil paintings. *Le 8.12.1976* perfectly captures the artist's ability to equally embody western techniques of painting through the use of dramatic lighting and textured surface on the one hand, while exposing his soul and inner depth through calligraphic movement, typical of traditional Chinese painting on the other hand.

In *Le 8.12.1976*, the quick decisive brushwork seems to have been completed in a single motion: as Chu's brushstrokes float down, flow, and turn around a visual frenetic rhythm is generated through the interweaving of colours. Arrays of greens and blues sweep the compositions in two opposite movements, vertical and horizontal. The composition's structure implies a grand sense of depth: the horizontal dark blue lines in the foreground lead the viewer to a vertical background reminiscent of steep mountains, all lines meeting in a centre where the energy of the brushstrokes concentrate. Two bright yellow focal points in the lower left and upper right parts illuminate the composition like two sources of light. In the 1970s the artist acquires a better ease with the oil medium and starts diluting his colours into fluid washes applied on the canvas with large Chinese brushes in the manner of the ink painting. The light inside the painting seems alive with the brushwork's vibration, expanding and evolving into new and fantastic visual impressions along with the rise and fall of the colours in their wavelike motion through the canvas.

Le 8.12.1976 references Baroque chiaroscuro techniques, newly acquired by the artist. In the 1950s, Lucio Fontana had reinforced the need for a return to Baroque techniques through his 'Baroque' series. He played with material, texture and colour to highlight heavy contrast, movement and dynamism reminiscent of the notion of the baroque. Similarly, in most the 1970s compositions, Chu favoured warm colours to express depth as a direct reference to Rembrandt. However, a number of his paintings throughout his career employ green and blue hues to translate a more literal vision of nature. Such works from the 1970s rarely appear on the market, and *Le 8.12.1976* offers an incredibly crisp and confident composition in blue, green and yellow reminiscent of ocean depths struck by light.

By the 1970 Chu Teh-Chun had been living in France for 15 years, mastering abstraction with a unique, intuitive approach which encompasses all at once the thorough studies of Cézanne, the spirited impetus of Nicolas de Staël, and the philosophy of Song Dynasty landscape painting. A visit at the 300-year retrospective exhibition of Rembrandt at the Rijksmuseum in Amsterdam in 1969 struck the Chinese artist with a new source of inspiration on his quest into the abstract language. Through the Dutch painter, Chu discovered the masterful use of light that the Renaissance artists invented as chiaroscuro, one of the pillars of European art history since the sixteenth century. After observing Rembrandt masterpieces for hours, Chu decided to incorporate the technique of dramatic contrasts between light and dark into his own compositions, utilizing this Western artistic milestone to enrich his ancestral Eastern heritage. Chinese classical painting relies solely on the ink line to translate the inner essence of one self and rejects the use of colour and representation of light and shadows as a distraction to the purpose of capturing one's energy. On the contrary light is highly conceptualized in European religious painting as the expression of the divine spirit. For Chu, a native Chinese artist, there was no difference between Western landscape and abstract paintings; through intuitive perception, he was able to combine them.

In this work, abstract painting and the aesthetics of calligraphy reach a pinnacle of amalgamation that not only transcends the barriers of the East and the West, but also surpass time. His style had gone through several phases, from early landscapes influenced by Cézanne, to the abstract transformation inspired by Nicolas de Staël, then to the vivid application of calligraphy brushstrokes on canvas. Chu gradually overcame the challenges of form and style while striving for spiritual expression, upon which a brand new dimension of Chinese painting began to unfold. On 17th December 1997, Chu Teh-Chun was elected as a member of the Académie des Beaux-Arts, becoming the first Chinese member of this prominent French art institution. In 2001, he was awarded the Chevalier de l'Ordre des Palmes Académiques by the French Minister of Education. A travelling retrospective exhibition of the artist's work is in preparation by the Fondation Chu Teh-Chun, due in 2020-2021.



Wang Ximeng, *A Thousand Li of Rivers and Mountains*, Song dynasty, The Palace Museum, Beijing, China
王希孟 萬裡江山圖 宋朝 中國 北京 故宮博物院藏



Max Ernst, *La dernière forêt*, 1960-1970, Musée d' Art Moderne de Saint-Etienne, Saint-Etienne, France
Artwork: ©2020 Artists Rights Society (ARS), New York / ADAGP, Paris
馬克思·恩斯特 《最後的森林》1960-1970 年作 法國 聖艾蒂安 聖艾蒂安美術館



Lucio Fontana, *Concetto Spaziale*, 1957, Christie's London, 16 October 2014, Lot 132, Sold for GBP 1,314,500
Artwork: © 2020 Artists Rights Society (ARS), New York / SIAE, Rome
盧齊歐·封塔納 《空間概念》1957 年作 2014 年 10 月 16 日 佳士得倫敦 2014 年 10 月 16 日 成交價：1,314,500 英鎊

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

132 **ANDY WARHOL 安迪·沃荷**

(1928-1987)

Dollar Sign

signed, inscribed and dated 'Iolas Andy Warhol 81'
(on the reverse)

acrylic and silkscreen ink on canvas
25 × 20 cm. (10 × 8 in.)

Painted in 1981

HK\$2,200,000-3,200,000

US\$290,000-410,000

PROVENANCE

Alexander Iolas, New York

Private Collection, New York

Private Collection, New York, by descent from the above

Acquired from the above by the present owner, 2013

美元符號

壓克力 絲網印刷 油墨 畫布

1981年作

款識：Iolas Andy Warhol 81(畫背)

來源

美國 紐約 Alexander Iolas

美國 紐約 私人收藏

美國 紐約 私人收藏(由原藏者家屬收藏)

現藏者購自上述收藏





Andy Warhol, *Two Dollar Bills (Fronts)* [40 Two Dollar Bills in red], 1962. Christie's London, 29 June 2016, lot 10, sold for GBP 4,450,500
 安迪·沃荷《兩美元鈔票（正面）[40張紅色兩美元鈔票]》1962年作 佳士得 倫敦 2016年6月29日 編號10 成交價：4,450,500 英鎊
 Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

"We are all preoccupied with money, and, in its way, [Warhol's] ... dollar sign is as much an emblem of America as the flag."

-A.C. Danto, 'Andy Warhol Enterprises', *Andy Warhol*, New Haven 2009, p. 129

Crackling with iconic energy, *Dollar Sign* (1981) is a jewel-like work from one of Andy Warhol's most celebrated late series. Against a deep purple background, four superimposed silkscreens – in orange, yellow, glittering gold and pale blue – come together to depict a vivid dollar sign. Warhol prepared his screens by filling their stencil outlines with gestural, pencilled scrawls, which vibrate in the present work's dynamic, off-kilter printing; sparks of colour fly as if the sign is ablaze. Painted in 1981, the *Dollar Signs* evoke the heady promise of the so-called 'Reaganomics' espoused by Ronald Reagan at the dawn of the 1980s, which ushered in a prolonged era of economic growth. Warhol had even attended the swearing-in of the new president on 20th January, 1981, in Washington, D.C. The *Dollar Signs* were first exhibited at the Castelli Gallery on Greene Street in January the following year, and became particularly evocative of the booming art world of 1980s New York, which made overnight stars of Jean-Michel Basquiat and Julian Schnabel, among others. 'When they were shown at the Castelli Gallery', wrote David Bourdon, '... they appeared as prophetic emblems of the huge amounts of money that would pour into the art world during the following years. Warhol's *Dollar Signs* are brazen, perhaps insolent reminders that pictures by brand-name artists are metaphors for money, a situation that never troubled him' (D. Bourdon, *Warhol*, New York, 1989, p. 384).

Indeed, this idea had fascinated Warhol ever since he first 'printed money' with his 1962 *Dollar Bills*, which were among his very earliest silkscreened works. The dollar sign is a perfect Warholian emblem, succinctly picturing the relationship between art, commerce and the American Dream. If the *Dollar Sign* works heralded an optimistic new age in the American economy, they also marked a turning point for Warhol, who entered his final decade with a burst of creativity, vitality and experimental spirit. *Dollar Sign's* use of gold paint displays his particular brilliance as a colourist in this period. The use of gold has a twofold effect; it recalls the literal gold bars of the U.S. treasury that accredit paper currency, and also hints wryly at devotional symbolism, much as in works like *Gold Marilyn Monroe* (1962, Museum of Modern Art, New York). Gold has been used in Catholic iconography for centuries to denote spiritual illumination and the divine light of the heavens. As a child, Warhol worshipped with his family at the Saint John Chrysostom Byzantine Church in Pittsburgh, which housed dozens of shimmering gold icons. In *Dollar Sign*, he depicts a secular symbol in regal hues that recall the power of these holy images: its small scale hints at the possibility for private, intimate worship of the almighty dollar.



Interior of Saint John Chrysostom Byzantine Catholic Church, Pittsburgh, USA
美國 匹茲堡 聖金口約翰拜占庭天主教堂內部



Andy Warhol, *Gold Marilyn Monroe*, 1962, collection of the Museum of Modern Art, New York, USA
安迪·沃荷《金色的夢露》1962年作 美國 紐約 現代藝術博物館
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

「錢是我們念茲在茲之物，而且，一如星條旗所象徵的意義，（沃荷的）…貨幣符號以獨我風格，成為美國標示。」

-A. C. 丹圖，《安迪沃荷企業》，出自於《普普狂潮安迪沃荷》，2009年撰於紐哈芬市，129頁

波普先驅 - 安迪·沃荷所繪《美元符號》，散發著大師向來見稱的昂揚朝氣，是他晚期最歡迎系列的鴻篇之一，燦爛如堆金。4個絲網印刷圖像交疊紛繁 -- 亮橘、鮮黃、艷金和淡藍 - 匯聚形成一個鮮明盎然的美元符號。沃荷先在模板輪廓上以動勢十足、鉛筆草擬而成的潦草塗鴉，來預備絲網印刷手續；這些創意的塗鴉，在這幅昂揚、出人意外的版畫上躍動著，顏彩晶亮閃爍，讓記號熊熊燃燒。《美元符號》繪於1981年，使人想起美國前總統朗諾·雷根在1980年代初所擁護、號稱為「雷根經濟學」所激起的景氣希望，讓人興奮陶醉不已；而雷根經濟學也為這個10年注入活水，為景氣帶來了長期振興。沃荷甚至在1981年1月20日赴華盛頓特區參加了新總統的就職宣誓典禮。次年的1月，《美元符號》在葛林街的特利利藝廊首度亮相，不禁使人憶起1980年代紐約市興盛蓬勃的藝術界樣貌，那時有數名藝術家 - 如尚·米榭·巴斯奇亞和朱利安·許納貝等，一夜間聲名大噪。藝評家大衛·波本寫下這些評論：「…當沃荷這些《美元符號》在特利利藝廊展出時，似乎預示了在接下來幾年即將湧入藝術界的大筆資金。《美元符號》系列充斥著厚顏無恥之論，或許想要以侮慢方式提醒觀者，那些大牌藝術家的畫作，恰恰譬喻了金錢的銅臭味，而這些四處漫溢的金流從未困擾過沃荷。」（D·波本，《瞥見沃荷》，1989年出版於紐約，第384頁）。

誠然，自從沃荷以他於1962年所畫的《鈔票》，親自「印製錢幣」後，他就對這個概念嚮往不已；《鈔票》也是沃荷最早的絲網印刷作品之一。作為一個沃荷式的表徵，美元符號其實再完美也不過了，因為它繪述了藝術、商業和美國夢之間的關係，訊息簡練有力。若《美元符號》系列作品樂觀地宣告一個美國景氣的新紀元，那麼它們也代表沃荷藝涯一個轉折：他從此進入了生涯的最終10年，創意精力和實驗精神沛然靈躍。《美元符號》中的金色顏料，例證了沃荷在這段時期展現大師級的著色才華。作品中所使用的金色，有雙層的意義：它讓人想起了美國財政部所備儲的金條，能成為紙幣使用，同時也暗暗挖苦了宗教中虛假的虔誠象徵，像是《金色的夢露》（作於1962年，展於紐約現代藝術博物館）。天主教聖像傳統使用黃金已有數個世紀的歷史，以代表靈性的啟發和天國的聖光。沃荷在孩提時代，曾跟著家人參加匹茲堡聖約翰一世拜占庭天主堂的彌撒儀式，該教會藏有數十個閃閃發光的金色聖像。在《美元符號》中，他以充滿皇家氣息的色彩描繪屬世象徵，使人想起這些聖聖形象的無邊能力；而此作品的微小比率，也暗示著人對萬能金錢私下那種盲目膜拜的可能性。

PROPERTY FROM AN IMPORTANT LONDON PRIVATE COLLECTION
倫敦重要私人收藏

133 TAKASHI MURAKAMI 村上隆

(B. 1962)

Posi Mushroom

signed and dated 'TAKASHI 02' with five studio stamps (on the reverse)
acrylic on canvas laid on board
178.4 x 139.7 cm (70 ¼ X 55 in.)
Executed in 2002

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

US\$630,000-880,000

PROVENANCE

Marianne Boesky Gallery, New York
Private Collection, New York
Dominique Lévy Gallery, New York
Private Collection, Europe
Private Collection, London

Posi Mushroom

壓克力 畫布 裱於木板
2002年作
款識：TAKASHI 02 藝術家工作室鈐印五枚
(畫背)

來源

美國 紐約 Marianne Boesky 畫廊
美國 紐約 私人收藏
美國 紐約 Dominique Levy 畫廊
歐洲私人收藏
英國 倫敦 私人收藏

"I'd been thinking about the reality of Japanese drawing and painting and how it is different from Western art. What is important in Japanese art is the feeling of flatness. Our culture doesn't have 3-D"

- Takashi Murakami



Itô Jakuchū, *Compendium of Vegetables and Insects* (detail), c.1790
伊藤若冲《菜蟲譜》(局部) 1790年



High and low, ancient and modern, oriental and occidental, contemporary Japanese artist Takashi Murakami moves freely within the ever-expanding field of art, commerce, and pop culture. Employing a distinctive “Superflat” style and ethos, which merges traditional Japanese painting techniques with the spirit of American Pop, anime, and otaku culture, Murakami goes “back into his catalogue of motifs and references, chew(s) them up, and spit(s) them back out in a newly reimagined form.” (M. Darling, *Takashi Murakami: The Octopus Eats its Own Leg*, Chicago, 2017, p.22). Both *Posi Mushrooms* and *Homage to Francis Bacon (Study for Head of George Dyer (on light ground))* reveal this lineage of artistic influences melding into Murakami’s three-decade long exploration of painting.

Executed in 2002, *Posi Mushrooms* is an exquisite example of Murakami’s early engagement with the spore-laden fungus. Depicting a panoply of variegated fungi characters arranged neatly against a silver background, Murakami paints them with animated personalities. Sometimes sweet, sometimes menacing, these mushrooms are given big round eyes and cartoon eyelashes. Unlike Itō Jakuchū’s late-eighteenth century handscroll, which features a more naturalistic rendering of vegetables and insects, Murakami not only references the historical significance of mushrooms in Japanese visual culture, but also bodies forth a unique aesthetic of his own. As observed by Peter Daszak and Sara E. Howard, mushrooms “repeatedly (appear) in traditional Japanese art” and thus became a subject, or symbol, in which the contemporary and the historical collide (P. Daszak and S.E. Howard, ‘Fungal Foray’, *Eco Health* 9, 2012, p.103).

Often compared to Andy Warhol’s fixation of the “surface”, art critics understand Murakami’s “Superflat” to be a further elaboration into a particularly Japanese reality. It is an aesthetic predicated on the dissolution of Western distinctions such as high/low and art/craft, which do not exist within “the horizontally organised nature of Japanese culture” (D. Hebdige, “Flat Boy vs. Skinny: Takashi Murakami and the Battle of ‘Japan’”, ©Murakami, Los Angeles, 2008, p.22). For Murakami, *Posi Mushrooms* is therefore a reimagination and expansion of traditional Japanese motifs within a contemporary commercial landscape, which ultimately probes further into the construction of culture.

Since 2004, Murakami began working on a series of works that paid homage to Irish-born British artist Francis Bacon. Inspired by the late-artist’s distorted portraits, Murakami began questioning “how Bacon might have transformed a face...the methodology and the form of it” since he himself had also “been trying to do the same kind of transformation” with his anime-inspired characters.

Executed in 2018, *Homage to Francis Bacon (Study for Head of George Dyer (On Light Ground))* is a flawless and phantasmagorical array of colours delivered in a digital-like perfection. Referencing Bacon’s 1964 studies of his lover and muse George Dyer, Murakami layers swirls of bright psychedelic colours enclosed within razor-fine contours in order to embody the visceral quality of the late-artist’s brushstrokes. Dyer is almost unrecognisable in this new Murakami-fied homage. His face, now proliferated with protruding anime eyes and sharp tentacles, looks towards a small Mr. DOB, who Murakami often refers to as his own alter ego. Thus, linking the artists together in a delirious and lustrous encapsulation of the Superflat aesthetic.

Murakami has always pushes the boundaries of creating large-scale works with his love for finely crafted detail. Much like Warhol’s infamous workshop “The Silver Factory”, Murakami developed a studio system where he could “generate permutations of his stock characters using computer files, stencils, and later silk screens” (M. Darling, *Takashi Murakami: The Octopus Eats its Own Leg*, Chicago, 2017, p. 27). No longer constrained by limited manpower, Murakami is able to let his imagination run free and orchestrate paintings with great intricacy and grandeur. In this present work, more than fifty studio assistant names are handwritten by the artist himself on the reverse of the painting, thus revealing the intensive strategic planning and technical labour of each paint layer.

Ultimately, the crystallisation and metamorphosis of images buried in the dense mount of visual symbols reflects the psychedelic vibrancy of both *Posi Mushrooms* and *Homage to Francis Bacon (Study for Head of George Dyer (On Light Ground))*. Combining long-established traditions with contemporary mass-produced entertainment, Murakami continuously blurs the line between high and low art.



Andy Warhol, *Campbell's Soup Cans*, 1962. Museum of Modern Art, New York, USA.
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 安迪·沃霍《金寶湯罐頭》
 1962年美國紐約現代藝術博物館

「我一直在思考日本繪畫的現狀，以及它與西方藝術的差異。日本藝術重要的是平面感。我們的文化中沒有三維的概念。」

— 村上隆



Andy Warhol handling banana prints and Gerard Malanga holding silk screen at the Silver Factory, New York, 1966. Photograph by Billy Name / Courtesy of Dagon James. Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York 安迪·沃霍整理平鋪在地上的香蕉版畫；助手傑拉德·馬蘭加手持印刷的絲網，比利·內姆 1966 年攝於紐約銀色工廠

高與低、古與今、東方與西方，日本當代藝術家村上隆在不斷拓展的藝術領域、商業和流行文化間自由穿梭。以特異殊眾的「超扁平」風格與氣質，將日本傳統繪畫技法與美國波普、動漫和禦宅文化的精神相融合，村上隆「回歸其獨有的視覺符號與圖案的寶庫及龐雜的參考資料中，以此為滋養，反復咀嚼，然後以一種嶄新的天馬行空的詭譎奇想反哺自己的藝術創作。」（邁克·達林，《村上隆：吃自己腿的章魚》，芝加哥出版，2017年，第22頁）。本次呈獻的兩件作品《Posi Mushroom》與《向法蘭西斯·培根致敬（喬治·戴爾頭像習作）》（淺色背景）揭示了村上在長達三十年的繪畫探索中所受到的一系列藝術理念與風格的影響。繪於2002年的《Posi Mushroom》是村上早期以孢子蘑菇為主題創作的一幅精妙的典範佳構。在灰色背景上，藝術家描繪了一個個整齊排列的色彩斑斕，造型繁複華美的蘑菇動漫角色。這些蘑菇時而甜美可愛，時而暴躁兇猛，它們閃爍著圓圓的大眼睛，咧著嘴巴，頂著蓬鬆的頭髮。與十八世紀末伊藤若沖繪製的自然主義寫實風格的水墨長卷《菜蟲譜》不同，村上不僅取鑒蘑菇在日本視覺文化中的歷史意涵，並且賦予其自己獨特的審美。正如彼得·達塞克與莎拉·霍華德所考察到的那樣，蘑菇「在日本傳統藝術中反復（出現）」，從而成為當代藝術與歷史碰撞的主題或符號（彼得·達塞克與莎拉·霍華德，《蘑菇侵略》，《生態健康》第九期，2012年，第103頁）。

藝評家們慣於將村上隆的「超扁平」與安迪·沃霍對「表面」的固守與執迷相提並論，認為前者是對一種特殊日本現實的進一步精細闡釋。這種美學的前提是消解西方語境中的高級與低級、藝術與工藝等概念的劃分及之間的差異；而這些差異在「橫向組織構建的日本文化生態」中並不存在（迪克·赫布迪奇，《扁平男孩 vs 皮包骨：村上隆與為日本而戰》，版權所有：村上，洛杉磯，2008年，第22頁）。因此，於村上而言，《Posi Mushroom》是在當代商業環境中對日本傳統圖案與符號的重新想像與拓展，最終進一步探究文化構建的深刻意涵。

自2004年起，村上開始創作一系列向愛爾蘭裔英國藝術家法蘭西斯·培根致敬的作品。受這位已故藝術家筆下扭曲的肖像畫的啟發，村上開始琢磨「培根是如何重塑一張臉……及其方法與形式」，因為他自己也曾「嘗試用其獨特的動畫人物形象達到相似的重塑與轉化」。

這幅繪於二零一八年的《向法蘭西斯·培根致敬（喬治·戴爾頭像習作）》（淺色背景），仿佛一個以嚴整的邏輯算法演繹生成的幻境般的、完美無暇的色彩風暴。取鑒自培根於一九六四年為其愛人兼繆斯喬治·戴爾所作的頭像習作，村上將鮮豔迷幻的色彩旋渦層層疊加在如剃刀切割出的精細輪廓中，以再現這位已故藝術家筆觸的特質。戴爾在這幅村上的新作中幾乎無法辨認。他的臉上長滿了突出的動漫風格的眼睛與尖銳的觸鬚，轉頭看向村上經常提及的代表其另一個自我的——小小的多布先生（Mr.DOB）。如此，以一種譫妄錯亂而又豔麗炫目的超扁平美學將兩位藝術家聯繫在一起。

一直對精密雕琢的細節抱有絕對執迷的村上，也在不斷挑戰自己創作大尺幅作品的極限。就像安迪·沃霍那間著名的「銀色工廠」一樣，村上開發了一套工作室系統。他可以「用電腦文本、範本和後來的絲網生成資料庫中各種角色的多重排列組合」（邁克·達林，《村上隆：吃自己腿的章魚》，芝加哥出版，2017年，第27頁）。不再受制於有限的人力，村上可以讓自己的想像力自由馳騁，編排出錯綜繁複、氣勢磅礴的畫作。在本件作品中，藝術家親筆在畫作背面寫下五十多位工作室助手的名字，由此可見每一層顏料所耗費的大量細緻周密的斟酌規劃與高度技術密集的創作流程。

最終，埋藏在密密麻麻的視覺符號中的圖像結晶與蛻變，折射出《Posi Mushroom》與《向法蘭西斯·培根致敬（喬治·戴爾頭像習作）》（淺色背景）中令人目眩神迷的活力。村上將悠久的傳統與當代大眾娛樂相結合，不斷地模糊了高級藝術與低級藝術之間的界限。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

134 TAKASHI MURAKAMI 村上隆

(B. 1962)

Homage to Francis Bacon (Study for Head of George Dyer (On Light Ground))

signed 'TAKASHI' and dated '2018' (on the overlap)
acrylic on canvas
100 x 100 cm. (39³/₈ x 39³/₈ in.)
Executed in 2018

HK\$3,200,000-5,500,000

US\$420,000-710,000

PROVENANCE

Perrotin Gallery, New York, USA
Acquired from the above by the present owner

EXHIBITED

New York, USA, Perrotin Gallery, Takashi Murakami -
Heads ↔ Heads, April - June 2018.

向弗朗西斯·培根致敬 (喬治·戴爾頭像的習作(淺色背景))

壓克力 畫布
2018年作
款識：TAKASHI 2018 (畫布背面)

來源

美國 紐約 貝浩登畫廊
現藏者購自上述畫廊

展覽

2018年4月-6月 「村上隆 - Heads ↔ Heads」 貝浩登畫廊
紐約 美國

"I feel that [Francis Bacon] was probably unbalanced, and I can sympathize with that. I'm really drawn to his work, in which bodies and faces are distorted. His surrealistic way of thinking resonated with me, so I decided to study him more and try to follow the way his brain might work."

- Takashi Murakami

「我覺得(弗朗西斯·培根)大概是不平衡的,我非常感同身受。我對他的作品非常著迷,他作品中身體和面孔都是變形的。他超現實的思維方式引起了我的共鳴,所以我決定進一步研究他,並嘗試跟隨他的大腦可能的運作方式。」

- 村上隆



Francis Bacon, *Three Studies for Portrait of George Dyer (On Light Ground)*, 1964. Private Collection.
Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2020
法蘭西斯·培根《喬治·戴爾肖像畫習作(淺色背景)——三聯畫》1964年私人收藏



◊ 135 **ADRIAN GHENIE 艾德里安·格尼**

(B. 1977)

On the Road to Tarascon 2

signed and dated 'Ghenie 2013' (on the reverse)
oil on canvas
210 x 160 cm. (82 5/8 x 63 in.)
Painted in 2013

HK\$27,000,000-37,000,000

US\$3,500,000-4,800,000

PROVENANCE

Tim Van Laere Gallery, Antwerp
Acquired at the above by the present owner

EXHIBITED

Antwerp, Tim Van Laere Gallery, ADRIAN GHENIE,
March-May 2014.

前往塔拉斯孔的路上 2

油彩 畫布
2013年作
款識：Ghenie 2013 (畫背)

來源

荷蘭 安特衛普Tim Van Laere畫廊
現藏者購自上述畫廊

展覽

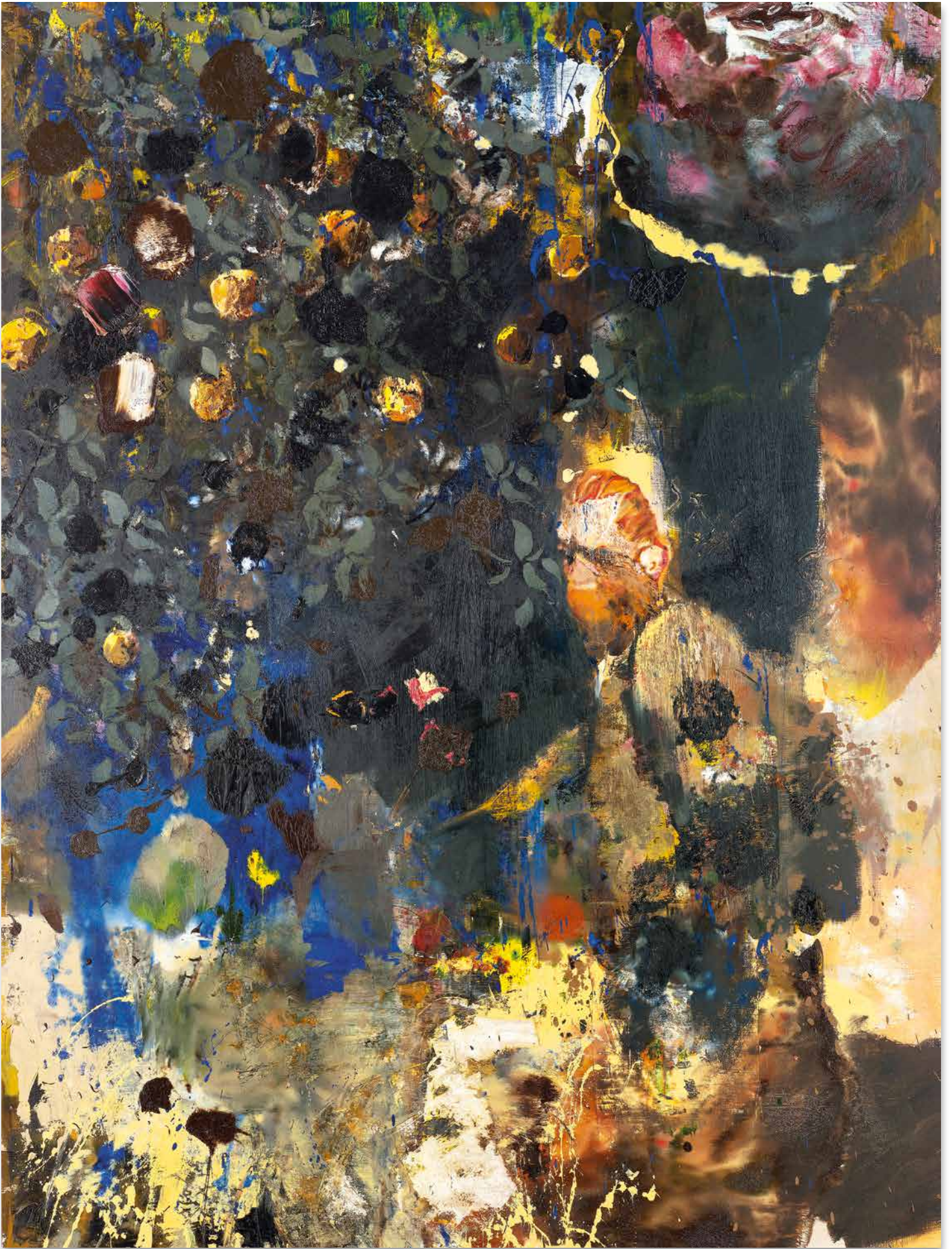
2014年3-5月「ADRIAN GHENIE」Tim Van
Laere畫廊 安特衛普 荷蘭

"I'm interested in history that's linked to the human figure. A certain type of deconstruction interests me, the same way it interested Picasso and Bacon."

- Adrian Ghenie

「我對與人物形態相關的歷史很感興趣。某種程度上的解構讓我著迷，就像這讓畢卡索和培根著迷一樣。」

- 艾德里安·格尼





Portrait of Adrian Ghenie, Berlin 2014.
Photo: © Oliver Mark.

Painted in 2013, Adrian Ghenie's *On the Road to Tarascon 2* is a powerful tribute to his admiration for Vincent van Gogh: an artist who haunts his practice. Stretching over two metres in height, it takes its place within Ghenie's series of the same name, which is based on the Dutch master's lost self-portrait *The Painter on the Road to Tarascon* (1888). Following in the footsteps of Francis Bacon, who paid homage to work in his own series of the mid-1950s, the artist filters the original through his unique painterly language, transforming the surface into a shifting, illusory veil of colour, pattern and texture. The figure, defined only by his shock of red hair, is pushed to the brink of abstraction, his body blurred as if photographed in motion. Fascinated by what he describes as 'the texture of history', Ghenie seeks to visualise the way in which we process the past. Rescuing key moments and figures from the flat, glossy world of internet archives, cinema screens and printed reproductions, he re-materialises them through the vivid, visceral substance of paint. In the present work, Ghenie dramatizes the way in which time transforms our perception of art history, adding layers of obfuscation and artifice to objects buried deep in collective consciousness.

Ghenie's fascination with van Gogh may be traced to his childhood, when – aged six – he encountered a print of the artist's *Sunflowers* (1888) on the cover of a Romanian art magazine. He was so entranced by the image that he kept it under his pillow. Later, he stood before van Gogh's 1889 self-portrait in the Musée d'Orsay in Paris, overwhelmed by its hypnotic presence. The artist's inward, self-critical gaze, saturated with inner turmoil, spoke deeply to Ghenie, who would go on to paint himself multiple times in the guise of his hero. *The Painter on the Road to Tarascon*, however, held a different kind of significance for the artist. The original painting's whereabouts remain unknown: it was destroyed – or possibly looted – during the 1945 Allied bombings of Magdeburg, where it was held in the Kaiser-Friedrich Museum. The work is therefore only known in reproduction. This fragmented existence was particularly intriguing to an artist concerned with the transmission of images, prompting the question of what constitutes an 'artwork' in the first place. Is it the physical canvas – here absent – or the picture contained within it? Elsewhere in the series, Ghenie grappled with this dilemma by collaborating with the Dutch-Iranian artist Navid Nuur, inviting him to embellish his own renderings of van Gogh's image with further layers of abstraction.

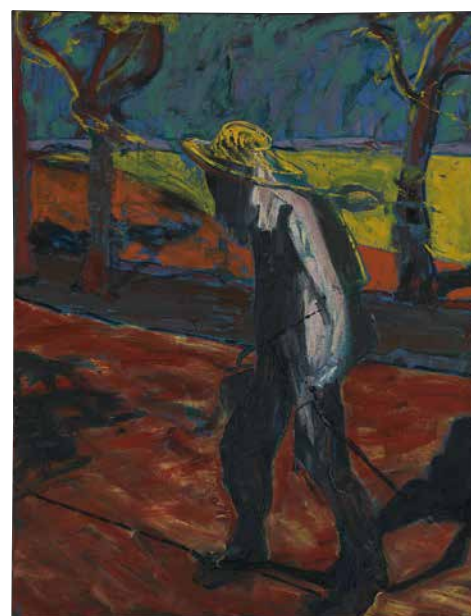
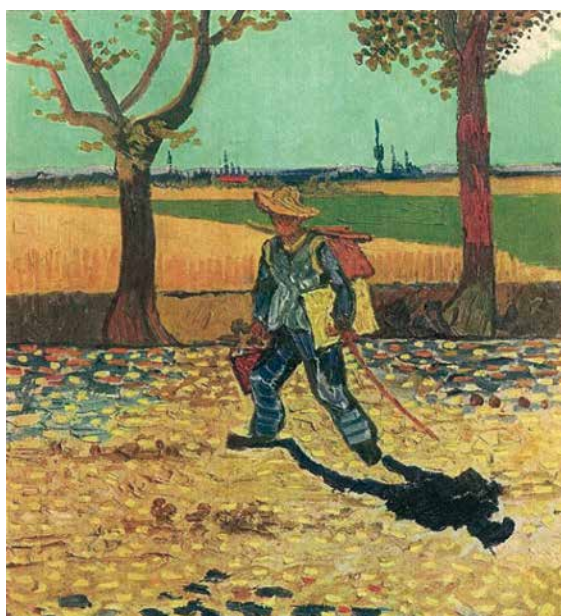
The painting's intersection with the narratives of the Second World War also captivated Ghenie. Raised in Romania under Nicolae Ceaușescu's Communist regime, the artist frequently addressed themes of European dictatorship in his work, focusing particularly on the atrocities of Nazi Germany. 'I am particularly interested,' he has said, 'in the state of exceptionality that characterises everyday life in totalitarian regimes, not just Communism. In such circumstances everything is being distorted' (A. Ghenie, quoted in M. Radu, 'Adrian Ghenie: Rise & Fall,' *Flash Art*, December 2009, p. 50). In the 1930s, many of van Gogh's paintings were seized as 'degenerate art' under Fascism's campaign to purge modern art from Germany. Indeed, Ghenie would evoke these events in his large-scale 2014 painting *The Sunflowers in 1937*, which reimagines the work burnt, warped and ruined by the ideological violence of the 1937 exhibition *Entartete Kunst (Degenerate Art)*. Though painted half a century before the onset of conflict, *The Painter on the Road to Tarascon* similarly found itself wrenched into this devastating chapter of history: a fact alluded to, perhaps, by the billowing black clouds that envelop the figure.

Uniting Ghenie's interest in van Gogh and the Second World War is a fascination with figures and events who – for better or worse – changed the course of history. Van Gogh transformed the practice of painting; modern dictatorships, albeit somewhat differently, had a pivotal impact upon the European socio-political landscape. Ghenie's other subjects played similar roles: from Charles Darwin in the field of science, to Elvis Presley in music. By selecting instantly recognisable muses, he asks viewers to question the way they see them: are they distant symbols, clouded by years of recycled imagery, or living, breathing realities? Through his painterly deformations, Ghenie attempts to restore them to the physical world, stripping away the dusty layers of time and bringing them violently into the present. In pursuit of this goal, the artist fuses together a wide range of devices borrowed from the history of representation: from the moody atmospheres conjured in the films of Alfred Hitchcock and David Lynch, to the impenetrable textures of Gerhard Richter and the Abstract Expressionists. In the present work, the lineage of van Gogh and Bacon is evident not only in its subject matter, but also in its technique, evoking the raw, gestural language nurtured by both artists. It is this cyclical complexity – the thrilling collision of surface, narrative and historical resonance – that defines Ghenie's best paintings.

Left to right 由左至右：

Vincent van Gogh, *Self Portrait on the Road to Tarascon (The Painter on His Way to Work)*, 1888, lost in 1945 when housed in the Magdeburg Museum of Cultural History (previously Kaiser-Friedrich Museum) in Magdeburg, Germany
 文森特·梵古《去往往塔拉斯孔的路上的自畫像（畫家在去工作的路上）》
 1888年作 1945年存放於德國馬格德堡的馬格德堡文化歷史博物館（原凱撒·腓特烈博物館）時遺失

Francis Bacon, *Study for "Portrait of Van Gogh IV"*, 1957, collection of Tate Modern, London, UK
 Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, New York 2020
 弗蘭西斯·培根《梵古畫像IV的習作》1957年作 英國倫敦泰特現代藝術館藏





Gerhard Richter, *St John*, 1988, collection of Tate Modern, London, UK
Artwork: © Gerhard Richter 2020 (0086)
傑哈德·李希特《聖約翰》1988年作 英國 倫敦 泰特現代藝術館藏

艾德里安·格尼於2013年創作了《前往塔拉斯孔的路上2》一畫，向他一直以來十分欽佩的文森特·梵高致敬：梵高的藝術影響一直縈繞在格尼本人的創作之中。畫面在超過兩米高的畫幅上展開，是格尼的同名系列作品中的一幅，該系列作品是根據這位荷蘭大師失落的自畫像《去往塔拉斯孔路上的畫家》（1888年）創作的。弗朗斯希·培根（Francis Bacon）也曾在上世紀五十年代中期繪製了一系列作品向該作致敬，格尼則是跟隨了培根的足跡，用他獨具一格的繪畫語言對原作進行重譯，將畫面轉變為色彩、圖案、質感交織下千變萬化的虛幻面紗。本作中人物的形象被極度抽象，觀者僅能從一頭紅髮中來看清畫中人物的輪廓與位置，而他的身體則被極度模糊處理，彷彿是在運動中拍攝的照片一樣。格尼十分著迷於他所定義的「歷史的紋理」，試圖對人們在腦海中處理回憶的方式進行形象化。互聯網檔案、電影院屏幕和印刷複製品所打造的世界無疑是平面化的，仿佛光滑的塑料表面一般反光強烈。而格尼正是要從這個被重塑的歷史世界中拯救出關鍵的時刻和人物，並運用生動鮮活、發自內心的繪畫內容賦予他們新的生機。而在本件作品中，畫家戲劇化地反映了時間是如何改變人們對藝術與歷史的理解方式，為這種深藏在人們集體潛意識中的事物增加了更多層次的迷惘與巧思。

格尼對梵高的痴迷可以追溯到他的童年時代，六歲時的他在羅馬尼亞藝術雜誌的封面上看到了梵高的《向日葵》（1888）。他被這幅圖像完全迷住了，以至於把它藏在枕頭下。後來當來到巴黎奧賽博物館時，他站在梵高1889年的自畫像面前，為畫中蘊含的如催眠一般的迷人魅力所徹底傾倒。梵高流露著自省的目光同時充斥著內心的動蕩不安，這種感情深深觸動了格尼，讓他繼續以自己崇拜著的英雄梵高為參照創作了多幅自畫像。然而《去往塔拉斯孔路上的畫家》一作對格尼來說有著決然不同的重要性。梵高原作的下落至今不明：在1945年盟軍對馬格德堡的轟炸中，原藏於在凱撒·腓特烈博物館（Kaiser-Friedrich Museum）中的畫作可能被不幸摧毀，亦可能是遭人洗劫。因此，該畫至今僅以複製品流傳下來，為世人所知。對於一位十分關注圖像傳播方式的藝術家來說，這種碎片式的存在有著很強的吸引力，使得他對「藝術品」最初的構成提出疑問與思辨。究竟是實體畫布構成了藝術品（在梵高一作中實體畫布已不存在），還是其中包含的圖像構成了藝術品？在該系列的其他作品中，格尼與荷蘭裔伊朗藝術家納維德·努爾（Navid Nuur）合作，試圖去回應這一問題並邀請他在梵高的圖像上添加自己的抽象效果。

《去往塔拉斯孔路上的畫家》的命運，與第二次世界大戰緊密纏繞，這一錯綜複雜的歷史敘事更加吸引了格尼。這位來自羅馬尼亞的藝術家從小就生活在尼

古拉·齊奧塞斯庫（Nicolae Ceaușescu）的共產主義政權統治下，因此他在自己的藝術作品中也經常表達歐洲獨裁的主題，更尤其關注納粹德國的暴行。他說，「我對於在集權主義，不局限於共產主義制度下的日常生活中所表現出的特殊性，尤為感興趣。所有事物都在這樣獨特的狀況下被扭曲。」（艾·格尼，引自瑪·拉杜，《艾德里安·格尼：浮與沈》，Flash Art，2009年12月，第50頁）在二十世紀三十年代，在法西斯政府在德國肅清現代藝術的暴行中，梵高的許多畫作皆被定性為「墮落藝術」（degenerate art）。也正因此，格尼在2014年創作的大型繪畫《1937年的向日葵》中回顧了這個慘痛的歷史時期，該作重新想象了在1937年的「墮落藝術」（Entartete Kunst）展覽上，梵高的《向日葵》因意識形態暴力而被納粹分子燒毀、扭曲、毀滅。儘管《去往塔拉斯孔路上的畫家》一作是在世界大戰爆發半個世紀之前所完成的，但梵高的這幅名作卻依然未能逃脫這一毀滅性的歷史篇章的漩渦：格尼似乎也是在通過他畫作中人物周遭所密布的烏雲，來影射這個慘痛的景況。

艾德里安·格尼將自己對梵高以及對第二次世界大戰的興趣結合於一體，所形成的是對歷史人物與事件的迷戀，而這些事與人——不論是好或壞、是善或惡，都極大地改變了歷史進程。梵高徹底改變了繪畫的方式；現代專政雖然與梵高的積極影響大相徑庭，但對歐洲的社會政治格局也造成了深遠影響。格尼創作中的其他主題也扮演了類似的角色：從科學領域中的查爾斯·達爾文（Charles Darwin）到音樂領域中的「貓王」埃爾維斯·普雷斯利（Elvis Presley）。通過選擇具有極高辨識度的藝術繆斯作為原型，格尼是在挑戰觀者——質疑他們觀看的方式：這些人物究竟是被多年重復使用的複製圖像所完全籠罩著的遙遠符號，還是鮮活的、仍具有生命力的現實人物？通過繪畫性的形變與轉演，格尼嘗試著在現實世界中重現這些人物，撫去時間在他們身上留下的層層灰塵，並將其以一種激烈直接的方式帶回到此時此刻。為了達成這一目標，藝術家將圖像呈現史中廣泛使用的各種方式融合在一起：從阿爾弗雷德·希區柯克（Alfred Hitchcock）和大衛·林奇（David Lynch）的電影中所營造的情緒豐富的氛圍，到格哈德·里希特（Gerhard Richter）和抽象表現主義者所創造的堅不可摧的質感。在本件拍品中，梵高和培根的深遠影響不僅反映在選擇的題材上，也體現在技巧上的啟迪，展現出格尼在這兩位藝術前輩的滋養下所獨創的藝術語言。畫面的質感、題材的敘事與歷史的共鳴在格尼的畫布上精彩碰撞，迸發出一種循環式的複雜呈現，而本件拍品的深度與技法精密結合，無疑是艾德里安·格尼鮮明風格的最傑出代表之一。



136 LIU WEI 劉煒

(B. 1965)

We Love Nature

signed in Chinese, signed and dated 'Liu Wei 1999.6'
(lower middle); titled in Chinese and titled 'We Love
Nature' (middle left); signed in Chinese, signed and
dated 'Liu Wei 1999.6.1' (on the reverse)

oil on canvas

149.5 x 149.5 cm (58 $\frac{7}{8}$ x 58 $\frac{7}{8}$ in.)

Painted in 1999

HK\$14,000,000-22,000,000

US\$1,900,000-2,900,000

PROVENANCE

Private collection, Europe (acquired directly from the artist)
Anon. sale; Sotheby's Hong Kong, 5 October 2014, lot 1045
Acquired at the above sale by the present owner

EXHIBITED

Oostende, Belgium, Museum voor Moderne Kunst, Between
Earth and Heaven - New Classical Movements in the Art of
Today, 23 February - 2 September, 2001.

Brussels, Belgium, BOZAR Centre for Fine Arts, Brussels; The
State of Things: Contemporary Art from China and Belgium, 18
October, 2009 - 10 January, 2010. This exhibition later travelled
to Beijing, China, National Art Museum of China, 1 May - 30
May, 2010.

我們愛大自然

油彩 畫布

1999年作

款識：劉煒 Liu Wei 1999.6 (中下)；我們愛
大自然 We Love Nature (左中)；劉煒 Liu
Wei 1999.6.1 (畫背)

來源

歐洲 私人收藏 (直接購自藝術家本人)

蘇富比 香港 2014年10月5日 編號1045

現藏者購自上述拍賣

展覽

2001年2月23日 - 9月2日 「在天堂與大地之間 - 今日
藝術中的新古典主義運動」奧斯騰德 比利時 現代
藝術美術館

2009年10月18日 - 2010年1月10日 「事物狀態：
中比當代藝術交流展」布魯塞爾 比利時 皇家美術宮
該展覽還在以下地點展出 2010年5月1日 - 5月30日
北京 中國 中國美術館



Joseph Mallord William Turner, *The Lake of Zug*, 1843, The Metropolitan Museum of Art, New York

約瑟夫·瑪羅德·威廉·透納《楚格湖》1843年作 美國 紐約 大都會博物館藏



"Painting flows with my way of life. It is not restricted by any format nor restrained by any external influences — my hand paints my heart".

- Liu Wei, Red Bridge Gallery, 2009

In 1993, art critic Li Xianting coined the concepts Cynical Realism and Political Pop. Liu Wei was championed as one of the most iconic artists of the Cynical Realism movement, and continues to be recognized for his contributions to Chinese art history. Between 1993 and 1995, Liu Wei consecutively participated in many of the most important art biennials in the world: in June 1993, he participated in the 45th Venice Biennale through the introduction of a friend; in October 1994, his work *Hibiscuses Emerging from Water* was shown at the São Paulo Art Biennial; in 1995, a work from his *You Like Pork?* series was shown at the 46th Venice Biennale. Liu Wei was able to satirise the political culture and convey cathartic releases of the human psyche by using an innovative artistic language. Such expressions of unprecedented intensity demonstrated the freedom, dynamism, and passion of Chinese contemporary art to the world.



Liu Wei in his studio.
Photo: © Liu Wei
劉煒於工作室

Liu Wei's career reached new heights in 1998 and 1999. Completed in 1999, *We Love Nature* represents a union between two of his most successful series from this period — *Landscape* and *Smoking*. Similar works from this period are exceptionally rare. In *We Love Nature*, the artist utilised the meat-mountain treatment seen in the *Landscape* series where majestic mountains are rendered in a bright shade of pink. Such unique treatment was applied to the rocks by the side of the road as well as the landscape in the background. Under the azure sky, the artist employed a wide perspective to emphasise the relationship between the figures and the environment, i.e. the landscape. Liu Wei said that he considers humans, animals, and landscape the same. To him, they are all entities with souls, and that is why he depicts them as a single amalgamation in his paintings. In earlier works, Liu Wei used symbols to convey meaning. In comparison, works from this period express Liu Wei's love for painterly aesthetics. As demonstrated in this work, his fondness for Chinese traditional painting as well as his mastery in Western landscape painting have been reinterpreted into a new painting expression that is spontaneous and improvisational.

Liu Wei graduated from the print-making department of the Central Academy of Fine Arts in 1989. This professional and systematic training enabled him to resolve any technical challenges in painting with ease. In turn, this set of skills freed him to structure subject matters from an intellectual standpoint with the respect that they deserve. The changing times and transformations in society also influenced his subject matter — he tirelessly invents new modes of expressions and avoids repeating himself.

From 1993 onwards, Liu Wei frequently participated in important international exhibitions. The disparity between developing countries and developed countries were vividly experienced by the artist. He was able to freely dissociate from these two systems and explore their differences such as one kind of freedom that is orderly and another reckless; one kind of urbanisation that is in harmony with nature and another destructive. From J. M. W. Turner to Claude Monet, the relationship between humans and nature was constantly changing as a result of the progression of time and the increase of productivity. Despite its mutable nature, this relationship is a universal curriculum that is worthy of our periodic re-examination. In *We Love Nature*, rosy pink hues are liberally used in the landscape, the faces of the figures, and the elements on the road. As a result, the entire picture is filled with a sense of fantastical merriment. Situated between the clear blue sky and abundant greenery, the family in the painting conveys an overpowering sense of contentment. The artist's use of brilliant colours and swift brushwork also complements the happy imagery. Yet, the more bewitching the fantasy, the more cruel the reality. The floating skull and crossbones in the sky remind us of this fact. Despite being in this dream-like landscape, the thought bubble above the heads of the figures emanates the messages "No Smoking", "I like Sun", "We Love Nature", and "I Love Flower" — in reality, the artist strongly urges us to pay attention to these imminent issues. By using these slogans, Liu Wei directly questions the corrupted habits in our society. Such presentation is reminiscent of slogans that appeared in propaganda paintings produced during the Cultural Revolution. The artist appropriates the positive aspect of this visual vocabulary and authoritatively commands us to examine ourselves.

The landscape shown in *We Love Nature* is not a literal narrative of the figures' travels. The rich composition is a checklist of elements — landscapes, pastures, trees, figures, the skull, the sky, and the pathway are all presented in the same plane without marked hierarchy. This placement resonates with the artist's hope for harmony between humans and nature in a sustainable relationship.



Liu Wei, *Landscape*, 1998, Christie's Hong Kong, 24 May 2014, Lot 3307. Realized HKD 21,400,000.
Artwork: © Liu Wei
劉煒《風景》1998年作 佳士得香港 2014年5月24日 編號3307 成交價：21,400,000 港元

「畫畫就是順著我的生活，不拘於定式，不被外界的羈絆所束縛，就是以我手畫我心。」

—《劉煒》紅橋畫廊 2009年

1993年，批評家栗憲庭提出了玩世現實主義和政治波普的概念，而劉煒便是玩世現實主義最具代表的藝術家之一。自1993-1995年，劉煒連續參加了全球最重要的藝術雙年展：1993年6月，經朋友推薦參加了義大利威尼斯舉辦的「第45屆威尼斯雙年展」；1994年10月，《出水芙蓉》作品參加了「第22屆聖保羅國際藝術雙年展」；1995年，劉煒創作的《你喜歡肉？》系列作品參加了第46屆威尼斯雙年展。人，對政治文化的隱涉，對人性的思考與強烈釋放，劉煒以一種前所未有的藝術語言將其表達出來並展示於國際舞臺，而世界也看到了自由、充滿活力激情的中國當代藝術。

1998-1999年，劉煒迎來了新的事業高峰。完成於1999年的作品《我們愛大自然》似乎更是這一時期《風景》與《抽煙》系列作品的完美集結，而同類型作品的數量更是少之又少。作品中，藝術家將《風景》系列作品中「似肉似山」粉紅色的壯麗山巒，精練為背景色以及路邊的山石、景色；湛藍的天空下，藝術家以遠景的方式處理了人物與環境（風景）的關係。劉煒說，人類、動物、風景全是一樣的，他們都有靈魂，因此我的繪畫將他們全部融合在一起。之前的劉煒多是以符號來展現玩世現實主義的含義，而此時的劉煒畫面中流露的無疑是對繪畫性的偏愛。對中國傳統繪畫的喜愛，對西方風景繪畫的熟練運用，被他完美詮釋為一種看似隨意、隨性的繪畫方式。

劉煒1989年畢業於中央美術學院版畫系。專業系統的美術學習和訓練，讓他在解決繪畫問題上得心應手——他從思維結構上尊重各種題材，並可以駕馭各種創作方式；社會的轉型、變遷，也影響到他的藝術創作主題——努力嘗試，不輕易重複自己。

1993年起，劉煒頻繁參加重要海外展覽，發展中國家與發達國家的反差現實地呈現在藝術家眼前，那是一種游離在兩種體制中呈現的反差，有序與肆意的自由之間，貼近人性的自然與犧牲大自然為代價的城市化之間的差異。從透納到莫內，人與自然的關係隨著時代、生產力的發展而改變，但卻是值得探討的永恆主義。《我們愛大自然》中，從畫面四周的背景、人物臉部、以及路邊粉紅色的運用，使得畫面似幻似真的美好；蔚藍的天空、遠景鬱鬱蔥蔥的草地與樹木，洋溢著一種幸福感，全家人置身於如此美好的景色中。藝術家以明快的色彩運用，自由流暢的筆觸也呼應著此種幸福的喜悅。似乎幻境越美好，現實越是殘酷。天空中浮現的骷髏突然喚醒我們，這才是現實的寫照。畫面中《No smoking》、《I like sun》、《We love nature》、《I love flower》借由夢境中人物的所思所想孕育而生，但更是現實中奮力呼喚的標語，是藝術家內心強烈的訴求。劉煒以堅決的口號式的形式，直接喊出心中對現實陋習的質疑。如同文革時期宣傳畫中的標語，藝術家沿用了其中更積極的部分，權威性的將問題直指人心。

《我們愛大自然》中呈現的並不是文學敘事的人物風景畫面。豐富的畫面組成，更多的是以元素的方式並行列出。風景、草地、樹木、人物、骷髏、天空、小路，完全由於繪畫需求而一字排開，沒有伯仲，更呼應著藝術家期望的人與自然和諧、共生的關係。

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

137 JIA AILI 賈藹力

(B. 1979)

Untitled

signed and dated 'JAL 2014.' (lower right)
oil on canvas
154 x 149 cm. (60 5/8 x 58 5/8 in.)
Painted in 2014

HK\$1,400,000-2,200,000

US\$190,000-290,000

PROVENANCE

Art Seasons Gallery, Singapore
Acquired from the above by the present owner

無題

油彩 畫布
2014年作
款識：JAL 2014. (右下)

來源
新加坡 季節畫廊
現藏者購自上述來源



Salvador Dalí, *Shades of Night Descending*, 1931, Gift of A. Reynolds & Eleanor Morse, The Dalí Museum, Florida, United States.
Artwork: © 2020 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York
薩爾瓦多·達利《夜幕建臨的陰影》1931年 美國 佛羅里達 達利美術館藏 (A. Reynolds & Eleanor Morse 贈)





The 712 uranium mine, once a secret military unit, belonged to a large enterprise directly under the Second Machinery Department. It ceased production in 1985 and is now abandoned.
712 鈾礦，曾是保密軍工單位，屬於二機部直屬大型企業，1985 年停產，現已廢棄。

Jia Aili was born in Dandong, Liaoning Province, China in 1979. The northeastern city is separated from North Korea by only the Yalu River, a rather problematic distance as the people on his side have been waiting since the 1980s for opening and reform in North Korea to help develop the heavy industry in Liaoning. However as of present day, people in Dandong are still waiting for prosperity to arrive on the far side, for the border to open, and for the revitalization of import and export shipping through Dandong. This endless interminable wait for an unknown outcome seems to have informed the world-view of Jia Aili's work - The world seems always on the verge of great change, the main actors only just waiting for their opportunity to take part in a transformation that will set the world on its head.

Untitled at first glance seems very much in the familiar Jia Aili style, with a lone individual walking through a preposterous world. A closer look, however, reveals an unusual narrative. A shaft of bright color, so rarely used in the artist's early work, now slants down from the upper right, while the broad strokes of Jia's oils mix and churn to produce a multidimensional space. *Untitled* continues Jia's use of the straight, level lines seen in his *Wasteland* series, while adding perspective effects and new surreal themes and viewpoints.

In the foreground, we no longer see the familiar crumbling walls and broken tiles. As our gaze penetrates to the giant skeletal arms that reach from underneath the horizon, and the chaos behind, we cannot help but feel echoes of the kind of time and space found in a Dali painting. The skeleton grasps a red fireball figure from behind, but both are hidden behind the floating city and the person in the hazmat suit. In a composition full of prophetic signs and symbols, the figure in the protective suit, who carefully holds a white package, seems uncertain whether he should continue toward the floating city and its Russo-Soviet architecture. Jia Aili, along with some artists from former communist-bloc countries, such as Adrian Ghenie from Romania or Neo Rauch from the former East Germany, uses a system of visual schema familiar from the past. While it appears in different contexts in their work, each of them nevertheless possess a unique viewpoint, and presents new generations with a different perspective for understanding their world and their history.

The artist admits that "in quite a number of my works, there is this figure with a burning head, and next to him, a skeleton that seeks to embrace him. In [his] imagination, this is the only way to constitute a relatively whole entity, because wherever there is life and youth, it coexists with the mirror image of death." The image of a burning red figure began to form in Jia's mind in 2006, and took definite shape in 2011. In *Untitled*, this figure, as a fiery red sphere, again comes in collision with the death's-head skull that also often appears. Here however, the giant skull and the red sphere create powerful visual impact by appearing on an abnormally large scale, looming large beside the nearby buildings. The brushwork in the right arm of the skeleton continues the signature lightning-stroke style of Jia's *Wasteland* series, the firm, vigorous strokes reflecting the artist's strong personal style. Intriguingly, the brushstrokes suggest those skeletal arms reach out underneath the city, but whether the intent is to support that floating city, or to drag it beneath the water remains unknown.

The Colossus by Francisco de Goya evokes a similar reference here, in the exaggerated proportions of the skeleton that reaches toward the city; in each work, a giant figure stands in contrast to the lowly human denizens of the painting, who display their tenacity as they struggle and hope to survive in the midst of these extraordinary scenes. Jia Aili has explained the illusions he produces in his works: "A lot of painters will produce an illusion, but then they let the viewer easily settle into their illusion. Sometimes I don't want that illusion to be quite so comfortable: I want it to trigger some thinking on the part of the viewer. If they can't quite adapt, it will produce some doubt in their minds. And if, as a result, they make an attempt to understand the more subtle perceptions and intentions behind the genuine creativity of an artist, then when they confront other stylistic trends or other forms of art, they will do so with a new perspective and understanding."

Jia Aili's *Untitled* achieves an epic degree of tension through the juxtaposition of its many contradictory images. The central figure, in his hazmat suit, continues to pace forward, seemingly prepared and waiting to take action, yet at the same time, the painting expresses a kind of 'changelessness in the midst of change.' Through *Untitled*, Jia Aili guides viewers into the enigmatic world of his new generation and the way they imagine our future.

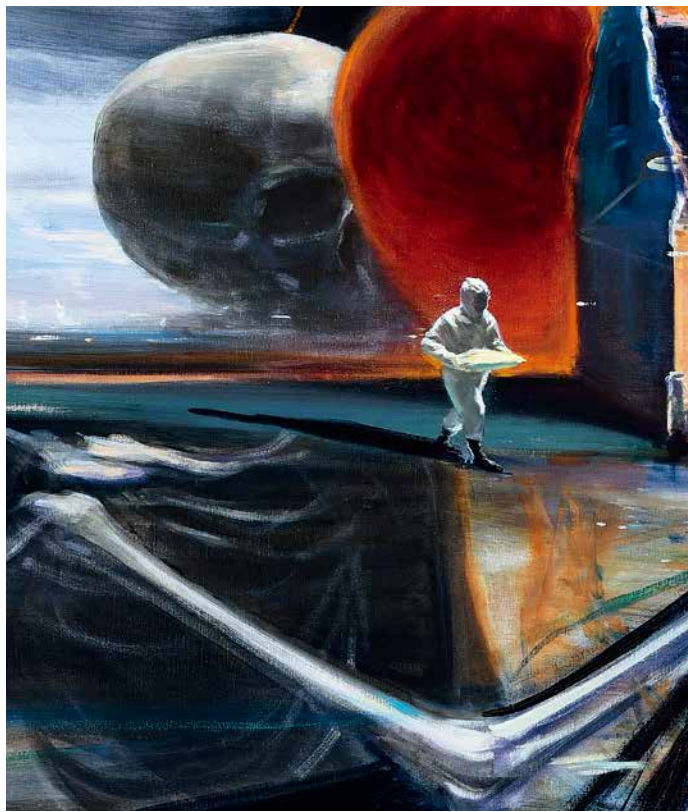
賈濤力 1979 年出生於中國遼寧丹東，這個東北城市與北韓相隔着一條鴨綠江，一種曖昧的距離——這邊的人民從八十年代等待對岸朝鮮改革開放，興起這邊的重工業；直到今天，丹東人民繼續等待對岸富起來，開放邊境，振興丹東的進出口運輸。這種持之以恆地等待一個未知，彷彿定調了賈濤力作品中的世界觀：世界處於鉅變邊緣，主角伺機而動，準備參與這場翻天覆地的變革。

《無題》驟眼看是熟悉的賈濤力畫風：個體漫漫踱步於荒誕國度，仔細一看當中的敘述卻不尋常。藝術家早期罕有使用的明快色彩從右上方斜劈而下，大筆油彩顏料攪動起一個多維度的空間。本拍品沿用《風景》系列經典水準直線形式構圖，再加入透視效果和超現實主題、角度：畫面前方不再是大家熟悉賈濤力的頹垣敗瓦，而是透視着地平線下巨型骷髏手臂和後方的一片渾沌，令人聯想到達利有關時間、空間的處理。骷髏從後擁抱着紅火球人，兩者都隱藏在身穿生化防護服的個體和浮城之後。防護服主角小心翼翼地捧着一個白色包裹，躊躇着要否步往帶有蘇俄建築色彩的浮城，構成充滿預言符號的畫面。賈濤力與部份西方來自前共產國家的藝術家一樣，如來自羅馬尼亞的艾德里·安格尼 (Adrian Ghenie)、前東德的尼奧·羅施 (Neo Rauch)，他們都使用人們過往熟悉的圖式，語境雖然不一樣，但都具有其獨特的切入點，呈現了新一代如何了解世界、歷史的視角。

藝術家承認「好幾件作品裡這個頭上著火的人旁邊都有一個骷髏在擁抱他，在 [他] 的想像裡，這才是一個比較完整的本體，對生命、青春來說，死亡的鏡像也同時存在」。紅火球人這個意象早於 2006 年開始醞釀，於 2011 年成形，《無題》中紅火球人尾隨着賈濤力作品反覆出現的骷髏頭。這幅作品的紅火球

與骷髏不合常理比例地巨大，頭部幾乎與整棟樓房一樣高，造成視覺上極大的衝擊。骷髏頭的右手筆觸延續了《風景》系列簽名式的閃電筆鋒，剛勁線條帶有藝術家強烈的個人風格。這些隱喻骷髏手臂的刷筆，耐人尋味地伸向浮城的底部，不知道是伸手支撐它繼續浮動，還是別有用心打算把它拿下。比例誇張的骷髏張手擁抱一座城市，甚有哥雅《巨人》(Francisco de Goya's *The Colossus*) 的影子，龐大的超人類與卑微的平民對立，呈現各方掙扎求存的韌力、在絕景奮力生活下去的期許。賈濤力曾解釋他作品中的錯覺：「很多繪畫使人產生錯覺以後，會讓人不經意而安住在錯覺當中，我有時想讓錯覺變得不那麼舒適，以此引發觀者的思考。由於不適應，他們會對此產生一些懷疑，如果因此能夠細細地去試著體會創作者在真實創作中最微妙的感知和用意，那麼當人們再去看待各種藝術流派或者藝術形式的作品時，就會出現新的視角和認識」。

《無題》把各種矛盾圖樣並置畫中，畫面張力被推至一種史詩式高度。防護服主角依舊沈寂踱步，似乎蓄勢待發準備要應對，又似是一副「以不變應萬變」之態，讓觀畫的人代入其中，進入藝術家新生代對世界、對未來的想像。



Detail of the present lot 拍品局部



Francisco de Goya, *The Colossus*, 1808-1812, Museo del Prado, Madrid, Spain
弗朗西斯科·德·戈雅《巨人》1808年至1812年作 西班牙 馬德里 普拉多博物館

138 AFFANDI 阿凡迪

(1907-1990)

Self-Portrait With A Statue

signed with artist's monogram and dated '1978'
(lower right)
oil on canvas
126 x 99 cm. (49 $\frac{5}{8}$ x 39 in.)
Painted in 1978

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

US\$330,000-450,000

PROVENANCE

Private Collection, Indonesia
Private Collection, Singapore
Acquired from the above by the previous owner
Anon. Sale, Christie's Hong Kong, 29 November 2015, Lot 50
Acquired at the above sale by the present owner

LITERATURE

Sardjana Sumichan, Affandi - Vol I, Bina Lestari Budaya
Foundation, Jakarta; Singapore Art Museum, Singapore, 2007,
(illustrated, Fig 52, p. 128).

自畫像與雕塑

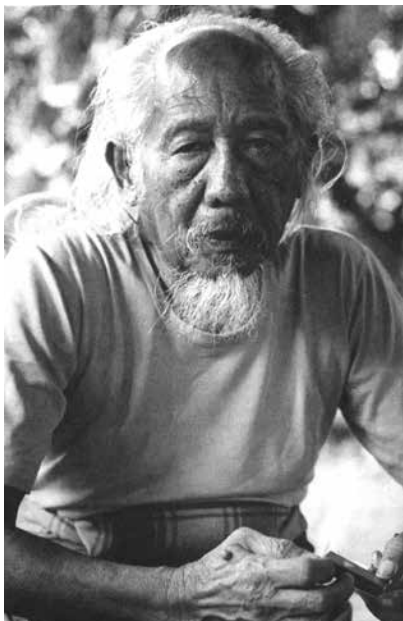
油彩 畫布
1978 年作
款識：藝術家花押 1978 (右下)

來源

印尼 私人收藏
新加坡 私人收藏
前藏者購自上述畫廊
香港佳士得 2015年11月29日編號50
現藏者購自上述拍賣

出版

2007年《阿凡迪-第一卷》Bina Lestari Budaya
基金會 雅加達 印尼 及 新加坡美術館 新加坡 (圖版，
第52圖，第128頁)



Affandi
阿凡迪

"It is quite amazing to see a painter so tirelessly paint himself again and again. In every portrait there is a feeling that the painter is searching for something, some meaning, as if he was unfamiliar with the person he was painting."

- Umar Kayam





Affandi at an exhibition in Paris.
阿凡迪攝於巴黎的一個展覽中。

One of the most significant artists within the canon of 20th century Indonesian art is the expressionist painter Affandi. Affandi's long embrace of self-portraiture is relatively unparalleled in art history. Despite being interested in a breadth of subjects in his paintings, Affandi would return to the self-portrait in times where he needed to turn his gaze inwards to refocus his intentions. The artist's constant visitation of the theme of the self-portrait is not -- as some may commonly mistake -- a preoccupation with the self, but more a visual meditation of the physical world that he inhabits, and which he has seen change along with changes in his physical and psychological self. Each return to the theme yielded new spiritual revelations of the self and reached new psychological depths, as Affandi used his creative instincts and canvases to track his inner-journey.

Painted in 1978 with impressive articulation, *Self-Portrait with Statue* vividly captures the physical likeness of the elderly Affandi and is superimposed with the landscape of his inner-self through his signature use of flowing paint strokes. The wild lines of his wispy hair and beard soften his gaze that hauntingly fixes upon the viewer while asserting the vitality of his presence. The creases of his face come to life in thick, spirited lines of yellow, red and green, lighting his face upon a shadowy background of brown and beige hues. The addition of a statue to the image makes it a rarity among Affandi's series of self-portraits, and the dark figure echoes the silhouette of a *Wayang* figure.

Wayang played a significant role towards Affandi's unique practice as an artist. He was highly inspired by the spontaneous and vivacious lines, which became his signature style instilling emotional quality to his paintings, and at the same time Affandi had a deep connection to one of its character named *Sukrasana*. Affandi often compared his appearance with *Sukrasana*, who, though being a rather ugly protagonist in the world of *wayang*, has a kind heart and supernatural abilities which enable him to bring a heavenly garden to earth. In this painting, the visage of the artist becomes one with the statue, thereby reflecting his belief that life permeated all objects, both animate and inanimate.

Through its primary colours, anatomical semblance to the artist, gestural and vigorous strokes, the present lot connects the audience with the artist's inner-life. Affandi prioritized his emotions above all and let them lead both his practice and his personal life. A dynamic, mesmerizing piece *Self-Portrait with Statue* forces the viewer to engage with the piece as poetically and emotively as Affandi created it. Aside from being a tool of self-reflection, Affandi's self-portraits clearly delineate his artistic trajectory, tracing the development of his style and practice years throughout his artistic journey. In the artist's impressive oeuvre, the self-portrait is considered one of his most important themes in which his canvas becomes a storytelling medium.

「一名畫家能這麼孜孜不倦地作自畫像、而且重複無間，確實令人稱奇。每幅自畫像均隱約帶有訊息，就是畫家似乎在尋找著什麼，尋找某種意義，好似他與作品主角是全然陌生人。」

— 印尼著名社會學者兼作家，烏瑪·卡雅姆

縱觀 20 世紀的印尼藝術中最重要的畫家之一，無疑是阿凡迪。他對自畫像的堅持和信仰，在印尼藝術史中可謂無人能及。濃郁興趣，當他需要從內檢視、來重新盤點創意蘊時，就會回到自畫像這一主題中。這位印尼大師屢造訪自畫像主題，並非是因藝術家過分關注自我 - 而有些人確實常有所誤解 - 反之，這些作品反映了他對自身存在的物質世界的視覺冥想，並在其中經歷身心自我的源源改變。每一場回到自畫像主題之旅，都會帶出新的自我靈性的啟發，同時也刻擊出更寬廣的心理維度；而阿凡迪靠著創作直覺和畫布按圖索驥，來探究自己心靈的歷程。

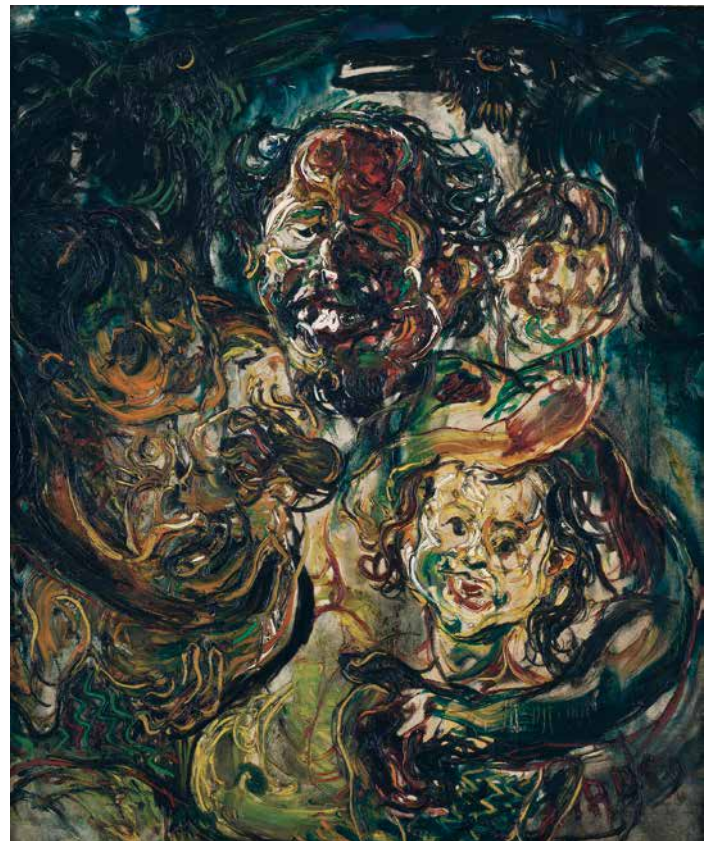
《與塑像入作的自畫像》繪於 1978 年，其生動的表達令人激賞不已：此作品栩栩如生地捕捉了阿凡迪耄耋之年的外觀；藝術家透過獨特筆法，將這形象迭于自我內在景觀之上，整個呈現如行雲流水。纖細髮鬢和鬍鬚儘管線條狂野，卻使他凝視觀者的那份悠遊眼神柔和許多，也為他的風采更增添存在感。畫中阿凡迪臉龐上的皺紋，透過濃重、活潑的黃、紅和綠色線條顯得繪聲繪色，使整個臉在棕褐色的暗影背景中亮了起來。而添加於此自畫表述的塑像，使這幅作品成為阿凡迪自畫像系列中的一個罕見珍品；這暗色塑像，使人想到了傳統爪哇皮影偶戲中的人偶。印尼的獨特皮影戲，在阿凡迪獨特的藝術創作實踐中佔有重要的角色。他深受這些人偶充滿自發性而生動的側影所啟

發，爾後也成為他獨有的風格印記，為其作品注入更多情感特質；同時，阿凡迪也與皮影戲傳統中一位名為蘇卡拉薩那的人物建立了特別關聯。阿凡迪經常將自己的外觀與蘇卡拉薩那相比較；後者在爪哇皮影戲界被公認是名其貌不揚的人物；儘管如此，他卻有一顆善良的心、以及令人欽羨的超能力，他能將一座世外花園搬到人間。在此作品中，大師的外表與塑像合二為一，更反映了他信仰的價值感：無論有生命與否，「萬物皆有靈」。

作品《與塑像入作的自畫像》，透過其原色、與藝術家外觀的神似、動勢和靈躍的筆法，為觀者與大師的內在生命間建立橋樑。阿凡迪重視自己的創作情感勝於一切，讓其指引他的藝術實踐和個人生活。作品朝氣蓬勃、令人縈繞於懷，帶著觀者在詩境和情感上與作品溝通，從而經歷大師在創作時所投注的詩意和心路。阿凡迪的自畫像除了是自省的工具，也明晰地呈現了他的藝術創作軌跡，讓我們得以追溯他創作之旅的風格和實踐進程，從中細細品味。在藝術家令人印象深刻的作品中，自畫像為主題的繪畫因藝術家將畫布轉為敘事媒介，也被公認為是其最重要的創作主題之一。



Affandi, *Self Portrait*, 1975, Christie's Hong Kong, 23 November 2014, Lot 120, sold for HK\$4,480,000
阿凡迪《自畫像》1975 年作 香港佳士得 2014 年 11 月 23 日 編號 120
成交價：4,480,000 港元



Affandi, *Affandi and Grandchildren*, 1959, Christie's Hong Kong, 30 May 2015, Lot 3, sold for HK\$7,000,000
阿凡迪《阿凡迪與孫兒》1959 年作 香港佳士得 2015 年 5 月 30 日 編號 3 成交價：7,000,000 港元

PROPERTY FROM A DISTINGUISHED ASIAN PRIVATE COLLECTION
亞洲顯赫私人收藏

139 LEE MAN FONG 李曼峰

(1913-1988)

Family in Harmony

signed, dated and inscribed in Chinese (middle left)
oil on masonite board
90.2 x 121.8 cm. (35½ x 48 in.)
Painted in 1959
two seals of the artist

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

US\$260,000-360,000

PROVENANCE

Acquired directly from the artist by the previous owner
Anon. Sale, Sotheby's Hong Kong, 4 April 2011, Lot 348
Acquired from the above sale by the present owner

和諧之家

油彩 纖維板
1959 年作
款識：一九五九年三月作于椰加達 曼峰 (左中)
藝術家鈐印兩枚

來源

原藏者得自藝術家本人
香港 蘇富比 2011年4月4日 編號348
現藏者購自上述拍賣



Xu Bei Hong, *Scenes Inspired by Yu Xin's Poetic Sentiment*, Christie's Hong Kong, 31 May 2016, Lot 1381. Realised at HKD 32,600,000
徐悲鴻《庾信詩意圖》佳士得香港 2016年5月31日 編號 1381 成交價：32,600,000 港元



一九五九年三月七日
柳加達
畫

"As an Oriental artist, he has renewed and transformed Western oil painting by imbuing it with the essence of Chinese ink painting, achieving a mutual identity between subject and object, at the same time vastly opening the restrictions on traditional Chinese painting."

-Michelle Loh

Family in Harmony was painted in 1959 by Lee Man Fong - one of the most important pioneering figures of Indonesian Modern Art movement. This work was created after Lee Man Fong's return to Indonesia from The Hague, where he was awarded a scholarship and even held some successful solo exhibitions. This stunning painting is a testament to Lee Man Fong's artistic techniques gaining a new level of maturity. With the academic skill gained from studying abroad as well as being classically trained in Chinese ink tradition, Lee Man Fong's works incorporate the best of both Eastern and Western worlds into his highly distinctive canvases.

Painted around the same time as *Family of Horses* (Christie's Hong Kong, 26 May 2016, Lot 53), the choice of the subject for *Family in Harmony* demonstrates the artist's penchant for the animal. It also coincides with the favourite subject of the great Chinese painter Xu Bei Hong, who was much admired by Lee Man Fong. In contrast to its predecessor, in *Family in Harmony* Lee Man Fong was experimenting with the creation of pictorial space, placing the horses in a distant landscape setting. The scene depicts a tender moment of a horse family instead of their vivacious energy. The stallion is seen standing regally while the mare and foal lovingly embrace under a tree. It is interesting to see that Lee juxtaposed two characteristic qualities of the horses in the present lot, the strong and the gentle, humanizing them within a composition.

With the calmness and serenity of the scene, a sense of movement is smoothly introduced through Lee's gestural brushstrokes. These strokes forming the mane and the tail of the horses; as well as the foliage; dew and the ground gently wraps Lee's animal subjects. With this little detail we can see that Lee Man Fong pushed the limit of the oil medium to the execution of brush strokes even more, mimicking the airiness and lyrical brush of Chinese ink. On the other hand, we can see that Lee was influenced by the great Dutch Impressionism movement through the choice of colours he used for this painting. Lee's application of muted tones adorned his main subject in modesty blending into the landscape, drawing the viewer's attention ever towards the entire composition as a harmonious unison between Mother Nature and the animal.

Family in Harmony showcases the importance and continuing relevance of Chinese culture and cultural meaning in Lee Man Fong's life and work throughout his artistic *oeuvre*. Lee's mastery at the blending of East and West in his oil paintings is not under question. His works remain highly sought-after and are found in both public and private collections internationally. It is without a doubt that Lee Man Fong is revered as one of Indonesia's finest and most lauded artists of all time.



Lee Man Fong, *Peace Doves*, Christie's 24 November 2018, Lot 11, sold for HKD 16,300,000
李曼峰《鸽子》佳士得香港 2018 年 11 月 24 日 編號 11 成交價：16,300,000 港元



Isaac Israels, *Portrait of Raden Mas Jodjana*, Christie's 25 May 2019, Lot 58, sold for HKD 4,325,000
艾薩克·伊斯瑞奧斯《喬加娜王子肖像》佳士得香港 2019年5月25日 編號158 成交價：4,325,000 港元



Lee Man Fong, *Three Horses*, 1959, Christie's Hong Kong, 26 November 2016, Lot 53, sold for HKD 1,740,000
李曼峰《三馬圖》1959年作 佳士得香港 2016年11月26日 編號53 成交價：1,740,000 港元

「作為東方藝術家，他通過將西方油畫融入中國水墨畫的本質來更新和改造西方油畫，將主體與客體的身份統一，同時極大拓寬了對傳統中國畫的框架。」

— Michelle Loh

《和諧之家》是由印尼現代藝術運動最重要的先驅人物之一——李曼峰於一九五九年創作完成。彼時他剛剛完成在荷蘭海牙的進修，期間榮膺獎學金並成功舉辦了數次個展，而後返回印尼。這幅精妙殊甚之作正展現出李曼峰臻於至境的純熟繪畫技巧。憑藉在海外遊學中吸取的學院派技法，以及早年接受的中國傳統水墨訓練，李曼峰將東西方藝術精髓一併融入這方獨具個人魅力的畫布之上，恣意展現其不可遏制、無拘無束的才華。

《和諧之家》與《馬之家》（佳士得香港，2016年5月26日，編號53）創作於同一時期。其對作品主題的選擇無疑表露出藝術家對馬的癡迷；這恰巧也是李曼峰十分仰慕的中國繪畫大師徐悲鴻最偏愛的題材。與其前作相反，在《和諧之家》中，李曼峰將三匹馬置於杳渺靜謐的自然景致之中，以嘗試構建新的繪畫空間。場景刻畫的是砥憤情深的溫情一刻，而非颯烈狂飆的躍動英姿。成年雄馬昂首挺立、威嚴肅穆；而一旁的雌馬則飽含慈愛地與年幼的馬駒引頸擁臥於樹下。李曼峰將馬的兩種截然不同的姿態並置於一個場景中，勇武與溫柔相互映襯成趣，為三匹馬注入了生動鮮活的人性。

與平靜清幽的氛圍形成反差的是，一絲細膩流暢的動感透過李曼峰寫意灑脫的筆觸躍然紙上，勾勒出獵獵迎風的鬃毛與愜意揮擺的馬尾，以及婆娑的樹葉、瀰漫的霧靄、與大地山石，於渺茫明滅間將三匹馬環繞其中。這一細節展現出李曼峰將油畫媒材的極限拓展至筆觸的掌控與變化，以呈現中國傳統水墨的輕盈與抒情。另一方面，該作的色彩基調也暗示出荷蘭印象派運動對藝術家的深刻影響。李曼峰以暗色調描繪畫中的主題，三匹馬，使其悄無聲息地融入周圍的環境之中，將觀者的注意力集中在統一的整体畫面之上，使之成為大自然與動物之間的一篇和諧樂章。

《和諧之家》展現了中國文化與其文化意涵在李曼峰整个人生及其畢生作品中的重要意義與綿延不斷的緊密聯繫。其油畫均無疑顯示出將東西方完美融合的高超技法。時至今日，他的作品仍然備受青睞，進而被國際許多私人藏家與公立機構收藏。毋庸置疑，李曼峰是印尼史上的最卓絕且最受讚譽的藝術家之一。

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

140 HENDRA GUNAWAN 古那彎

(1918-1983)

Minum Tuak (Drinking Palm Wine)

signed, inscribed and dated 'Hendra Bali '80' (lower left)
oil on canvas
130 x 190 cm. (51 $\frac{1}{8}$ x 74 $\frac{3}{4}$ in.)
Painted in 1980

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

US\$370,000-490,000

PROVENANCE

Private Collection, Asia

把酒言歡

油彩 畫布
1980 年作
款識：Hendra Bali 80 (左下)

來源
亞洲 私人收藏



Paul Gauguin, *Les Parau Parau*, 1891, Hermitage Museum, Russia
保羅·高更《會話》1891年 俄國冬宮博物館

"(His paintings) radiate with colour - clashing, surprising sweet - but somehow almost always brilliantly resolved in the composition as a whole."

- Astri Wright



Minum Tuak is an enchanting representation of Hendra Gunawan's artistry and passion for his nation and its people. Hendra's masterpieces often captured daily life with the serene vistas of Indonesia's untouched nature as its background. The simple gathering of men and women enjoying *tuak* (palm wine) is monumentally captured in the present lot. In Bali, *tuak* has been a part of the daily life and culture. In previous times, *tuak* was readily available anywhere through street vendors who would carry jugs around the neighbourhood and make stops whenever people called them. For farmers and workers akin, drinking *tuak* is a routine at the end of the day as a way to wind down after a long hard day of labour. In the present lot, Hendra painted the villagers in a leisurely approach to life and generous time on their hands – gathering on the beach with a *kendi* (jug) of *tuak*, engaging in intimate conversation.

In many of Hendra's canvases, women are the primary focus of the composition. His approach is similar to that of Paul Gauguin, who honoured female figures as irreplaceable members of a thriving society. It is interesting to see that, while male figures are present in the current painting, it is towards the female figure that Hendra anchors his composition. She is wrapped in the traditional *kebaya* paired with pastel coloured skin which sets her apart from other figures portrayed in the painting. Concurrently, with the woman's gaze and the man on the right, our attention moves towards the man who is seated at the base of a big tree enjoying a sip on *tuak* while caring for his child who is reaching out playfully to the *tuak* that the father is sipping.

Gentle gestures makes Hendra's figures subtly connected to one another. Highly influenced by *Wayang* puppetry, Hendra's figures are painted sideways with exaggerated features, such as elongated limbs, thick feet with widely spaced toes, long necks and large eyes. Hendra's heavily stylized figures embodies the quality of the hard-working people of Indonesia. Moreover, Hendra incorporates the *Batik* pattern in their clothing and onto their skin with gestural brushstrokes, as part of their Indonesian identity and culture which he always celebrates.

Besides the cultural reference, Hendra's paintings are recognizable for the use of striking colours, exemplifying the medium's expressive potential. Hendra imbued the three main figures in the present painting with vibrant and lively colours. At the same time, the other couple conversing at the back are painted in muted colours that transition into the calm landscape of the beach. Hendra's precision in colour play elevate the atmosphere of the scene and introduced dynamism in his works, creating depth and balance to the composition. Unconventional in his choice of colours, it is of Hendra's bold expression in celebrating and redefining Indonesian culture through his art. When all of these elements combined, Hendra's work is an eclectic pictorial symphony to one's eye, especially the Bali period.

Bali had become a paradise for many artists, both locals and Europeans alike, including Affandi, Adrien-Jean Le Mayeur, Walter Spies, and Rudolf Bonnet. Artists were inspired to capture the liveliness of the island and its people through their art. It was also a place that was chosen by Hendra Gunawan to spend the rest of his life after his imprisonment. In Bali Hendra found peace and happiness that inspired him to produce large-sized canvases, such as the present lot. It is likely that *Minum Tuak* is one of Hendra's first paintings after relocating to Bali in 1980. The rhythms of daily life in Bali, combined with the lushness and beauty of the island and its beach, seem to have provided Hendra with the images of freedom, openness, and enjoyment that he so craved. It is during the Bali period that we can see Hendra's mature artistry that reminds us of the expressionism movement.

Visually stimulating, *Minum Tuak* expresses the intense emotions of the artist, and his ideals regarding the beauty of the simple life. This brilliant piece showcases Hendra Gunawan's ability to present multiple contrasts layer of meaning through his paintings: it straddles between dynamism and balance, intellect and emotions, as well as tragedy and joy.



Affandi, *Minum Tuak*. Christie's Hong Kong, 23 November 2013, Lot 38, sold for HKD 2,440,000
阿凡迪《飲棕櫚酒》佳士得 香港 2013 年 11 月 23 日 編號 38 成交價：2,440,000 港元



Ernst Ludwig Kirchner, *Street, Dresden*, 1908, Museum of Modern Art, New York
恩斯特·路德維希·基希納《街》1908 年 美國 紐約 現代藝術博物館



Tuak seller in Bali circa 1930s.
峇里島飲酒賣家，約 1930 年代

「（他的畫作）洋溢著色彩——衝突的、驚嘆的、甜美的——但不知為何幾乎總是驚艷地融合到整個構圖之中。」

—Astri Wright

這幅盈濃濃郁魅惑旖旎之姿的畫作《把酒言歡》，折射出藝術家亨德拉·古納萬精湛的藝術造詣與其對故土與同胞飽含的一片熾熱深情。亨德拉的作品慣以印尼群島未經染指的靜謐自然為背景，捕捉當地人的平素日常。該件作品所呈現的正是個寓意豐富的場景：男人與女人們乘興圍坐，暢飲棕櫚酒（又作椰花酒）。在巴厘島，棕櫚酒已成為日常生活和本土文化的一部分。彼時，棕櫚酒隨處可見。商販們肩挑酒壺，穿街過巷，逢沽酒者，只需一聲召喚，便奉酒上門。于農民與工人階層而言，在結束了一整天的辛苦勞作後，喝上一杯棕櫚酒，已成為每日慣例。作品中，亨德拉描繪了一組悠然暢適的村民——他們在海邊沙灘上圍著酒壺，聚飲談天；生動刻畫出當地人達觀暢快的生活態度與豪擲光陰的閒散日常。

在亨德拉的眾多畫作中，女性一直是其作品的縮影。與保羅·高更類似，女性形象被描繪讚頌為日常生活與社會運轉中不可替代的元素。有趣的是，雖然該作中出現了男性人物，但亨德拉卻選擇將其中一位女性作為構圖的重心：她身著明艷的傳統娘惹衫（芭雅服），映襯著粉彩敷染的皮膚，使得她在眾人當中格外耀眼。同時，隨著女人的目光投向右邊的男人，觀者的注意力轉移到坐在大樹下的男性身上：他一邊小口啜飲著棕櫚酒，一邊在照顧著他身邊不停嬉鬧且試圖伸手探向酒杯的孩子。

亨德拉透過對細微肢體動作的傳神刻畫將人物精巧地聯繫在一起。受哇揚皮影傀儡戲的影響，亨德拉描繪的人物均以側面示人，容貌外形誇張而極具戲劇張力，如修長的四肢、粗壯的雙腳、撐開的腳趾、頎長的脖頸與大眼睛。這些藝術家創作出的高度風格化的人物凝練著印尼人勤勉的品質。此外，亨德拉以流暢自然的筆觸將巴厘島獨特的蠟燭圖案融入畫中人物的服飾與皮膚的紋案，作為其一貫賦頌的印尼民族身份與文化的象徵。

除了豐富的文化意涵，亨德拉的畫作還因其明麗鮮豔的色彩而引人矚目，且能最大限度地展現媒材的藝術表達潛力。亨德拉為該作中的三位主要人物注入了明艷動人的色彩；而他們身後的另一對情侶則以暗色描繪，使畫面自然地過渡到遠處寧靜的海濱與沙灘。藝術家精準的用色濃縮了場景中的活潑氛圍，並為其作品注入了蓬勃的生命力，為構圖創造出縱深的立體感與平衡。其標新立異的色彩運用，作為一種大膽前衛的藝術表達，正是亨德拉對印尼文化的禮贊與重塑。當所有這些元素合而為一，亨德拉的作品，特別是其巴厘島時期的畫作，就猶如一曲不拘一格的視覺圖像交響樂。

巴厘島早已成為許多藝術家的天堂，無論是當地人抑或是歐洲藝術家，如阿凡迪、阿德里安·讓·勒邁耶、沃爾特·史畢斯和魯道夫·邦尼。他們的靈感都源自這片島嶼與島上的人們所蘊藏的活力，進而試圖透過藝術捕捉這片盎然的生機。這也是亨德拉·古納萬出獄後選擇渡過餘生的安身之所。在巴厘島，亨德拉找到了寧靜與幸福，這激發他開始創作大尺幅的作品，如本次呈現的拍品。這幅《把酒言歡》極有可能是亨德拉於一九八零年移居巴厘島後創作的第一幅畫作。當地的日常生活節奏，加之島嶼海灘間蔥蘢繁茂的美麗景致，似乎為亨德拉提供了一直所渴望的自由、率真與單純的樂趣，並凝固為一幅幅生動的畫面。正是在巴厘島時期，亨德拉的藝術表達遂臻於成熟，蛻變為極強的表現主義風格。

這幅充滿感官刺激的畫作《把酒言歡》正表達了藝術家對理想的生命之美與天真的強烈情感。這件精彩絕倫的佳構展現出亨德拉·古納萬透過繪畫呈現多層次對比與衝突的非凡能力：動感與平衡、理智與情感，以及悲劇與歡樂，皆兼備其中。

PROPERTY FROM AN IMPORTANT DANISH COLLECTION
丹麥重要私人收藏

141 LUONG XUAN NHI 梁春爾
(1914-2006)

Le Repos (Resting)

signed in Chinese and dated '1936' (upper right);
signed 'LUONG XUAN NHI' (lower left)
ink and gouache on silk
66 x 89 cm. (26 x 35 in.)
Painted in 1936
one seal of the artist

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Private Collection, Denmark
Thence by descent to the present owner

LITERATURE

International Exhibition of Arts and Techniques, Les Ecoles
D'Art De L'Indochine, exh. Cat., Hanoi, Vietnam, 1937
(illustrated, unpagged)

休憩

水墨 水粉 絹布
1936年作
款識：春爾 丙子 (右上)；LUONG XUAN NHI
(左下)
藝術家鈐印一枚

來源

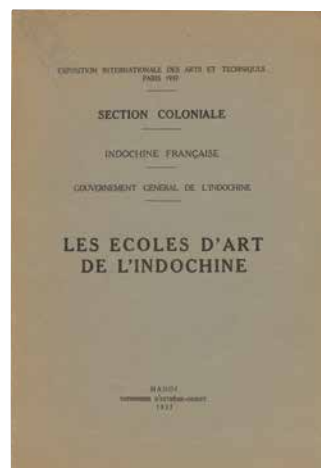
丹麥 私人收藏
現由原藏家家屬收藏

出版

1937年《國際藝術和技術展覽會》展覽圖錄印度支那
藝術學校 河內 越南 (圖版，無頁)



The current lot (bottom) presented in the booklet
圖冊中刊印的本文所涉作品 (下幅)



Front cover of *Les Ecoles D'Art De L'Indochine*, a booklet printed for the
International Exhibition of Arts and Techniques of Paris in 1937
法國巴黎世界博覽會 (1937年) 刊印的《印度支那的藝術學院》圖冊的封面





Luong Xuan Nhi, *Le Pêcheur et Sa Famille (Fisherman and Family)*, 1940, Christie's Hong Kong, 26 May 2019, Lot 110, sold for HKD 4,685,000
 梁春爾《漁夫和家人》1940年作 佳士得香港 2019年5月26日 編號110
 成交價：4,685,000 港元

LUONG XUAN NHI, THE AMBIGUOUS MESSENGER

Luong Xuan Nhi certainly was one of the most honoured painters in Vietnam, and entered the Hanoi School of Fine Arts in 1932 in the cohort of the seventh class.

In the previous year in 1931, the Colonial Exhibition in Paris opened to great acclaim, highlighting the works of his predecessors, graduates or students. The exhibition welcomed 8 million visitors including 1 million foreigners, was universally lauded and praised in the press and was appreciated (and bought) by several collectors. Le Pho, Nguyen Phan Chanh, Mai Trung Thu, Vu Cao Dam, amongst others who exhibited there, had already successfully gained a strong following.

From 1932 to 1937, Luong Xuan Nhi was in his class, the most outstanding student and the awards dutifully followed: the SADEAI (Society for the Encouragement of Annamite Art and Industry) awarded him a silver medal in 1935, a gold medal in 1936 and a 'Special Prize' in 1937.

That same year, 86 of his paintings on silk were selected for the International Exhibition of Arts and Techniques of Paris. Prior to this, no other Vietnamese painter had ever been promoted to this extent by the French authorities. The 1937 exhibition, which Le Pho was appointed as the director for the Indochinese section - was held in a different context to the 1931 exhibition. Progress must exceed prestige at a time when universal questioning was needed. The 1930s were marked by a worldwide upheaval in political, economic, social and cultural models, and colonial Vietnam was no exception to the rule.

In 1930, the nationalist mutiny in Yen Bay and the Nghê An riots inaugurated a decade of profound change. In France, the election of the *Front Populaire* in June 1936 modified France's vision and ambition. For Vietnam, an amnesty decreed by the colonial power on August 27, 1936 freed many revolutionary leaders who resumed their struggle. Strikes broke out everywhere and much more, an inquiring commission embodied by Justin Godard was designated to go to Saigon. Its verdict was very critical: "the formidable work accomplished by France in Indochina is a fiction".

To better understand the current lot presented here, this context must be first mentioned. Luong Xuan Nhi synthesized all the questioning

going on at the time. The booklet titled *The Art Schools of Indochina*, was published in Hanoi in 1937 by the General Government of Indochina during the Universal Exhibition in Paris. This helped him promote his realistic subjects. This promotion not only confirmed his talent but also instrumentalized it. France had to disengage and Vietnamese independence became a possibility the French wanted to accelerate.

To be precise, in the booklet, seven paintings were illustrated: two Tran Van Can, one Le Yen, one falsely attributed to Le Yen and three Luong Xuan Nhi paintings. In addition to *Le Repos (Resting)*, the other two works presented in the booklet are *La Jonque (Junkboat)* and the *Jeune Marchand de Thé (The Tea Seller)*. Popular subjects to depict a simple and rural Vietnam. There was no illustration of the beautiful elegant city girls in *ao dai* that he also favoured as painting subjects at the time.

Le Repos (Resting) could be viewed as a manifesto of the time. The four characters (one woman, three men); the rural landscape; the horse and the cart, all describe a certain realism that the phantasmagorical tree and the blue of the water relativize together. The protagonists of the work are simple, peaceful people whose faces oscillate between being at rest and a sense of fatalism. There is no urban elegance depicted but a rural solemnity. None of them have individual poses but instead form a group solidarity, and the abundant black ink and the typical velvety gouache together create a scene that bends towards the centre of the painting. One of the recurring themes of the *Tu Luc Van Doan (Autonomous Literary Group)*, which was very influential at the time, is illustrated in the painting: the rural landscape, the worker, the simple masses that must be honoured and helped.

In those years the great journeys are being prepared both geographically and ideologically. Some will leave for the West (France) without really looking back, others, more numerous, will turn to nationalism. All however, will advocate independence.

Later, Luong Xuan Nhi, the messenger for the French, became the messenger of the Northern regime, one of the quasi-officials of the regime. Ambiguity of the message or of the messenger?

Jean-François Hubert
 Senior Expert, Vietnamese Art



Detail of the present lot 拍品局部

曖昧的信使——梁春爾

一九三二年，以第七期學員身份考取河內藝術學院的梁春爾無疑是越南最受讚譽與尊崇的畫家之一。

在此前，於一九三一年舉辦的備受矚目的巴黎殖民地展覽上，梁春爾的前輩、同學及同儕的作品被重點推介展示。此次展覽接待了包括一百萬外國人在內的共計八百萬參觀者，在世界範圍內受到報刊媒體的普遍讚譽與高度評價，其中許多作品得到收藏家們的青睞與收藏。其中黎譜、阮潘正、梅忠恕、武高談等人已於藝壇展露鋒芒，頗多擁躉。

一九三二年至一九三七年間，梁春爾在校成績斐然，屢獲殊榮，如：安南藝術暨工業活動促進協會（SADEAI）於一九三五年授予其銀質獎章；一九三六年授予金質獎章；一九三七年授予「特別獎」。

同年，八十六幅梁春爾的絹本繪畫入選法國巴黎世界博覽會（主題為藝術與科技）。此前，從未有任何越南畫家被法國官方如此大肆推舉。該世博會上，黎譜被任命為印度支那館館長，這與此前一九三一年的殖民地展覽的背景大相徑庭。在這個亟需普遍質疑的時代，唯有超越聲望與權威的突破方能脫穎而出。二十世紀三十年代，世界範圍內的政治、經濟、社會與文化模式產生了翻天覆地的劇變，殖民時期的越南亦不例外。

一九三零年，安沛省與又安省爆發的民族主義兵變暴動開啟了十年的深刻變革。在法國，一九三六年六月人民陣線贏得大選，改變了法國的願景與雄心。在越南，一九三六年八月二十七日殖民政府頒佈特赦令，釋放了多位重新投身鬥爭的革命領袖。罷工在各地爆發，愈演愈烈。一個由札斯廷·戈達德領導的調查委員會被派往西貢。該委員會給出了關鍵結論：「法國在印度支那完成的艱巨偉業均是虛構的。」

為了更好地理解本次呈獻的拍品，還須首先瞭解彼時的歷史背景。梁春爾將當時社會的所有質疑一一納入自己的作品。一九三七年巴黎世界博覽會期間，印度支那殖民政府在河內出版了一本題為《印度支那的藝術學院》的小冊子。此舉對梁春爾現實主義題材的作品產生極大助推。這不僅是對其才華的肯定，同時也將藝術轉化為思想傳播的工具。法國不得不解除對殖民地的控制；而越南的獨立也隨之提前到來。

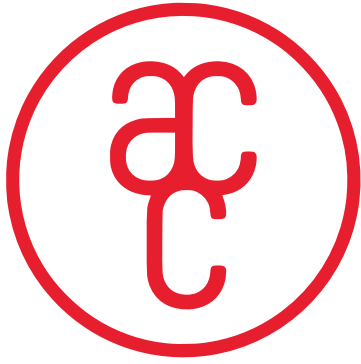
確切而言，在這本小冊子中共刊印了七幅畫：兩幅陳文瑾的作品、一幅樂仁的作品、一幅錯歸為樂仁的作品、及三幅梁春爾的作品。除了這幅《休憩》，畫冊中介紹的另外兩幅畫作分別為《垃圾船》和《年輕的茶販》，均選取描繪越南淳樸鄉村風情的熱門題材；並未收錄其同時期同樣偏愛並創作的以美麗優雅身著襖黛的城市少女為主題的畫作。

《休憩》亦可視作彼時的時代宣言。畫中四個人物（一女三男）；遠處的鄉村景致；中景的馬與馬車，所有元素都在描述著與背景中仿若仙境幻化而來的枯樹與濃郁靛藍湖水形成錯位與反差的具體的現實。畫中人物樣貌淳樸、平和，他們的表情在安逸與宿命感之間搖擺不定。畫中沒有城市的優雅，卻散發鄉村獨有的莊嚴。幾個人物姿態雖不分主次，卻形成了一個親密的整體；濃重沉鬱的墨色與典型的天鵝絨般柔軟的水粉，共同營造出一個圍繞畫面中心精心排布的似真似幻的場景。該作中的諸多元素如：鄉村景色、工人與必須得到尊重與扶持的敦厚民眾，均為彼時頗具影響力的自力文團所反復宣揚的主題。

在那些歲月裡，人們在地域上與思想上都在準備開啟偉大的旅程。有些人將奔赴西方（法國），一去不返；其他更多的人將投身民族解放運動；而所有這些探索都是為了追求獨立之精神。

後來，梁春爾，這位昔日的法國信使，成為了北方政權的革命先驅，政府的准官員之一。

讓·弗朗索瓦·于貝爾
越南藝術資深專家



asian cultural council

On behalf of the Asian Cultural Council (ACC) and our global Boards of Trustees, we are delighted to partner with Christie's for this special auction in support of ACC's mission to advance international dialogue, understanding, and respect through cultural exchange.

We believe strongly that cultural exchange can transform the world, and that the arts—as a universal means to express the values, attitudes, and concerns of cultures—are uniquely positioned to advance cross-cultural understanding. Since 1963, ACC has supported 6,000 exchanges of artists, scholars, and arts professionals across Asia and the United States representing a diverse range of artistic disciplines. This expansive network of alumni and colleagues are a testament to how an immersive experience in another culture has significant impact on an individual's worldview, as well as a ripple effect on communities worldwide.

We are incredibly moved by the outstanding generosity of ACC alumni, Cai Guo-Qiang (ACC 1995) and Liu Wei (ACC 2011), and ACC supporter Zhang Huan, who have donated works in support of the Asian Cultural Council. These exceptional artists are pioneers in both the fields of art and cultural exchange—transcending national borders and pushing artistic boundaries through innovative materials, processes, concepts, and collaborations. These beautiful works available for sale at Christie's Hong Kong Modern and Contemporary Art auctions highlight each artist's unique, trailblazing methods. Cai Guo-Qiang's *Peony and Dahlia No. 2* showcases his characteristic gunpowder drawing; Zhang Huan's *Horse No. 2* layers soft, ephemeral strokes of incense ash; and Liu Wei's *East* blends vibrant oil on canvas. That each of these individuals represent such diverse processes mirrors the works of ACC itself—we are interdisciplinary, global, process-oriented, and champion the power of the individual to build meaningful connections and effect positive change in our complex world.

Once again, we extend our gratitude to Cai Guo-Qiang, Liu Wei, Zhang Huan, Christie's, and ACC supporters around the globe. Proceeds from this special auction will enable cultural exchange opportunities for the next generation of artists and scholars towards ensuring a more harmonious and peaceful world.

謹代表亞洲文化協會（ACC）及其全球理事會，我們將與佳士得連袂呈獻本次特別籌畫的慈善拍賣，旨在支持協會透過文化交流促進國際間的對話、理解與尊重的使命。共襄善舉，不勝欣忭。

我們深信，文化交流可以改變世界；而藝術作為一種表達不同文化間價值觀、態度與關注議題的普遍媒介，在促進跨文化理解方面具有獨特優勢。自一九六三年成立以來，亞洲文化協會已資助六千個交流項目，惠及多位來自亞洲與美國的不同領域藝術家、學者及藝術類專業人士。這個由校友及同僚組成的龐大網路驗證了在另一種文化中的沉浸式體驗如何能對個人的世界觀產生巨大影響，同時也對全球社區產生了漣漪效應。

在此特別感謝亞洲文化協會校友蔡國強（一九九五年）、劉韋（二零一一年），及協會支持者張洄。他們慷慨捐贈自己的作品以支援協會的善舉令人動容。這幾位傑出的藝術家皆為藝術與文化交流領域的先鋒——他們透過革新的媒材、創作流程、概念與合作，跨越了國界，拓展了藝術的界限。香港佳士得夜間拍賣將呈獻他們獨特且兼具開創性的技法。蔡國強的《牡丹與大麗花之二》採用其標誌性的火藥畫法；張洄的《馬2號》以香灰堆疊勾勒柔美而易逝的筆觸；劉韋的《東方》則在畫布之上融和鮮豔的油彩。他們的創作風格迥異，折射出亞洲文化協會的核心精神——作為一個跨學科、全球性、以過程為導向的機構，我們支持並捍衛以獨立的個體力量構建意涵豐富的聯繫，並在複雜的世界中產生積極的改變。

至此，我們再次向蔡國強、劉韋、張洄、佳士得，及全球各地亞洲文化協會的支持者致意。本次專拍的收入將用作支援新世代藝術家與學者進行更多文化交流，藉以建構一個更加和諧和平的世界。

Miho Walsh, Executive Director
華美穗，執行董事

Wendy O'Neill, Chairman
溫蒂·奧尼爾，主席





The Asian Cultural Council (ACC) is a nonprofit foundation that provides opportunities for international cultural exchange to artists, scholars, and arts professionals in Asia and the United States. Through fellowships, grants, achievement awards, public programs, alumni engagement, and other cultural exchange initiatives, ACC invests in individuals whose work advances international dialogue, understanding, and respect across borders.

Founded in 1963 by John D. Rockefeller 3rd, ACC is headquartered in New York City with regional offices and ACC Foundations in Hong Kong, Manila, Taipei, and Tokyo. Over the past six decades, ACC has made \$100 million in grants enabling nearly 6,000 exchanges for artists, scholars, and arts professionals that support travel, research, and significant cultural immersion and engagement abroad, yielding profound personal transformation and a dynamic network that brings together 26 countries in Asia and the U.S. All of ACC's programs facilitate the exchange of knowledge focused on process-driven cultural connectivity designed to last long after the term of the grants. ACC's grant-making and other programs leverage its wide network of alumni, staff, and institutions across the United States and Asia to identify and work with the next generation of leaders in the fields of arts and culture.

To provide for our programs, the Asian Cultural Council is also a grant-seeking organization, raising support from individuals, corporations, and foundations in the United States and Asia to provide more exchange opportunities for artists and scholars. In recent years, ACC has also expanded its public programs through convenings, conferences, and gatherings of practitioners, funders, and scholars to enhance dialogue on critical issues in the fields of arts, culture, and international exchange. Its signature program is the East-West Dialogue lecture series, conceived as a public platform for ACC to advance the values of cultural exchange through dynamic discussion and probing inquiry.

For more information, visit asianculturalcouncil.org

亞洲文化協會（ACC）是一個非盈利基金會，為亞洲與美國的藝術家、學者及藝術類專業人士提供國際文化交流的機會。透過獎助金、津貼、成就獎金、公共項目、校友參與和其他文化交流活動，協會致力於向促進國際間的對話、理解與尊重的個人提供經濟支持。

亞洲文化協會由約翰·洛克菲勒三世於一九六三年創立，總部設在紐約市，在香港、馬尼拉、臺北和東京設有地區辦事處及基金會。在過去的六十年裡，協會已授予總計達一億美元的獎助金，資助了近六千個交流項目，為藝術家、學者及藝術類專業人士提供差旅、科研和重要海外多文化沉浸式體驗與現場參與的資金支持，同時促進了自身的深刻轉型，構築了一個充滿活力的網路，將亞洲二十六個國家與美國緊密聯繫在一起。協會所有專案均旨在支持專注於文化溝通的知識交流，以過程驅動為主旨規劃架構，以期在獎助截止後仍能獨立運轉。協會的捐贈及各類項目透過其在美國與亞洲各地的校友、專員和機構組成的廣闊網路，發掘並與下一代藝術文化領域的領導者們開展深入合作。

為了維持項目運轉，亞洲文化協會同時也在尋求與更多贊助者展開合作，面向美國及亞洲的個人、企業與基金會募集資金，為藝術家和學者提供更多交流機會。近年，協會透過召集會議、邀請從業者、贊助人及學者共赴雅集等方式，拓展公共活動的形式，加強藝術、文化與國際交流領域的重要議題的對話。其標誌性的「東西方對話」系列講座，透過活躍的討論與深入性的探究為協會構建了一個強調並珍視文化交流價值的公共平臺。

欲瞭解更多資訊，請瀏覽 asianculturalcouncil.org

Clockwise from top right 從右上方順時針方向：
Cai Guo-Qiang 蔡國強 © Museo Nacional del Prado
Zhang Huan 張洵 © Zhang Huan Studio
Liu Wei 劉韋 © Liu Wei Studio



142 ZHANG HUAN 張洄

(B. 1965)

Horse No. 2

signed and titled in Chinese; dated '2019' (on the reverse)
incense ash on linen
150 x 100.5 cm. (59 x 39 5/8 in.)
Executed in 2019

HK\$150,000-200,000

US\$20,000-26,000

PROVENANCE

Donated by the artist on behalf of the Asian Cultural Council

Zhang Huan is the only artist represented in this special section who is not an alumnus of the ACC grant program, rendering his donation all the more inspiring. Zhang Huan embraces and enacts ACC's belief in the power of cultural exchange to inspire individuals, build bridges, and bring nations together in shared understanding through the universal language of art. An ardent supporter of ACC's mission of advancing international dialogue, understanding, and respect, he generously responded to ACC's request for participation in this auction by offering *Horse No. 2*, an iconic work from his celebrated series of "ash" paintings.

Many ACC grantees maintain that it is by leaving one's home country that one gains a greater insight into one's own cultural context. Following a decade of creating conceptual artwork in New York, it was upon Zhang Huan's return to China in the late 2000s that he found his characteristic medium: ash painting. This unusual technique sprang from an epiphany of sorts. For Zhang Huan, "incense ash is not incense ash, not a kind of material, but collective souls, collective memories and collective blessings." In *Zhang Huan: The Ash Works of Zhang Huan*, Nina Miall notes: "it was the transcendent beauty of ash, rediscovered while burning incense at Shanghai's Longhua Temple, which provided the sought-after 'ingredient' for his extensive body of new work...for an artist embarking on experiments with new media, the allure of ash was manifold. In addition to the cultural and historical importance, incense ash held a crumbly aesthetic appeal, and more importantly, was redolent of an intensely practiced spirituality, the material embers of an immaterial act."

This same catalogue describes the actual process Zhang Huan utilizes to create these haunting, beautiful works. "With broad brushstrokes, Zhang applies a foundation of powdered ash to canvasses with carefully prepared adhesive grounds, before building up the surface texture with larger flakes and joss stick remnants....Working up the larger paintings demands such an energetic dispersal of ash on the part of the artist that it assumes a performative quality, inviting knowing parallels with the "action painting" of Jackson Pollock."

ACC is honoured to count Zhang Huan in our community of friends, alumni, and other individuals whose support makes our work possible.

馬 2 號

香灰 麻布
2019 年作
款識：《馬 》 No. 2 張洄 2019 (畫背)

來源

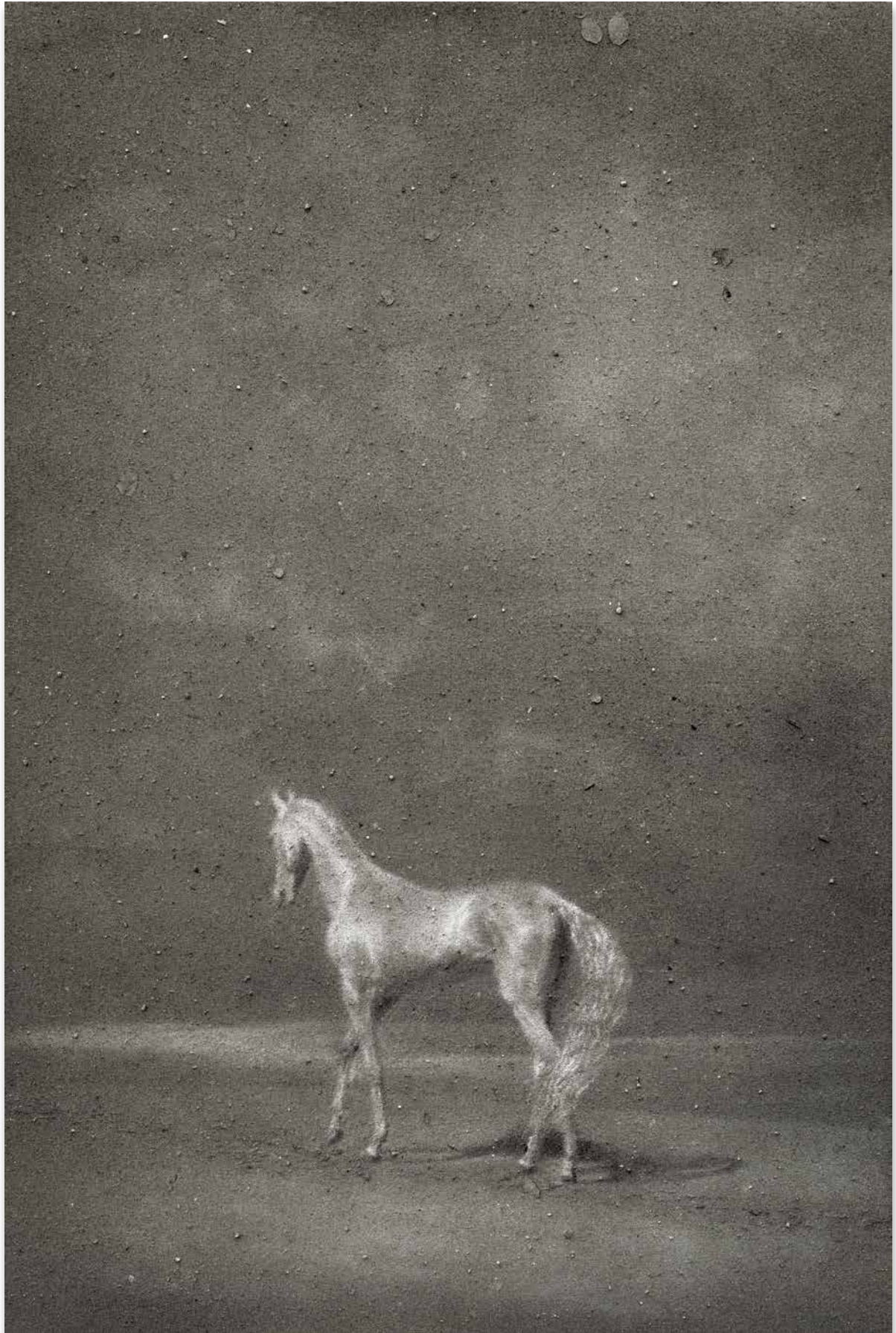
藝術家代表亞洲文化協會捐贈

張洄是本次慈善拍賣中唯一一位非亞洲文化協會 (ACC) 會友的藝術家，他的善舉使我們深受鼓舞。張洄擁護並踐行了協會的信條：以文化交流的力量啟迪個人，架設溝通的橋樑，並透過普世的藝術語言將聯繫國際，達成共識與理解。作為對協會「促進國際間對話、理解與尊重」這一使命的堅定擁護者，他慷慨地回應了本次邀約，為拍賣會提供這件其最負盛名的系列『香灰』中的標誌性作品《馬 2 號》。

很多受協會資助對象均主張，只有離開自己的祖國才能更加深刻地理解自己的文化背景。張洄在紐約進行了十年的觀念藝術創作後，在二十一世紀零年代末重返故土，最終找到了極具個人風格的繪畫媒材：香灰。這種極不尋常的創作技法源於藝術家一系列的精神頓悟。於張洄而言，「香灰不是香灰，它不是一種物質，而是集體的靈魂、集體的記憶與集體的祝福。」在《張洄：張洄香灰系列作品集》中，妮娜·米奧爾指出：「張洄在上海龍華寺上香時，重新發現了香灰的超然之美，這為他的新作品提供了大量「原料」……對於一個開始嘗試全新媒材的藝術家而言，香灰的誘惑是多方面的。除了文化與歷史的重要意義之外，香灰還具有一種脆弱易碎的美學感染力，更重要的是，它散發著精神凝聚的縹緲芬芳，是由無形信仰煉化而成的物質餘燼。」

同一本畫冊中描述了張洄創作這些令人魂牽夢繞的美麗作品的實際過程。「張洄用寬大的筆觸在精心上膠打底的畫布上塗抹一層粉狀香灰，然後用更大的鱗片狀香灰和線香的餘燼堆砌雕琢出表面肌理……在處理較大尺幅的畫作時，藝術家需要用力將香灰大面積地鋪散開來，這使其具有了行為表演性，讓人不禁聯想到傑克遜·波洛克的『行為繪畫』。」

亞洲文化協會十分榮幸能將張洄納入我們的群體。正是仰賴這些故舊知交與傑出會友的鼎力支持，才使我們的工作得以延續。



143 CAI GUO-QIANG 蔡國強

(B. 1957)

Peony and Dahlia No. 2

titled 'Peony and Dahlia No. 2', titled and signed in Chinese, signed, dated, and inscribed 'Cai Guo-Qiang 2017. PRADO' (lower right)
gunpowder on canvas
183 x 152.5 cm. (72 x 60 in.)
Executed in 2017

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

US\$390,000-520,000

PROVENANCE

Donated by the artist on behalf of the Asian Cultural Council

EXHIBITED

Madrid, Spain, Museo Nacional del Prado, The Spirit of Painting. Cai Guo-Qiang at the Prado, October 2017 - March 2018.

Cai Guo-Qiang arrived in New York in 1995 for his year-long ACC Fellowship. Cai, who had been living and working in Japan for a number of years, was selected to join the PS1 International Studio Program. Known today for his stirring gunpowder drawings and electrifying explosion events, Cai had already begun to experiment with gunpowder early in his artistic career. Exploring an art form whose explosive possibilities were restricted within the New York metropolis, Cai sought the larger canvas of the American West. "I wanted to go to the Nevada Nuclear Test Site," Cai recalled "[ACC] managed to get three permits, one from the FBI, one from the Department of Energy, and one from the Department of Defence." Flanked by an assistant, videographer, and cameraman, armed with gunpowder from dismantled Chinese firecrackers, Cai made his first work in the U.S., a miniature mushroom cloud that would pave the way for future gunpowder paintings and explosion events.

Peony and Dahlia No. 2, a gunpowder on canvas work, is a stunning example of the evolution of Cai's artistic expression. It was created on-site for his solo exhibition at the Prado in 2017. "This work," he explained, "is the first coloured gunpowder of mine to be auctioned. Before, my gunpowder paintings were mostly black and white. I started working more with colour gunpowder, which comes from daytime fireworks in 2016. Somehow this use of colour gunpowder goes well with one project I've been undergoing, which is my personal journey through Western art history."

Beyond talent and leadership in their field, ACC selects individuals for its grants who show significant potential to engage with the places where they undertake their fellowships. With a commitment to fostering cross-cultural connections and a keen insight into the international arts landscape, Cai has been a longstanding philanthropic partner to ACC, generously donating to support the next generation of artists and arts professionals from China.

牡丹和大麗花之二

火藥 畫布
2017年作
款識：Peony and Dahlia No.2 牡丹和大麗花之二，蔡 Cai Guo-Qiang 2017. PRADO (右下)

來源

藝術家代表亞洲文化協會捐贈

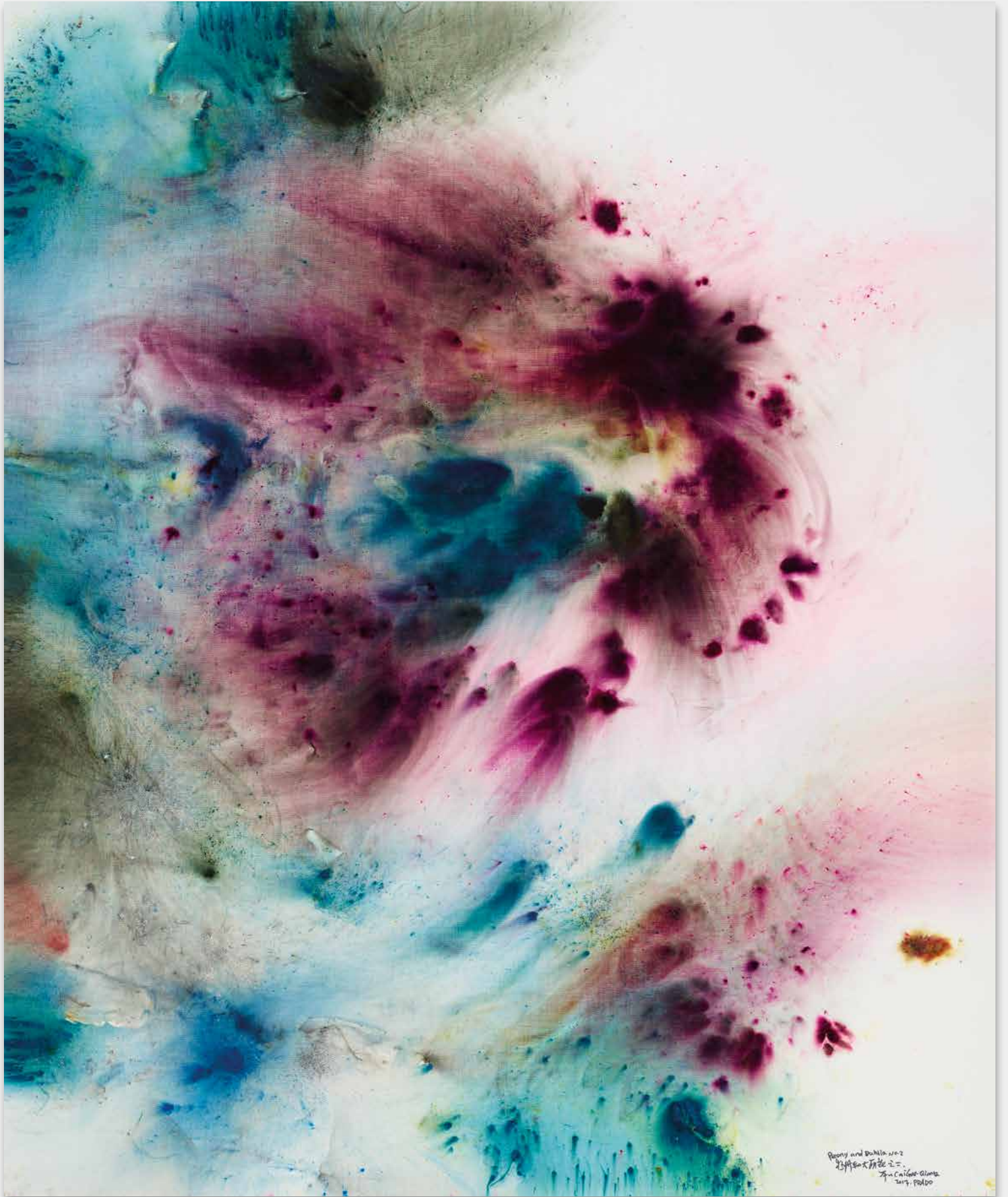
展覽

2017年10月 - 2018年3月「蔡國強在普拉多：繪畫的精神」國立普拉多美術館 馬德里 西班牙

一九九五年，蔡國強赴紐約參加為期一年的亞洲文化協會（ACC）學者交流項目。此前他已在日本生活工作多年，後加入 PS1 國際工作室項目。蔡國強以充滿力道的火藥畫和震懾的煙火爆表演蜚聲國際，他在藝術生涯早期，便開始了以火藥作為實驗媒材。由於紐約的大都會密集格局限制了火藥爆破這種藝術形式的表達潛力，蔡國強故轉移至美國西部尋找更大的「畫布」。「我想去內華達核子試驗基地」，蔡國強回憶道，「協會設法幫我申請到了三張許可證，分別由聯邦調查局、能源部和國防部簽發。」蔡國強在助理、錄影師、攝影師的陪同下用中國鞭炮拆解出的火藥，在美國創作了他的第一件作品——微型蘑菇雲，為其隨後的火藥畫與裝置爆破表演開拓了道路。

《牡丹和大麗花之二》是一幅在布面上完成的火藥繪畫，可視為展現蔡國強藝術演進的絕佳例子，於二零一七年普拉多博物館個展現場創作完成。他解釋道：「這件作品是我首次在拍賣會上拍的彩色火藥畫。之前的火藥畫大都是黑白的。二零一六年，我開始更多地使用日間煙火表演中用到的彩色火藥創作。而這種對彩色火藥的運用與我一直在進行的一個項目相得益彰，這也是我個人在西方藝術史上的一段特殊歷程。」

被亞洲文化協會選擇為贊助對象的人士，不單在其領域內展示才華與領導力，更加具有潛力在項目地點積極製造交流。憑藉對跨文化交流的滋養與堅持，以及對國際藝術現狀的敏銳洞察，蔡國強一直是亞洲文化協會的長期慈善合作夥伴，慷慨解囊以支援中國的下一代藝術家與藝術專業人士。



Requy and Della 2002
23 1/2 x 36 1/2 in.
Acrylic on canvas
1 1/2 x 1 1/2 ft.

144 LIU WEI 劉韡

(B. 1972)

East

signed in Chinese; signed and dated 'Liu Wei 2020' (on the reverse)

oil on canvas

120 x 120 cm. (47 ¼ x 47 ¼ in.)

Painted in 2020

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

US\$130,000-160,000

PROVENANCE

Donated by the artist on behalf of the Asian Cultural Council

Liu Wei received an ACC Fellowship in 2011 to engage with New York's vibrant contemporary art landscape. Living, as Cai Guo-Qiang and his family did, in the historic Westbeth artist housing complex in Greenwich Village, Liu, who was an established artist at the time, had a rare opportunity for investigation and reflection. Liu cherished having the time for visiting museums and art institutions in New York and beyond; the chance to interview fellow artists on their methodologies; and connection with the ACC community of artists. He also had the time and opportunity to explore other art forms—music, dance, and theatre. By chance, Liu was in his temporary home in New York when the historic Hurricane Sandy hit the city, leaving him without power and in a community that lost major collections of artwork because of flooding. The experience of living through this disaster with the support of ACC and his fellow artists left a lasting impression on Liu and changed the way he thought about New York City.

ACC prides itself in supporting artists across artistic disciplines. Liu Wei, himself, embodies an interdisciplinary spirit with an artistic practice that spans video, installation, drawing, sculpture, painting, and a wide variety of styles. His work also engages with themes across cultural contexts, in particular the urbanization and architecture of China's cityscapes.

Liu Wei's oil on canvas painting, *East*, showcases his signature use of colour, repetition, and minimalism. In the late 2000s, Liu began creating paintings by generating patterns and pixels using computer software. The resulting patterns would then be applied to the canvas in a method he described in a 2014 ARTnews interview with Barbara Pollack (ACC 2006, 2015) as a "pure logic into colour." Christie's, too, has interviewed Liu Wei, noting his deep understanding for "the complex connecting threads that link artists of different periods." In donating *East*, Liu Wei has further strengthened the ties with his community in New York, and significantly invested in supporting the next generation of ACC grantees.

東方

油彩 畫布

2020年作

款識：劉韡 Liu Wei 2020 (畫背)

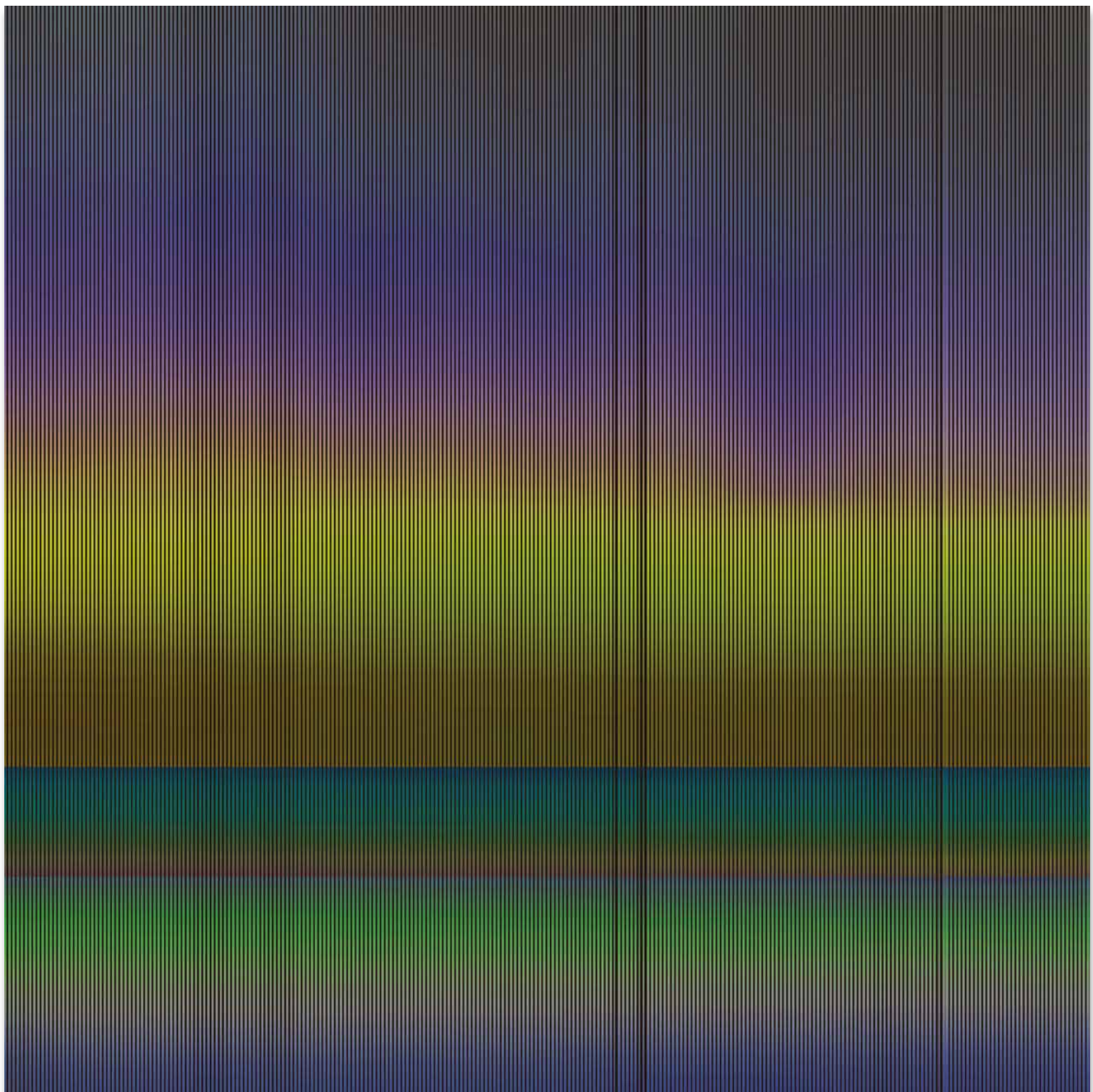
來源

藝術家代表亞洲文化協會捐贈

劉韡於二零一一年獲選加入亞洲文化協會 (ACC) 學者交流項目，由此步入充滿活力的紐約當代藝壇。如蔡國強與其家人一樣，選擇在格林威治村著名的魏斯貝絲藝術家公寓定居的劉韡彼時已是一位風格成熟藝術家，借助這次難得的契機進行實地考察與反思。劉韡非常珍視這段流連穿梭於紐約等地各大博物館與藝術機構的時光，以及探訪當地藝術同儕，瞭解其創作方法的機會；並與協會的藝術家社群建立聯繫。同時，他也抽空利用各種機會去探索其他藝術形式，如音樂、舞蹈及戲劇。巧合地是，當歷史性的颶風「桑迪」登陸紐約的時候，劉韡剛好住在當地的臨時寓所裡，經歷了漫長的停電斷水，並在洪水中遺失了大量藝術作品。這次在協會及其藝術伙伴的支援下從大災難中度過難關的切身體驗，給劉韡留下了深刻印象，也改變了他對紐約的看法。

亞洲文化協會一直以支持多元領域的藝術家為自豪。而劉韡本人正體現了一種跨學科精神；其藝術實踐涵蓋影像、裝置、素描、雕塑、繪畫及其他豐富多樣的藝術風格；其作品同樣涉及跨文化背景的主題，特別是中國的城市化進程與建築景觀。

劉韡的這幅布面油畫《東方》，展示出其對色彩、重複與極簡主義的標誌性運用。在二十一世紀開始後，劉韡採用了電腦軟體生成圖案和像數進行繪畫創作，最後再將合成的圖案轉移到畫布上。他在二零一四年接受 ARTnews 網站的藝評家芭芭拉·波拉克的採訪中，曾將這種方法描述為「純粹地將邏輯轉化為色彩」。同樣，在與佳士得的訪談中，劉韡表達出其對「將不同時代的藝術家們連綴起來的龐雜繁複線索」的深刻理解。在捐贈《東方》的過程中，劉韡進一步加強了與紐約社區的聯繫，並為支持下一代協會的獎助對象慷慨解囊。



145 SEAN SCULLY 尚·史考利

(B. 1945)

North Eagle

signed 'Sean Scully', titled and dated 'NORTH EAGLE 1983-84', inscribed 'OIL' (on the reverse)
oil on linen
193.5 x 183.5 cm. (76 1/8 x 72 1/4 in.)
Painted in 1983-1984

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

US\$520,000-780,000

PROVENANCE

David McKee Gallery, New York
Collection of Bo Alverdyd, Switzerland (acquired from the above in 1984)
Timothy Taylor, London
Anon. sale; Bukowskis Stockholm, 14 May 2014, lot 418
Acquired from the above by the present owner

EXHIBITED

New York, David McKee Gallery, Sean Scully, September-October 1983.

LITERATURE

Marla Price (ed.), Modern Art Museum Fort Worth / Hatje Cantz Verlag, Sean Scully: Catalogue Raisonné of the Paintings, Volume II, 1980-1989, Berlin, 2018 (illustrated, p. 90).

北方之鷹

油彩 麻布
1983-1984年作
款識：Sean Scully NORTH EAGLE 1983 - 84 OIL
(畫背)

來源

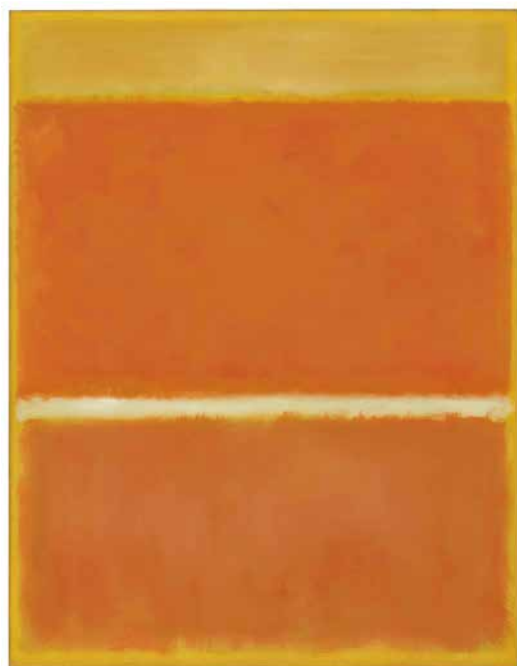
美國 紐約 David McKee畫廊
瑞士 Bo Alverdyd收藏 (於1984年購自上述畫廊)
英國 倫敦 Timothy Taylor畫廊
Bukowskis 斯德哥爾摩 2014年5月14日 編號418
現藏者購自上述來源

展覽

1983年9-10月「Sean Scully」David McKee 畫廊 紐約 美國

出版

2018年《尚·史考利：圖錄全集 第二冊 1980 - 1989》
Marla Price編輯 沃斯堡現代美術館 / Hatje Cantz Verlag
柏林 德國 (圖版：第90頁)



"My paintings talk of relationships: How bodies come together. How they touch. How they separate. How they live together, in harmony and disharmony ... My paintings want to tell stories that are an abstracted equivalent of how the world of human relationships is made and unmade. How it is possible to evolve as a human being in this."

- Sean Scully

Mark Rothko, *Saffron*, 1957. Christie's New York, 15 Nov 2017, lot 6B, sold for USD 32,375,000
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克·羅斯科《藏紅花》1957年作 佳士得 紐約 2017年11月15日 編號6B 成交價：32,375,000 美元





Street view in Fez, Morocco
摩洛哥菲斯街景



Sean Scully, *South Eagle*, 1983, Private collection
Artwork: © Sean Scully
尚·史考利《南方之鹰》1983年作私人收藏

Featuring a rare combination of warm corals and cool blues, Sean Scully's *North Eagle* is one of the earliest mature examples of his large-scale iconic striped paintings. As one of the most celebrated contemporary abstract artists working today, Scully is known for his use of simply organized stripes to evoke deep emotional responses in his audiences; examples of his work can be found in the collections of renowned public institutions such as the Museum of Modern Art in New York, Tate Modern in London, and the Artizon Museum (formerly known as the Bridgestone Museum of Art, Ishibashi Foundation) in Tokyo as well many important private collections. Painted between 1983-84, *North Eagle* was included in the artist's critically acclaimed solo exhibition in New York that signalled his arrival on the international art scene.

After moving away from taped lines and well-balanced grids that were the focus of his earlier work, at the beginning of the 1980s, Scully fully embraced the painterly quality of stripes that exude an ever greater sense of nuance and sensuality. Dominated by glowing bands of soft coral and rich teal that hug one another, *North Eagle* emits an energy that is serene and harmonious. A piece of small canvas painted with horizontal stripes of ochre and black is inserted into the larger canvas at the upper centre – a technique Scully introduced in his work since 1982. This presents contrasting elements of large and small surfaces and warm and cool colours coming together in the same frame, while adding a sculptural quality to the work.

The current work is one of two twinned paintings titled *North Eagle* and *South Eagle*, which deals with the dichotomy of north and south. Scully was born in Dublin, Ireland but raised in London, and *North Eagle* was painted at a time when the historic political troubles that consumed the island of Ireland were the subject of headlines around the world. Thus, the sense of division and togetherness entailed in these twinned works seems to echo the political struggle of the period. This polarity of north and south has been a common theme throughout the artist's oeuvre. Although *North Eagle* is a complete painting in its own right, issues of duality have been central to Scully's

work, particularly his interest in diptychs, "the pair, and the whole idea of coupling, is fundamental to my work. I've been working with diptychs for many years, which I believe represents an obsession with relations I wanted to put back into painting (abstraction as it's called) relationship, and the first relationship is ourselves in the mirror or ourselves with another" ('Kevin Power: Questions for Sean Scully', <http://seanscullystudio.com/assets/writings/interviews/kevinpower-pt-2.final.pdf> [accessed 23 March 2020]).

Scully's steadfast adherence to abstraction rose to international acclaim at a time when important painting trends of the early 1980s such as Neo-Expressionism prevailed in the United States and Europe. Artists such as Jean-Michel Basquiat and David Salle were revered for the subversive subjectivity and intense vitality of their works. In drastic contrast, Scully's work are characterised by his clearly delineated and simply organised stripes, the fascination of which stemmed from a trip to Morocco in 1969 where he encountered the variety of colours and patterns found in the area. Nuanced by the stepped surface, painterly brushwork and layered colours, Scully's works displays a non-referential yet meditative quality calling to mind the spaces seen in Mark Rothko's epic abstractions. Scully's mature style compliments his choice of straightforward composition, bringing to the fore the tactile properties of paint and the trace of the artist's own hand – an indication of labour that makes the painting all the more humane and profound. As the artist himself puts it, "In my paintings it's the stripe. A very old and neutral image. It's been used so often it doesn't have any meaning: I like that. The way I arrange them and the way I paint them totally decides the emotion in the painting. One stripe is a note; many stripes, all the same, is a chord played by hand. I try to get a mature or resonant feeling into the surface through labour and attention. The emotion should be pushed through by an image that has the same rhythm as hammering and constant drumming, painting by hand differently with every work" (S. Scully, quoted in M. Price, *Sean Scully: Catalogue Raisonné of the Paintings, Volume II, 1980-1989*, Berlin 2018, unpagged.).

「我的畫作聚焦於關係：人的身體是如何聚合在一起，又是如何接觸，如何分離。他們又是如何和諧或者不和諧地生活在一起。我的畫作正是用抽象作為載體，講述在人類世界中人與人之間的關係是如何建立與消亡的故事。而人類又是如何在這種環境中進一步發展繁衍。」

- 尚·史考利

採用了在藝術家作品中極不常見暖珊瑚調與冷艷藍調的配色，尚·史考利的《北方之鷹》一作，是他標誌性的大型條紋繪畫最早期的成熟傑作之一。作為當今最著名的當代抽象藝術家之一，史考利以其簡樸直接的條紋組織而聞名，激起觀者強烈深沉的情感反響。他的作品被眾多著名的公共藝術機構收藏，例如紐約的現代藝術博物館（Museum of Modern Art），倫敦的泰特現代美術館（Tate Modern），東京的阿迪森（Artizon）博物館（前身為石橋基金會普利司通藝術博物館）等。與此同時，私人藏家也對他的作品格外親睽。創作於1983至84年之間的《北方之鷹》也被囊括入了史考利在紐約廣受好評的個展，這標誌著他正式登上了國際藝術的舞台。

史考利在上世紀八十年代初期，逐漸遠離了早期創作中著重使用的在畫布上粘膠帶的創作方法，以形成穩定線條和平衡格線的創作效果，轉而投入了探索條紋這一意象的繪畫質感，彰顯出他前期作品中都不曾呈現出的細膩層次與感性。《北方之鷹》一作以柔和且散發光感的珊瑚色與飽滿的藍綠色為主色調，雙色在畫布上相互層疊、交織，散發出靜謐而又和諧的巨大能量。一小塊繪有赭石與炭黑色水平條紋的畫布則被嵌入大畫布的上部——這是史考利自1982年以來引入其作品中的一種全新技法。它呈現出大、小畫布，以及冷暖色調間的對比，這些反差又和諧共存於同一畫幅中，為平面的畫作增加了額外的雕塑質感。

《北方之鷹》是史考利創作的兩幅成對畫作中的一張，另一作即為對應的《南方之鷹》，強調南北間的對立。史考利出生於愛爾蘭都柏林，成長生活於倫敦，而《北方之鷹》一作創作背景極為特殊，是愛爾蘭歷史上政治極其動蕩的一個時期，不斷發生的衝突成為了全世界的新聞頭條。因此，這一組對畫既蘊含了地理上的分裂，卻又暗藏著更深層次的連結，似乎呼應了當時的政治鬥爭。在史考利的藝術生涯之中，南與北的兩極的分裂性一直是他極其重視並常探討的主題之一。儘管《北方之鷹》也可以單獨成作、創作上十分完整獨立，但二元對偶一直是史考利藝術的核心，尤其是他對雙聯畫的興趣更是深厚，他曾說道

「對偶本身，以及創造對偶的這個概念與方式，一直以來對我的創作都至關重要。我一直在努力探索雙聯畫這個題材，我認為這體現了我想重新將「關係」的探討融入到繪畫（也就是大家口中所謂的「抽象」）的迷戀，而最首要的關係就是我們與鏡中的自己、或者另一個自我的關係。」（'凱文·鮑威爾：向尚·史考利發問'）

在上世紀八十年代早期美國和歐洲盛行的新表現主義等重要藝術趨勢之際，史考利堅定不移地繼續他的抽象探索，贏得了國際贊譽。尚·米榭·巴斯奇亞（Jean-Michel Basquiat）和大衛·薩利（David Salle）等藝術家是因其作品內含顛覆性的主觀能量和強烈的生命力而受到崇敬。而與他們形成鮮明對比的是，史考利的作品以清晰的輪廓和簡單組織在一起的條紋為特徵，他對這種條紋的痴迷始於他1969年的摩洛哥之旅，在那裡他發現了該地區獨特的裝飾用色和圖案。借助於畫面拼接而產生的階梯狀的表面紋理、精細入微的繪畫筆觸和分層鮮明的色彩，史考利的畫作展現出一種雖無指向性，卻引人沉思的特質，讓人聯想到馬克·羅斯克（Mark Rothko）史詩般抽象畫中所呈現的空間。藝術家日漸成熟的風格與他簡潔的構圖相得益彰，將顏料的觸感和藝術家的手繪特徵突顯出來——這是畫家勞動與工作的標誌，使畫作本身更有人情味，也更使人深刻反思。正如史考利本人所說：「我的畫中，主題是條紋。一個非常古老和中性的圖像。它被如此頻繁地使用，以至於它已經沒有了任何特殊意義：這讓我很喜歡。我佈置它們、塗畫它們的方式完全決定了畫作所傳遞出的情感。一個條紋是一個音符；許多都一樣的條紋也就形成了手工演奏的和弦。我試圖通過手繪和我對於作品的關注度，讓畫面形成成熟的風格、引起觀者的共鳴。每一件作品都應通過一個圖像來傳遞它的訊息，而這個圖像理應與錘擊或打擊樂一樣有著熱烈的節奏感，只有通過每一件作品中都不同的手工筆觸才能傳遞這樣的訊息。」（尚·史考利，瑪·普萊斯引用，《尚·史考利：作品全集，第二卷，1980年-1989年》，柏林，2018年，未分頁。）



Jean-Michel Basquiat, *Sabado por la Noche (Saturday Night)*, 1984, Christie's London, 25 June 2019, lot 6, sold for GBP 8,378,250
Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.
尚·米榭·巴斯奇亞《週六晚上》1984年作 佳士得 倫敦 2019年6月25日 編號 6
成交價：8,378,250 英鎊

PROPERTY FROM AN AMERICAN COLLECTION
美國收藏

146 JENNIFER GUIDI 詹妮弗·吉迪
(B. 1972)

Untitled (Field SF #3) (Red and Lilac)

signed and dated 'Jennifer Guidi 2015' (on the reverse)
oil on linen
233.7 x 188 cm. (92 x 74 in.)
Painted in 2015

HK\$900,000-1,500,000

US\$120,000-190,000

PROVENANCE

Nathalie Karg Gallery, New York
Acquired from the above by the present owner

EXHIBITED

New York, Nathalie Karg Gallery, Jennifer Guidi
New Paintings, October-November 2015.

無題 (SF 疆域 #3) (紅和淺紫)

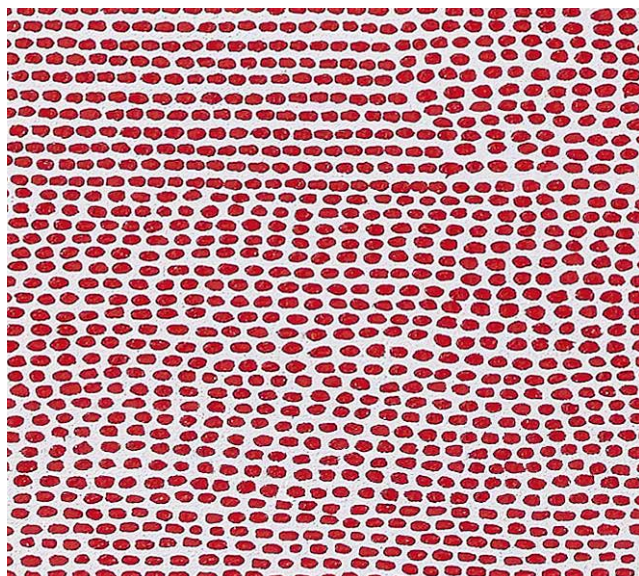
油彩 麻布
2015年作
款識：Jennifer Guidi 2015 (畫背)

來源

美國 紐約 Nathalie Karg畫廊
現藏者購自上述畫廊

展覽

2015年10月-11月「Jennifer Guidi New Paintings」
Nathalie Karg畫廊 紐約 美國



Detail of the present lot 拍品局部

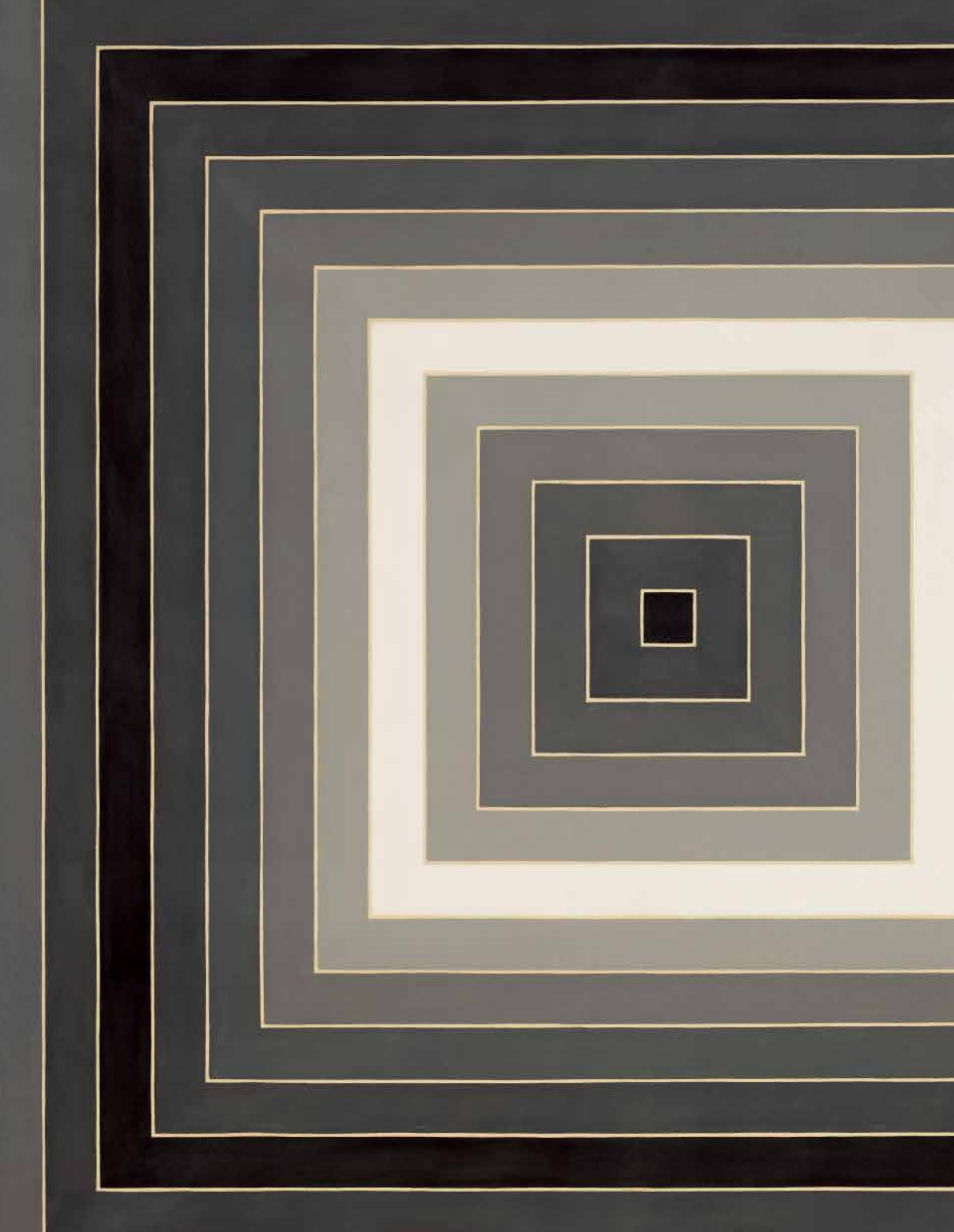
"I'm interested in the symbolism of light and dark, night and day, the moon and the sun. I'm interested in cyclical movement and how interconnected we all are."

- Jennifer Guidi

「我不僅對光明與黑暗、晝與夜、日與月的象徵感興趣，並且對周期性的律動以及我們所有人之間是如何地相互連結感興趣。」

- 詹妮弗·吉迪





Highlights

拍品精選

ONE

A GLOBAL
SALE OF
THE 20TH
CENTURY

現當代全球聯合夜拍

HONG KONG | PARIS | LONDON | NEW YORK

10 July 2020

7月10日

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PROPERTY FROM A SIGNIFICANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

1 MARTIN WONG 黃馬鼎

(1946-1999)

Untitled (Statue of Liberty)

signed and dated 'MARTIN WONG 1990' (upper right)
acrylic on canvas
24 x 36 in. (61 x 91.5 cm.)
Painted in 1990.

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

US\$200,000-320,000

PROVENANCE

Collection of the Artist
Private Collection (acquired directly from the artist by the previous owner)
P.P.O.W Gallery, New York
Private Collection, New York
P.P.O.W Gallery, New York
Acquired from the above by the present owner

無題 (自由女神像)

壓克力 畫布
1990年作
款識: MARTIN WONG 1990 (右上)

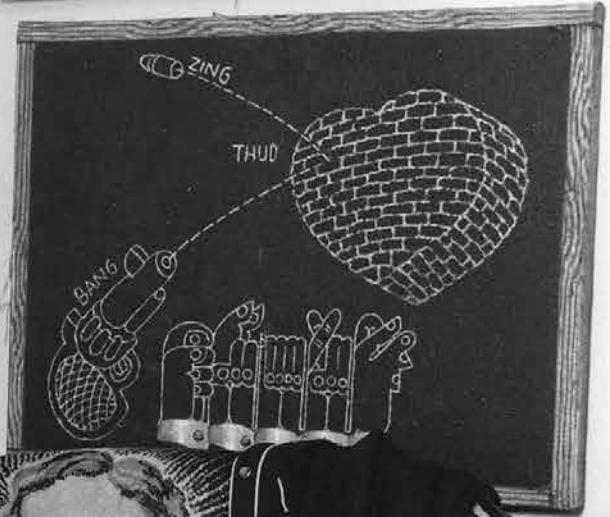
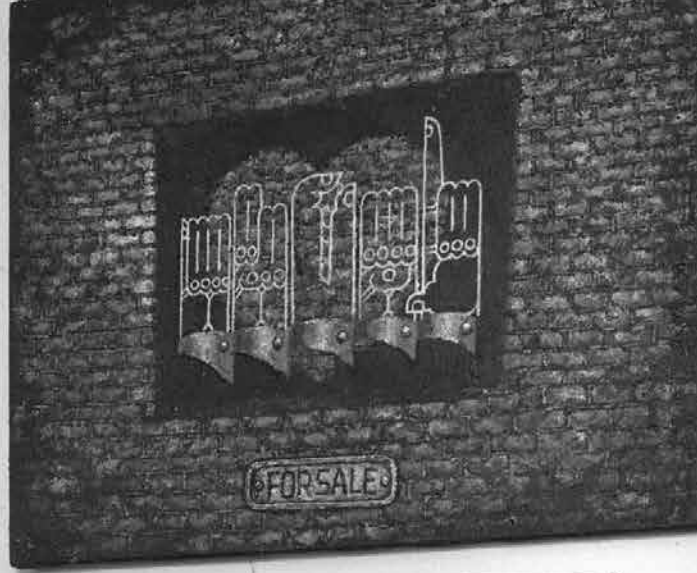
來源

藝術家收藏
私人收藏 (前藏者直接得自藝術家)
紐約 P.P.O.W 畫廊
紐約 私人收藏
紐約 P.P.O.W 畫廊
現藏者得自上述畫廊



Head of the Statue of Liberty, by Frédéric Auguste Bartholdy, Paris, 1878. photograph by Albert Fernique.
自由女神頭像 Frédéric Auguste Bartholdy 作 巴黎 1878 年
Albert Fernique 攝影





GRANDONO POR EBRIQ; FUERTE
ONAMBULO
mplo de Amor de la Vida Real
Fishing
for Boys
by Tom McNally

The Rich Rich
Alin Jenkin

EN THE RANGERS
E YOUNG

Martin Wong's *Untitled (Statue of Liberty)* is a haunting portrait of one of the world's most famous monuments. A symbol of liberty and freedom, Wong depicts the Statue of Liberty in a radically new and shocking way. With her head bowed and resting on her arm, she appears tired and dejected, her face lined with exasperation. It is a far cry from the proud and majestic pose of the real life statue that has welcoming generations of immigrants to New York City for nearly 150 years. The heavily symbolism of the Statue of Liberty seemingly resonated with Wong (born in Portland, Oregon to Chinese immigrant parents), as he painted at least half a dozen canvases featuring "Lady Liberty," and it would become one of the consistent themes of his career. Born in 1948, Wong spent a significant part of his career living and working in New York's Lower East Side, where his paintings explored the ethnic and social diversity of this unique neighborhood. Wong was the subject of a major, critically acclaimed, exhibition organized by the Bronx Museum in New York (which travelled to the Wexner Art Center, Columbus, Ohio) in 2015, and his work is held in a number of important public collections including the Museum of Modern Art and the Whitney Museum of American Art in New York.

In *Untitled (Statue of Liberty)*, Wong concentrates his attention on Lady Liberty's face. Traditionally an overlooked part of the statue (our concentration is often focused on her torch, her crown, or the book she is carrying), here Wong fills the canvas with her exasperated features. Instead of reproducing the green tinge of the oxidized copper original, Wong paints his Statue of Liberty constructed out of brick, a material which fascinated him throughout his career, and would become one of the central motifs of many of his paintings. For Wong, bricks acted as a metaphor for the urban landscape, a symbol of containment and entrapment. This meaning has been traced back to a period when the artist first arrived in New York and spent a time living in a decrepit hotel, and began using the bare bricked walls of the surrounding buildings as his subject matter.

黃馬鼎的《無題（自由女神像）》是一幅令人難忘的肖像畫，取材自世界最著名的不朽紀念性建物之一。作為自由與獨立的象徵，黃馬鼎以一種完全不同以往、令人震驚的方式描繪了自由女神像。她低著頭，把頭靠在胳膊上，臉上充滿了懊惱。這與現實生活中自由女神像驕傲雄偉的姿態相去甚遠，而且在過去 150 年來，這座雕像已經歡迎了好幾代的移民來到紐約市。自由女神像的重要象徵意義，似乎引起黃馬鼎的共鳴（他出生於俄勒岡州的波特蘭，父母為中國移民），因為他至少用畫布畫了六幅以「自由女神」為主題的畫作，而這也是他藝術家生涯中的一貫主題之一。黃馬鼎生於 1948 年，其職業生涯的很多時間都是在紐約下東區生活與工作，而且用其作品探索了這個獨特社區的種族和社會多樣性。黃馬鼎是 2015 年紐約布朗克斯藝術博物館所組織的一次廣受好評的大型展覽的主要核心（該展覽之後移往俄亥俄州哥倫布的衛克斯那藝術中心展出）。他的畫作被許多公共收藏中心所收藏，其中包括紐約現代藝術博物館和惠特尼藝術博物館。

在《無題（自由女神像）》中，黃馬鼎將注意力集中在自由女神的臉上。以習慣來說，這是這座雕像最常被忽略的部分（我們的注意力通常集中在她的火炬、她的王冠、或是她拿的書上）。在這幅畫中，充斥著她深沉的狀態。黃馬鼎並沒有複製出原件氧化銅的淡綠色調，而是改用磚造自由女神像來做刻畫。在他的整個藝術生涯中，這種磚造材料讓藝術家深深著迷，並成為他許多畫作的核心主題之一。對於黃馬鼎來說，磚塊是城市景觀的隱喻、是遏制及誘捕的象徵。這個涵義的根源，可以追溯到畫家初到紐約，住在一棟破舊旅館一段時間，並開始使用周圍建築物的裸露磚牆作為創作主題的時期。

Artist Martin Wong, photograph by Peter Sumner Walter Bellamy.
黃馬鼎，Peter Sumner Walter Bellamy 攝影。

The Statue of Liberty, and her symbolic associations, have long provided a rich seam of inspiration for artists ever since the statue was unveiled in 1886. Marcel Duchamp once substituted Andre Breton's face for Liberty's on the cover of a book authored by the French Surrealist, and in 1962 Andy Warhol's *Statue of Liberty* became one of the first paintings in his *Death and Disaster* series which examined the darker side of American society. His interest continue until the end of his career with his large-scale close up of the statue's head and crown, often obscured by multi-colored camouflage. In his series *We the People* (2011-16), artist Dan Vo replicated large sections of the statue as abstract sculpture which are now exhibited all over the world. "Let her travel, let her be spread around," Vo has said. "Let it just be this fluid mass that travels and becomes something very different" (D. Vo, quoted by C. Dover, "Dan Vo's 'We the People and Another Look at the Statue of Liberty,'" via <https://www.guggenheim.org/blogs/checklist/danh-vos-we-the-people-and-another-look-at-the-statue-of-liberty> [accessed 6/10/2020]).

Martin Wong's unique perspective and painterly talent has resulted in a body of work that revels in his lived experience. Just like his contemporaries Jean-Michel Basquiat, Keith Haring and Andy Warhol, Wong has a particular view of the American experience and wasn't afraid to explore that view through their art. Wong's paintings reflect his unique perspective of being a gay Chinese-American artist during the 1970s and 1980s, and the architecture of the urban landscape of the Lower East Side so impacted the artist that it is permeated throughout many of his most significant works. *Untitled (Statue of Liberty)* is a central part of this narrative, and represents a voice that is so often missing from the art historical canon of the twentieth century.

自 1886 年揭幕以來，自由女神像及其象徵性的聯想，就已長期為藝術家提供了豐富的靈感。馬塞爾·杜象 (Marcel Duchamp) 曾經在法國超現實主義者所著的圖書封面上，用安德烈·布勒東 (Andre Breton) 的臉代替自由女神的臉；在 1962 年，安迪·沃荷 (Andy Warhol) 的《自由女神像》成為他《死亡與災難》系列中的第一批繪畫之一，而這一系列是在專門探討美國社會的陰暗面。他對這項主題的興趣，一直持續到其藝術生涯的盡頭，自由女神像的頭部與王冠以超大特寫描繪，並常被多彩的迷彩所遮掩。藝術家傅丹 (Dan Vo) 在其《我們人民》(We the People)(2011-16) 系列作品中，大塊複製自由女神像的局部，使它們成為抽象雕塑，如今已在世界各地展出。傅丹說：「讓她旅行，讓她散佈四處。」「就讓它成為四處移動的流體，變成完全不一樣的東西」（傅丹，C. Dover 引用「傅丹的『我們人民與自由女神的另一視角』」）

黃馬鼎的獨特視野與繪畫天賦，留下了一批豐富擷取其生活歷練的作品。就如他同時代的尚-米歇爾·巴斯奇亞 (Jean-Michel Basquiat)、凱斯·哈林 (Keith Haring)、和安迪·沃荷一樣，黃馬鼎對自己的美國經驗也有獨特的見解，而且毫不避諱的透過藝術來探索這一觀點。黃馬鼎的畫作反映了他在 1970 及 1980 年代作為一位美籍華裔同性戀藝術家的獨特見地，以及對這位藝術家影響深遠、遍佈於他許多相當重要作品的下東區城市景觀建築。《無題（自由女神像）》是該敘事的核心，代表了二十世紀藝術正史經常缺席的一道聲音。

PROPERTY FROM A SIGNIFICANT PRIVATE COLLECTION
重要私人收藏

2 **NICOLAS PARTY 尼古拉斯·帕蒂** (B. 1980)

Still Life

pastel on canvas
66 7/8 x 70 7/8 in. (170 x 180 cm.)
Executed in 2015.

HK\$3,200,000-4,200,000
US\$420,000-540,000

靜物

粉彩 畫布
2015年作

來源

格拉斯哥 The Modern Institute
現藏者購自上述畫廊

PROVENANCE

The Modern Institute, Glasgow
Acquired from the above by the present owner

“I’m trying to work with subjects that are not original. Subjects that have been, and still are, painted all the time. Like a portrait, or a cat. What fascinates me about these topics is their capacity to regenerate themselves at any period of history, and still be relevant to us. I also believe some subjects are always painted because they are an infinite source of meaning and inspiration”

- Nicolas Party

「我試圖用那些既有的題材進行創作。那些從過去到現在一直被反覆搬上畫布的主題，比如一幅人物肖像，或一隻貓。這些題材讓我著迷的地方在於它們在任何歷史時期都能自我再生，並仍然與我們密切相關。我也相信有些被反覆描繪的題材是因為它們本身即是意義與靈感的無限源泉。」

- 尼古拉斯·帕蒂





Giorgio Morandi, *Natura morta*, 1939. Christie's London, 16 October 2015, lot 111, sold for GBP 2,546,500
 Artwork: © 2020 Artists Rights Society (ARS), New York/SIAE, Rome
 喬治·莫蘭迪《靜物》1939年佳士得倫敦2015年10月16日編號111成交價：2,546,500英鎊

“When you look at an artwork from the past, you feel that time becomes much more elastic. Time and history become a ‘zone’ where you can travel”

- Nicolas Party

Spanning almost two meters across, *Still Life* (2015) is a captivating large-scale canvas by Nicolas Party, who uses the medium of pastel with precision and wit to re-energize traditional artistic subjects. The well-worn formal “characters” he invigorates include portraits, landscapes and still lifes: the present work is from the latter category. Six stalked, organic forms—including what look like slender, candle-shaped fruit, stylized apples and a plumply curving gourd—pose on a pale grey surface against a backdrop of dark chocolate brown. Shaded into appealing sculptural presence, they glow in candied shades of pink, purple, yellow, orange, red and green. Working without reference to real objects, photographs or specific images, Party instead begins his compositions with impulses from memory, weaving art-historical echoes—from the centuries-old vanitas tradition to Giorgio Morandi’s monastic still lifes and the crisp, bright visions of Matisse—into a playful idiom that is entirely his own. Rather than depicting the real world, his works explore the elements of genre, and how any given artwork exists in relation to the continuum of art history. “If you decide to paint an apple,” he says, “you will have a dialogue with everybody who has painted an apple before, which is a lot of people. Looking at one painting through the lens of another is very natural. Everything we look at is compared to what we know. I think that’s how we value objects and ideas: by comparison. Instead of the word ‘acquaintance’ I would use ‘dialogue’” (N. Party, quoted in R. Vitorelli, “Interview Nicolas Party”, *Spike*, no. 44, Summer 2015).

The qualities of pastel mean that Party must work with great care, condensing his voyages through art history into crisp, immediate compositions. He takes haptic pleasure in his medium, massaging the powdery pigment with his fingers to model forms into three-dimensional relief. “I love pastels so much”, he says. “I came to them because at one point I was doing oils, and my main problem was that I couldn’t stop editing the painting. Oils allow you to endlessly retouch. With pastels it’s kind of the exact opposite. You can layer and layer, but you can’t start over. The nature of the medium is much more direct. Nothing dries or is wet – it stays exactly how it is” (N. Party, quoted in T. Loos, “Artist Nicolas Party Revives the Language of Pastel”, *Cultured Magazine*, March 17, 2019). This material finality is particularly apt for a still life: Party understands the genre as inherently paradoxical, arresting on canvas that which cannot be still. “It’s like a life drawing class where the model has to stay still, like a Greek statue ... Clay or glass or any kind of material is also always moving and transforming, just at a different pace. If you look at Morandi’s paintings, you can see that everything is moving and that the pots are in the process of transforming into something else. I guess the word ‘still life’ (or ‘nature morte’) is a good example of what art tries to achieve: merging two opposite notions into one object” (N. Party, quoted in R. Vitorelli, *ibid.*). *Still Life* captures precisely this sense of suspense and contradiction. Wearing his learning lightly, Party distills a timeless, placeless picture from the metaphysical idea of the “still life”. Its forms are at once vividly defined and deeply mysterious; they feel recognizable and yet utterly unreal.



Nicolas Party in his studio
Photo: Courtesy of Christophe CoEnon
尼古拉斯·帕蒂在他藝術工作室

這幅縱寬跨度近兩米的作品《靜物》(作於2015年)是尼古拉斯·帕蒂創作的一件攝人心魄的大尺幅巨作。他以色粉為媒介，精準敏銳地斟酌敷染，為傳統藝術題材重新注入明艷動人的生機。那些被他的魔法喚醒的陳舊正統的主題包括人物肖像、風景和景物：該作屬於後者。畫中六個帶柄的有機物件—包括三個貌似纖長的蠟燭狀的水果，兩個風格化的蘋果和一個飽滿扭曲的葫蘆—擺放在灰白色的平面上，與深巧克力色的背景相映成趣。光影下，它們在粉色、紫色、黃色、橙色、紅色與綠色的糖果色調中閃耀著迷人的雕塑感。帕蒂沒有參考實物、照片或是具體的圖像，而是從記憶中捕捉那些衝動的片段開始他的構思，將藝術史中與其心有靈犀的靈光一現—從數百年前的虛空主義繪畫到喬治·莫蘭迪克制的靜物，乃至馬蒂斯作品中清晰、明艷的視覺刺激—編織成一個詼諧且極具個人風格的視覺語彙。他的作品不是描繪真實的世界，而是探索流派風格的構成要素，以及任何既有的藝術作品是如何存在於藝術史這一連續的統一體中。「如果你決定畫一個蘋果，你將和過去每一個曾畫過蘋果的人對話；這可是很多人。從另一幅畫的角度看一幅畫是非常本能而不自覺的。我們所看到的一切都在和我們已知的東西進行比較。我想這就是我們如何評估客觀事物與理念的方式：透過比較。我會用『對話』這個詞而非『瞭解』。」(尼古拉斯·帕蒂，摘自麗塔·維克托賴利的文章《尼古拉斯·帕蒂的訪談》，《Spike》雜誌，第44期，2015年夏)

因色粉的特殊性質，帕蒂在創作中必須謹慎斟酌，將藝術史中不同流派的元素凝練成清晰直白的構圖。他沉浸於這種繪畫媒材帶來的觸覺上的愉悅，用手指摩挲粉狀顏料以塑造三維立體的浮雕效果。「我太愛色粉了。之所以選擇它們作為繪畫媒材，是因為我曾用油彩創作，當時我的主要問題是我會一直不停地在油畫上反覆修改。油彩可以讓你無休止地修改下去。而色粉恰恰相反，你可以一層一層地疊加上去，但是卻不能重新來過。這種媒材的本質更加直接。不會變乾也不會濕漉漉的，它能完全保持原本的狀態」(尼古拉斯·帕蒂，摘自泰德·盧斯的文章《復興色粉語彙的藝術家尼古拉斯·帕蒂》，《文雅雜誌》，2019年3月17日)。這種物質上的終結對於靜物來說尤為貼切：帕蒂將此理解為靜物題材的內在悖論，即在畫布上捕捉那些不能靜止的東西。「這就像是一堂人體寫生課，模特必須保持靜止，就像一尊希臘雕像……黏土或玻璃抑或是任何一種材料都總是在運動變化著，只是步調相異。如果端視一幅莫蘭迪的畫作，你可以看到一切都在運動著；那些瓶瓶罐罐也在慢慢變成別的東西。我想，《靜物》這個詞很好地體現了藝術試圖達到的終極目的：將兩個相反的概念融合為一個對象」(尼古拉斯·帕蒂，摘自麗塔·維克托賴利的文章，如前所述)。《靜物》正是抓住了這種懸念與矛盾。帕蒂充分展現出豐厚的藝術史學素養，從「靜物」這一形而上的觀念中提煉出一個不朽且普世的圖像。它的形態既鮮活生動，又詭譎神秘；既讓人覺得依稀可辨，又是如此的全然超脫。

PROPERTY FROM THE SHIN GALLERY COLLECTION
SHIN 畫廊收藏

3 **MATTHEW WONG 王俊傑** (1984-2019)

Homecoming

signed and dated in Chinese, titled 'HOMECOMING'
(on the reverse)
oil on canvas
39 ¾ x 31 ½ in. (100 x 80 cm.)
Painted in 2017.

HK\$460,000-640,000

US\$60,000-83,000

PROVENANCE

Karma Gallery, New York
Galerie Frank Elbaz, Paris
Private Collection
Private Collection
Acquired from the above by the present owner

回家

油彩 畫布
2017年作
款識：HOMECOMING 王二〇一七 (畫背)

來源

紐約 Karma 畫廊
巴黎 Frank Elbaz 畫廊
私人收藏
私人收藏
現藏者得自上述收藏



Edvard Munch, *Despair*, 1892. Thiel Gallery, Stockholm, Sweden.
愛德華·蒙克《絕望》1892年作 瑞典 斯德哥爾摩 提爾斯卡畫廊美術館藏

“I would like my paintings to have something in them people across the spectrum can find things they identify with. I do believe that there is an inherent loneliness or melancholy to much of contemporary life, and on a broader level I feel my work speaks to this quality in addition to being a reflection of my thoughts, fascinations, and impulses.”

- Matthew Wong

(quoted in Interview with Maria Vogel,
"Matthew Wong reflects on the melancholy of life," Art of Choice,
November 15, 2018).



In the spring of 2018, Karma Gallery in New York organized Matthew Wong's first solo exhibition, and his debut received overwhelmingly positive recognition. Art critic Jerry Saltz praised the exhibition as "one of the most impressive solo New York debuts I've seen in a while" (J. Saltz, "Losing Myself in the Paintings of Facebook-Educated Matthew Wong", *Vulture*, April 19, 2018). *New Yorker* magazine celebrated Wong's works as "little rhapsodies of the everyday" ("Matthew Wong", *The New Yorker*, April 17, 2018). Specializing in landscape paintings and still lifes, Wong's canvases are filled with romance, melancholy, and a sense of freedom that one often dreams of. Encouraging viewers to yearn for a different reality, Wong creates a world beyond the absurdity of everyday life.

Born in Toronto in 1984, Wong lived in Hong Kong with his family between the age of 7 to 15. In 2007, he graduated from the University of Michigan with a Bachelor's degree in anthropology before returning to Hong Kong. Although he was professionally trained as a photographer, Wong's passion was really in poetry, and he taught himself how to paint in 2014. Through social media, he was able to share his poetry and paintings with artists, critics, and collectors. Conversely, his exchanges with friends in the professional art circle also inspired him immensely. Being an avid reader, he was familiar with the catalogues of both Eastern and Western artists such as Edvard Munch, Henri Matisse, Shitao, Xu Wei, Vincent van Gogh, Alex Katz, and Lois Dodd. From the works of these masters, he soon created new modes of representation and expression that came together as a unique artistic language of his own.

As an artist who was simultaneously involved in the disciplines of contemporary poetry and painting, Wong's works are often infused with poetic nostalgia, melancholy, and a sense of purity. He often used a vibrant palette of contrasting colors and striking brushwork to bring out the dynamism in the subject matter. Figures and landscapes are reduced to simple color planes and lines that exude a sense of surrealism transcending the quotidian life. In 2016, Wong established his studio in rural Edmonton to concentrate on his artistic output. As he was closer to nature, his subsequent works became more focused on his earthly surroundings.

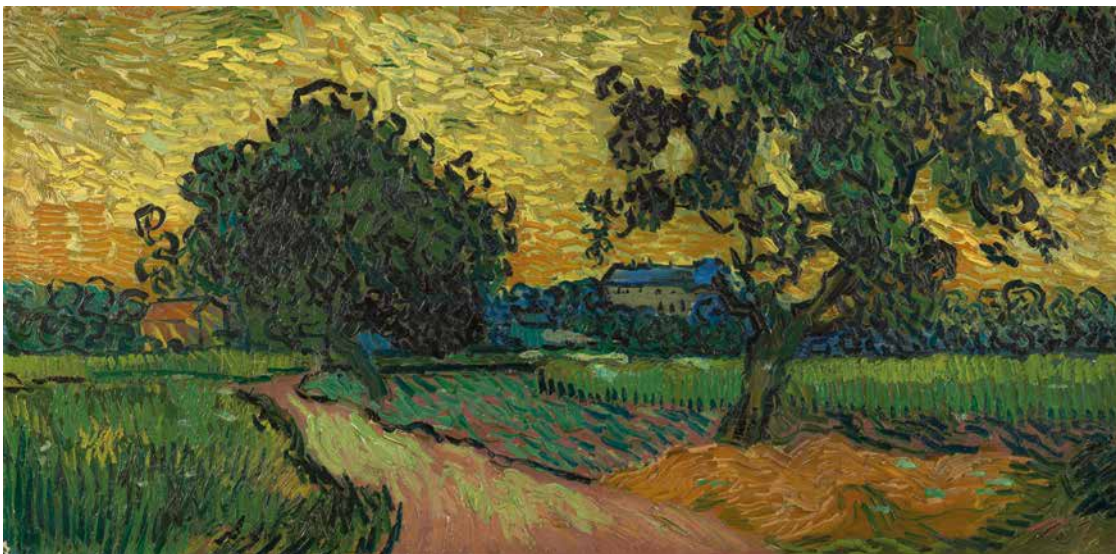
Completed in 2017, *Homecoming* appears as a portrait of Wong's life after he settled into his hermetic existence in Edmonton, which is expressed in the painting as a quiet countryside with a winding path that leads to a little house by the lake. A silhouette, standing in front of an open door, signals

an ambiguity in the painting. The viewer is invited to concede whether this person is returning home or waiting for someone to return. Either way, there is an air of the Romantic sublime or the lone literati eccentric. Wong contrasts this with a lively small dog running down the winding path, thus coloring the painting with a tinge of gaiety.

Reviewing Wong's oeuvre, one can see that the long winding roads are one of the artist's favorite visual elements. Often starting at the bottom of the paintings they make their way deep into nature. In *Homecoming*, the road is undoubtedly the visual focus. Drawn with a few brushstrokes, it guides the viewer into a dream-like landscape. Up close, many surrealist elements can be found in the work. Located left of the path, the canopies of two trees are depicted as giant succulent leaves, and they are enveloped by a network of branches on the upper right corner. A great swath of green dominates the upper half of the painting, and it connects the tree in the foreground as well as the island behind the lake in the distant. This disjunction is skillfully constructed by interrupting the natural sense of space with a little pathway in the middle.

Paintings became the primary channel in which Wong communicated and reconciled with his daily experiences of living with autism and depression. The artist frankly admitted that he relied only on his intuition when he painted. In fact, he never sketched or drafted a composition. He explored his inner conflicting world through the painting medium. *Homecoming* is executed with thick impasto with multiple layers of pigments that do not appear on the surface of the painting. Only when inspecting the painting's edges, can viewers see glimpses of pink and purple hues, thus alluding to Wong's artistic process of unleashing his emotions onto the canvas and laboring over the scene until the artist was satisfied.

In early October of 2019, Matthew Wong passed away at the age of 35. At such a young age, he gave the world visions of a nostalgia and purity in his paintings. Amongst the small number of works that he left behind, many were acquired into the permanent collections of Dallas Museum Of Art, Estée Lauder Foundation, other public institutions, as well as numerous international private collections. The invaluable artistic treasures that Wong offered us can be best summed up with a poem by Rabindranath Tagore from *Stray Birds*, "The world has kissed my soul with its pain, asking for its return in songs".



Vincent van Gogh, *Landscape at Twilight*, 1890. Van Gogh Museum, Amsterdam, Netherlands
文森·梵谷《暮色中的風景》1890年 荷蘭 阿姆斯特丹 梵谷美術館藏



SHIN in his private residence, New York, 2020. Photo: © Stavroula Couliandis

「我希望我的作品能使不同面向的人都能找到某種共鳴。我認為現代生活蘊含著一種固有的孤獨與憂鬱，所以從廣義的層面看，我的作品除了反映我的思考、個人迷戀及衝動之外，也能反映這種普世情緒。」

- 王俊傑

2018年初春，王俊傑在紐約 Karma 畫廊舉辦了他在美國的首次個展，一鳴驚人。一向嚴苛的藝評人 Jerry Saltz 在觀展後讚歎「這是近年來我在紐約看過最為震撼的首秀之一！」而紐約客雜誌則形容其作品為「日常生活中的狂想曲」。其實，習慣隱世創作的王俊傑，在藝術界的每一次「出場」，都能給人帶來巨大的驚喜與遐想。他專注描繪風景與靜物，畫面滿溢著詩意的浪漫與孤獨，以及夢境般的純淨自由，似在告訴人們：世界荒謬，人生痛苦，我們要勤於造夢。

王俊傑 1984 年出生於多倫多，七至十五歲時隨家人在香港居住，2007 年從美國密西根大學人類學學士畢業，後又返回香港，2013 年在香港城市大學修得攝影碩士學位。雖接受專業攝影訓練，王俊傑卻志不在此，他熱衷寫詩，並在 2014 年起自學繪畫。他通過 Facebook 發佈自己的畫與詩作，由此廣結活躍於網路的藝術家、評論家及藏家，在與這些圈內好友的交流過程中汲取創作靈感。他也沉迷讀書，遍閱蒙克、馬蒂斯、石濤、徐渭、梵谷、亞里斯·卡茨、洛伊斯·多德等東西方名家畫冊，從中鑽研表現形式。博採眾長之後，王俊傑很快便發展出屬於自己的獨特繪畫語言。

作為一個同時進行現代詩和繪畫創作的藝術家，王俊傑的畫作充滿了詩性的浪漫、孤獨與純粹。他總是選用鮮豔的對比色彩和拙樸卻充滿活力的筆觸作畫，所有的人物、景觀在其筆下都化作簡單的色塊和線條，使畫作呈現出一種遠離日常生活的超現實感。2016 年，王俊傑在埃德蒙頓的郊外建立起自己的工作室，全身心投入創作，其作品也愈加貼近自然，遠離世俗。創作於 2017 年的《回家》似乎是王俊傑搬回埃德蒙頓後隱世生活的寫照：靜謐的鄉野，一條小徑蜿蜒而上通往湖濱小屋。小屋房門打開，一個人影佇立著，看不清是外出歸來還是在等待有人歸家，頗有浪漫主義文人隱士

風采；而小徑上一條向外奔出的小狗，仿佛幽閉一天之後，需要在外面的天地撒個歡，給畫面平添了幾分生機。

翻看王俊傑的畫作，會發現「小徑」是藝術家鍾愛的視覺元素，通常由畫面底部向上延展，通往自然深處。《回家》中，通幽的小徑亦構成了作品的絕對視覺中心，寥寥數筆簡單塗抹而就，卻成為溝通畫面與真實空間的橋樑，邀請觀者順著小徑走入畫裡，來到遺世獨立的「家」中。細看作品，其中亦包含諸多超現實的「夢境」元素——小徑左側兩棵樹的樹冠被畫成幾片巨大而肥厚的樹葉，旋即又被從畫面右上方延展而出的枝桠包圍，一片無盡的綠色將通幅畫面的上半部佔據，將前景中的樹木與湖後遠景中的小島巧妙地連結在一起，給人一種錯位的空間感，與小徑所構造的縱深空間形成了有趣的對立。

王俊傑從小罹患自閉症與妥瑞氏症，且飽受抑鬱症之苦。在掙扎中，繪畫成為了他與世界溝通與和解的一個管道。藝術家坦言，他在繪畫過程中僅憑直覺，在作畫前從不繪製草圖，從顏料和畫布的衝突中尋找內心的空間和意境。《回家》即由厚重的油彩層疊塗出，畫布四側還殘留堆疊著畫面中不曾出現的顏色，層層色彩中，似乎可以想見藝術家在作畫時自由釋放情緒與想像、直到滿意後才停筆的模樣。

2019 年 10 月初，王俊傑遽然離世，得年 35 歲。在最好的年華告別，生命如煙花般短暫而絢爛，所幸他將心中那個浪漫又無暇的理想國度以作品的形式留存於世。如今，他不多的遺作中，已有一部分為達拉斯美術館、雅詩蘭黛基金等公眾機構永久收藏，亦被眾多國際藏家納入囊中，成為留給後人永恆的寶藏。「世界以痛吻我，要我報之以歌」詩人泰戈爾的這節短詩，應是王俊傑及其作品最好的注腳。

◊ 4 **YAYOI KUSAMA 草間彌生**

(B. 1929)

Pumpkin

signed, dated 'Yayoi Kusama 1981' and titled in Japanese
(on the reverse)

collage, acrylic and cloth on canvas

23 7/8 x 19 5/8 in. (60.6 x 50 cm.)

Painted in 1981.

HK\$8,500,000-12,000,000

US\$1,200,000-1,600,000

PROVENANCE

Fuji Television Gallery, Tokyo

Private collection

Anon. Sale, Seoul Auction, Hong Kong, 29 March 2018, lot 21

Acquired at the above sale by the present owner

This work is accompanied by a registration card issued by the artist's studio.

南瓜

拼貼 壓克力 布 畫布

1981年作

款識：Yayoi Kusama 1981南瓜 (畫背)

來源

東京 富士電視台畫廊

私人收藏

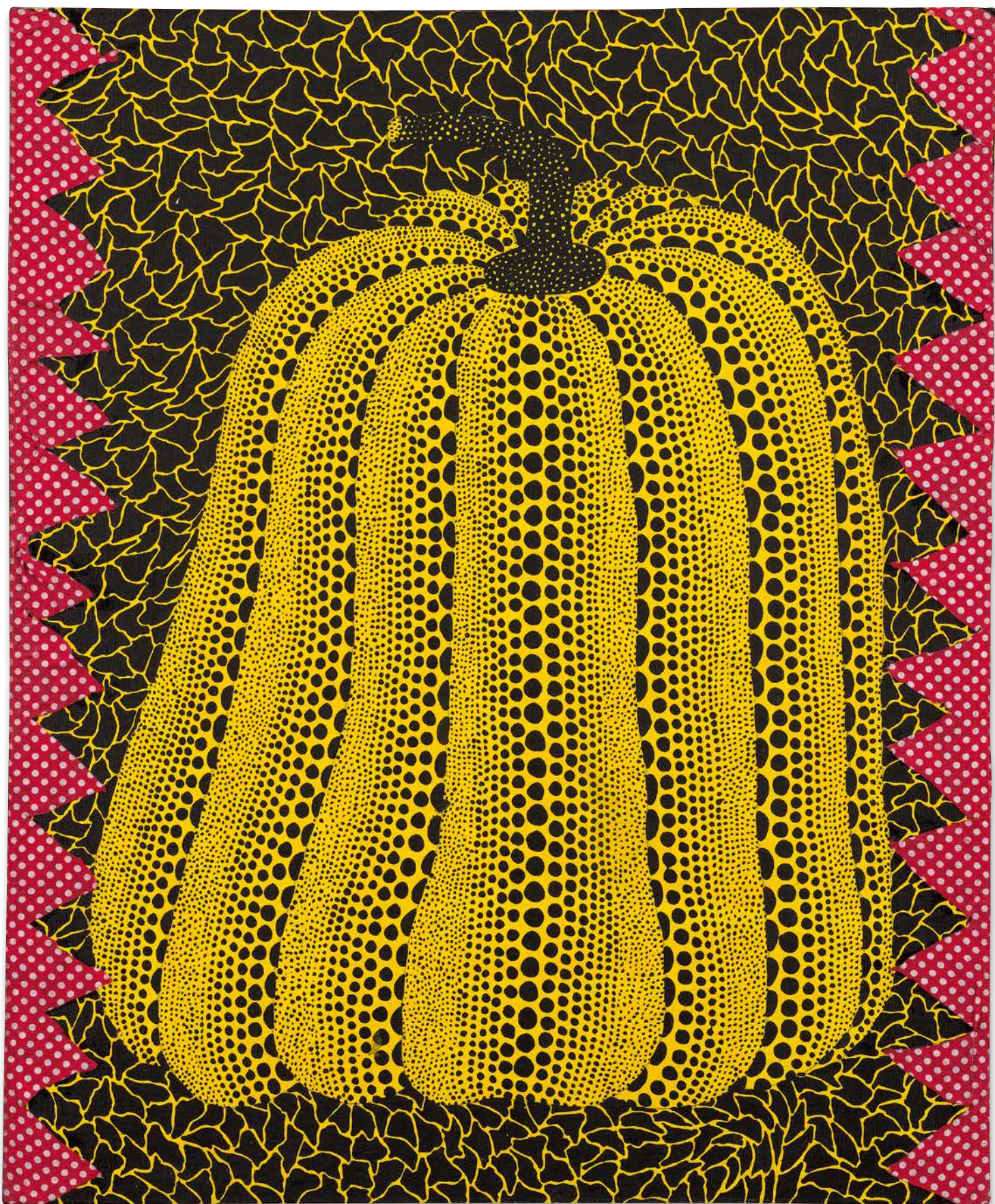
首爾拍賣 香港 2018年3月29日 編號21

現藏者購自上述拍賣

此作品附有藝術家工作室所簽發之藝術品註冊卡



Michelangelo Merisi da Caravaggio, *Still Life with Fruit on a Stone Ledge*, c. 1601-1610
米開朗基羅·梅里西·達·卡拉瓦喬《靜物》1601-1610 年作



Painted in 1981, *Pumpkin* is a glimmering golden squash set against a dazzling hypnotic backdrop and reveals an intimate portrayal of Yayoi Kusama's hallucinogenic world. Adorned with a bright red polka dot trimming, this painting is a rare and early example of Kusama's career-defining pumpkins. Canvases depicting this now iconic subject matter and executed in her subversive collage technique emerged in the artist's oeuvre during the early-1980s, and since that time have now become one of the central motifs of her art.

Pumpkin evokes an illusion of depth through strong lines and contrasting colors. The combination of black-yellow and red-white are both iconic color choices that are strongly associated with Kusama's prolific oeuvre. Blurring the boundaries between representation and abstraction, Kusama's iconic polka dot pattern is mottled ever so carefully to evoke the ribbed texture of pumpkin skin. Recalling seventeenth-century still life studies of everyday fruit, vegetables and flowers, Kusama pushes the boundaries of this age-old genre by embracing the 'pop' aesthetic of commercialized Japanese art. By reconciling contrasting cultural contexts through a painstaking technique, Kusama demonstrates her obsessive patience and ability to transcend genres.

From a young age, Kusama experienced hallucinations in the form of animated conversations with pumpkins. By the early-1970s, upon returning to Tokyo from New York, Kusama underwent an intense period of depression, where only through drawing pumpkins did the artist find solace. Mesmerized by the "unpretentious and simple beauty" of these organic forms, Kusama re-emerged onto the art scene in the early-1980s with her

confidence and ambition restored. As a result, *Pumpkin*, a work executed in 1981, signals this poignant moment. Alexandra Munroe describes this healing process as a "privileged if disturbed access to unconscious and possibly supernatural realms of being" (A. Munroe, *Love Forever: Yayoi Kusama 1958-1968*, Los Angeles, 1998, p. 81). Kusama herself also stated that "(a)rtists do not usually express their own psychological complexes directly, but I use my complexes and fears and subjects" (Y. Kusama, quoted in *Yayoi Kusama*, London, 2012, p. 10).

Collaging plays a unique role in *Pumpkin*. Affixed onto two edges of the canvas, the red fabric trimming pays homage to Kusama's earlier years working with textiles at a Japanese parachute factory and later her hand-sewn phallus-covered sculptures in New York during early-1960s. As a technique, collaging played a decisive role in twentieth-century image making, with artists such as Hannah Höch and Kurt Schwitters creating new types of pictures that were bold, direct and communicable in a glance. Similarly, Kusama employs a polka dot pattern to create disjunctions between her printed and painted dots, thus calling into question which is more reality itself.

What began as a young child's creative, yet uncertain grip on reality, became a central motif to Kusama's endless search for self-identity. Kusama wanted us to see her hallucinogenic world: "I am now determined to create a 'Kusama world' which no-one else has ever done and trodden into" (Y. Kusama, quoted in *Yayoi Kusama*, London, 2012, p. 192).



Yayoi Kusama at a young age holding flowers
Photo: © YAYOI KUSAMA
草間彌生小时候手捧花



Eikoh Hosoe, *YAYOI KUSAMA portrait*, 1964
Photo: Eikoh Hosoe
細江英公《草間畫像》1964年



Infinity Mirror Room - Phalli's Field, 1965. Museum Boijmans Van Beuningen, Rotterdam, Netherlands

Photo: Eikoh Hosoe

草間彌生《無限鏡屋-陽具原野》1965年作 荷蘭 鹿特丹 博伊曼斯-范伯寧恩美術館

《南瓜》（作於1981年），描繪了一顆高調耀眼的金色南瓜，在令人眼花繚亂的迷幻背景襯托下，呈現出對草間彌生幻覺世界的深層次寫照。該作以亮紅色波爾卡圓點鑲邊，盈漫流暢且極具標誌性的細膩與精緻，是一幅罕有的早期奠定其藝術風格的典範佳構。二十世紀八十年代初，草間彌生開始以這類標誌性的題材和顛覆性的拼貼技法創作了一系列繪畫並以此著稱。《南瓜》以新鮮刺激的視覺衝擊，透過極具風格化的紋案線條與對比強烈的色彩，喚起一種深層次的錯覺。黑黃與紅白的組合，都是草間彌生大量作品中慣常使用的標誌性色彩。草間獨特的波爾卡圓點以精心安排的大小不一的變化排列，凸顯南瓜表皮的稜線紋理，模糊了寫實與抽象的邊界。以十七世紀對日常水果、蔬菜和花卉的靜物寫生為靈感，草間進一步拓展了這一古老流派的界限，汲取了商業化的日本藝術中的「波普」美學。她以十分耗時費力的繪畫方法調和反差巨大的文化語境，展現出其沉迷乃至偏執的創作耐心與超越地域與場域的非凡能力。

二十世紀七十年代初，草間彌生重返日本後，開始出現幻覺，並經歷了幾次恐慌症的發作。她隨後進入一家精神療養院接受治療，至今沒有離開。期間，草間在有限的工作空間內繼續其藝術創作，開始繪製小尺幅作品。這段時間裡，南瓜帶給了她無限慰藉。草間彌生幼年起便對金色的日本南瓜所獨有的「含蓄而質樸的美」所著迷，並時常與這些有機球根狀的果實進行生動的對話（草間彌生《無限之網：草間彌生自傳》倫敦，二零零一年出版，第76頁）。

八十年代初，草間彌生在公共藝術舞臺上再次崛起，她重拾了自信與野心。而這件創作於一1981年的《南瓜》正是其對這段辛酸過往的指涉。孟璐將這一療愈過程描述為「一扇被神賦予且充滿波折的通往潛意識與生命的超自然領域的大門」（孟璐《永愛：草間彌生1958-1968》洛杉磯，1998年出版，第81頁）。草間彌生自己也曾提及，「藝術家通常不會直接展露自己的心理癥結，但我卻以我的心理問題與恐懼為創作對象。」（草間彌生，引用自《草間彌生》，倫敦，二零一二年出版，第10頁）

拼貼在此幅作品中有着重要意義。固定在畫布的兩個邊緣之上，紅色布面鑲邊是在向草間幼年時在日本降落傘工廠從事紡織品工作和二十世紀六十年代初在紐約手工縫製布面陽具包覆的裝置藝術部件的時期致敬。拼貼技術在二十世紀的圖像製作中起著決定性的作用，像漢娜·霍奇和庫爾特·史威特這樣的藝術家就創造出大膽、直接且一目了然的新型作品。無獨有偶，草間透過在彩繪與印刷的圓點間構建一種令人矚目的奇妙視覺震撼，讓人思考真實的意義。

幼年時期從對現實事物的模糊把握所激發出的創造力，後來成為草間彌生對自我身份無止境探索的核心主題。草間希望我們能看到她的幻覺世界：「我現在決心要創造一個其他人從未染指，也無人踏足過的[草間世界]」（草間彌生，引用自《草間彌生》，倫敦，二零一二年出版，第192頁）。

PROPERTY FROM A PROMINENT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏

5 JONAS WOOD 喬納斯·伍德

(B. 1977)

M.S.F. Fish Pot #7

signed with the artist's initials, titled and dated
'JBRW 2016 M.S.F. FISH POT #7' (on the reverse)
oil and acrylic on canvas
72 x 72 in. (182.8 x 182.8 cm.)
Painted in 2016.

HK\$8,000,000-15,000,000

US\$1,100,000-1,900,000

PROVENANCE

Gagosian Gallery, New York
Acquired from the above by the present owner.

EXHIBITED

New York, Gagosian Gallery, Jonas Wood, April–July, 2019.

M.S. F. 魚紋罐 # 7

油彩 壓克力 畫布
2016年作
款識：JBRW 2016 M.S.F. FISH POT #7 (畫背)

來源

美國 紐約 高古軒畫廊
現藏者購自上述畫廊

展覽

2019年4-7月「Jonas Wood」高古軒畫廊 紐約



Jiaping Period (1522–1566), Wucai 'Fish' Jar. Christie's Hong Kong, 27 November 2017, lot 8006, sold for HKD 213,850,000
明嘉靖 五彩魚藻紋蓋罐 佳士得 香港 2017年11月27日 編號 8006
成交價：213,850,000 港元

“Matisse, Picasso, Braque, Calder, Monet... have all been very real influences to me. When I was a young child, my family would speak about these artists as examples of greatness in painting. I guess even then I took them seriously because these are the artists I ended up fashioning my studio practice after”

—Jonas Wood

(J. Wood, quoted in E. Tovey, “Jonas Wood,” Dossier Journal, April 3, 2012).





Vincent Van Gogh, *The Sunflowers*, 1889. Van Gogh Museum, Amsterdam.
文森特·梵·高《向日葵》1889年 荷蘭 阿姆斯特丹 梵高博物館



Pablo Picasso, *Poisson*, 1955. Textile. Manufactured by Fuller Fabrics (New York, NY, USA).
Artwork: © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
巴勃羅·畢加索《魚》1955年 紡織物 由富樂織品製造 美國 紐約 史密森尼設計博物館

Jonas Wood's large-scale canvases depicting colorful ceramic pots have become some of the most recognizable paintings in contemporary art. They combine personal memories and meaning with art historical references and push at the boundaries of traditional categorization. In *M.S.F. Fish Pot #7*, Wood reprises his popular fish motif, using a form that has inspired artists for centuries. In doing so, he joins figures as diverse as Pablo Picasso and Alexander Calder who have appropriated the piscine form for its highly symbolic associations with wealth and harmony. Reimagining his surrounding world, Wood upends traditional conceptions of scale and dimension. The pot depicted here is massive in size in comparison to its real world counterpart. These discrepancies between real life and the artist's rendering of it makes his works feel familiar but foreign, intimate yet removed.

Although created on a large scale, *M.S.F. Fish Pot #7* stands nearly six-foot tall, exploring the canvas remains a remarkably intimate experience. Many of the pots that Wood recreates are based in works on his own collection, works either in his studio or home that he lives with every day. His wife, Shio Kusaka, is an accomplished ceramicist, and this led him to exploring these three-dimensional forms in a two-dimensional painted format. In *M.S.F. Fish Pot #7* a large, bulbous hollowware pot is adorned with various fish and underwater motifs. Three fish dart across the surface, their bodies twisting and turning as they dance through the colorful marine vegetation. This active composition encourages the eye to move around the pot, but as the three-dimensional object is rendering as a flat form, what might appear chaotic, in fact—under Wood's direction—transforms into an organized system of color and plane.

Wood grew up surrounded by art. "My grandfather collected a lot of art in a short period, for not even twenty years in the 1960s and '70s," he explains, "... Warhol, Bacon, Motherwell, Jim Dine, Larry Rivers, Calder ... my grandparents' and parents' homes were very aesthetic places, packed with images and objects. It all seeped into me" (J. Wood in conversation with A. V. Sharp, *Jonas Wood: Interiors*, exh. cat., Anton Kern Gallery, New York, 2012, p. 56). He recalls that the Cubists, the Impressionists and the Fauves, along with artists such as Alexander Calder, David Hockney and Stuart Davis, were frequently extolled to him as "examples of greatness in painting" (J. Wood, quoted in interview with E-L. Tovey, *Dossier*, 3 April 2012). Wood's interest in ceramic pots bears witness to the artistic exchange he shares with his wife and through his study, he found a medium closely aligned with his own artistic aims. "I became interested in the Greek pots," he explained. "Like basketball cards, they have a shape and a form, and they have images that are very flat, graphic, and simple. Basically, there are cartoons on the sides of the pots that tell stories" (J. Wood, quoted in J. Samet, "Beer with a Painter, LA Edition: Jonas Wood," *Hyperallergic*, 12 September 2015). This marriage of image and anecdote is reflected in the artist's practice more broadly, where depictions of furniture, people, architecture and art-objects are saturated with personal meaning.

Drawing parallels to the crisp forms and stylistic tendencies of some of the twentieth century's most important artists, Wood's emphasis on flat planes of color and even light create a tension as the depicted scenes flit between two and three dimensions. *M.S.F. Fish Pot #7* is a stellar example of Wood's fragmentary rendering and definitively positions the artist within the art historical canon.

「馬蒂斯、畢加索、布拉克、卡爾德、莫奈……這些藝術家對我來說都是實實在在的影響。小時候，家裡人談論起這些藝術家時，都驚嘆他們是繪畫方面的頂級大家。我想即使在那時我還是非常認真看待他們的，因為後來也正是這些藝術家進入了我的藝術創作與改變中。」

(喬·伍德，引自愛·托維的「喬納斯·伍德」，
《檔案雜誌 Dossier Journal》，2012年4月3日)

喬納斯·伍德 (Jonas Wood) 的大幅畫布上描繪著色彩斑斕的陶器，已成為當代藝術中最具辨識度的畫作意象之一。這些陶罐將私人記憶和個人意義，與藝術史上的前例相結合，最終突破傳統藝術作品分類的界限。在《M.S.F. 魚紋罐 # 7》一作中，伍德引用了啟發藝術家們數百年的造型重現了他廣受歡迎的魚型圖案主題。他因此加入了巴勃羅·畢加索 (Pablo Picasso) 和亞歷山大·卡爾德 (Alexander Calder) 等各位名家「愛魚」的行列，他們都將魚的形狀與其象徵的財富與和諧聯繫在一起。伍德重塑了他的周遭世界，徹底顛覆傳統的比例與尺寸概念。與現實世界中的罐器相比，本作中繪制的陶罐尺寸極大。生活現實與藝術渲染之間的些許出入使伍德的作品看起來既熟悉、卻又陌生，既親密、可又疏離。

《M.S.F. 魚紋罐 # 7》一作高約 1.8 米，儘管尺幅巨大，但對藝術家來說，在帆布上創作、探索這種材質仍是一種十分親密有趣的體驗。伍德照繪的許多陶罐都出自他自己的收藏，無論是擺放在他的工作室里還是安放於日常起居的家中，都與他們朝夕相見。他的妻子日下翅央 (Shio Kusaka) 亦是一位成功的陶藝家，家庭的緣故也促使伍德在二維平面繪畫媒介中探索呈現三維形制。在本件拍品中，一個體型碩大的原型罐裝飾著有各種魚類和 underwater 圖案。三條斑斕色彩的魚滑掠過水面，它們的身子在光怪陸離的海洋植被間舞動扭轉著。此般鳧趨雀躍的構圖讓觀者的焦點也跟著在這大罐子上四處游走，然而在伍德畫筆的指引下，三維物體被化為扁平的圖像，色彩與平面井然細緻地平攤開來。

伍德自幼在濃郁的藝術氛圍中成長。回憶往事時他說：「我的祖父在很短的時間內就沉迷收集了許多藝術品，也就在上世紀六十年代到七十年代這區區不到二十年的時間里吧……沃霍爾，培根，馬瑟韋爾，吉姆·迪恩，拉里·里弗斯，卡爾德（他都有收藏過）……我祖父母的家和我父母的家都是極具美感的地方，到處都是畫作與雜件。這一切都潛移默化地潛入我的眼簾。」(喬·伍德與夏普的對話，印自《喬納斯·伍德：室內設計》，展覽畫冊，紐約安東·克恩 (Anton Kern) 畫廊，2012年，第 56 頁)。他回憶道，立體主義、印象派和野獸派，以及如亞歷山大·卡爾德、大衛·霍克尼 (David Hockney) 和斯圖爾特·戴維斯 (Stuart Davis) 等藝術家，經常被家人贊譽為「繪畫偉大的典範」而推入他的視野。(喬·伍德，引自與愛·托維的採訪，《檔案雜誌》，2012年4月3日)。伍德對陶瓷器的興趣日見增多，這也源自於他與妻子在藝術上的分享與交流，通過他的研究，他發現了這種與自己的藝術目標緊密相關的媒介。他解釋說：「我開始對希臘的陶罐產生興趣。他們像籃球明星卡一樣，都具有形狀與形式，並且它們的表面圖像非常平坦、生動且簡潔。簡單來說，這些罐子的側面都畫的是卡通故事了。」(喬·伍德，引自詹·薩姆特的《與畫家共飲啤酒》，洛杉磯版：喬納斯·伍德 Beer with a Painter, LA Edition: Jonas Wood》，《高度敏感 Hyperallergic》，2015年9月12日)。影像與趣事的精密聯姻在畫家的創作實踐中得到了更廣泛的體現，不論是對傢具、人物、建築還是藝術品的描繪都極具個人的含義與風格。

喬納斯·伍德的畫風逐漸趨向二十世紀一些最重要的藝術家們乾脆爽朗的表達形式，他對平面構圖上的色彩以至光線都格外注意，使得畫作在二維與三維空間尋找到間隙、創造出視覺張力。而本件拍品《M.S.F. 魚紋罐 # 7》正是伍德碎片化渲染的典型佳作，並將他定位於藝術史經典之列。



△ 6 MARK GROTJAHN 馬克·格羅蒂揚

(B. 1968)

Untitled (Non-Indian #5 Face 45.60)

signed with the artist's initials, inscribed and dated 'MPG 15 V' (lower right); signed, titled, inscribed and dated twice 'UNTITLED (NON-INDIAN #5 FACE 45.60) 2015 GROTJAHN 2015' (on the overlap)

oil on cardboard mounted on linen

50 ½ x 40 ½ in. (128.3 x 102.9 cm.)

Painted in 2015.

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

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

PROVENANCE

Blum & Poe, Los Angeles

Private collection, London

Acquired from the above by the present owner

EXHIBITED

Los Angeles, Blum & Poe, Mark Grotjahn: Fifteen Paintings, May-June 2015.

無題 (非印第安 #5 臉 45.60)

油彩 紙板 裱於麻布

2015年作

款識: MPG 15 V (右下); UNTITLED (NON-INDIAN #5 FACE 45.60) OIL ON CARDBOARD MOUNTED ON LINEN 50 ½ x 40 ½ INCHES 2015 GROTJAHN 2015 (畫布背面)

來源

洛杉磯 Blum & Poe 畫廊

倫敦 私人收藏

現藏者直接購自上述收藏

展覽

2015年5月-6月 「馬克·格羅蒂揚: 十五件作品」

Blum & Poe 畫廊 洛杉磯



Pablo Picasso, *Head of a Sleeping Woman (Study for Nude with Drapery)*, 1907. Museum of Modern Art, New York, USA
Artwork: © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

巴勃羅·畢卡索《沈睡女子的頭像(幕下裸女的習作)》1907年 美國紐約 現代藝術博物館

「當你人生中第一次宣佈自己是個正經的前衛藝術家時，比如十幾歲或者上藝術院校的時候，畢加索有點像是你征程中繞不開的第一站。於是你就用詭異的角度畫了一張長著許多眼睛的臉，這就成了你前衛藝術的宣言。但是作為一個成年人做這種事——尤其是在知道這種方式可能會成為陳腔濫調——用這種藝術語言並作出好的作品，讓我覺得十分有挑戰、值得自己去追求。」

- 馬克·格羅蒂揚，引自《繆斯雜誌 Muse Magazine》





“When you first declare yourself an avant-garde artist, you know, like in your teens or when you get to art school, Picasso is sort of the first stop. You draw a face with multiple eyes at a weird angle and that’s your avant-garde statement. But to do that as an adult—knowing the cliché that it can be—to take that language and try making good work is something I find challenging and worth pursuing”

-Mark Grotjahn, quoted in *Muse Magazine*

Looking at Mark Grotjahn’s 2015 painting, *Untitled (Non-Indian #5 Face 45.60)*, one has the peculiar sensation of being watched. The work is nominally abstract, but even a glancing assessment reveals numerous stacked eyes, leering grins and flared nostrils, all looming hungry and close behind a tangle of branches and splashes of leaves. The painting returns the gaze with a starkly mischievous gaze of its own, one that can border on predatory or veer more towards manic delight, depending on which set of features one chooses to focus on. The work is a stellar example of the artist’s famous Face paintings, where heavily-worked, brilliantly colored surfaces—oil paint generously applied to cardboard with a palette knife—simultaneously obscure and reveal primal visages, neither human nor animal. Working in the blur between non-objective and objective painting, Grotjahn delights in challenging binary modes of representation. For those who dare to listen closely, a sophisticated curiosity hums beneath this beguiling explosion of form and color.

The present lot was first exhibited the year it was made as part of the artist’s seventh solo exhibition, titled simply *Fifteen Paintings*, at Blum & Poe, Los Angeles. The works, comprised of uniformly-scaled 50 x 40 inch *Face* paintings, are sorted in two specific, if still somewhat cryptic, groups: Indian and Non-Indian. Reviewing the fifteen paintings in the exhibition, the most (and perhaps only) obvious distinction between the two groups is their respective palettes. The Indian Faces tend to be rich and earthy, with browns like soil, bloody reds and mustard yellows. The Non-Indian Faces are psychedelic, bursting with purple, teal and highlighter pink. Assuming Grotjahn is invoking Indian with a Wild West nuance, Non-Indian conjures an ominous, extraordinary otherworldliness. If the Indians are the natives, then the Non-Indians are aliens, fantastically vibrant paintings crash-landed from outer space.

The dynamic of opposing forces is a reliable signature of Grotjahn’s work, and is echoed in the way the artist fuses abstraction and objective imagery. Discussing the origin and general aesthetic protocols at work in the Face paintings, Grotjahn muses, “When you first declare yourself an avant-garde artist, you know, like in your teens or when you get to art school, Picasso is sort of the first stop. You draw a face with multiple eyes at a weird angle and that’s your avant-garde statement. But to do that as an adult—knowing the cliché that it can be—to take that language and try making good work is something I find challenging and worth pursuing” (the artist, quoted in *Muse Magazine*). The almond-shaped eyes of Picasso’s early cubist period are peppered throughout Grotjahn’s Face paintings, usually placed in a slightly asymmetrical composition around a central vertical axis. In the case of the present lot, this axis is painted white and bristling like the branches of a fir tree, a connotation reinforced by the bright green behind it. Other darker foliage cut across the foreground of the image, giving a shallow depth to the composition and imbuing the profusion of eyes with animal ferocity, as if they belong to jungle cats peering through the leaves in a Henri Rousseau painting. But the echo of Picasso endures. In a 2011 review of the artist’s exhibition at Anton Kern Gallery in New York, the Pulitzer Prize-winning critic Jerry Saltz connected the Face paintings to no less than the greatest masterpiece of Modern art: “What Grotjahn paints doesn’t stay put on these variegated surfaces; instead, it shifts around the involuting centerless space. You can discern the ways in which this work is made, yet no formal system appears. (I surmise that the artist himself is sometimes caught off guard by what he’s produced.) His strangely shamanic art gives me a remnant of the pow I get from those ancient eternal faces in Picasso’s *Les Femmes d’Alger*” (J. Saltz, *New York Magazine*).

站立於馬克·格羅蒂揚 2015 年畫作《無題 (非印地安 #5 臉 45.60)》前，觀者會有一種奇特意識，彷彿他們才是正被這幅畫觀看的人。作品雖抽象，但即使掃過一眼也能瞥見堆疊著的目光、咧著嘴的笑容和張大的鼻孔，它們蹣跚地彌散在畫面裡，緊緊纏在錯綜複雜的樹枝與滿天飛舞的樹葉後面。本件拍品射出一種獨一無二的邪魅目光以回應觀畫者的注視，挾著近乎掠奪的攻擊性，卻又透出一種狂躁暴邪的愉悅感，而觀賞此作的感受又取決於每個人選擇側重於哪些特徵、又期許得到何種情感反饋。此作是格羅蒂揚著名系列《臉部繪畫》(Face painting) 的傑出代表，畫面充斥著大量細緻調配、鮮艷奪目的色彩——用調色刀慷慨地塗抹在紙板上的油彩——既是在模糊、又是在澄清一個特定圖像，最終產物既非人、又非物。格羅蒂揚十分樂於挑戰傳統繪畫中客觀與非客觀視角的二元體系，更願意在這兩者之間的模糊地帶悠遊。對於那些敢於靠近他的畫作、仔細聆聽暗蘊迷語的人來說，在色彩與形式的魅惑與爆炸之下，潛藏的是格羅蒂揚成熟而又縝密的好奇心。

格羅蒂揚在洛杉磯 Blum & Poe 畫廊舉辦第七次個展，取簡明標題為《十五幅畫》，而本件拍品就是在此次展覽中首次登場。參展作品皆為比例一致的 50x40 英寸《面部繪畫》系列，並極為神秘地將他們分為兩個特定的組別，分別是《印地安》與《非印地安》。回顧展覽中的十五幅畫作，兩組之間最大——也許也是唯一——明顯的區別就是它們各自運用的色彩選擇。《印地安面孔》組別畫作往往色彩豐盈、擁有大地般的質感，如土壤的棕褐、血腥的艷紅和芥末般的土黃。《非印地安面孔》組別色調則更迷幻飄渺，注入的是紫色、藍綠色和螢光粉色。假設格羅蒂揚是在用狂野的西部特徵呼應「印地安」主題的話，那麼「非印地安」則是讓人聯想到變幻莫測、斑駁陸離的超凡世界。如果「印地安」是象徵本地土著，那麼「非印地安」就是外星異群；從外太空墜落而來的逞奇眩異之物。

互相衝撞的力量間爆發出的巨大動能是格羅蒂揚作品中的標誌性元素，並在藝術家融合抽象與客觀意象的過程中產生層層迴響。在談到《臉部繪畫》系列的靈感起點與美學源頭時，格羅蒂揚笑道：「當你人生中第一次宣佈自己是個正經的前衛藝術家時，比如十幾歲或者上藝術院校的時候，畢加索有點像是你征程中繞不開的第一站。於是你就用詭異的角度畫了一張長著許多眼睛的臉，這就成了你前衛藝術的宣言。但是作為一個成年人做這種事——尤其是在知道這種方式可能會成為陳腔濫調——用這種藝術語言並作出好的作品，讓我覺得十分有挑戰、值得自己去追求。」(藝術家本人，引自《繆斯雜誌 Muse Magazine》) 畢加索早期立體主義時期常出現的杏仁狀眼睛遍布格羅蒂揚整個《臉部繪畫》系列，通常是圍繞畫面中心垂直軸，以稍不對稱的構圖放置。在本件拍品中，該軸被漆成白色且像樅樹的樹枝一樣張牙舞爪著，其含義被身後的鮮綠刺激加強。其他更暗色的葉子掠過畫作的前景，構圖的深度因此變得更為扁平，並讓這隻眼睛散發出猛獸的凶猛氣息，就好像是亨利·盧梭(Henri Rousseau) 畫中從樹葉間窺視的叢林貓一樣。然而，畢加索的影響依舊回音持久。在評價格羅蒂揚於 2011 年在安東·科恩畫廊(Anton Kern Gallery) 舉行的展覽時，普利茲獎得主、藝評家傑里·薩爾茨(Jerry Saltz) 將《臉部繪畫》與現代藝術最偉大的傑作相提並論：「格羅蒂揚所畫並非僅僅停留在這些叢雜色彩表面；反而，它繞著無中心的空間漸漸移動。你是可以分辨出這幅畫創作的些許過程，但是並無法找到一個重復遵循的體系。(我想藝術家本人有時也會因自己作品的漸進發展而措手不及。) 他詭雅異俗、近乎薩滿主義的藝術給我一種似曾相識的深刻印象，彷彿是畢加索《阿維尼翁的少女》(Les Femmes d'Alger) 中那些古老而又永恆的面孔帶給我的震動餘波一般。」(傑里·薩爾茨，紐約雜誌)



Lee Krasner, *Seated Nude*, 1940. Museum of Modern Art, New York, USA
Artwork: © 2020 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York
李·克拉斯納《裸女》1940年 美國 紐約 現代藝術博物館



Jasper Johns, *0 Through 9*, 1961. Whitney Museum of American Art, New York, USA
Artwork: © 2020 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY
賈斯培·瓊斯《0到9》1961年 美國 紐約 惠特尼美國藝術博物館

PROPERTY FROM AN IMPORTANT SWISS PRIVATE COLLECTION
瑞士重要私人收藏

7 TAKEO YAMAGUCHI 山口長男 (1902-1983)

Yellow Quadrangle

signed, dated and titled in Japanese
(on a label on the reverse)
oil on board
72 x 72 in. (183 x 183 cm.)
Painted in 1959.

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

US\$260,000-390,000

PROVENANCE

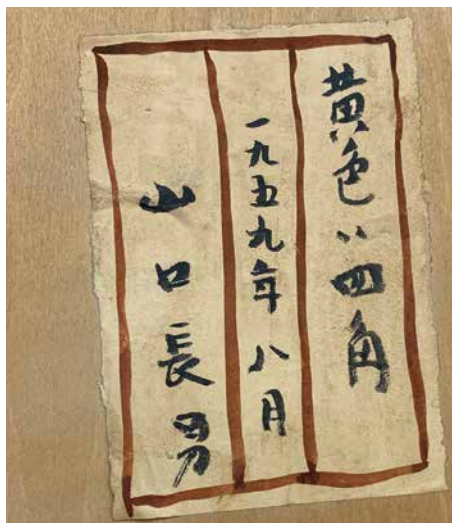
Acquired in the 1970s by the previous owner from Japan
Gifted to the present owner

黃色四邊形

油彩 木板
1959年作
款識：黃色い四角 一九五九年八月 山口長男
(畫背標籤)

來源

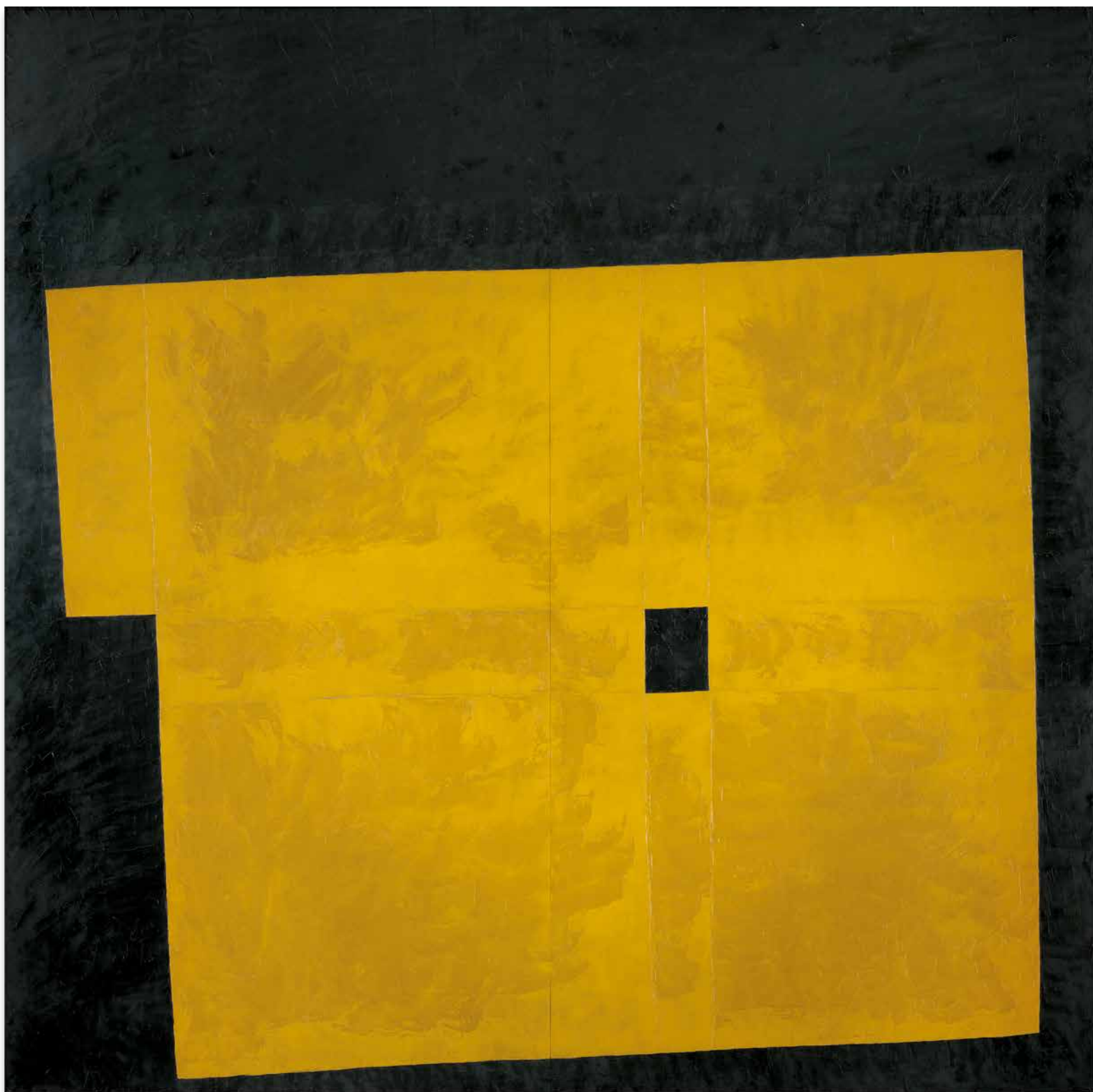
前藏者於1970年代購於日本
前藏者贈予現藏者



Label on the reverse
畫背標籤

“It is important to look closely into the structure of things in the natural world. Things are solid, with substance. That’s why I try to depict substantiality.”

- Takeo Yamaguchi





Exhibition of Yamaguchi Takeo's works prior to the Venice Biennale
 Photo Courtesy the Japan Foundation
 山口長男於威尼斯雙年展前舉行個展

A remarkable work within Takeo Yamaguchi's oeuvre, *Yellow Quadrangle* marks his anticipated first appearance in a Christie's Hong Kong Evening sale. The largest of his works ever to come to auction, it testifies to the pioneering abstract practice that distinguished the Korean-born Japanese artist within the post-war avant-garde. The work dates from 1959: a triumphant moment that saw Yamaguchi take his place on the global stage. That year, a closely-related painting – *Work – Yellow (Unstable Square)* (1958) – was prominently displayed in the grand inaugural exhibition of the Solomon R. Guggenheim Museum, New York, who acquired it for their permanent collection. Created at the height of Yamaguchi's artistic career, *Yellow Quadrangle* is an iconic demonstration of his pure, formalist language, marking the culmination of his reflections on minimalist abstraction, structural composition and material perception.

Born in Seoul in Japanese-occupied Korea in 1902, Yamaguchi enrolled in the Western Painting Department at the Tokyo Art School where he developed an interest in Cubism, Constructivism and the European avant-garde. This progressive proclivity drew him to Paris after graduation, where he began to experiment with abstraction. Upon his return to Japan in 1931, Yamaguchi was an active participant in the Nika-Kai Group, one of the most innovative movements in the history of modern Japanese painting. After being drafted to the Pacific War, however, Yamaguchi returned to find that he had lost most of his early works. Caught at an artistic crossroads, he seized the opportunity for a creative clean slate.

By the mid-1950s, Yamaguchi had combined two major post-war Western painterly trends – the thick impasto of Art Informel and the elemental purity

of Color Field Painting – to achieve his mature style. With their highly simplistic abstract forms rendered in thick paint over plywood, these works demonstrate an acute sensitivity to color, texture and materiality, focusing on the interplay between flatness and depth as well as the balance of shapes. Such innovations would play a defining role in the evolution of Japanese and Korean avant-garde practices, paving the way for artists such as Lee Ufan and Kim Whanki.

The present work's palette is reduced to two colors, comprising Yamaguchi's signature raw yellow ochre against a strong black ink background. The artist related this rich organic color to the soil of Southern China, while the Venetian red he used elsewhere in his practice served as a reminder of the Korean earth. Though minimal at first glance, the overall visual effect is full of complexity. While the geometric shapes have been flattened onto the wooden board, the artist has taken great care in layering several thick coats of paint with a palette knife, creating heavy impasto with an almost sculptural presence.

Although the geometric yellow form is tilted to one side, creating an apparent imbalance, the small black window seemingly hovering away from the pictorial center creates a fragile tension that imbues the composition with a harmonious sense of poise. In addition, the textured surface – with its subtle chromatic variations – generates the illusion of movement within an austere delimited space. Suffused with life, *Yellow Quadrangle* captures the exquisite formal poetry that brought Yamaguchi to international acclaim during this period, and which would come to define his legacy.



Takeo Yamaguchi, *Work - Yellow (Unstable Square)*, 71 7/8 x 71 7/8 inches (182.6 x 182.6 cm), 1958, Solomon R. Guggenheim Museum, New York, USA
山口長男《作品 - 黃色 (不穩之正方形)》1958年 美國 紐約 古根漢美術館藏



Mark Rothko, *No. 9 (Dark over Light Earth/Violet and Yellow in Rose)*, 1954, The Museum of Contemporary Art, Los Angeles, USA
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York (works on canvas)
馬克·羅斯科《No. 9 (Dark over Light Earth/Violet and Yellow in Rose)》1954年 美國 洛杉磯 洛杉磯當代藝術美術館

「對自然界所有事物的結構觀察入微，是創作中至關重要的過程。萬物是紮實的物質，因此，我一直嘗試描繪出其真實性。」

- 山口長男

山口長男的扛鼎之作《黃色四邊形》將於佳士得香港晚拍首度亮相。作為他有史以來最大的拍賣作品，《黃色四邊形》見證了令這位南韓出生的日本藝術家在戰後前衛藝術中脫穎而出的新銳抽象實踐。這幅作品完成於1959年：山口大師在國際舞臺上大放異彩的高光時刻。同一年，與此幅作品密切相關的一幅畫作《作品 - 黃色 (不穩之正方形)》(1958) 成為古根漢美術館開幕大展的要角，並被其永久收藏。山口長男在藝涯巔峰時期創作了《黃色四邊形》，此作品經典地展現了其純正和形式主義的藝術語言，標誌著其對極簡抽象、組織構圖與物質感知反復思考的巔峰結晶。

山口長男於1902年出生於日治時期的韓國，曾攻讀東京藝術學校的西洋繪畫部；就學期間，他對啟發立體派、構成主義、和歐洲前衛運動的理論產生濃厚興趣。這個進步主義傾向，促使山口在畢業後遠走巴黎，並在這藝術之都精研抽象表現主義和實驗主張。當他在1931年返回日本時，已是「二科會」的活躍會員；二科會是現代日本繪畫史上最具有創新精神的運動推手。然而，山口因太平洋戰爭被徵召入伍；返鄉後，他發現自己大部分的早期作品已遺失在戰亂中。儘管如此，站在藝涯十字路口的山口，選擇坦然接受這個重大損失，將其視為珍貴契機，得以重起爐灶、探索全新創作可能。時序到了1950年中，山口融會了兩種戰後西洋畫潮 - 以厚重平塗筆勢著稱的不定形藝術、和專注作品純淨的色域繪畫，並找到了自己最成熟的風格。

他將厚重顏料重複塗在膠合板上，描繪精簡而抽象的形式，成為辨識率極高的單色作品。這些畫作對色彩、肌理和物質性展現了極高的敏感度，聚焦於構圖的平面及深度間的對比，以及型態之間的平衡。山口從而重新定義日本和韓國前衛主義脈絡，並為韓國畫家李禹煥和金煥基之後的發展奠下重要基礎。

本作所使用的色彩極簡，只有兩種，包括山口標誌性十足的的赭黃色厚塗顏料以及厚重的墨黑色背景。藝術家把這種豐富的有機色彩與中國南方的土壤聯繫在一起，而在其他實踐中所使用的威尼斯紅則讓人聯想到韓國的紅褐地壤。雖然乍看之下極簡素淨，然而作品所帶給觀者的整體視覺效果十分繁複：在將簡潔的幾何形狀平塗於木板上的同時，這名單色藝術大師小心翼翼地以調色刀將顏料層迭繪製，以厚塗法創造肌理質感，產生雕刻般的意象。

儘管黃色的幾何形狀呈現側斜，看起來不甚平衡，但迷你黑窗似乎在從圖形中央向外盤旋，創造出脆弱的張力，使構圖具有和諧的平衡感。除此之外，具有微妙色彩變化的紋理表面會產生在樸實而有限的空間中豐富律動的錯覺。充滿了生機的《黃色四邊形》捕捉並傳承了山口留下的且令其在這段時期享譽國際的絕妙意韻。

8 **GERHARD RICHTER 傑哈德·李希特**
(B.1932)

Frost (I)

signed, inscribed and dated '703-1 Richter 1989' (on the reverse)

oil on canvas

57 x 39 3/8 in. (144.8 x 100 cm.)

Painted in 1989.

HK\$48,000,000-68,000,000

US\$6,300,000-8,800,000

PROVENANCE

Sperone Westwater Gallery, New York

Leonard Rosenberg Fine Art Inc., New York

Anon. Sale; Christie's, New York, 16 May 2007, lot 46

Acquired at the above sale by the present owner

EXHIBITED

Rotterdam, Museum Boymans-van Beuningen, Gerhard Richter 1988/89, October-December 1989 (illustrated in color).

New York, Sperone Westwater Gallery, Gerhard Richter: New Paintings, February 1990.

LITERATURE

A. Thill, et. al., Gerhard Richter: Catalogue Raisonné 1962-1993, vol. III, Ostfildern-Ruit, 1993, no. 703-1 (illustrated in color).

D. Elger, Gerhard Richter: Catalogue Raisonné, vol. IV, 1988-1994, Ostfildern, 2015, p. 257, no. 703-1 (illustrated in color).

霜 (I)

油彩 畫布

1989年作

款識：703-1 Richter 1989 (畫背)

來源

紐約 Sperone Westwater 畫廊

紐約 Leonard Rosenberg 畫廊

佳士得 紐約 2007年5月16日 編號 46

現藏者購自上述拍賣

展覽

1989年10-12月「傑哈德·李希特 1988/89」博伊曼斯布尼根博物館 鹿特丹 荷蘭

1990年2月「傑哈德·李希特：新作」Sperone Westwater 畫廊 紐約 美國

出版

1993年《傑哈德·李希特：圖錄全集 1962-1993 第三冊》

A. Thill等著 奧斯菲爾敦 德國 (703-1號·彩色圖版)

2015年《傑哈德·李希特：圖錄全集 第四冊 1988-1994》

Dietmar Elger著 奧斯菲爾敦 德國 (703-1號·彩色圖版·第257頁)



Claude Monet, *Haystacks (Effect of Snow and Sun)*, 1891, collection of the Metropolitan Museum of Art, New York, USA
克勞德·莫內《雪和陽光下的乾草堆》1891年作 美國 紐約 大都會藝術博物館





“Richter has never been in less than total command of every inch of each canvas”

- Michael Kimmelman, New York Times, 1989

(M. Kimmelman, "Review/Art; Small-Scale Works on Paper by Gerhard Richter," The New York Times, 29 December 1989).

Dating from the finest period of Gerhard Richter's ground-breaking abstract work, *Frost (1)* is a dazzling example of the artist's Abstraktes Bild paintings. In these career-defining canvases, Richter examined the fundamental nature of abstract painting, questioning the very essence of the postwar art historical canon, and in the process creating some of the most celebrated works of the last fifty years. The present work is one of a number of paintings the artist completed in 1989 whose title evokes the theme of winter. First shown at a major exhibition at the Museum Boymans-van Beuningen, Rotterdam, in 1989, the painting exemplifies Richter's practice of continually laying down and then subsequently scraping off layers of paint with a squeegee, resulting in a fractured surface which evokes the alluring effect of light reflecting off a heavily frosted or snowy surface. A suite of four similar canvases, each titled *Eis (Ice)*, and painted the same year as the present work, is now in the permanent collection of the Art Institute of Chicago.

The surface of *Frost (1)* is full of the dynamic painterly activity that has distinguished the latter part of Richter's career. By laying down multiple layers of pigment and—just as they begin to dry—dragging a large plastic hard-edged squeegee across the surface, Richter disrupts the composition, opening up the surface to reveal traces of previous layers. From light to dark, and from high-keyed primary colors through to delicate variations of more subtle combinations, the painting becomes a bejeweled combination of both color and energy. *Frost (1)* is particularly notable in this regard as it encompasses the entire color spectrum; from the depth of the dark recesses to the brightness of the whites, and the bursts of fiery reds and sapphire blues, the infinitely subtle shifts of color are remarkable for their richness and complexity.

This particular canvas was painted in 1989, during a period when Richter's Abstraktes Bild became more complex, and therefore more beautiful. Prior to this date the gestures in his abstract canvases were more rudimentary, and the interventions on the painted surface more straightforward, but beginning in 1987 the artist began to introduce more complex, delicate, and all-over movements into his work. This resulted in canvas like *Frost (1)* in which the broad swathes and large passages of color have been replaced by a myriad bursts of pigment mimicking the dazzling effect of looking at light reflected off a frosted surface.

This unique approach to painting is Richter's direct response to the fundamental question about the function of painting in the age of mechanical reproduction. Looking back on the creation of his abstract pictures, Richter stated, "I had the hope, carried by a fresh wind, to make something free, clear, open, crystal, visible, transparent, a utopia" (G. Richter, quoted in R. Storr, *Gerhard Richter: Forty Years of Painting*, exh. cat., New York., 2002, p. 305). He embarked on a search for pictorial form that would go beyond what he could already fathom, and therefore beyond any preconceived composition. Using a kaleidoscopic array of pure colors was central to this enterprise, as they conveyed a sense of artifice rather than any identifiable subject. "Abstract paintings," Richter argued, "visualize a reality, which we can neither see nor describe but which we may nevertheless conclude exists. We attach negative names to this reality; the unknown, the ungraspable, the infinite, and for

thousands of years we have depicted in terms of substitute images like heaven and hell, gods and devils. With abstract painting we create a better means of approaching what can neither be seen nor understood because abstract painting illustrates with the greatest clarity, that is to say, with all the means at the disposal of art, 'nothing'... [in abstract paintings] we allow ourselves to see the un-seeable, that which has never before been seen and indeed is not visible" (G. Richter quoted in J. Fineberg, *Art Since 1940: Strategies of Being*, London, 2000, p. 374).

Frost (1) is a rich visual spectacle of vibrant pigments coalesced through Richter's own unique process. Painterly manifestation of the artist's belief in art as mankind's "highest form of hope," his paintings adhere to no known logic or ideology but are created through a careful cumulative and constructive process during which Richter deliberately avoids all conventional rules of aesthetics in order to arrive at work that belies pictorial ideology. "And if now I think of Mondrian, in which picture can partly be interpreted as models of society, I can also see my abstracts as metaphors in their own right, pictures that are about a possibility of social coexistence. Looked at in this way, all that I am trying to do in each picture is to bring together the most disparate and mutually contradictory elements, alive and viable, in the greatest possible freedom" (G. Richter and B. Buchloh, in *ibid.*, p. 33).



Richter working with squeegee in his studio, 1994.

Photo: Benjamin Katz / © 2016 Artists Rights Society (ARS), New York / VG Bild-kunst, Bonn.

Artwork: © Gerhard Richter 2020.

1994年，李希特在他的工作室用刮刀作畫。

Gerhard Richter, *Ice (3)*, 1965, collection of the Art Institute of Chicago, Chicago, USA

Artwork: © Gerhard Richter 2020 (0087)

傑哈德·李希特《冰(3)》1965年作 美國芝加哥芝加哥藝術博物館

「每一英寸的畫布皆在李希特的掌握之中」

—邁克爾·金梅爾曼，紐約時報，1989
(M·金梅爾曼，〈評論／藝術：杰哈德·李希特的小型紙本作品〉，
《紐約時報》，1989年12月29日)

《霜(1)》創作於傑哈德·李希特藝術上開天闢地的黃金時代，是藝術家「抽象繪畫」(Abstraktes Bild)系列作品中耀眼奪目的代表作。在這一系列成名作品中，李希特探尋並重塑了抽象繪畫的本質，挑戰了戰後藝術歷史傑作的本源，並在此過程中創作出了過去50年來最受推崇的數幅作品。本件拍品是李希特於1989年完成的數件繪畫作品之一，其作品名引發冬季的遐想。1989年，本件畫作在荷蘭鹿特丹博伊曼斯·範伯寧恩美術館(Museum Boymans-van Beuningen)的一次大型展覽中初次亮相。它代表了李希特獨樹一幟的技法，即不斷鋪設疊加顏料，然後用刮刀滑過油漆層，讓油彩呈現千變萬化的肌理，宛如自然光線照映在厚重的冬霜或冰面反射出的光芒。李希特於同年創作的一組題為《冰》(Eis)的作品，與本作一脈相承，目前已被芝加哥藝術博物館納入永久館藏。

《霜(1)》一作極富動感韻律的作畫方式，為李希特藝術生涯後期的標誌性特徵。他先在畫面上鋪設多層顏料，當顏料逐漸變乾時，用硬質的塑料排刷在畫布上拖曳，由此打破既有的構圖，揭露出畫布上不同層次色彩的疊見雜出。從淺色到深色，從高調的原色到細膩入微的組合色，這幅作品演化成為色彩和能量的組合，如同寶石一般瑰麗璀璨。從這個角度說，《霜(1)》格外引人注目，因為它涵蓋了整個色譜；從暗色的深邃凹槽到白色的高亮表面，如火焰般爆發的艷紅和如寶石般嫵媚的晶藍，色彩的無限微妙變化豐富而複雜，令人流連忘返，沉醉其間。

本作創作於1989年，當時李希特將「抽象繪畫」(Abstraktes Bild)風格演繹得更加繁復多樣，因此也在美學上達到新的高度。在此之前，他的抽象筆法更為簡單，對畫面的處理也更加果斷直接，但從1987年開始，這位藝術家開始將更複雜、細膩且全面的筆法引入到他的作品中。正是這種技法上的自我突破詮釋出如《霜(1)》這樣的作品，寬廣平淡的色帶被一眾富有爆發力的色彩線條所替代，仿佛閃耀光芒照射在霜降表面後的光怪陸離。

這類與眾不同的繪畫手法是李希特對於「繪畫在機械化複製時代中的功能」這一基本問題的直接回應。回顧他抽象畫的創作，李希特說：「我希望，在一股新風的引領下，我能創作出一些自由、清晰、開放、晶瑩、矚目、透明、甚至烏托邦一般的畫作。」(傑哈德·李希特，引用自R. Storr,《傑哈德·李希特：繪畫的四十年》，圖錄，紐約，2002年，第305頁)。隨後他便踏上了一段探尋嶄新作畫模式的旅程，這種模式超越了他所熟知的傳統繪畫方式，更打破了任何既定的構圖。他尤為注重氣象萬千的純色組合，以呈現一種不可言狀的妙想。李希特認為，「抽象繪畫」…「將現實視覺化，雖然我們無法看清或描述現實，但我們仍然能夠得出現實存在的結論。我們賦予了這一現實許多負面標籤：如未知、不可捉摸、無邊無際，我們數千年以來不斷用代替性的圖像去描繪那些虛像(如天堂和地獄，神靈和魔鬼)。抽象繪畫，為我們創造了一種更理想的方式來處理看不見或無法理解的事物，因為抽象繪畫總能以最清晰的方式展現「虛無」……(在抽象繪畫中)我們讓自己看見原本無法看見的，那些從未被見過的、不可見的事物。」(傑哈德·李希特，引用自喬·費因伯格,《自1940年以來的藝術：存在的方式》，倫敦，2000年，第374頁)。

《霜(1)》是一幅視覺奇觀，絢爛的色彩在李希特標誌性的創作手法中綻放。本作是藝術家的創作宣言，宣告著他對藝術作為人類「最高形式的希望」的信念，他的畫布不遵循任何已知的邏輯或意識形態，而是通過精心安排的疊積與創造而成，在這一獨特過程中，李希特刻意規避一美學常規，以達到他對繪畫的極致理念。以傑哈德·李希特自己的話來說，「如果現在我想到蒙德里安，他的畫面可以被部分理解為社會範式的體現，那我也可以將我的抽象本身視為隱喻 我的圖像關於社會共生的一種可能性。如此看來，在每幅畫中，我試圖做的就是將那些最分離、最互斥的元素，鮮活地、順暢地，融入最廣闊的自由。」(李希特和布洛赫，引用同上，第33頁)

Detail of the present lot 拍品局部 ▶





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

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

21.10.63

signed in Chinese, signed 'ZAO' (lower right); signed, titled, inscribed and dated 'ZAO WOU-KI 21.10.63 200 x 180.' (on the reverse)
oil on canvas
78 ¾ x 70 ⅞ in. (200 x 180 cm.)
Painted in 1963.

ESTIMATE ON REQUEST 估價待詢

PROVENANCE

Kootz Gallery, New York
Private Collection, Brooklyn, New York
Pascal de Sarthe Fine Art, Scottsdale, Arizona
Private Collection, Taiwan
de Sarthe Gallery, Hong Kong
Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki, dated 28 July 2011.
This work is referenced in the archive of the Fondation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki).

EXHIBITED

Cambridge, Massachusetts, Hayden Gallery, Massachusetts Institute of Technology, Zao Wou-Ki, 1964.
Montréal, Musée d'art contemporain Montréal, Zao Wou-Ki, 1969, no. 19, (illustrated). This exhibition later travelled to Quebec, Musée du Québec, 1969.
Shanghai, Shanghai Museum, Zao Wou-Ki: 60 years of paintings (1935-1998), 1998-1999, p.145, plate 47, (illustrated in color). This exhibition later travelled to Beijing, the National Art Museum of China, 1999; Guangzhou, Guangdong Museum of Art, 1999.
Paris, Galerie Nationale du Jeu de Paume, Zao Wou-Ki, October-December 2003, p. 103 (illustrated in color).
Taipei, Tina Keng Gallery, Zao Wou-Ki's Solo Exhibition, December 2009 – January 2010, p. 41 (illustrated in color), p. 39 (detail illustrated in color).
Hong Kong, de Sarthe Fine Art, Zao Wou-Ki Paintings: 1950's – 1960's, March – April 2011, p. 39 (illustrated in color).

LITERATURE

B. Noël, Zao Wou-Ki, Grands formats – Au bord du visible, Cercle d'Art Editions, Paris, 2000, unpagged, plate 16 (illustrated in color).

21.10.63

油彩 畫布
1963年作
款識：無極 ZAO (右下)；ZAO WOU-KI 21.10.63
200 x 180. (畫背)

來源

紐約 庫茲畫廊
紐約 布魯克林私人收藏
亞利桑納州 斯科茨代爾 德薩畫廊
台灣 私人收藏
香港 德薩畫廊
亞洲 私人收藏

此作品附趙無極基金會於2011年7月28日簽發之保證書
此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)。

展覽

1964年「趙無極」麻省理工學院海登畫廊 劍橋 麻薩諸塞州
1969年「趙無極」蒙特利爾現代藝術博物館 蒙特利爾 (圖版, 第19圖); 該展覽還在以下地點展出 1969年魁北克博物館 魁北克
1998-1999年「趙無極繪畫六十年回顧 1935-1998」上海博物館 上海 (彩色圖版, 第47圖, 第145頁); 該展覽還在以下地點展出 1999年中國美術館 北京 1999年廣東美術館 廣州
2003年10月-12月「趙無極」國立網球場現代美術館 巴黎 (彩色圖版, 第103頁)
2009年12月-2010年1月「趙無極個展」大未來耿畫廊 台北 (彩色圖版, 第41頁; 彩色圖版為局部, 第39頁)
2011年3-4月「趙無極作品集: 1950-1960年代」德薩畫廊 香港 (彩色圖版, 第39頁)

出版

2000年《趙無極: Grands formats – Au bord du visible》Bernard Noël著 Cercle d'Art Editions 出版 巴黎 (圖版, 第16圖, 無頁碼)





Left to right 由左至右：

Zao Wou-Ki, *29.01.64*, 1964. Christie's Hong Kong, 25 November 2017, lot 24, sold for HKD 202,600,000

Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
 趙無極《29.01.64》1964 佳士得 香港 2017年11月25日 編號24 成交價：202,600,000 港幣

Pierre Soulages, *Peinture 186 x 143 cm, 23 décembre 1959*, 1959. Christie's New York, 15 November 2018, lot 22C, sold for USD 10,600,000

Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
 彼埃·蘇拉吉《Peinture 186 x 143 cm, 23 décembre 1959》1959 佳士得 紐約 2018年11月15日 編號22C 成交價：10,600,000 美元

Zao Wou-Ki's Hurricane period of the 1960s marked a creative peak in his career: he achieved a fully mature personal style, bringing together the best of East and West, with a bold, grand and passionate approach to brushwork, color and space. Since ancient times, red has held special significance as a symbol of eternal life, passion, fire and intense emotion. Zao Wou-Ki's *21.10.63* is the largest work in a series of red paintings from his Hurricane period, featuring the most distinctive spatial composition of the group. Unusually, he segments the canvas horizontally into three parts, producing a still plane upon which time and space seem to converge. A great celestial burst of bright red conjures a sense of depth: solid forms echo against empty spaces, while powerful lines couched within washes of color create an unpredictable dynamic. The artist seems to capture the incomparable beauty of the moment when heaven and earth split apart, dispersing life across the universe. The work's large scale enabled Zao to display his integration of Western oil techniques and Eastern concepts, including the relationship between the real and the immaterial, and the dance of form and formlessness. The result, without doubt, is a unique masterpiece in Zao Wou-Ki's artistic career.

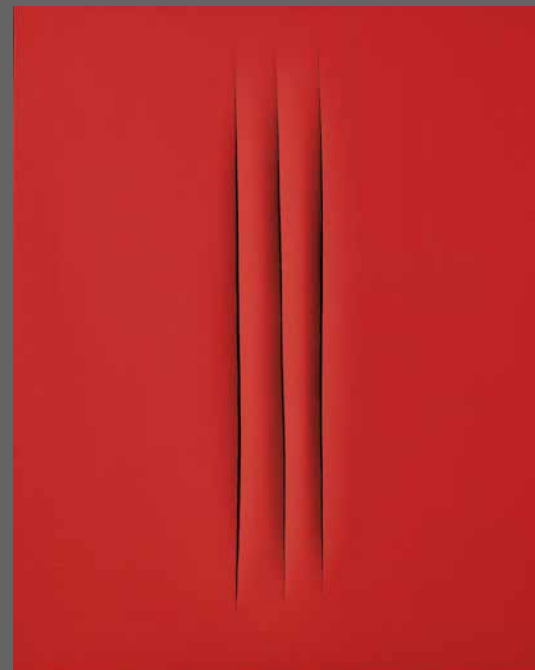
The 1960s was one of the most important periods for Zao Wou-Ki. Completely immersing himself in abstract painting, he gradually moved away from his meticulous early style – inspired by oracle-bone inscriptions – and embraced a more impassioned approach to painting. In 1957 he set foot in New York for the first time, where art was thriving in the post-war period; that same year, he signed a contract with the Galerie de France, and with the Kootz Gallery in New York the following year. His work began to find acceptance and reach a larger audience in the Western art world. Spending time with abstract artists such as Pierre Soulages helped bolster his creative energy and confidence, and he prepared himself to explore painting on a larger, grander scale. During this period, he began to experiment with a series of unique, horizontally structured compositions, which he divided into two or three level regions. Reducing his palette, he often focused on a single, dominant hue, with brushstrokes shooting out on each side to create strong tensions within his horizontal framework. On the large-scale canvas of *21.10.63*, Zao's empty spaces at the top and bottom create a sense of the void, while the red pigments conjure solid forms. Against the greater solidity of the



Li Cheng, *Landscape*, Northern Song Dynasty (960-1127). Liaoning Provincial Museum, Shenyang, China
 北宋 李成《茂林遠岫圖》中國 瀋陽 遼寧省博物館藏

" The earth and the heavens split apart. The yang, light and pure, rose to become the sky, and the yin, heavy and dark, sank to form the earth. Between them was Pangu."

– The San Wu Li Ji
Chronicles



contrasting black lines, however, the red becomes the empty void, so that the relationships are reversed. As these effects draw the viewer into the painting, their gaze is enveloped within progressively deeper layers, and a sense of time's passage begins to unfold.

Unlike the breathless quiet in the paintings of American Abstract Expressionist Mark Rothko, in *21.10.63 Zao Wou-Ki* expresses a sense of organic movement, like floating clouds or flowing water. As his work evolved between 1956 and 1963, he began to manipulate the interaction between forces and energies within his pictorial spaces, conveying a sense of great vitality that simultaneously revealed his own inner state. The black lines and streaks of white at the centre of the painting are similar in structure to those in *29.01.64*, another great work completed just months afterwards. Imbued with life, the two works share common origins: in both, Zao conveys a sense of internal sensation by adopting the fluid, expressive lines of traditional calligraphy. His exuberant, wandering linear marks establish a bridge from the inner world of feeling to the outer visual realm, ushering viewers into a majestic and beautiful space.

Zao Wou-Ki's work also has deep roots in the tradition of Chinese landscape painting, in which the use of blank space is often a crucial element. In Fan Kuan's *Travelers among Mountains and Streams*, contrasting levels of depth are created by setting these empty spaces against solid forms. In *21.10.63*, similar white spaces define the foreground, while dark lines form the middle distance and bright red the far distance. Thus, even in an abstract painting free from traditional perspective, Zao is able to depict a deep and powerful three-dimensional realm. In Li Cheng's *Landscape*, textured strokes of varying density alternate with areas of empty, undefined space set among them, creating rolling mountains and misty, drifting clouds that convey a sense of time's passage. In *21.10.63*, Zao creates textures in the centre resembling rocks and branches, and surrounds them with diluted washes of color, creating an effect reminiscent of sudden breaks in a mist. The shifts between sharp and soft focus, between the real and the abstract, and between the tangible and intangible, generate internal tensions that expand across the whole canvas. The work's eternal tranquillity is interrupted solely by the strong lines that burst from its centre.

Since antiquity, red has been considered a pure, fundamental hue that expresses humanity's hope for good. Just as Lucio Fontana's use of the color gave rise to some of his finest creations, Zao's red paintings constitute his most classic and fascinating series of works. In the 1960s, he gradually adopted more monochromatic palettes, and *21.10.63* is one of the few currently-known red paintings from his Hurricane period. Zao's grasp of Western media allowed him to work with unhindered ease, manipulating both thick and thin pigments in a manner particularly suited to monochrome painting. In *21.10.63*, he spreads large washes of bright red across the canvas with interlacing strokes, diluting his pigments to make them lighter and more transparent while still retaining the trace of the brush. The result is a rich panoply of changing hues that vary with the reflected light, highlighting the fine control of color that injects so much life and energy into this work.

In *21.10.63*, inspiration wells up from the artist's inner world, his bright red colors reflecting a rich vein of passion and vitality. With its grand, expansive composition, it captures the calm self-confidence and great creative ambition that characterized his life and work during this period. Here, he sought to project a vast, boundless universe within the finite space of the canvas: to bring to life that majestic event in which "the yang, light and pure, rose and became the sky, and the yin, heavy and dark, sank and formed the earth." In its combination of grandeur and fine delicacy, *21.10.63* stands alone among the many works of Zao Wou-Ki's Hurricane period, exuding a profound and ancient power.

Left to right 由左至右：

Mark Rothko, *Black Stripe (Orange, Gold and Black)*, 1957. Christie's New York, 14 November 2012, lot 28, sold for USD 21,362,500

Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

馬克·羅斯科《黑色條紋（橘色、金色和黑色）》1957年 佳士得 紐約 2012年11月14日 編號28 成交價：21,362,500 美元

Lucio Fontana, *Concetto spaziale, Attese*, 1967. Christie's London, 30 June 2015, lot 21, sold for GBP 3,274,500

Artwork: © 2020 Artists Rights Society (ARS), New York / SIAE, Rome

盧齊歐·封塔納《空間概念，等待》1967年 佳士得 倫敦 2015年6月30日 編號21 成交價：3,274,500 英鎊

「天地開闢，陽清為天，陰濁為地，盤古在其中。」

—《三五曆紀》

60年代的「狂草時期」是趙無極無論空間結構或色彩筆觸均豪邁雄壯、熱情奔放的創作巔峰，展現了集東西方藝術之大成而完全成熟的個人風格。紅色自古象徵生生不息的生命、熱情、火焰以及最濃烈的情感，是別具意義的色彩。此件《21.10.63》是狂草時期罕見的紅色系列作品中尺幅最大，同時空間構圖最具特色的一件。趙無極以獨特的三段式水平構圖，在靜止的平面創造了空間與時間——天地間迸發的鮮紅創造了虛實互動的深度；蘊藏其中的強烈線條則形成了變幻莫測的動態，彷彿開天闢地、生命橫空出世的絕美瞬間。趙無極藉此巨作一展其融合虛實相生、大象無形的東方概念與西方油彩技巧的探索已臻至大成，《21.10.63》無疑是其藝術生涯中獨一無二的曠世傑作。

大尺幅之作，往往象徵藝術家歷經千錘百煉後的代表作品。而1960年代，正是趙無極藝術生涯中最重要的一個時期。他全心沉浸於抽象藝術，漸漸褪去了之前偏好細緻、深受甲骨文啟發的創作脈絡，開始致力於一種更慷慨激昂的作畫方式。當他於1957年踏足紐約時，美國戰後藝術正蓬勃發展，同年他與法蘭西畫廊簽約，隔年與紐約庫茲畫廊簽約，是其作品漸為西方藝術界認可，揚名藝壇的發端。在與多位抽象主義藝術家如彼埃·蘇拉吉 (Pierre Soulages) 相互激盪後，趙無極建立了充沛的創作能量與信心，準備探索尺幅更大，畫面更壯闊的作品。同一時間，他首度嘗試了獨特的「水平構圖」系列，畫布被區分為二至三個水平區域；隨著此時用色趨減，常以單一色彩作為主要色調，配合左右開弓的筆觸與水平的構圖形成強烈的張力。趙無極在《21.10.63》的巨幅畫布上，藉由將上下留白比擬為「虛」、鮮紅油彩為「實」；對比黑色線條的「實」、鮮紅油彩又成為「虛」的虛實變換關係，包圍並直面觀者的視線，感受層層遞進的深邃效果，蘊藏著時間的流逝。

與美國抽象表現主義藝術家羅斯科 (Mark Rothko) 作品中那極致寧靜的屏息不同，《21.10.63》呈現的是行雲流水的有機動態。從趙無極1956至1963年的作品演進，可知他持續探索的是如何透過畫面的牽引互動，展現富含生命力的世界，並揭露自我內心的狀態。《21.10.63》中央的黑色線條與飛白是畫面生命的源頭，與幾個月後完成的另一幅鉅作《29.01.64》有

極相似的結構，說明趙無極創作此二幅作品時有著共通的思維與脈絡，即取傳統書法線條的暢意抒懷傳達內心感受，以狂亂游移的筆觸建立起連結內心與外界的橋樑，其內在精神在宏大的畫布中與外在視覺效果合而為一，在觀者眼前呈現了一個磅礴而美麗的天地。

趙無極與中國傳統山水亦淵源深厚。在傳統山水中，留白的運用往往是畫面的關鍵。范寬《谿山行旅圖》用留白的「虛」對應景物的「實」，產生不同深度的對比。在《21.10.63》中，趙無極以留白為近景、線條為中景、鮮紅為遠景，使較少使用透視法的抽象畫面仍然得以表現強烈而深邃的三維空間。李成在《茂林遠岫圖》中以不同疏密的皴法與大片留白交錯運用，營造跌宕起伏的山巒迷離變幻的雲霧以體現時間的推移。在《21.10.63》中，趙無極在中央如山石枯枝的紋理周圍，以較稀釋的暈染來表現倏忽乍破的飄渺。由聚焦與失焦、真實與抽象、有形與無形之間的擺盪，使張力由中心向外擴散，遍及整幅畫面；而突破這萬古如一的靜謐的，是居中迸發的強烈線條。

紅色自古正是正色的代表、承載著人們美好的希望。如同封塔納 (Lucio Fontana) 著名的《空間概念》，紅色系列是最為經典且最令人著迷的。60年代時，趙無極亦漸趨以單一色彩作為作畫時的主要色調，而《21.10.63》是目前已知狂草時期中相當罕有的紅色系列作品之一。憑著對於西方媒材的嫺熟掌握，無論或稀或濃的油彩都能在他毫無滯礙的揮灑中隨意變換，這在單色的畫面中尤其需要功力。趙無極在《21.10.63》以交錯的筆刷暈染大片的鮮紅，在保留筆觸的同時，採用了較其他作品更輕透的稀釋程度，在光線折射下產生了極為豐富的色澤變化，彰顯其高度駕馭色彩的能力，為畫面注入了生機。

《21.10.63》以趙無極的內心世界作為靈感泉源，通過鮮紅的色彩映照出一股豐沛的熱情與活力；從恢弘的構圖中可想見藝術家此時在創作上洋溢的從容自信與企圖心。他試圖在有限的畫布上追求無垠的宇宙，傾注心血以再現「陽清為天，陰濁為地」的磅礴一瞬。《21.10.63》以其兼有宏大與細膩的處理在「狂草時期」眾多作品中脫穎而出，散發著深遠而震懾人心的亙古力量。



Zao Wou-Ki, *Foudre*, 1955. Christie's Hong Kong, 28 November 2015, lot 25, sold for HKD 35,960,000
Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《雷霆萬鈞》1955年 佳士得 香港 2015年11月28日 編號25 成交價：35,960,000 港幣



Zao Wou-Ki, *14.12.59*, 1959. Christie's Hong Kong, 26 May 2018, lot 23, sold for HKD 176,725,000
Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《14.12.59》1959 佳士得 香港 2018年5月26日 編號23 成交價：176,725,000 港幣





ZAO WOU-KI (1920-2013)

Fleurs

oil on canvas

15 x 18 1/8 in. (38 x 46 cm.)

Painted in 1953.

€500,000-700,000

趙無極 (1920-2013)

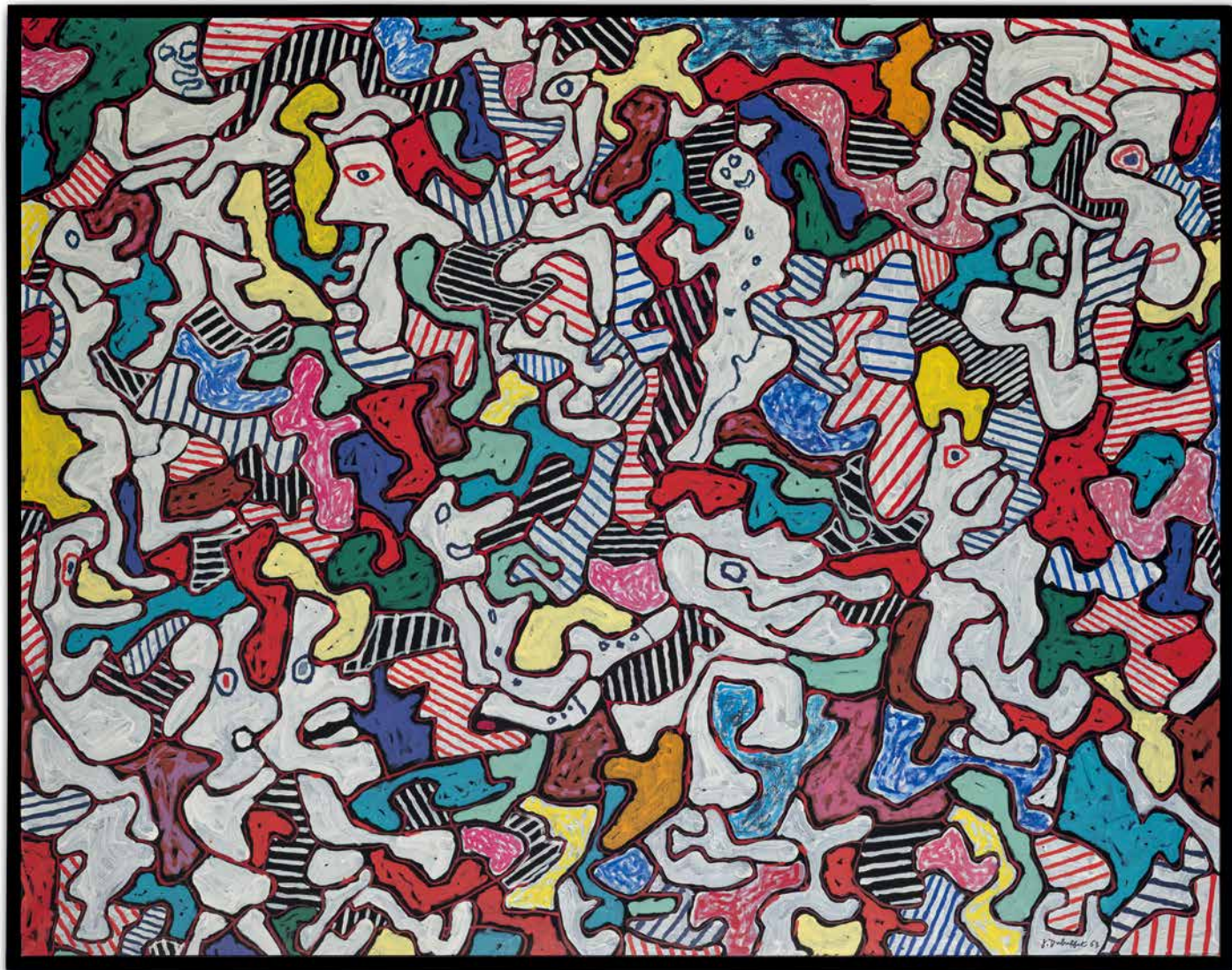
《花卉》

油彩 畫布

15 x 18 1/8 in. (38 x 46 cm.)

1953年作

€500,000-700,000



JEAN DUBUFFET (1901-1985)

Pourelche fiston

oil on canvas

45 x 57 ⁵/₈ in. (114.3 x 146.5 cm.)

Painted in 13 June 1963.

€3,000,000-5,000,000

尚·杜布菲 (1901-1985)

《Pourelche fiston》

油彩畫布

45 x 57 ⁵/₈ in. (114.3 x 146.5 cm.)

1963年6月13日作

€3,000,000-5,000,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

GEORG BASELITZ (B. 1938)

Gebeugter Trinker [Bent Drinker]

signed with the artist's initials and dated 'G.B. 20. XII 82' (lower edge); signed again, titled and dated again 'gebeugter Trinker 20. XII. 82 G. Baselitz' (on the reverse)

oil on canvas

98 ½ x 78 ¾ in. (250 x 200 cm.)

Painted in 1982.

£4,500,000-6,500,000

格奧爾格·巴澤利茨 (1938年生)

《躬身的飲酒者》

款識: G.B. 20. XII 82 (下沿); gebeugter Trinker 20. XII.

82 G. Baselitz (畫背)

油彩 畫布

98 ½ x 78 ¾ in. (250 x 200 cm.)

1982年作

£4,500,000-6,500,000



CHRISTOPHER WOOL (B.1955)

Untitled

alkyd and graphite on paper

39 x 26 in. (99 x 66 cm.)

Executed in 1992.

Estimate upon request

克裏斯多福·伍爾 (1955年生)

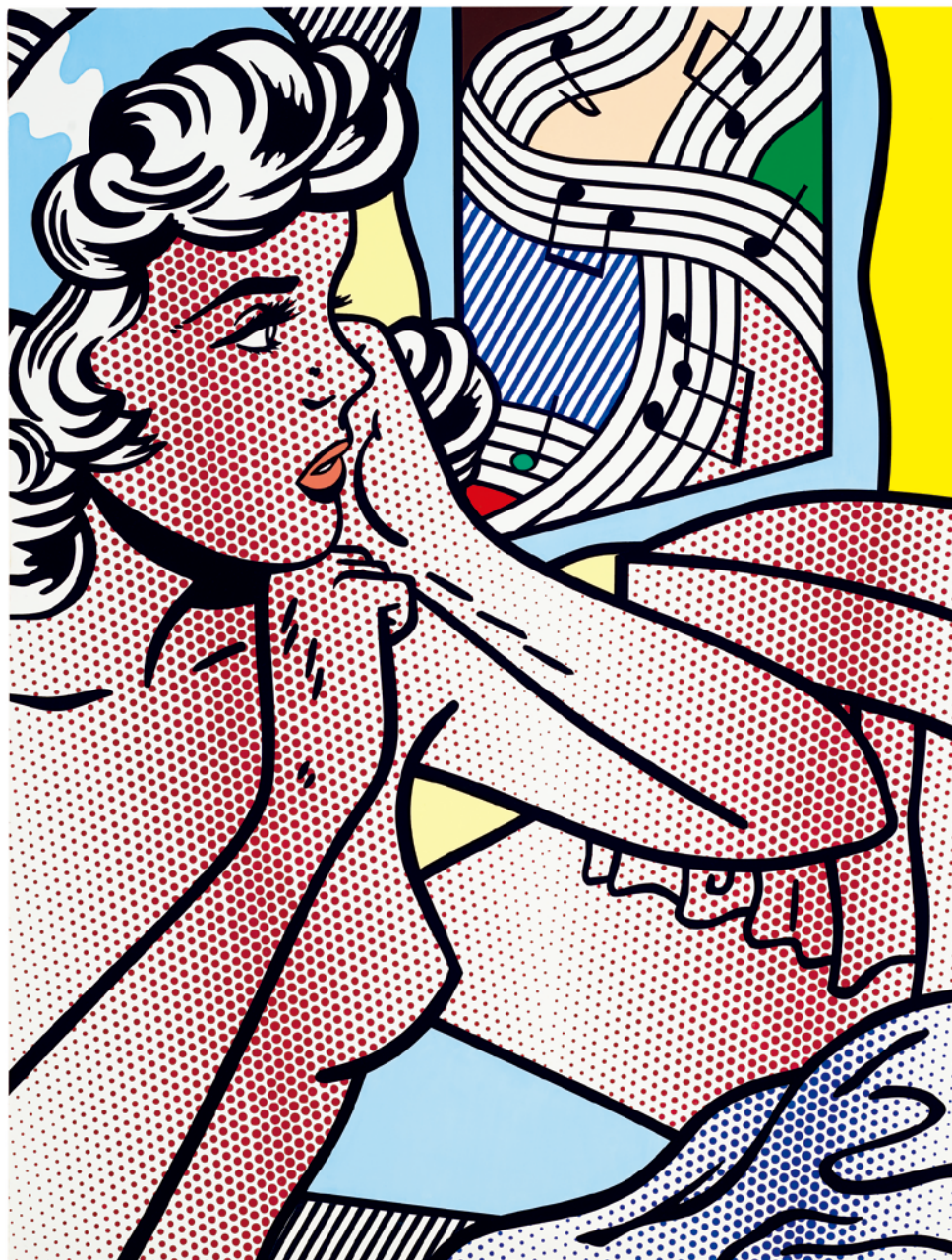
《無題》

醇酸 石墨 紙本

39 x 26 in. (99 x 66 cm.)

1992年作

估價 待詢



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

ROY LICHTENSTEIN (1923-1997)

Nude with Joyous Painting

signed and dated 'rf Lichtenstein '94' (on the reverse)

oil and Magna on canvas

70 x 53 in. (177.8 x 134.6 cm.)

Painted in 1994.

Estimate upon request

美國重要私人收藏

羅伊·李奇登斯坦 (1923-1997)

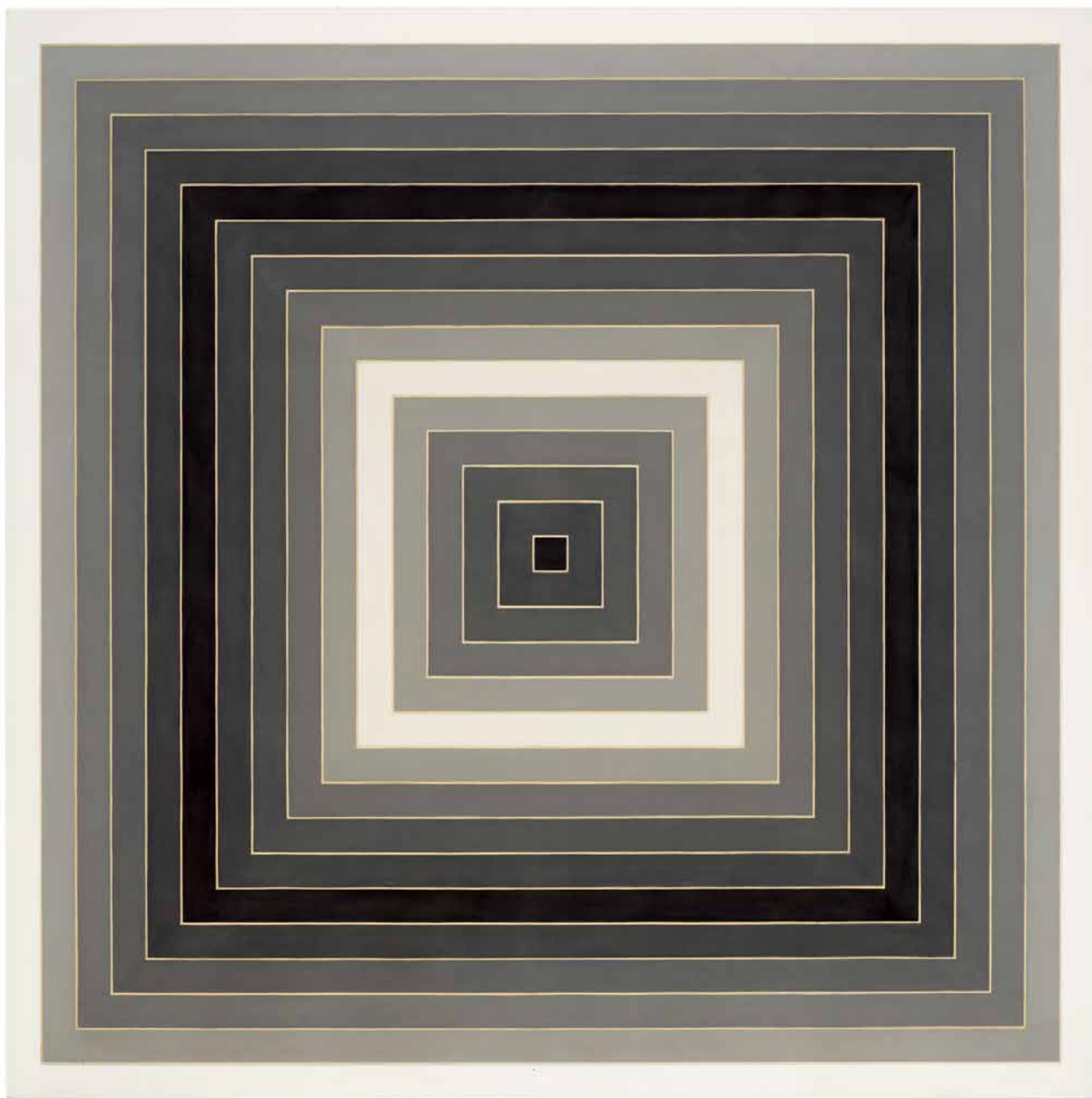
《裸體與歡愉畫》

油彩 Magna 壓克力樹脂顏料 畫布

70 x 53 in. (177.8 x 134.6 cm.)

1994年作

估價 待詢



PROPERTY FROM THE MORTON G. NEUMANN FAMILY COLLECTION

FRANK STELLA (B. 1936)

Sharpeville

alkyd on canvas

85 7/8 x 85 7/8 in. (216.8 x 216.8 cm.)

Painted in 1962.

US\$7,000,000–9,000,000

MORTON G. NEUMANN 家族收藏

弗蘭克·斯特拉 (1936年生)

《沙佩維爾》

醇酸樹脂顏料 畫布

85 7/8 x 85 7/8 in. (216.8 x 216.8 cm.)

1962年作

US\$7,000,000–9,000,000



WAYNE THIEBAUD (B.1920)

Four Pinball Machines

signed and dated 'Thiebaud 1962' (lower right)

oil on canvas

68 x 72 in. (172.7 x 182.8 cm.)

Painted in 1962.

US\$18,000,000-25,000,000

韋恩·第伯 (1920年生)

《四個彈球機》

款識：Thiebaud 1962 (右下)

油彩 畫布

68 x 72 in. (172.7 x 182.8 cm.)

1962年作

US\$18,000,000-25,000,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

PABLO PICASSO (1881-1973)

Les femmes d'Alger (version 'F')

signed 'Picasso' (lower left); dated and inscribed '17.1.55 K'
(on the reverse)

oil on canvas

21 ¼ x 25 ½ in. (54 x 65 cm.)

Painted on 17 January 1955.

Estimate upon request

顯赫私人收藏

巴布羅·畢加索 (1881-1973)

《阿爾及爾的女人(F版)》

款識：Picasso (左下)；17.1.55 (畫背)

油彩 畫布

21 ¼ x 25 ½ in. (54 x 65 cm.)

1955年作

估價 待詢

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- 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 <https://www.christies.com/buying-services/buying-guide/register-and-bid/> 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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. 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.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the **"due date"**).

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

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) **Wire transfer**
You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

(iii) **Credit Card.**

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you

after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting **lots**, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to 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 **Ψ** 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. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或狀況、藝術家、時期、材料、概略尺寸或來源均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及狀況不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括買方酬金或任何適用的稅費。**估價**可能以拍賣場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

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑑定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年內沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為匿名委託人的代理人**：如果您以代理人身份為匿名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會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 <https://www.christies.com/buying-services/buying-guide/register-and-bid/>，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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 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**低價估價**的 50% 進行競投；如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先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決適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**、**買方酬金**和 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分、縣、地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項** (詳見以下第 F1(a) 段定義) 的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品** (我們的“**真品保證**”)。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- 我們只會對本**目錄描述**第一行 (“**標題**”) 以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料；我們不對任何**標題**以外的資料 (包括**標題**以外的大階字體注明) 作出任何**保證**。
- 真品保證**不適用於有**保留標題**或有**保留的部分標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- 真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- 如果**拍賣品**只有通過科學鑑定方法才能鑑定出不是**真**

品，而在我們出版目錄之日，該科學方法還未存在或未普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

- 真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- 要申索**真品保證**下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- 書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - 此**額外保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況**報告中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，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。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。
 - 中國、日本及韓國工藝品 (中國、日本及韓國書畫、版畫、素描及珠寶除外)**。
以上 E2 (b) - (e) 在此類別**拍賣品**將作修改如下。當作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料作出**真品保證** (“**副標題**”)。以上 E2 (b) - (e) 所有提及**標題**之處將讀成**標題**及**副標題**。

F. 付款

1. 付款方式

- 拍賣後，您必須立即支付以下**購買款項**：
 - 成交價**；和
 - 買方酬金**；和
 - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清 (“**到期付款日**”)。
- 我們只接受登記競投人付款。發票一旦開具，發票上買

方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

(i) 佳士得通過 "MyChristie's" 網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢 (如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHKHH

(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將轉移給您 (以較早者為準)：

(a) 買方提貨日；
(b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項 (及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法)：

(i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；

(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；

(iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；

(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；

(v) 將我們或**佳士得集團**任何公司欠下您之款項 (包括您已付給我們之任何保證金或部分付款) 用以抵銷您未付之款項；

(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；

(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；

(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押**拍賣品**

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，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品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何

其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。

(b) 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的**拍賣品**

由瀕臨絕種及其他受保護野生動物製造或組成 (不論分比率) 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

- 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。
- (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。
- 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。
- 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- 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（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。如果您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

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、作者或製作者的作品；
- 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**底價**出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale - Buying at Christie's'

◊ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

⊠ Bidding by parties with an interest.

◊ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale - Buying at Christie's.

Ψ **Lots** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 "業務規定·買方須知" 一章的最後一頁。

◊ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

⊠ 利益方的競投。

◊ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being

created in certain period, reign or dynasty 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. Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Qualified Headings

- **"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.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

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註符號，但會於正文首頁聲明其權益。

保證最低出售價

佳士得可能不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○符號以資識別。

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註以符號○◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付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註符號△。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註目錄符號的競投。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，我們不會在目錄中註以符號。

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。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定-買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作

者或拍賣品於某時期、統治時期或朝代內創作的真蹟，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

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。

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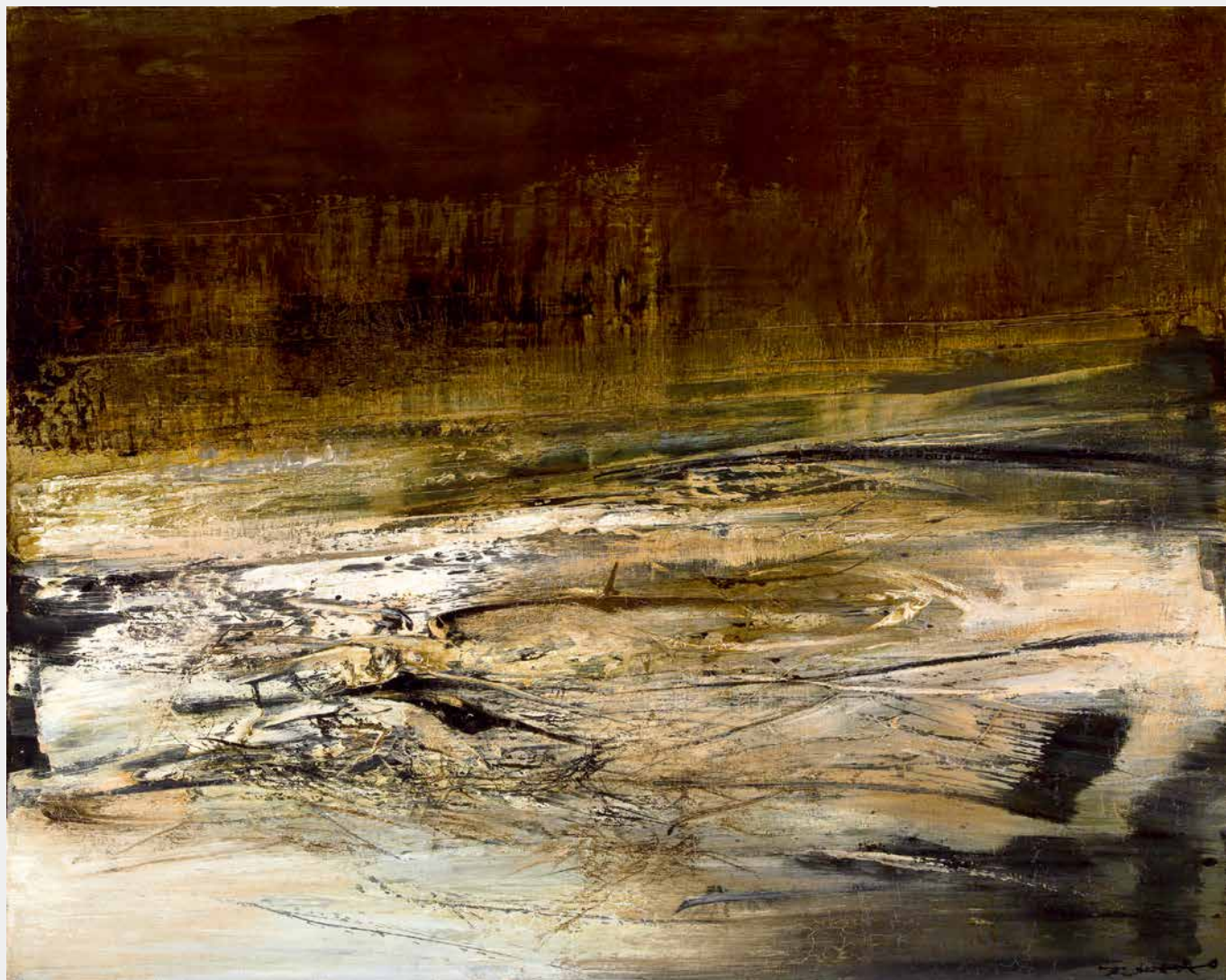
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ZAO WOU-KI (ZHAO WUJI, 1920-2013)

16.02.64

oil on canvas

Painted in 1964

signed in Chinese, signed 'ZAO' (lower right); signed 'ZAO WOU-KI'
and titled '16.2.64' (on the reverse)

25½ x 31½ in. (64.8 x 80.2 cm.)

趙無極 (1920-2013)

16.02.64

油彩 畫布

1964年作

款識：無極ZAO (右下)；ZAO WOU-KI 16.2.64 (畫背)

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C Sale Registration

18893 Finest & Rarest Wines and Spirits

18264 Fine Chinese Classical Paintings and Calligraphy *

18894 Important Watches

18265 Fine Chinese Modern and Contemporary Ink Paintings *

Including The Titanium Collection and An Important Private Asian Collection Part 3

18896 Hong Kong Magnificent Jewels *

18962 Buddhist Art Under the Empire

18897 Handbags & Accessories

18242 Important Chinese Ceramics and Works of Art *

16891 Modern and Contemporary Art Evening Sale *

16892 Modern and Contemporary Art Day Sale

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HK \$ 500,001 - 2,000,000

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01/06/2020

HONG KONG AUCTION CALENDAR

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 18264
WEDNESDAY 8 JULY
10.30 AM
Viewing: 4-7 July

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 18265
WEDNESDAY 8 JULY
2.30 PM
Viewing: 4-7 July

BUDDHIST ART UNDER THE EMPIRE

Sale number: 18962
THURSDAY 9 JULY
10.30 AM
Viewing: 4-8 July

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 18242
THURSDAY 9 JULY
11.00 AM
Viewing: 4-8 July

HONG KONG MAGNIFICENT JEWELS

Sale number: 18896
THURSDAY 9 JULY
3.00 PM
Viewing: 4-7 July

HANDBAGS & ACCESSORIES

Sale number: 18897
FRIDAY 10 JULY
11.00 AM
Viewing: 4-7 July

MODERN AND CONTEMPORARY ART EVENING SALE

Sale number: 16891
FRIDAY 10 JULY
6.30 PM
Viewing: 4-10 July

ONE: A GLOBAL SALE OF THE 20TH CENTURY

Sale number: 20201
FRIDAY 10 JULY
8.00 PM
Viewing: 4-10 July

MODERN AND CONTEMPORARY ART DAY SALE

Sale number: 16892
SATURDAY 11 JULY
2.00 PM
Viewing: 4-10 July

FINEST & RAREST WINES AND SPIRITS

Sale number: 18893
SUNDAY 12 JULY
10.30 AM

IMPORTANT WATCHES INCLUDING THE TITANIUM COLLECTION AND AN IMPORTANT PRIVATE ASIAN COLLECTION PART 3

Sale number: 18894
MONDAY 13 JULY
11.00 AM
Viewing: 4-7 July





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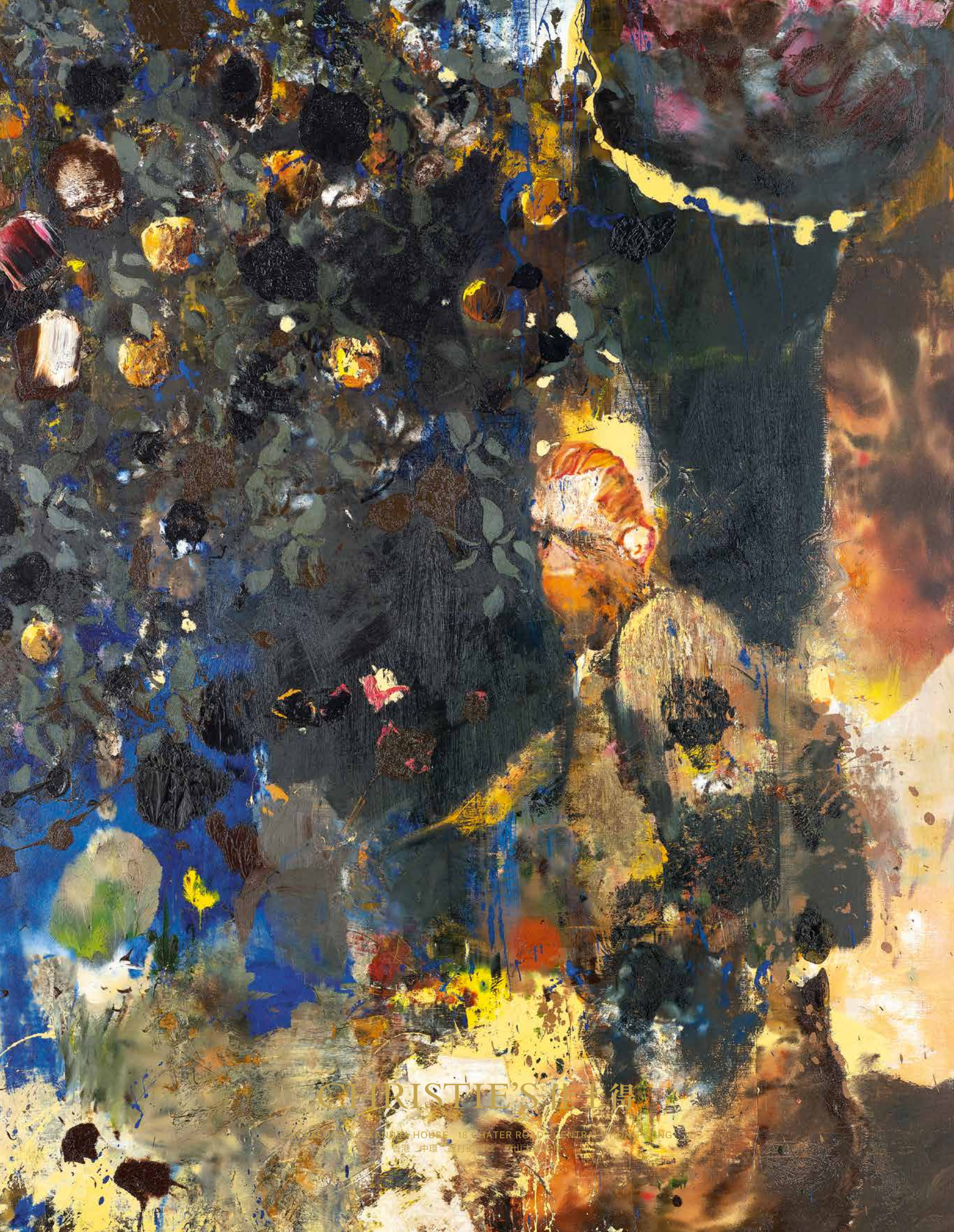
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