



二十及二十一世紀藝術 晚間拍賣
20TH AND 21ST CENTURY ART
EVENING SALE

Hong Kong | 24 May 2021 香港 | 2021年5月24日

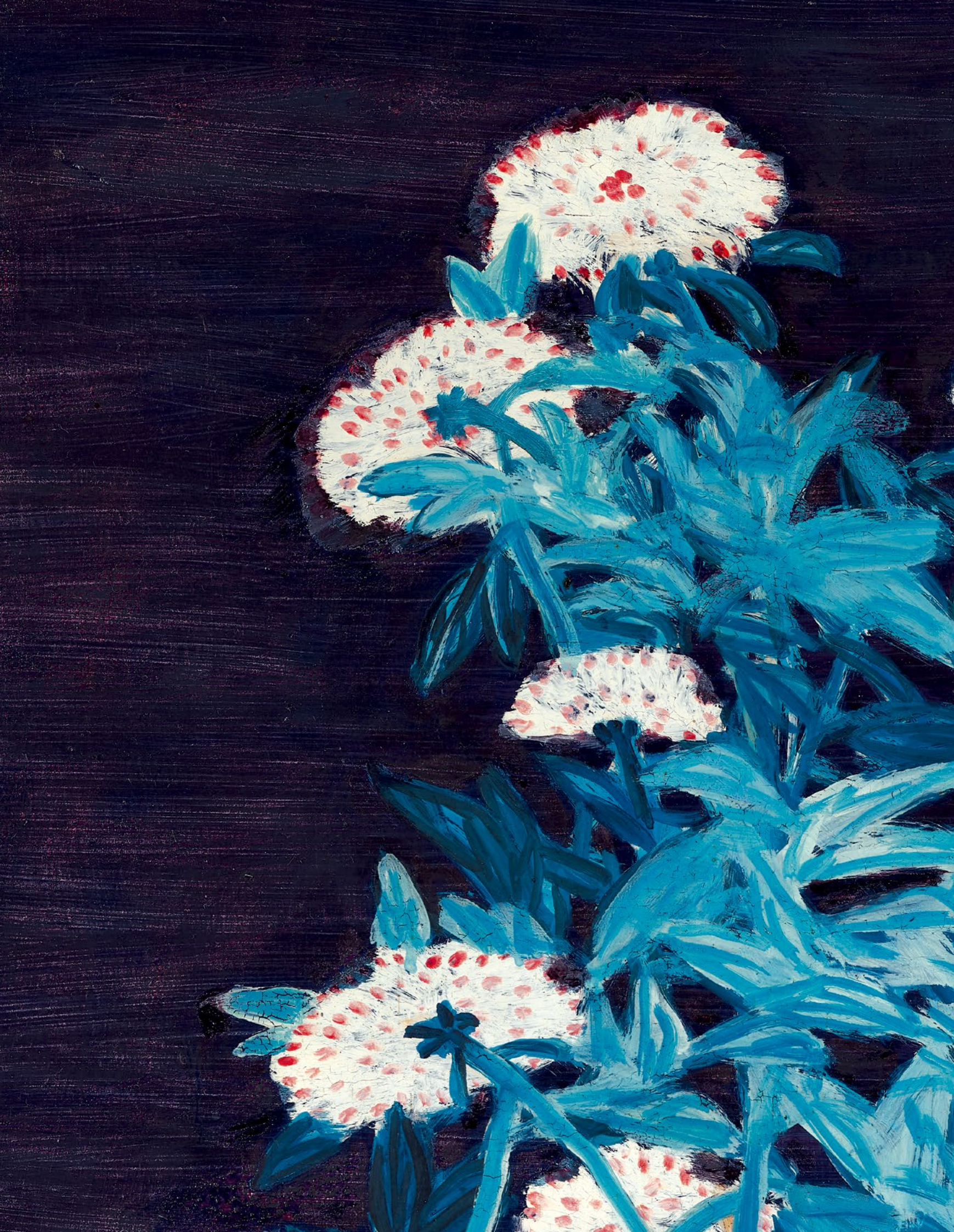
CHRISTIE'S 佳士得











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

20/21-S21 / SLAVE AND LION - 16897 & 20625

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

20/21世紀 - S21 / 奴隸與獅 - 16897 & 20625

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

業務規定 · 買方須知

This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale · Buying at Christie's and reserves of the lots.

[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》。

We may convert and display in our catalogues the HK\$ estimates in US\$. This is for the convenience of our clients only and is not binding in any way. The rate of exchange is fixed at the latest practical date prior to the printing of the catalogue and may change by the time of the sale.

我們可將港元估價轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該貨幣兌換率是根據最近目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。



Scan to view auctions details
掃描以瀏覽拍賣詳情



Scan QR to access Christie's WeChat mini program.

掃描二維碼或微信搜索“佳士得”小程序，查閱全球拍賣資訊。



Follow us
關注佳士得
ChristiesAsia

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
christies.com

20TH AND 21ST CENTURY ART EVENING SALE

二十及二十一世紀藝術 晚間拍賣

MONDAY 24 MAY 2021 · 2021年5月24日(星期一)

AUCTIONS · 拍賣

20TH AND 21ST CENTURY ART EVENING SALE (PART I) 二十及二十一世紀藝術晚間拍賣(第一部分)

7.30pm (Sale 16897, Lots 1-40) · 晚上7.30 (拍賣編號 16897, 拍賣品編號1-40)

LEGACY: XU BEIHONG'S SLAVE AND LION 國之瑰寶：徐悲鴻不朽傑作

8.30pm (Sale 20625, Lot 800)

Approximately, immediately following the Part I of 20th and 21st Century Art Evening Sale

約晚上8.30 (拍賣編號 20625, 拍賣品編號800) 二十及二十一世紀藝術晚間拍賣第一部分後隨即舉行

20TH AND 21ST CENTURY ART EVENING SALE (PART II) 二十及二十一世紀藝術晚間拍賣(第二部分)

8.30pm (Sale 16897, Lots 41-75)

Approximately, immediately following the Legacy: Xu Beihong's Slave and Lion

約晚上8.30 (拍賣編號 16897, 拍賣品編號41-75) 國之瑰寶：徐悲鴻不朽傑作後隨即舉行

Location: Hall 3D, Hong Kong Convention and Exhibition Centre,

No.1 Harbour Road, Wanchai, Hong Kong

地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3D

Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE

香港，香港會議展覽中心

Friday - Monday, 21 - 24 May · 5月21日至24日(星期五至一)

10.30am - 6.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

SHANGHAI, CHRISTIE'S SHANGHAI ART SPACE

上海，佳士得上海藝術空間

Monday-Tuesday, 12-13 April · 4月12至13日(星期一至二)

10.00am - 6.00pm

BEIJING, CHRISTIE'S BEIJING ART SPACE

北京，佳士得北京藝術空間

Friday-Saturday, 16-17 April · 4月16至17日(星期五至六)

10.00am - 6.00pm

TAIPEI, TAIPEI MARRIOTT HOTEL

台北，台北萬豪酒店

Saturday-Sunday, 1-2 May · 5月1至2日(星期六至日)

11.00am - 6.00pm

ENQUIRIES · 查詢

HK 香港：+852 2760 1766

UK 英國：+44 (0)20 7627 2707

US 美國：+1 212 703 8080

AUCTIONEERS · 拍賣官

Georgina Hilton

Elaine Kwok

IMPORTANT NOTES · 重要說明

📌 Bidding of the "Slave and Lion" by XU BEIHONG, Lot 800, will require a high value paddle designated for this Lot. Please contact us at BidsAsia@Christies.com or +852 2978 9910 for details. 競投徐悲鴻的《奴隸與獅》，拍品編號800，需要取得此拍品專用的高額拍品競投牌，詳情請通過 BidsAsia@Christies.com 或 +852 2978 9910 與我們聯繫。

CHRISTIE'S 佳士得

FRONT COVER:

(Detail) Lot 66: Jean-Michel Basquiat, Untitled (One Eyed Man or Zerox Face), Painted in 1982 © Estate of Jean-Michel Basquiat. Licensed by Artstar, New York.

INSIDE FRONT COVER:

(Detail) Lot 48: Adrian Ghenie, Collector I, Painted in 2008 © Adrian Ghenie

INSIDE FRONT SPREAD PAGES:

(Detail) Lot 23: Chu Teh-Chun, Lumière éternelle (Eternal Luminary), Painted in 2003-2004 © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

FRONTISPIECE:

(Detail) Lot 26: Sanyu, Potted Chrysanthemums, Painted circa 1950s

OPPOSITE PAGE:

(Detail) Lot 47: Zhang Xiaogang, Bloodline-Big Family: Comrade No. 5; Bloodline-Big Family: Comrade No. 8, Painted in 1995 © Zhang Xiaogang

INSIDE BACK COVER:

(Detail) Lot 64: Zeng Fanzhi, Untitled, Painted in 2010 © Zeng Fanzhi

BACK COVER:

(Detail) Lot 24: Zao Wou-Ki, 24.01.63, Painted in 1963 © 2021 Artists Rights Society (ARS), New York / ProLitteris, Zurich

Contents · 內容

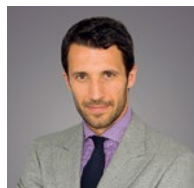
- 5 Auction Information
拍賣資訊
- 9 Specialists and Services for this Auction
是次拍賣的專家及服務
- 14 Property for Sale
出售物品
- 308 High Value Lot Pre-Registration
高額拍賣品預先登記
- 309 Conditions of Sale · Buying at Christie's
業務規定 · 買方須知
- 317 Symbols used in this Catalogue
本目錄中使用的各類標識
- 318 Important Notices and Explanation of Cataloguing Practice
重要通知及目錄編列方法之說明
- 319 Worldwide Salerooms and Offices and Services
全球拍賣中心，辦公室及服務
- 323 Written Bids Form
書面競投表格
- 324 Bidder Registration Form
投標者登記表格
- 325 Christie's Hong Kong Limited
佳士得香港有限公司





THIS PAGE: (Detail) Lot 37: Le Pho, Jeune Femme attachant son foulard (Young Lady Tying Her Scarf), Painted circa. 1938 © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

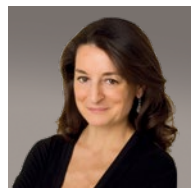
20TH/21ST CENTURY ART, ASIA PACIFIC



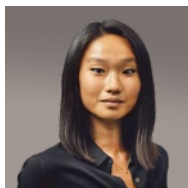
Cristian Albu
Co-Head of 20th/21st Century Art, Asia Pacific, Hong Kong



Fiona Braslau
Associate Specialist, Paris



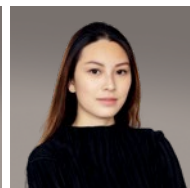
Giovanna Bertazzoni
Vice-Chairman, 20th/21st Century Art, Global



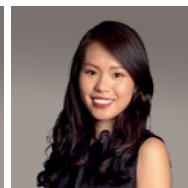
Emmanuelle Chan
Associate Specialist, Hong Kong



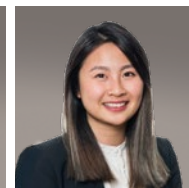
Eric Chang
Deputy Chairman, Asia Chairman, 20th/21st Century Art, Asia Pacific, Hong Kong



Sabrina Chien
Junior Specialist, Hong Kong



Vanessa Chung
Junior Specialist, Hong Kong



Wendy Fang
Junior Specialist, Hong Kong



Jasmine Huang
Client Relationship Manager, Hong Kong



Jacky Ho
Vice President, Head of Evening Sale, Hong Kong



Elaine Holt
Deputy Chairman, Asia, International Director, Hong Kong



Dexter How
Vice President, Senior Specialist, Head of Southeast Asian Art, Singapore



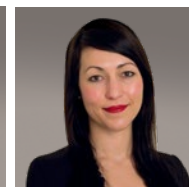
Sihon Hu
Junior Specialist, Hong Kong



Yunah Jung
Vice President, Senior Specialist, Seoul



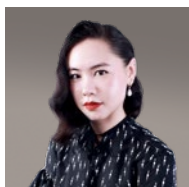
Chie Kawasaki
Associate Vice President Client Relationship Manager, Tokyo



Imogen Kerr
Head of Impressionist & Modern Art, Hong Kong



Elaine Kwok
Vice President, Director in 20th/21st Century Art, Asia Pacific, Hong Kong



Yunyi Lau
Junior Specialist, Singapore



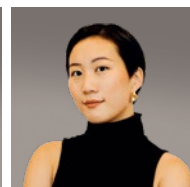
Evelyn Lin
Deputy Chairman, Asia Co-Head of 20th/21st Century Art, Asia Pacific, Hong Kong



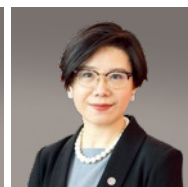
Yu-shan Lu
Associate Vice President, Specialist, Taipei



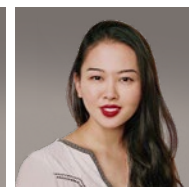
Alex Rotter
Chairman, 20th/21st Century Art, Global



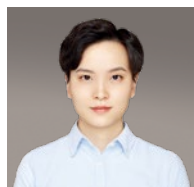
Laura Shao
Associate Specialist, Hong Kong



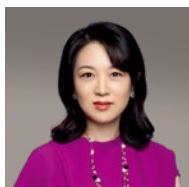
Tan, Bo (Salome)
Senior Vice President, International Director, Beijing



Ada Tsui
Associate Vice President, Specialist, Hong Kong



Arco Yu
Researcher, Hong Kong



Dina Zhang
Vice President, Senior Specialist, Beijing



Grace Zhuang
Vice President, Senior Specialist, Head of Asian Modern Art, Hong Kong

GLOBAL MANAGING DIRECTOR

Marcus Fox

Tel: +1 212 468 7149

REGIONAL MANAGING DIRECTOR

Lillian Ng

Tel: +852 2978 9995

DEPARTMENT CO-ORDINATOR

Sherwin Wong

Tel: +852 2978 6866

SERVICES

WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE

Tel: +852 2978 9910

Email: bidsasia@christies.com

PADDLE REGISTRATION

Tel: +852 2760 1766

Email: registrationasia@christies.com

HEAD OF SALE MANAGEMENT & BUSINESS MANAGER

Annie Lee

Tel: +852 2978 9994

Yiwen Huang

Tel: +886 2 2736 3356

COPYRIGHT

Nellie Poon

Tel: +852 2978 9973

AUCTION RESULTS

HK: +852 2760 1766

UK: +44 (0)20 7627 2707

US: +1 212 703 8080

Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®

Internet: www.christies.com

SALE CO-ORDINATORS

Sylvia Cheung

Tel: +852 2978 6798

Crystal Ngai

Tel: +852 2978 9996

Winnie Wan

Tel: +852 2978 6893

Shanshan Wei

Tel: +852 2978 6743

EMAIL

For general enquiries about this auction, emails should be addressed to Sale Co-ordinators(s) at mcakh@christies.com

CLIENT SERVICES

Tel: +852 2760 1766

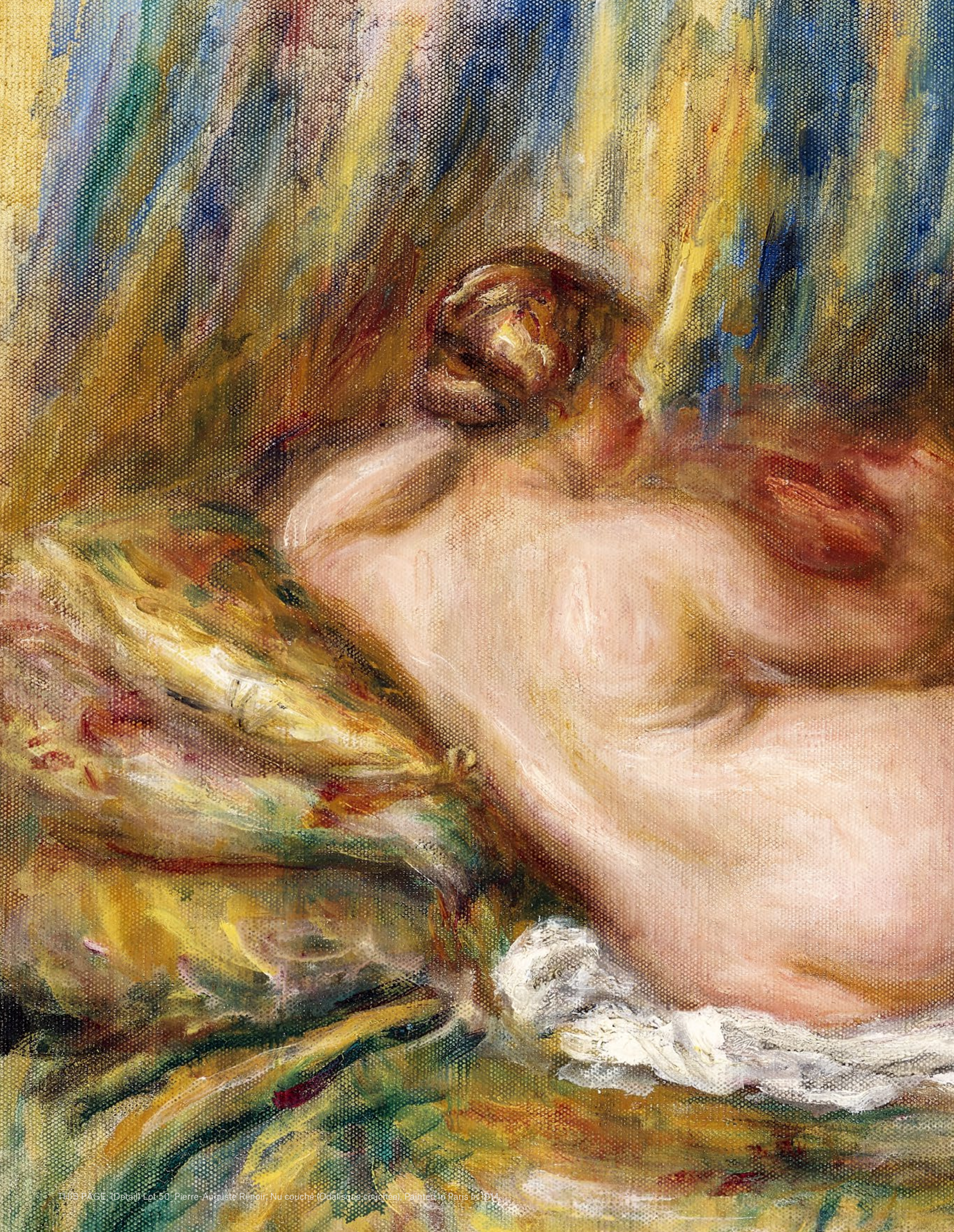
Email: infoasia@christies.com

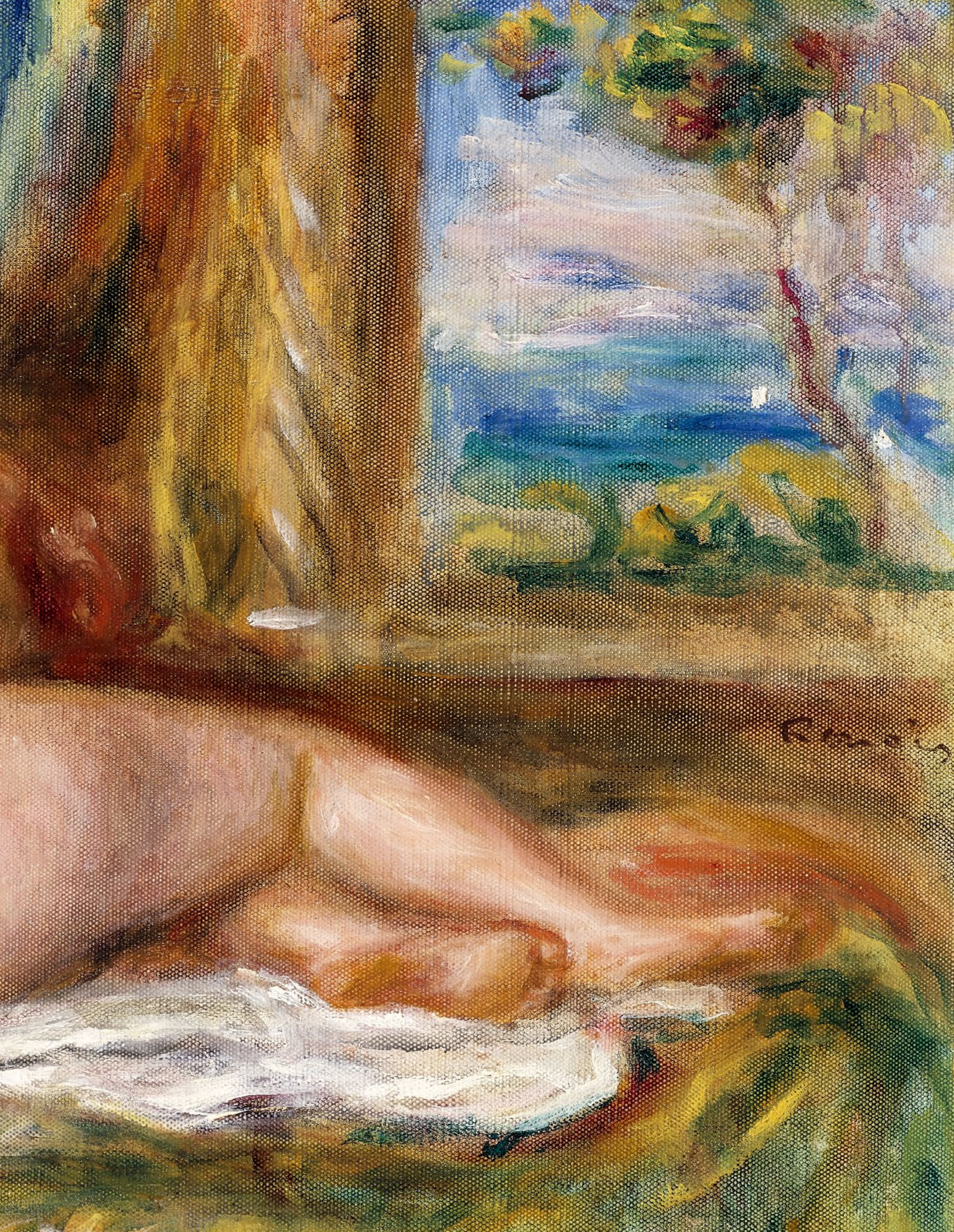
POST-SALE SERVICES

Tel: +852 2760 1766

Email: postsaleasia@christies.com

10/02/20







20
21

20TH AND 21ST
CENTURY ART
EVENING SALE

二十及二十一世紀藝術 晚間拍賣

PART I 第一部分

1 LOIE HOLLOWELL 洛伊·霍洛韋爾

(B. 1983)

Yellow Canyon Over Red Ground

titled, dated and signed 'Yellow Canyon Over Red Ground 2016 Loie Hollowell' (on the reverse)
oil, acrylic medium, sawdust, and high density foam on linen laid on panel
71.1 x 53.3 cm. (28 x 21 in.)
Painted in 2016

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE

Feuer/Mesler Gallery, New York, USA
Private Collection, Asia

赤紅大地，黃金峽谷

油彩 壓克力 木屑 高密度泡棉 麻布 裱於木板
2016年作

款識：Yellow Canyon Over Red Ground 2016 Loie Hollowell (畫背)

來源

美國 紐約 Feuer/Mesler畫廊
亞洲 私人收藏



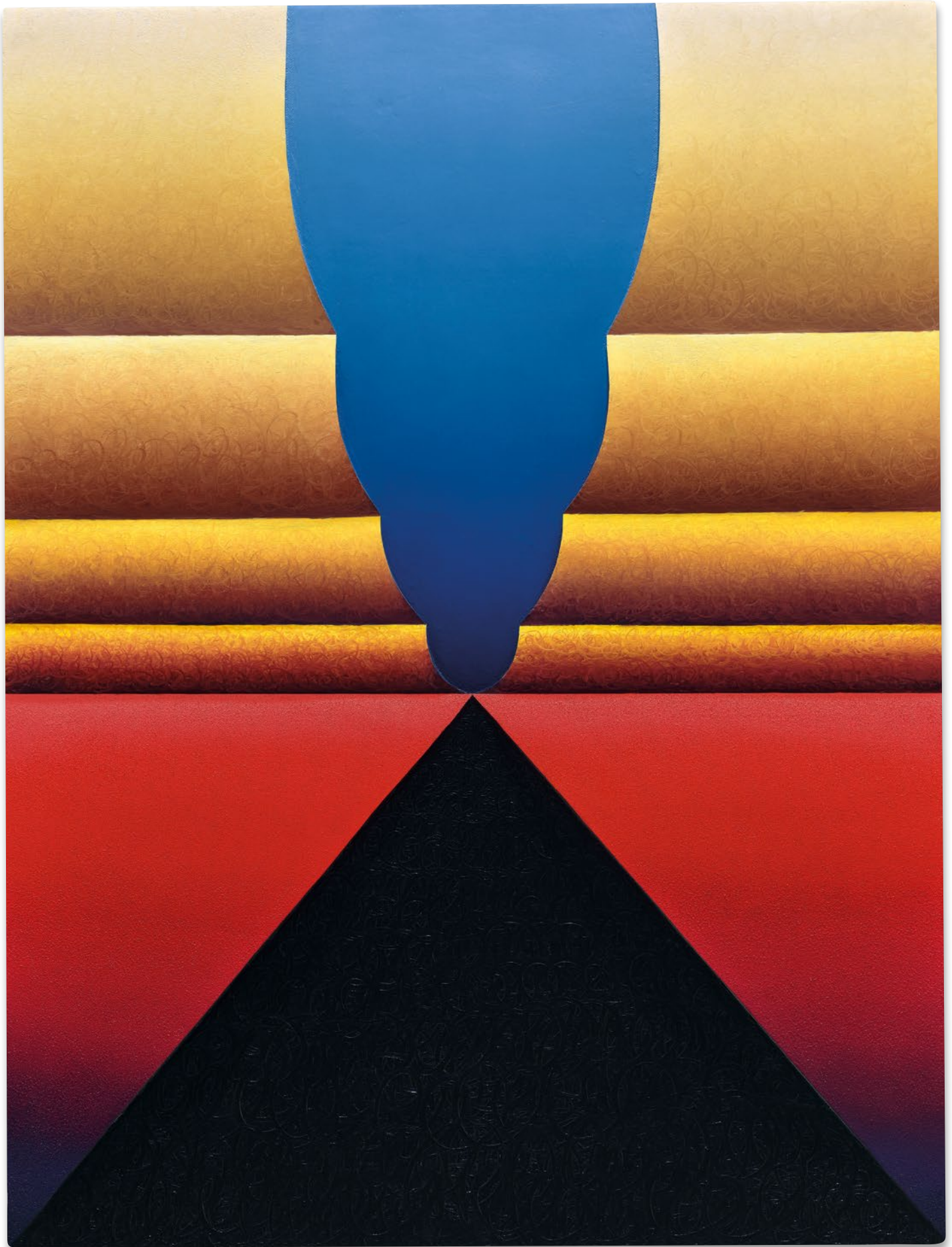
Side view 側面圖

"Unlike her forebears, Hollowell offers a representational mode entirely forthright, frank, and unapologetic about its bodily referents."

Elizabeth Buhe

「霍洛韋爾與她的前輩不同，其指涉身體的所呈現堅決、坦率、毫不畏懼。」

伊麗莎白·布赫



2 GENIEVE FIGGIS 珍尼維 · 菲吉斯

(B. 1972)

An Evening Portrait

signed and dated 'genieve figgis 2019' (on the reverse)

acrylic on canvas

100 x 120 cm (39 ³/₈ x 47 ¹/₄ in.)

Executed in 2019

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Almine Rech Gallery

Private collection, Asia

Acquired from the above by the present owner

晚宴

壓克力 畫布

2019年作

款識：genieve figgis 2019 (畫背)

來源

阿爾敏·萊希畫廊

亞洲私人收藏

現藏者購自上述來源



Francisco Goya, *Charles IV of Spain and His Family*, 1800-1801, Museo del Prado, Madrid, Spain

弗朗西斯科·戈雅 《西班牙查理四世及其家庭》1800-1801年作 西班牙馬德里普拉多博物館





3 JULIE CURTISS 朱莉·柯蒂斯

(B. 1982)

Triplette (Triplet)

signed, titled and dated 'Julie Curtiss 2019 Triplette'
(on the reverse)

acrylic, vinyl and oil paint on canvas
152.2 x 122 cm. (59 7/8 x 48 in.)

Painted in 2019

HK\$700,000-1,500,000

US\$91,000-190,000

PROVENANCE

Anton Kern Gallery, New York, USA

Private Collection, Asia

三胞胎

壓克力 油彩 樹脂塗料 畫布

2019年作

款識：Julie Curtiss 2019 Triplette (畫背)

來源

美國 紐約 Anton Kern畫廊

亞洲 私人收藏



Edgar Degas, *Women Combing Their Hair*, circa. 1875-1876, Phillips Collection, Washington, USA

埃德加·德加《三個梳頭的女人》約 1875-1876 年作 美國 華盛頓 菲利普美術館

"I enjoy being a woman painting woman. It's a strange self-reflective exercise of being both the examiner and the examinee. And I particularly enjoy riffing on the works of old masters, shifting the viewer's perception."

Julie Curtiss

「我喜歡做一名繪畫女性的女性。我既是考官又是考生，這是一種奇特的自我反省。我亦特別喜歡對大師作品進行輕描淡寫，以改變觀者的觀看角度。」

朱莉·柯蒂斯



4 YOSHITOMO NARA 奈良美智

(B. 1959)

Nagoya Girl - I

signed with artist's signature, dated and titled '08
Nagoya Girl - I' (on the reverse)
coloured pencil and acrylic on paper
108.5 x 76.5 cm. (42 $\frac{3}{4}$ x 30 $\frac{1}{8}$ in.)
Painted in 2008

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

US\$520,000-780,000

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan
Acquired from the above by the previous owner
Anon. Sale, Christie's Hong Kong, 30 May 2015, Lot 42
Acquired at the above sale by the present owner

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 - Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2008-002, p. 276).

名古屋女孩 - I

彩色鉛筆 壓克力 紙本
2008年作
款識：藝術家簽名 08 Nagoya Girl - I (畫背)

來源

日本 東京 小山登美夫畫廊
前藏者購自上述畫廊
香港 佳士得 2015年5月30日 編號42
現藏者購自上述拍賣

出版

2011年《奈良美智：作品全集 第2卷一紙上作品》
日本 東京 株式會社美術出版社 (圖版，第D-2008-002圖，第276圖)





“When you are a kid, you are too young to know you are lonely, sad, and upset... Now I know I was.”

Yoshitomo Nara

「當你還是一個孩子的時候，你很難意識到自己當時所面臨的孤獨、悲傷及煩惱…現如今我知道了。」

奈良美智

Yoshitomo Nara rose to international prominence with his signature style of big-headed menacing children in cartoonish proportions in the mid-1990s. Since then, he was ceaseless in developing a depth of expressions, new techniques and experimented with diverse materials from wooden panels, cardboards, canvas collages, used envelopes, ceramics and even bronze.

This season, Christie's Hong Kong is pleased to present two seminal artworks, *Untitled (The Gaze: Galaxies in Eyes)* from 2007 and *Nagoya Girl I* from 2008. Both are great examples to display Nara's dexterity working with different mediums and a critical transition of depicting his subject's eyes, which became a prevailing feature in his later works.

Nagoya Girl I is an accomplished piece with exceptional drawing technique that belongs to Nara's more mature period. While the final output stays true to his distinctive style, the flat composition with exaggerated facial features and the choice of colour palette demonstrate his artistic endeavour to absorb techniques of old masters from Japanese ukiyo-e to Renaissance art and modern European paintings. Unlike most contemporary artists who take canvas in higher regard than paper, works on paper has been a crucial medium for Nara through which he conveys his creativity and most intimate emotions. American art critic Roberta Smith described Nara as “one of the most egalitarian visual artists,” as he resists being categorised by any social standard and it also applies to the way he treats all media equally, rejecting any hierarchy. Interestingly, the figure in *Nagoya Girl I* is evidently distinguishable from Nara's other subjects - the girl's budding breasts signals her transition from girl to woman. Nara's lonely androgynous child is growing up here. But as her body transforms, so do her concerns and anxieties. In a cheerful mode, it echoes a complex concoction of vulnerability, rebellion, and ambivalent emotions, which every human being experiences to be a grown-up.

◀Detail of the present lot 拍品局部



Utamaro, *Woman Weeping Sweat*, Ukiyo-E, 1798
喜多川歌麿《侍女拂香汗》浮世繪 1798年

在上世紀九十年代中葉，奈良美智因其畫作中標誌性的小孩形象而揚名國際，這些孩子都有著大大的腦袋，以及卡通人物般的身材比例。自此以後，他鏗而不捨地發掘作品的深度和新的技巧，並且在多種材料上進行實驗，諸如木板、紙板、帆布拼貼、舊信封、陶瓷以及青銅。其中，此次晚間拍賣展示的兩幅畫作，《無題》（星系在眸，2007）以及《名古屋女孩 I》（2008）便是奈良作品中的典範。它們體現出奈良運用多種媒介作畫的嫺熟技巧，以及其人物眼睛繪畫方式的重大轉變，這也成為了他後期作品中的顯著特徵。

《名古屋女孩 I》創作於奈良繪畫風格更為成熟的時期，有著極高的繪畫技巧。儘管最終的作品符合他一貫的個人風格，其扁平化的構圖、誇張的面部特徵以及色塊的選擇，都充分展示了他在藝術上不斷追求——其作品借鑒了日本浮世繪、文藝復興時期及歐洲現代繪畫大師的創作手法。相對於紙張，同時代很多的藝術家更推崇帆布作畫，奈良卻一直以來將紙張作為重要的繪圖媒介，並以此展示了自身的創造力及最為真摯的情感。羅伯塔·史密斯（Roberta Smith），一位備受尊敬的美國藝術評論家曾這樣形容奈良：「一位最主張人人平等的視覺藝術家」。奈良拒絕被任何一種社會標準歸類，並且他平等地對待所有創作媒介，拒絕劃分等級。有趣的是，《名古屋女孩 I》中的主人公明顯有別於奈良其他作品中的人物形象：女孩胸前隆起的乳房象徵著她從少女向成熟女性的轉變。奈良畫作中並無明顯性別特徵的孩子在這裏長大了。然而，隨著她身體上發生的變化，她的顧忌與焦慮也有所不同。樂觀一點講，這體現了一種複雜情緒的交織——脆弱、反叛，以及難以名狀的情愫，這也正是每一個人在長大成人的過程中所要經歷的。

5 TETSUYA ISHIDA 石田徹也

(1973–2005)

Untitled

acrylic on canvas laid on board
59.4 x 42 cm. (23 3/8 x 16 1/2 in.)
Executed in 2002

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

US\$240,000-360,000

PROVENANCE

Private collection, Asia

EXHIBITED

Tokyo, Japan, Nerima Art Museum, Tetsuya Ishida – Our Self Portraits, 9 November – 28 December, 2008

Tochigi, Japan, Ashikaga Museum of Art, Tetsuya Ishida Notes, 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.), Works by Tetsuya Ishida: A Posthumous Catalogue, Kyuryudo Art Publishing Co., Tokyo, Japan, 2006 (Illustrated, p. 77).

Katsuhiko Yokoyama, Nerima Art Museum (ed.), Tetsuya Ishida – Our Self Portraits, Nerima Art Museum Publishing, Tokyo, Japan, 2008 (Illustrated, plate 46, p.34)

Tetsuya Ishida: Complete, Kyuryudo Art Publishing Co., Tokyo, Japan, 2010 (Illustrated, plate 130, p. 135).

Kiyoshi Ejiri, Shoko Kawatani, Tsumoru Sugimoto, Shigeru Katsuyama, Masato Horikiri, Nao Fukushima (ed.), Tetsuya Ishida's Notes, Kyuryudo Art Publishing Co., Tokyo, Japan, 2013 (Illustrated, plate 116, p. 176).

無題

油彩 畫布 裱於木板
2002年作

來源

亞洲 私人收藏

展覽

2008年11月9日- 12月28日「石田徹也 – 我們的自畫像」日本 東京 練馬區立美術館

2013年9月7日- 10月27日「石田徹也筆記」足利市藝術博物館 日本 足利市 此展覽還在以下地點展出

2014年4月12日- 6月15日 日本 平塚市 平塚市美術館

2014年9月6日- 10月5日 日本 礪波市 礪波市美術館

2015年1月24日- 3月25日 日本 靜岡市 靜岡市美術館 (巡迴展覽)

出版

2006年《石田徹也遺作集》日本 東京 求龍堂 (圖版, 第77頁)

2008年《石田徹也 – 我們的自畫像》日本 東京 練馬區立美術館 (圖版, 第46圖, 第34頁)

2010年《石田徹也全作品集》日本 東京 求龍堂 (圖版, 第130圖, 第135頁)

2013年《石田徹也筆記》日本 東京 求龍堂 (圖版, 第116圖, 第176頁)

"Paint stroke by stroke, and the world will be redeemed"

Tetsuya Ishida

「一筆一筆描畫，世界便得到救贖。」

石田徹也



An adolescent girl, eyes shut, bare arms draped languidly over the back of a wooden chair. She seems to be kneeling, yet in place of legs, there is a gigantic pink clothes pin. Through this haunting image, one enters Tetsuya Ishida's hallucinatory and melancholic world.

Ishida was born in 1973 in Yaizu, Shizuoka, Japan, and came of age in what is often considered the Lost Decade, a period of prolonged economic recession following the burst of the Japanese economic bubble in 1991. During this time, many young people could not find jobs – feeling hopeless, they retreated from society, increasingly emotionally detached. They became hikikomori – withdrawn recluses, unable to communicate with others. Ishida's practice explores these themes of anxiety and isolation with a surrealist bend. He paints in an exquisite hyper-realist style – we can see individual hairs on the girl's head, patterns on the woodgrain of the chair – yet his images take on a dream-like quality, where figures often possess machine limbs or merge into household objects, reducing human beings into inanimate tools or furniture.

It is this sense of emotional isolation and ambiguity that Ishida explores in the present picture. The girl's closed eyes and expressionless face leave the viewer wondering – what is going on inside her head? Are her eyes shut out of despondence? Or do the dark rings around them suggest exhaustion? She is clothed in a white nightdress – has she been in her sleepwear all day? One cat arches its neck away from us while licking its paws, eyes invisible, echoing the closed eyes of the girl. The other cat is sprawled across the floor, body limp. We see only its back and are left to imagine if it is asleep or awake, alive or otherwise.

The central characters depicted in Ishida's paintings are almost always young men that bear a striking resemblance to the artist, suggesting an autobiographical reading to his narratives. While women or girls are occasionally present in Ishida's pictures, they are typically in supporting roles – nurses, shopkeepers, mothers, lovers. The present picture is exceedingly rare, in that the girl is the sole

human subject. No coincidence that she is depicted in a domestic setting with distinct feminine features, such as the floral decoration of the chair's upholstery, as well as the red checked curtains, soft and ruffled. The cats – and this is the only occasion that Ishida features cats in his painting – are also relatively feminine when compared with the cockroaches, crocodiles, and dogs that feature in Ishida's other works. All this indicate that in Ishida's world, gender roles are separated, and women exist in a domain apart from men.

This girl merges into a pink clothespin, a decidedly feminine tool. In fact, on the only other occasion where Ishida paints a girl 'cyborg' character, in 1996, it is a variation on the same theme, where the girl also merges into a clothespin. Much of Ishida's work explores how the youth in Japan are repressed by societal expectations – studying for exams, doing menial jobs, trapped by the claustrophobic city. The objects that Ishida merges with his male characters – vehicles, buildings, machines, tools – are usually associated with aspects that give men pressure, in the endless rat race to work, to build, and to provide. While women in Japanese society are not bound by the same pressures as the salaryman, another set of stifling expectations are imposed upon them. The clothespin represents domestic chores, the infinite and monotonous tasks of cleaning, cooking, laundering, tidying that are expected of women, crushing any dreams of individuality. The girl sits behind spindles of a curved chair, as though she is trapped in a bird cage. Despite the curtain that hints to a world outside, it remains out of reach. Ishida does not even give an indication of whether it is day or night, the nightmare never-ending.

From his early career until his untimely death in a train accident in 2005, Ishida created around 200 pictures that provide a vivid allegory of the challenges faced by Japanese youth. Despite his dark subjects, Ishida evokes a certain sympathy for his subjects, as though painting is his way of searching for meaning or redemption. His unflinching honesty and courage in tackling difficult issues make his paintings some of the most moving and compelling images of his generation.





Tetsuya Ishida, *Untitled*, 1996. Private collection.
Artwork: © Courtesy to artist estate
石田徹也《無題》1996年私人收藏



Balthus, *Thérèse sur une banquette*, 1939, Christie's New York, sold for USD 19,002,500
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
巴爾蒂斯《長凳上的特蕾莎》1939年作紐約佳士得 2019年5月13日 成交價：19,002,500 美元

一位少女兩眼微閉，雙臂疲倦地懸掛於木製椅背。她好似在下跪，而本應是雙腿的位置卻是一個巨大的粉色曬衣夾。通過這樣一幅看過後便久久難忘的畫面，觀賞者得以進入石田徹也那使人迷幻而又憂鬱感傷的世界。

石田徹也於 1973 年出生在日本靜岡縣燒津市，並成年於「失去的十年」——那時的日本經歷了長期經濟不振，隨之而來的是 1991 年泡沫經濟破裂。在那個年代，數不清的年輕人無法找到工作，他們深感無望，逐漸與社會脫節，情感上愈發疏離。他們於是成為了「蛰居族」（hikikomori，引きこもり）——無法與他人交流的、沉默寡言的隱居者。石田徹也的藝術踐行正是探索這些以焦慮和隔離狀態為主題的主題，並為其添加了超現實色彩。他以細膩的超寫實主義作畫，我們能清楚地看到女孩頭上一根根的頭髮、椅子上細緻的木紋等。然而他又賦予了圖像如夢如幻的本質，給所畫人物安插機械肢體、或使其與房屋裡的日常用品合為一體，以此種方式將人類降級為了無生機的工具或家具。

石田徹也也在本幅畫作中探索的，正是這樣一種情感的疏離以及邊界的模糊。女孩閉上的雙眼與毫無表情的面部引發觀賞者思考：她此時腦中究竟在想著什麼？她的雙眼是因沮喪而閉上的嗎？還是說她眼周那一圈深色暗示她很疲憊？她身著白色睡衣——那她是否一整天都穿著這件睡衣？其中一隻貓弓身避開觀賞者視線，舔舐自己的爪子而雙眼不可見，巧妙地與女孩微閉之雙眼相呼應。另一隻貓則四肢伸展地側躺與地板上，軀體毫無生氣。我們僅能看到它的背部，並不知其究竟是睡是醒，是死是生。

石田徹也作品中刻畫的中心人物幾乎全是與他本人驚人般相似的年輕男子，他的繪畫敘事因此也有了一層自傳色彩。女人和女孩僅偶爾見於他的畫作，且基本以配角呈現——她們是護士、店員、母親、愛人等。本幅作品於是尤為稀有，因畫中唯一人類形象是一個女孩。這位少女被安置於富有顯著女性特徵的家庭場景，如花案椅墊及柔軟的紅色格子褶邊窗簾等，而這絕非巧合。本幅作品亦

是石田徹也絕無僅有的一次在畫作中描繪貓的形象，比起其它作品中的螳螂、鱈魚和狗等動物形象，這幅畫中的貓也顯得更為女性化。這些都表明在石田徹也的世界裡，性別角色是明確區分的，且女性和男性存在於截然不同、毫不相交的兩個領域。

在畫中，少女與一個顯然是女性使用工具的粉色曬衣夾合為一體。實際上，石田徹也除這幅作品外唯一一次描繪半人半工具少女是在 1996 年，畫中少女亦與曬衣夾合體。該畫家在其大量作品中探討日本年輕人如何受到社會期待壓抑——他們為應試而學習、做著低薪的卑微工作、困窘於令人窒息的都市裡。他用以與男性形象結合的物品——交通工具、建築、機器、工具等，通常都與給男性帶來巨大壓力的事物緊密相連——他們在大城市中亡命競爭、不停建造、不斷供給。女性在日本社會雖並不承受與男性工薪階層同等的壓力，卻須滿足另外一些強加於她們之上、同樣令人窒息的期待。曬衣夾正象徵著家務勞動中無休無止、單調乏味的清潔、烹飪、洗滌、整理等女性被期待完成的任務，它們摧毀著任何一個心懷夢想的個體。少女坐在彎曲椅背的一條條紡錘狀物體後，彷彿被封鎖於鳥籠。即便身後的窗簾暗示了外部世界的存在，它卻觸不可及。石田徹也甚至沒有以任何方式表明此時為白天還是黑夜，這惡夢好似永無止境。

從職業生涯早期直至 2005 年因火車事故而英年早逝，石田徹也創作了 200 幅左右鮮活地諷刺日本年輕人所面臨挑戰的畫作。儘管主題黑暗，他仍舊引起了觀賞者一定程度上對所刻畫人物的同情——他彷彿在通過繪畫來尋求人生的意義與救贖。石田徹也無所畏懼的真誠與直面刻畫之勇氣使他的畫作成為所處時代最令人感動、引人入勝而令人信服之圖像之一。

◊ 6 **LIU YE 劉野**

(B. 1964)

Bird

dated and signed '07 YE' and signed in Chinese
(lower right)
acrylic on canvas
120 x 90 cm. (47¼ x 35½ in.)
Painted in 2007

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

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

PROVENANCE

Galerie Johnen + Schöttle, Cologne, Germany
Acquired from the above by the present owner in 2008

EXHIBITED

Vienna, Austria, Museum Moderner Kunst Stiftung Ludwig
Wien, China: Facing Reality, Oct 2007 – Feb 2008.

Cologne, Germany, Galerie Johnen + Schöttle, Infatuation,
2007.

LITERATURE

Museum Moderner Kunst Stiftung Ludwig Wien, China:
Facing Reality, exh. cat., Vienna, Austria, 2007 (illustrated,
p. 80).

National Art Museum of China, China: Facing Reality, exh.
cat., Beijing, China, 2007 (illustrated, p. 131).

Sperone Westwater Gallery, Liu Ye: Leave Me in the Dark,
exh. cat., New York, USA, 2009 (illustrated, p. 23).

He Cai, Contemporary Art, Bamboo Boogie Woogie,
September 2012, (illustrated, p. 30, 35).

Juvan, Art Semimonthly: Chinese Art Today, Liu Ye:
Contradiction and the Unknowable Old Boy, 15 December
2012, (illustrated, p. 62).

Gérard Goodrow, DAAB Publishing, Crossing China: Land
of the Rising Art Scene, Cologne, Germany, 2014 (illustrated,
p. 47).

Christoph Noe (ed.), Hatje Cantz, Liu Ye: Catalogue
Raisonné: 1991-2015, Ostfildern, Germany, 2015 (illustrated,
plate 07-05,
p. 199, 333).

鳥

壓克力 畫布
2007年作
款識：07野 YE (右下)

來源

德國 科隆 Johnen + Schöttle 畫廊
現藏者2008年購自上述畫廊

展覽

2007年10月 - 2008年2月「面對現實」奧地利 維也納
Museum Moderner Kunst Stiftung Ludwig Wien
2007年「Infatuation」德國 科隆 Johnen + Schöttle 畫廊

出版

2007年《面對現實》展覽圖錄 奧地利 維也納 Museum
Moderner Kunst Stiftung Ludwig Wien (圖版, 第80頁)
2007年《面對現實》展覽圖錄 中國 北京 中國美術館 (圖版,
第131頁)

2009年《Liu Ye: Leave Me in the Dark》展覽圖錄
美國 紐約 Sperone Westwater畫廊 (圖版, 第23頁)

2012年9月《Bamboo Boogie Woogie》He Cai著
Contemporary Art (圖版, 第30, 35頁)

2012年12月15日《Liu Ye: Contradiction and the Unknowable
Old Boy》Juvan著 Art Semimonthly: Chinese Art Today
(圖版, 第62頁)

2014年《Crossing China: Land of the Rising Art Scene》
Gérard Goodrow著 德國 科隆 DAAB出版社 (圖版, 第47頁)

2015年《劉野：圖錄全集 1991-2015》Christoph Noe編輯
德國 奧斯特菲爾登 Hatje Cantz 出版社 (圖版, 第07-05圖,
第199, 333頁)





"Art has seduced me. At the same time, I have used art as a tool of seduction."

Liu Ye

「藝術誘惑了我，而我同時也把藝術當做誘惑的工具。」

劉野

The 2000s marked a turning point in Liu Ye's artistic output—he began on an informal series of paintings featuring nymph-like girls and women, often in provocative poses and various stages of undress. The artist once said 'Art has seduced me. At the same time, I have used art as a tool of seduction.' Over the next decade, Liu Ye painted many of these works, often featuring doll-esque figures that are more adult than the little girls that appear in his earlier works. The current figure in *Bird* have curvy torso and long limbs, her delicate hands grasping onto her intimate lingerie, exuding an air of subtleness. This also appears to be the last painting that Liu Ye depicts a full-size provocative female painting before he ventured on to explore different subjects, making this an extremely rare piece to come by in the market.

In *Bird*, created between 2006-2007, Liu Ye positioned a woman floating weightlessly in a deep-brownish empty space. Her body radiates with a translucent and porcelain-like texture. Liu creates a sense of ambiguity about the persona's age through juxtaposing conflicting visual signifiers, such as the innocent face, exposed fetishized body in lingerie and alluring makeups. The head proportion is distortedly exaggerated and brings a child-like quality to the figure; while at the same time, the peachy lips, rosy cheeks and model-like long limbs and curvy figure are all cues that suggest she has reached a certain age of maturity. The downcast eyes with her slender arms in a self-hugging position eludes the strong desire to be comforted and loved. The colour of the Earth—brown is applied throughout the background of the painting. Full of fertility; it emanates a comforting and nurturing ground for the floating nymphet. This also resembles the old masters painter Johannes Vermeer's use of brown to plan out his composition to captivate light, colour and texture. Liu Ye evokes a surrealist, theatrical sensibility amongst the lulling enactment of this young girl's monologue in an unknown space, up to the viewer's interpretation. As Liu Ye himself states, "Actually, there's a tension in my paintings between the desire to be abstract and the need to borrow from the concrete to convey meaning."

The mixing of adult and childlike themes is trademark of Liu Ye's work, and displays the artist's interest in exploring challenging, contradictory subjects. Liu Ye's father was a literature writer of children's books. From an early age, Liu Ye was exposed to Hans Christian Andersen's fairy tales, and classic stories such as Cinderella and Thumbelina. As Liu

Ye's himself recalls, "It was politically dangerous to read such books in those days. However, these fantastic stories with their beautiful illustrations opened up a new and wonderful world to me." Yet the darkness of these classic stories also made an impact on the artist – as he addresses adult themes such as sex, death and violence.

Liu Ye's repeated female figures also identifies with the great modern artist, Balthus. This current painting is comparable to Balthus's erotic portrayal of nudes; however, in a more subtle manner. The lengthening of the body and the legs have given rise to a new aesthetic canon;

千禧年代標誌著劉野藝術生涯中的一個轉折點——藝術家開始創作一系列非正統畫作，描繪仿如女神般的女孩和女人，毫不遮掩地寬衣解帶、擺出挑釁的姿勢。劉野曾說道：「藝術誘惑了我，而我同時也把藝術當做誘惑的工具。」。在後來接續的十年間，劉野繪畫了大量類近的畫作，相較於藝術家早期作品中天真爛漫小女孩，他逐漸開始描繪洋娃娃般精緻五官、亭亭玉立的女性。在《鳥》中，人像有圓潤的身軀和修長四肢，她精緻的雙手輕握著私密內衣，散發著曖昧朦朧的氣氛。在藝術家轉向探討其他題材之先，此作品是劉野這時期最後一張描繪全身幅、身穿內衣的女性畫作，使此藝術品在市場中極為罕有。

《鳥》，創作於二零零六至二零零七年間，劉野將畫中女人放置於深棕色的空曠環境，輕柔地飄浮著。女性身體煥發著半透明、仿如瓷器般的質感。劉野透過並置各種帶有矛盾意味的視覺標誌，如天真爛漫的面孔、僅穿著內衣，裸露而誘惑的身體和嫵媚誘人的妝容，模糊了畫中人物的年齡，創造出曖昧不明感。畫中人的頭部比例被刻意放大，增添一份童趣；同時間粉紅唇色、紅潤雙頰、仿如模特兒般修長的四肢和優美圓潤的身軀，又暗示著畫中人而到達成熟的某個年齡階段。憂傷低垂的雙眼和她環抱自身的纖幼雙臂，誘發著被安慰和被愛的慾望。代表著大地的色彩——棕褐色，被大範圍地運用於整個背景。生機盎然；大地顏色為畫中飄浮的女神營造了撫慰並滋養的基底。劉野沿用棕色的手法鄰近於古代油畫大師約翰尼斯·維梅爾的技法，同樣使用了大量的棕褐色去勾勒出整個構圖的光影、顏色和質感。在一整片恬靜安謐之內，年輕女子

alluding a darker sexual truth behind the nymph's youthful facades. The use of alluring sexual imageries could be explorations of his subconscious; breaking the boundaries of the "prohibited" fantasies. As Zhu Zhu once wrote, "Seen as a metaphor of external reality, we can say that it points to a growth environment in which desire and reverie are suppressed. Understood from a different angle, we can regard it as a dramatic expression of one man's inner conflicts." Yet the slightly surreal mixing of innocence and adulthood in Liu Ye's work may also be seen as another expression of visual ambiguity, defying analysis and interpretation.

獨白於曖昧未明的空間中，劉野喚起了既超現實又帶著戲劇性的細膩感，任憑觀者去詮釋、感受。誠如劉野本人曾說道：「事實上，我的畫中蘊含一種介乎於對抽象表達的渴望與對具象描繪所傳達的意義的需要之間的張力。」

成人和兒童般的兩種題材糅合成劉野作品中的標誌，由此可見藝術家致力探討饒富挑戰和矛盾的主題。劉野父親是一位兒童文學作家。從孩童時代，劉野便接觸到安徒生童話作品，各種經典故事包括灰姑娘和姆指姑娘。劉野曾回憶道：「在那段日子，閱讀這些書籍帶有政治危險性。但這些奇妙故事和美麗插圖為我開啟了一個嶄新而美妙絕倫的世界。」此外，從畫作中帶有成人面向的主題如性愛、死亡和暴力可見，經典故事中的黑暗面同樣地影響了藝術家。

劉野作品中不斷出現的女性形象造型可追溯至大師級當代藝術家——巴爾蒂斯。是次拍品與巴爾蒂斯帶有情色慾念的裸體人像畫有相比擬之處；但劉野的作品更為曖昧隱晦。畫中人物的軀體和雙腿被刻意拉長，提昇了嶄新的美學典範；而女神年輕稚氣的表面同時隱含著更深沉並帶有色情氛圍的真相。作品中媚惑而帶有情色慾念的意象，可視為藝術家對自身潛意識的探索；破除了當紅的幻想界限。朱朱曾寫道，「這些作品可被視為一種對外部現實的隱喻，可以說，它指向了一個欲望與幻想皆被壓抑的成長環境。從另一個角度理解，我們可將其視為一個人對於自己內心衝突的戲劇性表達。」劉野作品中輕微超現實地糅合了童稚純真和成年主題，亦可視為另一種表達形式，帶出視覺上模稜兩可的含糊感、並有對抗意味的分析和理解。



Balthus, *Alice in the mirror*, 1933, Collection Centre Georges Pompidou, Paris, France.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
Balthus 《愛麗絲》1933年作 龐畢度中心館藏 巴黎 法國



Liu Ye, *Yellow*, 2001, M+ Sigg Collection, Hong Kong.
Artwork: © Liu Ye Studio
劉野《黃》2001年作 香港 M+ 希克收藏

PROPERTY FROM A PROMINENT EUROPEAN COLLECTION
歐洲重要收藏

◦ 7 LIU YE 劉野

(B. 1964)

Hope No. 1

signed and dated 'Liu Ye 2000' (lower right)
acrylic on canvas
45 x 38 cm. (17 ¾ x 11 in.)
Painted in 2000

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

US\$590,000-840,000

PROVENANCE

Mosman Art Gallery, Sydney, Australia
Contemporary Art Asia, Sotheby's, New York,
17 March 2008, lot 15
Acquired from the above by the present owner

EXHIBITED

Between the Lines, Mosman Art Gallery, Sydney, Australia,
2000.

LITERATURE

Christoph Noe (ed.), Hatje Cantz, Liu Ye: Catalogue Raisonné:
1991-2015, Ostfildern, Germany, 2015 (illustrated, plate 00-02,
p. 291).

希望 1 號

壓克力 畫布
2000年作
款識：Liu Ye 2000 (右下)

來源

澳大利亞 悉尼 莫斯曼畫廊
2008年3月17日 紐約 蘇富比 亞洲當代藝術 編號15
現藏者購自上述拍賣

展覽

2000年 澳大利亞 悉尼 莫斯曼畫廊 「Between the Lines」

出版

2015年 《劉野：圖錄全集 1991-2015》 Christoph Noe編 德國 奧斯特菲爾登 Hatje Cantz 出版社 (圖版，第00-02圖，第291頁)



Chen Hongshuo, *Children Playing*, Ming Dynasty circa 1650, Palace Museum, Beijing, China
陳洪綬《嬰戲圖》明朝約1650年作 中國北京 故宮博物院

“Structurally speaking, my compositions are not grounded in naturalism. Instead, it is a construct of forms.”

Liu Ye

「我的作品的畫面結構本身是非現實的，是形的結構」

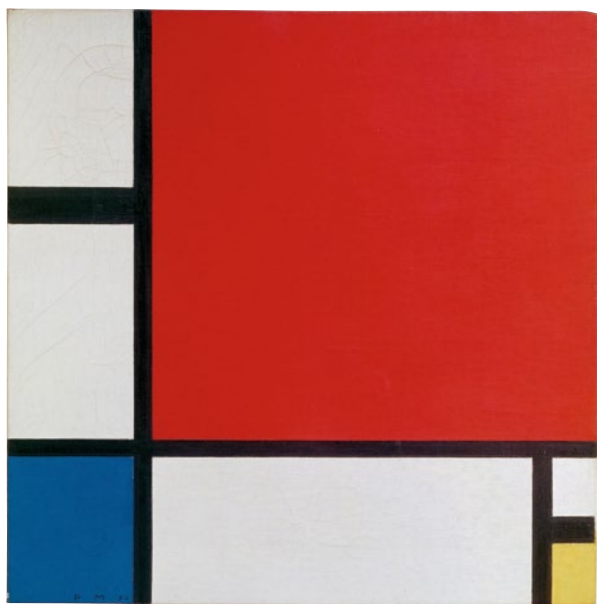
劉野



In the mid-1990s, Liu Ye returned to Beijing – a city that was experiencing the growing pains of rapid modernisation and consumerism. Deeply affected by this new cultural shift, the artist began to look towards children's story books and incorporate such motifs and imagery of innocence into his works.

The way in which Liu Ye uses the colour red differs from other Chinese artists who focus on its political connotations. Instead, red is an expression of the visual experience of his childhood. The artist elaborated, "I grew up in a world covered in red: the red sun, red flags, red scarves ... (w)hen I was small, I did not understand its symbolic meaning. I was merely a passive recipient." To him, the colour red is an important part of his childhood visual experience. It is a vehicle as well as an instrument of nostalgia. This treatment of the colour red highlights Liu Ye's emphasis on individualised feelings and experiences. The artist contemplates and responds to social phenomena from the point of view of an individual. Such perspective is an extension of his concern for the human condition and personalised sentiments.

The characters in *Hope No. 1* are to a degree inspired by the traditional Chinese children modelling in Ming dynasty painter Chen Hongshou's artworks. At the same time, they are also drawn from the self-portraits that Liu Ye painted when he was studying in Germany. The cherub face of the boy in the painting bears a striking resemblance to the artist. His interest in using children's stories as themes is strongly demonstrated in this work. Sporting sailor outfits in light green, the boy points to the left side of the canvas while the girl holds a red book in her hand. It is evident that their round faces, stocky statures and rosy cheeks are influenced by the representation style of cartoons. Similarly, seen in Liu Ye's rendering of Eileen Chang and Qi Baishi, such portrayals give his subjects a sense of innocence. To the artist, cartoon as an art form is as important as other traditional artistic disciplines. It utilises the most basic and accessible mode of communication to convey sophisticated morals that bring viewers inner peace and noble ideals. Liu Ye extolled the spiritual power of cartoons and once said that "artists such as Dick Bruna from the Netherlands and Hayao Miyazaki from Japan are as great as Leonardo da Vinci."



Piet Mondrian, *Composition with Red, Blue, and Yellow*, 1930, Kunsthau Zürich, Switzerland
皮特·蒙德里安《紅藍黃構圖》1930年作 瑞士 蘇黎世美術館



China propaganda poster, *I Love China*
中國宣傳海報《我愛中國》

If we examine *Hope No. 1* without its representational elements, the work can be considered an abstract painting — it is composed of a crimson circle, a rectangle in a lighter shade of red, and a long rectangle in blue at the bottom. Such geometric compositions are a direct influence of Mondrian's compositions. Yet, with his masterful placement of representational details such as the figures in the foreground, crashing waves that splash into the sky, and the weighty rocks that provide a solid foundation for the figures, Liu Ye orchestrates a fantastic visual drama by manipulating the tension between representation and abstraction. As a result, the viewer's gaze is compelled to rationalise abstract colour planes as representational elements and the visual complexity of *Hope No. 1* is heightened.

劉野於1990年代中期返回北京，當時的中國正處於轉型陣痛期，現代化與消費主義的思潮快速興起，對於社會的新方向感到深深觸動，開始把孩提時代的童話幻想與意象符號融入創作之中。

劉野對紅色色彩的運用，並不像其他中國藝術家般專注背後的政治意義，反而更偏重於以「紅色」作為童年時期的視覺經驗的表達。他曾言，「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，我並不理解這些東西的象徵寓意……我只是被動地接受。」對他來說，紅色是童年時代重要的視覺經驗，同時也是懷舊的載體和工具。這凸顯了劉野作品強調個人感受和視覺體驗的特點，以個體的角度去思考社會，貫切了劉野創作中的人文關懷和強烈的個人情懷。

《無題》中人物靈感，一部份來自如明代陳洪綬（老蓮）的中國傳統兒童形象，一部份來自劉野德國時期的自畫像，尤其小男孩保留了藝術家自我形象的痕跡，然後把小男孩轉化為小天使，反映他在這時期對童話主題的興趣。畫中人物身穿淺綠色水手服，男孩伸手指向畫布左方，女孩手抱紅書一本；他們有著卡通故事胖小孩的特徵，圓圓的臉、短短的身型、紅紅的臉頰，一如劉野其他作品，不管在描繪張愛玲或是齊白石，人物都被賦予一種童真稚相。他認為卡通能媲美傳統藝術，以最基本、最通俗易懂的方式來闡述深刻的道理，帶給人們內心的寧靜和崇高壯美的精神力量，劉野曾論及：「像荷蘭的迪克·布魯納、日本的宮崎駿等等，我覺得他們和達文西一樣偉大」。

"To me, Dick Bruna from the Netherlands and Hayao Miyazaki from Japan are as great as Leonardo da Vinci."

Liu Ye

「像荷蘭的 Dick Bruna、日本的宮崎峻等等，我覺得他們和達文西一樣偉大。」

劉野

如果將《無題》的具象元素剔除，整個畫布將變成抽象繪畫——一個深紅圓形、一個淺紅長方形與底部藍色方塊——仿佛直接從蒙德里安的局部構圖中抓取而來。然而，通過將人物置於畫面前景，並為其添加諸如飛濺空中的海浪，或巋然不動的岩石等具象細節，劉野在畫中的具象與抽象之間構建出戲劇化的張力。觀者的眼睛被迫以理性的邏輯解讀色彩，從而使《無題》具有更大的視覺複雜性。



8 CHRIS HUEN SIN KAN 禰善勤

(B. 1991)

Muimui

signed and dated 'C. Huen 2018' (on the bottom right edge)
oil on canvas
200 x 240 cm. (78¾ x 94½ in.)
Painted in 2018

HK\$300,000-500,000

US\$39,000-64,000

PROVENANCE

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

EXHIBITED

New York, USA, Simon Lee Gallery, Chris Huen Sin Kan,
March -April 2018.

Muimui

油彩 畫布
2018年作
款識： C. Huen 2018 (畫布右底邊)

來源

美國 紐約 Simon Lee畫廊
現藏者購自上述畫廊

展覽

2018年3月-4月「禰善勤」美國 紐約 Simon Lee畫廊





9 YEUNG TONG LUNG 楊東龍

(B. 1956)

Staircase

oil on canvas
183.5 x 183.8 cm. (72¼ x 72¾ in.)
Painted in 2011

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

DeeM Limited, Hong Kong
Private Collection, Asia

LITERATURE

Phoebe Wong (ed.), MCCM Creations and HKU Museum and Art Gallery, *Mute Pianos: Forty Years of Paintings by Yeung Tong Lung*, Hong Kong, 2020 (illustrated, plate 140, p. 182-183; 311)

樓梯間

油彩 畫布
2011 年作

來源

香港 DeeM Limited
亞洲 私人收藏

出版

2020年《沉默鋼琴：楊東龍繪畫四十年》黃小燕著 MCCM Creations及香港大學美術博物館 香港 (圖版，第140圖，第182-183；311頁)

"To paint is to create a space beyond words."

Yeung Tong Lung

「畫畫，是製造不可言說的空間。」

楊東龍



10 RONALD VENTURA 羅納德·文圖拉
(B. 1973)

Party Animal

signed and dated 'Ventura 2017' (lower right)
acrylic and oil on canvas
244 x 366 cm. (96½ x 144⅞ in.)
Painted in 2017

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

US\$110,000-160,000

PROVENANCE

Private Collection, Asia

EXHIBITED

New York, USA, Tyler Rollins Fine Art, Wild State of Mind,
October 2017 - January 2018.

派對動物

壓克力 油彩 畫布

2017年作

款識：Ventura 2017 (右下)

來源

亞洲 私人收藏

展覽

2017年10月-2018年1月「狂放的心態」美國 紐約
Tyler Rollins Fine Art畫廊



Ronald Ventura, "Wild State of Mind", 26 October 2017 - 27 January 2018,
installation view at Tyler Rollins Fine Art. Photo: Ronald Ventura and Tyler Rollins Fine Art.
2017年10月26日-2018年1月27日 羅納德·文圖拉「狂放的心態」展覽現場圖 Tyler Rollins Fine Art 畫廊





11 TOMOO GOKITA 五木田智央
(B. 1969)

Come Sunday

acrylic and gouache on linen
193 x 129.5 cm. (76 x 51 in.)
Painted in 2016

HK\$2,000,000-4,000,000
US\$260,000-520,000

PROVENANCE

Mary Boone Gallery, New York, USA
Private Collection, Asia

週日到來

壓克力 水彩 麻布
2016年作

來源

美國 紐約 Mary Boone畫廊
亞洲 私人收藏



Grant Wood, *American Gothic*, 1930, The Art Institute of Chicago, US
格蘭特·伍德《美國哥特式》1930年作 美國芝加哥藝術學院

“Tomoo Gokita's paintings may all be monochrome, but the impressions and feelings that they evoke are surprisingly varied and broad in scope. Some induce a sense of nostalgia, while others give out an ambience of mystery as tangible as that of any suspense thriller.”

Motoaki Hori

「五木田智央的畫作可能都是單色的，但是它們所喚起的印象和感覺卻出奇地多樣且範圍廣泛。其中一些引起懷舊感，而另一些則散發出與任何懸疑驚悚片一樣明顯的神秘氣氛。」

堀元彰



PROPERTY FROM A PROMINENT SWISS FOUNDATION
瑞士顯赫基金會收藏

12 WANG XINGWEI 王興偉

(B. 1969)

Untitled (Penguin Trolleys)

signed and dated 'WXW 2008' (on the reverse)
oil on canvas
200 × 200 cm. (78 ¾ x 78 ¾ in.)
Painted in 2008

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

US\$330,000-450,000

PROVENANCE

Galerie Urs Meile

Acquired from the above by the present owner

EXHIBITED

Beijing, China, Ullens Center for Contemporary Art (UCCA),
Wang Xingwei, May – August 2013.

LITERATURE

Ullens Center for Contemporary Art, Wang Xingwei, exh. cat.,
Beijing, China, 2013 (illustrated, p. 105).

無題（企鵝拉杆箱）

油彩 畫布
2008年作
款識：WXW 2008（畫背）

來源

麥勒畫廊

現藏者購自上述畫廊

展覽

2013年5月- 8月「王興偉」中國 北京 尤倫斯當代藝術中心

出版

2013年《王興偉》展覽圖錄 中國 北京 尤倫斯當代藝術中心
（圖版，第105頁）



René Magritte, *Le lieu commun*, 1964. Christie's London,
27 February 2019, lot 108, sold at GBP 18,366,250.
Artwork © 2021 C. Herscovici, London / Artists Rights Society
(ARS), New York.

雷尼·馬格利特《快樂原則》1964年 倫敦 佳士得 2019年2月27日
編號108 成交價：18,366,250 英鎊

“I must abandon the pursuit of
the painterly, and make my works
conveyors of meaning and concept.”

Wang Xingwei

「我務必要放棄繪畫風格上的追求，我要我的
作品傳達意味與概念。」

王興偉



A pair of regal Emperor penguins stand in formation against a backdrop of pixelated greenery. Rendered in a stately demeanour, these majestic Antarctic birds are displaced in a grassy land as common trolleys. Painted in 2008, *Untitled (Penguin Trolleys)* exhibits a sense of irony and satire that is a distinct characteristic of Wang Xingwei's bold painterly ambitions.

Since the early-1990s, Wang pioneered a vision that would link Chinese contemporary art intelligently to the canon of Western art history. The artist grew up amidst the '85 New Wave period, a time where Chinese contemporary art embraced the foreign and the conceptual. He created an artistic universe all of his own, where subtle references collided, characters repeated itself, and stylistic choices proliferated in a highly articulate and creative manner.

The central motif of this impressive large-scale painting is the Emperor penguin. Appearing as early as Wang's seminal work *New Beijing* (2001), which is now part of Hong Kong's M+ Sigg Collection, the subject of penguins is one that often reappears throughout the artist's oeuvre. Wang himself once said he "always work(s) with the aim of squeezing out value from form...(t)hey are all objects waiting for me to explore them...". In many ways, Wang's penguins can be compared to Magritte's man in a bowler hat. Aside from the obvious visual ties between a penguin's fur coat and the man's formal overcoat, it is the way in which both artists have employed these motifs throughout their artistic career that unites them. Magritte was fascinated by the silhouette and symbolism of the Belgian fonctionnaire and often displaced them in a brilliant theatre of bizarre landscapes.

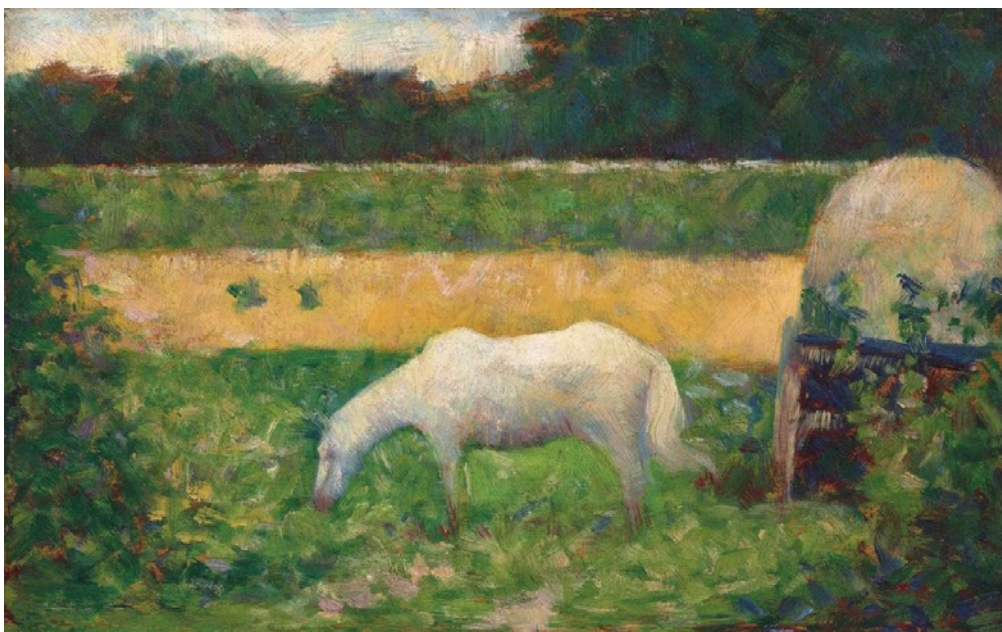
On the other hand, Wang developed a distinct world of characters in the early to mid-2000s that would appear and disappear, flickering through the artist's painterly consciousness. Both artists have a personal inventory of everyday objects and motifs that they deployed in a variety of combinations or arrangements that invite the viewer to enter a previously undiscovered reality.

In *Untitled (Penguin Trolleys)*, Wang removes the penguins from their natural surroundings and heightens the sense of unfamiliarity by rendering the birds in short, punctuated brushstrokes. The colours are similarly sharp, with Wang only applying a limited palette of blue, white, yellow and black. The penguins appear stoic, however they also resemble cut-outs that have been plonked into a strange, foreign landscape. Whilst Wang appropriates and pays tribute to the forefathers of European Surrealism he also imbues this seminal work with a contemporary Chinese twist.

Furthermore, the background is composed of a myriad of bright and dark green shades. Although they are rendered similar to Seurat's pointillist brushstrokes, the deliberate combination of artificially bright green with army camouflage green is reminiscent of contemporary Chinese painter Yue Minjun's colour palette and by extension the historic Chinese propaganda posters. Comparisons of Wang's oeuvre can also be compared to George Condo, both artists are deeply proficient in a number of painting styles that they can readily borrow and manipulate – as if appropriating ready-mades.

Wang removes any sign of methodological stability in his paintings and deters his audience from obtaining any conclusive meaning. Instead, the viewer is forced to contemplate the narrative before them and the relationships created between the penguins and its surroundings. There is an element of imbalance and lack of clarity, which makes this seminal work ever more intriguing and mystifying. The artist jumps between figuration and abstraction and asks the viewer to forego any preconceived notions about painting as a medium and completely redirect their attention to learning a new visual language that the artist has created.

Wang's quirky sensibility and sharp wit are on full display in *Untitled (Penguin Trolleys)*, as he freely appropriates style and content from different traditions and employs them in a bizarre and highly creative scenario.



Georges Seurat (1859-1891), *Paysage avec cheval*, circa 1882-1883, Christie's London, 4 February 2014, lot 24, sold at GBP 1,202,500.
喬治·修拉《馬的景觀》約1882-1893年倫敦佳士得2014年2月4日編號24成交價：1,202,500英鎊



New Beijing, 2001., Collection of M+ Sigg, Hong Kong.
Artwork: © Wang Xingwei
《新北京》2001年作 香港 M+ 美術館 希克收藏

兩隻皇帝企鵝前後列陣，佇立於一片像素萬千的草原上。這對充滿王者風範的南極企鵝被放逐至綠草之上，頓時異變成隨處可見的拉杆箱。《無題（企鵝拉杆箱）》作於 2008 年，滲透著一種冷譏熱諷的氣場。此詭祕的創作手法，正是王興偉敢於冒險的藝術精神之中極為重要的一環。

自 1990 年代初，他比其他同期藝術家領先一步，把當時的中國藝術接通西方藝術史的宏大思維。他成長時期的中國正歷經八五藝術新潮，其時的當代藝術家在四方八面汲取國外概念藝術的養分。在此特殊的環境下，王興偉締造了一個別開生面的境界。當中暗藏各處的隱喻互相衝擊，文字自我覆述，風格澎湃翻滾，是為一種博大精深的藝術創作模式。

而於此攝人鉅作中，皇帝企鵝則佔了一大席位。企鵝題材早於王興偉劃時代之作《新北京》（2001 年，現為香港 M+ 希克藏品）中出現，之後就沒有離開過藝術家的創作。他曾說過：「我自己一直以榨取各種形狀中的價值為目標。林林總總的事物，正等待著我的挖掘。」其實，王興偉的企鵝，與馬格利特（Magritte）筆下頭戴圓頂禮帽的男子可謂同出一轍。企鵝的皮毛與男子的正式大衣之間的視覺關係固然是不在話下，但同樣攝人的是兩位藝術家如何同樣運用某些主題，連貫他們藝術生涯中的不同作品。馬格利特深被比利時公務員服的剪影與象徵意味所著迷，並將它們置於自己奇異風光的精彩舞台之中。

在另一邊廂，2000 年代中期的王興偉創造出一個個生動的角色，他們在藝術家的意識中若隱若現，飄渺不定。換言之，兩位藝術家皆有自己一系列日常生活中看到的事物，他們同樣擅長將事物重組、重塑，從而引領觀者漫進一個前所未見的維度。

在《無題（企鵝拉杆箱）》中，企鵝被強行由原生態移師至畫面的空間，它們站立於由短促、破碎筆觸繪成的所在，瀰漫著一種令人不安的情緒。而藝術家用色的處理同樣令人拍案叫絕。他只用藍、白、黃、黑等銳利四色，就成功建構出一個嶄新的藝術世界，直截了當。兩隻企鵝呆若木雞，好像被強貼於怪誕陌生平面上的一張張剪紙藝術。可以說，在反思並向歐洲超現實主義之父致敬的同時，王興偉不忘為此曠世巨作注入當代中國元素。

至於背景則由一團團光、暗相間的翠綠色塊拼砌而成。雖然這種手法與修拉（Seurat）點描派（Pointillism）的技藝相類似，但藝術家刻意經營出來的人工鮮綠加上迷彩軍綠配搭，其實更讓人聯想到當代中國藝術家岳敏君標誌性的色調，甚至提出此作有中國以前文宣海報的影子亦不失為過。此外，王興偉的畫作更可與喬治·康多（George Condo）匹敵。兩位藝術家同樣拒絕滿足於單一風格，他們善於借取、操控種種現成題材，彰顯藝術上「挪用」（appropriation）手法的至高境界。

王興偉從自己作品中撇除一切源自理論法則的穩定性，令觀者根本無法簡單攝取一些概括性的涵義總結。恰恰相反，觀者被領至一個絕對沉思的空間。我們立於藝術家的敘述前面，不得不思量企鵝與其周遭環境的微妙關係。作品中曖昧的失衡，甚至將原本已令人如痴如醉的畫面變得更撲朔迷離。王興偉在「肖像」、「抽象」二維之間遊走，懇邀觀者摒棄對繪畫作為媒介的固有認知，從而重新認識一套由藝術家獨創的藝術語言。

不同的風格題材自藝術傳統中信手拈來，角色置於神秘而又別出心裁的情景之中，誘發出離奇但又異常敏銳的觸感。此等無與倫比的藝術功架，盡在《無題（企鵝拉杆箱）》中表露無遺。

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION
煊赫私人收藏

13 JIA AILI 賈藹力

(B. 1979)

Untitled

signed and dated 'JAL 2011' (lower right); signed and dated again 'JAL 2011-2012' (on the reverse)
oil on canvas
232 x 200 cm. (91 $\frac{3}{8}$ x 78 $\frac{3}{4}$ in.)
Painted in 2011-2012

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

US\$630,000-880,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Singapore, Singapore Art Museum, Seeker of Hope: Works by Jia Aili, July – September 2012.

Venice, Italy, Teatrino di Palazzo Grassi, Jia Aili, May-July 2015.

Málaga, Spain, Centro de Arte Contemporáneo de Málaga, Jia Aili, March – June 2017.

LITERATURE

Singapore Art Museum, Seeker of Hope: Works by Jia Aili, exh. cat. Singapore, 2012 (illustrated, p. 74).

Fabien Frys (ed.), Hatje Cantz Verlaq GmbH, Jia Aili Stardust Hermit, Berlin, Germany, 2017 (illustrated, pp. 144-145).

Centro de Arte Contemporáneo de Málaga, Jia, Aili, exh. cat. Malaga, Spain, 2017 (illustrated, pp. 44-45).

無題

油彩 畫布
2011-2012年作
款識：JAL 2011 (右下); JAL 2011-2012 (畫背)

來源

現藏者直接購自藝術家

展覽

2012年7月-9月「Seeker of Hope: Works by Jia Aili」新加坡 新加坡美術館

2015年5月-7月「賈藹力」威尼斯 意大利 格拉西宮

2017年3月至6月「賈藹力」馬拉加 西班牙 馬拉加當代藝術中心

出版

2012年《希望尋者：賈藹力作品展》展覽圖錄 新加坡 新加坡美術館 (圖版，第74頁)

2017年《賈藹力：星塵隱者》Fabien Frys 編輯 德國 柏林 Hatje Cantz Verlaq GmbH 出版社 (圖版，第144-145頁)

2017年《賈藹力》展覽圖錄 西班牙 馬拉加 馬拉加當代藝術中心 (圖版，第44-45頁)



德比的約瑟夫·賴特《氣泵裡的鳥實驗》1768年作 英國 倫敦 國家美術館
Joseph Wright of Derby, *An Experiment on a Bird in the Air Pump*, 1768.
National Gallery, London



“Why do we enjoy looking at paintings? It’s because they involve the movement of human hands. If the same image were printed by a machine, we might simply lose interest.”

Jia Aili

As one of the foremost figurative painters of his generation, Jia Aili’s dream-like compositions often resist clear interpretation. In 2012, the artist began to explore imagery related to space travel and futuristic technology in his paintings. Obscure machinery and helmets feature prominently in his works from this period, hinting at the relationship between humans and our technological landscape. *Untitled* debuted at the Singapore Art Museum the year of its creation, as part of the exhibition *Seeker of Hope: Works by Jia Aili*. Retaining the psychological depth of his early works, *Untitled* marks a transition point in Jia’s career, as one of the first works to fully explore themes of space and technology that would become a recurring subject in his creative output.

Untitled features a trio of figures, gathered together in intimate conversation. In the centre of the painting, a woman wears a perfectly spherical bubble-like helmet, reminiscent of vintage space-age astronauts from the 1960s. Two children, a boy and a girl, are dressed in the neat white shirts and bright red neck-kerchief of the Young Pioneers (中國少年先鋒隊), while behind the figures a cavernous space can be glimpsed, littered with what appears to be the remnants of fantastical machines. The scene is rendered with Jia Aili’s characteristic blend of realistic and abstract elements, and is a singularly unique work within his *oeuvre*.

Jia Aili was born in 1978 in Dandong, an industrial border city located in northern China. Jia has described his hometown as having “a sense of barrenness, an experience of living in a place that was extremely cold for most of the year.” Many of Jia’s works seem to evoke cold industrial settings that may have been inspired by his early childhood, featuring shadowy figures and abstract landscapes dominated by hues of blue and grey. Historical paraphernalia such as gas masks and engines often make an appearance in his compositions, evoking a past that skews towards the fantastical than historically accurate.

In *Untitled*, several elements seem to have been drawn from a mixture of historical and contemporary sources. The red neck-kerchiefs worn by the children are part of the uniform worn by China’s Young Pioneers, a youth organization founded in 1949. The bubble-like helmet and brightly striped blouse worn by the woman may be a reference to the futuristic uniforms and headgear designed by Emilio Pucci for Braniff International Airways in the 1960s, inspired by the future era of space travel.

Even when they can be clearly discerned, the subjects of Jia Aili’s paintings are often deeply enigmatic. Jia’s work draws upon traditions of surrealism, depicting scenes and figures in illogical combinations with a dream-like haziness that is difficult to describe. Jia has spoken about the intentional disassociation that his works provoke, stating that “Many paintings create illusions and ask people to live in those illusions, inadvertently and comfortably. Sometimes I want to make the illusion less comfortable, to inspire viewers to think. Discomfort induces doubts.”

The painterly qualities of *Untitled* are evident in Jia’s skilful handling of composition and detail. The work is suffused by a mysterious light source, which creates a high contrast *chiaroscuro* effect as the three



《為祖國學習》1986年海報
Studying for the Mother Country, poster from 1986

central figures are lit in a cold light against a dim, inky backdrop. The effect recalls the paintings of classical painters from Rembrandt to Joseph Wright of Derby, who manipulated lighting to great dramatic effect in their works. Jia also uses colour to highlight visual details – the boy’s profile is defined by a bright lemon-yellow brushstroke, while touches of violet, teal and pink give dimensionality to the children’s shirts and surroundings. Details such as the large mushroom in the central figure’s hand, and the pearl hairclip in the girl’s hair enhance the overall surrealism of the scene.

Jia Aili’s painting style is influenced by artists such as Gerhard Richter and Lucien Freud, who pioneered a style of expressionistic painting that blurs boundaries between the realism and painterly expressionism. Many details in *Untitled* are intentionally left hazy – the features on the central woman’s face are lightly obscured, while flecks and streaks of paint scattered across the canvas evoke television static or the patina of an old photograph, reminding us of the presence of the painted surface.

“What a painting expresses depends on more than its image alone,” says Jia. “I don’t think my paintings are born out of the emotion or feeling of a certain moment; I hope their meaning emerges from a more complete level. For me, the action of painting involves facing specific, delicate matters. I rarely make overall cultural assumptions, I prefer to focus on the relativity and absoluteness of painting, on using colour, shape, and structure to create transcendental vision.” Looking at the work as a whole, the scene that emerges is one that explores the tension between tradition and modernization, the recognizable and the dream-like. His paintings exude a nostalgia for the past, but also seem to embrace a hazy vision of an imagined, collective future.

作為同時期最為重要的具象畫家之一，賈謫力夢境般的作品向來充滿多重解讀空間。2012年起，賈謫力開始在繪畫中探索太空旅行與未來科技。這一時期作品中典型的圖像符號包括複雜的機械和宇航頭盔，暗示人類與科技的曖昧關係。《無題》在其創作首年即初次亮相於新加坡藝術博物館，參與賈謫力個展《希望尋者》。正如其早年作品，《無題》秉承了藝術家一貫的深度精神思考，成為其最早探索宇宙與科技主題的畫作之一，標誌著賈謫力生涯重要的轉折點，亦成為其日後創作中反復出現的主題。

《無題》描繪了一組三人，悄然相聚，私密對話。畫面中央，一位女士頭戴一頂渾圓天成的球形頭盔，使人追憶起1960年代經典的太空人形象。一男一女兩個孩子身穿白襯衫，佩戴紅領巾，身後隱約可見一片茫茫宇宙，漂浮著超現實的機械部件。這正是賈謫力最具代表的場景，融合現實與抽象，極富藝術家個人風格。

1978年，賈謫力出生於中國東北的邊境工業城市丹東。他曾形容自己的家鄉「現在回想，其實僅僅是內心的荒蕪感，那裡一年當中大部分時間很冷。」賈謫力的許多作品都與其童年時冷冰冰的重工業環境遙相呼應，以此為靈感創作出一系列寒冷抽象的人物與風景，充滿藍與灰的色調。歷史遺留下來的工業符號，諸如防毒面罩和引擎常常成為賈謫力畫面的組成部分，讓人聯想起亦真亦幻的種種過往。

《無題》將歷史與當代的多元元素熔於一畫。孩子們佩戴的紅領巾是中國少年先鋒隊的標誌，少先隊由少年兒童組成，成立於1949年。女士身上的氣泡形頭盔與亮色條紋襯衫或許參考了Emilio Pucci在1960年代為布蘭尼夫國際航空公司設計的超現代制服和頭飾，其靈感來源於未來時代的太空旅行。

儘管畫中物體清晰可辨，然而其象徵意義常常複雜深奧。賈謫力的作品脫胎於

超現實主義傳統，將有悖邏輯的風景與人物組合，營造出朦朧夢境般難以言喻的場景。賈謫力會形容這種有意的陌生化創作為「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。」

無論是宏觀結構或微觀細節，《無題》都充分展示了賈謫力精湛的繪畫技藝。畫面充滿了一束神秘光源，營造出高度明暗對比的效果，三位中心人物在漆黑幽暗的背景中，散發著冷色調的光芒。這樣的效果讓人聯想起從倫勃朗到約瑟夫·賴特的古典大師之作，這些古典大師擅於運用明暗對比的光照，使其作品具有極為震撼的戲劇效果。賈謫力同樣使用顏色來突出視覺細節——一抹閃亮的檸檬黃細細勾勒出男孩的輪廓，而紫色、藍綠色加上粉色的筆觸則為孩子的襯衫與周圍環境平添立體感。而畫中更有許多細節值得注意，諸如中心人物手中的巨型蘑菇，女孩頭上的珍珠發卡，都進一步加強了畫作整體的超現實感。

賈謫力的繪畫風格受到傑哈德·李希特和露西恩·弗洛伊德等藝術家的影響，他們開創了一種獨樹一幟的表現主義繪畫風格，模糊了現實主義和表現主義之間的界限。《無題》中的許多細節被刻意模糊——畫中女士的表情似笑非笑，頗為意味深長，而散落在畫布上的油漆斑點和顏料紋路讓人想起老電視的雪花屏或舊照片的氧化層，提醒觀者畫作表面的存在實感。

「一幅畫所能傳達的信息不僅靠其畫面圖像，」賈謫力說：「我不認為我的畫作來源於某些特定時刻的情緒或感受；我希望它們能從更宏大的語境中產生意義。對我而言，繪畫意味著直面具體而脆弱的事物。我很少作出概括性的文化預設，而寧願專注於繪畫的相對意義與絕對意義，用色彩、形狀和結構來創造深奧的視覺語言。」縱觀整幅作品，這一場景正探索了傳統與現代、真實與虛幻的張力。賈謫力的作品散發著對歷史的懷舊之情，但似乎也在朦朧中，擁抱想像中人類命運共同體的未來。

「我們為什麼願意去看繪畫？如果是一張列印出來的圖像，我們可能就不願意去看，因為它並非用手去畫出來的東西。」

賈謫力



14 EDDIE MARTINEZ 艾迪·馬丁內斯

(B. 1977)

They Build You Up to Knock You Down

signed, titled, inscribed and dated 'HANOVER, MASS. SUMMER, 2009. EDDIE MARTINEZ. "THEY BUILD YOU UP TO KNOCK YOU DOWN" acrylic, oil, spray, collage, silicone' (on the reverse); 'E.MARTINEZ. 2009' (on the stretcher)

acrylic, oil, spray, collage, silicone on canvas

183 x 275 cm. (72 x 108¼ in.)

Painted in 2009

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

US\$260,000-390,000

PROVENANCE

Private collection, Asia

They Build You Up to Knock You Down

壓克力 油彩 噴漆 拼貼 矽酮 畫布

2009 年作

款識：HANOVER, MASS. SUMMER, 2009. EDDIE MARTINEZ. "THEY BUILD YOU UP TO KNOCK YOU DOWN" acrylic, oil spray, collage, silicone (畫背); E.MARTINEZ. 2009 (畫背框架)

來源

亞洲 私人收藏





15 ZHANG ENLI 張恩利

(B. 1965)

Smoking

signed and dated 'EN LI 02' (lower middle);
signed, titled, inscribed in Chinese, inscribed and
dated '170 cm x 150 cm 2002' (on the reverse)
oil on canvas
150 x 170 cm. (59 x 66 $\frac{7}{8}$ in.)
Painted in 2002

HK\$1,800,000-2,500,000

US\$240,000-320,000

PROVENANCE

Private collection, Asia

EXHIBITED

Shanghai, China, The Garden of Forking Paths: Tracks
and Intersections of 15 Artists, Shanghai Gallery of Art,
September-November 2015.

Shanghai, China, ZHANG ENLI Exhibition: A Room That
Can Move, Power Station of Art, November 2020-March
2021.

LITERATURE

K11 Art Foundation and the authors, ZHANG ENLI:
HUMAN, Hong Kong, 2017 (illustrated, p. 105).

吸煙

油彩 畫布
2002年作
款識：EN LI 02 (中下)；170 cm x 150 cm
吸煙 布面油畫 2002 張恩利 (畫背)

來源

亞洲 私人收藏

展覽

2015年9月-11月「交叉小徑的花園——15位藝術家的
路徑與節點」中國 上海 滬申畫廊

2020年11月—2021年3月「張恩利個展：會動的房間」
中國 上海 當代藝術博物館

出版

2017年《張恩利：人性》香港 K11藝術基金會及其團隊
著者 (圖版，第105頁)

「當全世界都在觀望，急於向新的領域邁進的時候，張恩利幫助保存了這個城市原本不為人知的一面，他描繪出充滿激情的場景，仿佛我們就站在他身邊，腳下是這個世界上發展最迅速的城市之一。」

格雷戈爾·繆爾，泰特美術館國際藝術收藏總監



Throughout the 1990s, China clocked impressive growth rates. For many in the country at the time, such miraculous economic boom under the government-led reform was like the first rain after a prolonged drought. Except what this rain poured was not water, but a massive influx of consumer goods. People only craved more as the increasingly materialistic China continued to espouse the rise of consumerism. Behind this craze of a new era, nonetheless, was a lonesome “eye of an artist”, staring straight at all these radical changes in life with its silent—but certainly defiant gaze. This eye belong to Zhang Enli, an artist from the Jilin province in northeast China. In 1989, Zhang moved south to Shanghai where he later created his first hallmark series in his artistic career. This series captures the vicissitudes of urban life where people come and go. They smoke, they banquet, they coquet, they feast; what remains constant in the hustle and bustle are their desolated soul. *Smoking*, painted in 2002, is one such tour de force and the final of Zhang’s works from this series which employs the people as its subject. This exquisite work also marks the artist’s venture into his well-known style distinguished by his aloof sentiments.

From the restlessness of this modern mundane life, Zhang has successfully captured the lost souls in his pictorial world. *Smoking*, in many ways, is a key exemplar of the artist’s acute observation. Flowing out from his seemingly casual portrayal of a loosened-up space is the myriad internal and interlocking relations behind his characters. Through a semi-transparent curtain veil appearing to be soaked in water, we catch a glimpse of a decadent world occupied by corpulent figures aimlessly shouldering their way through while indulging in binge smoking and drinking. With the sole exception of the man in the lower-left corner, everyone else here, wrapped up in smoke, appears faceless and perhaps even soulless. Yet, the short-haired woman with her muscly arms blows out a flaring white passage, leading viewers to freely interpret this narrative - might this passage lead to a future of boundless possibilities?

Unlike Zhang’s intensely dark and at times raging portraits from the 1990s, *Smoking* leaves room for viewers to pause and reflect upon what they see through the intentionally blank areas of the painterly surface. Furthermore, the artist capitalizes on the free flowing quality of his diluted ink-like medium and lets it drip in a “Chinese fashion”. The result is one that is as innovative as it is mesmerizing, with layers of smoke rising up into the expanse. As Gregor Muir once remarked, “What is also important about these paintings is how they mark the transition from the dark paintings to Zhang’s use of thinner paint, which would become the hallmark of later paintings. This is somewhat lighter touch, whereby paint no longer covers every square inch of canvas, sometimes in grey clouds, allows for a sketchier style. It is as though the artist were now prepared to draw with paint, to capture his observation through a more calligraphic approach.”

By 2000, basic necessities such as food and clothing became overly abundant and the stimulus initially brought by these consumerist goods slowly lost its appeal. Consequently, Zhang also turned his attention away from observing the state of others and towards his own internal self-introspection and mundane everyday objects. An epoch-making triumph, *Smoking* sits squarely in the artist’s transitional period when he was migrating from the surface of sensations to the silence of self-reflections. What is impressive is Zhang’s portrayal of solitude, quietude, and turpitude that helped the artist gain international recognition and a unique presence in the contemporary Chinese art world. Almost twenty years have passed since the creation of *Smoking*. Yet, this masterpiece continues to shine as brightly and speak as poignantly as ever before to the deepest level of humanity as well as the shallowest aspect of human life.



Philip Guston (1913-1980), *Painting, Smoking, Eating*, 1973. Collection of Stedelijk Museum, Amsterdam, Netherlands. Artwork © The Estate of Philip Guston

菲利普·古斯頓《Painting, Smoking, Eating》1973年作 荷蘭 阿姆斯特丹 阿姆斯特丹市立博物館



Pieter Bruegel the Elder, *The Fall of the Rebel Angels*, 1562, Royal Museums of Fine Arts of Belgium, Brussels
老揚·勃魯蓋爾《反叛天使之墜落》1562年 比利時布魯塞爾 皇家美術館藏



Max Beckmann, *Les Artistes mit Gemüse (Artists with Vegetables)*, 1943, Mildred Lane Kemper Art Museum, St Louis, USA.
馬克斯·貝克曼《藝術家與蔬菜》1943年 美國聖路易士 Mildred Lane Kemper 藝術博物館

"As the world looked in, eager to press on to new horizons, Zhang has helped preserve an otherwise invisible side to the city, presenting impassioned scenes as though we were stood right beside him in one of the most rapidly developed cities in the world."

Gregor Muir, Director of Collection, International Art, Tate

90年代的中國，經濟在改革推動下飛速發展，久旱逢甘露，全社會如饑似渴地擁抱商品化大潮，朝物質生活的欣欣向榮奔騰而去。而在這消費時代的集體狂歡中，有一雙疏離、寡然的「藝術家之眼」，靜靜觀察著自我感知下的社會境況和生活瑣碎——1989年，來自中國東北吉林省的張恩利來到上海，開始了他藝術生涯第一個重要系列作品，記錄下城市周遭人物的生活百態：抽煙、酒席、親暱、饕餮……稠密而飄忽的人群，熱鬧中各自寂寥。而2002年創作的《吸煙》，為張恩利在這一時期最後的群像傑作之一，亦是由此開啟了他最廣為人知的淡然風格。

在生活的躁動喧囂與冗雜日常中，張恩利敏銳精準地提煉出一個時代集體生存狀態的靈魂寫照。《吸煙》中，藝術家將對人物內在關係的微妙體察，滲透於似鬆弛而看似漫不經心的畫面結構中。透過濕潤輕透的迷紗，觀看煙酒世界中的迷醉眾生之相。魁梧豐腴的肉體以實在的分量感充滿了擁擠而龐雜的空間。除卻左下角的男子，其餘人物嘴臉皆幻化模糊不清，埋藏每個人的內心彷徨，卻給了畫面打開了更多敘事的可能性。畫面中央，健碩的短髮女人呼出一道白色通道將畫面自中心打開，似要通向一個無限可能的未來。

與90年代初期濃黑、粗獷、近乎沸騰感的人物肖像相比，《吸煙》的畫面多了一份戲謔與鬆弛、留白與呼吸。張恩利以其獨創的稀釋而柔軟的「中國式」筆墨，任憑顏料如墨汁般垂墜流淌，形成如煙般蒸騰繚繞的空氣層次。泰特美術館國際藝術收藏總監格雷戈爾·繆爾 (Gregor Muir) 曾概括道：「這些畫作標誌著張恩利從暗色畫作過渡到了使用更薄的顏料，這將成為他後來繪畫的標誌。顏料不再覆蓋畫布的每一吋，有時像灰色的雲霧」……「用顏料去速寫，通過更書法的筆法來捕捉他的觀察」。

2000年初後，溫飽逐為常態，物質帶來的刺激漸消。張恩利從對他人狀態的觀察，逐步轉向內在的自我審視，更加冷而靜的日常物件。《吸煙》可被視作這一轉向前夕的關鍵作品，由情緒的表現走向內省的寂靜，然而正是這一份與眾不同的疏離與寂靜，讓張恩利成為中國當代藝術在國際舞臺上的獨特代表。《吸煙》創作至今將近20年，依舊觸及最深的人性與最淺的生活。



16 CHEN FEI 陳飛

(B. 1983)

The Left Fist Has No Strength

signed in Chinese and dated '2007' (on the reverse)
acrylic on canvas (diptych)
each panel: 130 cm x 160 cm. (51½ x 63 in.) (2)
overall: 130 cm x 320 cm. (51½ x 126 in.)
Painted in 2007

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

US\$160,000-230,000

PROVENANCE

Star Gallery, Beijing, China
Anon. Sale, Beijing Hanhai Auction, 20 May 2011, lot 2020
Acquired at the above sale by the present owner

EXHIBITED

Beijing, China, Star Gallery, One-Track Minded, 2009.

LITERATURE

Star Gallery, One-Track Minded, exh. cat., Beijing, China, 2009 (illustrated, unpagged).

左拳無力

壓克力 畫布 (雙聯作)
2007年作
款識：陳飛 2007 (畫背)

來源

中國 北京 星空間
北京翰海 2011年5月20日 編號2020
現藏者購自上述拍賣

展覽

2009年「一根筋」 中國 北京 星空間

出版

2009年《一根筋》展覽圖錄 中國 北京 星空間
(圖版，無頁碼)



"I feel that my work does not belong to the academic side, nor it is as sweet and lovely as other young artists' works. I have my own set of system, values and philosophy, thus this series of "bad" taste will be revealed in my work from time to time."

Chen Fei

「我覺得我的畫不屬於那種所謂的學術範疇之內，也不像一些年輕的藝術家的作品那麼甜美，我擁有自己的一套系統、人生觀及價值觀，而這些『壞』品味，會時不時的出現在我的作品當中。」

陳飛

PROPERTY FROM A PROMINENT SWISS FOUNDATION
瑞士顯赫基金會收藏

17 XIE NANXING 謝南星

(B. 1970)

The First Round With a Whip No. 3
(also known as The Wave No. 3)

signed in Chinese; dated '2008.8.18' (on the reverse)
oil on canvas
219 × 384 cm. (86¼ × 151⅞ in.)
Painted in 2008

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

US\$200,000-320,000

PROVENANCE

Galerie Urs Meile

Acquired from the above by the present owner

EXHIBITED

Beijing, China, Galerie Urs Meile, Big Show – Xie Nanxing,
November 2008 – January 2009.

Beijing, China, THE SECOND ROUND WITH A WHIP,
November 2012 – January 2013.

LITERATURE

Galerie Urs Meile, THE SECOND ROUND WITH A WHIP,
exh. cat., Beijing, China, 2012 (illustrated, p. 4)

第一頓鞭子 No. 3
(又名浪 The Wave No. 3)

油彩 畫布
2008年作
款識：謝南星 2008.8.18 (畫背)

來源

麥勒畫廊

現藏者購自上述畫廊

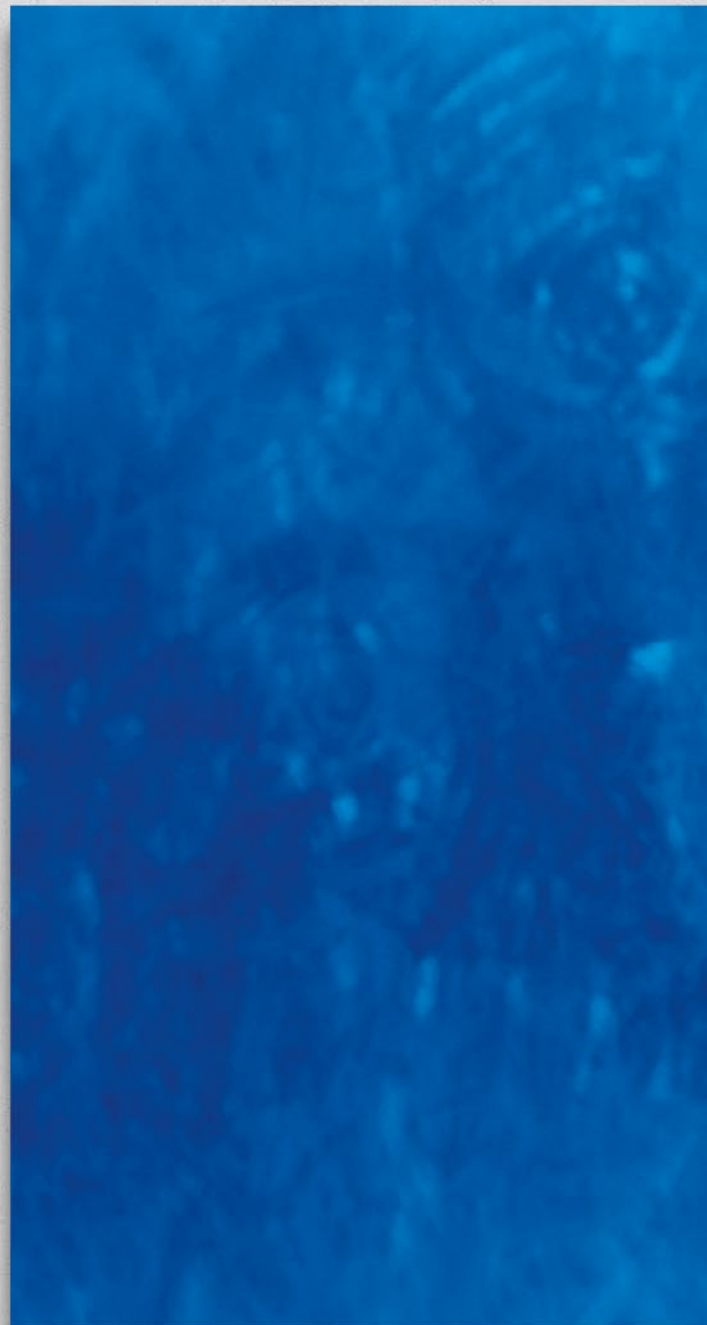
展覽

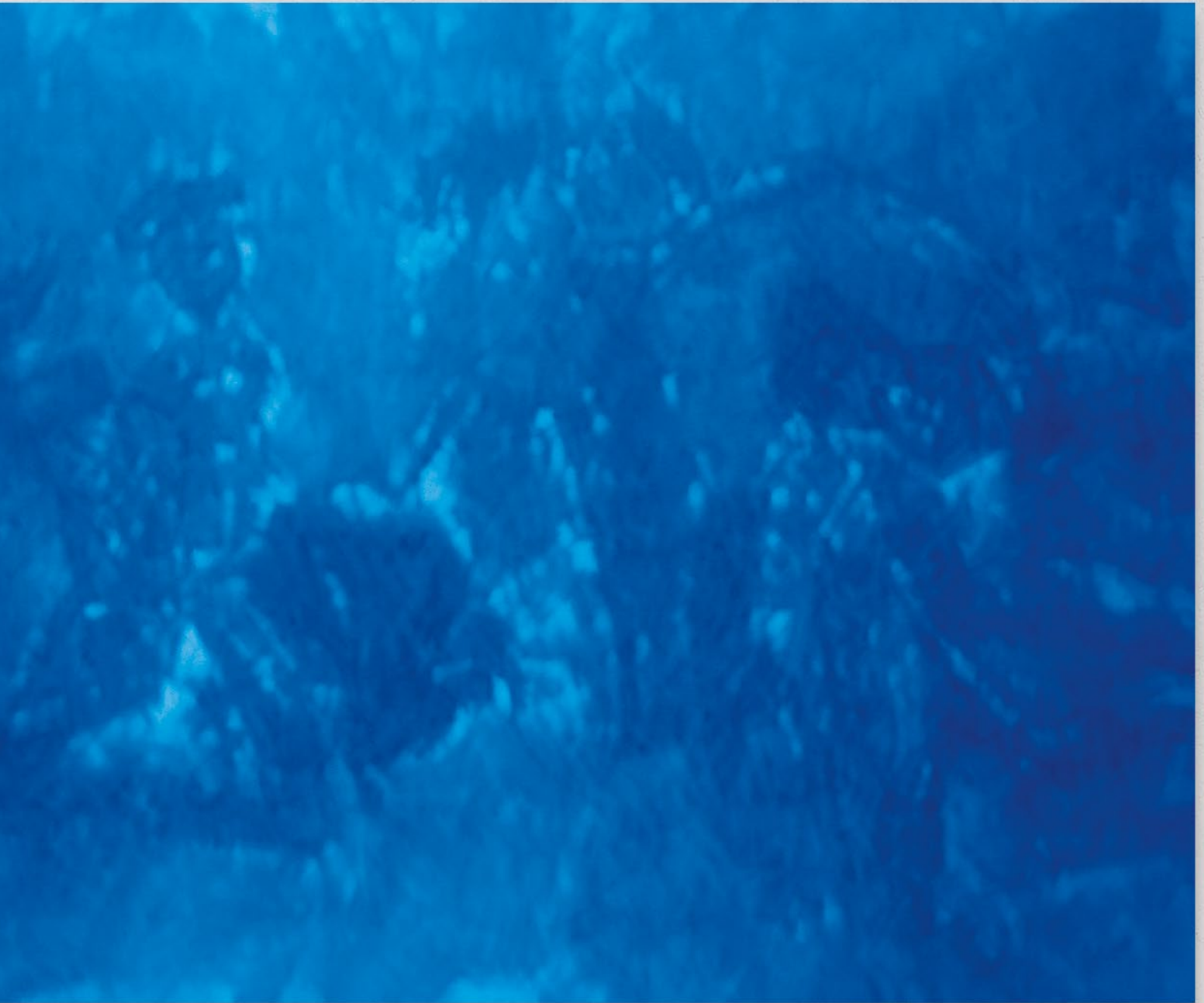
2008年11月-2009年1月 「大展覽——謝南星」中國 北京
麥勒畫廊

2012年11月-2013年1月 「第二頓鞭子」中國 北京 麥勒畫廊

出版

2012年《第二頓鞭子》展覽圖錄 中國 北京麥勒畫廊 (圖版，
第4頁)





18 HUANG YUXING 黃宇興

(B. 1975)

***A Flourishing City Near the
Yellow River Source***

signed and dated 'Huang Yuxing 19' (lower right)

acrylic on canvas

200 x 300 cm (78¾ x 118½ in.)

Painted in 2019

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

US\$160,000-280,000

PROVENANCE

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

Acquired from the above by the present owner

黃河入海口旁的新興城市

壓克力 畫布

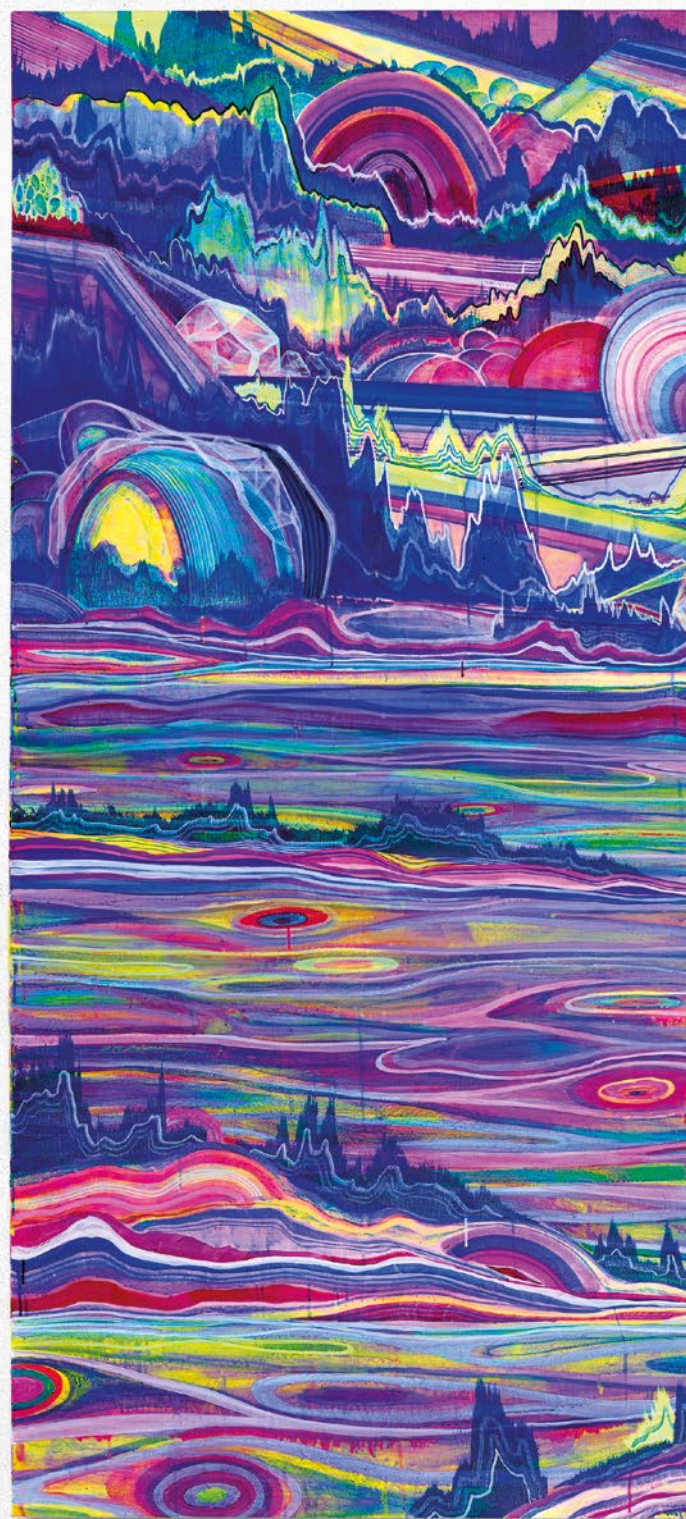
2019年作

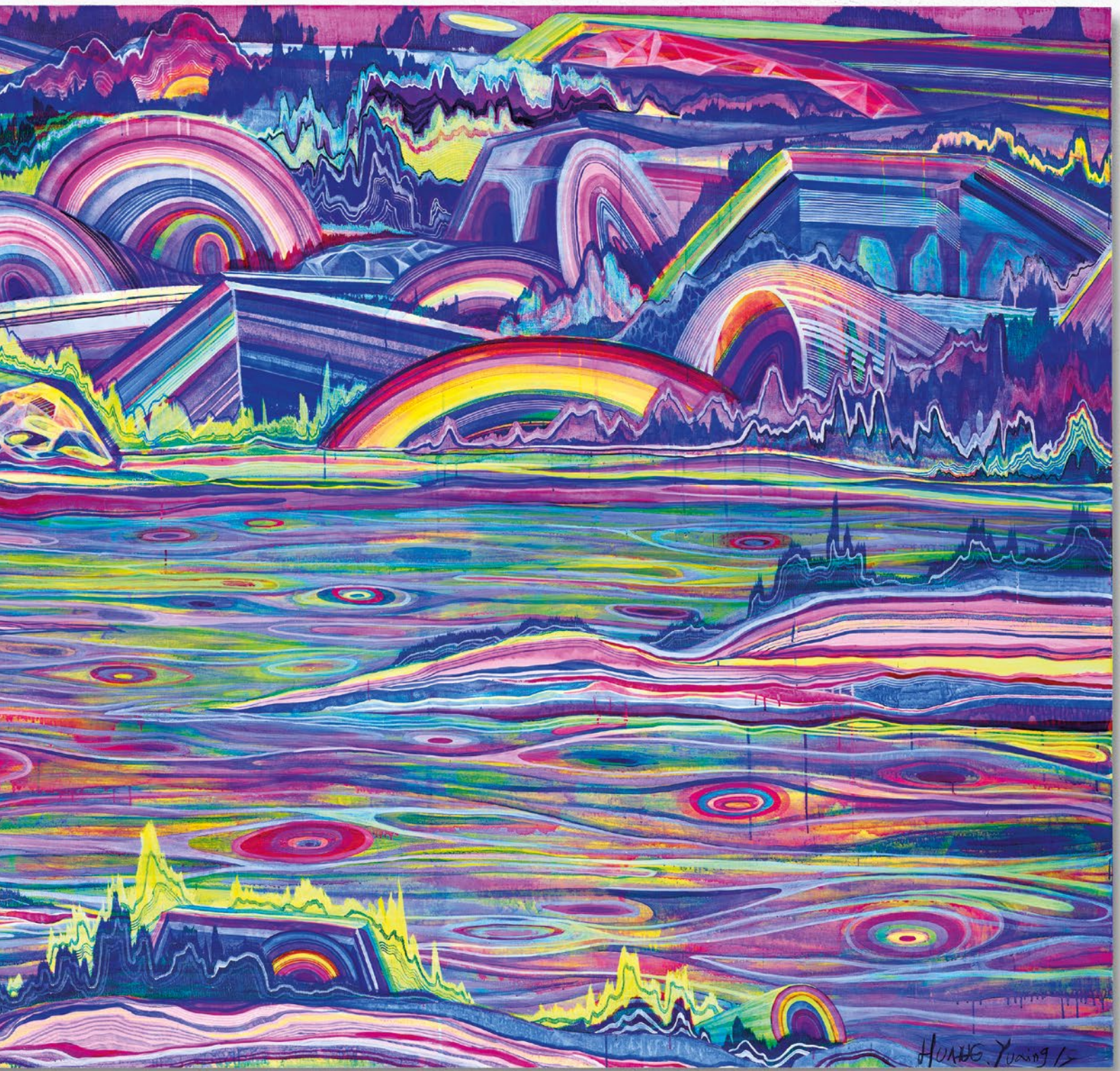
款識：Huang Yuxing 19 (右下)

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





19 LIU WEI 劉韡

(B. 1972)

Purple Air S

signed in Chinese, signed and dated 'Liu Wei
2010' (on the reverse)

oil on canvas

220 x 400 cm (86 5/8 x 157 1/2 in.)

Painted in 2010

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

US\$240,000-360,000

PROVENANCE

Private collection, Asia

Anon. Sale, Poly Beijing, 4 June 2019, lot 4576

Private collection, Asia

紫氣 S

油彩 畫布

2010年作

款識：劉韡 Liu Wei 2010 (畫背)

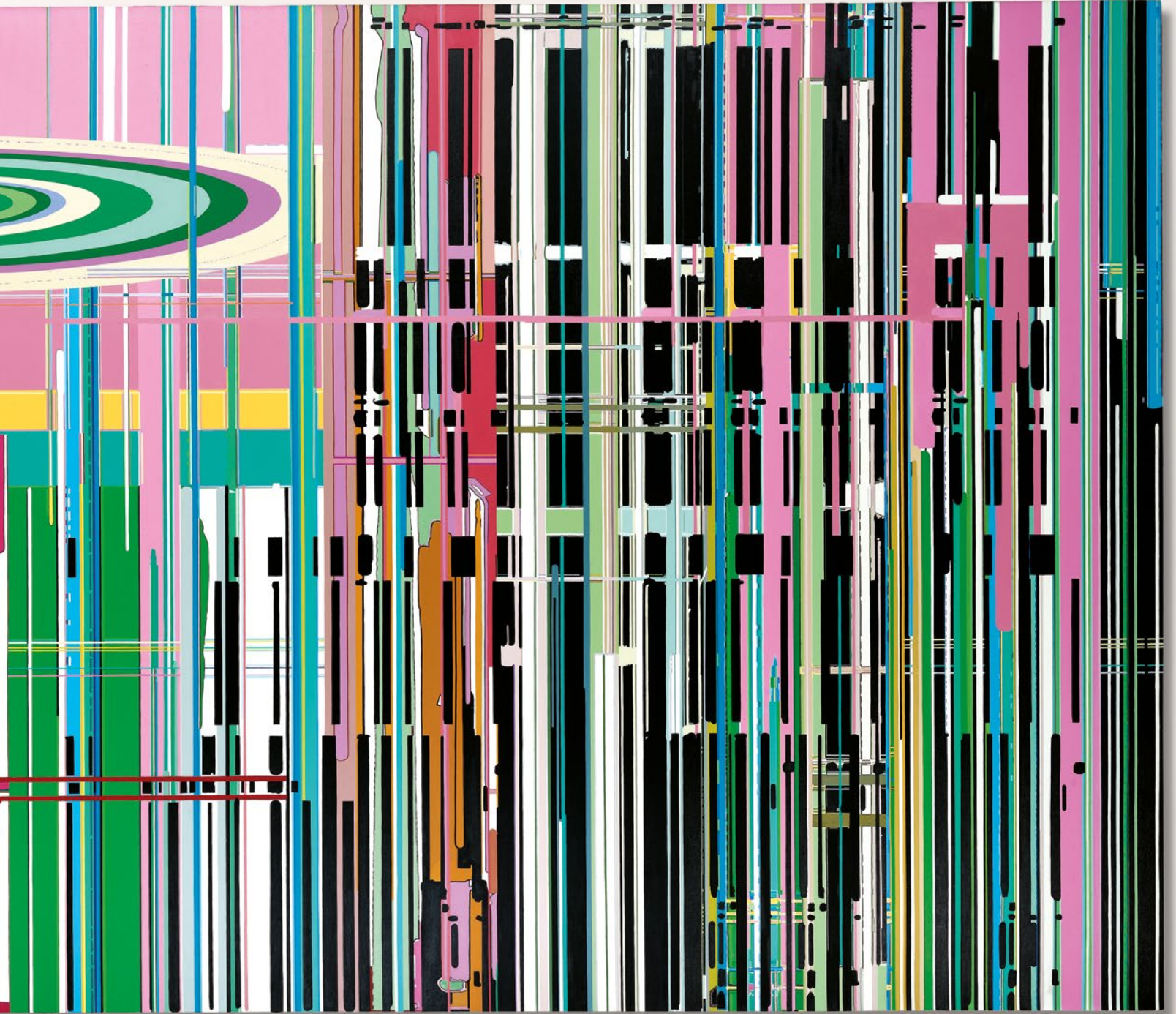
來源

亞洲 私人收藏

北京保利 2019年6月4日 編號4576

亞洲 私人收藏





20 GEORGES MATHIEU 喬治·馬修

(1921-2012)

Adversité Généreuse

signed 'Mathieu' (lower right)
alkyde on canvas
146 × 114 cm. (57½ × 44⅞ in.)
Painted in 1990

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

US\$130,000-260,000

PROVENANCE

Collection of the artist

Estate of the artist

Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity issued by the Comité Georges Mathieu.

This painting is referenced among the authentic artworks of the « Archives by Jean-Marie Cusinberche on Georges Mathieu ».

EXHIBITED

Châteauroux, France, Abbaye des Cordeliers, Mathieu. Œuvres monumentales 1958-1978 & Peintures récentes 1989-1990 (Période barbare), 15 June – 2 September 1990.

Boulogne-sur-Mer, France, Château-Musée de Boulogne-sur-Mer, Mathieu, 26 June – 15 October 1992.

LITERATURE

Abbaye des Cordeliers, Mathieu. Œuvres monumentales 1958-1978 & Peintures récentes 1989-1990 (Période barbare), exh. cat., Châteauroux, France, 1990 (illustrated, n°25).

Château-Musée de Boulogne-sur-Mer, Mathieu, exh. cat., Boulogne-sur-Mer, France, 1992 (referenced, n° 18).

Adversité Généreuse

油彩 畫布
1990年作
款識：Mathieu (右下)

來源

藝術家收藏

藝術家資產

現藏者購自上述來源

此作品附喬治·馬修委員會開立之作品保證書
此作品已出版於讓·瑪麗·庫辛伯切著《喬治·馬修檔案》

展覽

1990年5月-9月「馬修：1958-1978年巨作及1989-1990年最新畫作（狂野時代）」法國沙托魯 科德利埃修道院

1992年6月-10月「馬修」法國濱海布洛涅濱海布洛涅博物館

出版

1990年《馬修：1958-1978年巨作及1989-1990年最新畫作（狂野時代）》展覽圖錄

法國沙托魯 科德利埃修道院（圖版，25號）

1992年《馬修》展覽圖錄 法國濱海布洛涅濱海布洛涅博物館（18號）

‘Nobody in the East has ever thought of rejecting any notion of artistic quality in calligraphy under the pretext that it is produced in a few seconds.’

Georges Mathieu

「在東方世界，沒有人會托辭書法因為是揮筆而就的創作，而對其藝術價值產生絲毫懷疑。」

喬治·馬修



PROPERTY FROM AN ASIAN PRIVATE COLLECTION
亞洲私人收藏

21 LALAN 謝景蘭

(XIE JINGLAN, 1921-1995)

Abstraction

signed 'LALAN' (lower right)
oil on canvas
145.5 x 113.5 cm. (57¼ x 44¾ in.)
Painted circa 1950s

HK\$900,000-1,500,000

US\$120,000-190,000

PROVENANCE

Private collection, Europe
Anon. sale, Christie's Hong Kong, 27 May 2012, lot 2152
Acquired from the above by the present owner

The authenticity of the artwork has been confirmed by Kwai Fung Hin Art Gallery, Zhao Jialing and Jean-Michel Beurdeley. A certificate of authenticity can be requested by the successful buyer.

抽象

油彩 畫布
約1950年代作
款識：LALAN (右下)

來源

歐洲 私人收藏
香港 佳士得 2012年5月27日 編號2152
現藏者購自上述拍賣

此作品已經季豐軒、趙嘉陵、尚·米歇爾·伯德萊鑒定。
買家可向季豐軒申請作品保證書。



Edgar Degas, *The Red Ballet Skirts*, circa 1895-1900,
Glasgow Museums Collection.
埃德加·德加《紅芭蕾舞裙》約1895-1900年作 英國 格拉斯哥
格拉斯哥博物館

"The gesture of painting emanates from sounds and gestures inherent in the human body."

Lalan

「繪畫中的動感是創作者心中聲音與身體動作的完整體現。」

謝景蘭



22 ZHANG DAQIAN 張大千
(1899-1983)

Temple at the Mountain Peak

hanging scroll, ink and colour on gold paper
127.7 x 63 cm. (50 ¼ x 24 ¾ in.)
Inscribed and signed, with one seal of the artist
and one dated seal of *dingwei* year (1967)
Dated *dingwei* year (1967)

Estimate on Request
估價待詢

PROVENANCE:

Previously in the collection of Li Zulai (1910-1986) and
Li Deying.

Christie's Hong Kong, Fine 19th and 20th Century
Chinese Paintings, 28 April 1996, Lot 280.

Christie's Hong Kong, Fine Chinese Modern Paintings,
30 November 2010, Lot 2644.

碧峰古寺

設色金箋 立軸 一九六七年作
題識：爰翁，五亭湖上製。
鈐印：大千唯印大年、丁未（1967年）

來源：

李祖萊（1910-1986）、李德英舊藏；

香港佳士得，中國十九世紀書畫，1996年4月
28日，編號280；

香港佳士得，中國近現代畫，2010年11月30日，
編號2644。



Blue-and-white cloisonné enamel scroll head tailor-made for Da Feng Tang
大風堂訂製“七寶燒”軸頭





'Arrived in San Francisco on
January 13th. Sojourn in Carmel.
Flying to Japan on the 22nd.
Taiwan before Lunar New Year's
Eve. Returning via Tokyo at the
end of February. New York by the
end of March.'

- Zhang Daqian,
letter to Wang Dandan, 1967

「十三日來金山…頃到克密爾，二十二日
飛日本，預計舊曆除夕可到台灣。二月底
仍經由東京、三月底自紐約還家也。」

- 張大千 1967 年至王旦旦信函



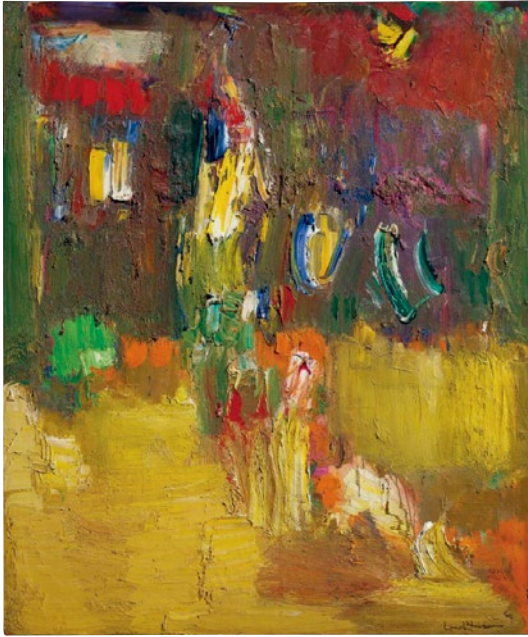
Zhang Daqian and Xu Wenbo at Pebble Beach, summer of 1967
1967 年夏，張大千與徐雯波在加州圓石灘海濱

A gleaming kaleidoscopic storm of colours emerging from a golden vision, Zhang Daqian's *Temple at the Mountain Peak* is one of the boldest and largest splashed-colour compositions created at the height of the artist's career. Painted in his Brazil studio in 1967, and inspired by his travels to California, it captures an astonishing cascade of exuberant, jewel-like colours of azurite and malachite – percolating, coalescing, and exploding against a golden background that morphs into clouds and mist, sublimely shifting the mountain peak in and out of focus. Previously in the collection of the artist's close friends Li Zulai and Li Deying and adorned with the artist's special blue-and-white cloisonné enamel scroll ends, *Temple at the Mountain Peak* marks an unequivocal turn towards abstract lyricism. Its triumphant execution with virtuosity and intensity results in unprecedented abstract expressions that carved a new path for both the artist and Chinese painting in the twentieth century.

Temple at the Mountain Peak belongs to a group of ground-breaking splashed colour and ink landscapes dating from the late 1960s when Zhang Daqian's travels and ascendance to the international stage brought about a rhapsodic outpouring of creativity. His main residence at the time was his beloved Garden of Eight Virtues in Mogi das Cruzes, near São Paulo in Brazil, a lush Chinese garden which he had built since 1954. Yet as his letter reveals, his artistic and social engagements frequently took him to Europe, North America and Asia. He had visited Northern California as early as 1955, sometimes stopping over and staying with his friend Zhang Shuqi in Berkeley while crossing between South America and Asia, but it was not until the mid-1960s that the Californian landscape breathed new life into his art. In summer 1967, two trailblazing exhibitions – a retrospective at the Stanford Art Museum in July curated by art historian Michael Sullivan and an ambitious selling exhibition at the Laky Gallery in August – afforded the opportunity of an extended stay on the Monterey Peninsula. From June to September 1967, Zhang toured Pebble Beach, Carmel-by-the-Sea, Big Sur and the Yosemite Valley accompanied by friends and family, soaking up the rich colours and spectacular Californian vistas. After he returned to Brazil in September, the unmistakable golden light, gnarled cypress trees and magnificent cliffs soaring above the Pacific Ocean found their way into his landscapes with fresh resolve.

By the mid-1960s, Zhang Daqian had reached an unparalleled degree of mastery over his materials and methods after a decade of relentless experimentation. Splashing ink and colour had become his favourite technique, with *Temple at the Mountain Peak* resolutely demonstrating his supreme control of ink and mineral pigments. With roots firmly grounded in the landscape painting tradition of China, the splashed ink and colour techniques were also born out of necessity: his deteriorating eyesight had precluded him from painting in the meticulous, detailed style that he was so well-versed in. In *Temple at the Mountain Peak*, harkening back to the eighth-century artists who spilt ink onto silk in a drunken stupor, Zhang poured wet ink directly onto sized gold paper before whirling swathes of azurite and malachite colours on top, carefully controlling their flow by rotating the board on which the paper was mounted. The composition of *Temple at the Mountain Peak* is dominated by nebulous shapes of ink swimming above opaque hues of blues and greens at the centre – at once suggesting the luxuriant vegetation and clouds draping over a towering peak in the rain, or a bird's eye view of the deepest blue of the ocean along a rugged coastline. Extraordinarily, the radiating soft edges of the ink forms in the foreground vividly capture brilliant light diffusing through dark clouds, bestowing the unpainted gold surface with a sublime, luminous glow. The verdant, moisture-laden aesthetic is fundamentally grounded in the Chinese tradition, fully displaying the diverse influences – from the long history of the blue-and-green landscape tradition to the art of the Dunhuang cave murals – that nourished the artist's practice.

Except for a few sharp brushstrokes representing grass, twisted branches of a tree and the temples standing on top of the mountain, *Temple at the Mountain Peak* remains almost purely non-figural. In a long history of painting landscape with monochromatic ink brushwork and textured strokes, it heralds Zhang Daqian's most radical and revolutionary departures from tradition. 'Living faraway in a foreign country,' he explained in 1950, after leaving China, 'provides one with the freedom from disturbance to paint and create; furthermore, I can promote Chinese paintings in the West'. In the decade prior to the creation of *Temple at the Mountain Peak*, he exhibited widely in Europe, including showing alongside a major Henri Matisse retrospective at the Musée d'Art Moderne in Paris in 1956. Despite his



Hans Hofmann, *Lava*, painted in 1960
 With permission of the Renate, Hans & Maria Hofmann Trust /
 Artists Rights Society (ARS), New York
 漢斯·霍夫曼《熔岩》1960年作



Zhang Daqian and Pablo Picasso in Nice, France, 1956
 1956年，張大千與畢加索於法國尼斯

「…像是弗朗茲·克萊恩和漢斯·霍夫曼微醺後的合作，加上傑克遜·波洛克的旁白，阿道夫·戈特利布再添上幾筆…」

- 阿爾弗雷德·弗蘭肯斯坦，
 舊金山考察報，1972年

'...a slightly drunken collaboration of Franz Kline and Hans Hofmann, with a few asides from Jackson Pollock, and a splash or two from Adolf Gottlieb...'

- Alfred Frankenstein, San Francisco Examiner and Chronicle, 1972

admission that he never fully understood 'Western art', he remarked that he observed in Matisse's sketches 'lessons from Dunhuang'. His meeting with Pablo Picasso at his Cannes villa La Californie became a much-publicised event. In Paris, he was the guest of honour of Chinese expatriate artists Zao Wou-ki and Pan Yuliang, both active in the contemporary French art world where the spontaneous, gestural art of tachisme was in vogue. Perhaps coming into contact with both the gestural art of the School of Paris and the abstract expressionists in America was what irrevocably reinvigorated his splashed colour and ink practices, propelling his art into unexpected directions.

The summer of 1967 that Zhang Daqian spent in California was, incidentally, the Summer of Love. As the alternative youth cultural movement reached a fever pitch, a friend recalled while the artist was walking in the Golden Gate Park in San Francisco, young people approached him and presented him with a garland, regarding the artist dressed in a long scholar's robe with flowing beard as a guru and discussing Buddhist philosophy with him. In addition to the spectacular natural landscape, the creative momentum and energy he witnessed ultimately drew him to purchase a home in Carmel in 1968. By the end of the 1960s, Zhang had made California his home, buoyed by the vibrant Chinese community there. In a sense, *Temple at the Mountain Peak* bears witness to this turning of a new leaf in the artist's career: although according to the inscription, *Temple at the Mountain Peak* was painted on the Lake of Five Pavilions in his Brazil studio, the painting's shimmering blue and green colours, indications of spring, likely suggest its dating creation to late 1967 – springtime in the southern hemisphere – upon his return from California. An ode to the place that sparked his artistic imagination, *Temple at the Mountain Peak* viscerally captures the artist's joy, in which the sublimity of the landscape lends strength to his brush.

After its completion, *Temple at the Mountain Peak* was specially mounted by Zhang Daqian's studio in Japan, and decorated with rare porcelain scroll ends with a pattern inspired by the eaves tiles of Chinese architecture – all details that speak to the importance of the painting within his oeuvre. *Temple at the Mountain Peak* was affectionately collected by Li Zulai and his wife Li Deying. The two families had long been close since the artist's youth; during his early years in Shanghai, he was taken in by Li Zulai's parents who sponsored and hosted him. He was also particularly close to Li Zulai's elder sister Li Qiujuan, whom he called his 'soulmate for life'. After the Li couple moved to Hong Kong in 1948, they remained in close contact with the artist and organised his first exhibitions in Hong Kong, with the artist dedicating many paintings to the couple in reminiscence of the happy moments they shared together. Lovingly referred to by the artist as his brother, Li Zulai visited Zhang in Brazil in 1968, and again in California with Li Deying in 1974, standing as a testament to the close bond between Zhang and the collectors.

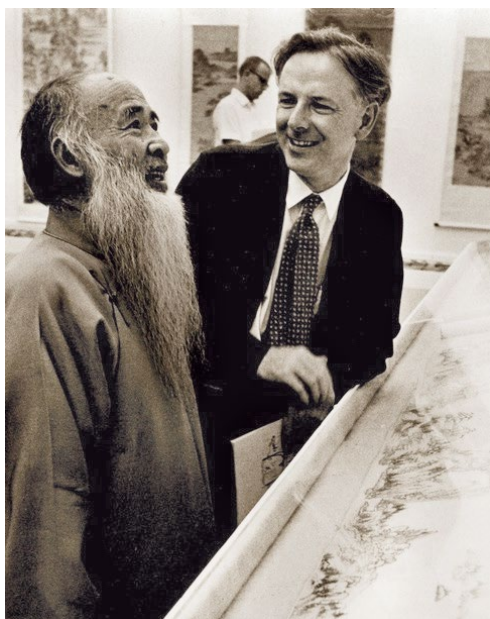
It was during his time in California that Zhang Daqian, who had hitherto tasked himself with promoting Chinese art, became a truly international artist. Following the first exhibition in 1967, two more commercial exhibitions at Laky Gallery introduced the artist's most extreme explorations of abstraction to a predominantly non-Chinese audience. Reviewing his 1972 exhibition at Laky Gallery, the critic Alfred Frankenstein duly noted that Zhang Daqian's kinaesthetic gestures were in direct dialogue with Franz Kline, Hans Hofmann, Jackson Pollock and Adolf Gottlieb. A powerful affirmation of the artist's continuous expansion of the field of Chinese ink painting with a contemporary visual idiom, *Temple at the Mountain Peak* furthers his life-long quest to challenge the past in a rapidly globalising world.



行
子
画
于
...







Zhang Daqian and Michael Sullivan, 1967
1967年，張大千與蘇立文

《碧峰古寺》創作於1967年，張大千於金箋上自由潑灑顏料，創造出千變萬化的色彩效果，成為盛年時期最為抽象大膽的鉅作之一。作品誕生於畫家巴西寓所八德園五亭湖上，同時深刻受到張大千加州旅行的影響；如寶石般厚重的青綠顏料傾瀉而下，揮灑，流淌，暈染，同背景金箋交相輝映。晨光穿透氤氳嵐靄，於抽象之中開闢具象：碧峰巍峨，古寺隱現，氣象煌煌萬千。此作出自張大千至交李祖萊、李德英伉儷舊藏，裝池考究，裱褙富麗堂皇。《碧峰古寺》標誌著張大千轉向抽象表現之路的自信態度，這種全新的藝術風格為畫家乃至二十世紀中國繪畫開闢出嶄新的天地。

張大千於六十年代後期廣泛遊歷，活躍於全球藝術舞台，廣闊的國際視野激發出無限的靈感源泉，創作出一生中最震撼寰宇的潑墨潑彩作品，本幅《碧峰古寺》即屬其一。彼時張大千寓居巴西，在聖羅羅市郊摩詰小鎮開山闢園，以中式園林手法營建八德園。然如往來信函所言，張大千並未囿於亭閣之間，反而頻繁來往於歐美、亞洲之間，遊歷名山大川，論藝會友。他最早於1955年即首次來到北加州，期間前往伯克利造訪故交張書旂。來到六十年代中期，加州的自然風光正式走入張大千的藝術視界。1967年夏天，兩場重要的展覽於加州舉辦，先是七月份藝術史學家蘇立文於斯坦福大學藝術博物館策劃張大千大型回顧展，之後私人商業性質的Laky畫廊於八月舉辦張大千畫展，兩次展覽讓張大千在蒙特利半島停留較長時間；六月至九月間，大千在家人朋友陪伴下先後遊覽圓石灘、卡梅爾海、大瑟尔及優勝美地等加州風光名勝，一覽當地五彩斑斕的海岸風景。同年九月大千返回巴西後，夏日所見的絢麗陽光，奇松巨柏，以及太平洋海岸獨特的懸崖絕壁漸次走進畫面之中。

進入六十年代中期，經過近十年的反復試驗，張大千對材料和技法的變革走入成熟期，潑墨潑彩更加得心應手，而《碧峰古寺》正顯示了張大千對墨與彩的極致掌控。雖然張大千前半生在傳統山水上用力最深，但日漸衰弱的視力讓工筆技法難以為繼。《碧峰古寺》向唐代創立絹上潑墨技法的畫家致敬，張大千先在尺幅巨大的金箋上潑上濕墨打底，然後在其上施加石青石綠，畫家小心旋轉傾斜紙張，以控制顏料的流動。部分底層的水墨穿透青綠顏料，若隱若現，形成山體的輪廓，而畫面中央的石青石綠表現出郁郁蔥蔥的植被，如雨後朦朧的雲靄，又似沿著崎嶇海岸從天空望向蔚藍海洋的奇妙感覺。更為神奇的是，前景中的水墨發散出來，在金箋的映襯下，正如陽光穿雲而出，金光燦爛，奇幻無比。這種以青綠為主，追求華潤華茲的南方煙雨效果的山水傳統，正是五代董巨一派的追求，亦是張大千效法敦煌石窟壁畫的結果。

《碧峰古寺》全幅幾乎不見筆，僅有水草、樹木及雲頂的古寺以筆墨稍加勾勒。這與千年以來追求筆墨和皴法的山水傳統迥然不同，顯示了張大千跳脫傳統的決心和勇氣。1949年底，張大千赴印度講學和舉辦畫展，自此開始長期的海

外生活。張大千在《張大千自述》中說：「遠去異國，一來可以避免不必要的應酬煩瑣，能於寂寞之鄉，經營深思，多作幾幅可以傳世的畫；再者，我可以將中國畫介紹到西方。」五六十年代，張大千在歐洲頻繁舉辦展覽，特別是1956年於巴黎近代美術館舉辦「張大千畫展」，同期馬蒂斯大型回顧展亦同場舉行。儘管張大千坦言並不了解西方藝術，但他觀看展覽後認為「馬蒂斯是學敦煌的，尤其是人物素描的線條」。展後張大千與畢加索的會面更成為藝壇焦點。在巴黎，張大千成為旅法中國畫家趙無極和潘玉良的座上賓，後者正全身心投入到方興未艾的巴黎抽象藝術運動中。與巴黎畫派和美國抽象表現主義藝術的接觸無疑成為張大千藝術轉向的重要推動力。

特別有趣的是，當張大千1967年流連於加州的自然風光時，正是美國嬉皮運動（又稱「愛之夏」）如火如荼的日子。據說他夏天在金門公園遊玩的時候，有一個嬉皮士好奇這位蓄長鬚著長袍的東方老者，並且送給他一個花環。張大千也很好奇這位長髮青年所追求的避世生活，與之愉快地交談。除了引人入勝的自然風光，這座城市散發的無限活力也促使張大千決心在此定居。六十年代底，張大千正式遷居加州。可以說，《碧峰古寺》這件偉大作品，見證了畫家生涯嶄新一頁的開啟。雖然題識說明作品誕生於巴西五亭湖畫室，但毫無疑問畫面中熠熠生輝的青綠色調，顯然是一派春日景象，南半球的春日對應著1967年年末，正是畫家結束加州之旅返回巴西之時。《碧峰古寺》是畫家受到加州絢麗的自然風光和開放的文化氛圍啟發後的藝術結晶，亦是張大千自信走入國際藝術舞台的最佳例證。

作品完成後，採用大風堂特有的日本裱工，飾以特製「七寶燒」軸頭，依瓦當形式鑲嵌「三千大千」字樣，種種細節顯示了作品在畫家心中分量。此作後歸入張大千至交李祖萊、李德英伉儷收藏。張李兩家長期交好，張大千早年踏入上海藝壇時，李祖萊父母就熱情招待和支持這位年輕有為的畫家。張大千與李家千金李秋君在藝術上互相仰慕，引為知己，成就一段藝壇佳話。1948年後夫婦移居香港，張大千於香港的事務多由二人代為操辦，尤其1971年更全權委託李氏夫婦籌備香港大會堂舉辦之「張大千近作展」，盛況空前，極為成功。李祖萊於1968年遠涉重洋到巴西探望張大千，又於1974年往加州重聚，足見交情深厚。

曾經以「向西方介紹中國畫」為己任的張大千，在美國加州踏入人生新篇章，正式走入國際舞台。繼1967年首次展覽後，Laky畫廊再舉辦兩場展覽，向西方觀眾介紹東方畫家對抽象藝術的探索。藝評家阿爾弗雷德·弗蘭肯斯坦（1906-1981）直言，張大千的創作過程令人聯想到一系列美國當代藝術大家，包括弗朗茲·克萊恩（1910-1962）、漢斯·霍夫曼（1880-1966）、傑克遜·波洛克（1912-1956）以及阿道夫·戈特利布（1903-1974）。《碧峰古寺》顯示了張大千在當代視野下拓展中國水墨邊界的不懈努力，畫家在不斷嘗試和突破中挑戰古人，讓久遠的東方傳統在國際舞台上重放光彩。



Zhang Daqian at the Garden of Eight Virtues in Brazil
Photo: ©Wang Zhiyi
張大千在巴西八德園

23 CHU TEH-CHUN 朱德群

(ZHU DEQUN, 1920-2014)

Lumière éternelle (Eternal Luminary)

signed in Chinese and signed 'CHU TEH-CHUN', dated '03-04' (lower right of right panel); inscribed 'Diptyque A', titled 'Lumière éternelle', signed in Chinese and signed 'CHU TEH-CHUN', dated '2003-2004' (on the reverse of right panel); inscribed 'Diptyque B', titled 'Lumière éternelle', signed in Chinese and signed 'CHU TEH-CHUN', dated '2003-2004' (on the reverse of left panel)
oil on canvas (diptych)
each: 130 x 162 cm. (51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ in.) (2)
overall: 130 x 324 cm. (51 $\frac{1}{8}$ x 127 $\frac{1}{2}$ in.)
Painted in 2003-2004

HK\$16,000,000-28,000,000

US\$2,100,000-3,600,000

PROVENANCE

Modern Art Gallery, Taichung, Taiwan

Acquired from the above by the present owner

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva. If a certificate has not already been issued, a certificate of authenticity can be requested by the successful buyer.

EXHIBITED

Taichung, Taiwan, Taichung Healthcare and Management University, Impression France - Renoir, Guino, Chu Teh-Chun, March 2005.

Taipei, Taiwan, Taipei World Trade Center, Art Taipei 2005 Taipei International Art Fair, April 2005.

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

Taipei, Taiwan, National Museum of History, Chu Teh-Chun 88 Retrospective, September - November 2008.

LITERATURE

Taichung Healthcare and Management University, Impression France - Renoir, Guino, Chu Teh-Chun, exh.cat., Taichung, Taiwan, 2005 (illustrated, p. 56-57 & back cover).

The Ueno Royal Museum & Thin Chang Corporation, Solo Exhibition of Chu Teh-Chun, exh. cat., Tokyo, Japan, 2007 (illustrated, p. 346-347).

National Museum of History & Thin Chang Corporation, Chu Teh-Chun 88 Retrospective, exh.cat., Taipei, Taiwan, 2008 (illustrated, p. 186-187).

永恆的剎那

油彩 畫布 (二聯作)

2003-2004年作

款識：朱德群 CHU TEH-CHUN 03-04 (右聯右下)；Diptyque A "Lumière éternelle" CHU TEH-CHUN 朱德群 2003-2004 (右聯畫背)；Diptyque B "Lumière éternelle" CHU TEH-CHUN 朱德群 2003-2004 (左聯畫背)

來源

台灣 台中 現代畫廊

現藏者購自上述畫廊

此作品已經日內瓦朱德群基金會鑑定

如果作品尚未附保證書，買家可向基金會申請

展覽

2005年3月「印象法蘭西 雷諾瓦 吉諾 朱德群展」台灣 台中 台中健康暨管理學院藝術中心

2005年4月「第12屆 Art Taipei 2005 台灣 台北 台北國際藝術博覽會」世貿中心

2007年6月-7月「大象無形 朱德群展」日本 東京 上野之森美術館

2008年9月-11月「朱德群88回顧展」台灣 台北 國立歷史博物館

出版

2005年《印象法蘭西 雷諾瓦 吉諾 朱德群展》展覽圖錄 台灣 台中 台中健康暨管理學院藝術中心 (圖版，第56-57頁及封底)

2007年《大象無形 朱德群展》展覽圖錄 日本 東京 上野之森美術館及馨昌股份有限公司 (圖版，第346-347頁)

2008年《朱德群88回顧展》展覽圖錄 台灣 臺北 國立歷史博物館及馨昌股份有限公司 (圖版，第186-187頁)

「我在大自然中聆聽宇宙、聆聽人、聆聽東方、聆聽西方，得到我的靈感源泉，賦予詩情和詩意。創作純粹自發的，像中國道家所說的自然無為地『吐胸中之逸氣』。」

朱德群







"In nature I hear the voice of the universe, the voice of humanity, and the voices of East and West. In it I find a wellspring of inspiration that gives poetic meaning and feeling to my work. The act of creation is pure spontaneity; it is acting naturally without deliberate thought. As in traditional Daoist teaching, creation is 'the pouring out of the romantic feeling in your heart.' "

Chu Teh-Chun

"My canvas achieves harmoniously my creative goal: light, shape, and rhythm." Chu Teh-Chun's art is known for his presentation of captivating colours and delightful musicality, and since 2000 the artist showed a preference for large format works, giving him the space to run his masterful and rippling brushstrokes to elevate his pursuit of light and rhythm to the zenith. *Lumière éternelle* and *Accord parfait (Perfect Harmony)* are exceptional masterpieces from Chu's large format period, and the former is even a rare diptych that was exhibited at Taipei's National Museum of History in 2008, at the artist's retrospective.

If Monet's wished for his large format Water Lilly series to show us life's everlasting tempo, Chu's late-period large format works can be interpreted as an exploration into the universe itself. During this period, his creation got more and more impressive in scale, and Chu crafted triptychs or even pentptychs of supersized oil paintings. And in *Lumière éternelle*, the spectacular spaciousness of the diptych let him leave behind his mark of passion, or even the dazzling glow of creation.

The French title *Lumière éternelle* refers to an eternal light, thus it is perhaps no surprise that this work is the prime example of Chu's fastidious attention to light. He said that "Rembrandt's lighting makes his paintings more vivid, potent, and tangible. I think of him as one of the greatest artists of all time, and as he was devoutly religious, the light in his paintings is like the light of faith. But I'm not religious, and I paint the light of my heart, which is also the light of my soul." The swaths of sapphire and violet in *Lumière éternelle* are mysterious and demure, but from within them a glittering light shines through; with these large format works, Chu's heart and soul resonates with the universe to achieve a level of lyrical abstraction that is without equal.

The fluidic composition and vibrant colours in *Lumière éternelle* may seem random at first glance, but Chu drew inspiration from nature's beauty and identified eight elements of abstract art, which correspond to the Chinese classic *I Ching's Bagua*, or eight symbols of Taoist cosmology. Heaven, Earth, Water, Fire, Thunder, Wind, Mountain, and Marsh are turned into points, lines, and planes on the canvas in a harmonious whole, representing the fundamental order of reality according to Taoist beliefs. Lao Tzu said that "Man takes his law from the Earth; the Earth takes its law from Heaven; Heaven takes its law from the Dao. The law of the Dao is its being what it is." Man's relationship with nature is symbiotic and harmonious, and Chu's concern was to explore that celestial harmony, with all of the universe's creations in connection with each other.

The glowing vein in *Lumière éternelle* cuts through the dark and sombre canvas, as if capturing the flash of creation during the Big Bang. Even though this painting's style is abstract, its composition reminds one of Michelangelo's *The Creation of Adam* on the ceiling of the Sistine Chapel, with the soaring light calling forth the moment of creation – Chu's worldview is thus frankly presented on the canvas. He once stated, "I have long sought to combine and harmonise the West's traditional colours with the free forms of modernist abstract art, and create a vision of the universe that is boundless and infinite." *Lumière éternelle* does not concretely depict the moment of creation; instead, it uses the directional and layered dances of light to point from the artist's heart towards the splendour of the universe.



Symphonie festive, 2002-2003, Shanghai Opera House, China
 Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
 《復興的氣韻》2002-2003 年作 中國 上海歌劇院



Paul Cézanne, *Mont Sainte-Victoire*, 1902-1904, Philadelphia Museum of Art, USA
 保羅·塞尚《聖維克多山》1902-1904 年作 美國 費城藝術博物館

◀Detail of the present lot 拍品局部



Zhao Mengfu, *Wangquan villa*, 1644-1889, British Museum, London, UK
趙孟頫《輞川圖》1644-1889年作 英國 倫敦大英博物館

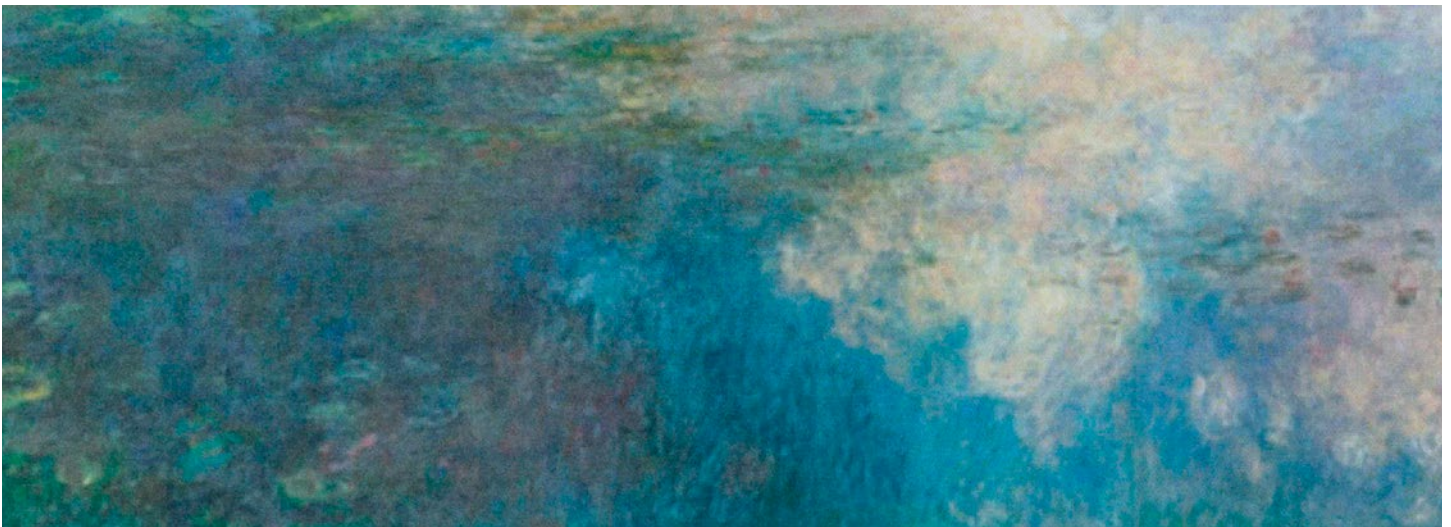
「我的畫面和諧地達到創作目的：光源、形象、韻律。」朱德群的藝術呈現一種令人著迷的色光和悅目娛心的音樂性，2000年後他傾向使用大尺幅畫布創作，借憑爐火純青、時而輕巧時而厚實的筆觸，將他對光源和韻律的追尋推至頂峰。《永恆的剎那》及《和諧之音》實乃藝術家該時期大尺幅作品中的至臻之作，前者更是為數不多的二聯作，曾展於2008年台北國立歷史博物館舉辦的回顧展。

若果莫奈希望以其晚期《睡蓮》系列的大型創作讓我們感受生命永恆的律動，朱德群後期的尺幅畫作則是對廣大宇宙的探索。彼時朱德群創作尺幅愈趨寬大，三聯作甚至五聯作的巨大油畫的出現亦不足為奇，而他在二聯作《永恆的剎那》的整全宏偉空間上烙印的，是藝術家的狂喜、甚至創造者的眩暈。

《永恆的剎那》的法語名稱「Lumière éternelle」可解作「永恆之光」，此畫作是呈現朱德群對光源的執著的最佳範例。他曾說：「林布蘭畫中的光使他的畫更顯深刻、雄渾與結實。我認為他是最偉大的畫家之一，他是虔誠的教徒，其畫裡的光可為信仰之光。我則不同，我沒有宗教信仰，我畫的是我內心的光，也就是我的靈魂之光。」《永恆的剎那》在畫面一片寶藍、綻紫等幽微深邃色調中綻放閃爍亮光，朱德群透過這些大型作品將內心世界和宇宙相互呼應，達到最高的抒情性。

《永恆的剎那》中不具形象的豐富多彩流動空間，看似不循規法，但朱德群從自然景物中提煉出抽象元素，呼應《易經》八卦中的天、地、水、火、雷、風、山和澤，從而演繹天地萬物中冥冥的變化規律，轉化成畫布上由點、線、面組成的圓融佈局。道家有云：「人法地，地法天，天法道，道法自然」，人與自然互相協調和統一；而朱德群所關心的，是窺探浩瀚宇宙中萬事萬物相互扣連的和諧景象。

《永恆的剎那》中的明亮色帶橫跨了整個幽暗的畫面，猶如在捕捉宇宙大爆炸剎那的光輝。即使作品的藝術語言是抽象的，但其從左至右的縱橫構圖呼應米開基羅在西斯汀小堂的天頂畫《創造亞當》，以劃破長空的光芒呈現世界誕生的瞬間，朱德群的世界觀與宇宙觀在畫布上表露無遺。他曾說：「我一直在追求將西方的傳統色彩與現代抽象藝術中的自由形態結合成陰陽和合之體，成為無窮無盡的宇宙現象。」《永恆的剎那》並沒有具象地描繪《聖經》中的創世情節，而是以具方向性的、光暗層次分明的光線律動，從藝術家的內心世界指向宇宙的浩瀚永恆。



Claude Monet, *Nymphéas - The Clouds* (Detail), circa 1915-1926, Musée de l'Orangerie, Paris, France
莫內《睡蓮雲》(局部)約1915-1926年作 法國 巴黎 橘園美術館典藏

◊ 24 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

24.01.63

signed in Chinese and signed 'WOU-KI' (lower right);
signed in Chinese, titled and dated '24.1.63' (on the
reverse)

oil on canvas

115 x 88 cm. (45 ¼ x 34 ⅝ in.)

Painted in 1963

HK\$50,000,000-80,000,000

US\$6,500,000-10,000,000

PROVENANCE

Blair Lang Galleries, Toronto, Canada

Acquired from the above in 1963 and thence by descent to
the previous owner

Anon Sale, Christie's Hong Kong, 25 May 2013, lot 2

Private collection, Asia

Acquired from the above by the current owner

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

24.01.63

油彩 畫布

1963年作

款識：無極ZAO (右下)；趙無極 24.1.63 (畫背)

來源

加拿大 多倫多 布萊爾·藍畫廊

原藏者之家屬於1963年購自上述畫廊

香港佳士得 2013年5月25日 編號2

亞洲 私人收藏

現藏者購自上述來源

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)。



Li Keran, *Red over the Mountains as if the Forests are Dyed*,
National Art Museum of China, Beijing, China
李可染《萬山紅遍層林盡染》中國 北京 中國美術館

The crackling of firecrackers sends off the
old year. The spring breeze makes the wine
warm for the New Year.

New Year's Day by Wang Anshi

爆竹聲中一歲除，春風送暖入屠蘇

《元日》王安石





"Day in, day out, I occupy myself with the challenging task of conquering space. Every sunrise brings a new battle. It gives me strength and what it takes to go on...This is how I move from painting emotions to painting space."

Zao Wou-ki

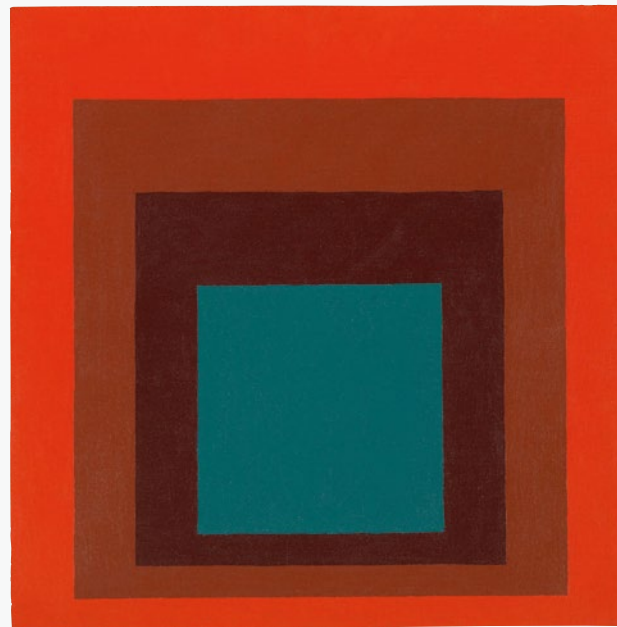
RADIATING RED: THE KING OF ALL COLOURS

It is believed that *24.01.63* was painted 2 days before the Chinese New Year in 1963. This painting, distinguished by its abundance of red, sends messages of hope and wards off bad luck in the most celebratory spirit. For an artist who has been away from home for so long, the decision to travel to Paris have marked a brand new chapter in his artistic journey. One even wonders if this timely painting does not depict the New Year filled with the clamorous sounds of firecrackers and wonderful sights of red as the artist has remembered it.

In prehistoric China, the legendary Flame Emperor (*Yandi*) and Yellow Emperor (*Huangdi*) both worshipped the sun as their god. The Flame Emperor, also known as the Red Emperor, was seen as a manifestation of the sunbird; whereas the Yellow Emperor earned his name because of his association with the rising sun. Even the ethnic term "*hua*", used to refer to the Chinese people, also connotes bright red. During the Zhou dynasty, the worship of fire and its corresponding colour of red was common. As a result, those who obeyed the rites of Zhou and worshipped their dynastic colour were generally referred to as the "*hua*" people. In modern times, this colour has taken on an extra meaning conveying nationalistic sentiments. Li Keran's icon series of Red over the Mountains as if the Forests are Dyed, for instance, not only sings the praises of the subliminal landscape of his motherland, but also taps into the colour's rich cultural history and symbolic significance. Furthermore, according to the Chinese philosophy of the five elements, the convergence of red and black brings yin-yang harmony and rejuvenates our cosmos of the highest order.



Ming Dynasty, *Yongle, A superbly carved cinnabar lacquer box and cover (detail)*, Christie's Hong Kong, 28 Nov 2017, Lot 8009 Sold for HKD 8,740,000
明永樂 剔紅牡丹紋蓋盒 (局部) 佳士得 香港 2017 年 11 月 28 日 編號 8009 成交價 : 8,740,000 港幣



Josef Albers, *Study for Homage to the square*, 1956, Australian National Gallery, Canberra, Australia
Artwork © 2021 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York
約瑟夫·亞伯斯《正方形的禮讚》1956 年作 堪培拉 澳大利亞國家美術館

It has been estimated that fewer than 15 predominantly red paintings from Zao's Hurricane period exist. Such a vividly rendered masterpiece as *24.01.63* is therefore only all the rarer in the market. Its generous red paint applied in the boldest fashion sways across the surface and splashes out a mesmerizing scene of evening mists, like a writhing dragon lurking beneath layers of glorious waves. It is at this very moment of intense motion that heaven and Earth splits apart from each other as described in prehistoric tales; here is where the most ferocious of all sun storms hits our universe. Yet, this awe-inspiring range of cosmic dynamism all originates in one place: Zao Wou-ki's heart. No longer satisfied with ordinary landscape subjects, the artist strives to return to the origin of the greatest teachings and ideas whereby he reaches the center of the entire universe. Through finding the equilibrium of the dual colours, he unlocks the full potentials of his paint and brush and begins to see the logic behind all things. As a spectator, we throw ourselves right into this realm of restless energy and witness for a moment the full panoramic vision of life with no end in sight.

A SPATIAL THEORY OF YIN AND YANG

In the late 1950s, Zao Wou-ki embarked on his year-long trip to New York with Soulage. In the bustling metropolitan, Zao befriended the avant-garde group of Abstract Expressionists. This trans-national journey and the many resulting friendships proved to be significant to his later artistic development as they continued to feed into his works. Paintings from the 60s are characterized by how he let his brush roam free on the surface.



As the artist himself has also said, "I wanted to express movements, their nagging slowness or violent outbursts. I wanted to calibrate the canvas with visual contrasts and vibrating shades of a single colour. I needed to find a radiating centre." (Self-portrait) This "radiating centre" he was pursuing later expands further into a kaleidoscopic vision during his Hurricane period. 24.01.63, nonetheless, remains to be the only example from this time that dwells in its myterious heart of blackness. Contrary to the common approach, his treatment of this negative space pushes the yin-yang spatial harmony to the extreme, and thereby challenges our pre-existing knowledge of the macrocosm. Much like volatile sunspots bursting out energy stronger than one can possibly imagine, this painting explodes as much as implodes into perpetual flaming emotions of the artist.

Zao's interest in rendering space using a simple monochrome palette parallels that of the German artist Joseph Albers. In Albers' *Homage to the Square*, the green square in the centre is encased in varying shades of red, creating a multi-dimensional facade that resonates with its vibrating tonal gradations. These interlocking pigmental relationships in turn guide the viewer through a most adventurous journey pertaining to the eye.

This visual journey does not stop here, however. It goes on until the spectator has arrived at the centre in which various forms of red thrust from all corners, like troops charging at their target. Guarding this very centre in solidarity is the sombre yet potent colour of dark ochre. Here, this second primary hue of the painting, intertwined occassioanlly with touches of white, presents a swirling energy that activates its core. Every single turn of the stroke marks an ever deepening spational relationship with its counterpart. Together, these strokes orchestrate a symphonic interplay of colours as the artist sees it. This symphony of paint then quickly escalates into an never-ending battle between the bright red and the dark orchre. Standing in front of the painting, one is pulled immediately upstream to the beginning of time when the legendary battle between the anicent Flame and Yellow Emperors took place. Perhaps, this time-transcending battle is one that ultimately belongs to the outer space, where the entire solar system clashes against the all-powerful back hole.



Xu Beihong, *Slave and Lion*, 1924, Christie's Hong Kong, 24 May 2021, Lot 800
徐悲鴻《奴隸與獅》1924年作 香港 佳士得 2021年5月24日 編號 800



Francisco Goya, *Fire at Night*, 1793-1794, Private Collection
法蘭西斯科·哥雅《夜間的火》1793-1794年作 私人收藏

These two colours in the background pulsate with endless potentials as they wait for the right moment to stir up yet another storm that will swallow everything in its path. Remarkably, at the top of the painting is a monochromatic band of reserved space. Not only does it suggest depth, it also brings out a rare moment of total silence amidst the chaos in distance. By no means delineating the boundary of depth, this band forms a crack through which one either falls deep into the centre of the Earth, or rises up to the great beyond above. This is the crack that divides heaven from Earth. This is the genesis of all battles.

THE GREAT METAMORPHOSIS: INVISIBLE FORMS FROM THE EAST AND WEST

Behind Zao Wou-ki's abstract art forms are the thousand miles of rivers and mountains originating in the Song-Yuan landscape traditions. Regardless of their vast temporal distance, Zao's 24.01.63 and Guo Xi's *Early Spring* are in fact just two sides of the same coin, both governed by the same logic of verticality. In the Northern Song example, its high-distance view amplifies the monumentality of the central peak covered with heroic trees. In addition, Guo Xi's approach to ink, as grand as it is delicate, emphasizes the changing degree of spatial depth as rendered on an essentially flat silk surface. In the same vein, Zao captures a panoramic vision that recedes deep into space. Yet, he takes another step forward; freed from figurative representations, he ventures into the abstract mode of expressions. In other words, he has successfully conjured up a space of remote distance through the agency of formal and compositional arrangement alone.

During his trip to southern Europe, the artist remarked, "I have spent a great deal of time admiring the murals in different churches. I wanted to understand how space is rendered in linear perspective and how figures are arranged." (Self-portrait, p. 11.) In *24.01.63*, the line-based treatment in the upper and lower registers, together with its radiating centre, reminds the viewer of Masaccio's Holy Trinity, a revolutionary painting that laid the groundwork for future Western compositional principles. This notion of compositional order may well be the key to grasping the charm of Zao's painting. For his ever-changing abstract landscape revolves precisely around this nucleus of great harmony.

Besides his composition, the twentieth-century master's calligraphic approach to painting also injects much motion as well as stillness into his pictorial world. Like a meandering stream, the traces of his brush flow across, at times stagnate, but ultimately converge toward his picture plane. The 1950s signal the beginning of the artist's calligraphic exploration; and the following decade witnesses the apogee of its influence, as evidenced by works from the 60s. "Calligraphy," as the artist once proclaimed, "is a self-manifestation of movement."

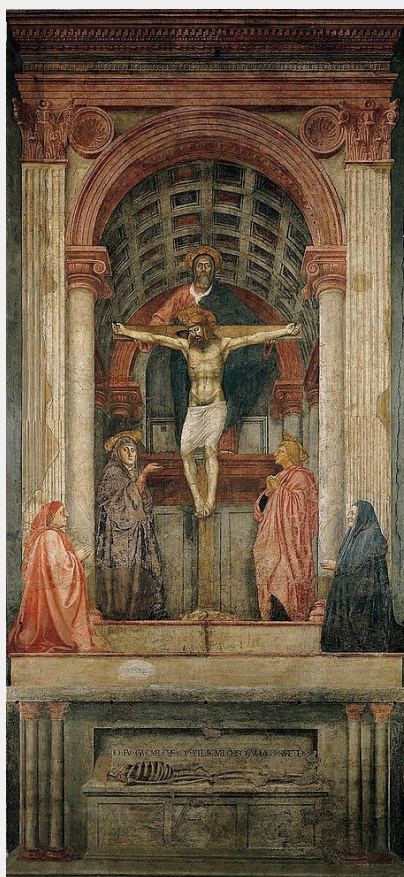
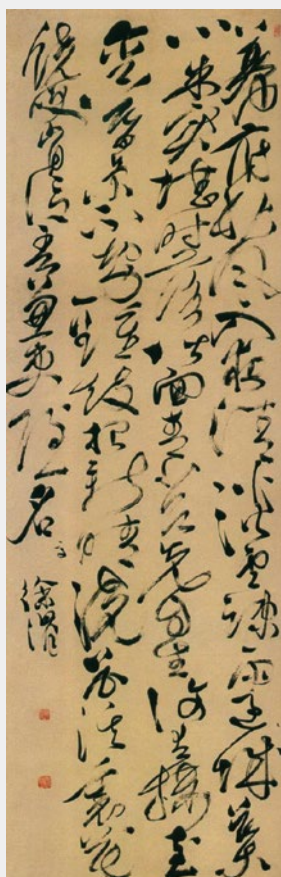
Half a century has already passed since Zao Wou-ki created *24.01.63*. Yet, it never ceases to enthrall its viewers as they stand, pause, and contemplate in front of this tour de force today. In this respect, this ground-shattering painting has not only stood the test of time, it will also most certainly continue to sail through the rising tides of globalization just as art historians work to challenge their Eurocentric narrative in today's fast-changing climate. Furthermore, this painting with its unabating splendour also doubles as a guiding light for us to see our position in this grand journey of time. The true master from the twentieth century has successfully translated the struggles from his engagements with the two age-old civilizations of the East and West into a unified vision of tradition and innovation. And *24.01.63*, a marvellous feat in its own right, is the exemplar such a singular vision.

絳朱赤華，紅色為尊

據考證，《24.01.63》作於1963年農曆新年除夕的前一天，趙無極在畫面主題使用了中國傳統春節中出現的主色調紅色。這一極富感染力的色彩，洋溢著熱情和希望，更富含趨吉避禍的美好祝願。畫家離鄉多年，為了在藝術之路上進一步探索，遠赴重洋，在這個佳節時刻，他的內心是否在此時再現故土除舊迎新，爆竹喧天，紅網滿佈的節日景象呢？

紅色源自上古神話，帶有濃厚的歷史色彩。遠古時代，炎黃二帝拜太陽為神。炎帝又稱赤帝，太陽鳥便是他的化身；而黃帝之「黃」，也是太陽初升之色。而就連我們民族的名字「華」的原始含義也是赤紅的意思，這是因為周朝為火德，尚赤，給予了紅色正統地位，而當時的古人將所有尊崇周禮，推崇赤紅色的部族和族人，都統稱為華族和華人。到了近代，紅色更是賦予了民族復興的含義，李可染曾飽含對祖國大好河山的讚美，創作了傳奇系列《萬山紅遍》，可見這個特別的顏色再華人文化藝術創作中一脈相傳的獨特地位。而紅色與黑色的碰撞，在中國古典五行學說中，更意味著陰陽的平衡和融合，此作中雙色或交融，或搏鬥，相互映襯又各守一方，在這亙古不變的醞釀中，充盈著生生不息的力量，而這又何嘗不是天地中萬物運行的規律，

據考據，拒統計，趙無極在狂草時期以紅色為主體的系列繪畫僅為十多幅左右，而如此鮮艷的赤紅更是在市場上極為罕見。在《24.01.63》一作中，畫家飽蘸激情的筆觸，或大筆開闢，鋪排出絢爛的晚霞，或洋洋灑灑，舞幽壑之潛蛟，極富層次感的赤色翻湧著狂舞著，彷彿再現了遠古洪荒時期盤古開天闢地的那一磅礴瞬間，又像是席捲太空的一場太陽風暴。趙無極心裡自由一片洪荒宇宙，他想要探索的主題已經不限於尋常的風景，而是回歸於自然與哲學的起源，在雙色中找到一種亙古的力量，探討萬物運行的規律，可以歷經時間的考驗，在每個觀者的心裡開闢出一個廣闊的天地，永遠傳遞著生生不息的不竭能源和宏達的世界觀。



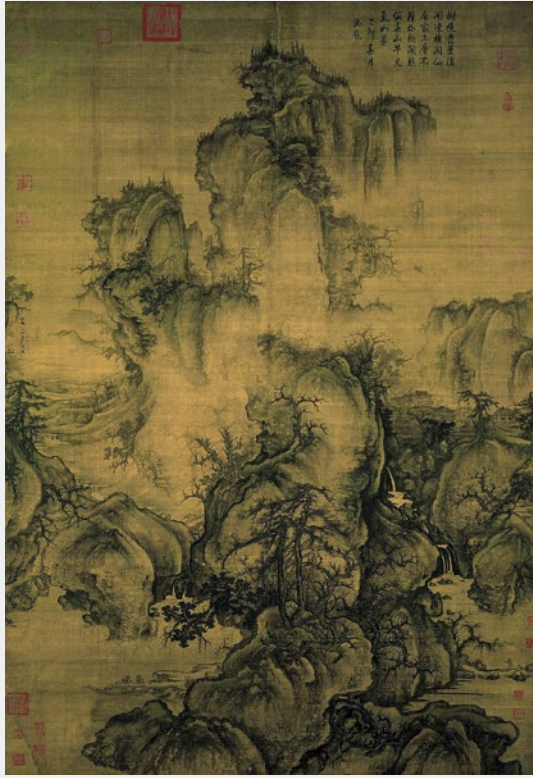
「征服空間成了我腦子裡日夜縈繞的問題，給我許多挑戰。每一天，是一場新的戰鬥，讓我能掂量我的力量和我的要求……這樣，從感覺出發的畫，我進入空間的畫」

趙無極

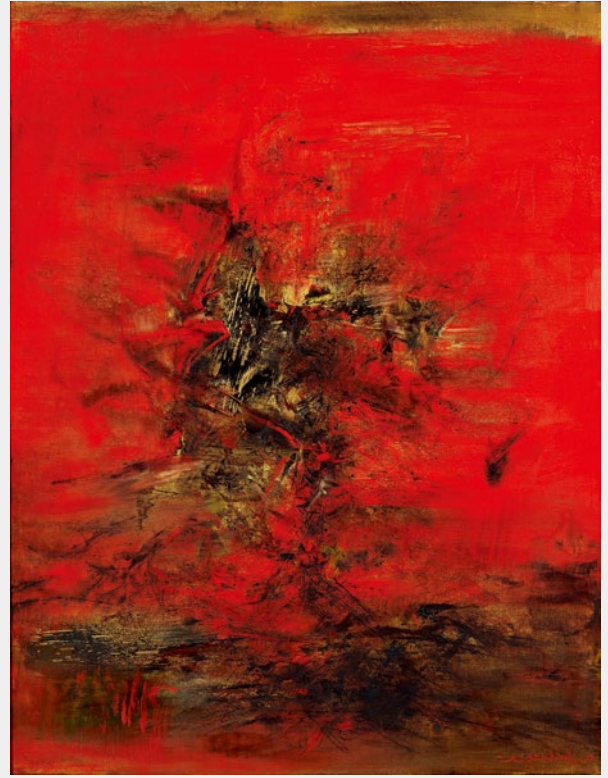
Left to right 由左至右：

Xu Wei, *Du Fu In Memory of Xiguo Cottage*, Shanghai Museum, Shanghai, China
徐渭《草書杜甫懷西郭茅舍詩軸》中國上海上海博物館

Masaccio, *Holy Trinity*, 1426-1428, Santa Maria Novella, Florence, Italy
馬薩喬《聖三位一體》1426-1428年作 新聖母大殿 佛羅倫薩 意大利



Guo Xi, *Early Spring*, National Palace Museum, Taipei Taiwan
郭熙《早春圖》台灣台北國立故宮博物院



present lot
拍品

「其實誰能了解，我花了多少時間來傾聽，消化塞尚，馬蒂斯，然後再回頭，尋找我們傳統中我認為最美的唐，宋繪畫？」

趙無極《自畫像》P44

正負空間的搏鬥哲學

50年代後期趙無極於蘇拉吉結伴踏上長達一年的旅行，在喧鬧的大都會紐約，趙無極結識了一批當時最前衛的抽象表現主義藝術家，這一段跨國之旅，為他六十年代的藝術探索提供了肥沃的土壤。

藝術家自述：「我想表現動感，或迂迴纏綿，或風馳電掣；我想藉對比和同一色彩的多重震顛使畫布躍動起來，我要找到一個放光的中心點」《自畫像》。這個他心心尋找的「放光的中心」在其狂草時代作品中千變萬化，唯獨在《24.01.63》一作中，以幽邃的黑色呈現，這一與常理相悖的負空間處理方法，進一步加深了此作的對於正負空間的相對論探討，挑戰觀者對於萬物運行規律的預設性思考。正如在外太空恆星之上爆發的太陽黑子，充滿著巨大的能量，搏動在火焰中，吸收能源，吞吐大方；

這一用簡單顏色組合而探討空間關係的繪畫哲學，在德國藝術家阿爾博斯的創作中也得到了共鳴。比如《正方形的禮讚》一圖中，藝術家用深淺不一的紅色包圍住中心綠色的方塊，通過色階的變化，使得多維空間產生微妙的共振，在平面的畫布打造出多面空間的交錯效果，引起獨特的視覺體驗。

進一步欣賞此作，畫布上大面積赤色呈包圍狀四面八方翻湧而來，仿佛大軍壓境氣勢磅礴，畫作另一主色赭黑沉著應戰，帶著沉寂而鏗鏘的力量，守住中心據點，此處，者黑與釉白的筆鋒細膩而率性的交互刷寫，淋漓瀟灑的運筆，在每次起，承，轉，合的跌宕間絲絲入扣，完美的相互呼應，恍然舞動出強烈的節奏感和律動感，使得這一場赤紅與赭黑的宏大鬥爭從未靜止，立與畫前，似乎被時間的洪流裹挾著回到遠古炎帝與黃帝的世紀之戰，又好像被置於外太空，驚險恆星與黑洞的古古搏鬥。

畫布底部雙色交融，隱隱透著旺盛而搏動的巨大潛能，蓄勢待發隨時刮起另一場風暴席捲而上。在畫布的頂端則展現了一條單色的留白處理，製造出強烈的深度感和遠在狂風暴雨之上的一瞥寧靜，到此對於此幅畫的欣賞已不會止步于

邊界，向下可探索神秘偉大的地心引力，向上似乎更有神明淨土，主導了這一次天地玄黃的搏鬥的發生。

幻化無形，橫貫中西

趙無極的抽象藝術與宋元山水畫淵源身後。《24.01.63》的垂直構圖與北宋郭熙《早春圖》有相同之處，後者的全景式構圖氣勢恢宏，高山巨木盤回。郭熙用墨技巧豐富細妙，著重表現同一自然景觀的四季變化，因此其作品的特色是幽遠變幻，飄逸空靈。趙無極的構圖同樣恢弘開闊，但進一步提升了郭熙獨步一時的手法。他通過自由無拘的抽象表達方式，用整個空間和形態表達那種幽遠的感覺。

趙無極在南歐旅行之際，曾經提到：「我花了很多時間欣賞教堂里的壁畫，我想知道怎麼樣用平面的透視法來畫空間，也分析人物的佈局」。《自畫像，P113》在此作中，上方和下方條狀的處理，加上放射性的中心，無法不讓人聯想到Massacio的奠定西畫構圖原理的開山之作《三位一體》。也許這就是趙無極真正的魅力所在，在擁有無窮變化性的抽象大界中，他實現了真正的融合，統一。

構圖之外，趙無極在此作中，更是使用了強烈的書法性筆觸，以筆觸的控制為畫面帶來動與靜之間匯集，停頓，抑或奔流之感。五十年代是趙無極探索書法的開端，到了六十年代，書法藝術以不同形態的方式影響著他的創作，並達到高峰。他曾說「書法是動態的自我展現」。

趙無極這幅巨作完成至今已半個世紀，它經歷了時間的考研，依然攝人心魄，叫人沉思良久。在今日無遠弗屆的全球化浪潮中，藝術家紛紛對以往維西方獨尊的思想提出挑戰。《24.01.63》引領我們穿梭于千百年的古老文之間，教我們在當下和過去中重新尋找自己的定位。趙無極成功的將中國與西方兩個古老文明在傳承和創新之間掙扎時的互相考驗和融合活生生地呈現出來。

25 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

Port - 29.04.52

signed in Chinese, signed and dated 'ZAO 52' (lower right), signed and inscribed 'ZAO WOU-KI 73 x 84 cm' (on the reverse)

oil on canvas

73.5 x 92.5 cm (28 $\frac{7}{8}$ x 36 $\frac{3}{8}$ in.)

Painted in 1951-1952

HK\$17,000,000-27,000,000

US\$2,200,000-3,500,000

PROVENANCE

Private collection, France

Private collection, Europe

This work is referenced in the archive of the Fondation Zao Wou-Ki.

EXHIBITED

Rome, Italy, Galleria dell'Obelisco, Zao Wou-Ki, December 1953.

Essen, Germany, Folkwang Museum, Zao Wou-Ki, January-February 1965.

Taipei, Taiwan, National Museum of History, January 1983.

Montauban, France, Ingres Museum, Zao Wou-Ki ou se libérer du connu, October 1983.

Taipei, Taiwan, Taipei Fine Arts Museum, Zao Wou-Ki Retrospective, February-May 1993.

Kaoshiung, Taiwan, Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, January-April 1996.

Hong Kong, Museum of Art, Infinite Image and Space. A Retrospective of Zao Wou-Ki, May-July 1996.

Shanghai, China, Shanghai Museum, Zao Wou-Ki. 60 Years of Paintings (1935-1998), November 1998-January 1999. This exhibition later travelled to Beijing, China, National Art Museum of China, February-March 1999; Guangzhou, China, Guangzhou Museum of Art, April-June 1999.

Paris, France, Petit Palais Paris Fine Art Museum, Chine la gloire des empereurs - Volet contemporain, November 2000-January 2001.

Valencia, Spain, Institut Valencia d'Art Modern, Zao Wou-Ki, May-July 2001. This exhibition later travelled to Brussels, Belgium, Ixelles Museum, July-September 2001.

Paris, France, Galerie Nationale du Jeu de Paume, Zao Wou-Ki, October-December 2003.

Dunkerque, France, Musée des Beaux-Arts, Zao Wou-ki. Une quête du silence. Peintures, April-August 2004.

Tokyo, Japan, Bridgestone Museum of Art, Ishibashi Foundation, Zao Wou-Ki, October 2004-January 2005.

港口 - 29.04.52

油彩 畫布

1951-1952年作

款識：無極 ZAO 52 (右下)；ZAO WOU-KI
73 x 84 cm (畫背)

來源

法國 私人收藏

歐洲 私人收藏

此作品已登記在趙無極基金會之文獻庫。

展覽

1953年12月「趙無極」意大利 羅馬 dell'Obelisco 畫廊

1965年1月 - 2月「趙無極」德國 埃森 弗柯望博物館

1983年1月「趙無極」台灣 台北 國立歷史博物館

1983年10月「趙無極回顧展：或從已知中解放」法國 蒙托邦 安格爾博物館

1993年2月-5月「趙無極回顧展」台灣 台北 台北市立美術館

1996年1月-4月「趙無極回顧展」台灣 高雄 高雄市立美術館

1996年5月 - 7月「無極意象：趙無極回顧展」香港 香港藝術館

1998年11月 - 1999年1月「趙無極繪畫六十年回顧 1935-1998」中國 上海 上海博物館；該展覽還在以下地點展出 1999年2月 - 3月 中國 北京 中國美術館；1999年4月 - 6月 中國 廣州 廣州美術館

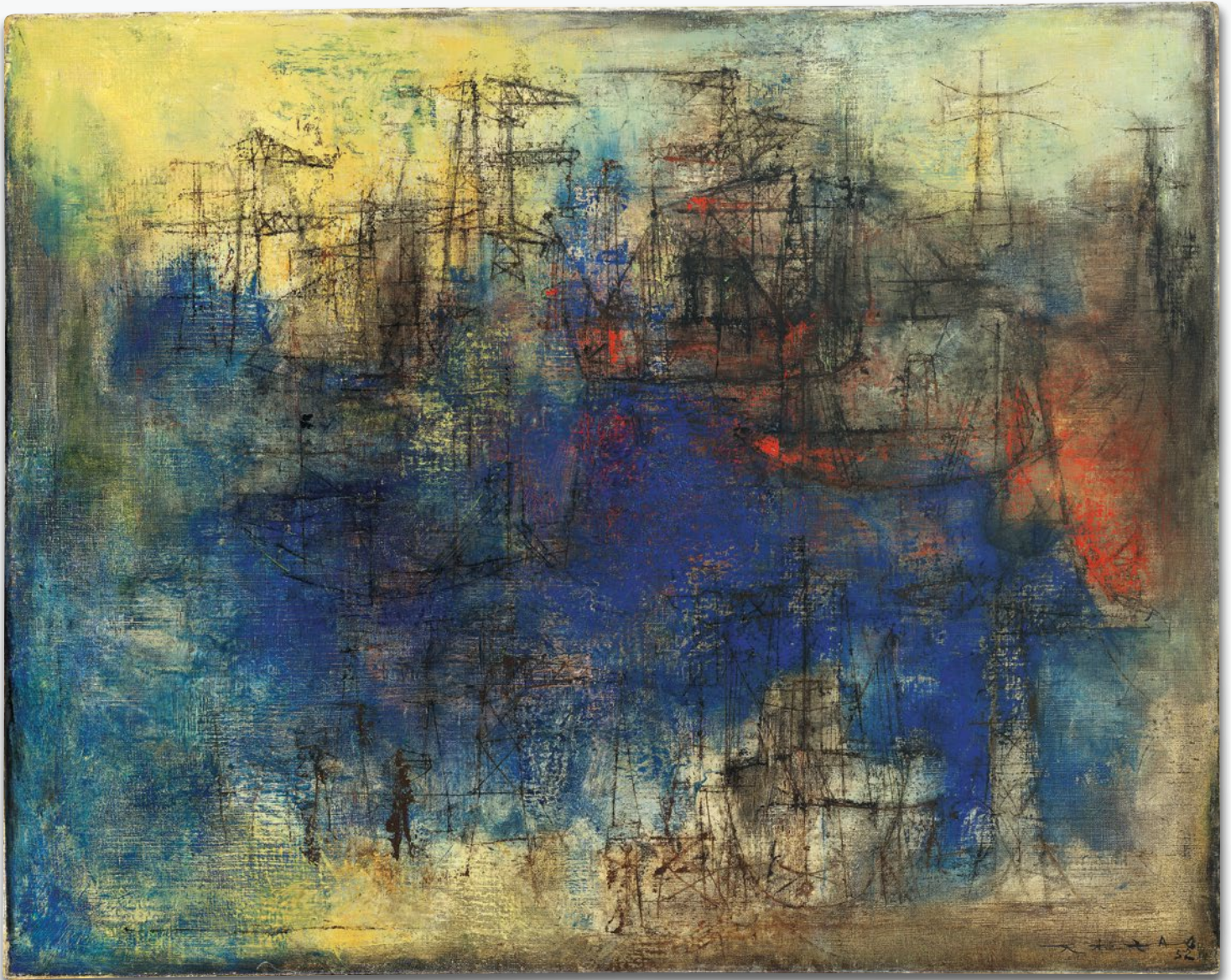
2000年11月 - 2001年1月「中國：帝皇尊榮——當代部分」法國 巴黎小皇宮市立藝術博物館

2001年5月 - 7月「趙無極」西班牙 瓦倫西亞 華倫西亞現代藝術學院；該展覽還在以下地點展出 2001年7月 - 9月 比利時 布魯塞爾 伊克塞爾博物館

2003年10月-12月「趙無極」法國 巴黎 國立網球場現代美術館

2004年4月-8月「趙無極：寧靜之追尋」法國 敦克爾克 敦克爾克美術館

2004年10月-2005年1月「趙無極」日本 東京 普利司通美術館



LITERATURE

Jean Leymarie, Zao Wou-Ki, Hier et Demain Editions, Paris, France and Ediciones Poligrafa, Barcelona, Spain, 1978 (illustrated, plate 23, pp. 64-65).

Jean Leymarie, Zao Wou-Ki, Rizzoli International Publications, New York, USA, 1979 (illustrated, plate 23, pp. 64-65).

Zao Wou-Ki, National Museum of History, Tainan Municipal Cultural Center, Taichung Provincial Library, Taiwan, 1983 (illustrated, unpagged).

Ingres Museum, Zao Wou-Ki ou se libérer du connu, exh. cat., Montauban, France, 1983 (illustrated, unpagged).

Jean Leymarie, Zao Wou-Ki, Editions Cercle d'Art, Paris, France et Ediciones Poligrafa, Barcelone, Espagne, 1986 (illustrated, plate 23, pp. 64-65).

Taipei Fine Arts Museum, Zao Wou-Ki Retrospective, exh. cat., Taipei, Taiwan, 1993 (illustrated, p. 45).

Pierre Daix, Zao Wou-Ki. L'oeuvre 1935-1993, Edition Ides et Calendes, Neuchâtel, Switzerland, 1994 (illustrated, p. 25 and p. 73).

Pierre Daix, Zao Wou-Ki, Edition Ides et Calendes, Neuchâtel, Switzerland, 1996 (illustrated, p. 19).

Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, exh. cat., Kaohsiung, Taiwan, 1996 (illustrated, p. 32 and p. 100).

Hong Kong Museum of Art, Urban Council of Hong Kong, Infinite Image and Space - A Retrospective of Zao Wou-Ki, exh. cat., Hong Kong, 1996 (illustrated, plate 20, p. 75).

Shanghai Joint Publishing, Zao Wou-Ki 60 ans de peintures (1935-1998), exh. cat., Shanghai, China, 1998 (illustrated, plate 21, p. 93).

Yves Bonnefoy, Gerard de Cortanze, Zao Wou-Ki, Editions La Difference, Paris, France, 1998 (illustrated, p. 76).

Roger Lesgards (ed.), Edition Le Cherche Midi, Zao Wou-Ki. Couleurs et Mots, Paris, France, 1998 (illustrated, p. 27).

Institut Valencia d'Art Modern, Zao Wou-Ki, exh. cat., Valencia, Spain, May-July 2001 (illustrated, p. 46).

Galerie Nationale du Jeu de Paume, Zao Wou-Ki, exh. cat., Paris, France, 2003 (illustrated, p. 64).

Musée des Beaux-Arts, Zao Wou-Ki, une quiete du silence, exh. cat., Dunkerque, France, 2004 (illustrated, plate 29, p. 44).

Bridgestone Museum of Art, Zao Wou-Ki, exh. cat., Tokyo, Japan, 2004-2005 (illustrated, plate 15, pp. 62-63).

Pierre Daix, Zao Wou-Ki, Edition Ides et Calendes, Lausanne, Switzerland, 2013 (illustrated, p. 15).

F. Marquet-Zao & Y. Hendgen (ed.), Flammarion, Catalogue raisonné des peintures Zao Wou-Ki Volume 1 1935-1958, Paris, France, 2019 (illustrated, plate P-0274, p. 144 & p. 295).

出版

1978年《趙無極》尚·雷瑪利著 法國 巴黎 Hier et Demain及西班牙 巴塞隆納 Ediciones Poligrafa 出版 (圖版, 第23圖, 第64-65頁)

1979年《趙無極》尚·雷瑪利著 美國 紐約 Rizzoli International 出版 (黑白圖版, 第23圖, 第64-65頁)

1983年《趙無極》台灣 國立歷史博物館 台南市立文化中心 台中省立圖書館 (圖版, 無頁碼)

1983年《趙無極回顧展：或從已知中解放》展覽圖錄 法國 蒙托邦 安格爾博物館出版 (圖版, 無頁碼)

1986年《趙無極》尚·雷瑪利著 法國 巴黎 Edition Cercle d'Art (圖版, 第23圖, 第64-65頁)

1993年《趙無極回顧展》展覽圖錄 台灣 台北 台北市立美術館 (圖版, 第45頁)

1994年《趙無極：1935-1993作品》Pierre Daix 著 瑞士 納沙泰爾 Editions Ides et Calendes 出版 (圖版, 第25圖, 第73頁)

1996年《趙無極》Pierre Daix 著 瑞士 納沙泰爾 Editions Ides et Calendes 出版 (圖版, 第19頁)

1996年《趙無極回顧展》展覽圖錄 台灣 高雄 高雄市立美術館 (圖版, 第32圖, 第100頁)

1996年《無極意象 - 趙無極回顧展》香港 香港藝術博物館 香港市政局 出版 (圖版, 第20圖, 第75頁)

1998年《趙無極繪畫六十年回顧》中國 上海 三聯書店 (圖版, 第21圖, 第93頁)

1998年《趙無極》Yves Bonnefoy 及 Gerard de Cortanze 著 法國 巴黎 Editions La Difference 出版 (圖版, 第76頁)

1998年《趙無極：顏色與文字》Roger Lesgards 編 法國 巴黎 Edition Le Cherche Midi 出版 (圖版, 第27頁)

2001年《趙無極》展覽圖錄 西班牙 瓦倫西亞 華倫西亞現代藝術學院 出版 (圖版, 第46頁)

2003年《趙無極》展覽圖錄 法國 巴黎 網球場美術館 (圖版, 第64頁)

2004年《趙無極：寧靜之追尋》展覽圖錄 法國 敦克爾克 敦克爾克美術館 (圖版, 第29圖, 第44頁)

2004年《趙無極》展覽圖錄 日本 東京 普利司通美術館 石橋財團 (圖版, 第15圖, 第62-63頁)

1994年《趙無極》Pierre Daix 著 瑞士 洛桑 Editions Ides et Calendes 出版 (圖版, 第15頁)

2019年《趙無極油畫全集 第一冊 1935-1958》F. Marquet-Zao 與 Y. Hendgen 編輯 法國 巴黎 Flammarion 出版 (圖版, 第P-0274圖, 第144及295頁)



Zhang Daqian, *Landscape at Sunset*, 1969. Christie's Hong Kong, 27 November 2018, lot 1231, sold for HKD 14,500,000

張大千《澄江夕照》1969年佳士得 香港 2018年11月27日 編號1231 成交價：14,500,000 港幣





Zao Wou-Ki, *Petite Ville Hollandaise (Dutch Town)*, 1952. Christie's Hong Kong, 10 July 2020, lot 128, sold for HKD 32,525,000
 Artwork: © 2021 Artists Rights Society (ARS), New York / ProLitteris, Zurich
 趙無極《荷蘭小鎮》1952年 佳士得 香港 2020年7月10日 編號128 成交價：32,525,000 港幣

"Klee provided a new way of understanding nature, beyond the academic realm. It wasn't so much his painting technique, but his way of seeing nature which was resolutely modern."

Zao Wou-Ki

Port (Harbour)-29.04.52 is a quintessential painting by Zao Wou-Ki from the 1950s, as it not only stands at the crossroads of Eastern and Western technique and aesthetic alike, but also magnificently displays his steady transition from figurative to abstract painting. While Zao Wou-Ki painted many paintings of boats, this painting here is one of five depicting an industrial harbour, and the second one only to be offered at auction. Here, the use of intense and deep splashes of colour throughout the composition balances out with the harsh carving lines used to depict loading cranes, resulting in a poetic effervescent landscape. Extensively published and exhibited as early as 1953 in Rome, the painting later travelled for exhibitions throughout Europe and Asia late into the 20th Century, as an exemplary work from the early 1950s.

At first glance, the sea dominates the composition with the extensive use of deep lapis lazuli blue, as what appears to be a central block which gradually disperses as it reaches the left and right edges. However, when looking more closely, Zao Wou-Ki masterfully applies colour with subtle touches so that different elements of the composition intertwine with one another to challenge the viewer's eye: touches of bright red transpire through the boats' sails on the one hand and reflect on or through the water on the other hand, the boundary between land and sea ceases to exist such that cranes seem to be floating in the distance, and the boats' hulls are neither resting on top of the water nor are they submerged. A multitude of details appear throughout the painting encouraging the viewer to question what is really being depicted. Are we witnessing a sunset? Is the harbour hard at work or resting? What is the role of the faint human figures present throughout the composition?

Dominique de Villepin very accurately illustrates Zao Wou-Ki's unique approach: "The landscapes painted by Zao Wou-Ki are inhabited

by a holistic conception of nature, they do not brutally distinguish kingdoms and do not radically separate man from them. [...] Man is always present in the landscape as if he were the pendant, the missing piece. [...] Zao Wou-Ki brings a very Chinese intuition of nature's humanity into a European tradition that has learned to isolate nature to allow a dramatic face-to-face with the human spectator." While *Port (Harbour)-29.04.52* displays a European landscape in its subject, it however captures Zao's Eastern training, where small human figures become part of a monumental landscape, itself engulfed by an omnipresent cloud of colour. Zhang Daqian replicated years later this technique into his splash ink landscapes.

Following the European custom of the Grand Tour, popularized in the 17th to 18th century, Zao embarked on a European Grand Tour of his own in 1950, travelling across France, Switzerland, Italy, the Netherlands and more. The exposure to European art, architecture, and harbours made a lasting impression on Zao, which inspired him to document a visual diary and encouraged his artistic exploration with lines and perspective.

Although Zao Wou-Ki was familiar with Klee's work as early as 1945, however, his discovery "in person" of Klee's work in Switzerland in 1951 during his travels definitely triggered Zao's transition to abstraction. It is no surprise that *Port (Harbour)-29.04.52* displays influence of Paul Klee in his treatment of figures and boats: the composition is 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.

「保羅·克利提供了一種超越學術層面的理解自然的全新模式。與其說是他的繪畫技巧，不如說是他觀察自然的方式是絕對現代的。」

趙無極

《港口——29.04.52》是趙無極一九五零年代極為典型的一幅畫作，它不僅立於東西方繪畫技法與美學取向的交叉口，而且還以瑰麗雄渾的表達方式展示了他從具象繪畫向抽象繪畫的平穩過渡。趙無極曾繪製過多幅以艦船為主題的作品，而該畫則是其僅有的五幅描繪工業港口的畫作之一，且是該系列第二幅在拍賣市場現身作品。畫面中心，濃重深邃的潑彩平衡了裝卸吊車尖銳瘦硬的線條，彼此融合碰撞出一隅極富詩意的躍動與喧囂。該作最早於一九五三年在羅馬頻繁出版並展出，而後在二十世紀末作為趙無極一九五零年代的典範佳構在歐洲與亞洲巡迴展出。

一眼望去，以大片幽深的青金石藍描繪的海水佔據了整個畫面，仿佛從中心向左右兩邊漸漸漫衍消散。而近處端詳更可捕捉到趙無極以微妙含蓄的筆觸與精湛的技法層層施色，以致畫中不同元素相互交織，不斷挑戰觀者的視覺極限：幾抹亮紅色從船舶的一端氤氳瀰漫開來，穿過林立的桅杆與片片風帆，倒映在另一端的水面上；陸地與海洋的邊界已不復存在，起重機仿佛在遠處漂浮，船體似乎既沒有停泊在水面上，也沒有徹底潛入水底。整個作品中隱藏著無數細節，以期觀者對其真正的主題提出質疑。我們是在看日落嗎？港口是在工作中還是在休息？畫中反復出現的模糊人影用意何在？

多米尼克·德維爾潘（法國前總理）曾非常準確地描述過趙無極獨特的表達方式：「趙無極筆下的風景是自然整體概念的精煉，他們模糊了國別，且並

不將人類與自然徹底區別……人總是出現在他繪製的風景中，仿佛一枚遺失的吊墜……趙無極將非常中國式的對自然人性的直覺帶入慣於單獨對自然主題的進行描繪以實現更直接的戲劇衝突的歐洲表達傳統」。如這幅《港口——29.04.52》，雖然展現的是典型的歐洲風景主題，但也折射出趙無極東方藝術的深厚功底：畫面中細小的人物成為這片恢弘不朽的風景的一部分，被無所不在的色彩雲霧籠罩。張大千在數年後將此技法複製到了他的潑彩水墨山水中。

遵照十七世紀至十八世紀在歐洲盛行的「大遊歷」傳統，趙無極於一九五零年開啟了自己的歐洲「大遊歷」，穿越法國、瑞士、意大利、尼德蘭（荷蘭）等國；期間，歐洲藝術、建築與港口在趙無極心底留下了持久而深刻的烙印，激發其繪製一系列視覺日記作為隨行記錄，並推動了他以線條和透視進行更深入的藝術探索。

儘管趙無極早在一九四五年便知悉保羅·克利的作品，然而當他在一九五一年遊歷歐洲期間，於瑞士「親眼」看到克利的畫作，這無疑觸發了趙無極向抽象風格全面過渡的契機。自然地，這幅《港口——29.04.52》中對人物與船隻的處理展現出保羅·克利對其的影響：畫面充滿了錯綜複雜的視覺衝突，它們被拼湊在一起，虛構出一個讓觀者可以完全沉浸於趙無極精神世界的故事，在其中欣賞藝術家對東西方哲學的詮釋及其精絕的繪畫技法。



Paul Klee, *Schicksalstunde um drei Viertel zwölf (Fateful Hour at a Quarter to Twelve)*, 1922. Christie's New York, 1 November 2011, lot 5, sold for USD 2,210,500
保羅·克利《十一時四十五分命中注定的一刻》1922年 紐約佳士得 2011年11月1日 編號5 成交價：2,210,500 美元



Claude Lorraine, *Port Scene with the Villa Medici*, 1637. Uffizi Gallery, Florence, Italy.
克洛德·洛林《海港》1637年 意大利 佛羅倫斯 烏菲茲美術館

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
顯赫私人收藏

26 SANYU 常玉

(CHANG YU, 1895-1966)

Potted Chrysanthemums

oil on masonite
91.5 x 48 cm. (36 x 18 7/8 in.)
Painted circa 1950s

HK\$78,000,000-120,000,000

US\$11,000,000-16,000,000

PROVENANCE

Private collection, France (acquired directly from the artist by the previous owner)

Anon. sale, Christie's Hong Kong, 24 May 2014, lot 23

Acquired from the above by the present owner

This artwork is accompanied by a letter of authenticity, dated 23 January 2014 from Rita Wong.

靜月瑩菊

油彩 纖維板
約1950年代作

來源

法國 私人收藏 (原藏者直接得自藝術家)

香港 佳士得 2014年5月24日 編號23

現藏者購自上述來源

此作附衣淑凡於2014年1月23日之鑑定信件



Vincent van Gogh, *Pink Roses in a Vase*, 1890, Collection of Metropolitan Museum of Art, New York, USA
文森·梵谷《瓶中粉玫瑰》1890年作 美國紐約大都會藝術博物館藏

"Scattered reflections slant across the clear shallow waters; a subtle fragrance drifts through the moonlit evening."

Lin Bu, Song Dynasty

「疏影橫斜水清淺，暗香浮動月黃昏。」

宋代 林逋



POTTED CHRYSANTHEMUMS: A REPRESENTATIVE WORK FROM THE PINNACLE OF SANYU'S CREATIVE CAREER

Potted Chrysanthemums, created in the 1950s, is the largest Sanyu floral work to feature blue-stemmed pink chrysanthemums, a classic that is perhaps the most creative and original of the artist's life. Sanyu was then at the peak of his creativity, continually refining his presentation of form and colour, in works combining the poetry of the East with the meticulous precision of the West. Stylistically, presenting blooming pink chrysanthemums with delicate blue leaves was unusual for Sanyu. The beauty of colour here derives from traditional Chinese aesthetics; the calm stillness of its Eastern conception blends harmoniously with its Western media, producing the elements that make this masterpiece so touching and unforgettable.

A HIDDEN PEARL: AN IMPORTANT DISCOVERY AMONGST SANYU COLLECTIONS

Potted Chrysanthemums is one of the few important late still-life works by Sanyu to remain long hidden in a private collection. The story of its provenance transports us back to the days of Sanyu's Parisian

life, where Sanyu met a Mr. E. K. at the Académie de la Grande Chaumière. They both preferred the unconventional live sketching in its classrooms and saw it as a place to meet like-minded artists. In the first half of the 20th Century, the Académie was an artistic hub for School of Paris artists such as Sanyu, Jean-Paul Riopelle, Zao Wou-Ki, Rhee Seundja, and Sam Szafran, and it is therefore no surprise that the Egyptian-born E.K., who aspired to become an illustrator, would have made his way there. He befriended Sanyu, who caught his attention with his sketches of models and students, and they enjoyed a lasting friendship that transcended the differences in age and cultural background between the two.

A COMPELLING ORIGIN: WITNESS THE MUTUAL COMRADESHIP BETWEEN SANYU AND HIS CLOSE FRIENDS

In the 1950s, Sanyu's circle of friends consisted mainly of a younger crowd. Impressed by Sanyu's personality, drive, and artistry, they were ready to support him in whatever way they could. Mr E.K. also gravitated toward Sanyu and became a close friend, their lives forever intertwined through their art and their appreciation of women. Like other artists in Paris such as Man Ray and Foujita, who perfected their depiction of female subjects in their own mediums of photography and painting, Sanyu and E.K. had a natural inclination toward artistic depictions of the female body, presenting them in deft sketches with an innate sensuality. Sanyu sketched nudes with

"In his potted flowers I see his dreams; I think they can be traced back to his childhood and his homeland."

Excerpt from Xiong Bingming's 'Potted Flowers: A Discussion of Sanyu's Paintings'.

「我在他的盆花中看見他的夢，我覺得能夠從那裡一直追溯到他的童年與故鄉。」

熊秉明〈「盆花」談常玉的畫〉節錄



Sanyu, *Chrysanthèmes dans un vase en verre* (*Chrysanthemums in a Glass Vase*), 1950s, Private Collection.
常玉《菊花與玻璃瓶》1950年代 私人收藏



Claude Monet, *A Seascape, Shipping by Moonlight*, 1864, Collection of Scottish National Gallery, Edinburgh Scotland
克勞德·莫奈《月光下的航運海景》1864年作 蘇格蘭 愛丁堡 蘇格蘭國家畫廊藏

dexterous, calligraphic strokes, while E.K. was fascinated by women on the Parisian streets and would sketch such scenes, which gained recognition and were published regularly in local newspapers.

As Sanyu was often in need of financial support, it was with great gratitude that Mr. E.K. provided that support by buying a painting from him. It was a choice purely based on a matter of personal preference between two paintings depicting flowers in a pot, which Sanyu often painted and had in his studio. The subject matter, the colours, and the format of this *Potted Chrysanthemums* painting was a good fit and the choice was settled. Sanyu said it had been painted at night, with only the moon to shed light on the canvas, and E.K. was thrilled to welcome the painting into his home. Sanyu painted several nighttime scenes, but this one in particular combined the intimacy of moonlight with the artist's emblematic potted flowers.

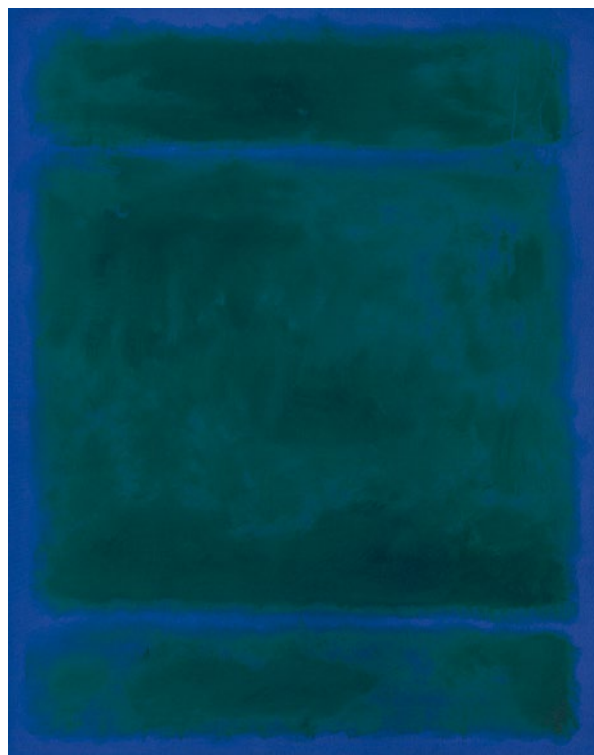
When Sanyu delivered the painting, he realised it was not signed. As Mr E.K. was an illustrator and not a painter, there were no oil paints to be found in his home, and so Sanyu promised to come back to sign his work, but unfortunately destiny decided otherwise and Mr E.K. never saw Sanyu in his home again. Mr. E.K. continued to enjoy the work privately for many years, a much-loved memento of his friendship with Sanyu.

FLOWERS IN MOONLIGHT: POETIC TREATMENT OF LIGHT AND COLOUR

The treatment of light and colour is the most extraordinary feature of *Potted Chrysanthemums*. He created *Potted Chrysanthemums* late at night, in a studio awash with quiet moonlight, observing in detail the carefully arranged bonsai in front of him. The chrysanthemum blooms shine in the indigo night like twinkling stars, the tips of their petals tinged with red, while the stems and leaves reflect different shades of tranquil blue. Sanyu chooses the traditional Chinese colours of azure, malachite green, peacock blue, and soft white. He retains weight and texture in his brushstrokes, not just to present those colours, but more importantly to suggest front to back positioning and the subtle textures produced by the glowing light. This brings a three-dimensional, living quality to the stems and leaves, which become the most touching and appealing element of the painting. Under a low-level light source such as moonlight, the human eye becomes more sensitive to changes in the blue part of the spectrum. The different shades of indigo blue in *Potted Chrysanthemums* display an almost perfect understanding of the relationship between light source and colour. His carefully considered treatment enriches the colour spectrum of the canvas and its changing light and shadow, so that the stems, leaves, and flower petals seem to flicker and shift under our passing gaze. We seem to almost return to the moonlit studio where Sanyu painted, gazing at the moonlight quietly gleaming on the chrysanthemums. Such an emphasis on the links between colour and texture arose because, in Sanyu's mind, these Western concepts of light and colour were linked to memories of how a single colour of ink could be used to express all manner of textures. While the Impressionist Claude Monet or the Fauvist Henri Matisse also depicted flowers in night-time scenes, or against dark backgrounds, Sanyu broke away from that type of colour as his own style naturally emerged. His still lifes, too, reached new heights by breaking free of the genre's traditional figurative styles.

MAGNIFICENT BLOOMS: SANYU'S LARGEST BLUE-STEMMED CHRYSANTHEMUMS

Classical Chinese potted flowers were an important representative theme in Sanyu's work in the 1950s and '60s, and six paintings



Mark Rothko, *Untitled*, 1970. Private collection.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克·羅斯科《無題》1970年作 私人收藏

with subjects similar to this *Potted Chrysanthemums* are held at the National Museum of History. In addition, based on records in Volumes I and II of the Sanyu Catalogue Raisonné: Oil Paintings, there are currently only five known works, including this *Potted Chrysanthemums*, that depict stems and leaves in peacock blue as a foil for pink chrysanthemums. The only three known to use the rare choice of indigo and golden yellow as a background are also in that group, of which this *Potted Chrysanthemums* is one. Thus, this *Potted Chrysanthemums* is rare both for its blue stems and pink chrysanthemums, as well as for its rarely seen combination of indigo and yellow in the background. It is the largest of that group of five, and that, combined with unique commemorative significance and artistic value, makes it undoubtedly one of the most outstanding and important of Sanyu's works in the still life genre.

CHRYSANTHEMUMS AS SYMBOL: SANYU'S INNOVATION IN FLORAL STILL-LIFE SUBJECTS

Floral works, especially those with chrysanthemums, occupy a significant portion of his life's work. He loved to observe nature, and drew creative energy from it that ingeniously shaped his work. He often drew on the life experience of the traditional Chinese literati, with which he was familiar, for material. This *Potted Chrysanthemums* definitely recalls the tradition of "pure offering paintings," symbolic works that reflected the refinement of the literati life. They embodied the spirit of "a small vessel but with great elegance" and expressed the desire for happiness and peace. Through Sanyu's brush, chrysanthemums are transformed into soft lines and pure, simple colours. The spirit and meaning of the work augments its abstract qualities, opening a window for the imagination and bringing the viewer into his world of the Chinese literati, or scholar painter.

REFINING COLOUR: THE APPLICATION OF COLOUR AND SPACE

In *Potted Chrysanthemums*, Sanyu places the potted flowers in the same plane as the background, in contrast to the emphasis on three-dimensional perspective in classical Western paintings, and only hints at the relationship between the potted flowers and the tabletop. He cleverly divides the background into two parts, boldly setting it out in highly contrasting indigo and yellow-orange. What would otherwise be a simple flat plane is instantly transformed into a kind of stage, making possible a three-dimensional presentation within an otherwise flat space. While two-coloured backgrounds are not uncommon in Sanyu's work, the complementary colours of indigo and yellow-orange producing a wonderful decorative effect. They form strong contrasts of cold and warm, light and heavy, just as in Rothko's abstract paintings; Sanyu's peacock blue stems and leaves produce a silhouette effect against the indigo blue background, impacting the viewer both visually and emotionally. Sanyu's *Potted Chrysanthemums* employs a background of contrasting blue and yellow, with simplified lines and colours that highlight the familiar potted flowers. The result is a beauty that is both reserved and passionate, and freely impressionistic and figurative at the same time.

UNIQUE IN CONCEPTION: THE DYNAMICS OF CALLIGRAPHIC LINES

Sanyu had practiced calligraphy since he was a child, developing his sensitivity to line, and arriving in Paris, his sketching ability paved the way for his artistic career. The linear aspects of his works would become their most fascinating component. Sanyu injects this same spirit of line into his later oil works, through which he developed his unique and highly personal style. Gazing at *Potted Chrysanthemums*, the viewer will note how the main stem extends upward and branches

out within a single plane, with no distinction between its front or its back parts, because here, Sanyu treats those diverging stems as lines in calligraphy. He directs our gaze upward from the bottom, following the stems and leaves as they extend and grow upward into the flowering blooms, breaking through the static aspect of the painting and adding vitality with this movement in time. The compression of the surrounding flat, empty space only highlights the powerful effect of these lines as they weave across the canvas; the stems are thick and strong, while the leaves sway softly, as if to combine into one the rigorous structure of the Northern Calligraphy style and the flowing, expressive feel of the Southern Calligraphy style.

REFINED AND MATURED STYLE: LATE PERIOD BREAKTHROUGHS UNITE LIFE AND ART

After many years of dedicated work, Sanyu in the 1950s had refined his art into the pure form we see in *Potted Chrysanthemums*. What the viewer finds is an artist who is a poet, and a work of visual poetry that encompasses his great understanding, derived from both East and West, of colour, light and shadow, line, and space. Chu Teh-Chun said of him that "Sanyu has taken the three great arts of poetry, calligraphy, and painting, practiced since ancient times in my country, and fused them together, expressing the spirit of our literati." Sanyu's lifelong favorite poem was by Cheng Hao, a poet of the Neo-Confucian Rationalist School, who once wrote, "(t)he tranquil scenes of nature all bring reward; I enjoy the fine moods of the seasons with all humankind." Sanyu often painted these lines on his still-life bonsai, as they so aptly illuminated his art and philosophy of life. The purity and innocence exuded by his artistic creations reflect his exploration of all things in nature and his dialogue with his inner self. *Potted Chrysanthemums* constitutes a kind of ode to nature, embodying Sanyu's memories of his homeland, his aspirations in life, and the realization of his great artistic ideals.



Pablo Picasso, *Le Bock (Portrait of Sabartés)*, 1901-1902, Collection of Pushkin State Museum of Fine Arts, Moscow, Russia
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《烈性黑啤酒(薩巴特斯的肖像)》1901-1902年作 俄羅斯 莫斯科 普希金國家美術博物館藏



An Exceptionally Rare and Important Blue And White Jar, Guan, Yuan Dynasty, Mid-14th Century, Christie's London, 12 July 2005, lot 88, sold for GBP 15,688,000.
元代鬼穀子下山青花大罐 倫敦佳士得 2005年7月12日 編號88 成交價: 15,688,000 英鎊



靜月瑩菊：常玉創作生涯的巔峰代表作

《靜月瑩菊》是最大尺幅的藍枝粉菊花卉作品，可謂是常玉一生中最匠心獨具的經典之作。此時的常玉正值巔峰，對形與色已淬鍊出爐火純青的創作功力，兼有東方的感性詩意及西方的細膩精準。朵朵盛開的粉菊和嬌嫩的翠葉乃常玉畫作裡罕見的風格。其絕美的色彩，來自於中國傳統特有的美學，東方沉靜的意境在西方的媒材與結構下，如此協調融合，是這件傑作之所以令人難忘與動人之處。

滄海遺珠：常玉藝術收藏史的重要發現

《靜月瑩菊》乃少數仍藏於私人收藏的晚期重要靜物作品，其來源故事讓我們得以直接一窺常玉的巴黎生活。E.K. 先生與常玉相識於大茅舍藝術學院，他們都偏愛不因循守舊的現場寫生教室，並將之視為結識志同道合藝術家的絕佳機會。20 世紀上半葉，大茅舍藝術學院成為巴黎畫派的活動中心，常玉、利奧佩爾、趙無極、李聖子、森·山方皆常出入其間。出生於埃及、立志成為一名插畫家的 E.K. 結識了這些藝術家，常玉繪製的素描肖像引起了 E.K. 的注意，兩人進而結為好友。兩位藝術家之間這段跨越年齡、超越文化的深厚友誼，也自此開始。

珍罕來源：見證常玉與摯友的相知相惜

1950 年代，常玉的身邊聚集了一群年輕的朋友，他們深深著迷於常玉的個性、能量與藝術成就，隨時準備給予他最有力的支持。E.K. 也在這段時間成為了常玉的密友，兩人同樣以藝術為志業，開始了緊密相連的人生軌跡。這兩位藝術家不僅皆對女性軀體有著天然的敏銳度，且能夠將腦海中轉瞬即逝的畫面以最精準迅速的線條記錄下來。曼·雷和藤田嗣治這些藝術家以攝影或繪畫這類媒介來呈現他們的人物；而常玉則借鑒了中國書法的運筆來表現裸體；深受巴黎女性形象所吸引的 E.K.，則選擇每日用畫筆記錄，其作品廣受認可，定期見諸報端。

當得知常玉需要經濟支援後，E.K. 作為好友也解囊相助，並以個人喜好選擇了《靜月瑩菊》。當時常玉的工作室裡放著兩幅花卉作品，E.K. 瞬間為《靜月瑩菊》的主題和色彩搭配而傾心不已。常玉告訴他，此作繪於晚上，繪製當時僅有月光照在畫布上。常玉曾畫過一些夜景作品，但僅有這幅將私密的月下夜色與其標誌性的瓶花相結合，將白天變幻無窮的強烈色彩徹底釋放，並在夜晚愈發凸顯其無處不在的震撼之美。

當常玉將這幅作品送至 E.K. 家中時，他忽然發現自己尚未簽名。因 E.K. 是插畫家而非油畫家，家裡沒有油彩顏料，常玉便答應下次回來再補上簽名，然而命運的安排讓兩人此生再未相見。E.K. 私人珍藏此畫多年，以紀念他與常玉難忘的深情厚誼。

月夜花朝：光轉流彩的詩意經營

光線與色彩的經營是《靜月瑩菊》最超凡出眾之處。在創作《靜月瑩菊》時，深夜作畫的常玉，畫室裡灑落著幽靜的月光，他仔細觀察眼前精心佈置的盆景，粉菊在靛藍的夜裡被照耀如繁星閃爍。常玉於是選用了飽和的石青、石綠、孔雀藍及粉紅等用色，保留了筆觸的重量與質地，不單是色彩的呈現，更藉以暗示物體的前後次序與光線投射下的細微質感，巧妙地讓枝葉及花朵立體而鮮活了起來，成為這幅作品最觸動人心的部分。事實上，在低照度而只有月光的情況下，人眼對藍色光譜的變化更為敏感，《靜月瑩菊》裡不同色度的靛藍近乎完美地呈現了光源與色彩的關係。這種縝密的處理豐富了畫面的光影變化，讓枝葉、花瓣隨我們的目光而靈動，帶領觀者一同回到月下作畫的現場。在常玉的眼中，這與東方僅用單一墨色就能表現萬物質感的技巧是相通的。儘管印象派的莫奈或野獸派的馬蒂斯也曾描繪過夜景或漆黑背景下的花卉，但常玉超脫他們的色彩用法，獨創的風格自然湧現，使筆下的菊花掙脫傳統具象靜物的窠臼而至新的高度。

"The tranquil scenes of nature all bring reward; I enjoy the moods of the seasons with all humankind."

Cheng Hao, Song Dynasty

「萬物靜觀皆自得，四時佳興與人同。」

宋代 程顥



瑰麗綻放：常玉最大尺幅藍枝粉菊

古典中式盆花既是常玉 50-60 年代最具代表性的重要主題，國立歷史博物館藏有六幅，與本件《靜月瑩菊》屬於同一類題材。此外，根據《常玉油畫全集》第一、二冊所收錄，目前已知以孔雀藍描繪枝葉並襯以粉菊的作品，包括本件《靜月瑩菊》僅只有五幅；而已知以靛藍、金黃罕見配色作為背景者，恰好是其中的三幅，此件《靜月瑩菊》正是其中之一。據此我們可以知道，此件《靜月瑩菊》不僅是珍貴的藍枝粉菊，同時還是罕見的藍黃背景，更是五幅中尺幅最大的一件作品，其紀念意義與藝術價值超群不凡，無疑是常玉靜物題材中最出類拔萃的重要作品。

托菊言志：常玉對靜物花卉主題的革新

在眾多花卉裡，特別是菊花，在常玉一生的創作中占據了非常重要的比例。他熱愛觀察自然，從中獲得創作的能量，將其巧妙地融入到作品中。常玉經常從他熟悉的傳統文人生活經驗中取材。此件《靜月瑩菊》不禁令人聯想起傳統的「清供圖」，象徵文人生活的雅趣，寓意「器小雅大」的精神、寄託幸福平安的願望。常玉筆下的菊花，化為了柔美的線條與單純的色彩，讓畫面的抽象性隨著蘊含其中的精神與寓意無限延伸，彷彿開啟一扇讓想像飛馳的窗口，帶領觀者進入他的文人世界。

淬煉色彩：用色與空間佈局

常玉在《靜月瑩菊》中，將盆花與背景置於同一個平面上，以暗示性的手法處理盆花與桌面的承接關係。他並大膽地採用對比強烈的靛藍與橙黃，讓單調的平面頓時轉換為如舞臺般的空間。儘管常玉的作品不乏雙色背景，但靛藍對映橙黃能具有如此絕佳的裝飾性，來自於色彩的互補原理，它們分別在冷暖與輕重之間對比強烈，如同羅斯科的抽象繪畫，給予觀者一種視覺與精神的震撼。在《靜月瑩菊》中，同樣以藍黃對比的背景、簡練的線條及色彩突顯了熟悉的盆花，蘊含著一種含蓄與熱情、寫意與具象兼有的美感。



Left to right 由左至右：

Sanyu, *Chrysanthèmes jaunes* (*Yellow Chrysanthemums*), 1940s, Private Collection.

常玉《瓶菊》1940年代作 私人收藏

Sanyu, *Fleurs dans un pot bleu et blanc* (*Potted Flowers in a Blue and White Jardiniere*), 1950s, Private Collection.

常玉《青花盆與菊》1950年代作 私人收藏

Sanyu, *Vase de chrysanthèmes* (*Vase of Chrysanthemums*), 1940s, Private Collection.

常玉《瓶菊》1940年代作 私人收藏

A Pleasing Spring Presenting Auspiciousness, Mianyi, Qing Dynasty (1636-1912), Collection of National Palace Museum, Taipei.

清 錦德《繪宜春呈瑞》台北 故宮博物院藏

自出機杼：書法線條的動感

常玉自幼學習書法，從小就訓練出對線條的敏銳度，線性的表現構成他作品裡最迷人的部分。此後的油畫創作，常玉也把線條的精神灌注進去，發展出獨一無二的個人風格。當觀者欣賞《靜月瑩菊》時，會看到主幹由同一個平面延伸分岔，不做前後次序的關係，常玉在此把樹枝看作了書法的線條。觀者的視線由下而上，隨著枝葉不斷蔓延向上生長、綻放，如時間的運行，打破了靜止的畫面，賦予一種生氣。周圍平塗留白的壓縮使得線條遊走於畫布上的力量被突顯出來，枝桠的結構粗獷有力，柔軟的嫩葉則搖曳生姿；就像北碑嚴謹的結構，南帖舒暢的性情。

千錘百煉：人生、藝術並臻的晚期突破

經過長年的鑽研，到了 50 年代，常玉已在《靜月瑩菊》中淬煉出了一種非常純粹的藝術形式。觀者看到的是藝術家即詩人，一幅視覺詩形式的藝術作品，涵括了他對東方與西方有關色彩、光影、線條與空間的理解。朱德群盛讚常玉：「我國自古以來追求的詩書畫三絕的境界，常玉已將其混合一體，表現出文人的精神。」常玉畢生最喜歡宋代理學家程顥的詩句：「萬物靜觀皆自得，四時佳興與人同。」經常將它繪於盆景上，這句詩恰如其分地說明瞭常玉的藝術與人生哲學，反映了藝術家透過自然萬物的探索與內在自我的對話，投射出藝術創作的純真。《靜月瑩菊》蘊藏了常玉對自然的讚頌、對故鄉的回憶、對人生的期盼與實現藝術的偉大理想。

27 SANYU 常玉

(CHANG YU, 1895-1966)

Chrysanthèmes blancs (White Chrysanthemums)

signed in Chinese and signed 'SANYU' (lower right)
oil on canvas

73 x 50 cm. (28 ¾ x 19 ⅝ in.)

Painted in the 1930s

HK\$38,000,000-68,000,000

US\$5,000,000-8,800,000

PROVENANCE

Henri-Pierre Roché, Paris, France

Jean-Claude Riedel, Paris, France

Anon. sale, Sotheby's Taipei, 20 October 1996, lot 63

Private collection, Taipei, Taiwan

Acquired from the above by the present owner

LITERATURE

Rita Wong (ed.), *Sanyu Catalogue Raisonné Oil Paintings*, YAGEO Foundation, Lin & Keng Art Publications, Taipei, Taiwan, 2001 (illustrated, plate 78, p. 185).

Rita Wong (ed.), *Sanyu: Catalogue Raisonné: Oil Paintings (Volume II)*, The Li Ching Cultural and Educational Foundation, Taipei, Taiwan, 2011 (illustrated, plate 78, p. 124).

白菊

油彩 畫布

1930年代作

款識：玉SANYU (右下)

來源

法國 巴黎 亨利·皮耶·侯謝

法國 巴黎 尚·克勞德·希耶戴

台北蘇富比 1996年10月20日 編號63

台灣 台北 私人收藏

現藏者購自上述來源

出版

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78圖, 第185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78圖, 第124頁)



The Henri-Pierre Roché label and inventory number on the stretcher on the reverse of *Chrysanthèmes blancs (White Chrysanthemums)*.
《白菊》畫背內框上之侯謝清冊的標識及編號

"Sanyu's works in the 1920s and 1930s are bright, their basic palettes composed light-coloured blocks of white, pink, and yellow.... Whether he paints flowers or animals, they all seem immersed in a faint pink dream. His illusion drops us into the midst of these faint ink marks on his plain white rice paper."

Wu Guanzhong, 'On Sanyu'.



「常玉二三十年代的作品明亮，畫面大都由白、粉紅、赫黃等淺色塊構成主調……無論是人是花是動物，似乎都被浸染在淡淡的粉紅色的迷夢中。迷夢，使人墜入素白的宣紙上渾染的淡淡墨痕中。」

吳冠中〈說常玉〉

In *Chrysanthèmes blancs (White Chrysanthemums)*, dating from the 1930s, Sanyu builds his palette from pastel pink, milky white and light Prussian blue; he outlines the blooming chrysanthemums with brushwork that seems casual and relaxed yet is actually meticulous and precise. The result is a marvelous representation of the first peak of his artistic career, his "Pink Period." Based on the records in Volumes I and II of the Sanyu Catalogue Raisonné: Oil Paintings, Sanyu created over one hundred floral-themed works in the oil medium, his subjects including peonies, lilies, plums, bamboo, lotuses, and chrysanthemums. That chrysanthemums account for nearly half of that number shows the artist's great love and appreciation for this theme. And among the top ten auction records for floral-themed Sanyu works, nine are held by paintings of chrysanthemums, further illustrating the intense market demand for such works. During that period, Sanyu produced only three oils on this "white chrysanthemum" theme, two of which are depicted in a bonsai style, making this *Chrysanthèmes blancs (White Chrysanthemums)* the only one in which the flowers are presented in a vase. The work's fresh beauty and simple elegance embody completely the way Sanyu blended a modern, Western method of modeling form with Eastern freestyle techniques. With this approach he transcended both Eastern and Western painting, creating a new look in oil painting with an intensely personal style.

SUCCINCT BRUSHWORK: THE FREESTYLE WORLD OF EASTERN AESTHETICS

Sanyu's *Chrysanthèmes blancs (White Chrysanthemums)* is an exceptionally simple and pure composition, its nine blooming chrysanthemums exuding pleasing freshness as they reach upward from the vase in graceful balance. Sanyu outlines the stems and petals of the chrysanthemums with a scraping technique, first applying a thick layer of white over the light pink background, then using a scraping tool on the still-wet surface of the canvas. He shows the chrysanthemum stems and leaves intersecting and bending against each other, creating pleasing motion both toward and away from the viewer and injecting the rhythmic motion and suppleness that characterize Sanyu's early works. For the vase he adopts the

most minimalist approach, outlining the body of the vase in an incisive, unbroken line with his brush for a simple and a childlike presentation. The use of line to express the front-to-back context of the still-life scene is seen in Sanyu's *Chrysanthèmes blancs (White Chrysanthemums)*. In Xi Dejin's description of a visit to Sanyu's studio, Sanyu told him that he had been inspired by Wu Changshuo's floral paintings, but preferred a flatter arrangement on the canvas, and he referred to ancient Chinese porcelains for the vases and flower pots that appear in his paintings (Sanyu: An Old Chinese Painter's Lifetime of Obscurity in Paris; Lion Art Monthly, May 1975). Sanyu's *Chrysanthèmes blancs (White Chrysanthemums)* borrows from Wu in eschewing pure realism in favor of a delightful, freehand style that suggests Chinese brush and ink work. With his great simplification of line, form, and composition, Sanyu embraces Western modeling of form and its compositional division of the canvas, but the result evokes even more of the purity and emotional reserve typically associated with the spirit and aesthetics of the East.



Qing Dynasty (1636–1912), *Vase with Light Pink Glaze*, Collection of The Palace Museum, Beijing, China
清 (1636–1912) 淡粉釉瓶 中國北京 故宮博物院藏



Claude Monet, *Waterloo Bridge, effet de brouillard*, 1903, Collection of Hermitage Museum, St. Petersburg, Russia
 克洛德·莫奈《霧中的滑鐵盧橋》1903年作 俄羅斯 聖彼得堡 國家隱士廬博物館藏

THE PINK PERIOD: AN EXPLORATION OF COLOUR AND LIGHT SOURCES

Wu Guanzhong once described Sanyu's works from the 1920s and 1930s as "immersed in a faint pink dream"; this *Chrysanthèmes blancs* (*White Chrysanthemums*) perfectly embodies his way of weaving a romantic and intoxicating dream out of colour. Based on current published records, the earliest of Sanyu's Pink Period paintings dates from 1929; *Chrysanthèmes blancs* (*White Chrysanthemums*), dating from the 1930s, is a representation from the period in which Sanyu explored the possibilities of that hue. Here, pink no longer merely outlines or sets off flowers and leaves, but instead is the primary colour that sets the tone of the entire canvas. Adopting a very limited palette of romantic pink, warm milky white and tranquil deep blue, it is Sanyu's pink that occupies the largest area; both the background and the body of the vase emerge in this pink, which produces the painting's sense of breadth and openness. Looking closely, we become aware of layering in the pink background, which has faint touches of white pigments, somewhat like the blooms of colour that spread when xuan paper contacts ink, and imbues his pink color with extra implications in the feeling of the different layers. This expressive technique also suggests light slowly permeating through the canvas, or fleeting lights and shadows that surround the viewer in a romantic, dreamlike world. While different from Impressionism, with its exploration of the fleeting, shifting colours and hues of a landscape, this shifting light evokes similar feelings. The artist carried out his study of pink hues through the special textural feel of oils, establishing his own interpretation of Western theories regarding colour and light sources. In his pink tones, Sanyu refined the ability to express light sources that only oils have, and further enriched the tradition of monochromatic painting.

INGENIOUS COMPOSITION: HIGH HARMONY OF IMAGE AND SPACE

The composition of *Chrysanthèmes blancs* (*White Chrysanthemums*) sets the vase and flowers along its vertical axis, replacing Sanyu's typical blue and white jardinières with a tall vase, leading the viewer's eye naturally to the white chrysanthemums at the top. The flowers, their leaves, and the upward-reaching buds express spatial uplift and the impetus toward life and growth. The dark blue desktop becomes Sanyu's horizontal axis, extending the painting's visual centre broadly toward both left and right, and even to the imaginary space beyond the canvas, greatly heightening its abstract quality and coloristic tension.

THE CHRYSANTHEMUM AS SYMBOL: A RARE SOURCE AND SIGNIFICANT COLLECTION HISTORY

Since ancient times, the chrysanthemum has been a symbol against which Chinese literati and scholars measured themselves; in traditional Chinese culture, the plum, orchid, chrysanthemum, and bamboo were deemed "the four gentlemen." The chrysanthemum's appeal lay not in gaudy color but in its quiet, delicate beauty and in blooms that can endure the frost, which made them a symbol of high moral character and outlook. Chrysanthemums were not just the subject that appeared most often in Sanyu's floral works, they did so throughout his career, suggesting that they reflected in some way the artist's own condition. Perhaps by painting chrysanthemums he was recounting his own experience in a foreign country, which required him to stand proudly and maintain his own creative ideals, and to remain unbowed by the demands of reality or the mundane



Sanyu, *Lotus blanc (White Lotus)*, 1930s, private collection.
常玉《白蓮》1930年代私人收藏



Sanyu, *Tulipes (Tulips)*, 1930s, private collection.
常玉《鬱金香》1930年代私人收藏



Sanyu, *Vase de fleurs (Vase of Flowers)*, private collection.
常玉《瓶花》私人收藏

"Only repeated viewings allow us to really appreciate the truthfulness and the rigor embodied in Sanyu's conceptions. He understands how to project the flavor and essence of his subjects through the most unexpected means."

Johan Franco, 'Introduction to the 1933 Dutch exhibition catalogue'.

只有在反覆欣賞以後，才能體會蘊含在其意境中的真誠與嚴謹；他知道如何以意想不到的手法描繪物體的精髓和趣味。

Johan Franco 約翰·法蘭寇 (1932年，荷蘭展覽目錄引言)

world around him. *Chrysanthèmes blancs (White Chrysanthemums)* was first collected by the well-known French collector and literary figure Henri-Pierre Roché. Roché first made Sanyu's acquaintance in 1929, after which he collected a great many of his works and further provided both financial sponsorship and continuing encouragement. The result was that Sanyu created over a hundred works in just a few short years; that is, nearly half of his entire oeuvre was produced during the period of his association with Roché. The stretcher on the reverse of *Chrysanthèmes blancs (White Chrysanthemums)* bears

Roché's label and inventory number, indicating its collection history and the important status Roché gave the work. That original frame has been preserved to this day, highlighting the era in which the painting originated and its historical significance. *Chrysanthèmes blancs (White Chrysanthemums)* later became part of the collection of Jean-Claude Riedel, and has remained in a private collection since its sale at auction in 1996. Today, 25 years later, it is a truly rare and valuable event to see this matchless work reappear at this season's Christie's sale.

創作於1930年代的《白菊》以浪漫的粉紅、溫婉的乳白及靜穆深邃的黛藍為主調，並運用看似率意隨性但縝密精穩的筆法勾勒出盛開中的菊花，是常玉開創藝術生涯第一個高峰——「粉紅時期」的精彩代表作。據《常玉油畫全集》第一、二冊記載，常玉共創作約百幅以花卉為主題的油畫，舉凡牡丹、百合、梅、竹、荷、菊無不成為其筆下的描繪對象，而在諸多的花卉題材中，菊花則佔了花卉作品近一半的數量，可見藝術家對該題材的鍾愛與重視。現時的常玉花卉題材十大拍賣紀錄中，菊花穩佔九席，足證市場對於此題材的殷切渴求。常玉於該時期僅創作三幅以「白菊」為題材的油畫，其中兩幅採用盆景形式描繪，而《白菊》則是唯一一幅以瓶花方式呈現的作品，風格清麗淡雅，充分體現常玉揉合西方現代造型觀念與東方式的寫意美學，由此超越東西方藝術繪畫，形成極具個人特色的油畫新貌。

簡練筆法：東方美學的寫意境界

《白菊》畫面極為簡潔純粹，九朵綻開的菊花清麗宜人，擺放高低疏密有致。常玉以刮畫方法，在淡粉紅的背景中先以粉白油彩厚塗，再以刮筆在未乾透的顏料表面勾勒出菊花花瓣和枝葉的輪廓線，呈現枝梗和葉塊交相穿插，互相牽引，使之形態凸凹有致，為整體畫面增添了不少韻律感與靈動性，是常玉早期作品的特色。花瓶採用極簡主義的畫法，僅僅以畫筆勾勒出瓶身的線條，一氣呵成的筆法將物象的渾樸稚拙表現得淋漓盡致。據席德進描述，有一次他去拜訪常玉的畫室，從他口中得知原來常玉是受吳昌碩的花卉畫啟發，再經過自己的安排，以平面化的方式表現出來，而花瓶、花盆則都是參考中國古代的瓷器。（〈一生沉沒在巴黎的中國老畫家－常玉〉席德進《雄獅月刊》1971.05）常玉的《白菊》借鏡吳老作畫狀物不求寫實，酣暢淋漓的大寫意筆墨形式，以最簡括的線條、造型和構圖，並揉合西方的造型特徵及平面分割的構成規律，表達一種更為純淨、含蓄內斂的東方精神與美感聯想。

「粉紅時期」：光源色彩的探索

吳冠中曾形容常玉在二、三十年代的作品就像是「被浸染在淡淡的粉紅色的迷夢中」，而《白菊》正正體現了他如何透過色彩的運用，交織了一場浪漫醉人之夢。根據現有出版記錄，「粉紅時期」油畫作品最早可追溯至1929年，《白菊》創作於1930年代，是常玉1930年代鑽研粉紅色彩時期的代表作。粉紅不再是勾勒花葉的襯托色彩，而是定調畫作的主要顏色。常玉以最低限的色彩選擇，僅用淡粉紅、乳白與黛藍三種顏色，其中又以淡粉紅之鋪色佔了最大面積，瓶身與背景均浮現於一大片淡粉紅色彩之中，形成遼闊感。若細看，便可察覺背景粉紅色調其實有不同層次，隱隱若若透出一些白色的油彩，彷彿是宣紙遇到水墨後化開的暈染效果，表現出色彩的意韻與層層交疊的層次感。這種表現方式亦同時令畫面看似有光正慢慢滲透了出來，形成一種浮光掠影，將觀者引進如夢境般浪漫動人的世界，這與印象派透過對光與色的探討，渲染物象和景觀微妙的色彩變化有異曲同工之妙。藝術家以油彩特有的質感肌理實踐其對粉紅色的考究，在西方繪畫理論光源與色彩的討論建立他自己的詮釋，以粉紅色進一步琢磨唯獨油彩可以表現的光源，豐富了單色繪畫的脈絡。

佈局巧妙：物象與空間的高度契合

而在在構圖上，《白菊》採直立式，利用瓶花作為畫面的垂直主軸，以高身花瓶取代青花盆，自然帶動觀賞點至畫面上方的白菊，而瓶花、其枝葉和向上生長的蓓蕾，則表現一種空間上揚和生機動力。常玉以黛藍色的桌面作為畫面水平主軸，把視覺的中心及廣度向左右、乃至畫面以外的想像空間延展開去，使畫面的抽象性與色彩張力無盡延伸。常玉巧妙地把空間線條的象徵含義透過感性與形象化的靜物造型呈現出來，令人聯想到亨利·馬蒂斯，唯常玉更著重線條來勾勒物象和塑造空間，並使之彼此諧和。《白菊》採用直立式構圖，這種高明的空間處理擴闊物象所帶給觀者的想像空間，加深物象的感性造型，這也是常玉構想《白菊》造型的獨到之處。

托菊言志：極具收藏史意義的珍罕來源

自古以來文人雅士皆有借菊自況之風氣。在中國傳統文化之中，梅、蘭、菊、竹乃是「四君子」，菊不以嬌艷姿色取媚，清秀神韻，凌霜盛開，一直是仁人君子自許的高尚情操的象徵。「菊花」不但作為常玉創作數量最豐富的花卉題材，更橫跨常玉整個創作生涯，令人聯想到藝術家或引以自況，彷彿也想藉由描繪菊花訴說即使身處異鄉，依然要堅持自己的創作理念，不為世俗或現實而低頭的傲人風骨。《白菊》最早由法國著名文人及收藏家亨利·皮爾·侯謝(Henri-Pierre Roché)收藏。侯謝於1929年結識常玉，自此不但收藏了大量常玉的作品，更通過經濟上的贊助和不斷的鼓勵，令常玉在短短數年間創作過百幅油畫，也就是常玉藝術生涯中將近一半的作品，都是與侯謝合作期間完成的。《白菊》之畫背內框均留有對應侯謝清冊的標籤及編號，說明了作品的收藏歷史和重要地位。畫作原框皆保存至今，凸顯了此件作品的時代背景與歷史意義。此作之後進入尚·克勞德·希耶戴(Jean-Claude Riedel)收藏，並於1996年經拍賣後一直由私人藏家收藏，25年後重現於佳士得本季春拍，華宴絕代，著實珍貴難得。



Wu Changshuo, Chrysanthemum, ink and colour on paper, painted in 1903. Collection of National Palace Museum, Taipei.
吳昌碩《菊》1903年作 台北 國立故宮博物院藏

常玉單色繪畫的流變

Development of Sanyu's Monochromatic Paintings

Chrysanthèmes blanches
(White Chrysanthemums)
《白菊》



1929. Private Collection.
1929年私人收藏

Lys dans un vase blanc
(Lilies in a White Vase)
《白瓶內之海芋》



1929. Private Collection.
1929年私人收藏

Vase de chrysanthèmes
(Vase of Chrysanthemums)
《瓶菊》



1930s. Private Collection.
1930年代私人收藏

Corbeille de fleurs
(Basket of Flowers)
《粉底花籃》



1930s. Private Collection.
1930年代私人收藏

Deux Chrysanthèmes roses dans un vase transparent
(Two Pink Chrysanthemums in a Clear Vase)
《瓶中粉紅菊》



1930s. Private Collection.
1930年代私人收藏

Chrysanthèmes dans un vase blanc
(Chrysanthemums in a White Vase)
《白瓶粉菊》



1930s. Private Collection.
1930年代私人收藏

Chrysanthèmes rouges dans un vase blanc
(Pink Chrysanthemums in a White Vase)
《白瓶粉紅菊》



1931. Private Collection.
1931年私人收藏

Deux roses dans un vase chinois
(Two Roses in a Chinese Vase)
《中國花瓶中玫瑰》



1931. Private Collection.
1931年私人收藏



28 CHU TEH-CHUN 朱德群

(ZHU DEQUN, 1920-2014)

Accord parfait (Perfect Harmony)

signed in Chinese and signed 'CHU TEH-CHUN',
dated '07' (lower right); titled 'Accord Parfait', signed in
Chinese and signed 'CHU TEH-CHUN', dated '2007' (on
the reverse)

oil on canvas

130 x 190 cm. (51 $\frac{1}{8}$ x 76 $\frac{3}{4}$ in.)

Painted in 2007

HK\$7,000,000-12,000,000

US\$910,000-1,600,000

PROVENANCE

Marlborough Gallery, Madrid, Spain

Anon. Sale, Ravenel Taipei, 4 June 2017, Lot 318

Acquired at the above sale by the present owner

The authenticity of the artwork has been confirmed by Fondation
Chu Teh-Chun, Geneva. If a certificate has not already been
issued, a certificate of authenticity can be requested by the
successful buyer.

EXHIBITED

Madrid, Spain, Marlborough Gallery, Chu Teh-Chun Pintura
reciente, November 2007 - January 2008.

Taipei, Taiwan, National Museum of History, Chu Teh-Chun 88
Retrospective, September - November 2008.

LITERATURE

Marlborough Gallery, Chu Teh-Chun, exh.cat., Madrid, Spain,
2007 (illustrated, p. 6).

National Museum of History & Thin Chang Corporation, Chu
Teh-Chun 88 Retrospective, exh.cat., Taipei, Taiwan, 2008
(illustrated, p. 255).

和諧之音

油彩 畫布

2007年作

款識：朱德群 CHU TEH-CHUN 07 (右下);
"Accord Parfait" CHU TEH-CHUN 朱德群
2007 (畫背)

來源

西班牙 馬德里 瑪博洛畫廊

台北 羅芙奧 2017年6月4日 編號318

現藏者購自上述拍賣

此作品已經日內瓦朱德群基金會鑑定 如果作品尚未附保
證書，買家可向基金會申請

展覽

2007年11月至2008年1月「朱德群近作展」西班牙
馬德里 瑪博洛畫廊

2008年9月至11月「朱德群88回顧展」台灣 台北 國立
歷史博物館

出版

2007年《朱德群》展覽圖錄 西班牙 馬德里 瑪博洛畫廊
(圖版，第6頁)

2008年《朱德群88回顧展》展覽圖錄 台灣 台北 國立
歷史博物館及馨昌股份有限公司 (圖版，第255頁)



“When I paint, I feel urges that are powerful beyond words, as long as there’s canvas before me, my senses will swell and spill over.”

Chu Teh-Chun

「我作畫時，有些是不能言傳的衝動，只要面對畫布，感性便充滿起來。」

朱德群

While natural imagery such as streams, starry nights, and forests do appear occasionally in his later works, Chu’s focus at this point in his life was on the harmony of colours, and the delicate strokes in *Accord parfait* (*Perfect Harmony*) depict a rhythmic and energetic dance of colours, with the wafers of yellow, orange, and teal commingling to show off their vigour as well as contented joy. By this period, colourful spectrums had replaced the sense of isolation that characterised Chu’s early-mid period, and the elegance on display here reminds one of the sprightly colours of Fauvists and Impressionists like Cézanne (1839-1906) and Renoir (1841-1919), celebrating the artist’s individuality and liberty.

Chu noted that “Kandinsky’s creation of abstract art drew inspiration from Cézanne theories on painting, which in turn came from musical expression.” The musicality of Chu’s work is on full display in *Accord parfait* (*Perfect Harmony*): the sonata of light, shadows, and rhythm on the canvas takes abstract art pioneer Kandinsky’s (1866-1944) reverence for music and takes it to the next level. Much like in the artist’s large scale abstract oil painting *Symphonie festive*, created for the Shanghai Opera House, Chu’s flowing and rich brushstrokes are married with dynamic cadence in *Accord parfait* (*Perfect Harmony*), reflecting his search for the utopian ideal of abstract art.

雖然流水、夜空、森林等自然景象在於後期創作偶有出現，但此時的朱德群更關注色彩和諧的調配，於《和諧之音》的畫布上以輕巧的筆觸，藉由富有韻律般舞動的艷彩細片，黃的、橙的、綠的，呈現活力充沛的音樂性、或平和寧靜的快樂。此時五彩繽紛的色譜取代早中期的孤獨感，其細膩優雅的氣氛令人聯想到塞尚（1839-1906）、雷諾瓦（1841-1919）等法國野獸派、印象派大師對活潑顏色的運用，獨立且自由。

朱德群曾說：「康丁斯基創立抽象畫派，觀念來自塞尚的繪畫理論，起於音樂形式的表達。」其藝術的音樂性於《和諧之音》表露無遺：畫布上奏鳴曲般的光影旋律，把抽象藝術之父康丁斯基（1866-1944）對音樂的推崇帶至更高境界。一如畫家為上海大劇院創作的巨幅抽象油畫《復興的氣韻》般，他以流暢豐盈的運筆與千變萬化的韻律，在《和諧之音》中尋找抽象藝術的完美理想的典型。



Pierre Auguste Renoir, *Woman at the Garden*, 1873, Private Collection
皮耶·奧古斯特·雷諾瓦《花園中的女人》1873年作 私人收藏



Wassily Kandinsky, *Composition VI*, 1913, Hermitage Museum, Saint Petersburg, Russia
瓦西裡·康定斯基《構圖六》1913年作 俄羅斯 聖彼得堡 隱士廬博物館



29 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

Marais (Marsh)

signed in Chinese, signed and dated 'ZAO 56' (lower right),
signed, titled, dated and inscribed 'ZAO WOU-KI Marais'
1956 92 x 86 (on the reverse)
oil on canvas
86 x 92 cm (33⁷/₈ x 36¹/₄ in.)
Painted in 1956

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

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

PROVENANCE

Galerie de France, Paris, France
Private Collection, Paris, France
Private Collection, Europe
Private Collection, France
Private Collection, Europe

This work is referenced in the archive of the Fondation Zao Wou-Ki

EXHIBITED

Saragossa, Spain, Centro de Exposiciones y Congresos de Ibercaja,
Zao Wou-Ki Retrospectiva, March-April 1995.
Kaoshiung, Taiwan, A Retrospective of Zao Wou-Ki, January-April
1996.
Hong Kong, Museum of Art, Infinite Image and Space. A
Retrospective of Zao Wou-Ki, May-July 1996.
Montpellier, France, Musée Fabre, Zao Wou-Ki. Hommages, April-
August 2004.
Fécamp, France, Palais Bénédicte, Zao Wou-Ki. Paysages
intérieurs, 1947-2004, February-June 2005.
Issoudun, France, Musée de l'Hospice Saint-Roch, L'homme des
deux rives. Zao Wou-Ki Collectionneur, June-December 2016.

LITERATURE

Centro de Exposiciones y Congresos de Ibercaja, Zao Wou-Ki
Retrospectiva, exh. cat., Saragossa, Spain, 1995 (illustrated, plate 3,
p. 13)
Kaoshiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki,
exh. cat., Kaoshiung, Taiwan, 1996 (illustrated, p. 120).
Hong Kong Museum of Art, Urban Council of Hong Kong, Infinite
Image and Space - A Retrospective of Zao Wou-Ki, exh. cat., Hong
Kong, 1996 (illustrated, plate 28, p. 91).
Musée Fabre, Zao Wou-Ki. Hommages, exh. cat., Montpellier,
France, 2004 (illustrated, plate 41, p. 56).
Palais Bénédicte, Zao Wou-Ki. Paysages intérieurs, 1947-2004,
exh. cat., Fécamp, France, 2005 (illustrated, p. 17).
Musée de l'Hospice Saint-Roch, L'homme des deux rives. Zao Wou-
Ki Collectionneur, exh. cat. Issoudun, France, 2016 (illustrated, p.
251).
F. Marquet-Zao & Y. Hendgen (ed.), Flammarion, Catalogue raisonné
des peintures Zao Wou-Ki Volume 1 1935-1958, Paris, France, 2019
(illustrated, plate P-0274, p. 221 & p. 318).

九皋

油彩 畫布
1956年作
款識：無極 ZAO 56 (右下)；ZAO WOU-KI Marais
1956 92 x 86 cm (畫背)

來源

法國 巴黎 Galerie de France
法國 巴黎 私人收藏
歐洲 私人收藏
法國 私人收藏
歐洲 私人收藏

此作品已登記在趙無極基金會之文獻庫。

展覽

1995年3月-4月「趙無極回顧展」西班牙 薩拉哥斯 Ibercaja
國會展覽中心
1996年1月-4月「趙無極回顧展」台灣 高雄 高雄市立美術館
1996年5月-7月「無極意象：趙無極回顧展」香港 香港藝術
館
2004年4月-8月「趙無極：致敬」法國 蒙彼利埃 法布爾
博物館
2005年2月-6月「趙無極：內在山水 1947-2004」法國
費康 本篤會大殿博物館
2016年6月-12月「趙無極收藏」法國 伊蘇丹 聖-洛克中心
博物館

出版

1995年《趙無極回顧展》展覽圖錄 西班牙 薩拉哥斯
Ibercaja國會展覽中心 (圖版，第3圖，第13頁)
1996年《趙無極回顧展》展覽圖錄 台灣 高雄 高雄市立美術
館 (圖版，第120頁)
1996年《無極意象 - 趙無極回顧展》香港 香港藝術博物館
(圖版，第28圖，第91頁)
2004年「趙無極：致敬」展覽圖錄 法國 蒙彼利埃 法布爾
博物館 (圖版，第41圖，第56頁)
2005年《趙無極：內在山水 1947-2004》展覽圖錄 法國
費康 本篤會大殿博物館 (圖版，第17頁)
2016年《趙無極收藏》展覽圖錄 法國 伊蘇丹 聖-洛克中心
博物館 (圖版，第251)
2019年《趙無極油畫全集 第一冊 1935-1958》F.
Marquet-Zao 與 Y. Hendgen 編輯 法國 巴黎 Flammarion
出版 (圖版，第P-0274圖，第221及318頁)

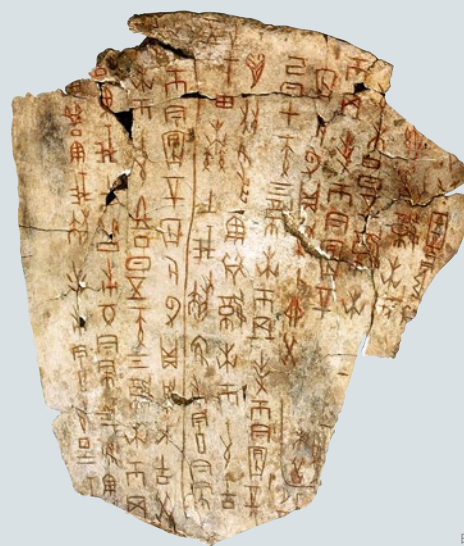


Oracle-bone characters, the earliest known form of Chinese writing, were developed from the pictograms found in the ancestral murals. Pictographic characters had undergone a series of simplification since the Xia, Shang and Zhou Dynasty. It gradually developed into clerical, seal, cursive, semi-cursive and regular script. Not only does such progress witness the dynasty change in Chinese history, it also passes on national, familial and personal memories from generation to generation. With a truly intuitive and simple rustic symbolic form, oracle-bone script, for humanity in its primordial state, represents the beginning of civilization, a sheer display of artistry, which emanates painting and calligraphy have their common source.

After moving Paris in 1947, Zao Wou-Ki immersed himself in an exploration of the technique of Western oil painting, while he continued on his quest to trace the tradition of Chinese art. In 1954, Zao discovered the key to unearthing the Eastern spirit—the oracle-bone script. He re-examined this ancient writing system from the perspective of aesthetic form and deconstructed it with unprecedented artistic insight, transforming it into visual symbols that flow in his paintings. Riding on the immense spiritual power of writing, his work returns to the common source of painting and calligraphy and probes into the pulse of the cosmos and nature. It marks the start of the oracle-bone period that is of immense artistic and historical significance in his career.

When Zao Wou-ki created *Swarm* in 1956, he already had a firm grasp of incorporating writing into painting. This painting differs from his other works from the early oracle-bone period that emphasize hard and intense brushwork and the form of characters. In *Swarm*, the characters and the layered backdrop converge and accentuate one another; the textual symbols seem to fade into formlessness, as they roam the canvas in oracle-bone script like lines, which allude to the pictographic origin of the script. In a departure from his minimalist palette, Zao used different colours to render the characters in the painting. Apart from sienna-coloured lines, there are traces of oracle-bone characters in ivory and light pastel. These plain, elegant and colourful characters seem to be afloat in a poetic space on the canvas, drifting between a classic vigour and an ephemeral beauty. The intricate lines morph between hints of dispersion, flow and pauses, creating a visual rhythm that is vibrant, resonant and dazzling.

During the oracle-bone period, Zao Wou-ki tended to name his works with titles that possess a narrative element, such as *Traversee des Apparences*, *Hommage a Tou Fou*, and *Water Music*. These poetic or thought-provoking titles embody narrative connotations, and they illuminate his attempt to turn inspiration from poetry, literature or music into forms of painting.



甲骨文龜甲
Oracle Bone

The inspiration for *Swarm* might have come from the poem “Cranes Cry” from “Minor Odes of the Kingdom” in *The Book of Poetry*: “Cranes cry from the nine marshbanks and their voices are heard in the wilderness.” The nine marshbanks refer to the swarm. The swarm has been a metaphor for an infinite territory in poetry and literature since the classical era; it brings to mind boundless tidelands that traverse deep and shallow waters where birds and fish thrive. In “Cranes Cry”, the poet hears the cranes’ cries soaring from above the marshbanks and across the wilderness, which symbolizes how humans must have an expansive mind in order to discover the greater world. In *Swarm*, Zao Wou-Ki rendered the backdrop in layers of grey brown washes and adorned it with touches of light blue that collide with intricate textual symbols, while the composition evokes a tremendous realm. When viewed from a distance, the painting recalls the chaos of the birth of the world; upon a closer look, it encompasses all that exists in the world and its endless vitality.

Compared to his other works from the same period that centre on a narrative subject, *Swarm* forsakes solemn colours and striking visual contrast for a seemingly serene space that unfolds in more delicate textures and subtle arrangements of colours. The oracle-bone symbols resemble distant and forgotten memories from the dawning of the cosmos. Employing the Western medium of oil paint, the artist gave a new interpretation to the transcendent state of emptiness that Laozi describes in *Tao Te Ching*: “Loud is its sound, but never word it said; A semblance great, the shadow of a shade.”



Detail of the present lot 拍品局部

甲骨文是目前所知中國最古老的文字，從遠古先民的壁畫中逐步被簡約化，不斷歸結、凝練、演變所誕生的符號系統，字體以象形為主，自古老的夏商周王朝，歷經千年漫長的書法演進，隸、篆、草、行、楷之傳承與變化，記錄了中國歷史的改朝換代及塵世間的物換星移，更是串聯勾勒出了國族、家族以至個人代代相傳的記憶版圖。源始於圖像，甲骨文在洪荒混沌的紀元，不僅以最直觀真切而又質樸的符號形式，承載著千古文明的初始，更為中國美術中「書畫同源」的傳統，植入了盤根若磬的美學基因。

1947年趙無極遷居巴黎，開始深入研習西方油畫的表現技法的同時，始終堅持追索中華藝術傳統。1954年，在中國文物的篆刻銘文上，趙無極找到了開啟東方精神性的鑰匙—甲骨文。他從美學造型的觀點重新審視這一最古老的文字系統，史無前例地將之拆解，化作流動的視覺符號，融入畫中。挾同文字巨大的精神力量，他的創作回歸到書畫同源之開端，直探宇宙自然的生命律動，開啟了其藝術生涯中極富藝術史意義的甲骨文時期創作。

1956年趙無極繪製《九皋》一作時，已對文字入畫這一形式駕輕就熟。與甲骨文時期初期硬朗、粗糲、著重字型的作品不同，《九皋》畫面中的字元與層疊背景相輔相生，文字符號幾已幻化無形，僅留似甲骨文般的線條在畫布上隨興遊走，仿若還甲骨文與圖像本源。而一向用色精簡的趙無極，還罕見地使用多種色彩來勾勒字型，除常用的赭石色線條，還隱隱可見象牙白、淡粉色的甲骨文符號，這些素雅、清麗的多彩文字仿若懸浮於畫布的詩意空間中，或勁健古拙或疏朗清秀，紛雜的線性造型在疏散、連續、停頓的多重對應變化間，營造了一種視覺上的節奏感，恰似跳躍的音符，流淌出令人炫目的旋律與節奏。

甲骨文時期的趙無極，習慣為自己的作品加上一些敘述性標題，如《穿越表像》(Traversee des Apparences)，《向杜甫致敬》(Hommage a Tou Fou)，《水之音》(Water Music)；這些標題充滿了詩意或引人遐思的敘事暗示，充分顯示趙無極在該時期試圖將詩詞、文學或音樂所帶來的靈感啟發轉化於繪畫形式的企圖心。

《九皋》一作，靈感或源於《詩經·小雅》中《鶴鳴》一篇，「鶴鳴於九皋，聲聞於野」，九皋即為沼澤之意。沼澤自古以來便是詩歌文學中一種意義無窮的意象，看似無垠的灘塗，其中有深有淺，有鳥有魚，生機盎然。《鶴鳴》中的詩人聽到鶴鳴之聲從遼闊的沼澤上空傳來，聲震四野，借喻人需要超曠的心胸來發現寬闊的世界。趙無極在《九皋》中使用層層渲染的灰褐色背景，點綴以星點水藍，與細密綿綿的文字符號交織，構成一片恢弘氣象：遠觀時勝似大地誕生之初一片混沌，近看實則包羅萬象，潛藏著無限活力。

相較於同時期其它帶有敘事主題的作品，《九皋》揚棄了深沉濃重的色彩以及強烈的視覺對比，營構了一個看似靜態卻更具層次、色彩鋪陳更細膩的空間，而那些甲骨符號，就似其間回蕩著的盤古太初被遺忘的遙遠記憶，以源於西方的油彩為媒材，重新演繹老子在道德經中所言「大音希聲，大象無形」至高的虛空境界。



Water Music, Painted in 1956-1957, Price realized 32,910,000
Artwork: © 2021 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《水之音》1956-1957年香港佳士得 2013年5月25日編號3205
成交價：32,910,000 港元



Claude Monet, The Water Lilies - Setting Sun, 1920-26, Musée de l'Orangerie, Paris, France.
克勞德·莫奈《睡蓮—日落》1920-1926年作 法國巴黎橘園美術館藏

30 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

Sans titre (Untitled)

signed in Chinese, signed and dated 'ZAO 1948'
(lower left); signed, titled, dated and inscribed 'ZAO
Wou-Ki 30,50 x 40,50 1948' (on the reverse)
oil on canvas laid on board
30.5 x 40.5 cm (12 x 16 in.)
Painted in 1948

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

US\$500,000-750,000

PROVENANCE

Private collection, Europe (acquired directly from the
artist)

Acquired from the above by the present owner

This work is referenced in the archive of the Fondation
Zao Wou-Ki.

LITERATURE

Pierre Daix, Editions Ides et Calendes, Zao Wou-Ki,
L'œuvre 1935- 1993, Neuchatel, Switzerland, 1994
(illustrated, p. 62).

F. Marquet-Zao & Y. Hendgen (ed.), Flammarion,
Catalogue raisonné des peintures Zao Wou-Ki
Volume 1 1935-1958, Paris, France, 2019 (illustrated,
plate P-0045, p. 63 & p. 270).

無題

油彩 畫布 裱於板

1948年作

款識：無極ZAO 1948 (左下)；ZAO Wou-Ki
30,50 x 40,50 1948 (畫背)

來源

歐洲 私人收藏 (現藏者直接得自藝術家)

現藏者購自上述來源

此作品已登記在趙無極基金會之文獻庫

出版

1994年《趙無極：1935-1993作品》Pierre Daix 著
瑞士 納沙泰爾 Editions Ides et Calendes出版 (圖版，
第62頁)

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-0045圖，第63及270頁)



Paul Cézanne, *House in Provence*, 1886-1890, Indianapolis Museum of Art,
Indianapolis, USA

保羅·塞尚《普羅旺斯的小屋》1886-1890年作 美國 印第安納波利斯
印第安納波利斯藝術博物館

“After my arrival in Paris, I decided to stop
painting in ink; I do not want to indulge in
the Chinese taste.”

Zao Wou-ki, *Self-portrait*, p. 47

「到了巴黎之後，我決定不再畫水墨，我不願搞中國
趣味」

趙無極《自畫像》第 47 頁





1945

It was a bright and chilly day in February, 1948. Zao Wou-ki and his wife boarded Andre Lebon, a French liner departing from Shanghai. They bid farewell to their whole family and embarked on a journey to Paris, where Zao would begin his new chapter in his artistic endeavour. Incidentally, this is very same liner that carried Lin Fengmian to the same city in 1913. After 36 days, Zao arrived in France. In this cultural hub that attracted many eminent artists from around the globe, Zao would break ground with his new vision. *Untitled*, painted in 1948, was precisely one exemplar from his earlier years in France. One senses in this painting, behind all its dynamism, the artist's deepest longing through the medium of oil. But it might well mark the early days of his new flaming passion; as a matter of fact, one discerns elements that would later feed into his mature painting theory that encompasses Chinese and Western ideals in the following decades. Works from his early French years are extremely rare and this 1948 painting has never even appeared in the market. It is therefore no exaggeration to say that this is one of the most significant early Zao Wou-ki paintings to come out in recent years.

On the first day on the French territory, after leaving his luggage, Zao wasted no time and rushed immediately to the Louvre. The first encounter with some of the greatest Western masters in the museum must have been life-transforming, as it was at that moment that the young artist proclaimed that he "no longer wanted to be a Chinese painter". According to later personal recollections, Zao was indeed overwhelmed by the epoch-defining works there at the time: "I was absolutely astonished by these Fauvists. Their colour treatment gives rise to the pictorial space; these are some of the boldest and wildest colours. Surrounded by the Cubist paintings, I almost completely lost my mind also. The dissected movement, cut-up surface, deconstructed space—I didn't even know that one could depict space in such diverse manners and that a painting could be this multi-dimensional. How wonderful!"

Along this line of the artist's own description, one can further appreciate the myriad pictorial elements within this painting. The four houses are delineated in simple but audacious geometric forms and lines, alluding not only to Cezanne's revolutionary structuralist approach, but also to Picasso's Cubist exploration. Every single brushstroke carves deep into the canvas, laying the foundation for Zao's later symbolic Oracle Bone series. As for his colour treatment, the artist experimented with thick paint and light wash that together pictorialize the soft meadow in the village and the sky above. Encircling the picture is a swirling ring of intense energy. Constantly oscillating between the dense and the light, this ink-like misty ring-band serves to tell the many untold stories originating in the mountainous village. As such, *Untitled* can be seen a pioneering exemplar, an early mediation of Zao's later iconic paintings that fuse our great Eastern and Western traditions.



Willem de Kooning, *Untitled VIII*, 1977, Christie's New York, 12 Nov 2013, Lot 37, Price Realized: USD 32,085,000

Artwork © The Willem de Kooning Foundation / Artists Rights Society (ARS), New York and DACS, London 2021

威廉·德庫寧《無題 8》1977 年作 佳士得 紐約 編號 37 成交價：32,085,000 美元

1948 年二月的一天，上海天氣晴朗而冷冽，趙無極與妻子乘上 [安德樂朋] 號海外遊輪，在全家人的送別下從此踏上遠赴巴黎求學之旅。巧合的是，這艘遊輪當年也載著林風眠在 1913 前往巴黎。36 天后，趙無極踏上法國的土壤，當時亦為世界文化交流的交匯中心，從此義無反顧一步步開創了自己的時代。而《無題》一作，正是作於趙無極赴法的初年 - 1948 年，我們在此畫中感受 28 歲的趙無極那對油畫最原始的摸索，跳動著熾熱的一顆初心，甚至在此畫中已隱隱看出其後幾十年融貫中西的繪畫哲學。趙無極抵法初年作品在市場上極難覓得，而此作更是首次現身市場，是近年來出現的重要趙無極早期作品。

趙無極初抵法國第一天，剛放下行李就馬不停蹄趕往盧浮宮，他沉浸在這個西方藝術的頂級殿堂暗暗下定決心「不再做中國畫家」。在回憶錄中他絲毫不掩飾初見西方經典原作時，那種頭腦風暴的酣暢淋漓：「野獸派著實讓我大吃一驚。它的空間完全是由顏色的處理中產生的，色彩產經，且用得強力粗野。置於立體派更使我傻了眼，它解析動作，分割平面，解構了空間。我從不知道空間可以如此豐富，繪畫可以如此表現多度次元，真是不可思議！」

我們循著這個脈絡觀賞此畫作，畫面主題四棟房子用粗獷線條，使用簡單幾何平面簡單有力勾勒而成，隱喻著塞尚結構主義的開山理論，帶有畢加索在立體主義繪畫的探索。這種刀刻般的筆觸，更為之後甲骨文系列中銘刻符號的應用埋下伏筆。趙無極在顏色的運用中，試驗著厚塗，淡敷展現院落青草地和背景的天空，環繞畫面的是一圈濃淡相宜的水墨氤氳，既生動的表現了山中村落的其後萬千，畫家將來中西融合的繪畫哲學理念初見端倪。



Wang Meng, *Scent of Celestial Flora*, Christie's Hong Kong, 27 Nov 2017, Lot 936, Price realized: HKD 18,700,000

王蒙《天香深處圖》佳士得 香港 2017 年 11 月 27 日 編號 936 成交價：18,700,000 港幣

31 GEORGETTE CHEN 張荔英

(1906-1993)

Orchid (Vanda)

signed 'CHEN' (lower left)
oil on canvas
65 x 54 cm. (25 5/8 x 21 1/4 in.)
Painted circa 1963

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

US\$200,000-320,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Singapore, National Museum Art Gallery, Pioneer Artists of Singapore: Georgette Chen Retrospective 1985, November 1985.

LITERATURE

Marco Hsü, NUS Museum, A Brief History of Malayan Art, Singapore, 1963 (illustrated).

National Museum Art Gallery, Pioneer Artists of Singapore: Georgette Chen Retrospective 1985, exh. cat., Singapore, 1985 (illustrated, plate 115).

Marco Hsü, Millennium Books, A Brief History of Malayan Art, Singapore, 1999 (illustrated, p. 77).

萬代蘭

油彩 畫布
約1963年作
款識：CHEN (左下)

來源

亞洲 私人收藏

展覽

1985年11月 「新加坡先鋒藝術家：張荔英回顧展 1985」新加坡 新加坡國家博物院美術館

出版

1999年 《從此岸到南洋：瑪戈的馬來亞藝術簡史》

瑪戈 著 新加坡 千年圖書出版社 (圖版，第77頁)

1985年 《新加坡先鋒藝術家：張荔英回顧展

1985》展覽圖錄 新加坡 新加坡國家博物院美術館 (圖版，第115圖)

1963年 《從此岸到南洋：瑪戈的馬來亞藝術簡史》

瑪戈 著 新加坡 新加坡國立大學博物館出版社 (圖版)



Paul Cézanne, *Still Life with Flowers and Fruits*, c. 1890, Nationalgalerie, Staatliche Museen zu Berlin, Germany.

保羅·塞尚《鮮花和水果》1890年 德國 柏林 國家美術館和柏林國立博物館



The late Georgette Chen (1906-1993) is a well-known first-generation female Singaporean painter who made significant contributions to the development of modern art in Asia. She received her art education at prestigious schools in Paris, New York and Shanghai; and in the art realm of those same countries gained exposure and exhibited her works. Chen moved to Southeast Asia in her late 40s, settling in Singapore in 1953 where she taught at the Nanyang Academy of Fine Arts (NAFA) for over 20 years until her retirement in 1980. Her enduring legacy is also seen in the current retrospective that opened in November 2020 at the National Gallery Singapore; titled *Georgette Chen: At Home in the World* with works from various institutional and private collections.

Encountering any work by Chen is fascinating as much as it is a profound and rare, as most of her works are in museum collections. Living through four wars – two Chinese Revolutions of 1911 and 1949, World War I and World War II, coupled with living in different countries throughout her life truly fuelled her dedication as an artist. Additionally, her many travels in both the East and West shaped her practice, leading her to create exceptional works that were meaningful facets of her life. The artistic approach of classic French impressionist painters like Paul Cézanne and Claude Monet most definitely paved the foundational finesse of her works. Cézanne's works such as his *Still Life with Flowers and Fruit* brings to light the semblance of Chen's works in terms of composition, brushwork technique and choice of subject matter such as flowers and fruits.

The early 1950s brought Chen to Malaya; a tropical paradise. A marked shift in her colour palette and style become apparent; especially in her series of still life paintings. Her discoveries of local fruit like rambutans, coconuts, durians and pineapples; and flowers like orchids and lilies inspired her to explore new forms and perspectives in her work. She took her time to observe and arrange these subjects, the results were dynamic compositions that accentuated symbolism and encapsulated the culture of Malaya.

Chen's favourite flowers to paint were orchids, and this present lot titled *Orchid (Vanda)* painted c.1963-1965 from a private collection in Asia is one of the larger format works of this subject produced. This species is known to be an important genus that identifies with some of the most magnificent flowers from the orchid family. The work was featured in her retrospective solo exhibition held at the National Museum Art Gallery, Singapore in 1985 which then travelled to National Gallery, Kuala Lumpur in 1986. Illustrations of the work are found in *A Brief History of Malayan Art*, a book written in Mandarin by Marco Hsü in 1963, then translated to English and published in 1999; and the exhibition catalogue of Chen's retrospective show at the National Museum Art Gallery in 1985.

Orchid (Vanda) bears the image of a perpetual summer where beautiful flowers are in full bloom. Orchids are known to be resilient and adaptable, traits that aptly distinguishes Chen. In this important work, her choice of warm peach tones for the flowers and basil green tones for the leaves; juxtaposed with the shades of subtle earthy tones layered with gentle grey hues in the background glorifies the plant in its slatted wooden basket. She enlivens the intimacy between viewers and the work by creating a composition that is a close-up of the subject, slightly above eye level, and at a 45-degree angle. She cleverly draws focus on the rawness in form of the multilayers of long leaves slumping downwards, and overhanging long roots protruding out of the wooden pot in a myriad of directions; as if to remind viewers that there is beauty too in other parts of the plant aside from the actual flowers.

Experimenting with the view of her subjects was pertinent in reflecting her genuine interest in understanding what she was depicting. The pictorial format was important in creating an optical experience – cropped view, full view, frontal view and/or side view. More importantly the colour palette she chose harmoniously imbued authenticity that attracted quiet contemplation. Her penchant for sensitively refined yet expressive brushwork often manifested a sense of nostalgia, leaving viewers enchanted.

An elegant storyteller with an aesthetic prowess, Chen developed her own delicate mastery of artistic technique and style modestly. This is recognised in the numerous important solo and group exhibitions her works were a part of. These included Salon d'Automne and Galerie La Licorne in Paris; the Metropole Hotel in Shanghai; The Asia Institute in New York; the Singapore Art Society, Singapore Art Museum, National Museum Art Gallery and National Gallery in Singapore. She was also awarded the honorary Singapore Cultural Medallion in 1982.

A glistening jewel in a male-dominated art community, Chen pioneered the Nanyang style alongside Liu Kang, Chen Chong Swee, Chen Wen Hsi and Cheong Soo Pieng. Chen's works embodies the sophistication of the modern era; her knowledge, passion and ethics transcends generations of aesthetes. Her legacy lives on.



Georgette Chen, *Self Portrait*, c. 1946, oil on canvas, Collection of National Gallery Singapore
張荔英《自畫像》約 1946 年·新加坡 國家美術館



Georgette Chen, *Still Life with Tropical Fruits*, 1967, Christie's Hong Kong, 25 May 2013, Lot 23, Sold for HKD 5,070,000.
張荔英《熱帶水果》1967年2016年5月25日 編號23 成交價：5,070,000 港元

已故藝術大師張荔英(1906-1993)，是新加坡家喻戶曉的第一代女性畫家，畢生為亞洲現代藝術發展的貢獻良多。張氏在法國巴黎、美國紐約和中國上海等著名學院接受藝術訓練，也在這些國家的藝壇嶄露頭角並展出作品。張荔英在年近半百時，搬到東南亞，1953年定居新加坡，在南洋藝術學院(Nanyang Academy of Fine Arts)任教逾20年，直到她在1980年退休為止。

2020年11月，新加坡國家美術館開辦了一場現在依然在進行中的《此心安處：張荔英回顧展》，讓觀眾共賞大師膾炙人口的藝術傳承。展出作品來自各地藝術機構、以及私人蒐藏。

在觀賞張荔英任何一幅作品時，觀者除了神往、同時歷經了一場深刻並難能可貴的藝術體驗，這是因為她絕大部分的作品都隸屬博物館藏品。大師動盪的一生曾歷經四場戰爭——發生於中國的1911年辛亥革命和1949年第二次國共內戰、第一次世界大戰、和第二次世界大戰；除了戰亂，她畢生也旅居過不同國家，這些不凡經歷激發她藝術創作的熱忱。除此之外，張荔英在東西各地的遊歷，也影響了她的創作：她的作品超卓精美，反映出她顛沛人生中種種悠遠的體悟。而保羅·塞尚和克勞德·莫內等古典法國印象派大師的創作手法，為張荔英精湛細膩的作品，奠定了厚實的基礎技巧。

張荔英的鮮花果品靜物作，就構圖配置、畫風技巧、和鮮花與水果的主題選材上，即與大師塞尚的《鮮花和水果》極為類似，顯見後者對張氏的創作影響。

1950年初，張荔英造訪洋溢熱帶風情的馬來亞。她的畫作選色和風格自此有了顯著的變化，這個轉換在她的靜物系列尤其明顯。當地熱帶水果，如紅毛丹、椰子、榴槤和菠蘿，以及妍麗的蘭花、荷花，為她帶來創作啟發，在作品中琢磨新的形式和觀點。張氏在作畫前，會從容不迫地觀察、排置這些花朵果物，而這些苦心造就了鮮活生動的構圖，進而凸顯了各種象徵意義、成功捕捉馬來亞的文化底蘊。

蘭，是張氏最喜愛入畫的花卉，而目前呈現的作品，《萬代蘭》，繪於1963-1965年間，來自亞洲一名私人蒐藏家的藏品，是藝術家針對這主題所產出的較大幅畫作之一。據悉，這花株是蘭花科中最貴氣絢麗的其中一屬，佔重要地位。這幅作品，曾於1985年在新加坡國家美術館的個人回顧展中亮相，接著在1986年轉送至馬來西亞首府吉隆坡的國家藝術博物館展出。1963年由瑪

戈以中文寫成的《從此岸到南洋：瑪戈的馬來亞藝術簡史》，曾收錄過本幅作品的圖示。本書之後於1999年被譯為英文並出版，另外還有1985年於新加坡國家美術館舉辦的張荔英回顧展圖錄。

《萬代蘭》呈現了一幅綺麗花卉在永恆夏季怒放的意象。蘭花公認是堅韌又適應力強的植物，而這些特質恰恰反映張荔英的性格。藝術家在這幅巨作中，以溫暖的桃色繪製花朵，以及羅勒綠詮釋葉子；花卉綠葉則與隱約的大地色錯置、與溫潤的淡灰層疊著，讓橫條製木藍中的蘭花更為搶眼。不僅如此，張荔英以特寫手法將創作主題略略拉在視線高度之上，成為45度角，以這構圖強化了觀者和作品間的親暱感。除此之外，她還獨具巧思，使多層長片綠葉往下垂墜、吊掛於木盆外的長根以多重方向向外突出，讓視焦點凝聚於主題的鮮活感；這蕙質蘭心，彷彿要提醒觀者：除了花卉本身，植栽的其他元素也一樣美好。

另外，張氏就主題的各種觀點，會不斷地實驗推敲；這種手法反映了她對自己所描繪的對象有濃厚興趣。也就是說，她所採納的圖像形式，就視覺體驗的創造上至關緊要——這些觀點包括了裁切角度、全面角度、正面角度以及/或是側面角度。更重要地是，張氏的顏彩選擇，為畫中主題更添真實感，效果和諧悅人。她也偏好敏銳精緻、卻生動豐富的畫法，讓作品洋溢著一種懷舊感，讓觀者陶醉低迴。

張氏不愧為一名優雅的藝術敘述者，具嫻熟的美學底蘊，並以此研發出獨到、細緻的藝術技巧和婉約風格。這個特色，可在任何一場她作品所展出過的重要個人和群體展覽均輕易識出。這些展覽經歷，包括了法國巴黎的秋季藝術沙龍和獨角獸畫廊、中國上海新城飯店、美國紐約的亞洲學院、新加坡藝術協會、新加坡藝術博物館、新加坡美術館藝廊、以及國家美術館。張氏在1982年也獲頒新加坡文化獎。

張荔英不愧是以男性為主的藝壇中，一顆溫潤卻耀眼的明珠；她與劉抗、陳宗瑞、陳文希和鍾泗濱同為南洋畫風的先驅。張的作品涵括了現代紀元的精緻感；於此同時，她的藝術見解、熱情和標準，也超越了多世代的審美家，使其藝術傳承常存不朽。

32 AFFANDI阿凡迪

(1907-1990)

Pasar di Bawah Pohon *(The Marketplace Under the Tree)*

signed with artist's monogram and dated '1964'
(lower right)

oil on canvas

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

Painted in 1964

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

US\$330,000-450,000

PROVENANCE

Private Collection, Asia

LITERATURE

Irsan Suryadji, *Musee d'irsan, Affandi Dalam Kenangan*,
Indonesia (illustrated, p.88)

樹下的市場

油彩 畫布

1964年作

款識：藝術家花押 1964 (右下)

來源

亞洲 私人收藏

出版

《阿凡迪 Dalam Kenangan》Irsan Suryadji 印尼
Musee d'irsan 出版 (圖版，第88頁)



Kazuo Shiraga, *Henge*, 1990, Christie's Hong Kong, 2 December 2020,
sold for HKD 8,650,000

Artwork © The Estate of Kazuo Shiraga

白髮一雄《變化》1990年香港佳士得2020年12月2日成交價：8,650,000 港元



Celebrated as Indonesia's foremost modern maestro, Affandi is recognised for his creation of a signature style of painting and his unique choice of subject matter. A humanist at heart, Affandi believed in the universal human experience above all else and dedicated his life's practice to capturing the essence of the human condition in his paintings. This determination to depict life truthfully set him apart from the romanticised depictions of Indonesia of the popular Mooi Indies and Pita Maha styles that were favoured by the foreign patrons of the arts.

Pasar di Bawah Pohon (The Marketplace Under the Tree) depicts a fascinating glimpse of daily life, a vibrant and busy communal market scene in a Balinese village, overflowing with movement, activity and life. Painted in 1964, in a decade generally considered outstanding for Affandi's earlier works, the present composition is a rare and overall masterpiece revelatory of the artist's mode of painting, as well as his penchant for capturing natural landscapes and the humble human and animal subjects that he observed around him.

In the present lot, Affandi conveys the pleasing warmth of the tropics in cacophonous swirls of sunny yellow, deep emerald, and earthy shades of brown, while pigs and their piglets are peppered around the scene in a stark shade of black, mischievously darting across the foreground where a pair of wild dogs frolic. The market rises in the background, its leafy canopy gently swaying in the breeze as the villagers conduct the day's business within – two ladies in the middle huddle over a large basket intent on examining its produce, while three women gather to their left, perhaps enjoying a quick moment of chatter while the other tends to her market stall. A woman dressed in a simple sarong emerges full-figure in the lower right of the foreground, a large tray balanced atop her head filled with an assortment of dishes containing meat and other condiments as she prepares to head home for the day.

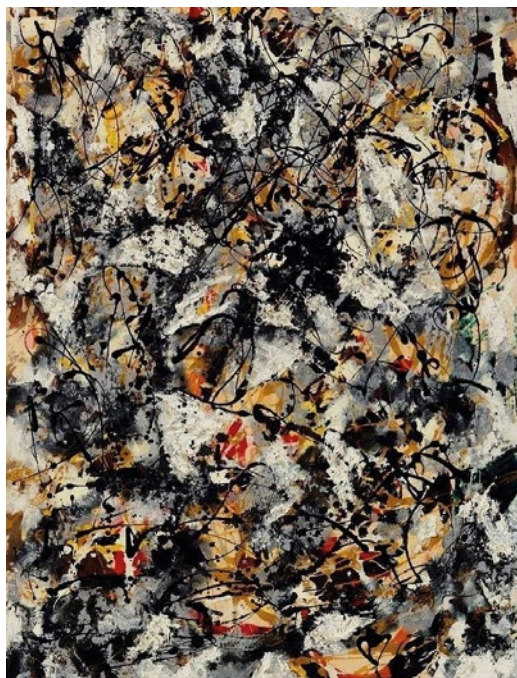
There is certainly a spirit of gotong royong (neighbourly camaraderie) in the bustling composition that extends from the villagers all the way to the protective caresses of a grand Banyan tree in the distance. Its verdant foliage reaches long and wide across the top of the canvas, enveloping the community below in a comforting embrace, while providing soothing shade from the sweltering heat of the tropics. Centuries-old, yet standing tall and powerful across the ages, the Banyan tree is an important symbol to the Balinese, signifying eternal strength, unity, protection and longevity – an enduring reminder of life's true purpose that flourishes in the nurture of communal harmony and resilience.

Affandi's art was very much rooted in depicting the day-to-day existence of village life, capturing his subjects just as they are, unadorned and unmarred by idealized beauty, and giving emphasis to essential or dominant features and characteristics that are crucial to our comprehension of humanity and nature. Spontaneity was also key to the success of his best paintings and he would trust only his sight and intuition, insisting on being physically and emotionally present in every moment recorded on canvas. Painting plein air in order to maintain the purest expression of the sudden frenzy, he lays his canvas on the dirt ground and works straight onto its surface with his bare hands, darting his eyes up from his makeshift workspace to catch glimpses of the flurry of movement while attacking the fresh paint with equal vigour. With his palms, he spreads the paint quickly outwards and across the canvas, while his fingers dig deep into the thick lines of tube-squeezed paint, guiding the pigment to reveal the bare canvas beneath the raw, unmixed colours, breathing life into the figures.

While Affandi's works are often compared to the likes of Vincent Van Gogh, perhaps for his heavy impasto and unblended colours, the former's works are far more expressionistic in their execution and thus much closer in spirit to the works of Gutai artist Kazuo Shiraga. Shiraga's use of his hands and feet allowed him to transmit his bodily energy directly onto the painted surface, with the paint providing a record of his unhindered actions. Famed American Abstract Expressionist Jackson Pollock similarly favoured the spontaneous and gestural in his free-formed expression of his inner turmoil.

However, while Shiraga and Pollock worked in the absence of visual stimuli, Affandi's strength lies in his ability to grasp the fleeting emotive quality of a scene in real life through his curvilinear strokes and motions, deftly translating the energy of a moment into its fullest expression – each quick and spontaneous line smoothly pulled to its very fullest or coiled tightly into itself, displaying Affandi's true mastery of his technique in his sure and steady execution.

Unlike the artist's later oeuvre, which transitioned into works of greater abstraction, *Pasar di Bawah Pohon (The Marketplace Under the Tree)* captures the viewer's attention through Affandi's successful balance of space along with the strong use of colour and line that work in harmony to breathe life into each figure and landscape. From the market's thatched roofs and walls as the focus of the scene around which village life and nature thrives, to the artist's dynamic and energetic strokes, the composition appears to flow onto the canvas with lively vigour, filling its expansive size with a generous viewpoint of the entire scene. Indeed, the present lot is exemplary of Affandi's commitment to the honest expression of human nature, as he employs his unrivalled technique in his depiction of humble village life, ultimately illustrating the innate kampung spirit that binds the Indonesian people together.



Jackson Pollock, *Composition with Red Strokes*, 1950, Christie's New York, 13 November 2018, sold for USD 55,437,500
Artwork: © 2021 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York
傑克遜·波洛克《紅色筆觸構圖》1950年紐約佳士得2018年11月13日成交價：55,437,000美元



Affandi, *Market Scene*, 1965, Christie's Hong Kong, 26 May 2018, sold for HKD 3,220,000
阿凡迪《集市》1965年 香港 佳士得 2018年5月26日 成交價：3,220,000 港元



Affandi painting
阿凡迪創作中

阿凡迪以獨創的繪畫風格和獨特的題材而聞名，是公認最重要的印尼現代藝術大師。他支持人道主義，視普世的人類體驗為最高價值，畢生致力用繪畫呈現人類狀態的本質。他堅持忠實呈現生活，避免以浪漫手法描繪印尼，有別於受外國藝術贊助人青睞的「美麗的東印度」(Mooi Indies) 和「皮塔瑪哈」(Pita Maha) 兩種流行風格。

《樹下的市場》描繪了峇里村莊繁忙市集的一刻和引人入勝的日常生活，各種動態、活動和生命力洋溢於整個畫面。作品繪於1964年，在阿凡迪較早期的作品中，六十年代的畫作被視為當中佳品，是次拍品的構圖罕有，不單呈現出藝術家獨有的繪畫方式，更體現藝術家對身邊事物的觀察，詮釋了自然景象、樸素人民和動物的不同風貌。

在是次拍品中，阿凡迪以煦陽的金黃、翡翠的深綠和泥土深深淺淺的褐色營造互相衝撞的漩渦，呈現愉悅的熱帶溫度，並以簡單的黑色表達豬隻和小豬不受控制地向四處逃逸，靈動跳躍至畫中前景，其中更有一對嬉戲玩耍中的野狗。市集的面貌從背景中躍現，由樹葉組成的棚頂在微風中輕輕搖曳，同時間村民在其中執行著日常事務——兩名位處中心的女士靠攏向一個大籃子檢視當中的農作物，她們的左面另有三名女子聚集一堂，享受著寒暄交流的瞬間，而其他人則趨向她的攤檔。在前景中的右下方有一名身穿簡約紗籠的女子，頭頂一個載有大大小小不同蔬菜、肉品和調料的大盤，可見她正預備將材料運回家中。

作品繁複的構圖一路從前方的村民日常延伸至守候於遠處的大榕樹，體現出守望相助的睦鄰精神 (gotong royong)。大榕樹的蒼翠綠葉一路延綿橫跨至畫作上緣，包圍撫慰著下方的社群，同時為燥熱的熱帶環境帶來一絲沁涼。歷史悠久的大榕樹多年來頂天矗立於峇里島，被當地人視為重要標誌，象徵著永垂不竭的力量、團結、保護和長壽——持之以恆地提醒著人們從社群間的和睦守望才能滋養出生命的真正意義。

阿凡迪透過描繪日復一日的鄉村生活，誠懇捕捉著畫中人、事、物的存在本質，不受理想化的美學影響，亦不刻意作出美化或修改，僅著眼於當中最真摯必須的特色和重點，致使觀眾能理解到箇中的人文和自然。他最好的作品成功關鍵在於即發性，他只相信自己的視覺和直覺，堅持以自己的身體和情感參與畫布記錄的每個時刻。為了保留突發騷動最原始的狀態，他維持戶外寫生，並把畫布鋪在泥地上，直接用雙手作畫，眼神時而從臨時的工作檯瞥向動態現場，同時以同樣的活力襲向新鮮的顏料。阿凡迪運用雙掌把顏料快速地向外撥開直至佈滿畫布，手指深深地陷入顏料管擠出的粗線，引導未經混和的原始顏料露出底下赤裸的帆布，為圖像注入生命。

或許因為厚塗和未經混和的色彩，阿凡迪的作品常被與梵高的作品相提並論，然而前者的作品在創作過程中其實富有更強烈的表現主義，因此更接近具體派畫家白髮一雄的作品。白髮一雄創作時手腳並用，能將身體能量直接傳遞至畫作表面，讓顏料記錄著他不受拘束的動作。著名美國抽象表現主義畫家波洛克同樣偏好以即發的手勢和自由的手法表現內心的動盪。

三者迥異之處在於白髮一雄和波洛克創作時毋需視覺刺激，而阿凡迪的強項在於通過由曲線組成的筆觸和動作捕捉現實生活情景中瞬間即逝的情感，充份地表現出當下的能量——一觸即發的線條不論是順滑地完全展開來，或緊緊地自我盤繞，都顯示出阿凡迪嫺熟的繪畫技巧，以及創作時的篤定和穩定。

不同於藝術家後期轉化成更為抽象的作品，阿凡迪在《樹下的市場》中，成功地透過平衡畫中空間，同時使用強烈的色彩和線條達致和諧，更將生命力賦予畫中人物和風景，緊緊地捕捉了觀眾的注意力。從市集中的茅草棚頂和牆身作為場景中的重要視點，帶出鄉村生活和自然之美，再透過藝術家強勁有力的筆觸，盎然生機充盈了整個構圖畫面，提供了一個飽覽整個場景的視角。阿凡迪在這幅拍品中發揮無出其右的技巧，描繪出平凡的鄉村生活，展現維繫著印尼人民的天然鄰舍精神 (kampung)，實為其堅持坦率表現人性的經典之作。

33 PANG JIUN 龐均

(B. 1936)

Waterfalls

signed in Chinese and dated '1993' (lower right); signed in Chinese, signed, dated and inscribed 'PANG JIUN 1993 200F' (on the reverse)

oil on canvas

192.5 x 244.5 cm. (75 ¾ x 96 ¼ in.)

Painted in 1993

HK\$900,000-1,500,000

US\$120,000-190,000

PROVENANCE

Private collection, Asia

Anon. sale, Sotheby's Hong Kong, 7 October 2012, lot 517

Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity issued by the artist.

飛流萬里

油彩 畫布

1993年作

款識：龐均 1993 均 (右下)；龐均 PANG JIUN 1993 200F (畫背)

來源

亞洲 私人收藏

香港蘇富比 2012年10月7日 編號517

現藏者購自上述拍賣

作品附藝術家親簽之作品保證書







誤入勝山



人不遇
竟自
向
枯石
途深山
嶠山迷
借德儂
樂
寫生
不忘
塵城
黑雲沈
一九七五年

影，偶見狼蛇，漸惶恐，呼道

34 WU GUANZHONG 吳冠中

(1919-2010)

Scenery of Mount Lao

Scroll, mounted and framed, ink and colour on paper
96.2 x 179.3 cm. (37 $\frac{7}{8}$ x 70 $\frac{5}{8}$ in.)
Entitled, inscribed and signed, with three seals of the artist
Dated December, 1988

HK\$26,000,000-30,000,000

US\$3,400,000-3,900,000

PROVENANCE:

Previously from the Dr. S. Y. Yip Collection.

EXHIBITED :

Hong Kong, Urban Council of Hong Kong & Hong Kong Museum of Art, Vision and Revision: Wu Guanzhong, 27 October – 10 December 1995.

Beijing, Poly Art Museum, An Unbroken Line: In Commemoration of Wu Guanzhong, 2010.

LITERATURE:

Vision and Revision: Wu Guanzhong, Urban Council of Hong Kong, 1995, p.98-99.

The Complete Works of Wu Guanzhong Vol. VI, Hunan Fine Art Publishing House, 2007, p.193.

An Unbroken Line: In Commemoration of Wu Guanzhong Exhibition Catalogue, Poly Art Museum, 2010, pp.130-131.

誤入嶗山

設色紙本 鏡框 一九八八年作

題識：

誤入嶗山。

一九七五年，黑雲猶壓城，不忘寫生樂，偕德農等誤入嶗山，迷途深山松石間，竟日不遇人影，偶見狼蛇，漸惶恐，呼道士，無應。數度攀峰，窺大海，測方位。傍晚，遙聞村落廣播聲，踏月奔跑，午夜出山，已抵他縣，慶活命。十餘年後憶前事，縱橫交錯入畫圖。一九八八年十二月，吳冠中，龍潭湖畔。鈐印：吳冠中印、荼、八十年代

來源

攻玉山房舊藏。

展覽

香港，香港藝術館，「叛逆的師承—吳冠中水墨畫展」，1995年10月27日至12月10日。

北京，保利藝術博物館，「風箏不斷線：緬懷吳冠中先生經典作品收藏大展—來自全球華人珍藏」，2010年

出版

《叛逆的師承—吳冠中》，香港市政局，香港，1995年，第98-99頁。

《吳冠中全集》第六集，湖南美術出版社，2007年，第193頁。

《風箏不斷線：緬懷吳冠中先生經典作品收藏大展—來自全球華人珍藏展覽圖冊》，保利藝術博物館，2010年，第130-131頁。



誤入嶗山



不遇
竟日
間
枯石
途
嶗山
尋
借
樂
寫
不
忘
屋
城
墨
一
九
七
三
年

影，偶見狼蛇，漸喧恐，呼道士，無應。

遙
晚
俯
視
洞
牙
徑
窺
大
海
攀
翠
巖
教
度



村居聲 踏月

奔跑，午夜出山，已抵他縣，慶活命。十餘年後憶前事，縱橫交錯入畫圖。一九八八年十二月吳冠中

龍潭湖 吳冠中



Brimming with playful unfurling lines and forms, the richly polyphonic *Scenery of Mount Lao* is among the most daring and personal of all Wu Guanzhong's emotive landscapes from the 1980s. It captures the spectacular pine trees growing from rocks on Mount Lao, a coastal mountain range located in Shandong Province with longstanding spiritual significance, set against the backdrop of the distant sea. One of the largest and most complex paintings of the mountain range created by Wu, *Scenery of Mount Lao* stands as one of the most important touchstones for the artist in major exhibitions, including his important retrospective *Vision and Revision* held at the Hong Kong Museum of Art in 1995, as well as in his catalogue raisonné, *Complete Works of Wu Guanzhong*. In this work, the iconic, spirited pine trees stand proudly above colossal boulders smoothed by the ocean – a scene analysed, reconstructed and translated into an intimate study of nature. Painted in Beijing in 1988 over a decade after the transformative trip, *Scenery of Mount Lao* interprets nature through the prism of memory and the language of abstraction, its composition pared down to a dynamic play of dots and lines. It is this persistent exploring and galvanising the representational potential of ink that marks Wu as a singular force in the history of Chinese paintings in the 20th century.

When Wu Guanzhong arrived in Qingdao in May 1975, he was tasked with an unusual assignment: decorating the presidential train carriages bound for the newly-built Tanzania-Zambia Railway, amply supported by China. Having recently returned to Beijing following some difficult years, he was summoned to the locomotive factory in the picturesque coastal town of Qingdao that summer. It offered a much welcome reprieve. He was commissioned to paint the Victoria Falls and Mount Kilimanjaro, in Zambia and Tanzania respectively, based on which decorative tapestries were to be made. At the factory, he befriended a group of aspiring young artists, engineers and architects by profession, who on Sundays took him to the most

scenic spots around the city where they sketched en plein air. Since the early 1950s, he began travelling widely in China to paint its diverse geographies in the manner of Monet and Cézanne. 'Over thirty years,' he wrote, 'I carried my easel and paintbrushes with me across the country, staying at stage stations, fishing villages, factory sheds and abandoned temples.' Wu was amazed by the scenery of the Mount Lao area and was fascinated by the thrilling contradictions between the cliffs and the sea, the smooth rocks and the impossible pine trees that grew from them, a motif he painted in several oil paintings dated 1975 and 1976. He completed the commissioned works quickly, which, as he recalled, 'did not interest me in the slightest', and immediately embarked on an extended sketching trip into the mountains.

When *Scenery of Mount Lao* was created in 1988, Wu Guanzhong's artistic expressions had reached unprecedented new heights following a decade of intense experimentation. In the painting, the trees are showered with distinctive vivid splotches of yellow, green and pink, and the heavy rocks are reduced to simple and powerful contours, with calligraphic brushstrokes bringing to the fore an exuberant vitality. The composition is clearly based on an earlier sketch titled *Pines and the Harbour* dated 1976, and yet as he wrote in the inscription, the composition is the result of 'composting different views', noticeably the waves of the ocean and sailboats in the background. As a student at the National Academy of Art in Hangzhou in the 1930s, Wu had studied ink painting under Pan Tianshou, copying and studying the landscapes of Shitao and Kuncan, but he only began to work more extensively in ink in the mid-1970s. His work took a monochromatic turn, in pursuit of the simplicity, purity and fluidity of ink paintings. 'Oil paint and ink,' he wrote, 'are two blades of the same pair of scissors.'

The elegant prose recounting the eventful journey 13 years later, sprawling along the bottom of *Scenery of Mount Lao* in a frieze-like inscription, is highly unusual in Wu Guanzhong's oeuvre, revealing the mountain's palpable spiritual resonance with the artist. It was an unforgettable trip that he repeatedly wrote about, in narratives directly referencing Tao Yuanming's *Peach Blossom Spring* fable about the chance discovery of an ideal world: 'we walked, laughed, discussed ideas of composing paintings,' before adding: 'it was almost as if we entered the Peach Blossom Spring.' Rising above the sea and surrounded by cloud and mist, Mount Lao is considered one of the birthplaces of Taoism, an ancient tradition of philosophy that embraces nature and its primordial forces. Wu Guanzhong's trip to Mount Lao came at a pivotal moment of profound personal and artistic changes. An artist trained at the École Nationale Supérieure des Beaux-Arts in Paris, when he returned to China to teach in 1950, he found himself out of step with the socialist realism championed by the authorities, his oil paintings – of nudes, not heroic soldiers, peasants or factory workers – were deemed formalist and bourgeois. He found himself banished to rural China in 1970, where the paucity of materials and condition made it impossible for him to paint. His health, already in decline, also suffered. Here, being lost and finding one's way in Mount Lao became symbolically intertwined with the artist's memories. The month he spent in Qingdao re-energised his art – it seemed that the light at the end of the tunnel was in sight.

By the mid-1980s, Wu Guanzhong's reputation was rehabilitated and his lucid writing on art, particularly his defence of abstraction, paved the way for the euphoric moment of 1985 when the new wave in contemporary art in China was born. Previously in the prodigious collection of Dr S. Y. Yip, *Scenery of Mount Lao* triumphantly captures this jubilant mood – his poetic abstractions of nature as pure colour, rhythm and energy. From this point on, his explorations of geometry would thrust modern ink paintings into unexpected directions.



Wu Guanzhong, *Pines and Rocks on the Lao Mountains*
吳冠中《嶗山松石》



Wu Guanzhong, *Pines and Rocks on the Lao Mountains*, dated 1975
吳冠中《嶗山松石》，1975年作



Wu Guanzhong, *Pines and the Harbour*, dated 1976
吳冠中《松林與海港》，1976年作

《誤入嶗山》作於1988年，實屬吳冠中八十年代從具象過渡至半抽象時期，最大膽創新而具有特別意義的代表作。作品表現的是在經過千萬年海水沖刷的巨石上屹立的松林，茂密嶙峋，在石隙之間生長，與厚重飽滿的奇石相映成趣。在點線表現、構圖方面，吳冠中更進一步提煉《嶗山松石》，1975年作風景中內含的幾何、色彩之美，在寫實風景以外升華大自然的美感，將藝術家敏銳的審美觸覺體現得淋漓盡致。《誤入嶗山》得稿自1975年山東青島寫生之旅，時隔十餘年後，用彩墨重舒舊懷，縱橫交錯入畫圖製成，可見吳冠中對嶗山松石的情有獨鍾，以及對驚險旅程的終生難忘。令人讚歎的是，畫面松樹枝幹抑揚頓挫的線條之美，和山石的質量感形成強烈的對比，海濱松林錯縱交織的空間變化，給觀者帶來無限豐富的視覺衝擊與韻律之美。作品完成後，1995年在香港藝術館舉辦的《叛逆的師承：吳冠中》回顧大展中展出，亦收錄在《吳冠中全集》之中，其重要性及標誌性不言而喻。

吳冠中1975年5月前往青島，緣起一個特殊的創作任務。此時，貫穿東非和中南非的坦贊公路在中國政府的全力支持下即將完工。山東青島四方機械廠負責製造鐵路的列車車廂，其中兩節總統車廂將作為國禮分別贈予坦桑尼亞、贊比亞兩國政府。作為國禮，總統車廂的裝飾萬不可少，需要藝術家繪畫乞力馬扎羅雪山和維多利亞大瀑布，然後根據油畫藍本設計織錦裝飾車廂。受到邀請前往青島的吳冠中當時剛回到北京住宅不久，雖然對任務毫無興趣，但風景如畫的青島對經歷數年磨難的他而言，未嘗不是避暑勝地。在四方機械廠，他結識了幾位酷愛藝術的年輕建築師、工程師，與《誤入嶗山》題識中提及的鄒德儂更成為了知音，時常結伴寫生。對吳冠中而言，為了尋找創作靈感去廣泛旅行寫生，並非觀光享樂，而是在創作上的不停探索：「三十個寒暑春秋，我背著沉重的畫具踏遍水鄉、山村、叢林、雪峰，從東海之角到西藏的邊城，從高昌古城到海鷗之島，住過大車店、漁家院子、工棚、破廟……」青海沿岸光滑的奇石令吳冠中深深著迷，創作了多幅嶗山海邊風景油畫，可見分別創作於1975、1976年的油畫。任務結束後，一行人馬上啟程前往嶗山，計劃在山中一路跋山涉水，寫生作畫。

《誤入嶗山》中，明快的紅、黃、綠色點灑滿畫面，用色斑斕之處看似漫不經心而錯落有致，與黑、灰色調的線條和留白背景的襯托下突顯獨特的色彩節

奏，使之煥發出勃勃生機；簡潔精準的線條勾勒出沉重的岩石，筆觸帶有強烈書法線條感。構圖方面，採用橫向鋪陳的形式，顯然是基於1976年的素描寫生《松林和海港》。吳冠中七十年代初期重拾水墨創作，無論以油畫或水墨為媒介，表現形式均有明顯的突破。八十年代後期，吳冠中對水墨現代化的探索已經過十數載的沉澱與思考，藝術表現力一觸即發。作品的平遠視角與深遠意境中可見三十年代吳冠中在杭州國立藝專師從潘天壽研習水墨畫，臨摹石濤和髡殘山水的難得經歷。饒有意味的是，與風格更為寫實的同題材油畫相比，可推斷松石的背景應是高山闊野，但吳冠中在畫面左上角刻意留下喘息空間，抹上輕淡海浪，加上幾只小舟。他曾言：「我風風雨雨中寫生三十餘年，積累了大量素材，許多素材當時不成材，經過三兩年或八九年的醞釀發酵，卻偶然啟示了我的追求，令我陶醉於回憶與夢幻中。」《誤入嶗山》正是這通過長期醞釀，將不同時空的視點歸入同一空間佈局重新組合的結晶，展現了他的匠心獨具。

《誤入嶗山》畫中文字將一段誤入深山而終脫險的故事娓娓道來，橫向編排在畫面底部山石當中，在吳冠中的作品中可謂極其罕見。文情並茂的文字平衡了畫面，又注入了一種敘事性，揭示了這一經歷對藝術家的觸動。嶗山是道教文化發源之地之一，巨石巍峨，群峰在海中拔地而起，雲霧繚繞在山海之間，增添了一份神秘的色彩。他亦曾多次撰文回憶這一旅程：「一路美景可多了，茂密的林，怪樣的石，還有被遺棄了的德國人蓋的漂亮別墅……邊走邊評論景色，討論構圖，說說笑笑，無拘無束，像進入了世外桃源。」七十年代初期，吳冠中的個人經歷和藝術創作均發生了深刻的變化。六十年代末，他的藝術創作一度中斷，直到七十年代初期才逐漸恢復。吳冠中將嶗山深處比作桃花源，可見這一經歷在他一路崎嶇摸索的藝術人生中別有深意。

直至八十年代中期，吳冠中在中西之間的不斷探索令他在藝術領域中備受矚目。創作上立足傳統，融會貫通，逐漸走向巔峰。他的藝術理論寫作獨樹一幟，啟發了85美術新潮中年輕一代的藝術家，產生了深遠的影響。這正是吳冠中藝術生涯極為重要的時刻。攻玉山房舊藏《誤入嶗山》是吳冠中一生實踐創作的印證，其中純淨的色彩、節奏和意境深化了他對自然的抽象，體現了深深的人文情感之餘，也啟迪了中國藝術現代性的種種可能。





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

35 WU GUANZHONG 吳冠中

(1919-2010)

Fuyang, A Riverside City (Village Town)

signed and dated in Chinese (lower left)
oil on canvas
38 x 45.5 cm. (15 x 17 $\frac{7}{8}$ in.)
Painted in 1991

HK\$5,500,000-8,500,000

US\$720,000-1,100,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, Shinkong Mitsukoshi, Who Dances with Silver Hair - Wu Guanzhong Exhibition, July 1992.

LITERATURE

Kuao Fung Publishing House, Who Dances with Silver Hair - Wu Guanzhong exhibition, Taipei, Taiwan, 1992 (illustrated, P. 64).

Hunan Arts Publishing House, The Complete Works of Wu Guanzhong Vol. III, Changsha, China, 2007 (illustrated, P. 316).

濱江城市富陽（江南小鎮）

油彩 畫布
1991年作
款識: 荼九一 (左下)

來源

亞洲 私人收藏

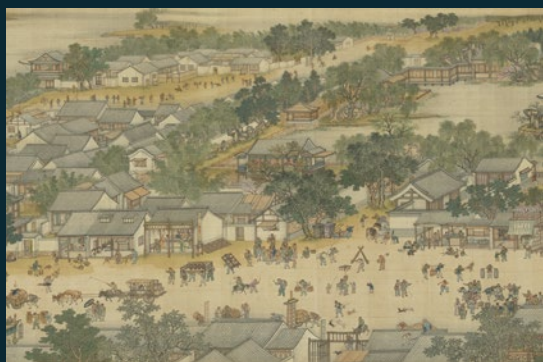
展覽

1992年7月「誰看白首起舞」台灣 台北 新光三越文化會館

出版

1992年《誰看白首起舞 - 吳冠中畫集》台灣 台北 國風出版社 (圖版, 第64頁)

2007年《吳冠中全集第三卷》中國 長沙 湖南美術出版社 (圖版, 第316頁)



Qing Court Version, *Along the River During the Qingming Festival*, Qing Dynasty, Collection of National Palace Museum, Taipei, Taiwan.

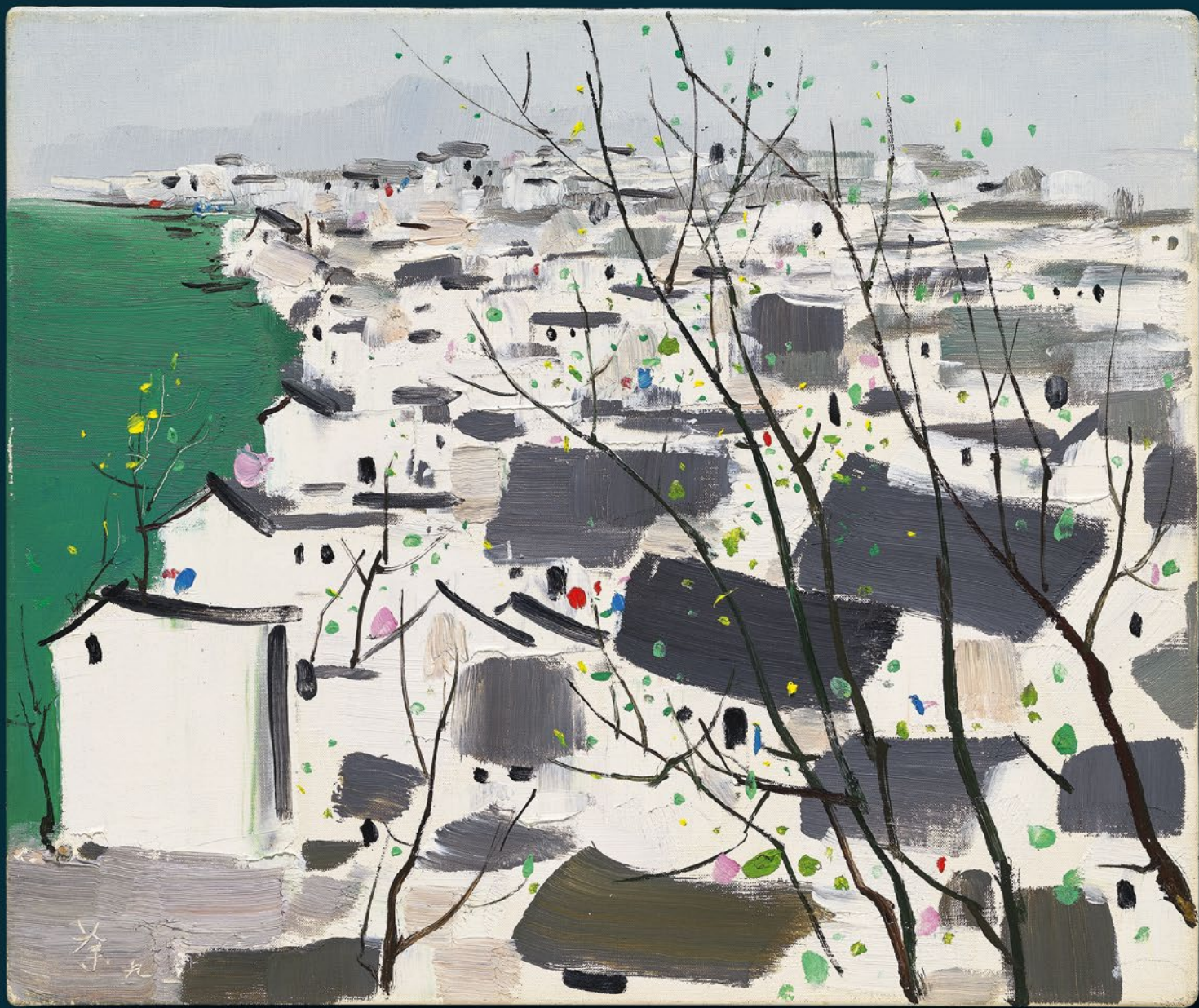
清院本《清明上河圖》清代 台灣 台北 國立故宮博物院藏

"I ought to begin with the landscape of my hometown, as it provides me with a more expansive emotional, philosophical, and formal space. I am determined to cross over a small bridge in my hometown of Jiangnan to venture into my own unknown stylistic realm."

Wu Guanzhong

「我想我可以從故鄉的風光入手，於此我有較大的空間，感情的、思維的及形式的空間。我堅定了從江南故鄉的小橋步入自己未知的造型世界。」

吳冠中



“I have painted numerous villages and towns of Jiangnan, all derived from my nostalgia for home.”

Wu Guanzhong

This painting, *A Small Town in Jiangnan*, was created in 1991, which was the year that Wu Guanzhong destroyed, with intense determination and pain, over 200 paintings that he was displeased with, and the fact that this painting was spared indicates that the artist himself approved of its artistic value, making the painting extremely precious. This painting was first exhibited in 1992, a year after its creation, at *Whoever Sees This, Just Watch this Old Man Dance Again*, a solo exhibition co-organized by Soobin Art International in Singapore and Ke Shan Gallery in Taipei.

Wu began exploring the idea of modernizing landscape ink painting in the mid-1970s. He replicated many artworks by Chinese masters when he was a student, and was particular fond of Shi Tao. Shi advocated the idea of “borrowing from the past to create new perspectives today” and thought that “ink art should grow with the time”, which was why Wu regarded Shi as the most progressive thinker in the history of Chinese painting. During Wu’s time in Paris, he was also enlightened by Expressionism from seeing artworks by artists such as August Macke. By the 1990s, Wu had already fused together figurative and abstract languages, with a great level of artistic maturity demonstrated by the artist. Wu once said that, “I’ve painted Jiangnan all my life”, with Jiangnan serving not only as his hometown but also his creative muse. The creative motif in the West has shifted to life in urban areas since the 19th century, and deeply influenced by Western philosophy of art, Wu began to concentrate on the ordinary sceneries and elements in his own land. *A Small Town in Jiangnan* is reminiscent of the closely juxtaposed buildings in *Along the River During the Qingming Festival*, filling traditional Chinese painting’s gap with the representation of everyday township culture. Jiangnan’s picturesque landscape and colour palette not only marked the beginning of Wu’s journey in art, but also led to the development of his innovative expressive approach with “using oil to express ink aesthetics”, creating artworks of ethereal and fluid quintessence and also impregnated with intense and rich colours. Wu used the term “amphibious” to describe his art journey with ink and oil, stating that, “A small path and a gentle stream run in parallel heading towards the distance. When the oil exhausts, I switch to ink, and when the ink depletes, I turn back to climb up the slope with oil pigments.” With this approach, Wu was able to depict similar views of Jiangnan in different, alternative forms, sparking dialogues between ink and oil, with penetrative impacts formed.

A Small Town in Jiangnan is, therefore, unique because of its amalgamation of Eastern abstract concept and Western oil painting techniques, but it also breaks free from Western abstract traditions. Chinese ink painting’s sense of realism comes from the relationship between and the assemblage of visual elements, with everything required to create a world made possible through the artist’s conscious arrangement of hooks, creases, rubbing, dyeing, and points. The audience’s imagination and realistic experience are linked together by Wu’s stylized, simplified semi-figurative language; the viewers could use their own visual perception to fill in the omitted facets in this image composed with shapes, colours, points, lines, and planes, ultimately leading to the formation of a landscape. *A Small Town in Jiangnan* is stripped of outlines of objects, with tender sprouts and shoots and passersby represented with points of colours; tree branches linearly depicted; and Jiangnan’s iconic rooftops expressed with big swipes of planes. The points of colours in the painting could denote pedestrians or tender leaves, and the tree branches could either be wilted or lush. Open for interpretation, the image could either

be set in the season of luscious blooms or blanketed under layers of thick, white snow. Moreover, compared with Western art’s mainstream development based on linear perspective, Chinese ink painting is more customary with using the relationship of scale between sceneries and objects and wash effects to display different sense of distance. It becomes apparent when compared with *Eulogies of Zhou: Temple Ceremonies*, a handscroll by Ma Hezhi of Northern Song dynasty, the traditional composition with stacking various layers of rooftops or mountain ridges is borrowed by Wu to create a depth of field. The branches slicing in from the bottom right corner also help to guide the audience’s line of sight towards the centre of the image.

This notable feature that “forms a landscape from afar and appears in abstraction up-close” is commonly associated with impressionist or pointillist artists, such as Camille Pissarro. Compared with Western painting theory’s understanding for light, the Chinese has discovered that a myriad of effects could be achieved with deconstructed and reassembled shapes and forms created by fully utilizing the inkbrush. However, ink painting lacks the crucial element of intense and vibrant colours found in oil painting. Bearing this in mind, Wu opted with a more challenging route by borrowing Chinese painting’s approach to composition and inheriting its tradition of being formless. He also chose to acquire oil painting skills and transformed them into his own unique art language, leading to a never-before-seen, unprecedented way of depicting landscape.

“The strength of Chinese painting lies in its lines, with planes and colours its weaknesses, and what I have done is explored the relationship between them.” Wu was determined to find a way to communicate and transcribe the two different cultures that the two painting media are positioned in, and he blended together Chinese ambiance and Western visual imagery. Through a process of deconstruction and reconstruction, the aesthetics of abstraction and quintessence are expressed. Forming images of Eastern essence, with the aesthetics of form in landscape explored, Wu flawlessly transformed Western art’s abstract aesthetic into Eastern tradition’s lyrical aesthetic.



Shi Tao, *Landscapes*, Qing Dynasty, Christie's Hong Kong, 27 November 2017, Lot 1020, sold for HKD 10,900,000.
石涛《山水册》清代 佳士得香港 2017年11月27日 編號1020 成交價：10,900,000 港元



August Macke, *Tegernsee Landscape*, 1910, The Germanisches Nationalmuseum, Nuremberg, Germany.
奧古斯特·馬克《泰根塞風景》1910年作 德國 紐倫堡 日耳曼國家博物館



Camille Pissarro, *Paysage avec peupliers, temps gris, Eragny*, 1899, Christie's New York, 8 May 2018, Lot 13.
卡米耶·畢沙羅《埃拉尼，灰濛天色與白楊樹的景觀》1899年作 佳士得 紐約 2018年5月8日 編號 13

「畫不盡江南村鎮，都緣鄉情」

吳冠中

此幅《江南小鎮》創作於1991年，亦是在同一年，吳冠中決心忍痛毀掉不满意的畫作約兩百餘幅，此件倖免留存，極為可貴，代表它的藝術價值受到創作者本人的肯定。而此件首次公開展覽是在創作後隔年的1992年，由新加坡新民藝苑與台灣隔山畫館聯合舉辦《誰看白首起舞—吳冠中台北個展》。

早於70年代中期，吳冠中便開始了水墨風景現代化的探索。學生時期，他曾大量臨摹中國名家作品，尤其對石濤推崇備至，在他看來，石濤主張「借古以開今」、「筆墨當隨時代」的理論無疑是中國繪畫史上最先進的思想；而後在巴黎期間，吳冠中也領悟了如奧古斯特·馬克(August Macke)等表現主義精髓。90年代時，吳冠中已融會具象與抽象的語言，代表著藝術風格的成熟。吳冠中曾說：「我一輩子斷斷續續總在畫江南」事實上，江南不僅是他的故鄉，也是其靈感的繆斯。西方自19世紀以來，創作母題轉向城市生活，旅歐期間，吳冠中深受西方藝術觀念影響，轉而將目光投向自身鄉土中的常民景物。此件《江南小鎮》令人聯想起《清明上河圖》中櫛比鱗次的房舍，填補了中國傳統繪畫對庶民城市關懷的空白。而江南秀麗的風光與色調不僅成為吳冠中藝術道路的起步，更促成他開創全新的表現方式—「油彩演繹水墨」，不僅能使作品保留空靈流暢的風韻，又能呈現濃郁豐富的色彩。他曾用「水陸兼程」來形容水墨與油畫的創作之路：「小道與小河，並行著通向遠方，感到油畫山窮時換用水墨，然而水墨又有面臨水盡時，便回頭再爬油彩之坡。」因此吳冠中經常以交替的形式不斷創作同樣的江南景色，使水墨與油畫彼此對話、滲透影響。

因此《江南小鎮》的特殊之處正來自於融匯了東方的抽象概念於西方的油畫技法之中，卻走出完全不同於西方傳統抽象脈絡的窠臼。在中國，水墨畫的景物真實感來自於圖像元素彼此之間的關係與組合，這些元素如勾、皴、擦、染、點，透過有藝術家意識的排列組合，可構築世間一切景物。吳冠中透過這樣造

型化、省略化的半具象語言，連結起觀者的想像與真實經驗：由這些形、色、點、線、面等元素所形成的畫面，經由觀賞者的視覺，填補了畫筆所省略的地方，最終形成一幅風景。在《江南小鎮》裡，吳冠中摘除了物象的輪廓，以色彩點綴嫩芽及行人為「點」、以線條描繪樹枝為「線」、以大片塗刷表現江南屋簷為「面」。其中，色點可以是行人，亦可以是嫩葉；樹枝可以是枯枝，亦可以茂密；花開時節或是白雪靄靄，皆任由觀者想像。另外，相較於西方主流以立體透視為基礎的發展，中國水墨畫習慣以景物大小的關係、水氣暈染的效果來表現景物遠近。比較南宋馬和之《周頌·清廟之什圖卷》可發現，吳冠中借用了此種傳統繪畫中層層疊疊的屋簷或山脈的構圖技巧以營造空間的深邃感，而自右下切入畫面的樹枝，更輔助觀賞視線向中心深入。

這種「遠看成景，近看抽象」的特色，常被認為是印象派或點描派如畢沙羅(Camille Pissarro)等人所獨具的。但相對於建立在光線解析上的西方繪畫理論，中國人發現若充分運用毛筆所能表現的所有造型元素，解析後的重新組合已足夠呈現各種效果。但油畫濃厚鮮豔的色彩，也是水墨畫所缺少的重要元素，因此吳冠中捨遠求近，向中國繪畫的構圖方式取經，繼承傳統於無形，擇優學習油彩並轉化為自身的創作語言，創造了過去從未有藝術家如此表現過的水鄉景色。

「在中國畫裡，線是優點，塊面和色彩是弱點，我便是這樣摸索其中的關係來的。」吳冠中致力在兩種不同的文化基礎上的兩種繪畫媒材間，尋求溝通和轉譯，追求中國的意境與西方的視覺形象兩方面的結合。在折解與重組的過程中，表達了抽象與氣韻之美，既呈現了東方韻味的畫面，也同時探索景物所蘊含的形式美感，成為將西方造型藝術的「抽象美」轉換為東方傳統的「寫意美」的完美實踐。

PROPERTY FROM AN IMPORTANT FRENCH PRIVATE COLLECTION
法國重要私人收藏

36 NGUYEN PHAN CHANH 阮潘正

(1892-1984)

Les Teinturières (Dyers at Work)

signed and dated 1931 in Chinese (upper right);
inscribed in Chinese (upper center),
inscribed in Chinese (upper left)
ink and gouache on silk in its original Gadin frame
60.5 x 88 cm. (23 7/8 x 34 5/8 in.)
Painted in 1931
Four seals of the artist

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

US\$260,000-390,000

PROVENANCE

Private Collection, France

Private Collection, France (acquired from the above in the 1950s)

Thence by descent to the present owner

染布少女

水墨 水粉 絹布 (原裝框架)

1931年作

款識：辛未年松月鴻南阮潘正 (右上)；憑疾
無力畏冬寒，園外梅花春已還。不謀前XX前
約，東風留暖待雲鬢。(中上)；鴻蘭左上)
藝術家鈐印四枚

來源

法國 私人收藏

法國 私人收藏 (約1950年前藏者購自上述收藏)

從此由現藏者收藏

NGUYEN PHAN CHANH *LES TEINTURIÈRES*, 1931: THE MEANING OF SIGNS

Nguyen Phan Chanh probably painted *Les Teinturières* in November 1931, just as the Paris Colonial Exhibition was coming to an end. This exhibition, which took place from 6 May to 15 November 1931, brought to him true recognition in the art world of Paris, the “City of Lights”, directly or indirectly sought after by all artists of the century. Nguyen Phan Chanh never went to the Paris Exhibition, but Victor Tardieu and Le Pho assured him of his success and that of the Hanoi School of Fine Arts, which was now propelled beyond the very respectable, yet nonetheless limited in sphere circle in Hanoi.

The painter was fully aware of this change of scale when he painted this picture in the winter (which starts in November in Hanoi) of 1931. It therefore follows in the footsteps of *Les Couturières* (from the Jean-Marc Lefèvre collection sold last year at Christie’s), one of the six silks sent to the Colonial Exhibition. *Les Teinturières*, based on a similar format, theme and technique was sent to France a little later as seen by its original Gadin frame.



Dyed Fabric in Tonkin
東京染色織物



To truly appreciate the work, it is important to understand the painter's life.

This painter is unique among the Hanoi School of Fine Arts' first class of graduates, starting from his background - which provides so many clues to understand his work. He was an older graduate (38 years old) compared, for example, to his fellow students Le Pho and Mai Thu who graduated at 23 and 24 years old respectively, and is not from Hanoi but of much more humbler origins. Hailing from his native village Trung Tiet in the province of Ha Tinh, life was a difficult one. However this tougher upbringing also lent a different sensitivity to his art.

Educated by a literate and Confucian father, he was an orphan by the age of 7 and helped his mother by selling his drawings in the markets or by drawing portraits from photographs. At the age of 9, he started learning Chinese characters which he would later teach before joining the Franco-Vietnamese education system. In 1922, he joined the pedagogical school of Hué, graduated in 1923, and became a teacher at the Dong Ba elementary school of the city. In 1925, he was the only candidate from Annam to be admitted in the Hanoi School of Fine Arts' first entrance examination. Victor Tardieu, an enthusiast of history and tradition, understood immediately the importance of Asian silk painting and decided to integrate its practice to his classical teachings of oil on canvas from the French. Nguyen Phan Chanh magnificently expressed his passion for a sublimated simplicity. He delivered his first gouache and ink on silk in 1929. His mastery of clair obscur (chiaroscuro) is thus established.

The masterpiece *Les Teinturières* reproduces the same general characteristics, classical theme and technique emblematic of the painter's unique style but additionally here, an exceptionally interesting calligraphy is on display.

The classical theme refers to humble figures in the midst of traditional activities, with their faces either covered quasi-anonymous, in a seemingly huis-clos, despite being outside. Here, clothes are dyed in preparation for the new year (Têt) soon to come. This old world still remains traditional despite the rapid urbanization of the region. This work displays more black than usual: on scarves and pants, but also black dye stains outside and inside the cauldron. The simple clothes,



Nguyen Phan Chanh, *Les Couturières*, 1930. Christie's Hong Kong, 3 December 2020, lot 205, sold for HKD 10,930,000
阮潘正《裁縫少女》1930年香港佳士得2020年12月3日編號205成交價：10,930,000港幣

almost androgynous in style, contrast with the beautiful Hanoian women adorned with their *ao dai* and their jewelry, or their affluent interiors found in the times of Le Pho or Mai Thu. The painter's austerity is illustrated by the three barefoot figures working on a task in a simple interior.

The technique: the triangles of black masses worn by the three figures (the headdresses - one of which even ends angular, the lower limbs, the interior of the cauldron, the traces of the overflowing dye), the vertical lines (used to create the wall of the house), the columns, the hues of brown, the tonal subtlety of the gouache and the drastic purity of the ink combines in a mysterious harmony.

Classically, in most of his works, the painter offers a simple calligraphy placed beside the subject and expressing his name as a painter, his complete name and the date. Here, there is an abundance of ideograms that constitute the work itself because, for the painter, these 'little people' (the common folk), must receive the distinction of what the artist presumes as a superior art form: Chinese calligraphy. Inscriptions and seals come to structure the work as in Kandinsky. But with Nguyen Phan Chanh here, the form has a meaning, and aesthetics is also rhetorical.

From left to right of the calligraphy, there are four Hong Nan stamps and two Hong Nan inscriptions, and twice the inscription Nguyen Phan Chanh. One should also note the different sizes of the stamps, which calibrate the aesthetics aspect.

A very beautiful poem, in the center, explains the work by sublimating it:

"The heated charcoal in winter eases my illness.
It seems spring is about to return for the plum blossom outside the window.
And thousands of butterflies will return for our reunion.
It is time to prepare new clothes for the coming of Spring."

Poems are very rare in the painter's work, and only three including this one have been noted so far if we refer to contemporary works: *La marchande de ôc*, 1929, and *Les Couturières*, 1930. This is akin to a solemn triptych of works, similar in subject and commonality.

In the centre of the calligraphy, like a banner, "the four seasons start with Spring" is identified.

And, below, in small characters: "Painted by Nguyen Phan Chanh".

On the right, from bottom to top, the year "xin-wei" (1931) and "Winter" are indicated, with Winter beginning in November in Hanoi.

Referring to mother tongue, the French literary theorist Roland Barthes wrote: "The writer is someone who plays with his mother's body." The painter, referring to the writings of the ancients, pays homage to his father and the scholarship imparted. Above all, the work is exceptional because the artist uses calligraphy as a building block for the very composition of his work.

Nguyen Phan Chanh refused to witness this world become outdated, for him nothing can be equivalent or can replace it. For him, there would be no quest for the West as there was for Le Pho, Mai Thu, Vu Cao Dam, Le Thi Luu and others, not even a desire for the future.

In this late 1931, painting his Vietnam was his only quest.

Jean-François Hubert
Senior Expert, Vietnamese Art



Nguyen Phan Chanh, *La Marchande de Ôc*, 1929. Christie's Hong Kong, 26 May 2018, lot 11, sold for HKD 4,660,000
阮潘正《蝸牛賣家》1929年 香港 佳士得 2018年5月26日 編號11 成交價：4,660,000 港幣

阮潘正《染布少女》1931 符號的含義

阮潘正與許是在1931年11月完成了畫作《染布少女》，彼時在巴黎舉辦的「世界殖民地博覽會」剛剛落幕。博覽會從1931年5月6日展出至11月15日，此後阮潘正在巴黎藝術界名聲大噪。因巴黎素有「光之城市」的美名，這樣一種殊榮也是20世紀的藝術家們所追求的。阮潘正本人從未親臨巴黎博覽會現場，然而印度支那美術學院院長維克托·塔爾迪厄和學院同屆畢業生黎譜告知其以及學院在博覽會上獲得的成功。這在當時是非常受人尊敬的地位，儘管在當地的藝術圈內更為人所知。

在1931年冬季（正值河內11月）創作這幅作品時，阮潘正充分意識到了展覽規模的改變。因此，此作品遵循了《裁縫少女》的手法（去年佳士得讓·馬克·勒夫勒（Jean-Marc Lefèvre）收藏品中售出的作品，也是送去參加巴黎博覽會的六幅絹布畫作之一），沿用了相似的形式、主題和繪畫技巧，裝裱在「蓋丁」（Gadin）畫框中稍晚些被送去巴黎。

要充分欣賞這幅作品，我們必須要了解畫家的生平。

阮潘正在印度支那美術學院（現今越南藝術大學的前身）的第一屆學生中獨樹一幟，這一切要從其背景說起。他的背景也為我們提供了許多理解他作品的線索。他的同屆學生（如黎譜和梅忠恕）畢業時分別為23及24歲，而阮潘正已是38歲。此外，他家境普通，並非來自河內。出生於河田（現為Nghe Tinh）省的一個名為Trung Tiet的村莊，生活對他而言頗為艱難。然而更為艱辛的成長經歷也使得他對於藝術創作有自己獨特的敏感度。

阮潘正的父親是一位有學識的儒家學者，他自幼受其父親教育，然而年僅七歲時父親去世。他幫助母親在市場上出售自己的畫作，亦將收到的相片畫成圖畫。在九歲這年，他開始自學漢字，並在進入法越教育體系前教習中文寫作。後於1922年進入順化教育學院學習，於1923年畢業後，開始在越南中部的順化東巴小學教書。在1925年，他作為唯一一位來自中部的安南保護國的學

生，被印度支那美術學院錄取為第一屆學員。學院創始人維克托·塔爾迪厄身為歷史及傳統愛好者，很快認識到了亞洲絹畫的重要性，並決定將此融合到自己的法國古典油畫的教學實踐中。令人驚奇的是，阮潘正表現出了他對於此種昇華後的簡約主義的興趣。他在1929年首次嘗試使用水粉及水墨以絹布作畫，也以此奠定了自己對於明暗技法的嫺熟掌控。

《染布少女》這幅傑作在總體特征、經典主題以及繪畫技巧上都延續了畫家獨具一格的個人風格，除此之外一並展示的還有耐人尋味的書法字跡。

此經典主題指代的便是傳統活動中出身貧寒的小人物。他們的臉部或掩蓋於頭巾之下，或平平無奇毫無特征。儘管他們置身於觀眾面前，卻如同隱藏於家門之後。在畫作中，他們為了迎接越南新年正在給衣服染色。儘管這片區域的城市化非常迅速，這裏卻依舊保存著舊世界的風俗習慣。在這幅作品中，畫家運用了比往常更多的黑色：除去頭巾和長褲部分外，還有染缸裏及濺出的黑色染料。這些人物身上樸素又近似於中性化的服飾，與那些出現於黎譜和枚中枕畫作中身著奧黛、佩戴珠寶的美麗越南女性及富麗奢華的房間內飾形成了鮮明對比。他們在簡樸環境下赤腳工作的樣貌也體現了畫家樸實無華的特性。

下面我們來分析下繪畫技巧：反復出現的三角形黑色色塊（三位人物佩戴的頭飾——其中一個甚至有一個尖角，黑長褲，染缸的內部染料以及溢出染缸的那部分染料），垂直的線條（用於畫出房屋的牆面），柱子的形狀，不同層次的棕色，水粉色調的細微差異，以及極其純淨的水墨，為作品帶來一種難以名狀的和諧。

在此畫家的大部分作品中，其典型手法是在畫面主體旁添上寥寥幾筆以示畫家筆名、本名及完成日期。而在這幅畫作中，除作品主體外還有大量的書法。於這位畫家而言，歌頌這些平凡的「小人物」必須要以其眼中的最高藝術境界——書法來完成。如同瓦西裏·康定斯基的畫作，落款及印章構成了畫作的主體結構。然而在此處阮潘正的畫作中，這樣的處理並非流於形式，其美學概念也有修飾效果。

書法從左至右依次有畫家筆名鴻南的四個印章及兩處落款，以及兩處畫家本名的落款。我們還需要註意到這些印章大小不一，這也構成了美學的一部分。

在畫作的中央，有一首非常優美的小詩，解釋並升華了整幅作品：冬日炭火可減我疾病之苦，望向窗外梅便知春日將至。千蝶將歸，亦是我們團聚之時，何不準備新衣迎接好時光。

詩詞在此畫家的現當代作品中並不常見，迄今為止包含這幅作品僅出現了三次：其餘兩次為1929年的《蝸牛賣家》以及1930年的《裁縫少女》。這樣的形式近似於藝術品中的三聯畫，其作品在主旨上頗為相似。

在書法的正中央，如同橫批一般，寫有「春在首」。底下寫有一行小字「阮潘正畫」。在右邊，從下至上，可見「辛未」（1931）年及「冬」。河內的冬季正是從11月開始。

提及母語，法國的文學評論家羅蘭·巴特曾寫過：「作家是一個與其母親的身體嬉戲之人。」阮潘正在此運用了古人的書法，亦是他表達對於先輩及先輩所授予其獎學金的敬意。最重要的是，此作品的卓越之處在於畫家用書法奠定了整幅畫作的構圖基調。

阮潘正拒絕見證這個舊世界的陳舊與過時之處。於他而言，沒有什麼能與其相談並論，或將其取而代之。他對於外部的西方世界並無太大興致，正如同他的那些同時代畫家黎譜、梅忠恕、武高談、黎氏秋一樣。甚至他們對於未來世界都沒有懷有多大憧憬。

在1931年的末尾，為其眼中的越南作畫便是他獨有的追求。

讓·弗朗索瓦·休伯特
越南藝術資深專家

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
重要亞洲私人收藏

◦ 37 LE PHO 黎譜
(1907-2001)

Jeune femme attachant son foulard
(Young Lady Tying Her Scarf)

signed in Chinese and signed again 'Le pho' (upper right)

ink and gouache on silk

59.5 x 48.5 cm (23 3/8 x 19 1/8 in.)

Painted circa. 1938

one seal of the artist

HK\$6,800,000-8,800,000

US\$880,000-1,100,000



Berthe Morisot, *Hollyhocks*, 1880. Marmottan Monet Museum, Paris, France
貝爾特·莫里索《蜀葵》1880年 法國 巴黎 瑪摩丹美術館

綁圍巾的女士

水墨 水粉 絹布

約1938年作

款識：黎譜 Le pho (右上)

藝術家鈐印一枚

The year 1938 is undoubtedly a pinnacle year in Le Pho's oeuvre.

Indeed, he had returned to Paris in 1937 for the second time, after a first stay in 1931-32. This followed his appointment as a full professor at the Hanoi School of Fine Arts in 1933, interspersed with a short stay in China in 1934. His travels across Europe and Asia made him experience a peaceful 'confrontation' and confluence between East and West, Vietnam and France, which inspired him throughout his work, further empowered by an impeccable technique.

The subject *Jeune femme attachant son foulard* would be the driving force through Le Pho's life, it is a gift of an endless source of inspiration. Geography and memories feed his unique and irreplaceable work well beyond his major themes (longing for his birth land, the mythologized woman) and well beyond his techniques (oil on canvas, gouache and ink on silk and lacquer). One can only appreciate the accuracy of the lines and the subtlety of tones enhanced by the substantial use of ink to paint.

The painting we are proud to present here is clearly an extraordinary work - a milestone in the master's creation which uses at the highest level all the same classical elements usually found in all of Le Pho's paintings at that time. The fine features of the lady's diaphanous face, her headdress, her black *ao dai* (a rare colour for such a garment), the white veil, the abundant vegetation, all set in a mountainous landscape of Tonkin, are expressed here with real originality.



沈
Lento

The precise choices of plants on the foreground as well as background are very relevant. Le Pho was very fond of flowers and frequently reproduced them in his pictorial work, whether in vases or pots or decorating nature in which he placed his characters. And the artist was a great connoisseur of these flowers from North Vietnam, the list of which is very long, from peonies to jasmines, gladioli to orchids, periwinkles to lotuses. We must therefore pay attention to the green plants in which he literally surrounds our beautiful young female protagonist here. In this particular work, and what makes it also outstanding, is the representation of common plants. Here are Hollyhock flowers which blossom at the early onset of spring, which legend says are a faithful companion providing protection, warmth and shelter. Our lady here looks like a budding flower, gracefully emerging from within this luxuriant cradle of flowers.

The representation of the mountains in the background is also particularly interesting. The artist depicts them far away and unreachable, far behind the lady's figure who is leaning on a wooden rail, her *ao dai* draped under her elbow to reduce the hardness of the rail. Perhaps the symbolism being a somewhat nostalgic longing for the homeland he had just left.

In front of the powerful grace of the Tonkinese Lady, her nostalgic and sensual facial traits succumb to the power of her gesture: she doesn't touch the wild plants, she intends with her graceful hands to reinforce the knot.

While painting this work around 1938, Le Pho had probably already made up his mind: the choice was to stay permanently in France, a country where he was welcomed with elegance and success in 1931, when he was Victor Tardieu's assistant during the Paris Colonial Exhibition. The eight million visitors, the international audience, the press coverage, the debates and comments he experienced, it was an intellectual, political, sensory and obviously artistic delightful turmoil that seized Le Pho. Six years later, in 1937, he was no longer just the assistant to Victor Tardieu-Artistic Director of the Angkor Pavilion, where the works of the Hanoi School of Fine Arts were exhibited. He was then Artistic Director of the Indochina section during the Exposition Universelle de Paris (The Universal Exhibition) in 1937, officially the "*Exposition Internationale des Arts et des Techniques appliquées à la vie moderne*" (Exhibition of Arts and Techniques Applied to Modern Life), which was held in Paris from May 25 to November 25, 1937. It is again in Paris that everything will be decided, judged and said. Montparnasse is centre of the world for visual art, where all the great masters of the time meet each other and mingle in an atmosphere of permanent quest for the absolute.



Le Pho in his apartment in Paris, 1999.
黎譜在巴黎的公寓 1999 年攝

When he paints *Jeune femme attachant son foulard (Young Lady Tying Her Scarf)*, he is then a 31-year-old young man, ambitious and trustful of his destiny, with the modesty known of the greatest, and thus created this beautiful and stunning artwork.

This young and elegant woman, who leaves behind unattainable mountains and who leans momentarily on an easily crossed barrier in the bosom of a generous nature in the making, is Le Pho himself. Because obviously with any painter, any painting is a self-portrait.

Le Pho was undoubtedly a lover of women, the reason why, of all the female representations in 20th century pictorial art of Vietnam, he offered the most beautiful, the most elegant and the most sincere representation of women.

By his genius, now universally recognized, he succeeded in making his subject of predilection, a subject of admiration.

Jean-François Hubert
Senior Expert, Vietnamese Art



Le Pho, *View from Hilltop*, 1937. Christie's Hong Kong, 22 November 2014, lot 16, sold for HKD 6,520,000
Artwork © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
黎譜《站在山頂遠眺》1937 年作 香港 佳士得 2014 年 11 月 22 日 編號 16 成交價：6,520,000 港幣

1938年無疑是黎譜藝術生涯的巔峰。

確實，他於1931-32年間首次旅居巴黎後，1937年他再次回到巴黎。1933年他被委任為河內藝術學院全職教授，1934年他又短暫訪問了中國。他的足跡遍佈歐亞大陸，東方與西方，越南與法國，不同文化在黎譜身上悄然相會，潤物無聲地滋養了他的藝術風格，也為他的創作提供了獨一無二的視角與靈感，與黎譜精湛絕倫的繪畫技法完美融合。

正如標題所示，戴頭巾的年輕女孩這一形象貫穿了黎譜一生的創作，為其源源不斷的藝術靈感提供無限動力。地理特征與動人回憶為這幅作品帶來了不可替代的效果，遠超其原本主題（思念故土，夢中女子），更遠超其繪畫技法（油彩施於畫布，水粉與水墨繪於絹本與生漆）。觀者無不為其精妙的線條與微妙的柔和色調而驚歎，欣賞黎譜大量運用水墨的出神入化技巧。

我們欣然呈現這非同凡響的傑作——藝術家一生創作的里程碑，此畫是黎譜在那一階段創作的作品中，經典元素最為集中體現的一幅。女子細膩柔滑的面部上，細節均栩栩如生，她的頭飾，她黑色的越南長襖（長襖通常為白色，黑色頗為罕有），潔白的面紗，茂盛的草木，在翠竹環繞的山林裡，充滿了黎譜獨一無二的奇思妙想。

畫面前景與背景中植物的選擇亦極為精妙，別具意涵。黎譜鐘愛花卉，無論是在瓶中或在大自然裡，他常常為各種花草作畫，花也象徵了黎譜的高尚人格。黎譜亦是越南北部花卉的專業鑒賞家，他精通各種花草，從牡丹到茉莉，從劍蘭到幽蘭，從長春花到荷花。正因如此，我們必須仔細觀察此畫中簇擁著這位年輕女主人公周圍的花草。而讓這幅作品脫穎而出的一大亮點，正是黎譜繪製這些尋常草木的精妙筆法。蜀葵在初春到來之際盛放，在神話中象徵著安全，溫暖與庇護。而畫中女子亦宛如一朵含苞待放的鮮花，掩映在眾多鬥色爭妍的錦簇花團中，呼之欲出。

背景中的連綿山脈亦饒有趣味。藝術家將山畫得極遠，彷彿遙不可及，畫中女子倚在木質欄杆上，長襖襯在手肘之下，以減輕欄杆的粗糲。這似乎象徵著黎譜在異國他鄉，對剛剛離開的故土充滿著思念之情。

在這位東奇尼女子強大的優雅氣場之外，她古典而微妙的面部特徵與她充滿力量的手部姿勢同樣引人注目：她片葉不沾身，毫不觸及這些野生草木，她雅緻的雙手相合，著意自矜。

也許在創作此畫的1938年間，黎譜已經下定決心：永遠留在法國，這個在1931年以體面的尊重歡迎他，認可他，並給他帶來成功的地方，當時他是維克多·塔迪歐（Victor Tardieu）在巴黎殖民展覽期間的助手。八百萬遊客，國際觀眾，新聞報導，他所經歷的辯論和評論，這一切學術的、政治的、感官的、藝術的愉悅都深深吸引著黎譜。六年後的1937年，黎譜不再是維克多·塔迪歐的助手——彼時吳哥展館的藝術總監，而河內藝術學院的作品正在吳哥展館展出。黎譜是1937年巴黎世界博覽會中南半島部分的藝術總監，其官方全名為「現代生活應用藝術與技術展」，於1937年5月25日至11月25日在巴黎舉辦。歷史總是螺旋形上升，流芳百世或遺臭萬年都將在巴黎一錘定音。蒙帕納斯是世界視覺藝術的中心，全球所有大師都在此濟濟一堂，塑造了一個永恆追求最純粹藝術的氛圍。

繪製《綁圍巾的女士》時，黎譜年僅31歲，對未來充滿自信，雄心勃勃，同時又謙遜有加，敬慕先輩，正是如此，才得以創作出這幅精美動人、富有詩意的作品。

這位年輕優雅的女子，與遠山相隔千里，輕巧地斜倚在一躍即過的欄杆上，四圍環繞著優美沉靜的風景，這正是黎譜本人。顯然，對任何畫家來說，任何繪畫都是自畫像。

黎譜無疑極為愛慕女人，因為在二十世紀越南所有以女性為主題的繪畫中，他筆下的女子最為美麗、最為優雅、也最為傳神。

憑藉著如今已經備受推崇的天才技藝，黎譜成功將自己偏愛的主題變為所有人都讚不絕口的主題。

讓·弗朗索瓦·休伯特
越南藝術資深專家

Detail of the present lot 拍品局部 ▶



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

38 LE PHO 黎譜

(1907-2001)

Le Bol Bleu (The Blue Bowl)

signed in Chinese and signed 'Le Pho', dated '1930'
(upper left)
ink and gouache on silk
75 x 44.5 cm. (29 1/2 x 17 1/2 in.)
Painted in 1930
one seal of the artist

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

US\$210,000-340,000

PROVENANCE

Acquired directly from the artist in Paris by the grandfather of the previous owner

Thence by descent to the previous owner in 1980

Anon. Sale, Christie's Hong Kong, 23 November 2013, Lot 26

Acquired at the above sale by the present owner

靛藍瓷碗

水墨 水粉 絹本

1930年作

款識：黎譜 1930 Le Pho (左上)

藝術家鈐印一枚

來源

前藏者祖父於巴黎直接購自藝術家本人

1980年由前藏者收藏

香港 佳士得 2013年11月23日 編號26

現藏者購自上述拍賣



Le Pho, *A Cup of Tea*, circa. 1938-1940, Christie's Hong Kong, 11 July 2020, lot 252, sold for HKD 2,750,000

Artwork © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

黎譜《茶》約1938-1940年 香港 佳士得 2020年7月11日 編號252
成交價：2,750,000 港幣





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

LE PHO, *LE BOL BLEU*, 1930: THE LAST SIGHT

Le Bol Bleu (Blue Bowl) is an exceptional work by Le Pho on a historical, sentimental and artistic level.

Le Pho painted it in 1930, the very same year he graduated as part of the first extraordinary promotion of students accepted into the Hanoi School of Fine Arts, a nursery of talent for these young and ambitious painters.

Le Pho's skill was already widely recognized : Victor Tardieu selected him as his right-hand man for the 1931 Colonial Exhibition in Paris, and Vietnam's most important newspaper *L'Indochine* described him as '*un vrai peintre*' (a true painter) (5 February 1930).

His compositions, whether oil on canvas, lacquer (though, very rare, due to his allergy to lacquer) or gouache and ink on silk were all extremely well received, the latter his pinnacle of excellence.

The young lady is standing upright and poised in a typical Hanoian interior. The painting meticulously documents the interior of an affluent Hanoi household down to the refined porcelain ware such as the blue bowl, unconsciously giving an insight to the lifestyle and refinements enjoyed by Hanoi's society. She is fashionably yet modestly dressed, with a scarf draped elegantly around her elbows according to standards of propriety, with her hair neatly wound under her Tonkin cap.

Her "salon" is strongly influenced by a Chinese style: the table is draped with a patterned silk doily on which is set the Chinese blue porcelain bowl, with a hardwood armchair and lacquered furniture behind the figure. The work displays its extreme rarity as one of the earliest compositions on silk from the artist, which is also observed in the unadorned background, the neat calligraphy and the imposing seal. The size of the work is also a particularly large rare one in the artist's early oeuvre. The style of the work is particularly elegant and the painter depicts the main figure with a striking face of quiet grace and beauty.

The lady subject existed and was part of the painter's private life. In 2001, we were conversing privately in his Parisian apartment (when his wife Paulette was not in the room). Le Pho also revealed that, as a young man, he fell in love with a beautiful young lady in Hanoi. One day he decided to approach her father to seek his approval to marry her. In Le Pho's memory, the request was rejected as the father considered he had not shown enough respect. At that time, in this old-fashioned Confucian society that Le Pho would escape from, it was unimaginable for a young girl to disobey her father's will. From this moment on, the Hanoian bourgeoisie never saw this young lady dressed in any other colour than white, the colour of purity, perhaps a strong symbol of her love for him.

Despite his personal sadness, Le Pho made the decision to finally accept the loss of his loved one and chose to start a new life in the West, moving to Paris in 1937, pursuing a life of artistic excellence and being able to visit artists like Bonnard and Matisse whom he so admired.

It is no wonder that Le Pho chose a very traditional style to depict his lost love: the daughter of a "bourgeoise" family within the trappings of social status which led to her father's refusal as his betrothed.

In this way, *Le Bol Bleu* is not only of great significance in Le Pho's life, but also as a representation of Vietnam's culture and mentality in the 20th century. After his permanent move to France, Le Pho's tremendous skill in painting Vietnamese beauties on silk did not abate, but their surroundings became increasingly idealized and nostalgic, as a homage to the utopic Vietnam Le Pho left behind.

Garden landscapes or ladies with flowing hair standing in front of windows and on balconies amidst delicate drapery later became a significant part of Le Pho's oeuvre, where story-telling and depictions of often idealized reconquest were the rule. However our work here was drawn from true life, while Le Pho was still physically a resident in Hanoi and not yet prone to romancing details.

Le Bol Bleu is not only an artistic masterpiece, but also a remarkable historical document of Vietnam.

Jean-François Hubert
Senior Expert, Vietnamese Art

黎譜《靛藍瓷碗》（作於1930年）：最後一面

《靛藍瓷碗》是黎譜作品中，極具歷史烙印與感傷情懷的一次罕有的深摯傾訴。

《靛藍瓷碗》繪於一九三零年。同年，黎譜作為第一批學子從越南河內美術學院畢業。這所學校曾被譽為天才畫家的搖籃。

彼時，黎譜的畫技已稱譽畫壇：維克多·塔迪厄選擇他作為自己的助手參加一九三一年在巴黎舉辦的殖民地藝術展；越南最重要的報紙《印度支那》則稱他為「一位真正的畫家」（1930年2月5日刊）。

其作品，無論是布面油畫、漆畫（由於他對大漆過敏，故極為罕有）抑或是粉彩與水墨絹畫，均風靡海內；後者是更其巔峰之作。

畫中一位少女靜靜佇立在一間典型的河內風格的房間中。背景細緻地描繪出一個河內富裕家庭的室內陳設，小至精緻的瓷器，如她身後那隻藍碗，無意識地折射出彼時河內的生活型態與文雅逸趣。她衣著入時且不失含蓄低調；因循禮節，在臂間優雅地繞上了一條絲巾，並將髮絲一併捲入暹羅頭巾。

她的客廳極具中式風格：桌面鋪有繡花絲綢桌布；其上置一隻中式藍色瓷碗；身後擺放著一張硬木扶手椅和一套漆木傢俱。而作為藝術家最早創作的絹畫之一，從其中未經修飾的背景、嚴整的書法署名與印章可見，此作極為珍罕。該畫尺幅巨大，同樣是藝術家早期作品中頗為稀有的一件宏構。其風格沉穆典雅；畫中少女臉龐靜謐柔美，揚娥微眄，懸藐流離。

仕女主題一直貫穿黎譜的藝術創作，同時也是其私密情感的映射。二零零一年，我們在其巴黎的公寓內曾談及此事（當時他的妻子波萊特並不在場）。黎譜坦言，年少時，在河內曾與一位美麗的少女墜入愛河。一天，他下定決

心要向女方父親提出婚約。在他的記憶中，對方父親認為他沒有展示出足夠的敬意，因而拒絕了他的求婚。彼時，在那個黎譜想要逃離的守舊的儒家禮教社會中，女性斷然不能違背父親的意願。從那一刻起，河內的士紳們再也沒見過這位女孩著白色以外顏色的服裝。純潔的白色似乎象徵著少女對黎譜深深的愛戀。

強忍悲傷，黎譜最終接受自己痛失所愛，並於一九三七年遠赴西方，重新開始新的生活，繼續追求藝術的理想與卓犖，並拜訪了他一直欽慕的藝術家——波納爾與馬蒂斯。

難怪黎譜選擇以一個極為傳統的風格描繪他失落的舊愛：一個出身於富裕的「小資產階級」家庭的少女，被象徵門第階級的服飾所束縛，無力違背父親的意願，最終導致一對戀人天各一方。

因此，這幅《靛藍瓷碗》不僅對黎譜個人具有重要意義，也代表了二十世紀越南的文化與精神思想。定居法國後，黎譜繪製仕女絹畫的精湛技藝並未有絲毫減退，但畫中人物所處的環境卻變得越來越理想化且充滿鄉愁：是黎譜對已離開的烏托邦式越南的緬懷和想念。

不同的園林景致或長髮飄逸的少女在被風吹起的精美幔帳中，站在陽臺上，斜倚窗櫺，後來都變成了黎譜作品重要的組成部分；這其中，敘事與通常理想化的描繪佔主導。然而此次這幅《靛藍瓷碗》則是黎譜仍在河內生活時根據真實生活場景創作的，未有過多的浪漫細節。

《靛藍瓷碗》不僅是一件藝術傑作，也是一篇非凡的越南歷史記錄。

讓·弗朗索瓦·于貝爾
越南藝術資深專家



A rare Longquan Celadon bowl, Yuan Dynasty (1279-1368). Christie's Hong Kong, 31 May 2017, lot 3001, sold for HKD 437,500.

元·龍泉青釉斂口盃 香港 佳士得 2017年5月31日 編號 3001 成交價：437,500 港幣

Le Pho and his brothers in Vietnam before he left for France in 1931
越南 1931年 黎譜和家庭



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
重要亞洲私人收藏

39 MAI TRUNG THU 梅忠恕

(1906-1980)

La Joconde (Mona Lisa)

signed 'MAI THU' and dated '74' in Chinese (lower right)
ink and gouache on silk
53.5 x 37.5 cm. (21 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in.)
Painted in 1974
one seal of the artist

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

US\$330,000-450,000

PROVENANCE

Family of the Artist
Anon. Sale, Sotheby's Singapore, 3 October 1998, lot 55
Acquired from the above sale by the present owner

蒙娜麗莎

水墨 水粉 絹布
1974年作
款識：MAI THU 七十四年 (右下)
藝術家鈐印一枚

來源

藝術家家屬
新加坡 蘇富比 1998年10月3日 編號55
現藏者購自上述拍賣



Leonardo Da Vinci, *Mona Lisa*, 16th Century. Musée du Louvre, Paris, France.
李奧納多·達芬奇《蒙娜麗莎》16世紀法國巴黎羅浮宮



MAI TRUNG THU, *LA JOCONDE (MONA LISA)*, 1974: THE OTHER ONE'S SMILE

Mai Trung Thu, in his career as an artist, has never hesitated though exceptionally, to confront himself pictorially with the great masters of the past. His version of *La Grande Odalisque* by Ingres (from the Tuan Pham Collection sold at Christie's in Nov 2019) bears witness to this. This is confirmed by this magnificent *La Joconde (Mona Lisa)*.

We can imagine Mai Thu discovering and visiting often the original *Mona Lisa* by Leonardo da Vinci at the Louvre, from his stay in Paris in 1937 to 1974, the date of execution of his own painting. There is no doubt that he scrutinized it, in all the lights of day, in all seasons, indulging in a continuous and attentive observation. A piety. He is 68 years old, at the peak of his art (widely recognized) and yet, like a student in a workshop, he launches into the reproduction of the most famous painting in the world.

Let's compare the two versions as their differences have meaning:

The general position is the same, the beautiful young woman is portrayed sitting. Only her head and upper body are depicted. Her bust is turned to the right, her face is facing the front, and there is a slight twist between her head and shoulders. In Mai Thu's representation the bust is smaller, the body thinner to respond to Vietnamese canons of beauty.

The face is also less enigmatic but 'softer' in Mai Thu's version.

The hands are soft and relaxed, the right hand resting on the left (back and wrist) which clutches the arm of the chair. Mai Thu reproduces the gestures identically and takes particular care of the hands, which is unusual for him - as it is for Le Pho, both artists allow themselves some leeway in this area.

Her sleek hair falls on the shoulders in fine curls, parted in the middle in Leonardo's painting, whereas Mai Thu chose to make it smooth and barely visible under a veil. Only the intense ink colour used allows it to be visually noticeable.

The head is adorned with a transparent black veil, hems in the upper part of the forehead and then envelops the hair in the Leonardian model. The veil is much more apparent in Mai Thu's work.

The left shoulder shows a drape similar to a scarf. The scarf is narrower in Mai Thu's painting, revealing the rich *ao dai* made of silk where the Chinese character for "longevity" is reproduced over and over.

Behind, a balustrade, more pronounced and clearly Sino-Vietnamese, is used in Mai Thu's backdrop.

Beyond, a magnificent landscape (inspired by two different places at the junction of Umbria and Tuscany) identified by the art historian Angelo Conti (1860-1930) as "*a movement, a light that, from the lips and eyes of the woman moving through the landscape in a meandering stream, widening, invading it as it becomes the smile of nature*". There are rocks, lakes, rivers but no trees and no plants to be found. Also some signs of human activity: a path on the left, a bridge on the right but there is no human intervention in Mai Thu's work, for the original path becomes a meander but the bridge is not represented.

Without a doubt, Mai Thu locates the scene around the land coming across the Halong Bay, the iconic and world renowned bay of Vietnam.

This landscape is an art in itself: Leonardo da Vinci is the inventor

(in theory and in practice) - of "aerial perspective" and only him best described it in his "Treatise on Perspective": There is a kind of perspective, called aerial, which by the various degrees of tints of the air can inform on the different distances of various objects". He understood - universal genius of his time - that the air is not transparent. Still in his treatise he remarked: "Distant elements appear azure, because of the great quantity of air which is between the eye and the object; that is noticed especially with the mountains". In his *Mona Lisa*, Leonardo seems to want to take us, upwards, towards the distant. Mai Thu also integrates the perspective but proposes a more tumultuous and closer sky, using more assertive tones.

It should be noted that the sinuosity's of the garment of the *Mona Lisa* of da Vinci recall this landscape, while Mai Thu does not reproduce such link by representing in large numbers the character "longevity" on the *ao dai* of his *Mona Lisa*. Thus, Mai Thu recreates everything but the identity of the model and place from da Vinci's painting.

The woman by her physiognomy (facial features, hair, morphology) and by her clothing can only be Vietnamese. The landscape, as we have noticed, could not be more Vietnamese (for a northerner like Mai Thu).

For the rest, Mai Thu recognizes himself as a disciple of da Vinci. He admires the model's look, her hands and her smile. He is sensitive to da Vinci's sense of colour, who in his time, was one of the first to understand that objects do not have colours in themselves, but that they vary according to the light, the reflections and the distance of the observer.

Like da Vinci, he prefers chromatic harmony and half-tones, as evidenced by his flawless use of gouache and ink on silk. Of course, Mai Thu does not use *Sfumato* ("shading" in Italian) especially in the corner of the eyes and mouth, at the heart of the facial expression. But would the technique of gouache and ink on silk on paper allow it?

Sfumato is a glaze: a technique that consists of superimposing very thin layers of paint requiring that the previous layer be dry first, and achieving a quasi-transparent effect to preserve the details of the layer beneath. From the darkest to the lightest, a play of light and shadow can be made possible by a very fine brush. But if Mai Thu knows how to use the absorbing power of gouache and ink on silk and paper that supports it, da Vinci has painted on poplar covered with a thin layer of *gesso* - a coating based on glue and plaster. The effect is therefore structurally different.

Finally, by respect for Leonardo, Mai Thu, the dimensions of the painting differ (77 cm X 53 cm for da Vinci's *Mona Lisa* and 53.5 x 37.5 cm for our painting) However the proportions are respected (1.45 against 1.43).

In his representation of *La Belle Odalisque*, Mai Thu interpreted the West trying to figure out the East in a third acculturation, in a double mirror, thus in infinity.

In his *Mona Lisa* the Vietnamese painter makes a universal work for any person of good faith.

For the painter, an identity is never a submission but just a style.

Mai Thu knows it and proves it here: someone else's glance, even with a smile, is a glance to the other.

Jean-François Hubert
Senior Expert, Vietnamese Art

梅忠恕，《蒙娜麗莎》，1974年：她者的微笑

在其藝術生涯中，梅忠恕勇於與前人巨匠在畫布上直面交鋒，而這種創作方式僅有數次。他受安格爾 (Ingres) 《大宮女》(La Grande Odalisque) 影響而創作的《裸女》由 Tuan Pham 先生收藏並於 2019 年 11 月由佳士得售出。《裸女》與這幅《蒙娜麗莎》都是藝術家自信態度的證明。

梅忠恕於 1937 年至 1974 年定居巴黎，期間想必曾多次前往羅浮宮觀賞達芬奇的《蒙娜麗莎》原作，而他這幅作品正作於 1974 年。朝露夕陽，春去秋來，他細細審視不同光線下的原作，沉醉其中，虔誠頂禮。時年六十八歲高齡的他，藝術生涯已達頂峰，卻像個工作室裡的學徒，著手模仿舉世聞名的畫作。

仔細比較兩個版本的《蒙娜麗莎》，箇中差異耐人尋味：

兩幅畫的總體佈局相同：美麗的少婦呈坐姿，畫中只見其頭部及上半身，胸部向右，面朝前方，頭微微扭轉。梅忠恕之作中，受越南的傳統審美觀影響，女子胸部較小，更為纖瘦；面部也似乎少了份神秘，多了份柔美。

女子的手柔軟而放鬆，右手置於左手手腕之上，左手則握住扶手。梅忠恕完美複製了這些細節，尤其注重手部姿勢，這在他來說很是罕見——和黎譜 (Le Pho) 一樣，他一般在這方面頗為自由。

達芬奇之作中，女子長髮中分披肩，油亮且微捲，而梅忠恕的版本中長髮更為柔順，隱在面紗之下，透出墨色。

達芬奇的模特頭部戴有透明黑紗，圍在前額，遮住頭髮。這面紗到了梅忠恕這裡，就更為顯眼了。

女子左肩上的披肩在梅忠恕的筆下變得細巧，露出身著的壽字紋絲織越南長襖 (ao dai)。她身後還可見中越融合風格的欄杆。

達芬奇作品的背景是壯麗的自然風光，其靈感來自於意大利溫布利亞 (Umbria) 與托斯卡尼 (Tuscany) 大區交界的兩處景色。藝術史學家 Angelo Conti (1860-1930) 稱之為「一個動作，一束光源，來自於女子眼波中、雙唇間；她溯洄蜿蜒小溪，穿梭自然風光，拓寬它，入侵它，直至它化為自然的微笑。」背景中有岩石、湖泊、河流，但不見樹木綠植；也有人類活動的跡象：小徑在左，小橋在右。但梅忠恕的作品中並無人為幹預的痕跡，小徑依然蜿蜒，而橋卻隱去了。

毋庸置疑，他所呈現的乃是盛名在外的越南下龍灣景色。

畫中背景本身就是藝術傑作：達芬奇發明並實踐了「空氣透視法」，並在《論透視法》一文中給出精妙解釋：「所謂空氣透視，即以空氣的不同色調來表現

物體的不同距離。」作為文藝復興全才，他認識到空氣並非透明。同樣在這篇論文中，他還寫道：「遠處的物體呈蔚藍色，原因在於眼睛和物體之間的空氣體積較大；這在觀察遠山時尤為明顯。」在《蒙娜麗莎》中，他似乎想將觀者的目光引向遠處上空。梅忠恕同樣整合運用透視法，但卻以搶眼的色調呈現出一片更為喧囂、迫近的天空。

需要注意的是，達芬奇筆下的蒙娜麗莎衣著柔軟，身段婀娜，與背景中蜿蜒有致的自然風光互相呼應，而梅忠恕則並未照搬這種連結——他筆下的女子身著長襖，佈滿壽字紋樣。這樣看來，他再現了達芬奇原作中的一切元素，唯獨改動了畫中女子和背景地點的文化身份。

從女子的面相和衣著來看，她只可能是越南人；身後的自然景色也同樣充滿越南風情。

在其餘方面，梅忠恕都自視為達芬奇的門徒。他傾慕後者畫中女子的樣貌、手勢及微笑，對其顏色運用尤為敏感，因為達芬奇率先提出物體本身沒有豔色，色彩根據光線、倒影、觀察者的距離而變化。

同達芬奇一樣，梅忠恕偏愛半色調營造出的和諧觀感，這從他在絲綢上完美運用水粉和墨水的的能力便可見一斑。不過，即使是在描繪面部表情的精細如眼角和嘴唇時，他也沒有使用暈塗法 (Sfumato)。問題是，他在紙上絲綢以水粉和墨水作畫，這是否允許他運用暈塗法呢？

不妨把暈塗法理解為上釉的過程：待極薄的一層顏料風乾後再上一層，達到半透明的效果，以保存底層的細節。從最深到最淺，細緻的筆觸呈現出光與影的遊戲。若說梅忠恕能夠善用水粉及墨水在絲綢和紙上的吸附力，那麼達芬奇也曾在白楊木上用薄薄一層石膏粉作畫。從而，兩人達到的效果迥然不同。

另外，兩幅作品的尺寸有異——達芬奇之作長 77 厘米，寬 53 厘米，梅忠恕之作則長 53.5 厘米，寬 37.5 厘米。但兩者長寬比相同，均為 1.45 比 1.43。

在梅忠恕版本的《大宮女》中，西方試圖理解東方，這是一個文化涵化的過程，處於雙重鏡像之中，永無止境。

他的《蒙娜麗莎》則是為任何心存善念之人所作的普世傑作。

對他來說，身份從不是屈從，只是一種風格。

梅忠恕清楚這一點，並在此 給出證明：來自他人的目光，即使帶有微笑，也只會投向他 / 她者。

讓·弗朗索瓦·休伯特 / 越南藝術資深專家



Mai Thu, *Nude*, 1970. Christie's Hong Kong, 24 November 2019, lot 106, sold for HKD 3,965,000
梅忠恕《裸女》1970年香港佳士得2019年11月24日編號106成交價：3,965,000港幣



Mai Thu in his studio in 1964
梅忠恕1964年在他的工作室

40 LIN FENGMIAN 林風眠

(1900-1991)

Lying Lady

signed in Chinese (lower left)
ink and colour on paper
67.5 x 68 cm. (26 ⁵/₈ x 26 ³/₄ in.)
Painted in 1947
one seal of the artist

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

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

PROVENANCE

Private collection, Asia
Anon. Sale, Guardian Hong Kong, 30 March 2019, Lot 692
Acquired at the above sale by the present owner

EXHIBITED

Shanghai, China, Shanghai Art Museum, *The Approach of Lin Fengmian: The Centenary of Lin Fengmian*, November 1999.

LITERATURE

China Academy of Art Press, *The Approach of Lin Feng Mian – The Century of Lin Fengmian*, Hangzhou, China, 1999 (illustrated, p. 112).

Artist Publishing, *Lin Feng Mian – The Collection of Chinese Artists*, Taipei, Taiwan, 2004 (illustrated, p. 79).

China Light Industry Press, *Painting Appreciation - Lin Feng Mian*, Beijing, China, 2011 (illustrated, p.90).

斜臥仕女

水墨 設色 紙本
1947年作
款識：林風眠 (左下)
藝術家鈐印一枚

來源

亞洲 私人收藏
香港 嘉德 2019年3月30日 編號692
現藏者購自上述拍賣

展覽

1999年11月「林風眠之路 — 林風眠百歲誕辰紀念」
中國 上海 上海美術館

出版

1999年《林風眠之路：林風眠百歲誕辰紀念》中國
杭州 中國美術學院出版社 (圖版，第112頁)
2004年《中國名畫家全集—林風眠》台灣 台北 藝術家出版社 (圖版，第79頁)
2011年《林風眠 - 繪畫鑒賞》中國 北京 中國輕工業出版社 (圖版，第90頁)

“Throughout his life, Lin Fengmian explored and contributed tremendously to the blending of Chinese and Western styles in art. His achievement did not only originate from his grasp of and love for modern Western art, classical Chinese art and folk art. It stemmed even more strongly from his resolve to stay out of the limelight and devote himself to artistic creation and inquiry, which he pursued with impeccable integrity even in challenging circumstances.”

“The Master Lin Fengmian”, Wu Guanzhong





Henri Matisse, *Odalisque couchée aux magnolias*, 1923. Christie's New York, 8 May 2018, lot 8. Sold for USD 80,750,000
 Artwork: © 2021 Succession H. Matisse / Artists Rights Society (ARS), New York
 亨利·馬蒂斯《側臥的宮娥與玉蘭花》1923年作 紐約 佳士得 2018年5月8日 編號8 成交價：80,750,000 美元

As one of the most iconic figures in history of art, Lin Fengmian was as much of a visionary artist as he was an insightful art educator. Widely known for being one of China's most original early modernists, he was associated with a significant group of teachers who sought to transform Chinese art education during the republican era. His teaching methodology encompasses the fusion of Chinese and Western approaches as he believed reformation was necessary in order to elevate Chinese art to a higher level. His dedication to the arts inspired him to nurture and foster artistic talents such as Zao Wou-ki, Wu Guanzhong, and Chu Teh-Chun, who would then become great masters in their own right. Eventually also becoming one of the 'four great academy presidents' alongside legendary artist Xu Beihong. From theory to practice, Lin fully embraced the amalgamation of East and West, henceforth carving out a new path for Chinese painting, one that was grounded in a modern aesthetic consciousness.

In the present lot, *Lying Lady* is an embodiment of his artistic concept; as well as demonstrates his technical virtuosity and whimsical playfulness. Here, Lin Fengmian depicts a beautiful young woman reclining effortlessly, with a demure smile on her face as she looks away from the viewer. Under the prowess of Lin's brushwork, he captures the sitter's gentle grace while subtly expresses her reserve nature. Often painted with a large brush and by spreading inks, he swiftly executes outlines in a freehanded and impressionistic manner – one of the many Western elements embedded in the work. The subject herself is reminiscent of the reclining figures seen in classical paintings, a posture commonly depicted by artists in both East and Western cultures alike. Historically, the reclining pose conveys elite status, power, as well as a strong display of female sensuality. In a similar manner, Lin uses sinuous soft lines to delineate the gauzy attire and the outline of her elongated, voluptuous body. While the composition is anchored by the mass of the lying lady who lays diagonally across the work, it is carefully balanced by the juxtaposition of the ceramic tea wares and the oriental backdrop.

Having crossed path with Henri Matisse and Amadeo Modigliani during his studies in Paris, their works must have deeply enchanted Lin. From Matisse's paintings of ladies in interiors, with his sensitive brushwork and decorative motifs, to the mask like features of Modigliani's portraits. It has inspired Lin to distil these western elements and fuse them with his Chinese roots. Most prominently seen in his lines - lines were the soul of his works. The clean calligraphic lines he wields were agile and lively, it empowered him to use only simple outlines to portray the subject in a pure and raw expression. He further incorporated the flowing, lifelike expressiveness inspired by Chinese traditional folk arts. He once addressed that his paintings of ladies were primarily influenced by Chinese ceramic art, especially Song ceramics and the apsaras on the walls of the Buddhist caves in Dunhuang that provided endless inspiration with their spirited imagery and nimble lines. In addition, the use of a square composition, a characteristic choice by Lin, serves as a rejection of the usual shape of the medium (a horizontal or vertical rectangle) dictated by traditional Chinese painting's format of a handscroll or hanging scroll. All in all, this beautiful work is a testament of his innovative vision and a preservation of his signature creation of the timeless female figure.

Painted in 1947, the 1940s was a time when Lin Fengmian had already achieved a complete integration of Chinese and Western influences in his works. It was also notably a period when he devoted his time portraying ladies before shifting his attention to other genres instead towards the 1950s. Art historian Lang Shao-jun once said the painting of modern ladies that appeared towards the end of the 1940s were a reflection of the subtle changes in Lin Fengmian's daily life and artistic pursuits. His desire for democracy, individuality and the amalgamation of Western influences were once again revitalized. *Lying Lady* encapsulates the essence of Lin Fengmian's techniques and creative expression. It is a sheer reflection of the artist's transition from tradition and inks to colours and modernity, and for him to create a unique and Eastern kind of reserved beauty, a sense of timelessness recognized in both the East and West.

「林風眠畢生在藝術中探索中西嫁接，作出了最出色的貢獻，其成功不僅緣於他對西方現代、中國古代及民間藝術的修養與愛情，更因他遠離名利，在逆境中不斷潛心鑽研，玉壺雖碎，冰心永存。」

——吳冠中《一代宗師林風眠》

作為藝術史上最具有標誌性的人物之一，林風眠不僅是一位具有前沿國際視野的藝術家，亦是一位頗有洞見的藝術教育者。身為中國的現代主義藝術先鋒，林風眠在民國時期結實了大量有誌於革新中國藝術教育的工作者。他相信唯有進行變革才能將中國藝術提升至一個新的高度，因而其教學法糅合了傳統中國藝術與歐洲藝術的技巧。他對藝術事業的奉獻精神也激勵他培養了諸多青年才俊，諸如趙無極、吳冠中、朱德群等，這些人後來也都憑借各自才能成為了藝術名家。林風眠與幾位目光遠大的教師並稱「四大校長」，其中一員是享負盛名的畫家徐悲鴻。從理論到實踐層面，林風眠將中西藝術融會貫通，為中國美術發展開辟了一條基於當代美學理念的全新之路。

本季拍賣品中，《斜臥仕女》是林風眠藝術理念的絕佳體現，亦展示了其精湛嫻熟的技法與異想天開的巧思。此畫中，林風眠描繪了一位安然斜臥的年輕女子，雙眸微垂，臉上帶著嫵靜的笑容。林風眠用其高超的筆法捕捉了仕女的溫婉與優雅，兼具含蓄內斂的天性。他揮毫潑墨，頃刻間便可憑空勾勒出仕女的輪廓。這種印象主義的創作手法是此畫蘊含的諸多西方繪畫元素之一。畫面主體，即這位仕女，讓人聯想到了經典繪畫中斜臥的人物形象，這一姿態在東西方藝術家的畫作中都常有出現。從歷史角度看，這種姿勢傳達出了多種信息：社會精英地位、權力，以及女性情欲的象征。同樣地，畫家用起伏有致的輕柔線條，勾勒出了仕女質地輕盈的服飾、拉長的肢體及豐韻的體態。畫中女子斜臥中央，形成對角線構圖，畫家巧妙地用前景中的瓷器茶具及富有東方特色的背景來平衡構圖。

在巴黎學習期間，林風眠有幸與亨利·馬蒂斯(Henri Matisse)以及阿梅代奧·莫迪利亞尼(Amadeo Modigliani)會面，當時的他必定深深著迷於這兩位藝術家的作品——從馬蒂斯畫筆下的室內女子畫像裏細膩的筆觸及裝飾性的圖

案，到莫迪利亞尼肖像畫中如面具般的面孔。這一時期的學習經歷激勵了林風眠汲取西方繪畫之精華，並將其與自身的文化基底相結合。這一點可以顯而易見地從他的繪畫線條上體現——線條可謂是林風眠作品的靈魂。那些工整如書法般的線條輕巧又靈動，這使得他能夠僅僅運用簡單的外部輪廓，便可勾勒出主體純淨天然的樣貌。隨後他還融入了中國傳統民間藝術中流動的、栩栩如生的表現力。他曾坦言，那些以女性為主體的畫作主要受中國陶瓷藝術的影響，尤其是宋瓷以及敦煌佛教洞穴中的飛天女神(apsaras)形象。這些藝術品中富有生氣的意象以及靈巧的線條是其源源不斷的靈感來源。除此之外，林風眠畫作極具特色的正方形構圖，是對於常用繪畫形狀(橫向或豎向的長方形)的一種反叛。長方形畫作主要受制於傳統中國繪畫的媒介，即橫向鋪開的手卷或是可縱向懸掛的卷軸。總而言之，其獨具創新的視角得以在這樣一幅優美的畫作中充分體現，並且其標誌性創作——那些長久流傳的女性形象，將在作品中得以存續。

上世紀40年代，林風眠在其畫作中已經融會貫通了中西方藝術的精華，而《斜臥仕女》正是創作於1947年。這一時期引人註目的便是畫家對於女性形象的創作興趣。隨著時間向50年代推移，他漸漸轉向了其他創作類型。藝術歷史學家邵紹君曾經評論道，上世紀40年代末期，林風眠畫作中現代女性的形象正反映了其日常生活及藝術追求上的微妙轉變。他對於民主精神、個人主義以及西方文化精髓的渴求之心被再度激起。《斜臥仕女》濃縮了林風眠繪畫技巧及創新表達的精髓，其直觀反映了畫家從水墨走向色彩、從傳統走向現代主義的轉變。他在作品中塑造了一種帶有東方色彩的獨特的含蓄美，以及被東西方藝術界所認可的、超越了時間的永恒感。



Longquan celadon mallet-shaped 'Kinuta' vase, 1127 - 1279 (Southern Song Dynasty).
Christie's Hong Kong, 26 November 2018, lot 8007. Sold for HKD 42,850,000.
龍泉粉青釉紙槌瓶 1127 - 1279年 香港 佳士得 2018年11月26日 編號 8007
成交價：42,850,000 港元



Flying apsaras, Mogao Cave 285, 538 - 539 AD (Western Wei Dynasty).
《敦煌飛天》西魏 538 - 539年 中國 敦煌 莫高窟 第285號窟



徐悲鴻

《奴隸與獅》

XU BEIHONG

SLAVE AND LION

國之瑰寶：徐悲鴻不朽傑作

LEGACY: XU BEIHONG'S SLAVE AND LION

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

顯赫私人收藏

LOT 編號

800

XU BEIHONG (1895-1953)

SLAVE AND LION

signed and dated in Chinese (lower left)
oil on canvas
123.3 x 152.8 cm. (48 1/2 x 60 1/4 in.)
Painted in 1924

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

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

PROVENANCE

Private Collection

Xu Beihong – Slave and Lion, Christie's Hong Kong,
26 November 2006, Lot 181.

Acquired by the owner from the above sale

EXHIBITED

Singapore, Singapore Art Museum, Xu Beihong in
Nanyang, 5 April -13 July 2008.

LITERATURE

Xu Beihong Museum, A Great Master of China,
Beijing, China, Beijing Publishing House (Group),
(illustrated, p.92)

Xu Beihong in Nanyang, Singapore Art Museum,
Singapore, 2008. (illustrated, pp178-179)

Xu Beihong Catalogue Raisonne (oil painting) Beijing,
China, China Youth Press (illustrated, p50)

徐悲鴻 (1895-1953)

奴隸與獅

油彩 畫布
1924年作
款識：悲鴻 甲子初秋（左下）

來源

私人收藏

香港 佳士得 徐悲鴻《奴隸與獅》2006年11月
26日 編號181

現藏者購自上述拍賣

展覽

2008年4月5日-2008年7月13日「徐悲鴻
在南洋」新加坡 新加坡美術館

出版

2005年《中國藝術巨匠徐悲鴻》中國 北京 徐悲
鴻紀念館編 北京出版社出版集團

北京美術攝影出版社（圖版 第92頁）

2008年《徐悲鴻在南洋》新加坡

新加坡美術館（圖版 第178-179頁）

2021年《徐悲鴻全集（油畫卷）》中國 北京
中國青年出版社出版（圖版 第50頁）





20 21 20TH AND 21ST
CENTURY ART
EVENING SALE
二十及二十一世紀藝術 晚間拍賣

PART II 第二部分

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

41 AMOAKO BOAFO 阿莫奧克·博福
(B. 1984)

Justine Mendy

signed, dated and inscribed 'AMOAKO M BOAFO
2018 KING' (lower middle)
oil on canvas
160 x 133 cm. (63 x 52 3/8 in.)
Painted in 2018

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

US\$110,000-190,000

PROVENANCE

Acquired directly from the artist by the present owner

賈斯汀·門迪

油彩 畫布
2018年作
款識：AMOAKO M BOAFO 2018 KING (中下)

來源
前藏家直接購自藝術家



Egon Schiele, *Self-Portrait in Yellow Vest*, 1914, Albertina,
Vienna, Austria
艾貢·席勒《穿黃背心自畫像》1914年作 奧地利 維也納 阿爾貝
蒂娜博物館

"The main idea or goal of what I do is to
paint people I like, people that inspire
me, people who create spaces and
opportunities. All I do is document the
good people around me"

Amoako Boako

「我所做的主要想法或目標是畫我喜歡的人，激
勵我的人，創造空間和機會的人。我所做的一切
就是記錄我身邊的好人。」

阿莫奧克·博福



42 SALMAN TOOR 薩爾曼·圖爾

(B. 1983)

The Burden

oil on canvas (diptych)
each: 101.6 x 76 cm. (40 x 30 in.)
overall: 101.6 x 152 cm. (40 x 60 in.)
Painted in 2015

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

US\$110,000-160,000

PROVENANCE

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

EXHIBITED

New York, USA, Aicon Gallery, Salman Toor: Resident Alien,
28 October – 5 December, 2015.

LITERATURE

Salman Toor: Resident Alien, exh. cat., Aicon Gallery, New
York, USA, 2015 (illustrated, pp. 19, 21-22).

負擔

油彩 畫布 (雙聯作)
2015年作

來源

美國 紐約 Aicon畫廊
現藏者購自上述來源

展覽

2015年10月28日 - 12月5日「薩爾曼·圖爾：外星居民」紐約
美國 Aicon畫廊

出版

2015年《薩爾曼·圖爾：外星居民》展覽圖錄 Aicon畫廊出版
美國 紐約(圖版, 第19、21-22頁)





◊ 43 AVERY SINGER 艾芙瑞·辛格

(B. 1987)

Dancers Around An Effigy To Modernism

acrylic on canvas

183 x 244.3 cm. (72 x 96 in.)

Painted in 2013

HK\$7,800,000-12,000,000

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

PROVENANCE

Kraupa-Tuskany Zeidler Gallery, Berlin, Germany

Acquired from the above by the present owner in 2013

現代主義雕像周圍的舞者

壓克力 畫布

2013 年作

來源

德國 柏林 Kraupa-Tuskany Zeidler畫廊

現藏者於2013年購自上述畫廊







An immersive tableau almost 2.5 metres across, *Dancers Around an Effigy to Modernism* (2013) exemplifies the unique approach of Avery Singer, who collides art-historical references in compelling, playful and gently comedic scenes. Executed in grisaille—a monochrome technique traditionally used for *trompe-l'oeil* portrayals of sculptural relief—the work depicts a group of high-heeled dancers cavorting round the robot-like Modernist bronze *Skulptur 23* (1923) by Rudolf Belling. One figure shines a torch at the sculpture, as if placing it under interrogation. To the left is an artwork by contemporary sculptor Rachel Harrison, featuring an amorphous shape resting on a found stepladder. In the foreground is an image from performance artist Chris Burden's infamous 1974 work *Velvet Water*, in which Burden repeatedly plunged his head in a basin and attempted to breathe underwater. Singer's overall scenario itself looks something like a piece of performance art: a seated figure observes from a raised platform in the background, and the action is lit from what seem to be high studio windows, raking the scene with dramatic shadows that emphasise its staged layers of illusion, artifice and multiple realities.

Typical of the style that first brought Singer to acclaim, the composition for *Dancers Around an Effigy to Modernism* was made in the computer programme SketchUp, widely used for 3D modelling by architects and interior designers. Singer then projected this digital scene onto canvas and painted, with crisp precision, using an airbrush and masking tape. While the resulting pristine finish seems to elide any trace of the artist's hand, Singer's work has an intriguing life that is distinctively hers. Through its traversing of realms—from three-dimensional reality to virtual, digital space and thence to the flat painted surface—it takes on a richness of overlaid perspectives that complements Singer's critical eye on art history. The present painting's festive dancers poke fun at the collective reverence of historical avant-gardes, with Belling's sculpture at the centre like a fallen object of worship; rather than perched on a pedestal, it is in



Left to right 由左至右：
Giorgio de Chirico, *The Duo*, 1914-1915. Museum of Modern Art, New York, USA
Artwork: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome
基里柯《二重奏》1914-1915年作 美國 紐約 現代藝術博物館

Rudolf Belling, *Skulptur 23*, 1923. Museum of Modern Art, New York, USA
Artwork: © 2021 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
Rudolf Belling《雕塑23》1923年作 美國 紐約 現代藝術博物館

an open box on the floor, as if newly unpacked. With the inclusion of Rachel Harrison's surreal ladder assemblage, Singer invokes an artist who shares her self-conscious interest in the structures and conventions of art's display. Chris Burden's performances, meanwhile, tested the limits of art, morality and power, challenging audiences and often putting the artist in extreme danger. Conjuring these different ideas and eras into the same grey *mise-en-scène*, Singer brings the viewer into a space which—like sculpture—invites examination from multiple angles.

Born in New York in 1987, Singer was surrounded by art from a young age. Her parents were both artists—they named her after Milton Avery, the visionary American landscape painter—and her father worked as a projectionist at New York's Museum of Modern Art, where he would take her for early-morning tours before visiting hours. (It was likely here that she first saw Belling's *Skulptur 23*, a version of which is in the museum's collection.) She went on to study sculpture at Cooper Union, while also pursuing her interests in video art and computer modelling, before bringing together these disciplines in her grisaille paintings. As Kasia Redzisz has written, 'Singer's work is underpinned by subtle contradictions ... Her 3D models serve as sketches for 2D art works and for still lifes that seem to be in constant motion. Singer assembles a hybrid of past, present and future, which she then translates into paintings, approached as sculptures staged for performances frozen in time' (K. Redzisz, 'In Focus: Avery Singer', *Frieze* 164, 30 May 2014). In *Dancers Around an Effigy of Modernism*, Singer explores such temporal and technical paradoxes with a sharp wit that lightens the learnedness of her critique: she is fond of humourists such as Mel Brooks and Woody Allen, whose work has its own distinctly New York flavour. At the same time, with her ingenious, multidisciplinary mode of image-making, Singer proposes a serious new place for painting in a post-digital world.

《現代主義雕像周圍的舞者》(2013)以其近乎 2.5 米的宏大尺幅帶來沉浸式的群像觀感，正是艾弗瑞·辛格獨家創作方法的典型代表，她將藝術史的經典符號與充滿諧趣的優雅喜劇場景正面碰撞，千鈞一髮，扣人心弦。這幅畫作運用了 Grisaille 技法——一種單色繪畫技術，傳統上用於雕刻障眼法錯視浮雕——這件作品描繪了一群穿著高跟鞋的舞者繞著一尊雕像盡情作樂，這座現代主義銅像《雕塑 23》(1923)由魯道夫·貝林創作，形似機器人。其中一位舞者手持電筒照向雕像，仿佛正在將之審訊。畫面左方可見一件當代雕塑家雷切爾·哈里森的作品，其形狀不定，靠在一把梯子上。前景則呈現了一幅行為藝術家克里斯·波頓 1974 年聲名狼藉的作品《天鵝絨之水》的照片，波頓在這場行為藝術中反復將自己的頭浸入水池，並嘗試在水下呼吸。辛格的整個畫面設定正如一場行為藝術：畫面深處一個人坐在升起的平台上，仿佛正在觀察一切。整幅畫面的光源似乎來自一扇高處的演播室窗戶，富於戲劇性的光影掠過全場，突出其層層疊疊的幻覺效果、複雜技法及多重現實。

辛格獨一無二的風格為其帶來卓著聲譽，而《現代主義雕像周圍的舞者》的創作方法正將其體現得淋漓盡致，此畫由電腦程序 SketchUp 創作而成，這一程序被廣泛應用於建築與室內設計的 3D 建模。辛格將數字圖像投影到畫布上，隨後以極為精準的噴槍與膠帶為畫作上色。儘管畫作成品看似嶄新，一塵不染，毫無藝術家人手痕跡，辛格的作品實則是其高度個人化生命經驗的體現。通過這種超越邊界的創作方法——從三維現實到數字空間再到平面畫作——正是辛格對於藝術史的辯證批判思考為多元的角度帶來豐富意涵。畫作中，載歌載舞的人們在歷史上備受尊敬的先鋒派面前尋歡作樂，畫面中央的貝

林雕像宛如信仰的崩塌；它原本應被端置於基座之上，卻出現在地板上一個打開的紙箱裡，仿佛剛被拆開。再加上雷切爾·哈里森的超現實梯子，辛格將高度自覺的藝術品味精心佈置於特定結構中。克里斯·波頓的出現則試著藝術、道德與權力的極限，挑戰觀眾的同時也將藝術家置於極度危險的境地。像魔術般變出各種各樣的思想，融合不同時代於同一個灰調障眼法，辛格將觀者帶入一個空間——正如那座雕像——歡迎一切多維的實驗。

1987 年，辛格出生於紐約，自幼便由藝術圍繞著長大。她的父母都是藝術家——用美國先鋒派風景畫家米爾頓·艾弗瑞為自己的女兒命名——辛格的父親在紐約現代藝術博物館擔任放映員，常常帶辛格在正式開放前的一清早遊覽博物館。（極有可能是在那時，辛格看到了貝林的作品《雕塑 23》，正收藏於博物館中）。辛格之後在庫伯聯盟學院學習雕塑，同時探索著自己對影像藝術及電腦建模的興趣，隨後逐漸將這些專業訓練融合為一，創作自己的錯視畫。正如卡西亞·萊德茲所評價：「辛格的作品建基於種種微妙的矛盾……她的 3D 模型為 2D 畫作建立草稿，將靜止的事物置於不斷的運動中。辛格將過去、現在和未來組裝在一起，隨後詮釋以繪畫語言，正如雕像般將時間凝固」（卡西亞·萊德茲，《聚焦此刻：艾弗瑞·辛格》，《Frieze》第 164 期，2014 年 5 月 30 日）《現代主義雕像周圍的舞者》中，辛格敏銳地洞察了這種現實與科技的悖論，彰示了她批判的博學：她喜歡梅爾·布魯克斯和伍迪·艾倫這樣的幽默大師，他們的作品往往帶著顯而易見的紐約特色。與此同時，辛格以其別出心裁、融會貫通的創作方式，為後數字世界開創了一個全新殿堂。

「辛格的作品建基於種種微妙的矛盾……她的 3D 模型為 2D 畫作建立草稿，將靜止的事物置於不斷的運動中。辛格將過去、現在和未來組裝在一起，隨後詮釋以繪畫語言，正如雕像般將時間凝固」

（卡西亞·萊德茲，《聚焦此刻：艾弗瑞·辛格》，《Frieze》第 164 期，2014 年 5 月 30 日）



Pablo Picasso, *Guernica*, 1937. Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
巴布羅·畢加索《格爾尼卡》1937 年作 西班牙 馬德里 索菲亞王后國家藝術中心博物館

44 TSCHABALALA SELF 莎芭拉拉·塞爾弗

(B. 1990)

Pressed

signed and dated 'Tschabalala Self 2017' (on the overlap)
pressed fabric flashe gouache oil and acrylic on canvas
172.8 x 127 cm. (68 x 50 in.)
Painted in 2017

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

US\$110,000-160,000

PROVENANCE

T293 Gallery, Rome, Italy
Private collection

緊湊

紡織品 閃粉 水粉 油彩 壓克力 畫布
2017年作

款識：Tschabalala Self 2017 (畫背翻折處)

來源

意大利 羅馬 T293畫廊

私人收藏



Installation shot of Frieze New York 2017
2017 紐約 Frieze 展覽現場圖

"I feel like everyone's body signifies something culturally; people's bodies and appearances are used as symbols and signifiers the same way that language or any other symbol can be used."

Ashton Cooper

「我覺得每個人身體都有一種文化指涉；我們的身體和外表被用作符號和象徵，就像語言或任何其他符號可以被使用一樣。」

阿什頓·庫珀



45 CHRISTINA QUARLES 克莉絲蒂娜·夸爾斯

(B. 1985)

But Baby, In Here Its Fine

signed with artist's signature; dated 2015' (on the overlap)

mixed media on canvas

225.7 x 140 cm. (88⅞ x 55⅛ in.)

Painted in 2015

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

US\$130,000-260,000

PROVENANCE

David Castillo Gallery, Miami, USA

Private Collection

Acquired from the above by the present owner

但寶貝，這裡一切安好

綜合媒材 畫布

2015年作

款識：藝術家簽名 2015 (畫布翻折處)

來源

美國 邁阿密 David Castillo 畫廊

私人收藏

現藏者直接購自上述來源



Installation view, *Never Believe It's Not So*, Pilar Corrias Gallery, 2019.

Artwork: © Christina Quarles

Photo: Courtesy Pilar Corrias Gallery, London

展覽現場圖「從不相信不是如此」柯蒂斯畫廊 2019 年



46 ADRIAN GHENIE 艾德里安·格尼

(B. 1977)

Self-Portrait

signed and dated 'Ghenie 2016' (on the reverse)
oil on canvas
44.2 x 34.2 cm. (17 3/8 x 13 3/8 in.)
Painted in 2016

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

US\$520,000-780,000

PROVENANCE

Galeria Plan B, Berlin, Germany

Acquired from the above by the present owner in 2016

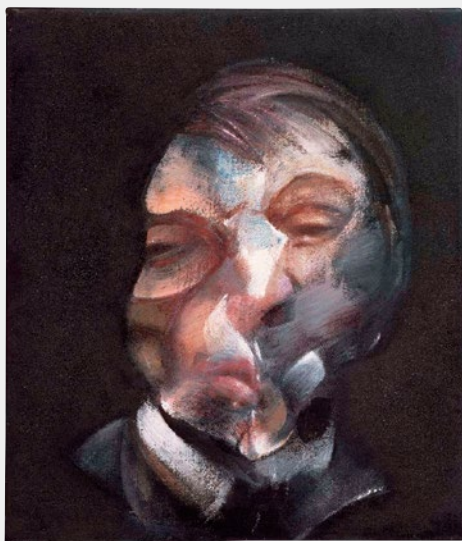
自畫像

油彩 畫布
2016年作
款識：Ghenie 2016 (畫背)

來源

德國 柏林 Plan B 畫廊

現藏者於2016年購自上述畫廊



Francis Bacon, *Self-Portrait*, 1971. Centre Pompidou, Paris.
弗朗西斯·培根《自畫像》1971年作 巴黎蓬皮杜中心
Artwork: © The Estate of Francis Bacon. All rights reserved / DACS,
London / ARS, NY 2021

“Painting is the only medium for
expressing the visceral nature of the
world.”

Adrian Ghenie

「繪畫是揭示世界真實面貌的唯一方法。」

艾德里安·格尼





Photo of the artist.
 Photo: Courtesy of the artist
 藝術家照片

The self-portrait is a subject of enduring fascination for Adrian Ghenie, and is one of his most celebrated bodies of work. In his various explorations of the self, Ghenie presents his own visage in a variety of guises, twisting and transforming his facial features with gestural, abstract strokes of colour. This particular portrait from 2016 was painted when the artist was on the cusp of entering his forties – that same year, his painting *Nickelodeon* (2008) sold at Christie's London for £7.1 million pounds, catapulting Adrian Ghenie to fame. *Self-portrait* thus captures the image of an artist during a moment of great change, projecting an image that chooses to obscure as much as it reveals.

In creating *Self-portrait*, Ghenie draws upon a long tradition of artists producing likenesses of themselves in their work. Beginning in the Renaissance period with Albrecht Durer and Rembrandt, artists have sought to immortalise their perceived sense of self, striving to convey a direct expression of who they are in their rendering. In 1988, when Ghenie travelled to Paris as a young student, he visited the Musée d'Orsay where he was struck by the power of van Gogh's late *Self-Portrait* from 1889, which had been painted almost exactly one century prior. In the years following, Ghenie would consistently explore the subject of the self-portrait in his own work, creating several variations on the theme.

Ghenie has previously painted himself in the guise of historical figures ranging from Van Gogh to Charles Darwin to Elvis Presley, figuratively embodying the famous people that he paints. In a process described by James Hall, "He researches their lives, studying them meticulously in text and image, then finally, in his own portraits and self-portraits, he jettisons his research, and enacts a brutal kind of makeover and identity theft" (J. Hall, 'Adrian Ghenie: Self-Portrait in a Convulsive Mirror', in *Adrian Ghenie: New Paintings*, exh. cat., Galerie Thaddaeus Ropac, London, 2015).

Yet here, in the present painting, Ghenie paints only himself, unadorned and undiluted by another identity. When compared to a photograph of the artist, the sweep of dark coiffed hair and pointed chin are unmistakable. Yet the painting also seems to balance on the cusp of anonymity, with the face entirely composed of rich swathes

of paint, there is only the faintest suggestion of facial feature. Strong contrasts between light and dark suggest a brow, a moustache, a jawline – features that dissolve into abstraction when examined closely.

Ghenie's paintings are the result of an organic creative process that embraces the element of chance. "Any painting is the result of a physical interaction," Ghenie states. "You can't imagine how inert a colour is when you put it on your palette, the decomposed version, blobs of colour awaiting transformation. They're only transformed through a choreography which can't be prescribed, there are no recipes, nor knowing exactly what quantities to use, what follows is a Brownian motion dictated by my insides, by my moods. [...] It's all about your viscosity. No other medium can do that." (Interview with L. Vasiliu, 'Adrian Ghenie: My Method Is Managing Failure', *Scena9*, 2016)

Texture and colour are critical to Ghenie's work, and his paintings are dominated by rich, visceral layers of paint, gathered in a collage-like accumulation of brushstrokes that feature ridges, lumps and bumps. Ghenie has spoken about the significance that textures and tactility play in his work, as an evocation of the time and place in which he grew up. In an interview, he described his childhood in terms of its texture: "Romania of the 1980s was a hard-to-clean world of textures, it gathered dust. [...] In a way, Romania back then was much more humane, texture-wise, it had its imperfections, it had its mistakes." His paintings embrace a sense of tactility, reminiscent of the squeegeed paintings by Gerhard Richter, resulting in a painting that carries physical dimension in addition to the illusory space created.

In *Self-portrait*, Ghenie undertakes a self-interrogation, exploring his own visage and reflecting upon his position in the world and how he is perceived. By using the abstract toolkit to create a figurative painting, the end result is far greater than the sum of its parts. Discrete swathes of paint are transformed into a cohesive whole, depicting an individual whose presence we can tangibly feel gazing out at us. Created the year Ghenie became known around the world, *Self-portrait* presents us with a vivid impression of an artist at a moment of change.

長久以來，自畫像都是艾德里安·格尼深為迷戀的主題，而這一題材也成為他最廣為人知的作品系列之一。在他各種各樣探索自我的方式中，格尼用形形色色的裝扮呈現自己的面貌，以抽象而有力的色彩筆觸扭曲變形著自己的面部特征。而此幅作品創作於 2016 年，恰是藝術家邁入四十的不惑之年——也正是在這一年，格尼的畫作《Nickelodeon》（2008）在倫敦佳士得拍出 710 萬英鎊的天價，讓艾德里安·格尼一夜間聞名天下。《自畫像》也因此捕捉到了藝術家身處巨變的瞬間，在模糊與清晰之間呈現藝術家所選擇的視覺語言。

在《自畫像》中，格尼繼承了悠久的藝術史傳統，將自身的相似性投射於創作中。從文藝復興時期的阿爾布雷希特·杜勒和倫勃朗開始，藝術家們就開始追尋將自我意識永恆留存，力求以直觀的方式記錄下自己的身影。1988 年的格尼還是一位年輕的學生，他旅行至巴黎奧賽博物館時，被其中一幅梵高於 1889 年創作的晚年自畫像中的力量深深震撼，而這幅畫作正好創作於幾乎一個世紀前。在接下來的幾年裡，格尼開始持之以恆地在自己的創作中探索自畫像這一題材，並由此產生了諸多不同的主題。

格尼曾將自己的面貌與大名鼎鼎的歷史人物形象相結合，從梵高、查爾斯·達爾文到貓王，栩栩如生地描繪了這些名人。詹姆斯·霍爾如此形容這段創作過程：「格尼先研究這些名人的生平，再仔仔細細地分析其留存下來的書目與圖像，最後在他自己的肖像畫與自畫像中，將先前的研究全部拋諸腦後，進行徹頭徹尾的改頭換面和身份轉移」（詹姆斯·霍爾《艾德里安·格尼：失控之鏡裡的自畫像》，載於《艾德里安·格尼：最新畫作》展覽圖錄，倫敦 Thaddaeus Ropac 畫廊，2015 年）。

然而在這幅《自畫像》中，格尼僅僅畫了一個純粹的自我形象，完全沒有參雜任何其他身份。將此畫與格尼的照片相比，精心打理的髮型與鋒利的下頷線讓我們可以將其身份確認無疑。然而這幅作品似乎也在暗暗指向一種模糊的匿

名，其面部被層疊的顏料完全佔據，我們僅能辨認一些微小的面部特征。強烈的明暗對比隱約顯露出畫中人物的額頭，鬍鬚和下頷——靠近觀察，又似乎與抽象的背景融為一體。

格尼的作品來自有機的創作過程，包含無限可能。「任何繪畫都是物質交匯的結果，」格尼說道，「你無法預料一種顏色能有多沉悶，直到你把它放到調色盤上，分解後的顏料靜待轉變的完成。這種轉變同樣也無法預料，無從掌控，更無從得知要使用多少數量，緊隨其後的便是由我的靈感和情緒帶動的布朗運動……一切都僅與內在相關。沒有其他任何介質可以做到。」（與 L. Vasiliu 的訪談，《艾德里安·格尼：我的方法是失敗管理》，《Scena9》，2016 年）

質地與顏色是格尼作品中的重中之重，他的畫作佈滿層次豐富的顏料，並以拼貼畫般的技法堆積形成，色塊相互碰撞，筆觸厚重如山，樸拙渾實。格尼曾提及繪畫的質地與筆觸在其作品中的重要性，可以與他成長的經歷和環境相呼應。在一次採訪中，他曾這樣形容自己童年的質地：「1980 年代的羅馬尼亞就像一個濃得化不開的世界，積滿了塵埃……但從某種意義上來說，彼時的羅馬尼亞更具人情味，從質地來說，它有不完美的地方，也曾犯錯。」他的畫作擁抱那種觸感，讓人聯想到傑哈德·里希特的繪畫作品，畫中除了創造的虛幻空間外，還承載了現實的維度。

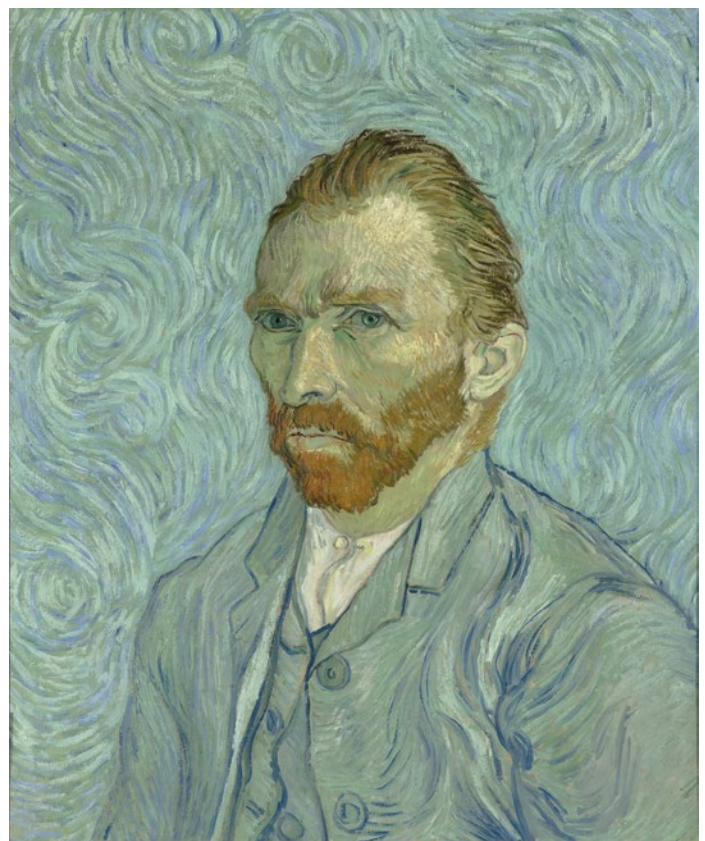
在《自畫像》中，格尼向自我提出了設問，探索自己的面容，並反思自己在世界所處的位置與所呈現的形象。通過使用抽象技法來創作具象繪畫，畫面最終達到的整體效果遠超於將各部分單獨組合。畫中看似分離的筆觸轉變成一個內聚的整體，觀者可以清晰明確地感受到畫中人物正凝視自己。創作於格尼走向世界之年，《自畫像》向我們展示了藝術家在巨變時刻的生動形象。

“He researches their lives, studying them meticulously in text and image, then finally, in his own portraits and self-portraits, he jettisons his research, and enacts a brutal kind of makeover and identity theft”

James Hall

「格尼先研究這些名人的生平，再仔仔細細地分析其留存下來的書目與圖像，最後在他自己的肖像畫與自畫像中，將先前的研究全部拋諸腦後，進行徹頭徹尾的改頭換面和身份轉移」

詹姆斯·霍爾



Vincent van Gogh, *Self-portrait*, 1889, Musée d'Orsay, Paris
文森特·梵高《自畫像》1889 年作 巴黎 奧賽博物館



47 ZHANG XIAOGANG 張曉剛

(B. 1958)

Bloodline—Big Family: Comrade No. 5;
Bloodline—Big Family: Comrade No. 8

both signed in Chinese, signed and dated '1995 Zhang Xiaogang' (lower right)

oil on canvas

each: 130 x 100 cm. (51 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.) (2)

Painted in 1995

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

US\$1,100,000-1,600,000

血緣—大家庭：同志 5 號；
血緣—大家庭：同志 8 號

油彩畫布

1995年作

款識：張曉剛1995 Zhang Xiaogang (每件右下)



PROVENANCE

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

LITERATURE

Hanart TZ Gallery and Galerie Enrico Navarra, *Umbilical Cord of History: Paintings by Zhang Xiaogang*, Hong Kong and Paris, 2004 (illustrated, p.73)

Huang Zhuan, ed., *Zhang Xiaogang: Works, Literature and Research, 1981-2014*, Sichuan Fine Arts Publishing House, 2016 (illustrated, plate 158 & 161, p. 372-373).

來源

法國 巴黎 Galerie de France
現藏者購自上述畫廊

出版

2004年《時代的臍帶：張曉剛的繪畫》漢雅軒 香港及 Galerie Enrico Navarra 巴黎 法國（圖版，第73頁）

2016年《張曉剛：作品、文獻與研究 1981-2014》黃專編 中國 成都 四川美術出版社（圖版，第158及161圖，第372-373頁）

“On the surface the faces in these portraits appear as calm as still water, but underneath there is great emotional turbulence. Within this state of conflict, the propagation of obscure and ambiguous destinies is carried on from generation to generation.”

Zhang Xiaogang

Few works of art can be described as defining an entire era, but Zhang Xiaogang's Bloodline series is one of them. In 1990s, Zhang Xiaogang's portraits caused huge sensation on the global art scene. Their uniquely Chinese aesthetic — the reserved, implicit style, and rich sense of history — presented the world with a refreshing new perspective on Chinese contemporary art. The series of portraits became an integral part, both in Zhang Xiaogang's career and in Chinese contemporary art history.

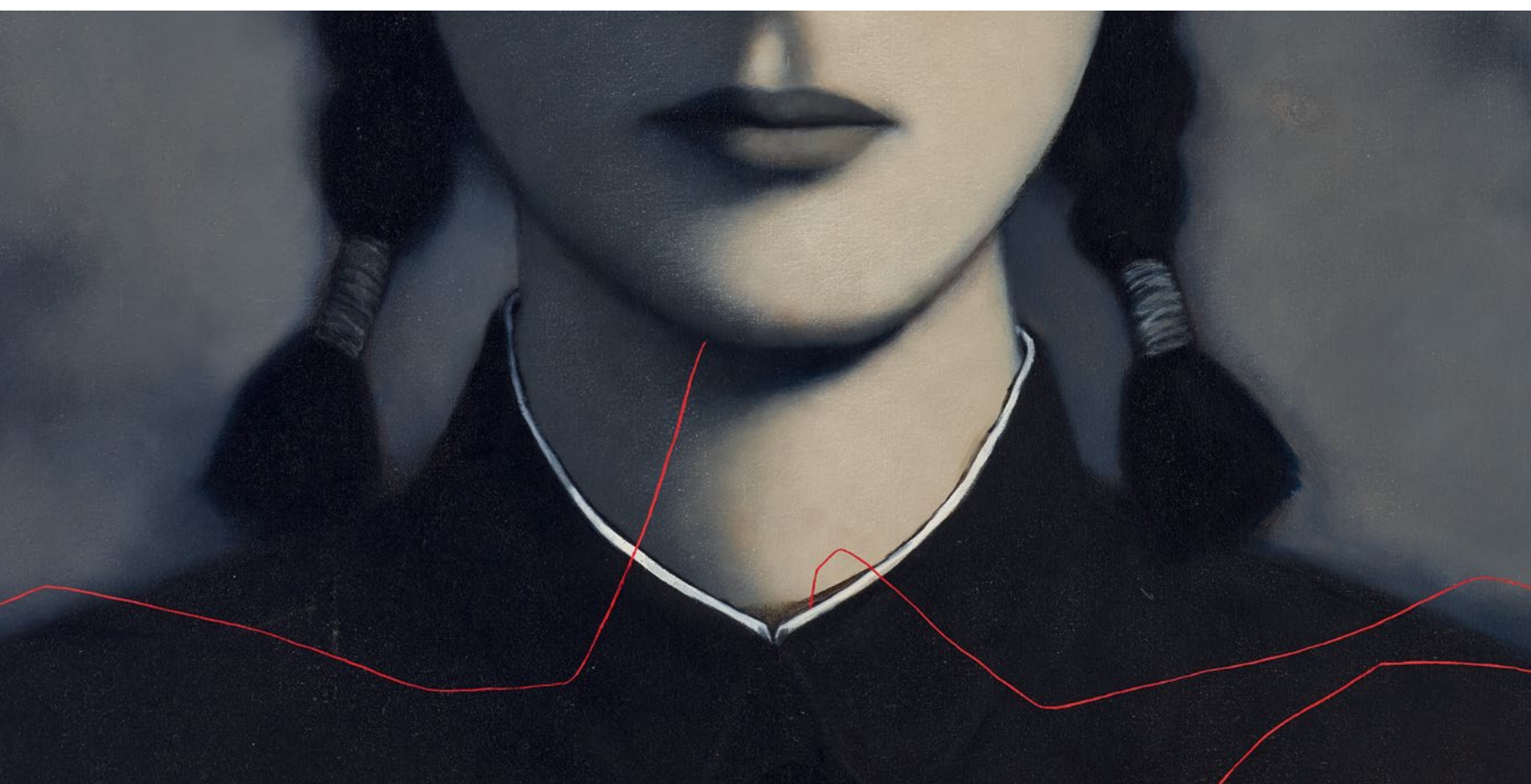
The young woman and man depicted in *Bloodline – Big Family: Comrade No. 5* and *Bloodline – Big Family: Comrade No. 8* are archetypal portraits that question identity. Uniforms are the most direct indication of the status of a character. During 1960s and 1970s, the uniform with its characteristic collar was the national garment. The uniform was considered as an erasure of individuality and an expression of submission.

The iconic portraits of Zhang have become one of the most representative images of Chinese avant-garde painting since the 1990s. His black and white impassive visages, are connected by a thin red thread, characteristic of his Bloodline series, serve as a metaphor for a society that is in constant struggle with its own past, present and future.

Painted in 1995, it represents Zhang's style at the pinnacle of maturity, with its smooth, calm and controlled brushwork and intricate details all finely knit together. It links one's personal history with the collective memory of the larger society against the socio-political environment of the era. It further documents an era that was defined by the one-child policy and "educated youth" (zhiqing) who were sent down to the countryside.

Zhang Xiaogang's extreme sculpting of details injects strong, complex emotional undercurrents into a painting that, on the surface, projects solemnity and distance. He employs what could be called a Chinese mode of expression, using veiled or implicit elements that strike directly at the deep emotional core of the culture. The artist followed a rigorous procedure in order to achieve a specific sense of indifference and distance. He first applied one layer after another of very thin paint, and repeated this step four or five times, after which he used drier pigments to paint the patches of light on their faces. These produce the textural feel through which he evokes the sense of mottled, faded old photos after the passage of years. The red filaments that wind and twist through the painting, reminiscent of the lines of love and pain in Frida Kahlo's works, symbolize the fragile and easily broken bonds that link us. The background, like the dense fog of history, is hazy and indistinct.

Art historian Li Xianting once said, "The Big Family series, from 1993 to the present, represents not just Zhang Xiaogang's own period of artistic maturity, but a certain maturity in Chinese contemporary art as well. [...] Even if he employed the language of Western contemporary art, he still, through expressing the feelings of contemporary Chinese people, successfully transformed it into a personal language." Old photos are vehicles for past memories, and perhaps the people and the stories that those photographs represent are no longer with us. But Zhang's paintings gives audiences a key with which to awaken those memories. Through the tranquil power of his paintings, Zhang ushers viewers into a spiritual place, a palace full of memories, where viewers find that their distant, tender memories of families and bloodlines, and their historical, collective, and inherited memories have been permanently engraved.





Detail of the present lot 拍品局部

很少有藝術作品能夠定義一個時代，而張曉剛的《血緣》系列恰恰就是其中之一。1995年，引起全球藝壇巨大轟動，以含蓄、內斂而富有歷史內涵的中國式美學，刷新了世界對中國當代藝術的認知，成為了張曉剛藝術生涯乃至中國當代藝術史的重要轉折點。

在《血緣——大家庭：同志5號》和《血緣——大家庭：同志8號》中所描繪的年輕男女是對個體與集體關係的直接反思。張曉剛極具標誌性的肖像畫從1990年代起就成為了中國前衛繪畫的最佳代表作。他筆下的人物以黑白的冷漠臉龐，營造出一種抽離的氛圍；同時，張曉剛運用了纖細的紅線把人物緊密地連結在一起，這批《血緣》系列的特點亦暗喻了一個在過往、當下、未來都處於未知的社會。

創作於1995年，本作品代表了張曉剛個人最為成熟的風格體系，筆觸平滑、冷靜而收斂，細節絲絲入扣，將個人情結與集體記憶相勾連，鐫刻出大時代背景下，一代人微妙、克制，而又血濃於水的親情關係，更是「知青」等時代印記的重要歷史見證。

張曉剛對細節的極致雕琢，為看似肅穆而疏離的畫面，注入複雜充沛的情感暗湧，用中國「含蓄」或「隱晦」的表達方式，直擊文化深層的情感內核。為了畫出「某種虛幻的陰柔的冷漠感距離感」，藝術家必須嚴格履行作畫步驟，用很薄的顏料一層層平塗，重複四五層，最後用乾顏料畫上光斑質感，令人聯想到老照片經歲月洗禮後的斑駁。畫中延綿纏繞紅色細絲，象徵著人之間脆弱而微妙的紐帶，令人聯想去芙烈達·卡蘿（Frida Kahlo）筆下愛與傷痛的紅線。背景則如歷史迷霧，朦朧迷離。從母親身上的襯衫和碎花領口柔軟而微微起伏，到父親的中山裝硬挺筆直，以觸覺沉浸式的懷舊體驗，打動觀者心扉。

藝術史學家栗憲庭曾描述這一時期的作品「不但是張曉剛的藝術成熟期，同時也標誌著中國當代藝術的某種成熟……即使在使用西方當代藝術的語言模式，表達中國當代人的感覺的過程中，成功地轉換為個人的話語。」老照片承載著逝去的記憶，照片中的人與故事，或許已經不在。而張曉剛的畫作是一把喚醒觀者記憶的鑰匙，以寧謐的力量將觀者帶入一座精神性的回憶宮殿，把關於血脈、歷史、集體與傳承那久遠而溫存的記憶，永久凝刻在畫中。

「一張張似乎平靜如水但又充滿內心情結的臉，在矛盾中生息的曖昧生命代代相傳。」

張曉剛



Zhang Xiaogang in his studio.
Photo: Courtesy of artist studio
張曉剛在他的工作室

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

◊ 48 **ADRIAN GHENIE 艾德里安·格尼**

(B. 1977)

Collector I

signed and dated 'Ghenie 2008' (on the reverse)
oil on canvas
200 x 290 cm. (78¾ x 114⅛ in.)
Painted in 2008

HK\$45,000,000-65,000,000

US\$5,800,000-8,400,000

PROVENANCE

Nolan Judin Gallery, Berlin, Germany

Hall Collection

Acquired from the above by the present owner

EXHIBITED

Gent, Belgium, Stedelijk Museum voor Actuelle Kunst,
Adrian Ghenie, 3 December, 2010 – 27 March, 2011.

LITERATURE

Anette Hüscher, Matt Price, Juerg Judin, ed. Juerg Judin,
Adrian Ghenie, Hatje Cantz, 2009 (illustrated, cover and
pp. 62-63).

收藏家 I

油彩 畫布

2008年作

款識：Ghenie 2008 (畫背)

來源

德國 柏林 Nolan Judin 畫廊

Hall 收藏

現藏者購自上述來源

展覽

2010年12月3日 - 2011年3月27日「艾德里安·格尼」
比利時 根特市立當代藝術博物館

出版

2009年《艾德里安·格尼》Anette Hüscher, Matt Price,
Juerg Judin著 Juerg Judin 編 Hatje Cantz出版 (圖版，
封面及第62-63頁)







Gerhard Richter, *Abstraktes Bild*. 1997, High Museum of Art, Atlanta, USA
Artwork: © Gerhard Richter 2021 (0097)
傑哈德·里希特《抽象繪畫》1997年 美國 亞特蘭大 高等藝術博物館

‘What interests me is the texture of history’.

Adrian Ghenie

「我所感興趣的是歷史的質感」

艾德里安·格尼

Monumental in scale and cinematic in scope, Adrian Ghenie’s *The Collector I* is a masterpiece of painterly and psychological drama. In a dimly-lit room, a man sits upon a sofa, surrounded by artworks: countless picture-frames fill the walls, and are stacked against one another on the floor. Working in visceral tones of crimson and mauve, Ghenie scrapes and marbles the pigment into sharp planes of colour that echo the works of Gerhard Richter. The frames flash with glints of gold. The man’s face is lit with chiaroscuro clarity; elsewhere, liquid pigment drips down the walls in shifting, iridescent layers. Painted in 2008, the same year Ghenie painted the world record Nickelodeon, this is the first and most spectacular work in Ghenie’s landmark series of four canvases on the subject of ‘the collector’. Drawing together political and art-historical narratives, these works are virtuosic essays on themes of power and desire. The protagonist is Hermann Göring, whose position allowed him to assemble a collection of thousands of artworks. Within an oeuvre that asks how we process images of historic figures, Ghenie’s portraits of Göring stand among his most psychologically charged.

In the present work, he is depicted surveying his spoils, spotlighted at the heart of a tableau of collecting mania. The lush shade of red in *The Collector I* appears as a dramatic translation of Titian’s colour compositions. The running colour contrasts with Göring’s pensive figure amidst the art which surrounds him. Only upon closer inspection does it become clear that what is depicted is the not the plump, passionate collector, but the emaciated figure of the former hedonist as it is known from pictures of the court in Nuremberg. The quiet interior scene is thus artfully transformed into a deafening cacophony of historical references. It is a picture of a man haunted by art: one who ‘sacrificed his humanity for his obsession’ (A. Ghenie, quoted in J. Neal, ‘Adrian Ghenie’, *Art Review*, December 2010, p. 69) .

Born in Romania under the regime of Nicolae Ceaușescu and currently based in Berlin, Ghenie has long been fascinated by the darker forces that shaped the twentieth century, and which continue to impact our present. He often works from black-and-white photographs he finds online, centring on powerful figures and pivotal moments that have left indelible marks on history. These have included scientists, artists and dictators, with a particular emphasis on the legacy of the Second World War. Far from traditional portraits, Ghenie’s human subjects are typically used as vehicles for examining our relationship with the past. His depictions of Göring, he explains, are thus something of an exception. ‘I was more interested in his personality’, he asserts; ‘for me, he truly embodied the archetype of the rapacious collector. I tried to grasp the psychological complexity of this man driven by a collecting bulimia, which in the end was totally compromised by his power’ (A. Ghenie, quoted in M. Radu, ‘Adrian Ghenie: Rise and Fall’ *Flash Art*, November–December 2009, p. 49) . In *The Collector I*, Ghenie works from a photograph of Göring taken at the Nuremberg trials in 1946. With his textural, Technicolour reimagining, he gives the monochrome source-image an enthralling new life, transposing his subject into a palace of paintings that merges fantasy and reality. Ghenie’s rich surface is layered, mutable, ambiguous and complex: each blank picture-frame might be a screen, window or mirror to a new way of seeing.

In tandem with his dialogue with historical events, Ghenie’s work is animated by a deep love for the history of art. In a visual sense, he, too, is a collector, taking a magpie-like approach to what he sees. As a young painter, he sought to emulate artists like Rembrandt, to whom he had been drawn since he was a child: he hid this interest from his teachers at the art academy in Cluj, who advocated an Abstract Expressionist style of painting. As his practice deepened, he began



12.1688





David Teniers the Younger, *Archduke Leopold William at his picture gallery in Brussels*, circa 1647, Museo Nacional del Prado, Barcelona, Spain
 大衛·特尼爾斯《利奧波德·威廉大公在布魯塞爾的畫廊》約1647年 西班牙 巴塞羅那 普拉多國家博物館

"For me, chronology doesn't exist in art. Caravaggio and de Kooning were trying to solve the same problem. Deep inside every painting exists a deep abstract challenge."

Adrian Ghenie

to enfold a kaleidoscopic array of allusion into his works, drawing on centuries of painterly achievement. In *The Collector I*, an Old Masterly grandeur defines the darkness; the shadowed face echoes the turbulent, ghostly forms of Francis Bacon; abstract passages invoke Richter's scraping technique and the bloodshot visions of Chaim Soutine. 'You can't invent a painting from scratch; you are working with an entire tradition,' Ghenie explains. 'The pictorial language of the twentieth century, from Kurt Schwitters's collages to Jackson Pollock's drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting—a painting of the image as such, of representation' (A. Ghenie in conversation with M. Radu, Adrian Ghenie: Darwin's Room, exh. cat. Romanian Pavilion, Biennale de Venezia, 2015, p. 31).

Ghenie understands painting as a space of illusion. Like a cinema screen, the canvas is a surface for projecting stories through colour and form. 'I'm jealous of the specific power of cinema to build a virtual state,' he has said, 'and of its capacity to break with reality. For two hours you're completely under its spell! ... I'd like to bring something of this magic, of this entire force, into painting' (A. Ghenie in conversation with M. Pop, in *ibid.*, p. 83). He especially admires the work of David Lynch, whose disquieting, dreamlike movies are laden with the sense that dark and mysterious currents are at work behind the scenes. It is no accident that Ghenie's paintings are composed with a virtuoso sense of light, performance and suspense. The present work is constructed like a stage-set. Light breaks through from the

upper left, spotlighting the collector in dramatic focus. The picture-frames pile up into unstable profusion, as if ready to engulf the painting and its subject entirely. As pictures within a picture, they play a self-referential game with the painting as a gateway to alternative worlds.

While he revels in painting's theatricality, Ghenie—who typically first views his source images on a laptop—also sees the medium as a way of restoring material reality to the contemporary gaze. He speaks of remembering his own favorite paintings by their 'temperature': of experiencing them somatically, sensually, in a way that cannot be replicated through a flat digital display. 'My generation knows what life was like before the Internet,' he says. 'And so you still happen to hear echoes of the old world when you wake up in the morning ... you realise that the world is changing its texture, is changing its skin. I am very sensitive to this aspect' (A. Ghenie in conversation with M. Radu, in *ibid.*, p. 32). By splicing, remixing and deconstructing different modes of representation, Ghenie's paintings examine the various artificial lenses through which we see our present, as well as those which overlay our past. *The Collector I* shimmers like a mirage, on the verge of melting away. Yet to encounter it is also to feel painting as a visceral, physical and vital presence. While Ghenie explores the dark places where obsession can lead, he also celebrates paint's power to help us see the world more clearly and thus, perhaps, to imagine better ways into the future.



Titian, *Portrait of Pope Paul III*, 1545-1546. Collection of the State Hermitage Museum, St. Petersburg, Russia.
提香《教皇保羅三世肖像》1545-1546年 俄羅斯 聖彼得堡 艾爾米塔什博物館

作為一幅電影質感的鴻篇巨製，艾德里安·格尼的《收藏家 I》(The Collector I) 實為情節豐富的繪畫鉅作，又如一部引人入勝的心理劇。在燈光昏暗的房間裡，坐在沙發上的男人被藝術品包圍：數不清的畫框覆蓋整個牆壁，還有更多堆積於地面。格尼善於使用如內臟顏色般的猩紅和紫紅，並將顏料刮出大理石質感，使畫面形成一個個極為平滑的色塊，與傑哈德·李希特 (Gerhard Richter) 之畫作異曲同工。畫框閃著金色微光，而男人的臉有清晰的明暗對比；液體顏料從牆上滴落，層次變換而閃著虹彩。本幅《收藏家 I》繪製於 2008 年，與畫家創世界紀錄的《Nickelodeon》於同年創作，亦是格尼以「收藏家」為主題之四幅里程碑系列畫作第一幅和最震撼的一幅。這些作品兼具政治與藝術史敘事，游刃有餘地探討權利與慾望的主題。畫中主角為爾曼·戈林 (Herman Göring)，他得以搜集大量藝術品。格尼的藝術創作密切關注我們應如何理解有關歷史人物的圖像，而他所描繪的戈林形象是他最富有心理內涵的人物形象之一。

本幅畫作所描繪的戈林正在端詳他的戰利品，在這場瘋狂的收藏遊戲中置於聚光燈下。《收藏家 I》中各種華麗的紅色可謂是對提香 (Titian) 色彩構成的戲劇性詮釋。流動的色彩與被藝術品圍繞在中央的戈林那凝重的神貌構成鮮明對比。只有通過仔細觀察，才能明白畫家所描繪的並不是一個微胖而充滿熱情的收藏家、享樂主義者，而是一個如我們在紐倫堡 (Nuremberg) 審判照片中所見瘦削的男人。看似寧靜的室內場景因此而被藝術地轉化為震耳欲聾的嘈雜樂章，充滿著各樣的歷史隱喻。這其實是一幅描繪為藝術入迷的人物畫，我們所

看到的是一個「因自己的癡迷而放棄人性」的人 (艾德里安·格尼，引述自 J·尼爾《艾德里安·格尼》，《藝術觀察》雜誌 (Art Review) 2010 年 12 月期第 69 頁)。

艾德里安·格尼出生於尼古拉·齊奧塞斯庫 (Nicolae Ceaușescu) 政權下的羅馬尼亞，現居柏林。格尼一直對塑造了 20 世紀、並持續影響今日世界的陰暗力量深深著迷。他經常基於從網絡上尋找的黑白照片創作，這些照片記錄著給歷史留下不可磨滅之痕跡的掌權人物和關鍵時刻。它們包括科學家、藝術家和獨裁者，尤其是第二次世界大戰的遺產。與傳統人物肖像大相徑庭的是，格尼畫筆下的人物通常是觀者用以觀測歷史與我們的距離的載體。於是，正如畫家自己所言，戈林的形象確實是個例外。「我對他的人格更感興趣」，格尼表示，「在我眼裡他就是那些強取豪奪收藏家的典型。這個男人被暴食症般的收藏執念控制，而最終又被自己的權力反噬，我想嘗試著捕捉他複雜的心理特徵」(艾德里安·格尼，引述自 M·拉杜《艾德里安·格尼：浮與沈》，Flash Art, 2009 年 11-12 月，第 49 頁)。格尼基於一張戈林在 1946 年紐倫堡審判中的照片創作了《收藏家 I》。通過精緻的紋理以及對圖像彩色電影般的再現，他將主角移換至亦真亦幻的藝術品宮殿，給原本的黑白圖像賦予了新生命，讓它有了扣人心弦的魅力。格尼畫作的表面具有豐富的層次，多變、模糊而又複雜：每幅空白畫框都像是一片銀幕、一扇窗戶或一面鏡子，通向觀察世界的新視野。

「對我來說，藝術年表是不存在的。卡拉瓦喬 (Caravaggio) 和 威廉·德·庫寧 (Willem de Kooning) 也曾嘗試過解決這個問題。從本質上來說，每幅畫作都是一個深刻而又抽象的挑戰。」

艾德里安·格尼

在結合歷史事件的創作中，格尼的作品因他對藝術史的深愛而變得鮮活。在視覺上，他自己亦是收藏家，對自己所見之任何事物都會收集並轉而呈現於畫中。在年輕的時候，他曾想要模仿如倫勃朗 (Rembrandt) 等大師畫作，這也是他從小就開始臨摹的藝術家。他在克盧日的藝術學院裡對主張抽象表現主義的老師深藏著這個秘密。而隨著藝術實踐的深入，格尼開始在自己的作品中蘊藏如萬花筒般的大量歷史典故，涵蓋著幾個世紀以來的繪畫進展。在《收藏家 I》中，場景裡的陰暗以精湛技藝莊嚴呈現：戈林打上陰影的臉與弗蘭西斯·培根 (Francis Bacon) 混亂鬼魅的形象相呼應；抽象的廊道使人聯想到李希特的刮畫技術，以及柴姆·蘇丁 (Chaim Soutine) 作品中佈滿血絲的畫面。「你不可能從零開始發明繪畫；你是在整個傳統的基礎上創作的」，格尼解釋道，「20 世紀的圖像語言，從庫爾特·施維特斯 (Kurt Schwitters) 的拼貼畫到傑克遜·波洛克 (Jackson Pollock) 的滴畫，都給我提供了無限可能來用以創作超越歷史的具象畫作——即是對這種圖像的創作和再次呈現」(艾德里安·格尼與 M·拉杜的對話，《艾德里安·格尼：達爾文的房間》展覽目錄，威尼斯雙年展羅馬尼亞展館，2015 年，第 31 頁)。

格尼將畫作視為幻象的空間。如同電影銀幕，畫布是用以通過色彩和形式投射故事的表面。「我羨慕電影構建虛擬情境的獨有力量」，他曾說道，「還有它那打破現實的能力。你在那兩小時內會完全折服於它的魔力之下！……我想把如此之魔力、這全部的力量帶入繪畫中」(艾德里安·格尼與 M·波普的對話，同上，第 83 頁)。他尤其欣賞大衛·林奇 (David Lynch)，這位導演令人不安又夢幻般的電影其情節背後充斥著湧動的陰暗和神秘。因此，格尼畫作中對光影、表演和懸疑的精湛運用絕非隨意。本幅《收藏家 I》便如同舞臺場景般被呈現出來。光從左上角打入場景，戲劇般地聚焦於收藏家身上。堆積的畫框成為大量的不安定因素，好似下一秒就要完全吞噬整個畫面和其中的人物。畫中之畫彷彿自我觀照的遊戲，使畫作成為了通向平行世界的入口。

格尼享受繪畫的戲劇性，儘管他通常在電腦上首次看到原圖像，他依然能將物質現實重現於繪畫的當代視覺中。他談論自己最喜愛畫作時是通過「溫度」來回憶——通過他對這些作品身體上、感官上的體驗——這是扁平的數碼顯示無法取代的。「我們這一代知道互聯網出現之前的生活是怎樣的」，他說道，「所以每天早上醒來的時候你仍然能聽到來自過去世界的回響……你會意識到世界的質感、它的表層正在發生變化。我對此非常敏感」(艾德里安·格尼與 M·拉杜的對話，同上，第 32 頁)。通過拼接、重混以及解構不同的呈現模式，格尼的作品審視著我們用以認識當下、還有那些覆蓋過去的人造鏡頭。《收藏家 I》如同閃爍的蜃景，瀕臨融化之邊緣。然而觀賞這幅畫亦讓我們感知繪畫為一種本質上確切而關鍵的存在。儘管格尼在畫作中探索人們因癡迷而走入的陰暗境地，他也歌頌著繪畫幫助人們看清世界的力量，或許還能啟發人們構想更好的未來。



49 BERNARD BUFFET 貝爾納·布菲

(1928 - 1999)

Tête de Clown

signed 'Bernard Buffet' (lower left) and dated '1999'
(lower right)
oil on canvas
116 x 81 cm. (45 ⁵/₈ x 31 ⁷/₈ in.)
Painted in 1999

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

US\$330,000-450,000

PROVENANCE

Galerie Maurice Garnier, Paris.

Galerie de Souzy, Paris.

Private collection, Europe, by whom acquired from the above
in 2009; sale, Sotheby's, London, 22 June, 2016, Lot 440.

Acquired at the above sale by the present owner.

This work is recorded in the Galerie Maurice Garnier archives.

小丑頭像

油彩 畫布

1999年作

款識：Bernard Buffet（左下）及日期：
1999（右下）

來源

巴黎 穆倫斯·葛尼爾畫廊

巴黎 德·蘇齊畫廊

私人收藏（2009年購自上述收藏）；倫敦 蘇富比
2016年6月22日 編號440

現藏家購自上述拍賣

本作已收錄於穆倫斯·葛尼爾畫廊文獻庫



Pablo Picasso, *Pierrot*, 1918. Museum of Modern Art, New York.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society
(ARS), New York
巴布羅·畢加索《小丑》1918年作 紐約現代藝術博物館

“No artist anywhere has ever been as popular in his lifetime as Buffet...Today, we could compare him to Jeff Koons or Takashi Murakami, but neither has achieved Buffet's universal popularity”

F. Hergott (quoted in *New York Times*, 20 October 2016).



At times comical, charming, melancholic, menacing, tragic, hopeful, sardonic or a combination of all these attributes, the figure of the clown persists as easily the most revered and distinctive subject of the artist Bernard Buffet's illustrious career. Evolving through decades of revisitation from his earliest depictions in the mid-1950s through to those he conjured in the final year of his life in 1999 of which the present work is one, Buffet's clowns present a constant theme of complex emotional states hidden behind the mask and costume of the clown avatar, both a symbol of humanity's own dilemma and at times, a self-reflexive portrait of the artist himself.

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

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

Buffet's insistence on this theme, his dedication to it and constant reinterpretations bought a powerfully personalised element to the clown which evolved in tandem with his own career and progression as an artist, displaying different conflicting emotions with an intense and existential quality at times bound up with Buffet's own identity as artist and hence, performer.

Characterised by angular black outlines and vibrant, expressive vibrant colours, *Tête de Clown* is instantly recognisable as a work by Buffet. Yet its character defies that of the more common evocations of the clown subject seen in earlier works, typically characterised as a tragicomic figure, representative of humankind, with an innate vulnerability at odds with the boldness of its costume, clothed and covered in makeup that betrays another inner emotional state. *Tête de Clown* instead conveys a more playful, cheeky, provocative sensibility. Rendered in electric, vibrating, colour, the clown's thickly textured face with colourful makeup and hair sing brightly forward against the green background. The clown maintains a direct and piercing blue gaze with the viewer, the bright pink tongue protruding from smirking lips in an abandonment of social norms, a mischievous irreverence and humorousness, with matching pink conical hat forms atop either side of its head, a butterfly flitting in between. The butterfly is a motif depicted in earlier works by Buffet, however it's inclusion here remains somewhat ambiguous. Nonetheless, it retains a comedic quality, whether suggesting a natural outdoor atmosphere, a comical symbol of rebirth or a slapstick prop, it is humorous in its incongruity. In essence, *Tête de Clown* possesses a new strength of character, an unashamed funny-frightfulness, that emanates a bold, satirically frivolous extreme at the ultimate point of the artist's career during his final year. As if a final ode to the artist's beloved subject, *Tête de Clown* perfectly illustrates the distinctive graphic style with bold expressive colours and unabashed intensity that created Buffet's legacy in modern art history which continues to influence new generations of contemporary artists embracing figurative elements to convey complex concepts and ideas.



Bernard Buffet, *Les clown musiciens, le saxophoniste*, 1991. Christie's, London, 22 June 2016, lot 22. Sold for £1,022,500 GBP

Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

貝爾納·布菲《小丑音樂家（薩克斯演奏家）》1991年作 倫敦 佳士得，2016年6月22日 編號22 成交價1,022,500 英鎊



Bernard Buffet, *Clown Militaire*, 1998. Musee Bernard Buffet, Shizuoka, Japan.

Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

貝爾納·布菲《軍人小丑》1998年作 貝爾納·布菲博物館 日本 靜岡



Bernard Buffet applying makeup. Photograph by Luc Fournol and Benjamin Auger.
Photo: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome
化妝時的貝爾納·布菲

「世界上沒有一個藝術家在世時像貝爾納·布菲一樣出名……時至今日，我們可以把他和傑夫·昆斯或村上隆做個比較，但他們都沒有企及布菲那樣的環球影響力。」

F. 赫爾戈特（引自《紐約時報》，2016年10月20日）

融合了詼諧、迷人、憂鬱、危險、悲傷、希望和輕蔑這種複雜的元素，小丑的形象毫無疑問集中體現了貝爾納·布菲卓爾不群的藝術生涯，成為其最受推崇的獨一無二之作。這一題材貫穿了布菲一生的創作，從最早的1950年代中期到1999年藝術家生命的最後時刻，本書即為貝爾納·布菲生前最後一件作品。布菲持之以恆地探索小丑這一主題，在面具背後融入了複雜的情感狀態，呈現了人類所處困境的象征，同時也成為藝術家反思自我的肖像。

布菲成長於二戰德佔時期的法國，曾經歷過數年的貧困生活，在1940-1950年代開始找到自己獨特的藝術風格。布菲在1950年代早期就已經備受藝術圈青睞，受到法國藝術評論家皮埃爾·德卡爾格的大力推崇，1955年更獲得法國藝評獎的褒賞，並被法國權威藝術雜誌《認知藝術》評選為「戰後十大藝術家」之一。同年，布菲第一次開始創作小丑主題繪畫，成為他日後中最为頻繁出現的主題。三十歲時他獲邀於木匠畫廊舉辦大型個人回顧展，其國際聲譽正如日中天，風靡程度可與同時代的巴布羅·畢加索一較高下，而這也引起了兩位頂級藝術家之間微妙的競爭關係。

20世紀早期，小丑這類的馬戲團演員是巴黎先鋒派畫家筆下的重要主題，並貫穿20世紀歐洲藝術創作，成為重要的視覺語言。從亨利·德·圖盧茲·勞特累克到巴布羅·畢加索、喬治·魯奧和馬克·夏加爾，許多藝術家都曾為這些給人帶來歡笑的人作畫。作品中的小丑們常常扮演藝術喜劇中逗趣或載歌載舞、或表演雜技的人，或作為幕後的講故事者，實則代表了藝術家自己的聲音。哥倫比亞藝術大師費爾南多·波特羅近年來亦曾研究過這一主題，並結合自身的童年回憶，描繪了馬戲團這個充滿歡笑的幻想世界，背後隱藏的其實是全然不同的現實生活。馬戲團雖常年漂泊各地四海為家，但同時又充滿家庭氣息，這個迷人的社群兼具了平凡與神奇。然而布菲對這一題材堅持不懈的創作，不

厭其煩地反覆詮釋這一意象，屢屢再現於作品中，為這一系列帶來了極具震撼的個人元素。小丑形象背後蘊藏的深意與他自身的職業生涯與藝術成就也密不可分，展現了布菲對於存在主義的思考，以及從而帶出的多種複雜矛盾的情緒，小丑正體現了藝術家對自身身份思考的寫照。

《小丑頭像》充滿稜角的黑色線條與富有張力的厚重色彩，一眼望去即知是布菲典型的創作風格。但布菲拒絕一成不變的刻板印象，在其早期的小丑主題畫作中，小丑通常被表現成一個代表人類的悲喜劇形象，具有與生俱來的脆弱性，大膽的穿著與誇張的妝容掩蓋了其內在的真實情感狀態。而這幅《小丑頭像》另闢蹊徑，傳遞了一種更為歡樂，灑脫自在，具挑釁性的感情。誇張的色調突出了小丑面部的厚重脂粉，色彩飽和度極高的妝容和髮色與碧綠的背景形成震撼的對比，帶來強烈的視覺衝擊。小丑的眼神咄咄逼人，深邃的藍眼睛直視觀者，一抹假笑下伸出亮粉色的舌頭，將社交禮儀拋諸腦後，充滿詼諧與傲慢，仿佛在刻意招惹是非，與之相襯的粉色尖頂帽戴在頭部兩側，一隻蝴蝶輕輕掠過其間。蝴蝶是布菲早期作品中的符號，而在此處的意涵則頗為晦澀難明。儘管如此，整體畫面依然呈現著喜劇效果，無論是室外的自然環境，抑或是一個喜劇符號的重生或滑稽戲的主力，整體格格不入的觀感依舊帶來了一絲幽默效果。總而言之，《小丑頭像》充滿了一種全新的力量，那種忠於自我、不卑躬屈膝的幽默精神，在藝術家職業生涯的終點上，終於達至了毫無顧慮、絕對自由、縱橫恣肆的頂點。彷彿是對布菲一生鍾愛的主題作最後頌歌，《小丑頭像》用大膽而充滿表現力的色彩完美地集中展現了藝術家獨樹一幟的繪畫風格，作為布菲在現代藝術史留給後人的最後巔峰傑作，持續影響著一代又一代的當代藝術家採用具像元素來傳遞複雜的思想。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人珍藏

50 PIERRE-AUGUSTE RENOIR 彼埃·奧古斯特·雷諾瓦
(1841-1919)

Nu couché (Odalisque couchée)

signed 'Renoir' (centre right)
oil on canvas
37.8 x 50.5 cm. (14 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)
Painted in Paris in 1914

HK\$12,000,000-18,000,000
US\$1,600,000-2,300,000

PROVENANCE

Maurice Gangnat, Paris; his sale, Hôtel Drouot, Paris, 25 June 1925, lot 56
M. Lübeck, by whom acquired at the above sale
Private collection, Paris
Private collection, Switzerland
Galerie Daniel Malingue, Paris, by November 1981
Mr and Mrs Sigmund A. Rolat, New York; sale, Sotheby's, New York, 17 May 1990, lot 32
Galerie Deux, Tokyo
Michel Cohen, New York
Private collection, America, by whom acquired from the above on 8 February 1999; sale, Christie's, London, 23 June 2010, lot 2
Acquired at the above sale by the present owner

This work will be included in the forthcoming Renoir Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

EXHIBITED

Paris, Galerie Daniel Malingue, *Maîtres impressionnistes et modernes*, November - December 1981, no. 3.

LITERATURE

G. Rivière, *Renoir et ses amis*, Paris, 1921 (illustrated opposite p. 262).
C. Kunstler, *Renoir peintre fou de couleur*, Paris, 1941 (illustrated pl. 13).
D. Rouart, *Renoir*, Geneva, 1954, p. 104 (illustrated).
M. Gauthier, *Renoir*, Paris, 1967, p. 62 (illustrated).
M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. V, 1911 - 1919 & 1er Supplément*, Paris, 2014, no. 4354, p. 433 (illustrated).



斜倚的裸女

油彩 畫布
1914年作於巴黎
款識：Renoir (中右)

來源

巴黎 莫里斯·甘納特；杜魯酒店拍賣 巴黎 1925年6月25日
編號56
M·呂貝克 (購自上述拍賣)
巴黎 私人收藏
瑞士 私人收藏
巴黎 丹尼爾·馬陵畫廊 (1981年11月)
紐約 西格蒙德·A·羅拉夫婦；紐約 蘇富比 1990年5月17日
編號32
東京 二號畫廊
紐約 米歇爾·科恩
美國 私人收藏 (1999年2月8日購自上述收藏)；倫敦
佳士得 2010年6月23日 編號2
現藏家購自上述拍賣

本作品將被收錄於由威爾頓斯坦·普拉特納研究所籌備的
彼埃·奧古斯特·雷諾瓦電子作品全集

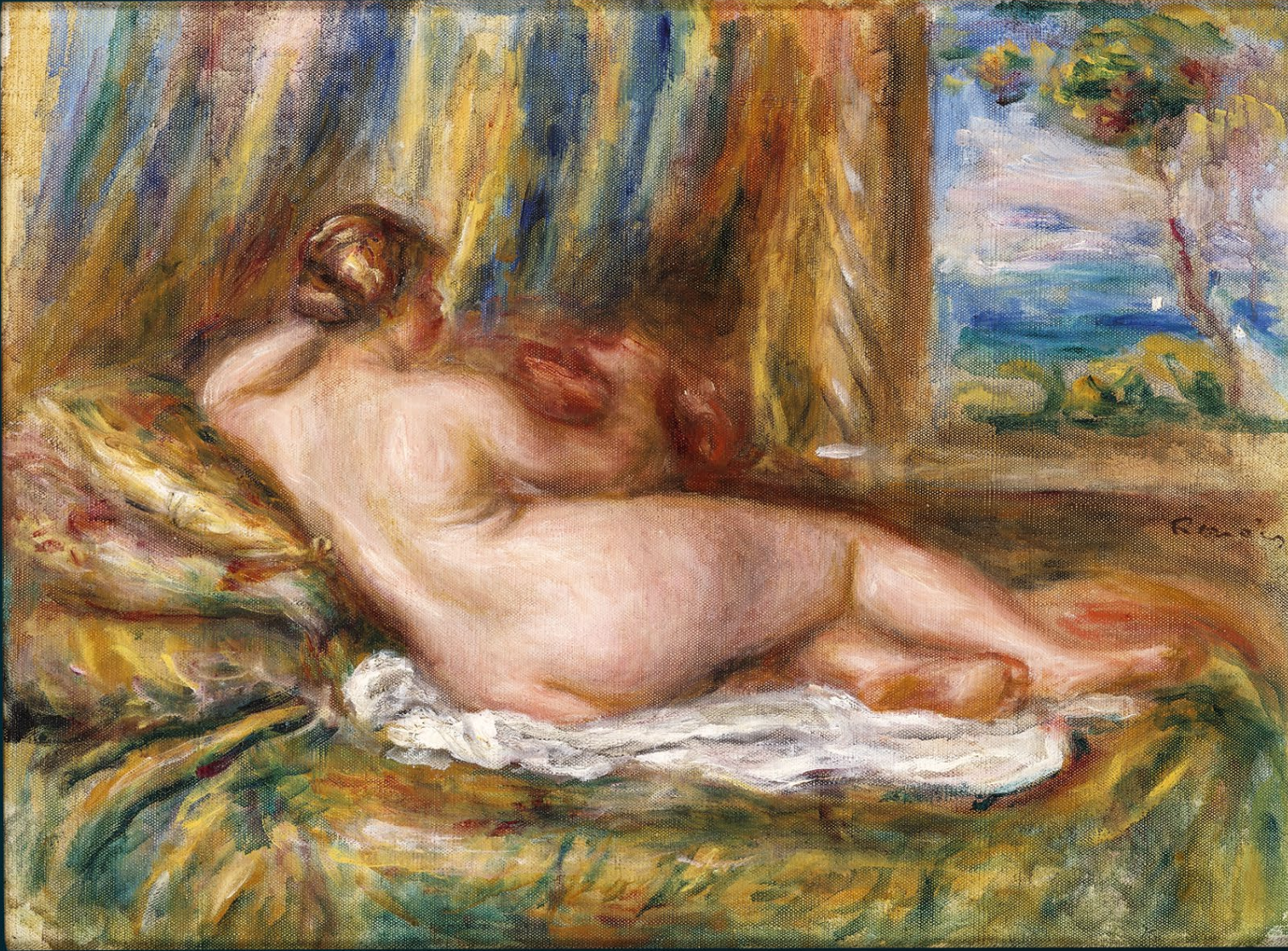
展覽

1981年11月至12月 「Maîtres impressionnistes et modernes」
展覽 丹尼爾·馬陵畫廊 巴黎 編號3

出版

1921年《Renoir et ses amis》G. Rivière著 巴黎
(圖版，第262頁)
1941年《Renoir peintre fou de couleur》C. Kunstler著
巴黎 (圖版)
1954年《Renoir》D. Rouart著 日內瓦 第104頁 (圖版)
1967年《Renoir》M. Gauthier著 巴黎 第62頁 (插圖)
2014年《Renoir, Catalogue raisonné des tableaux, pastels,
dessins et aquarelles, 1911 - 1919 & 1er Supplément》M.
Dauberville著 第V冊 巴黎 第433頁，
編號4354 (圖版)

Pierre-Auguste Renoir, *La source (Nu allongé)*, c.1902. Christie's, London, June 2011, lot 29. Sold for £ 5,081,250 (\$8,246,105)
皮耶·奧古斯特·雷諾瓦《斜倚的裸女》約1902年作 佳士得 倫敦 2011年6月 編號29
成交價 5,081,250 英鎊

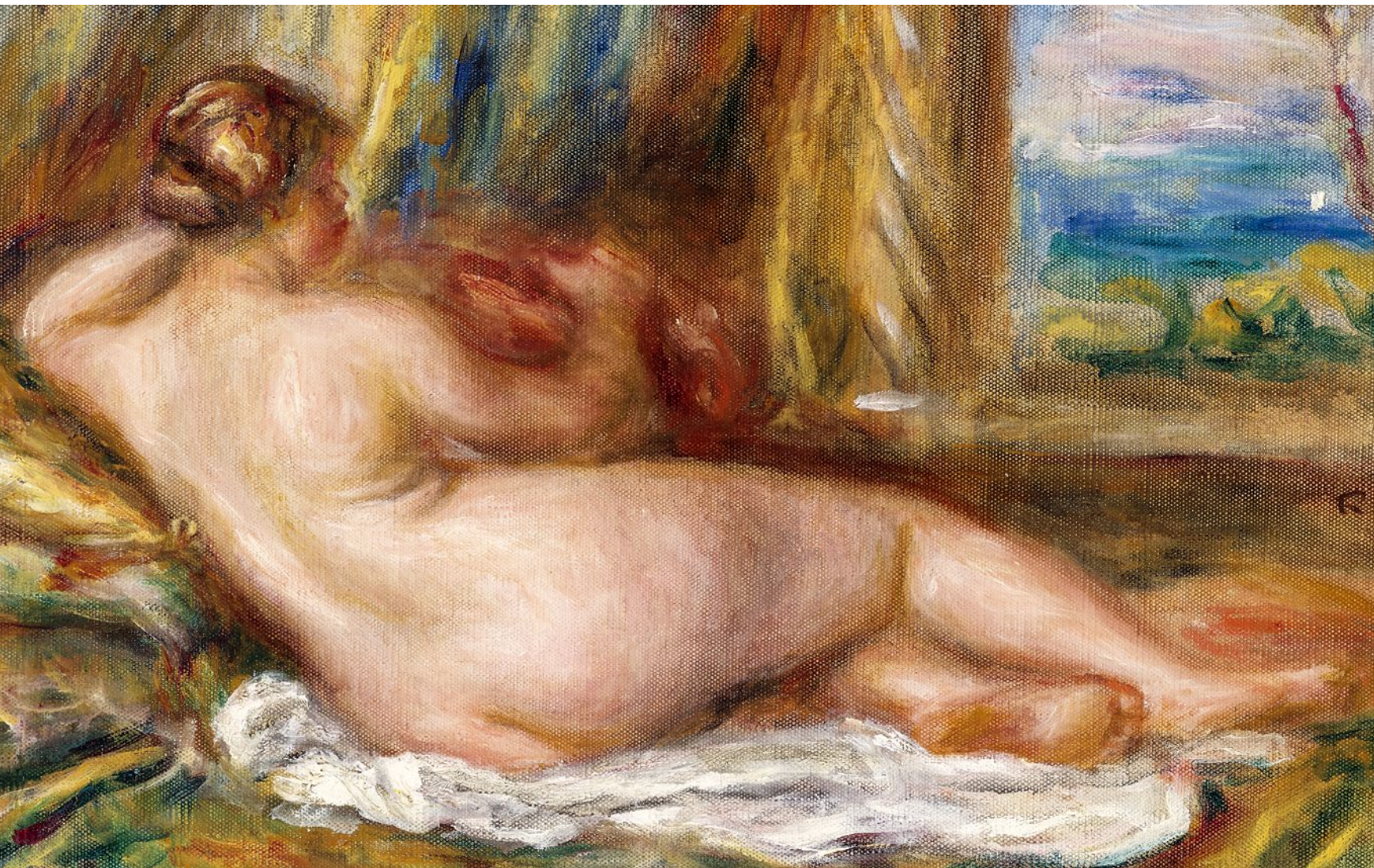


Painted in 1914, *Nu couché (Odalisque couchée)* is a sensuous exploration of one of Pierre-Auguste Renoir's most favoured themes: the female nude. This was the subject for which Renoir became so celebrated, particularly in his unique ability to conjure a sense of life, a radiance and vitality in his human subjects, the skin of his timeless nudes alive through deftly wielded colour; imbued with warmth, sensuality and softness through his brush. It was perhaps in recognition of his own contribution to the genre that, at the beginning of the Twentieth Century, Renoir carried out several explorations of the theme of the *Nu couché*, reflecting his own role in the long and ongoing legacy of the reclining female subject, alongside such predecessors as Titian, Velasquez, Ingres and Manet.

The reclining pose of *Nu couché (Odalisque couchée)* further reflects a long line of distinguished antecedents by earlier artists. From the previous century there were Manet's famous *Olympia*, 1863 (Musée d'Orsay, Paris), as well as the Louvre's *Grande Odalisque* by Ingres, painted exactly one century earlier. Titian's *Vénus d'Urbino*, 1538, in the Uffizi, Florence, had inspired Manet's nude, together with Goya's *La maja desnuda*, circa 1800 (Museo del Prado, Madrid). Indeed, it was a visit to the Prado in 1892, in the company of his friend the publisher Paul Gallimard, that Renoir finally had the opportunity to view many works by Goya and Velázquez firsthand, and to study a painting which would come to hold particular interest for him, Titian's *Venus with an Organist and Cupid*, from circa 1555 (Museo del Prado, Madrid). He later commented to Ambroise Vollard, "Ah, Titian has everything. First, mystery; then depth... In the *Venus and the Organist* the limpid quality of that glowing flesh is fairly alive. You actually feel the joy he had in painting it... I have really lived a second life through the pleasure I have had from the work of the masters" (quoted in A. Vollard, *Renoir: An Intimate Record*, New York, 1925, p. 62).

It is clear to see influence of Titan's masterpiece in the compositional elements employed in *Nu couché (Odalisque couchée)*, the upper quadrants of the composition divided between interior and exterior realms, the nude occupying the foreground and extending the width of the canvas on her divan in a similar way. *Nu couché (Odalisque couchée)* further echoes, in its composition, Velasquez's "*Rokeby Venus*", in the National Gallery, London, where the nude faces away, depicted from behind. Whilst Velasquez's Venus looks back, her gaze reflected in the mirror, Renoir's muse does not; she observes the natural beauty beyond her window rather than confronting her audience. By cleverly shifting her pose in this way, Renoir casts the model within her own realm of thought, looking out from her divan over the lush landscape that lies beyond her curtains, immersing and aligning herself within the natural world. The curtains themselves appear with reference points to Old Master paintings, including the aforementioned by Velasquez and Titian, denoting a sense of intimacy within the interior environment, at the same time revealing a glimpse of the countryside beyond. Even the colours with which Renoir has captured this landscape deliberately evoke the vivid, loose brushwork of Titian's late works, emanating a sense of breeziness and freedom.

While Renoir was clearly looking to the past in terms of his subject matter and composition, he has nonetheless created a strikingly fresh, modern vision in *Nu couché (Odalisque couchée)*. The brushwork has combined to conjure the lush appearance of the healthy flesh, in contrast to varied and gestural colours of the interior and backdrop. There is an expressionistic quality to the feathered application of the oils that lends the work an intriguing energy, recalling his son Jean's description of Renoir's painting process, whereby rather than painting bit by bit, he would cover the canvas in colour and gradually allow the image to emerge: 'the motif gradually





Pablo Picasso, *Nu couché*, 1932 Musée National Picasso, Paris.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《斜倚的裸女》1932年作 巴黎畢加索美術館



Diego Velázquez, *The Toilet of Venus (The Rokeby Venus)*, 1647-51.
National Gallery, London.
迭戈·維拉斯奎茲《鏡前的維納斯》1647-51年作 倫敦國家美術館

emerged from the seeming confusion, with each brushstroke, as though on a photographic plate' (J. Renoir, Renoir, *My Father*, London, 1962, p. 343).

The reclining female motif would continue to be an enduring theme for other artists throughout the Twentieth Century, as adapted by Matisse in his famous odalisques of the 1920s, in the wake of Renoir's passing, then taken up with great renewed vigour by Picasso in the wake of Matisse's passing in 1954, having already provided a great

創作於 1914 年的《斜倚的裸女》，完美呈現了皮耶·奧古斯特·雷諾瓦對裸女題材，他最為喜愛的主題之一的探索成果。正是這個題材讓雷諾瓦廣受稱譽，尤其是他高超的技法，能活靈活現地傳達人物鮮活的生命力，筆下的人物總是充滿活力，容光煥發。他自如地揮灑色彩，筆觸所及，令裸女的肌膚散發溫暖、柔軟和感官享受的愉悅之美，穿越時光，至今看來栩栩如生。二十世紀初，或許是意識到自己對這一畫題的獨特貢獻，雷諾瓦對「斜倚的裸女」這一題材開展多種探索，與提香、維拉斯奎茲、安格爾、馬奈這些先輩並肩，在這一歷史悠久、不斷發展的題材中留下了自己獨一無二的作品。

《斜倚的裸女》中斜倚女人的形象，呼應了藝術史上其它一脈相承的早期傑作，從上個世紀馬奈創作於 1863 年的名作《奧林匹亞》（巴黎 奧賽博物館），到距本幅作品創作恰好 100 年前，安格爾作的《大宮女》（巴黎 盧浮宮）。提香創作於 1538 年的《烏爾比諾的維納斯》（佛羅倫斯 烏菲茲美術館），與戈雅約 1800 年的作品《著衣的瑪哈》（馬德里 普拉多博物館），啟發了馬奈的裸女創作。而雷諾瓦，則是 1892 年，在他的朋友出版商保羅·加利馬德的陪同下，參觀了普拉多博物館，終於有機會親眼鑒賞了戈雅和維拉斯奎茲的許多經典之作，並深入研究了一幅他日後特別感興趣的畫——提香約創作於 1555 年的《維納斯和風琴手與丘比特》（馬德里 普拉多博物館）。他後來向安布魯瓦茲·沃那提及這幅畫時評論道，「啊，提香無所不能。首先是那種神秘感，然後是深度……《維納斯和風琴手與丘比特》裡那清澈透亮的質感；熱情洋溢的人物，多麼栩栩如生。你真的能感受到他創作時的快樂……這些大師之作帶給我的快樂，真的讓我有第二次生命」（引自安布魯瓦茲·沃那，《雷諾瓦：近距離記錄》，紐約，1925 年，頁 62）。

綜合構圖中種種元素，我們可以清晰看出提香的大師之作，對雷諾瓦在創作這幅《斜倚的裸女》時的影響，畫面右上部分被分為室內與戶外兩個環境，裸女佔據了整個前景，畫布也隨著她的睡榻展開。《斜倚的裸女》亦與維拉斯奎茲的《鏡前的維納斯》（倫敦 國家美術館）在構圖上遙相呼應，畫中裸女都背

deal of sustenance to his practice in previous years, such as his famed representations of Marie-Thérèse Walter in 1932 which were inspired by the *Sleeping Ariadne* (Vatican Museums, Vatican City), also witnessed in a number of Giorgio de Chirico's *pittura metafisica*. The theme continued to be adapted by artists from De Kooning to Bacon and Freud in Picasso's wake, each asserting their own interpretation, continuing the legacy through new aesthetic languages. It is indeed a footprint that continues to the present day with critical consideration, remaining a fundamental emblem within the history of art.

對觀者，望向畫內。儘管維拉斯奎茲的維納斯背對著我們，然而通過鏡子反射，我們仍然可以看到她的面容及目光，雷諾瓦的繆斯則反其道行之，她選擇欣賞窗外的自然之美，而非直視觀者。通過這樣巧妙的姿態轉變，雷諾瓦將畫中人物置於她自己的情感世界中，從睡榻上望向窗簾外郁郁蔥蔥的風景，將自己徹底沉浸而融入自然世界。窗簾本身則代表著雷諾瓦致敬古典大師，包括上文提及的維拉斯奎茲與提香，既營造出室內空間的私密感，同時又讓人得以一窺背後的鄉村風景。雷諾瓦精妙地抓住了轉瞬即逝的色彩，筆觸令人聯想起提香晚年生動自如的筆法，充滿輕快自由之感，

儘管從題材與構圖來看，雷諾瓦無疑繼承了過去偉大的藝術傳統，卻仍然在這幅畫中創造了一種前所未有的現代視角。柔和的筆觸彷彿融化於女人美麗健康的肌膚，與室內與背景的豐富色彩與寫意的筆觸形成強烈對比。層層的油彩彷彿有一種表現主義的特質，給畫作帶來神秘的能量，令人想起雷諾瓦兒子尚，曾如此形容他的繪畫過程，與其一點一點地畫，雷諾瓦會將整個畫布塗滿顏料，隨後等待圖像逐漸顯現出來：「圖形逐漸從看似駁雜的畫面中一筆一筆浮現出來，彷彿從攝影底片上浮現出來一樣」（尚·雷諾瓦，《雷諾瓦：我的父親》，倫敦，1962 年，頁 343）。

縱觀整個二十世紀，斜倚的女人形象不斷地成為其他藝術家的永恆創作主題，例如 1920 年代，緊隨著雷諾瓦的溘然長逝，馬蒂斯創作其著名的宮娥系列，而在馬蒂斯於 1954 年逝世後，畢加索以全新的創造力接過了這一主題，其實他在更早期已經汲取這一題材靈感，例如他作於 1932 年為瑪麗·德雷莎·華特繪製的一系列著名肖像，其靈感來源於《沉睡的阿里阿德涅》（梵蒂岡 梵蒂岡博物館），後者同樣也出現在喬治·德·基里科的許多形而上繪畫中。畢加索去世之後，這一題材繼續由德·庫寧、培根和弗洛伊德這些藝術家推陳出新，他們各自都有著自己獨特的詮釋方法，通過新的美學語言拓展了這一藝術傳承。時至今日，這一題材已經產生了深刻的影響，成為藝術史的一大重要象徵。

51 DANA SCHUTZ 達娜·舒茨

(B. 1976)

Bain de Soleil (Sunbath)

signed and dated 'Dana Schutz 2016' (on the reverse)
oil on canvas
188 x 213.5 cm. (74 x 84 in.)
Painted in 2016

HK\$7,000,000-10,000,000

US\$910,000-1,300,000

PROVENANCE

Contemporary Fine Arts, Berlin, Germany
Private Collection, USA
Acquired from the above by the present owner

日光浴

油彩 畫布
2016 年作
款識：Dana Schutz 2016 (畫背)

來源

德國 柏林 Contemporary Fine Arts
美國 私人收藏
現藏者購自上述來源



Pablo Picasso, *Seated Bather*. Paris, early 1930, Museum of Modern Art, New York, USA
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴勃羅·畢卡索《坐在巴黎的沐浴者》1930年早期作 美國紐約現代藝術博物館





在《日光浴》這幅尺寸宏大的巨作中，達娜·舒茨描繪了炎炎烈日下，一位充滿魅力的女性斜躺在沙灘上，其形象幾乎佔據了整個畫面。正如作品標題所示（*Bain de Soleil* 即法語的日光浴），這位女士的形象靈感來自於舒茨童年時看到的防曬霜廣告。從幼年記憶出發，舒茨開啟了一段關於西方概念中就美的定義的對話，尤其關注藝術中呈現美感的方式。如今，大眾媒體常常可以反映當代社會的種種問題，而舒茨也從中汲取靈感，《日光浴》這幅作品正構成了其多元創作之一。融合驚人的具象圖案與鮮明的抽象幾何，舒茨將碎片化的繪畫語言提煉縮影，試圖捕捉人類經驗中的複雜性，以其內在力量引起全世界共鳴。

我們對畫中女子知之甚少，只見她的臉部被一頂寬邊大檐帽遮住，以免受到陽光的猛烈照射，眼睛也藏在一副巨大的墨鏡背後。她身體扭曲，膚色古銅，穿著一件簡單的白色泳衣，脖子上垂下一串珍珠裝飾。她坐在一張小小的沙灘巾上，唯一與她作伴的是一隻霓虹藍的螃蟹，在腳邊的沙子上爬行。灼灼的金色陽光從天空直射大地，升起的氤氳熱氣映襯在她柔和、幾乎泛紅的皮膚，深深的陰影籠罩在她臉上。這份田園牧歌式的完美景致很快被身後隱約可見的黑色波浪破壞，波濤暗流湧動，似乎隨時準備將一切沖走。

歷經數百年傳統古典美學的洗禮，二十世紀的藝術家們開始對那些約定俗成的觀念發起挑戰。畢加索批判了世人對美的執迷，認為藝術不應該關於美，而應當解決社會問題。隨著二戰的戰火將世界變得滿目瘡痍，尚·杜佈菲與菲利普·古斯頓繼承了畢加索立體派對女性形象的重新闡釋，而《日光浴》從許多層面

In *Bain de Soleil*, Dana Schutz fills her large-scale painting with the image of a glamorous woman lying on a beach, under the glare of a sweltering sun. As hinted at in the title (*Bain de Soleil* translates from the French as 'to sunbath'), the figure of the woman is partly inspired by the advertisements for suntan lotion that Schutz saw as a child. Using this early memory, she enters into a dialogue about Western notions of beauty, and how it is portrayed in art in particular. The present work forms part of Schutz's dynamic practice in which she draws inspiration from the issues facing contemporary society, often seen through the lens of the mass media. Combining striking figuration with sharp abstract geometries, *Bain de Soleil* epitomises the fragmented painterly language through which Schutz attempts to capture the complexities of human experience, a language admired internationally for its visceral power and resonance.

With her face shielded from the harsh effects of the sun by a large wide-brimmed hat, and her eyes hidden behind a pair of large sunglasses, we know little about the woman depicted here. Her contorted and tanned body is dressed in a simple white swimsuit, and adorned by a string of pearls that hangs down from her neck. She sits on a small beach towel, her only companion a neon-blue crab that scuttles across the sand at her feet. A large yellow sun beats down from the sky, its radiant heat palpable in the burnished, almost red, hues of her skin tones, and the deep shadows cast across her face. This scene of idyllic perfection is then disrupted by the looming dark wave that hovers ominously behind her, seemingly preparing to wash away the entire scene.

After hundreds of years celebrating the classical ideals of physical perfection, in the twentieth century artists began to question these assumptions. Picasso condemned our obsession with beauty, arguing that art should not be about prettiness, but instead should tackle the problems and concerns of society. Then, after the horrors of two world wars, Jean Dubuffet and Philip Guston continued Picasso's Cubist reinterpretation of the female form, and in many ways *Bain de Soleil* is a continuation of this dialogue. "More than any other artist, Guston renders the messy contradictions and heartbreaking ambiguity of what it is to be a person," says Schutz (D. Schutz, 'The Weight of Things,' in H. Cooper, et al., Philip Guston Now, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 163). The artist has said that the images she saw in magazines of elegant sun-kissed bodies lying on a beach were among the most beautiful women she had ever seen. Yet here, when rendered through the prism of Schutz's unique way of

上都延續了這段對話。「古斯頓比任何其他藝術家都更善於刻畫人類混亂的矛盾，與令人心碎的兩面三刀。」舒茨如此評論道（達娜·舒茨，《萬物之重》，H. 庫珀及其他，《現在是菲利普·古斯頓》，展覽圖錄，華盛頓國家美術館，2000，頁163）。舒茨亦提到，她曾在雜誌的插圖上看到柔和的陽光輕撫著沙灘上的嬌軀，那正是她所見過最美麗動人的女性形象。而在《日光浴》中，當我們透過舒茨獨一無二的濾鏡去觀賞時，我們也進入到藝術史上對於女性形象闡釋的脈絡中。

這幅作品最初是《Vogue》雜誌為慶祝125週年紀念而組織的特別項目所創作。《Vogue》遴選了一批藝術家，包括約翰·巴爾代薩里，朱莉·梅赫雷圖和莫瑞吉奧·卡特蘭，圍繞「什麼是美？」為主題創作。而時尚品牌Marni隨後宣佈與藝術家聯名合作，發佈了一系列限量版托特手袋和T恤，收益全部捐贈給非洲與美洲的艾滋病慈善機構。

《日光浴》完成之時，舒茨已然憑藉其獨特的黑色幽默、超群的感染力與淵博的藝術史想象而享譽世界。舒茨似乎能夠精準捕捉到生活中的決定性瞬間，並將之懸停在如夢似幻的狀態中，遊走在真實與虛幻的邊緣。「在相聚又分散，有形又無形、存在又消逝之間，我擁抱那裡的一切。」舒茨說道（達娜·舒茨，引自 https://www.saatchigallery.com/artists/dana_schutz.htm，2019年5月27日）。總而言之，《日光浴》著眼於生命中毀滅邊緣的那一瞬間，正是藝術家這種創作理念的終極呈現。

seeing, it joins the pantheon of art historical depictions of women.

The painting was conceived as part of a project organized by Vogue magazine to celebrate their 125th anniversary. They selected a group of artists, including John Baldessari, Julie Mehretu, and Maurizio Cattelan to produce work of art on the theme of "What is Beauty?" The fashion house Marni then agreed to collaborate with the artists making a series of limited edition tote bags and t-shirts with the proceeds being split between HIV/AIDS charities in Africa and America.

By the time the present work was painted, Schutz had achieved international acclaim, hailed for her dark humour, pathos and erudite art historical imagination. Schutz seems to capture pivotal moments of life, suspended in dream-like states, caught between reality and fantasy. "I embrace the area between which the subject is composed and decomposing, formed and formless, inanimate and alive," says the artist (D. Schutz, quoted at https://www.saatchigallery.com/artists/dana_schutz.htm [accessed 27 May 2019]). Thus, *Bain de Soleil*, with its vision of life on the brink of destruction, represents the ultimate expression of this belief.



Philip Guston, *Gladiators*, 1940, Museum of Modern Art, New York, USA
Artwork © The Estate of Philip Guston
菲利普·古斯頓《角斗士》1940年作 美國紐約現代藝術博物館

52 NJIDEKA AKUNYILI CROSBY
妮吉德卡·阿昆以利·克羅斯比
(B. 1983)

Untitled

oil, fabric and printed paper collage on canvas
91.4 x 122 cm. (36 x 48 1/8 in.)
Executed *circa* 2010

HK\$9,000,000-18,000,000

US\$1,200,000-2,300,000

PROVENANCE

Acquired directly from the artist by the previous owner
Anon. Sale, Christie's New York, 16 November 2018, lot 816
Acquired at the above sale by the present owner

無題

油彩 布料印刷紙拼貼 畫布
約2010年作

來源

前藏者直接購自藝術家
紐約 佳士得 2018年11月16日 編號816
現藏者購自上述拍賣

「第三空間是這樣的：你仿佛覺得一切都看起來似曾相識，但又陌生難明」

《恩吉迪卡·阿庫尼利·克羅斯比：我拒絕被視而不見》展覽圖錄，
諾頓博物館，西棕櫚灘，2016年，頁21）







"I think of myself as a woman .. a Nigerian, an African, a person of colour, an artist and the fascinating thing is that the layers I add to how I identify myself changes over time. It just keeps broadening as I move further out into the world."

NJIDEKA AKUNYILI CROSBY

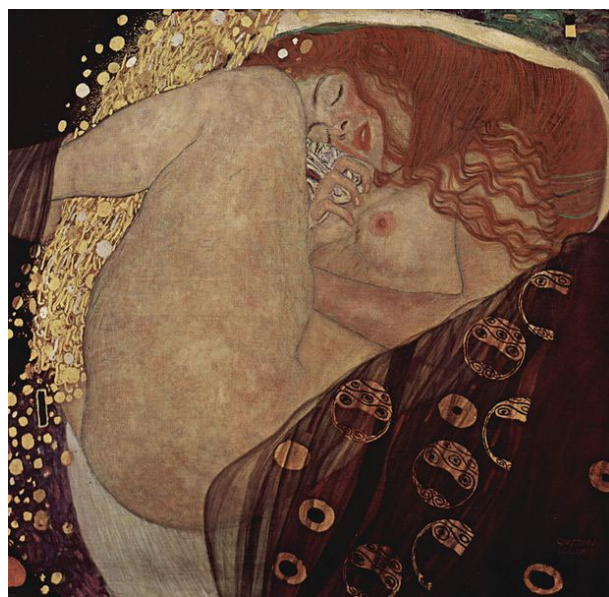
「我認為自己是一個女人 尼日利亞人、非洲人、有色人種、藝術家，迷人的是，我對自己的身份認同有不同層次，隨著時間的推移變化。當我步向世界，我身份的層次就會不斷地擴大。」

妮吉德卡·阿昆以利·克羅斯比

One of the most important African artists to have achieved international recognition in recent years, Njideka Akunyili Crosby draws upon her own experience as a Nigerian immigrant living in the United States in order to address global themes of relocation. Evoking a myriad of artistic languages drawing from Manet, Bonnard and Braque to Matisse, Robert Rauschenberg and Kerry James Marshall, *Untitled* takes its rightful place within a preeminent and multifaceted art historical lineage that is both private and universal in scope.

In 2010, after a year of experimentation and classes in postcolonial history and diasporic studies at Yale University School of Art, Crosby's practice crystallized into her signature style. Seeking to reflect the experience of geographic dislocation, Crosby began to build up a reservoir of source imagery: fabrics from her childhood, old family snapshots, plants from Africa and Los Angeles, shoes and garments both traditional and cosmopolitan. Her settings slip between cultures, juxtaposing conflicting scenery, props, hairstyles and costumes.

Untitled exists in what the artist refers to as a "third space," a place that is the result of the confluence of history and contemporary politics. Crosby explains, "That's the thing with the third space: You recognize elements of this and this, but it's not quite anything you can wrap your head around anymore" she said. "With Nigeria, all the tribes mix in, and then the British presence, but then American Pop culture starts coming in, like every other country in the world" (N. A. Crosby, quoted in C. Brutvan, "Interview with Njideka Akunyili Crosby," in Njideka Akunyili Crosby: I Refuse to be Invisible, exh. cat., Norton Museum, West Palm Beach, 2016, p. 21). By creating the "Third Space," Crosby is able to start a broader conversation about global identity and its place in contemporary art.



Gustav Klimt, *Danaë*, 1907, Galerie Würthle, Vienna Austria
古斯塔夫·克林姆特《達娜厄》1907年 奧地利 維也納 Würthle 美術館

作為近年來取得卓著國際聲譽的重要非洲藝術家之一，恩吉迪卡·阿庫尼利·克羅斯比以其獨特的尼日利亞裔美國移民身份喚起人們關注環球遷徙之主題。《無題》遙相呼應了藝術史上燦若繁星的視覺語言，從莫奈、勃納爾、布拉克到馬蒂斯、羅伯特·勞森伯格、克里·詹姆斯·馬歇爾，克羅斯比在群星閃爍而源遠流長的藝術史進程中，在既私密又共通的語境下，找到了屬於自己的獨一無二位置。

2010年，在耶魯大學藝術學院進行了為期一年的後殖民史和流散研究的課程和實驗後，克羅斯比逐漸確立了她的標誌性風格。為了反映其文化地理錯位的經歷，克羅斯比開始建立起一個元圖庫：兒時的織物，家庭老照片，非洲和洛杉磯的植物，既傳統又充滿多國風情的鞋子與衣服。她畫作的設定常常遊走在不同文化之間，將看似矛盾的風景、道具、髮型和服飾並置。

《無題》存在於藝術家稱為「第三空間」的地方，一個在歷史與現代政治共同影響下形成的空間。克羅斯比如此解釋：「第三空間是這樣的：你仿佛覺得一切都看起來似曾相識，但又陌生難明」她說道，「正如尼日利亞，不同種族彼此融合，隨後英國人來到，再之後美國波普文化又開始流行，正如世界上其他任何國家」，《恩吉迪卡·阿庫尼利·克羅斯比：我拒絕被視而不見》展覽圖錄，諾頓博物館，西棕櫚灘，2016年，頁21）。通過創造「第三空間」，克羅斯比能夠就全球身份認同及其在當代藝術中的地位展開更廣泛的對話。

◦ 53 YOSHITOMO NARA 奈良美智

(B. 1959)

Untitled

signed in Japanese and dated '2007' (on the reverse)
acrylic on canvas
162 x 145.5 cm. (42¾ x 30½ in.)
Painted in 2007

HK\$45,000,000-65,000,000

US\$5,900,000-8,400,000

PROVENANCE

Galerie Zink, Munich, Germany

Anon. Sale, Sotheby's Hong Kong, 3 April 2016, lot 1061
(Acquired from the above by the previous owner)

Acquired at the above sale by the present owner

EXHIBITED

Netherlands, The Hague, GEM, Museum of Contemporary Art,
Yoshitomo Nara + Graf, June - October 2007.

UK, Gateshead, BALTIC Centre for Contemporary Art,
Yoshitomo Nara + Graf A-Z Project, June - October 2008.

Iceland, Reykjavík Art Museum, The Curated Room in Iceland -
Yoshitomo Nara + YNG, September 2009 - January 2010.

LITERATURE

Melissa Chiu and Miwako Tezuka, Asia Society Museum,
Yoshitomo Nara: Nobody's Fool, exh. cat. New York, USA, 2010
(illustrated, p. 178).

Yoshitomo Nara: The Complete Works 1984 - 2010, Bijutsu
Shuppan Sha, Tokyo, Japan, 2011 (illustrated, p. 209).

Nara 48 Girls, Chikuma Shobo, Kyoto, Japan, 2011 (illustrated,
unpaged).

Yoshitomo Nara: Self-selected Works, Paintings, Seigensha,
Kyoto, Japan, 2015 (illustrated, p. 126).

無題

壓克力 畫布
2007年作
款識：藝術家簽名 2007 (畫背)

來源

德國 慕尼克 Zink畫廊

蘇富比 香港 2016年4月3日 編號1061 (前藏者購自
上述畫廊)

現藏者購自上述拍賣

展覽

2007年6月-10月「Yoshitomo Nara + Graf」海牙 荷蘭
GEM 當代藝術館

2008年6月-10月「Yoshitomo Nara + Graf A-Z
PROJECT」蓋茨黑德 英國 BALTIC 現代藝術中心

2009年9月-2010年1月「The Curated Room in Iceland -
Yoshitomo Nara + YNG」雷克雅維克藝術博物館 冰島

出版

2010年《奈良美智: Nobody's Fool》招穎思及
手塚美和子著 展覽圖錄 美國 紐約 亞洲協會 (圖版，
第178頁)

2011年《奈良美智作品全集 1984 - 2010》日本 東京
株式會社美術出版社 (圖版，第209頁)

2011年《奈良美智48女孩》日本 京都 株式會社築摩書房
(無頁碼)

2015年《奈良美智：自選集油畫作品》日本 京都
Seigensha 出版社 (圖版，第126頁)

"They say human eyes are the mirror of the soul, and I used to draw them too carelessly. Say, to express the anger, I just drew some triangular eyes. I drew obviously-angry eyes, projected my anger there, and somehow released my pent-up emotions. About ten years ago, however, I became more interested in expressing complex feelings in a more complex way."

Yoshitomo Nara





「人們常說眼睛是心靈的窗戶，而過去我總是漫不經心地描繪它們。譬如，為了表達憤怒，我就畫一些三角形的眼睛。這些眼神中的怒火顯而易見，也是我自身憤怒的投射，於是我感覺自己彷彿釋放了積壓已久的情緒。但是，大約十年前，我更喜歡研究如何以複雜的方式表達錯綜複雜的情感。」

奈良美智

The figure's mesmerizing big eye filled with a gleaming iridescence and myriad galaxies in *Untitled* illustrates his comment, "I became more interested in expressing complex feelings in a more complex way." It exemplifies the important development from rather simply executed eyes in his previous period. Throughout the 1990s when establishing his signature children with the expressions of defiance and hubris on their faces, Nara primarily employed solid lines and simple colour fields to depict his subject's body and face including eyes. From the early 2000s, his palette and lines have been softened to express "complex feelings" and to elaborate delicate ethereal depth in his subject's eyes "in a more complex way" as this work presents.

In *Untitled*, a delicately painted, large-headed girl with one eye hidden by her hair evokes the mystery and questions: Why is she hiding one eye? Is she shy? Does she want to look eccentric? In this way, this magnificent painting becomes a bundle of intriguing paradoxes, from readily accessible yet enigmatic, to sweet yet menacing, and introspective yet superficial. Her mysterious atmosphere enchants viewers regardless their age or gender. "Rather than merely offering the work for the viewers to see face-on, I want to trigger their imaginations," Nara once said of his ethos. "This way, each individual can see my work with his or her own unique, imaginative mind... Maybe an exhibition is not where I present my achievement but an experimental place where visitors find an opportunity to see themselves reflected as though my work were a mirror or a window".

As Nara has emphasized the strong influence of his childhood upon his art, *Untitled* can be interpreted as a reflection of his inner self, whose inspiration taken from memory of his childhood. Nara grew up in Hirosaki, a rural village in the northernmost province in Japan. With working parents and far older siblings, he was naturally often left alone. To spend the time by himself, Nara would draw and paint every day, playing with animals around his house. In an interview, Nara stated "When you are a kid, you are too young to know you are lonely, sad, and upset... Now I know I was." These deeply felt childhood experiences and the desire to reclaim childhood innocence have followed Nara into adulthood, manifesting in his unusual approach to figuration. The girl with galaxies in her eyes in the present work is nothing but a reflection of Nara's life and personal experience, profound loneliness from his childhood, true love for music and literature, and his artistic exploration from old masters to modern art from Europe and Japan with the rigorous formal artistic training that he received in Japan and Germany.



Amedeo Modigliani, *Portrait of a Young Woman*, 1918
阿梅代奧·莫迪利亞尼《年輕女子的肖像》1918年

《無題》主人公露出的那只迷人眼眸裏，有數不盡的星系統放出的五彩光芒，這也印證了奈良美智曾說過的那句話：「我更喜歡研究如何以複雜的方式表達錯綜複雜的情感。」有別於早期對眼睛的簡單處理，這體現了奈良後期創作手法的重要轉變。整個上世紀九十年代，在這一時期的標誌性作品——那些神情中流露出蔑視及自大的孩童，奈良主要運用實線及簡明的色域，來描繪人物肢體及面部（包括眼睛）。自本世紀初，他作品中的色塊及線條變得更為柔和，來營造出「錯綜複雜的情感」，並且用一種「更複雜的方式」描繪了主人公的眼眸裏虛無縹緲的深邃感，正如這幅作品裏展現的那樣。

《無題》這幅精心創作的作品中，這位有著大腦袋的小女孩，用頭髮擋住了半邊眼睛，在激起神秘感的同時也拋出了一個令人費解的謎題：她為何要擋住一只眼睛？是因為她的害羞，還是她想要顯得古靈精怪？如此說來，這便引發了一系列引人入勝的矛盾點：主人公看似容易接近卻難以捉摸，看似甜美卻暗藏玄機，看似發人深省卻又浮於表面。她自身所帶有的神秘氣息深深吸引著各年齡段及不同性別的觀眾。奈良曾如此評價自身的創作理念：「相比於僅僅將作品展示給觀眾，我更傾向於激發他們自身的想象力。如此一來，每一個個體都帶著其獨特的想象力來觀看我的作品…我的展覽也許並非我展示個人成就之地，而是一場大型的公眾實驗。我的作品正如一面鏡子或一扇窗戶，在此過程中，觀眾們可以有機會在其中看見自己。」

奈良曾強調過童年經歷對其藝術創作的影響，《無題》可以看作是畫家內在自我的映射，其靈感源於自己的幼年經歷。奈良生長於弘前市（Hirosaki），日本本州最北部縣城的一個偏遠村莊，他的雙親忙於工作，兩位兄長也都遠年長於他。自然而然地，奈良的大部分時間都是獨自一人。在獨處的時間裏，奈良每日進行繪畫，並且和家人附近的小動物們玩耍。在一次採訪中，他有提到：「當你還是一個孩子的時候，你很難意識到自己當時所面臨的孤獨、悲傷及煩惱…現如今我知道了。」這些感觸頗深的童年經歷以及想要回歸純真童心的真摯渴望，一直伴隨著奈良，至其長大成人。這一點在他不同尋常的人物塑造中有所體現。這幅作品中，那位眼眸中有星辰的小女孩正是奈良自身經歷的一面鏡子：幼時巨大的孤獨感、對音樂和文學的熱愛，以及他的藝術探索——畫家在日本與德國均接受了正規的藝術訓練，其研究涵蓋了老一輩藝術家以及歐洲和本土的現代藝術。

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
顯赫私人珍藏

54 PABLO PICASSO 巴布羅·畢加索

(1881 - 1973)

Nu couché à la libellule

signed, dated and numbered 'Picasso 9.10.68. II'
(upper left); dated and numbered '9.10.68. II' (on the
reverse)

oil on canvas

97 x 162 cm. (38 $\frac{1}{8}$ x 63 $\frac{3}{4}$ in.)

Painted on 9 October 1968

HK\$52,000,000-68,000,000

US\$6,800,000-8,800,000

PROVENANCE

Galerie Louise Leiris [Daniel-Henry Kahnweiler], Paris

Private collection, Switzerland

Van de Weghe, New York

Acquired from the above by the present owner

LITERATURE

C. Zervos, Pablo Picasso, vol. 27, Oeuvres de 1967 à 1968,
Paris, 1973, no. 334, n.p. (illustrated p. 128).

Exh. cat., U. Weisner, ed., Picasso, Letzte Bilder: Werke
1966-1972, Kunsthalle, Bielefeld, 1994, no. 6a, p. 292
(illustrated).

側躺的裸女與蜻蜓

油彩 畫布

1968年10月9日作

款識、日期及編號：Picasso 9.10.68. II
(左上)；日期及編號：9.10.68 II (背面)

來源

巴黎 路易絲·萊里斯畫廊

瑞士 私人收藏

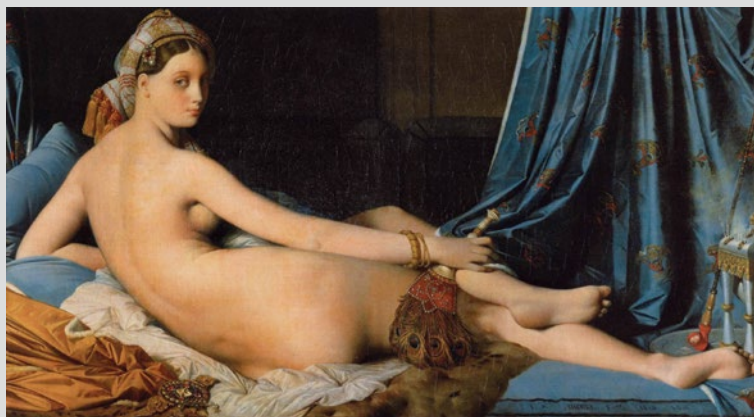
紐約 范·德維畫廊

現藏家購自上述收藏

出版

1973年《Pablo Picasso, Oeuvres de 1967 à
1968》C. Zervos著 巴黎 第27冊 無頁碼 編號334
(圖版, 第128頁)

1994年《Picasso, letzte Bilder: Werke 1966-
1972》展覽圖錄 U. Weisner編 比勒費爾德美術館
第292頁 編號6a (圖版)



Jean-Auguste-Dominique Ingres, *La Grande Odalisque*, 1814. Musée du Louvre, Paris, France
尚·奧古斯特·多米尼克·安格爾《大宮娥》1814年 法國 巴黎 盧浮宮









Eugène Delacroix, *Femmes d'Alger dans leur appartement*, 1834. Musée du Louvre, Paris
 歐仁·德拉克羅瓦《室內的阿爾及爾女人》1834年巴黎盧浮宮

Painted in 1968, Pablo Picasso's *Nu couché à la libellule* is a monumental work inspired by his final great love and muse: Jacqueline Roque. Rendered with fluid, expressive brushwork in a rich, luminous palette, her form blooms across the canvas in near-life-size proportions, a dragonfly poised miraculously upon her outstretched palm. The tiny winged creature, rare within Picasso's oeuvre, joins hands with one of his most enduring subjects: the reclining female nude. Painted on October 9, the work takes its place within a remarkable sequence of canvases completed over the course of several days, following on from *Nu couché* (October 7, Museum Frieda Burda, Baden-Baden) and *Femme nue au collier* (October 8, Tate Modern, London). It is an image of joyful liberation and exquisite natural harmony: sparkling light dances across Jacqueline's face, hair and body, while the dragonfly—delicately wrought—quivers as if on the brink of flight. Alive with sensuous texture and color, it is a testament to the lyricism, freedom and creative renewal that defined one of Picasso's most extraordinary periods, characterized by his biographer John Richardson as "l'époque Jacqueline." "It is Jacqueline's image that permeates Picasso's work from 1954 until his death, twice as long as any of her predecessors," he wrote. "It is her body that we are able to explore more exhaustively and more intimately than any other body in the history of art" (*Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 47).

Picasso and Jacqueline had first met in the summer of 1952 at the Madoura pottery studio, where the artist produced his now famous ceramic oeuvre. Jacqueline was working there as a sales assistant, and by 1954 their friendship had blossomed into a romance. They married in a small ceremony in 1961, and that year took up residence at Notre-Dame-de-Vie: a sumptuous eighteenth-century farmhouse in Mougins, overlooking the Bay of Cannes, where they would remain until Picasso's death. During these years, Jacqueline became a vital source of support, comfort and inspiration to the artist, featuring more prominently in his oeuvre than any other muse. With her raven hair, dark eyes and distinctive profile, her presence fanned the flame of ambition and experimentation that characterized his final two decades. As the artist's friend Hélène Parmelin wrote in 1966, "she peoples Notre-Dame-de-Vie with a hundred thousand possibilities. She unfolds to infinity ... She takes the place of all the models of all the painters on all the canvases ...

During these twelve years of Picasso's life, painting and love have mated and mingled" (Picasso Says..., London, 1966, p. 68). In *Nu couché à la libellule*, the sheer scale of Jacqueline's form bears witness to this statement: charged with an almost electric vitality, her figure consumes the picture plane to its very edges.

The reclining female nude was a subject that absorbed Picasso almost more than any other. With deep art-historical roots stretching from Velázquez and Titian through to Courbet and Manet, it became a site of intense pictorial enquiry: a constant within an oeuvre defined by continual transitions in style, medium and muse. The subject took on new significance for Picasso in the latter part of his career, at which time he began to look back at both his own practice and the works of his predecessors. The Old Masters offered a rich source of inspiration to him during this period: *Nu couché à la libellule* invites particular comparison with works such as Titian's *The Venus of Urbino*, 1534 (Galleria degli Uffizi, Florence) and Ingres' *Grande Odalisque*, 1814 (Musée du Louvre, Paris), both of which feature a reclining female nude clasping an object in her hand. In the early throes of Picasso's romance with Jacqueline, he had been entranced by her resemblance to the odalisque crouching in the lower right-hand corner of Eugène Delacroix's *Femmes d'Alger dans leur appartement*, 1834 (Musée du Louvre, Paris), giving rise to the ground-breaking series that included his 1955 masterpiece *Les femmes d'Alger (Version 'O')*. Jacqueline's image would subsequently fuel Picasso's exploration of Henri Matisse's odalisques, which he believed the artist had left to him as a legacy after his death in 1954. The present painting may certainly be seen within this context, reminiscent of works such as Matisse's *Reclining Odalisque*, 1926 (Metropolitan Museum of Art, New York).



Pablo Picasso, *Les Femmes d'Alger (O Version)*, 1912. Museum of Modern Art, New York
 Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
 巴布羅·畢加索《亞維農的少女》1907年紐約現代藝術博物館



Jacqueline Roque and Pablo Picasso on the third floor of La Californie, 1959.
Photo: © Harry Ransom Center, The University of Texas at Austin / © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
傑奎琳·洛克與巴布羅·畢加索於加州莊園，1959年



Pablo Picasso, *Mousquetaire et nu assis*, 1967. Christie's London, Feb 2018, Lot 18, sold for 13,733,750 GBP
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
巴布羅·畢加索《火槍手與裸女》1967年佳士得倫敦2018年2月27日 編號18 成交價13,733,750英鎊

Nu couché à la libellule also bears witness to Picasso's engagement with art forms beyond the Western canon. The angularity of Jacqueline's face harks back to the artist's early fascination with traditional African masks, art and objects, his study of which contributed towards an aesthetic transition most famously expressed in his 1907 masterpiece *Les Femmes d'Alger* (Museum of Modern Art, New York). From another cultural perspective, *Nu couché à la libellule* gestures towards Picasso's dialogue with Chinese art: most notably the work of the painter Zhang Daqian, whom he met at his home in Cannes in 1956. Picasso's use of white canvas ground appearing from underneath, in particular, seems to invoke Zhang's landscapes and the concept of *liu bai* (empty space), where blank passages are cleverly manipulated to suggest mountain ranges and other natural topographies. In such works, the sections of pale ground emit a positive energy that counterbalances the darkness of the intervening forms, evoking a sense of nature's own emotive rhythm and alluding to a higher aesthetic order. The present painting's serene, lyrical harmony might be understood in these terms: Jacqueline's form becomes a kind of landscape in its own right, thrown into relief against the surrounding terrain.

If the female nude was a lifelong obsession for Picasso, the dragonfly was a much more elusive motif: a notable appearance is in his 1942 set of illustrations for the Comte de Buffon's *Histoire Naturelle*, an example of which is held in the Museum of Modern Art, New York. The artist was deeply fond of animals—from his pet goat Esmeralda, to the dogs in his life, Lump and Kaboul—and forged a veritable menagerie through both his painterly and ceramic practices. Picasso, in his retrospective mindset, may well have called to mind earlier depictions of the dragonfly: Albrecht Dürer's *Holy Family with Dragonfly*, circa 1495 (Metropolitan Museum of Art, New York), for example, or the pantheon of Dutch Golden Age still-lives. Parallels might also be drawn with other great nudes featuring winged creatures: from the cherub in Velázquez's 'Rokeby Venus', 1647-51 (National Gallery,

London), to the butterfly in Francois Gerard's *Psyche and Cupid*, 1798 (Musée du Louvre, Paris), to the spectral white forms that flutter above the sleeping figure in Gauguin's *Manaò tupapaú*, 1892 (Albright-Knox Art Gallery, Buffalo)—a work, incidentally, that also formed one of Picasso's earliest inspirations for the reclining female nude. The dragonfly equally recalls the artist's own frequent depictions of the dove: notably *Nu couché à l'oiseau* (Museum Ludwig, Cologne), also painted in 1968, in which the bird similarly rests on Jacqueline's hand. Though Picasso was known to refute symbolic readings of his works, the insect's connotations of rebirth, transformation and lightness of spirit certainly resonate with the present painting's sense of vitality and liberation.

Such associations also speak directly to Picasso's own creative stance during this period. Described by John Richardson as his "Great Late Phase", the last seven years of his life are widely considered to represent a period of renewed inspiration in his oeuvre. Beneath the glare of Abstract Expressionism, Picasso worked with increased spontaneity and gestural freedom, adopting an loose, abbreviated style of painting often described as *écriture-peinture*. *Nu couché à la libellule* prompts comparison with the brushwork of Willem de Kooning, who had painted his monumental series of *Women* during the previous decade. At the same time, the work offers a hint of Picasso's impact upon his younger followers: its searing palette and raw textures harbor the seeds of Neo-Expressionism, foreshadowing a world that would later be dominated by the likes of Jean-Michel Basquiat and Martin Kippenberger. One of Picasso's most avid disciples—Francis Bacon—would also draw great inspiration from his later renderings of the reclining female nude, as evidenced in his paintings of Henrietta Moraes produced during the same period. In this regard, for all its nods to the past, *Nu couché à la libellule* may be said to look forwards, capturing the moment at which Picasso's influence began to take flight among the post-war generation.



ZHANG DAQIAN, *Verdant East Lake*, 1981, Private Collection
張大千《東湖瑞翠》1981年作 私人珍藏

這幅完成於1968年的晚期巔峰之作《側躺的裸女與蜻蜓》靈感來源於巴布羅·畢加索最後的情人及繆斯：傑奎琳·洛克 (Jacqueline Roque)。作品行雲流水、筆觸流暢、色彩明亮，以簡潔有力的筆觸勾勒出的傑奎琳輪廓，近乎真人大小，幾乎佔據了整幅畫面，一隻蜻蜓如神諭般落在她伸出的手心。這隻輕盈靈巧的小生物極罕出現於畢加索的筆下，而斜躺的裸女則是畢加索一生創作中為重要的恆久主題之一。這幅不朽之作完成於10月9日，緊隨於畢加索一系列傑作之後，包括《斜躺的裸女》(10月7日作，德國 巴登 - 巴登 布爾達博物館)《戴項鍊的裸女》(10月8日作，倫敦 泰特美術館)。畫面自由無羈，充滿愉悅寫意的氛圍：閃爍的光芒掠過傑奎琳的臉龐、頭髮和嬌軀，而那隻輕駐於手心的蜻蜓是如此精巧，仿佛隨時振翅欲飛。這些栩栩如生的質感與色彩正標誌著畢加索最為爐火純青的創作階段，充滿抒情，自由自在，時刻創新，用他的自傳作者約翰·理查德森的話說，就是「傑奎琳時期」。「正是傑奎琳的形象影響了畢加索的創作，從1954年一直到他去世，與她的前任相比，時間足有兩倍之長，」他寫道：「縱觀整個藝術史，我們對杰奎琳身影的了解程度之徹底，之密切，超出其他任何人」(《晚年畢加索》展覽圖錄，倫敦 泰特美術館，1988年，頁47)。

畢加索與傑奎琳初次相遇於1952年的馬拉杜拉陶瓷坊，彼時畢加索正投入於其如今聞名遐邇的陶瓷藝術創作。而傑奎琳則在陶瓷坊中擔任銷售助理工作，到1954年兩人相戀，於1961年舉辦了低調的婚禮，並在那年開始定居於一處十八世紀的奢華莊園。莊園坐落於法國穆然蔚藍海岸邊，俯瞰戛納灣，畢加索在那一直住到生命的最後時刻。那些年裡，傑奎琳成為了畢加索的重要精神支柱和藝術靈感，成為他作品中至為重要的繆斯，遠超以往其他情人。她的黑色長髮，深色眼睛和動人美貌燃起了畢加索生命中最後二十年的熱情之火與探求之樂。正如畢加索的朋友海倫娜·帕米琳在1966年所寫，「她為這座十八世紀的莊園注入了無限可能。她即是永恆……她即是一切畫家的一切畫布上的一切模特……在畢加索這十二年的生命中，繪畫與愛情合二為一」(《畢加索說》倫敦，1966年，頁68)。在《側躺的裸女與蜻蜓》中，傑奎琳純粹的線條正宣告著如下聲明：她以永恆的熱情將畫作推向無限的世界。

側躺的裸女是畢加索一生中為癡迷的題材。斜躺的女子從古至今都是藝術史上至為重要的主題，已經成為圖像學的關鍵探索，從維拉斯奎茲和提香到庫爾貝和馬奈，經過在風格、媒介與繆斯的選擇上不斷變化，成為一種超越時間的孜孜以求。這一主題在畢加索藝術生涯的晚期也成為他全新的重要題材，彼時他已開始回顧自己的創作歷程，也在審視藝術史上先輩們的作品。古

典大師為他這一時期的作品提供了豐富的靈感源泉：《側躺的裸女與蜻蜓》與許多古典傑作相映成趣，例如提香1534年創作的《烏爾比諾的維納斯》(佛羅倫斯 烏菲茲美術館)和安格爾1814年創作的《大宮女》(巴黎 盧浮宮)，這兩張畫都描繪了一位斜躺的裸女，手中握著一件物件。在畢加索初遇傑奎琳時，他就聯想起歐仁·德拉克羅瓦在1834年創作的《室內的阿爾及爾女人》中，畫面右下方的少女，畢加索也由此為靈感，在1955年創作了石破天驚的鉅作《阿爾及爾的女人》。傑奎琳的形象隨後又推動畢加索探索亨利·馬蒂斯宮娥的主題，畢加索相信這正是馬蒂斯在1954年溘然長逝後留給他的遺產。這是在這樣的語境下，畢加索創作了《側躺的裸女與蜻蜓》，遙相呼應了馬蒂斯的《側躺的宮娥》(紐約 大都會博物館)。

《側躺的裸女與蜻蜓》亦見證了畢加索超越西方藝術體系的先鋒實踐。傑奎琳面部的棱角線條呼應了藝術家早年對非洲傳統面具、藝術與物件的迷戀。對非洲藝術的研究亦在他1907年的驚世傑作《亞維農的少女》(紐約 現代藝術博物館)中得到淋漓盡致的呈現。從另一種文化角度看，《側躺的裸女與蜻蜓》也是畢加索與中國藝術的對話，大師張大千曾於1956年到畢加索戛納的家中拜訪，並驚訝於畢加索對於中國藝術的熟識程度。畢加索在此作中巧妙地運用中國傳統書畫「留白」技巧，左下方「留白」的空間制衡了右上方深藍色彩，令構圖達至平衡，將傑奎琳極具感染力的形態提升至更高層



Zhang Daqian and Pablo Picasso in Nice, France, 1956
1956年，張大千與畢加索於法國尼斯

PICASSO 1968:
RECLINING FIGURES
MUSEUM COLLECTION EXAMPLES

畢加索 1968 年作
側躺的裸女之博物館珍藏

"At twenty five, Picasso's raw vitality was already being enriched by the beginnings of an encyclopaedic awareness of art; at ninety, his encyclopaedic awareness of art was still being enlivened by a raw vitality."

David Sylvester

「二十五歲的畢加索從廣博的藝術知識中形成生動原始的活力；而九十歲的他又從這種活力中為自己的藝術認知注入勃勃生機。」

大衛·西爾韋斯特

次。在張大千的風景畫中，空白的部分巧妙地暗示了山脈蜿蜒與地勢起伏，傳遞著充沛的能量，與畫面中的深色部分形成動態平衡，喚起了大自然中震撼人心的自然律動，直指更高境界上的審美秩序。而畢加索此幅作品中的寧靜抒情或許可以如此理解：傑奎琳的存在形式已經成為了某種意義上的風景，與周圍的環境融為一體。

如果說裸女是畢加索的一生執迷，那蜻蜓則是一種尤為罕見的符號：值得注意的一次出現是 1942 年畢加索為博物學之父 - 布丰伯爵《自然史》所繪的系列插圖，這系列插畫現藏於紐約現代藝術博物館。畢加索對動物有著深深的迷戀——從他的寵物山羊艾絲美拉達，到他的狗喀布爾和朗普——無論是繪畫還是陶瓷創作，都刻上了這些動物的身影。而在畢加索追溯藝術史的創作觀念裡，或許也曾想起那些早期畫作中的蜻蜓：例如阿爾布雷希特·杜勒的《皇室與蜻蜓》，約創作於 1495 年（紐約大都會藝術博物館），或是荷蘭黃金時代的靜物畫。類似將裸女與帶翅生物組合的傑作還有維拉斯奎茲的《鏡前的維納斯》中的小天使（1647-51，倫敦 國家美術館），弗朗索瓦·傑哈《丘比特與普塞克》中的蝴蝶（巴黎 盧浮宮），以及保羅·高更《死亡的幽靈在注視》中沉睡人物上方幽靈般的白色漂浮物（水牛城 奧爾布賴特 - 諾克斯美術館）——無獨有偶，這件作品也是畢加索繪製斜躺裸女的早期靈感之一。蜻蜓同樣也呼應了畢加索獨一無二的常用題材鴿子：尤其是同樣創作於 1968 年的《女人與鳥坐像》（科隆 路德維格博物館），畫中的鳥兒也如出一轍地停駐在傑奎琳手中。儘管畢加索以拒絕解讀其畫作中的象征意義著稱，蜻蜓所代表的內涵，諸如新生，變幻與精神之輕，無疑回應著這幅作品中活力與自由的精神。

這些聯繫也直接體現了畢加索在這段時期內自己的創新態度。正如約翰·理查德森所形容為「偉大的最後階段」，畢加索人生的最後七年被廣泛認為代表了他藝術生涯中全新的靈感階段。在抽象表現主義的光環之下，畢加索以其與日俱增的個人風格與高度的自由，進入了一種鬆弛而精簡的繪畫風格，通常被稱為「寫作繪畫」。《側躺的裸女與蜻蜓》讓人聯想起威廉·德·庫寧的畫作，他在過去十年中創作了不朽的《女人》系列。與此同時，這幅作品也提示了人們畢加索對於他後世追隨者的影響：它明快的色調與原始的質感蘊含了新表現主義的精神，預兆著未來世界頂級畫家的出現，例如尚·米榭·巴斯奇亞與馬丁·基彭貝爾格。畢加索最狂熱的信徒之一——弗朗西斯·培根——也從斜躺的裸女形象中汲取了豐富靈感，他同一時期創作的《亨麗埃塔·莫萊伊斯》系列亦不約而同地聚焦了這一題材。正是如此，《側躺的裸女與蜻蜓》也代表著這樣一個瞬間：在致敬了燦若繁星的藝術史長河後，畢加索也正將其影響深刻地帶去戰後的下一代。



Pablo Picasso, *Femme nue au collier*, 1968. Tate Modern, London
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
巴布羅·畢加索《戴項鍊的裸女》1968年 倫敦 泰特美術館



Pablo Picasso, *Nu couché à l'oiseau*, 1968. Museum Ludwig, Cologne
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
巴布羅·畢加索《側躺的裸女與鳥》1968年 科隆 路德維希博物館



Pablo Picasso, *Nu couché*, 1968, Museum Frieder Burda, Baden-Baden
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《側躺的裸女 I》1968年作 巴登巴登 布爾達博物館

◈ 55 GEORGE CONDO 喬治·康多
(B. 1957)

Blue and White Improvisation

signed and dated 'Condo May 17, 2018' (upper left)
acrylic and oil on linen, in artist's frame
216.5 x 270 cm. (85 ¼ x 106 ¼ in.)
Painted in 2018

HK\$11,000,000-16,000,000
US\$1,400,000-2,000,000

PROVENANCE

Skarstedt Gallery, London, UK
Acquired from the above by the present owner in 2018

藍白即興

壓克力 油彩 麻布 (原裝畫框)
2018年作
款識：Condo May 17, 2018 (左上)

來源

英國 倫敦 Skarstedt畫廊
現藏者於2018年購自上述來源

"When we abstract in imagistic terms from a recognizable form – let's say a face – we can still recall that face somewhere within this abstraction. But when we represent to the best of our ability the reverse – which is to turn an abstraction back into a recognisable form – that form is of the language of abstraction, as it relates to painting."

George Condo

「當我們從可辨的形式中抽象出意象式的圖形——譬如一張臉——我們仍然可以從這幅抽象作品的其他地方找到與這張臉似曾相識之處。但每當我們竭盡全力想要逆轉這個過程——將抽象轉變為可辨形式——這一形式註定成為抽象語言，與繪畫緊密相連。」

喬治·康多







Abstraction and figuration – considered by many to be opposing binaries. Yet throughout a career that spans over four decades, American artist George Condo critically examines the many assumptions and contradictions of these labels to create wholly original paintings that defy categorisation. Born in Concord, New Hampshire in 1957, Condo focused his university studies in Art History and Music Theory, twin disciplines that continue to inspire and inform his painterly practice. In 1979, he moved to New York City, where he worked briefly as a screen printer in Andy Warhol's factory, and was also part of the East Village scene alongside Jean-Michel Basquiat and Keith Haring. By the mid-1980s, Condo created pictures in a style that the critic Wilfried Dickhoff termed "figurative abstraction," reflecting the artist's obsession with the tension between these two ideas, as well as his desire to fluidly investigate, colonize, reconstruct and thereby expand upon available concepts of artistic creation.

In *Blue & White Improvisation*, the viewer is confronted with a cacophony of truncated eyes, teeth, faces, and limbs. Exhibiting a complex, psychological air that upends traditional portraiture, the work features some of the eclectic figures that Condo invents as caricatures of human emotions and social structures. Towards the centre of the painting stands a character that resembles the infamous waiter-valet Rodrigo, hovering with a bottle of wine; on the upper left-hand corner, one may also see the familiar facial features used to characterise Jean-Louis the butler, who peers ominously over the rest of the painting. Condo has always been fascinated with the inner life of the servant, who is ever-present, and yet often considered to be invisible and anonymous. The flashing eyes that are repeated over and over in

抽象與具象——在太多人眼裡，是二元對立的概念。然而在長達四十年的藝術生涯裡，美國藝術家喬治·康多以充滿批判性的眼光檢視了這些標籤化的認知與否定，創作出前所未有的作品，向這些傳統的分類標準發起徹底衝擊。康多出生於1957年的新罕布爾州康科德，大學期間專攻藝術史及音樂理論，這兩個學科也在日後深刻激發了他的繪畫靈感。1979年，他移居紐約，曾在安迪·沃霍爾的「工廠」工作室短暫擔任絲網印刷工，同時與尚·米榭·巴斯奇亞與凱斯·哈林一起，成為紐約東村（East Village）藝術圈的一部分。到1980年代中期，康多獨一無二的藝術風格已獲評論家威爾弗里德·迪克霍夫稱為「具象抽象主義」，反映出康多對這二元概念深深的執迷，與二者間複雜的張力，同樣彰顯了他渴望自由探索、開拓、重構並擴展藝術創作的概念。

在《藍白即興》中，殘缺不全的眼睛、牙齒、面部和下頷混雜於整個畫面，在一片眼花繚亂中直視觀者。畫面中充滿了複雜而精神性的氣氛，與傳統人像畫大相逕庭，畫作中亦出現了幾位康多創造的代表著人類情感與社會結構的漫畫人物。畫面中央站著的可能是侍從羅德里戈，手持一瓶紅酒四處巡弋；左上角那張面孔讓我們想起管家尚·路易斯，他在畫面其他地方亦似乎有隱約出現。服務員的內在世界一直深深吸引著康多，他們總是在場，卻經常被視而不見，不具姓名。閃爍的眼睛在這幅蔚然巨作中反復出現，讓觀者不自覺地感受

this magnificent painting gives the viewer a sinister feeling of always being watched, while the ferocious rows of teeth evoke clenched jaws and the rage lurks behind the servants' composed façades. The faceless body of a naked woman near the center of the canvas further reinforces the sensation of being on a voyeuristic journey.

Despite the narrative nature of the characters, *Blue & White Improvisation* nevertheless transcends into the terrain of abstraction. The myriad of fractured features and amalgamation of shapes throughout the painting reference the legacy of Pablo Picasso's analytic cubism, while the confluence of bold black lines layered over expansive fields of blue and white has an 'all-over' effect, a nod to the action paintings of Jackson Pollock. The title *Blue & White Improvisation* is a reference to musical elements, and indeed the rhythms of the painting expressed through Condo's lines and shapes allude to how music operates in terms of movement and tempo. Condo, who is an excellent musician, feels particular affinity with the jazz of Miles Davies and John Coltrane, as the spontaneity and improvisation of jazz evokes literary and visual analogies with Surrealism and its ideas of automatic writing and drawing.

Having invented and mastered not just one painterly language but an entire repertoire of references throughout Western art history, George Condo is considered as an important figure of contemporary American painting. In an era dominated by digital art and installations, Condo remains firmly rooted in the practice of painting, creating ambitious and wholly original masterpieces that reveal a unique vision and a multifaceted approach.

到總有一雙眼睛在某處注視著自己，帶著隱隱的不安，一排排緊咬的牙關，鋒利的下頷，無一不在昭示著人物的兇狠，喚起服務員冷靜外表下潛伏著的狂暴氣息。畫面中央旁，一位無臉的裸女更進一步強化了整幅畫作窺視的感覺。

儘管畫中人物具有敘事特質，《藍白即興》依舊在抽象層面上更勝一籌。畫中無數碰撞破碎又緊密集合的形狀參考了巴布羅·畢加索的分析立體主義，而在廣闊的藍白色區域上，康多大膽地使用黑色線條，使之具有整體效果，這正是對傑克遜·波洛克動作繪畫的致敬。標題《藍白即興》與音樂元素不謀而合，確實，康多筆下的線條與形狀無不充滿韻律，與流動中的音樂節奏有異曲同工之妙。康多本身就是一位傑出的音樂家，尤其鐘愛邁爾斯·達維斯和約翰·柯川的爵士樂，而爵士樂的自發性和即興創作特質，也讓人聯想起超現實主義及隨之而來的自動書寫和繪畫概念，在文學、音樂與藝術上融會貫通。

喬治·康多不僅創造了一種全新的繪畫語言，更縱貫整個西方藝術史，上下求索於一切大師經典，他無疑是當代美國繪畫中重要的人物。在一個被數字藝術與裝置統治的年代，康多依舊將繪畫的創作持之以恆，創造出既野心勃勃，又全然原創的大師之作，展現出藝術家獨特的視野與多元的方法。



Thomas Couture, *The Romans in their Decadence*, 1847, Musée d'Orsay, Paris, France
托馬·庫蒂爾《羅馬人與其沉淪》1847年法國巴黎奧賽博物館

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

10 Sisters

signed, titled, inscribed and dated '10 Sisters
Walasseting 14 July 1994 Amsterdam' (on the reverse)
acrylic on canvas
202 x 485.5 cm (79 ½ x 191 ⅞ in.)
Painted in 1994

HK\$5,000,000-7,000,000
US\$650,000-910,000

PROVENANCE

Private collection, USA

十姊妹

壓克力 畫布
1994年作
款識：10 Sisters Walasseting 14 July 1994
Amsterdam (畫背)

來源
美國 私人收藏



Andy Warhol, *Four Marilyns*, 1962, Christie's New York, 10
November 2015, sold for USD 36,005,000
Artwork © 2021 The Andy Warhol Foundation for the Visual Arts,
Inc. / Licensed by Artists Rights Society (ARS), New York.
安迪·沃荷《四個瑪麗蓮》1962年紐約佳士得2015年11月10日
成交價：36,005,000美元

"Ting thought of himself as a volcano, a powerful waterfall, or a gale-force wind: he was constantly worked up, growing, restless, moving, emotional and would often use scores of colors at one time."

Liu Yung-Jen, curator at Taipei Fine Arts Museum

「丁雄泉認為自己是一座火山，一匹瀑布，一陣狂風；總是不斷地激動，不斷生長，活躍不止，永動不息，胸懷情感並善於一次運用多種豐富的色彩。」

劉永仁，臺北市立美術館館長









Walasse Ting (Ding Xiongquan) created his unique painterly world with the extensive use of blazing colours. Just as the meaning of his Chinese name 'Xiongquan', which means 'energetic' and 'flowing in abundance', he had a continuous flow of inspiration with his most loved elements – women, flowers, animals and food. Demonstrating Walasse Ting's celebrated kitten, female figures and radiant flora in his signature use of vibrant colours, this painting represents the pinnacle of the artist's career, alluring viewers with the irresistible composition.

Though often identified as a Chinese-American artist, Ting's cultural background is much more complex as reflected in his artworks, including *10 Sisters*. Born in China and trained briefly at the Shanghai Art Academy, Walasse Ting left the country and moved abroad to France in 1952. During his time in Paris, Ting encountered the works of Matisse and Fauvism where he started incorporating bold colours in his oeuvres. Later in his journey, Ting befriended members of the artist group CoBrA and was exposed to their painting style that is highly expressionistic. Later in 1958, Walasse Ting received an artist residency in New York, where his style was further emboldened and liberated under the influence of Abstract Expressionism and American Pop Art.

Female figure is emblematic of Ting's transition from Abstract Expressionism to Neo-Figurative style and one of Ting's recurrent subject matter since the late 1970s. Being exposed to various artistic styles and artists in Europe and the United States has helped Walasse Ting to achieve his radical interpretation of female figures as shown in *10 Sisters*. The painting demonstrates his experimentation with figurative paintings through melding various schools of painting and art movements around the world. Seated among the lush green grassland, the blooming petals echo with the beauty of the ten sisters who are blossoming in a dazzling array of colours. While the cats is a symbolism of the coquettish temperament of the sisters, it is indeed a daily inspiration to the artist and a subject matter the appears often in his works. Dressing the sisters in striking neon shades and embellishing them with radiant flowers, Ting parallels the charisma of female with the beauty of nature and charms the onlookers with his very own female images.

In *10 Sisters*, Walasse Ting uses expressive dripping brushstrokes with neon acrylic pigments to outline ten ladies seated side-by-side in an enticing manner. Instead of natural complexion, defined contours and precise brushstrokes, the artist uses bright emotive colours, natural shapes and organic lines to illustrate the figures, reminding viewers of the ambiguous, primitive silhouettes in *Dance* by Henri Matisse. Ting does not aim at mirroring the reality with his works but focused on conveying emotions through pictorial conceits. The colourful and vital imageries by Walasse Ting reflects his adventurous and free-spirited life in his effervescent, turbulent splashed of paint.

“In Paris and New York, he associated himself with the protagonists of the canonical narrative of contemporary art without, however, entering this narrative.” - “The Other Is Not Where It Is”: The Unclassifiable Walasse Ting’, Francesca Dal Lago

Having lived in multiple cities throughout his life, Walasse Ting never stopped exploring new inspirations from his surroundings and infusing them with his Chinese root. Ting creates his personal artistic style with his subject matter, delivering colourful and energetic paintings. With an open attitude towards avant garde movements and innovative approaches such as CoBrA, the artist matures and liberates his style, embracing more spontaneous, vivid brushworks. By taking great pleasures and appreciating all kinds of beauty in life, Walasse Ting reflects his life in *10 Sisters* by enlivening the ten confident muses in provocative colours- captivating viewers with this exceptional painting that is one of the largest works by the artist’s to be offered at auction.

丁雄泉以在畫作中廣泛使用的熱烈色彩創造了自己獨有的美術世界。正如其名「雄泉」之寓意「雄健有力」、「奔如泉湧」，他於自己摯愛之元素——女體、鮮花、動物和食物有著源源不斷的靈感。本幅《十姐妹》以鮮見之絕妙構圖將十位女子展現於巨大畫幅中，將丁雄泉備受喜愛的小貓、女性形象及燦爛的植物群以鮮活豔麗的色彩展現得淋漓盡致，更以無法抗拒之構圖魅力強烈地吸引著觀賞者，無疑是其藝術生涯巔峰之作。

在外界看來，丁雄泉是一位美籍華人畫家。然而他的文化背景卻遠複雜於此，正如他包括《十姐妹》在內意蘊深厚的畫作所展現出的那樣。丁雄泉出生於中國，並於年輕時短暫就讀於上海美術專科學校。他在1952年離開中國並移居到法國。在巴黎，丁雄泉邂逅了亨利·馬蒂斯（Henry Matisse）及野獸派畫作，並開始在自己的作品中大膽運用色彩。在其巴黎之旅中，丁雄泉後又結識了眼鏡蛇畫派成員並結為好友，於是廣泛接觸到他們極具表現主義色彩的作畫風格。1958年，丁雄泉以藝術家進駐身份定居紐約，其藝術風格進一步受到抽象表現主義和美國波普藝術影響而再次昇華，變得更為大膽和自由無邊。

自1970年代後期始，丁雄泉作畫風格逐漸從抽象表現主義轉變為新具象主義。而女性形象無疑是其極具代表性的恆定主題。在巴黎和美國時期接觸到的各種藝術風格幫助他實現了對女性形象激進而新穎的詮釋，正如本幅《十姐妹》所展現的那樣。該作品是丁雄泉糅合世界多種畫派及藝術運動的實驗性具象畫作。在繁茂的綠草之上，綻放的花瓣與色彩眩目的十姐妹那豔光四射之美相互呼應；而貓象徵女子們風情萬種的天然氣質，是藝術家的日常靈感來源，亦為其畫作中常見主題。為姐妹們著上霓虹色彩的衣物，並以絢麗鮮花點綴，丁雄泉以此來將女性的迷人魅力比作大自然之美，以其獨樹一幟的女性形象使觀賞者深深著迷。

在《十姐妹》中，丁雄泉用富有表現力、顏料滿溢的筆刷，以霓虹色丙烯顏料勾勒出並排而坐的十位女子及其婀娜動人的身姿。摒棄自然膚色、明確曲線和精確筆觸，丁雄泉選擇採用了明亮而有感染力的色彩、自然形態及柔和漸進的線條來描畫人物，與亨利·馬蒂斯（Henry Matisse）著名畫作《舞蹈》（Dance）中邊界模糊而原始的人物剪影有異曲同工之妙。他並不意於從作品中映照現實，而更注重通過繪畫奇思來傳達豐富的情感。丁雄泉畫作中一個個色彩繽紛而生機勃勃的形象以熱情洋溢的顏料洶湧地潑灑出來，恰如他那富於冒險又無拘無束的人生。

「在巴黎和紐約，丁雄泉將自己與典型現代藝術敘事中的主角們聯繫起來，而又從未讓自己置身其中。」——《「The Other Is Not Where It Is」: The Unclassifiable Walasse Ting》文章作者茱蘭（Francesca Dal Lago）

丁雄泉一生旅居過很多不同城市，而他從未停止在周遭尋求新的靈感，更是不斷將它們融入自己的中華文化根源。他以獨有的主題創造了鮮明的個人藝術風格，每一幅畫作都飽滿地呈現出極富個人特點的色彩運用和寓於色彩中的充沛能量。懷著一貫以來對先鋒運動和如眼鏡蛇畫派等創新風格的開放態度，丁雄泉以包羅萬象之心態不斷解放自己的風格，大膽運用更為隨性、更為鮮活的筆刷，最終趨於成熟。他一生盡興行樂，悅納世間美麗，而他的多彩人生完美呈現與《十姐妹》中。十位自信洋溢的繆斯女神被畫家以激進色彩賦予生命，如同畫家異世之才深深讓觀賞者著迷，是拍賣場上所能見到的丁雄泉篇幅最大畫作之一。



Photo: Picture by Nico Delaive, Courtesy Gallery Delaive.

57 IZUMI KATO 加藤泉

(B. 1969)

Untitled

signed in Japanese, signed, dated and inscribed
'KATO 2012 oil on canvas 194 x 130.3 cm 120F' (on
the reverse)

oil on canvas

194 x 130.3 cm. (76 3/8 x 51 1/4 in.)

Painted in 2012

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

US\$110,000-160,000

PROVENANCE

Perrotin, Hong Kong

Private Collection, Asia (acquired from the above by the
present owner)

EXHIBITED

Kagoshima, Japan, Kirishima Open Air Museum, Izumi
Kato Exhibition: Soul Union Deluxe, October - December
2012.

LITERATURE

Kirishima Open-Air Museum, Izumi Kato: Soul Union
Deluxe, exh.cat., Kagoshima, Japan, 2012 (illustrated,
unpaged).

Perrotin, IZUMI KATO, Paris, France, 2020 (illustrated, p.
125).

無題

油彩 畫布

2012年作

款識：KATO泉 2012 oil on canvas
194 x 130.3 cm 120F (畫背)

來源

香港 貝浩登

亞洲 私人收藏 (現藏者購自上述來源)

展覽

2012年10月-12月「加藤泉展: Soul Union Deluxe」
日本 鹿兒島 霧島藝術之森美術館

出版

2012年《加藤泉展: Soul Union Deluxe》展覽圖錄
日本 鹿兒島 霧島藝術之森美術館 (圖版, 無頁數)

2020年《IZUMI KATO》法國 巴黎 貝浩登 (圖版,
第125頁)

三月七日，沙湖道中遇雨。雨具先去，同行皆狼狽，
餘獨不覺。已而遂晴，故作此詞。

莫聽穿林打葉聲，何妨吟嘯且徐行。

竹杖芒鞋輕勝馬，誰怕？一蓑煙雨任平生。

料峭春風吹酒醒，微冷，山頭斜照卻相迎。

回首向來蕭瑟處，歸去，也無風雨也無晴。

蘇東坡《定風坡》



58 HAO LIANG 郝量

(B. 1983)

Butterfly City

signed in Chinese (lower right)
ink and colour on silk
167.5 x 98.5 cm. (66 x 38 ¾ in.)
Painted in 2010

HK\$5,500,000-8,500,000

US\$720,000-1,100,000

PROVENANCE

Private collection, Asia
Anon. Sale, Christie's Shanghai, 25 April 2015, lot 116
Acquired at the above sale by the present owner

EXHIBITED

Taipei, Taiwan, Huashan 1914.Creative Park, Polyphony-The Exhibition of next Generation of Artists as Superstars, 2011.

LITERATURE

My Humble House Art Gallery, Discovery Art at Le Meridien Taipei, Taipei, Taiwan, 2010, (illustrated, pp.70-71).
My Humble House Art Gallery, Nest Image, Taipei, Taiwan, 2011 (illustrated, p.108).
Chinese Art Books Co., LTD., Chinese Contemporary Art News 2011 Sep. No.82, Taipei, Taiwan, 2011 (illustrated, unpagged).

羽城市化蝶

重彩 絹本
2010 年作
款識：量制（右下）

來源

亞洲 私人收藏
上海 佳士得 2015 年4月25日 編號 116
現藏者購自上述拍賣

展覽

2011 年「風泉滿清聽- 首屆未來大明星作品展」
台灣 台北 華山藝文中心

出版

2010 年《寒舍艾美酒店藝術探索》台灣 台北 寒舍空間（圖版，第70-71 頁）
2011 年《窠影記》台灣 台北 寒舍空間（圖版，第108 頁）
2011 年《Cans 當代藝術新聞9 月號》台灣 台北 華藝文化事業有限公司（圖版，無頁數）



Medieval Cityscape
中世紀地圖

"With cities it is as with dreams, everything imaginable can be dreamt of, but even the most unexpected dream is a mystery that conceals a desire or the reverse, a fear."

Excerpt from *Invisible Cities* by Italo Calvino.

「城市猶如夢境：所有可以想像到的都能夠夢到，但是，即使最離奇的夢境也是一幅謎畫。」

摘自 卡爾維諾《看不見的城市》





Butterfly City was inspired by Italian writer Italo Calvino's 1972 novel *Invisible Cities*. The novel is framed around a conversation between the Mongol emperor Kublai Khan and Venetian merchant and explorer Marco Polo. As both shared their travel stories, the conversation led to the pair describing their fantasy cities and the ideal qualities that each place should possess – almost as if they were describing their ideal brides. This seminal novel was lauded as “the last love poem to cities.”

One city in particular – Clarice, rejuvenated itself after centuries of decline. The novel described this miracle as a “insignificant pupa transforming into an elegant butterfly.” Hao Liang used this glorious city as a blueprint, dismantled its ancient schematics, and injected it with modern ideologies and his personal philosophies. The result is *Butterfly City* — an alluring painting on silk that is steeped in fantastical narratives. From the vantage point of a bird's eye view, this epic story unfolds with butterflies fluttering around like flower petals falling; bright red roofs signaling the contentment of the inhabitants; the steeple bringing attention to the church and its faithful followers; the obelisk symbolising human civilisation; the city wall indicating political stability. However, Clarice is not a bustling city teeming with people. Instead, the streets are void of any traces of humans. The only creatures roaming the town are the countless butterflies. Their wings cast shadows onto the walls of the city as if saying that the Clarice of a bygone era has metamorphosed into a butterfly, and what the viewers can see in this work is not the perfect incarnation of the ancient city, but a frame frozen in time that only exists in memory.

A butterfly goes through four stages in its lifecycle: egg, larva, pupa, and adult. At each stage it takes on a different form and in literature the butterfly is often used as a metaphor for reincarnation where a cyclical transformation beyond life and death is achieved. Zhuangzi, a Chinese philosopher from the 4th century BC, philosophised the nature of reality when he woke up from a dream in which he was a butterfly. In the folktale *The Butterfly Lovers*, the winged creatures are also seen as a spiritual agent that can transcend life and death as well as time and space. Its supernatural attributes are likened to the power of love — the butterfly is a symbol of eternal devotion. In *Butterfly City*, Hao Liang depicted the cycle of rise and fall of a city through the symbolism of butterflies. As the artist rendered the fluttering wings of the butterflies, a sense of life is captured with great verisimilitude. This animated spirit is juxtaposed with the stillness of a city frozen in time. These contradictory imageries blur the boundary between the virtual and the real. As a result, the mysterious relationship between the city and dreams that Calvino spoke of in his novel is vividly materialised in Hao Liang's work. This elegiac sentiment is echoed in Northern Song Dynasty poet Su Shi's verses, “In this northern town, lights from dying embers are dimming. Like butterflies, the falling petals twirl in the wind”.



◀ Detail of the present lot 拍品局部



Li Anzhong, *Butterfly*, Song Dynasty, 12th Century, Palace Museum, Beijing, China
宋 李安忠《晴春蝶戲圖》中國北京 故宮博物院藏

《羽城化蝶》靈感來源於意大利文學家伊塔羅·卡爾維諾 (Italo Cavino) 的名作《看不見的城市》，講述了西方使者馬可波羅與東方大汗忽必烈相互分享各自遊歷、征服過的不同城池，最終在腦海中形成由一座座由不同優點組成的理想城市，像選擇戀人一樣選擇心儀的城市，被譽為「獻給城市的最後一首愛情詩」。

其中一座經歷了數百年的盛衰變遷後，獲得新生，如「從襁褓的蛹蛻變為華麗的蝴蝶」，名為「克拉莉斯」(Clarice) 的光榮城市，讓藝術家郝量以此為藍本，將古典圖像分解重組，再注入現代觀念與個人哲思，完成此副具有玄幻敘事風格的絹本繪畫《羽城化蝶》。在這座極具詩意的歐洲古城中，空中翩翩起舞的蝴蝶，宛如落英飄然迴旋而下，與背景俯瞰城中寓意生活美滿的紅頂房屋、代表神聖宗教信仰的教堂、象徵人類文明的方尖碑，以及意指政治和平的圍牆等元素共構成世外桃源般的場域。不同於往日城市的熙熙攘攘，畫中的「克拉莉斯」是一座空城，街道空空如也，唯無數蝴蝶翩然舞動，似乎正欲飛入城中。而城市上空卻倒映出蝴蝶的影子，若在告訴觀者，昔日之城已羽化成蝶，完美重生，眼前的城市其實是一個已被定格的歷史記憶。

蝴蝶的一生需歷經卵、蟲、蛹、蝶四個階段，因著每一階段全然不同的形態，蝴蝶在文學藝術作品中被賦予生死相通、輪回交會的哲學意涵。昔有莊周夢為蝴蝶，「栩栩然蝴蝶也」，後有梁祝化蝶雙飛，蝴蝶被視為打破時空、穿梭於真實與夢境之間的一種生靈，亦也被寓為愛情，象徵著永恆與忠貞。郝量在《羽城化蝶》通過蝴蝶描繪了一座城市的盛衰輪回，而蝴蝶拍翼瞬間的影子賦予它們作為立體生物的真实感，與被定格的都市記憶之間形成了玄妙的對比和互動，整幅作品亦真亦幻，虛實難辨，深化了文學作品中所強調城市與夢境間的迷離關係，如同蘇軾筆下「北城寒食煙火微，落花蝴蝶作團飛」的詩情畫意。

Salvador Dali, *Landscape with butterflies*, 1956, Private collection
Artwork © 2021 Salvador Dali, Fundació Gala-Salvador Dali / Artists Rights Society (ARS), New York
薩爾瓦多·達利《蝴蝶與風景》1956年私人收藏

◊ 59 YAYOI KUSAMA 草間彌生

(B. 1929)

A-PUMPKIN SKLO

signed, titled, and dated 'YAYOI KUSAMA 2013
A-PUMPKIN SKLO' and titled in Japanese (on the
reverse)

acrylic on canvas

130.3 x 162 cm. (51¼ x 63¾ in.)

Executed in 2013

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

US\$5,200,000-7,800,000

PROVENANCE

Ota Fine Arts, Singapore

Acquired from the above by the present owner

This work is accompanied by the registration card issued by
the artist's studio.

南瓜 [SKLO]

壓克力 畫布

2013年作

款識：YAYOI KUSAMA 2013 A-PUMPKIN

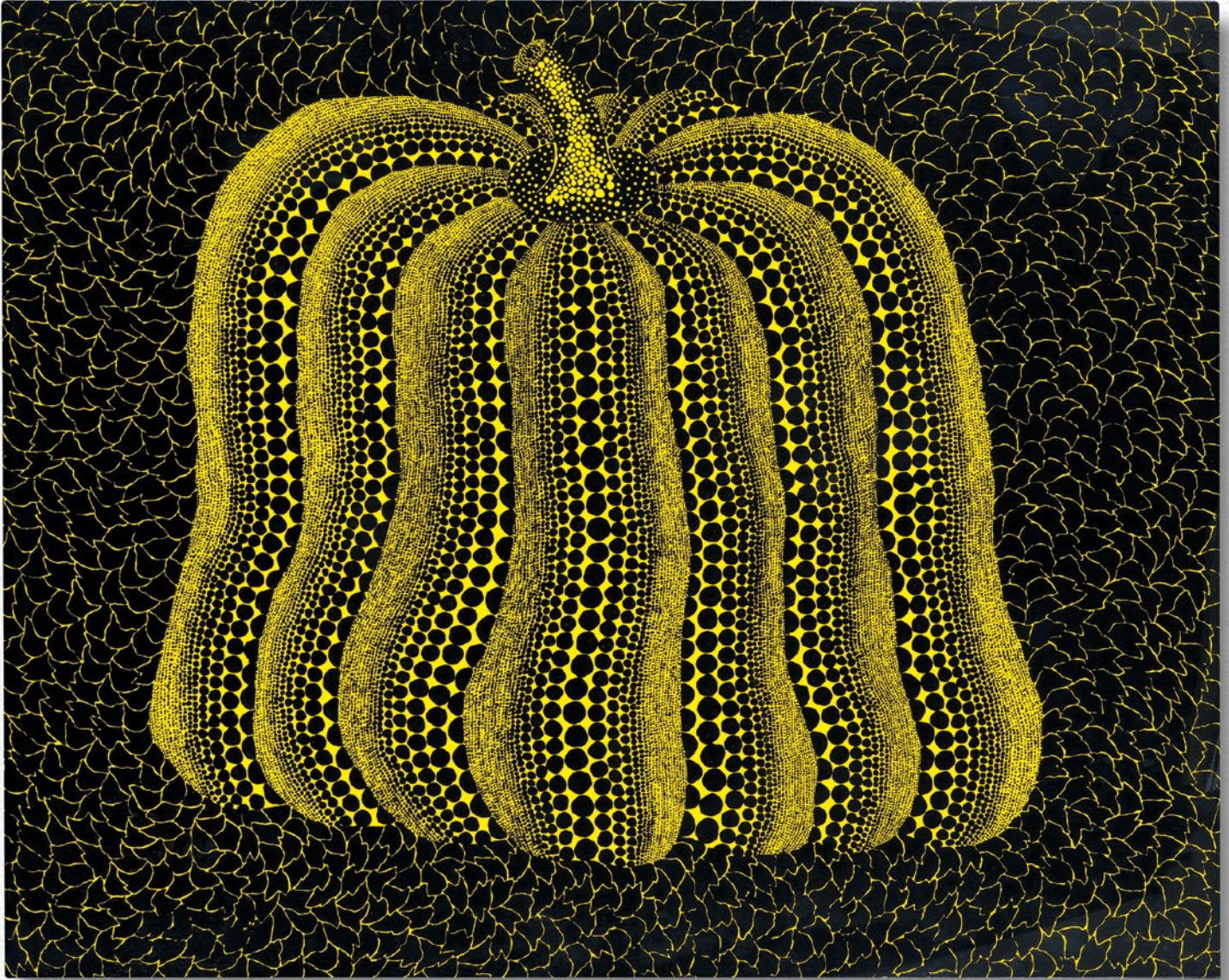
SKLO 南瓜 (畫背)

來源

新加坡 大田秀則畫廊

現藏者購自上述畫廊

此作品附有藝術家工作室所簽發之藝術品註冊卡





“It started from hallucination”

Yayoi , 1975 (quoted in Yayoi Kusama, Phaidon Press Inc., 2017, p.115)

「一切皆始於幻覺」

草間彌生，1975年（引述於2017年《草間彌生》Phaidon Press Inc. 第115頁）

On 10 April, 2021, as the Covid-19 pandemic continues its grip and hardly an obvious time to unveil a blockbuster exhibition, New York Botanical Garden opened ‘Cosmic Nature’ on its sprawling 250 acre grounds, dedicated to Yayoi Kusama’s lifelong preoccupation with the natural world. Despite limited visitor numbers due to social-distancing controls and travel restrictions, the exhibition quickly became one of the most talked-about cultural events of the year. Images of the show – such as “Dancing Pumpkin” (2020), an exuberant 5-meter-tall yellow octopus with black spots, and “Starry Pumpkin” (2015, pictured) a radiant golden and red gourd housed in a conservatory amidst flora and fauna – filled the media, both traditional and social. This outpour of excitement and admiration for the exhibition underscores the enduring appeal of Kusama, her delirious portrayal of hallucinatory experiences all the more relatable during these trying times.

Yayoi Kusama was born in 1929 in Matsumoto City, Nagano Prefecture, Japan. She grew up in a family that made its living from harvesting seeds, and has been captivated by the pumpkin from a young age. In her autobiography, she writes: “What appealed to me most was the pumpkin’s generous unpretentiousness. That and its solid spiritual balance.” In 1958, at the age of 29, she moved alone to New York, and immersed herself in the city’s post-war cultural scene, quickly establishing a reputation for her controversial performances and Infinity Nets, paintings of dense interlocking loops with no beginning and no end. By the early 1970s, Kusama returned to Japan, and went through an intense period of depression, retreating to a specialist medical facility. It was during this period that she found solace and comfort in painting pumpkins, creating endless colorful iterations of the spotted fruit. Today, the pumpkin has achieved an almost mythical status in Kusama’s oeuvre, and stands – in many ways – as the artist’s alter ego.

Painted in 2013, *A-PUMPKIN SKLO*, is a dazzling example of Kusama’s mature pumpkin painting. The work pulsates with the

intensity of the artist’s focus as she paints dot after dot in precisely controlled rows. Despite using only two colors – yellow and black, she produces an illusion of depth and shadow by placing larger dots on the ridges and smaller dots on the creases. The pattern repeats and repeats, echoing the artist’s use of mirrors in her installations, as well as her lifelong obsession with patterns and repetitions. The pumpkin is situated on a web of tasseled yellow nets on a black background, evoking overlapping waves or fields of leaves, a stylized take on the artist’s iconic Infinity Nets. Blurring the boundaries between representation and abstraction, *A-PUMPKIN SKLO* allows viewers to peek into Kusama’s unique and complex mindscape.

Starry Pumpkin is one of Kusama’s more recent creations, a 2-meter tall sculpture whose surface is composed of a shimmering mosaic of blue and white squares. Neatly lined in parallel rows, the iridescent blue tiles sparkle and gleam, their colors fluctuating between shades of violet, emerald, and indigo according to the light. Kusama’s signature polka dots are expressed here in white orbs of varying sizes, the tiles laid in concentric circles, forming vortexes that draw the viewers into the artist’s cosmic universe. The effect is akin to the shimmering night sky, dotted with moons and planets, near and far. The present work makes an enchanting counterpoint to the yellow and red version at the New York Botanical Garden: the blue pumpkin represents the yin to the yellow one’s yang, the Venus to its Mars, the night to its day.

While *A-PUMPKIN SKLO* and *Starry Pumpkin* are both expressions of Kusama’s fascination with the pumpkin and her perpetual obsession with cosmic infinity, the two works take on vastly different forms, reflecting the wide-ranging spectrum of her practice. Few artists today have reached the same exalted status in international art circles as well as popular culture as Yayoi Kusama – that she is from Asia, and a woman, who started her career in the mid-twentieth century, makes her achievements all the more remarkable.



Pumpkin sculpture at New York Botanical Garden, 2021
Artwork: © YAYOI KUSAMA
Photo: © Paul Clemence / ARCHI-PHOTO
草間彌生南瓜雕塑展出於紐約植物園 攝於 2021 年

2021 年 4 月 10 日，在這看似並不可能舉辦轟動性展覽的時節，紐約植物園卻在其蔓草叢生的 250 英畝園地開放了「宇宙自然」（Cosmic Nature）展覽，專門獻給一生癡迷於自然世界的草間彌生。這次展覽迅速成為了人們廣為談論的年度文化活動。有關展覽的圖片遍佈各大社交及傳統媒體，包括《跳舞的南瓜》（Dancing Pumpkin, 2020）——一個高達 5 米，熱情洋溢地舞蹈著的「草魚」形、遍佈黑點的南瓜；以及《星夜南瓜》（Starry Pumpkin, 2015）——一個光芒四射、金紅相間的南瓜，放置於溫室裡的動植物叢中。人們對此次展覽傾瀉而出的興奮和讚賞強有力地證明了草間彌生經久不衰的魅力。她對幻覺體驗極度亢奮的描繪，在此非常時期尤其令人感同身受。

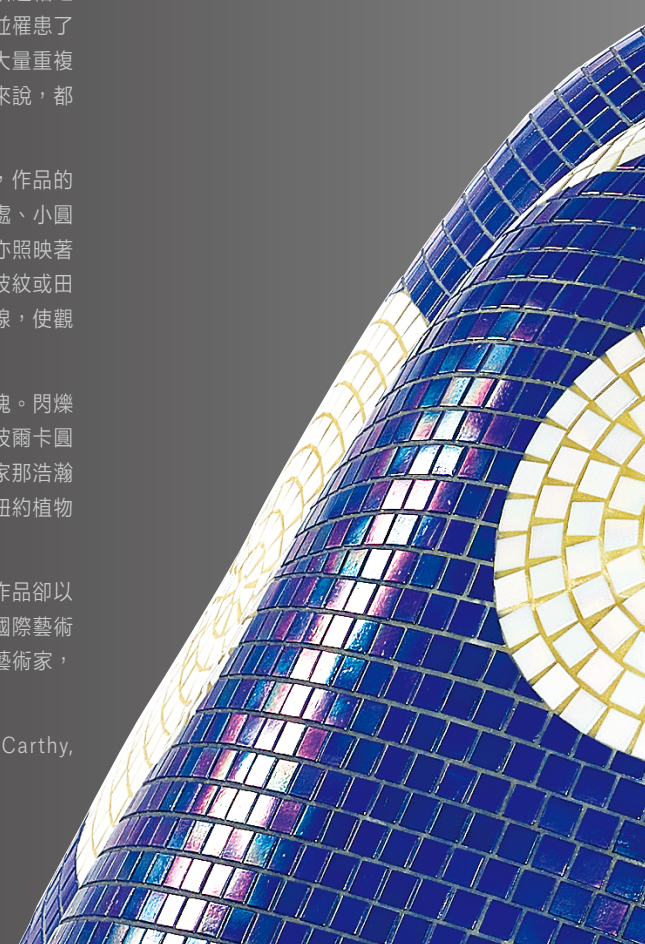
草間彌生於 1929 年出生在日本長野縣松本市。她成長於一個靠收割種子為生的家庭，且從少時起便對南瓜深深著迷。她在自傳中寫道：「最吸引我的是南瓜的大度和謙遜，還有它靈魂中穩固的平衡感。」¹1958 年，29 歲的草間彌生隻身移居紐約。她自此浸淫於紐約的戰後文化場景中，不久便因爭議性表演及發散無邊、佈滿相連結之回環的《無限的網》（Infinity Net）系列畫作而建立起了自己的名聲。她在 1970 年代早期回到日本，並罹患了嚴重抑鬱，於是隱居在專業醫療機構。正是在這段時期，她從繪畫南瓜中獲得了慰藉與安寧，並創作了大量重複的各種顏色帶波點南瓜。時至今日，南瓜在草間彌生的作品中取得了近乎神話的地位，且從不同意義上來說，都可謂是藝術家的另一個自我。

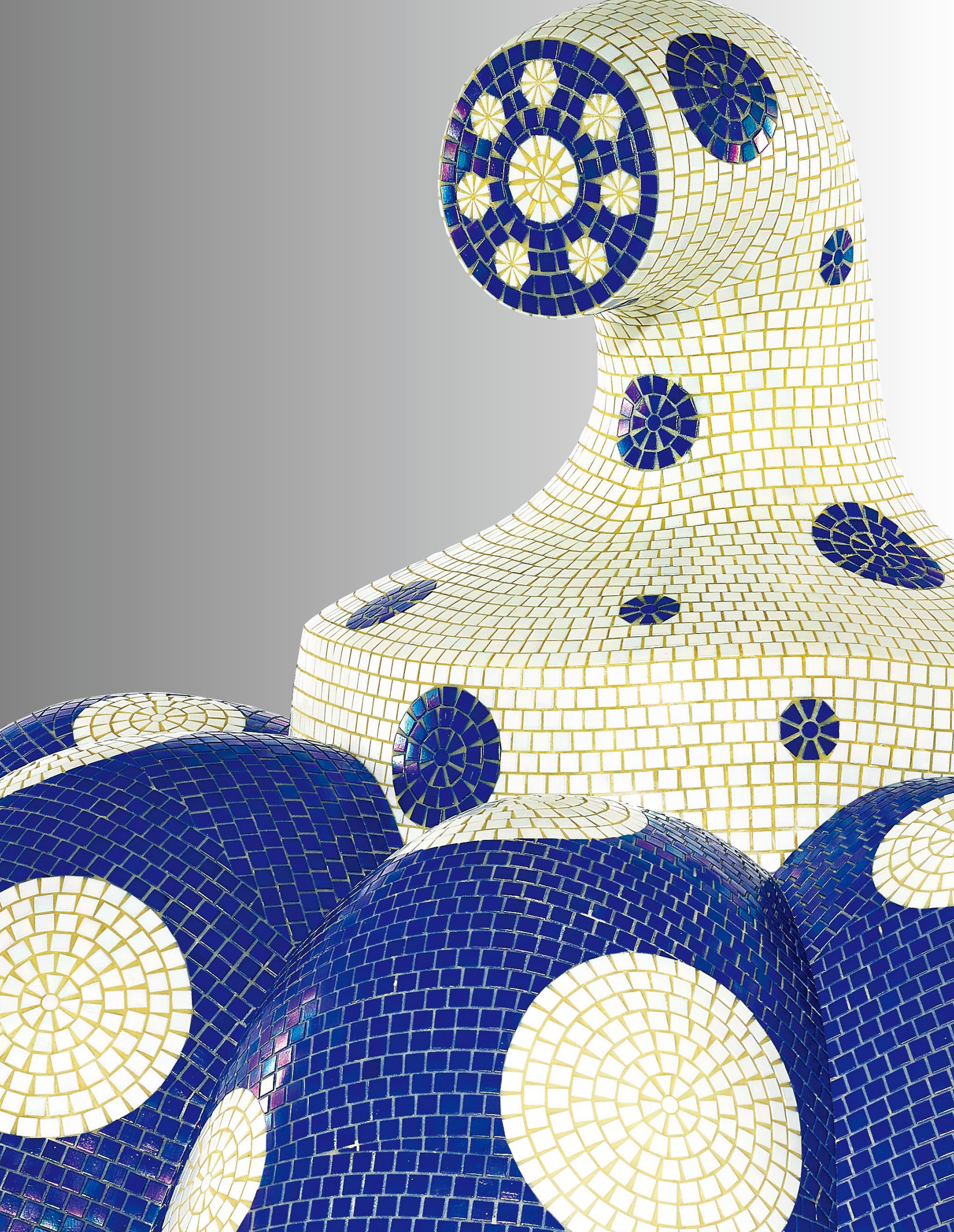
繪製於 2013 年的《南瓜 [SKLO]》無疑是草間彌生耀眼的成熟南瓜作品。在一列列精準控制的點陣中，作品的韻律與藝術家對作品的專注產生和諧脈動。即便只使用了黑和黃兩種顏色，她亦通過將大圓點置於隆起處、小圓點畫在皺摺裡來完美製造出深度和陰影的錯覺。花紋無限重複，與藝術家在裝置中使用的鏡子相呼應，亦映照著她一生對花紋和重複的執著。南瓜被放置於黑色背景中的黃色流蘇網上，喚起相互重疊的由樹葉組成的波紋或田野。這是對藝術家標誌性的《無限的網》極具風格化的詮釋。《南瓜 [SKLO]》模糊了表徵與抽象的界線，使觀賞者得以瞥見草間彌生獨特而又複雜的精神世界。

《星夜南瓜》是草間彌生最近創作之一。這尊兩米高的雕塑表面佈滿了閃閃發亮的藍色和白色馬賽克方塊。閃爍著虹彩光輝的藍色磁磚整潔漂亮地平行排布，根據光照變化顯現出淺紫色或靛藍色。草間彌生標誌性的波爾卡圓點在此以圍成一圈同心圓的白色磁磚呈現。這些大小各異的圓形成一個個漩渦，將觀賞者吸引入藝術家那浩瀚無邊的星空宇宙。所呈現效果與閃耀的夜空如出一轍，同樣是點綴著月亮和星球，亦近亦遠。該作品與紐約植物園中擺設的紅黃版本構成驚艷的對比：藍色南瓜與黃色南瓜，乃陰之於陽，金星之於火星，夜之於日。

《南瓜 [SKLO]》與《星夜南瓜》皆表達了草間彌生對南瓜的迷戀和對宇宙無極之永恆執著。然而兩件作品卻以截然不同的形式呈現，正反映了她藝術實踐的寬廣譜系。當今之日，鮮有藝術家能如草間彌生這般，在國際藝術圈獲得如此顯赫之地位的時，亦風靡於流行文化。作為一位從二十世紀中期開啟職業生涯的亞洲女性藝術家，她的藝術成就更是具有非凡意義。

¹ 草間彌生，《無限的網：草間彌生自傳》（Infinity Net）2011 年出版英譯本第 76 頁，Ralph McCarthy, Tate Publishing, London, UK.





◊ 60 YAYOI KUSAMA 草間彌生
(B. 1929)

Starry Pumpkin

fiberglass-reinforced plastic and tile sculpture
183 (H) x 195 x 195 cm. (72 x 76 ¾ x 76 ¾ in.)
Executed in 2017

HK\$18,000,000-28,000,000
US\$2,400,000-3,600,000

PROVENANCE

Victoria Miro, London, UK
Private Collection, Asia
Kamel Mennour, Paris, France
Acquired from the above by the present owner

This work is accompanied by the registration card issued
by the artist's studio.

星夜南瓜

強化玻璃纖維 瓷磚 雕塑
2017年作

來源

英國 倫敦 Victoria Miro
亞洲 私人收藏
法國 巴黎 卡邁勒·門努爾
現藏者購自上述畫廊

此作品附有藝術家工作室所簽發之藝術品註冊卡





61 CHRISTOPHER WOOL 克里斯托弗·伍爾

(B. 1955)

Untitled

signed, titled and dated 'WOOL 1997 UNTITLED (P259)' (on the reverse)
enamel on aluminium
198.7 x 152.7 cm. (78¼ x 60⅞ in.)
Painted in 1997

HK\$12,000,000-16,000,000

US\$1,600,000-2,100,000

PROVENANCE

Luhring Augustine, New York, USA
Anon. sale, Phillips de Pury & Company NY, 10 November 2005, lot 63
Acquired at the above sale by the present owner

EXHIBITED

Athens, Greece, Eleni Koroneau Galerie, Christopher Wool, May - June 1997.

LITERATURE

Museum of Contemporary Art, Christopher Wool, exh. cat., Los Angeles, USA, 1998 (illustrated, pp. 20 and 101).
Solomon R. Guggenheim Museum, Christopher Wool, exh. cat., New York, USA, 2013 (illustrated, p. 132).

無題

搪瓷 鋁
1997年作
款識：WOOL 1997 UNTITLED (P259) (畫背)

來源

美國 紐約 Luhring Augustine畫廊
Phillips de Pury & Company 紐約 2005年11月10日
編號63
現藏者購自上述拍賣

展覽

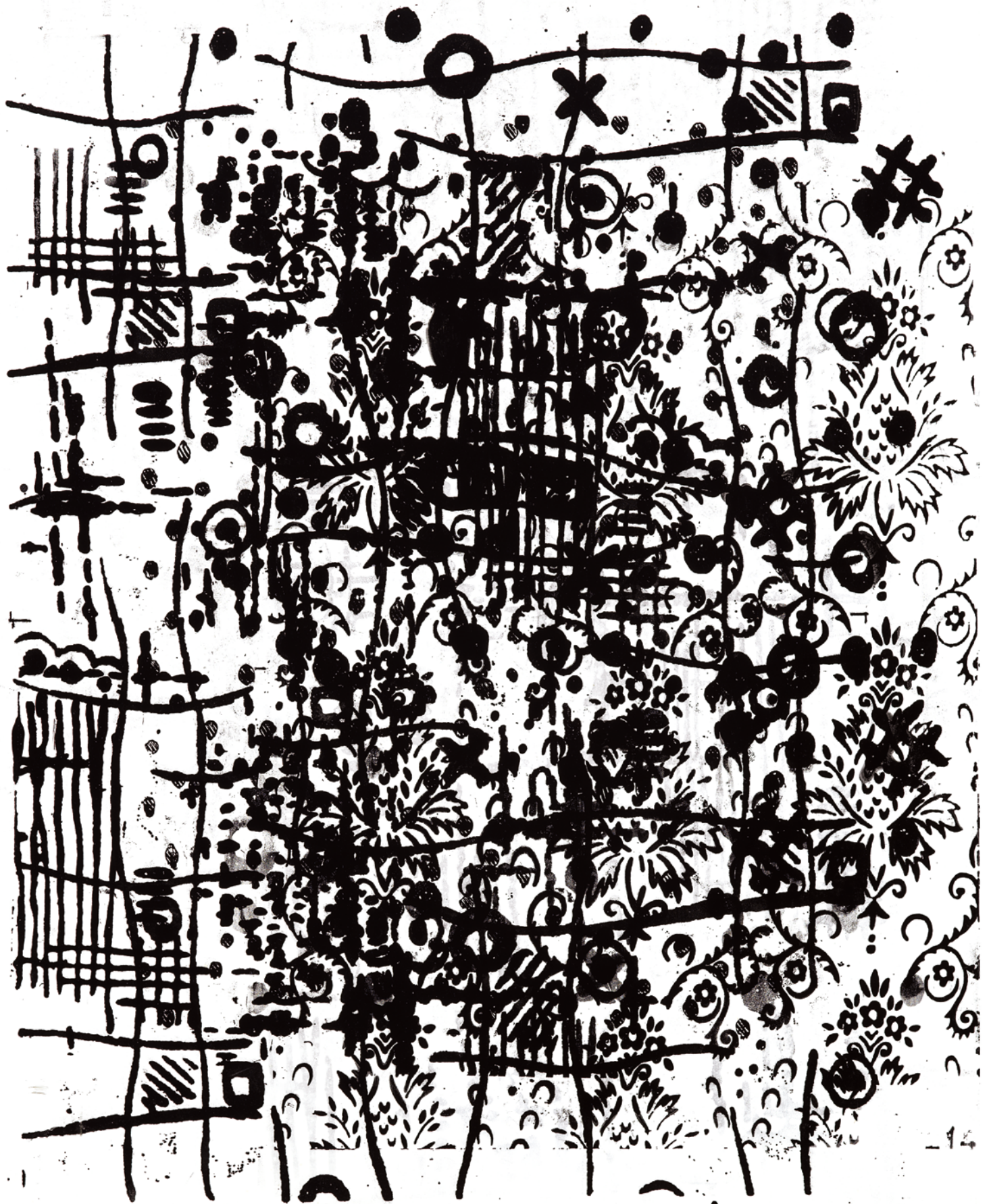
1997年5月-6月「克裡斯多福·伍爾」 Eleni Koroneau畫廊 雅典 希臘

出版

1998年《克裡斯多福·伍爾》展覽圖錄 當代藝術博物館 美國 洛杉磯 (圖版, 第20; 101頁)
2003年《克裡斯多福·伍爾》展覽圖錄 索羅門·古根漢美術館 美國 紐約 (圖版, 第132頁)



Jackson Pollock, *Number 19*, 1948, Christie's New York, May 15, 2013, lot 18
Artwork: © 2021 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York
傑克遜·波洛克《編號19》1948年作 紐約佳士得 2013年5月15日 編號18



As a postmodern artist, whose paintings revitalized a languishing genre in the era of image saturation, Christopher Wool creates provocative canvases whose abstract, self-referential imagery refers back to previous paintings to quote and re-quote past work. Carrying on with the ideas developed in his Word paintings of the 1980s, the Pattern Paintings in the 1990s, as represented by *Untitled*, continues to break down painting to its bare essentials, whilst finding ample opportunity for variation and brilliance. Selected for the artist's retrospective organized Museum of Contemporary Art in Los Angeles in 1998 and again at the Guggenheim in 2013, *Untitled* was produced at the beginning of a period when Wool began to use his own work as source material, taking his painterly investigations to a new level. Engaging with the history of postwar American Art in a bid to revitalize contemporary image-making, Wool registers Pop Art's methods of mechanized production, Minimalism's emphatic denial of the author and abstraction's privileging of form over content. In *Untitled*, Wool embraces all of these paradigms – uniting the abstract and figurative, painting and print, picture and process – to explore the boundaries of contemporary painting.

Christopher Wool is widely regarded as being one of America's most influential living artists. Living in New York City in the late 1970s and early '80s, Wool immersed himself deep into the underground film and music scene that centered around the East Village, finding a kind of nihilistic camaraderie in the punk rock aesthetic that thrived amidst the city's crumbling decay. Wool's complex investigations into abstraction began in the late 1980s when, inspired by the urban graffiti of Chicago, he produced a series of paintings which took familiar words and phrases and, by removing key lexical elements, broke them down into abstracted combinations of letters and forms. Received with critical acclaim, Wool's word paintings became some of the most celebrated works by a new generation of artists who were reacting to the dominance of Minimalism and Conceptualism of the 1960s and 1970s.

By 1993 Wool had migrated to appropriating graphic floral motifs in increasingly complex arrangements which he applied to the surface of his work using the distinctly Warholian process of silkscreening. Following on from his use of roller-painting, this process enabled Wool to embrace the notion of chance, and the inexact nature of silkscreening gave rise to a series of drips, pooling and shadows – the remains of the physical exertion needed to push the ink through the screen. *Untitled* from 1997, is a unique and key painting in the transition between the artist's signature word paintings and this new stage in his production. At the time he began to use his own paintings as the source material for a new body of work in which he would take a finished picture, create a silkscreen and then use it as the basis for a whole new image. Fractured, divided and repeated across the picture plane, these new paintings were the latest stage in Wool's dismantling of the traditional figure-ground relationship – producing a fatter, more anonymous image with seemingly scant regard for the time-honoured aura of the artist's hand.

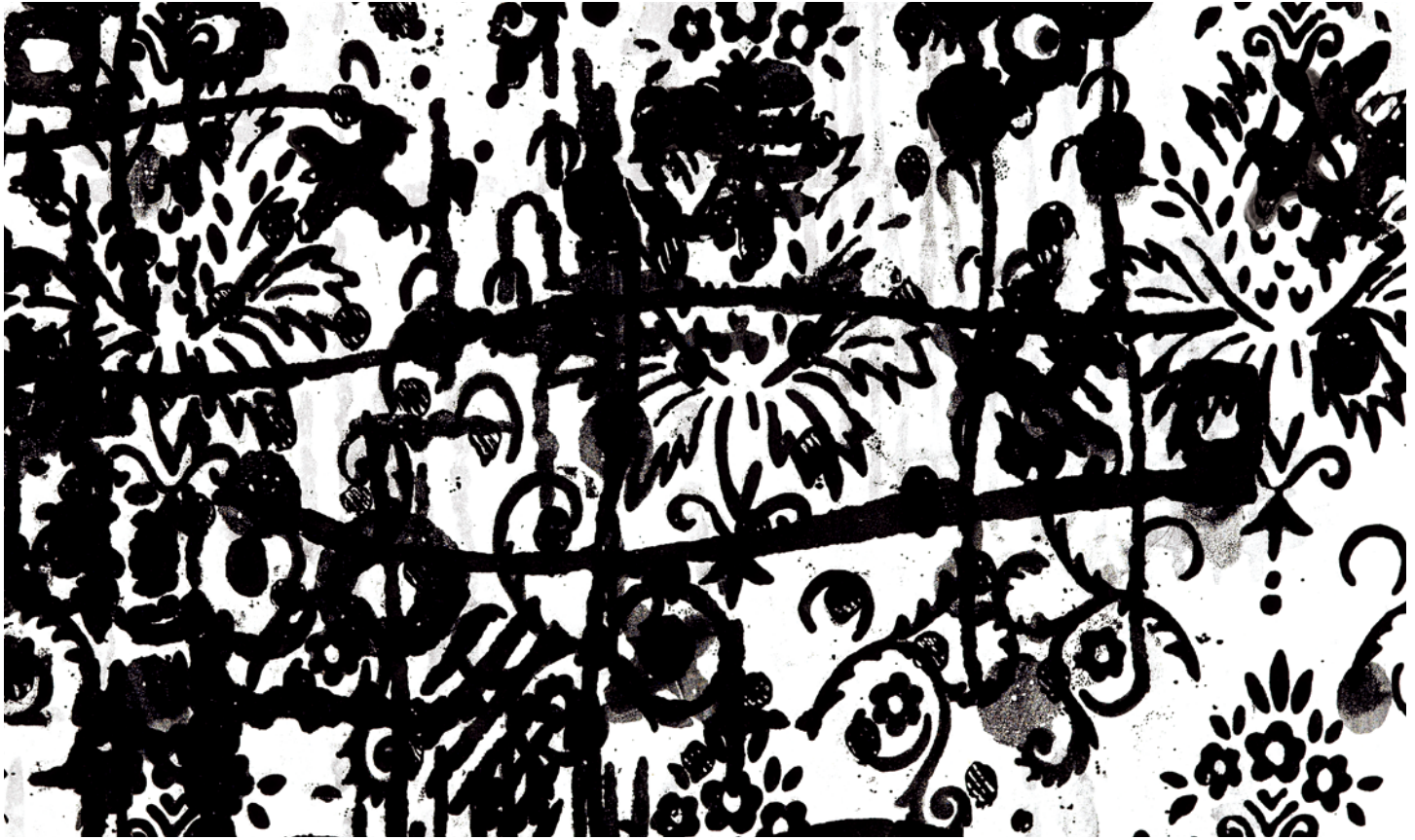
Katherine Brinson, the curator of Wool's major retrospective at the Solomon R. Guggenheim Museum in New York, says of these paintings, 'Whereas the source paintings are characterized by ghostly layers and subtly rendered details, in the second generation all visual information is fattened into a crisply delineated silhouette of the original, creating a stark, monochrome polarity between ground and image' (K. Brinson, 'Trouble Is My Business', Christopher Wool, exh. cat., Solomon R. Guggenheim Museum, New York, 2013, p. 35).

Andy Warhol, *Flowers*, 1978, Christie's London, 13 February 2013, lot 51, sold for: GBP 634,850
 Artwork: © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
 安迪·沃荷《花朵》1978年作 倫敦佳士得 2013年2月13日 編號51 成交價：634,850 英鎊

Traces of the "wallpaper paintings," in which Wool used patterned paint rollers like those used to imprint a painted wallpaper-esque design in the hallways of New York City apartments buildings, can most directly be seen at *Untitled*'s right edge. Here, the curls of an arabesque and a blooming floral motif are recognizable as the vernacular painting phenomenon to which they refer, but more specifically to Wool's citation of this phenomenon in his first series of paintings. The decorative motif contrasts with the grid hand-drawn upon it, which overlays the entire support. An assortment of lines, circles, dots, drips, and hash marks—all references to the marks made while painting as well as to specific canonical artists such as Jackson Pollock's all-over spills, the Ben-Day dots of Lichtenstein and other pop artists, the grid formulation of Cubist and Minimalist painters, and the diffused mark making of graffiti,—dance between this grid structure and the patterned motif beneath it, to form what Brinson calls "a typology of painterly gestures" (ibid., p. 47).

Both abstract and representational, original and copy, process and object, painting and the wall upon which it hangs, simultaneously, Wool's *Untitled* emblemizes a set of concerns the artist has deftly navigated since painting was declared "dead" in the early 1980s, proving through a systematic negotiation of all of its terms that the medium is, indeed, alive and thriving. In all of these negotiations, Wool pushes the definition of abstraction to its limits. As Goldstein has written, "His work incorporates a steadfast criticality and welcomes contradictions... Through process, technique, scale, composition, and imagery, Wool's work accentuates the tensions and contradictions between the act of painting, the construction of a picture, its physical attributes, the visual experience of looking at it, and the possibilities of playing with and pushing open the thresholds of its meanings. They are defined by what they're not—and by what they hold back" (ibid, p. 264).





Detail of the present lot 拍品局部

作為後現代藝術家，克里斯托弗·伍爾以其別開生面的風格，讓這個圖像飽和的時代重新煥發活力，他的作品極具啟發性，通過抽象而自證的圖像指涉過去的創作，意在引用與再引用自己先前的作品。以《無題》為代表的1990年代圖案繪畫系列繼續沿用他在1980年代的文字繪畫系列中形成的思考，更進一步將繪畫分解至其最基本要素，同時抓住了轉瞬即逝的豐富光影變化。《無題》曾入選1998年洛杉磯當代藝術博物館及2013年古根海姆博物館為伍爾舉辦的回顧展，標誌著伍爾開始將自己的作品作為靈感來源，開啟全新的創作階段，讓自己的繪畫探索更上一層樓。聯繫美國戰後藝術史的發展來看，為了重振當代圖像創作，伍爾呼應了波普藝術機械化的製作方式，展示了極簡主義對作者概念的強烈否認，以及抽象觀念上形式大於內容的態度。《無題》中，伍爾兼容並蓄了以上所有範式——融合了抽象與具象，繪畫與印刷，靜態與動態——來探索當代繪畫的邊界所在。

克里斯托弗·伍爾被廣泛推崇為最重要的美國在世藝術家之一。1970年代末及80年代初，伍爾住在紐約，將自己完全沉浸於曼哈頓東村的地下電影與音樂現場，在城市生活搖搖欲墜的崩潰邊緣中興起的朋克搖滾美學裡，伍爾體悟著一種虛無主義的人際關係。1980年代後期，伍爾開始了他對於抽象的複雜探索，其靈感來源於芝加哥街頭的塗鴉，他創作了一系列繪畫，將日常使用的字詞與短語移去關鍵的詞彙元素，分解成由字母和形式組成的抽象組合。這一系列作品備受稱譽，1960和70年代的極簡主義和概念主義統治了美國藝壇，當時新一代的藝術家們對此作出回應，而伍爾的文字繪畫正是其中最受矚目的系列。

時間來到1993年，伍爾已然轉向佈局更為複雜的花卉圖案符號組合，並在畫作表面採用極具辨識力的沃霍爾招牌手法絲網印刷。緊隨其滾筒印刷手法之後，絲網印刷能夠讓伍爾探索創作的隨機性與不可確定性，從而形成了一系列油滴、色塊與陰影——而剩餘的顏料則讓墨水滲透表層。1997年創作的《無題》正是代表了伍爾從其招牌的文字繪畫向全新創作階段轉型的關鍵作品。從那時起，他開始將自己早前的繪畫用作新作品的原始材料，他先為已完成的畫作進行攝影，製作一個絲網印刷，然後將其用作整個新圖像的基礎。新畫在舊畫的基礎上破碎重組，分裂複製，這正是伍爾打破傳統物象與畫面關係的最新

嘗試——創造出一個更飽滿、也更具匿名色彩的圖像，跨越了悠長的時間，藝術家本身的痕跡在畫中已經微不足道。

伍爾最近在所羅門·R·古根海姆博物館舉辦的重要回顧展的策展人，凱瑟琳·布林森曾如此評價這一系列作品，「儘管原畫的層次單薄，細節微妙，在再創作中所有視覺信息都被充實，乾淨利落地勾勒出原畫的剪影，在背景與圖像之間形成了黑白分明的鮮明對比」（凱瑟琳·布林森，《我專門惹麻煩》克里斯托弗·伍爾展覽圖錄，所羅門·R·古根海姆博物館，紐約，2013年，頁35）。

在《無題》的畫面右側，可以清晰看到「牆紙繪畫」的痕跡，伍爾使用了飾有圖案的油漆滾筒，就像那些用來在紐約公寓樓門廳裡印上塗漆牆紙風格的設計一樣。畫面中，捲曲的藤蔓花紋和盛開的花卉圖案可以被視為富有傳統特色的象征，具體來說，更代表著伍爾在他的第一批繪畫作品中對這種符號的引用。這充滿裝飾性的符號與背景上手工繪製的網格形成了強烈對比，而網格則撐起了整個畫面的結構。各種各樣的線條、圓圈、點滴與#號——全都在向創作時留下的記號，與藝術史上的經典大師致敬，諸如傑克遜·波洛克滿溢的色彩，利希滕斯坦的標誌性大圓點和其他波普藝術家，立體主義和極簡主義畫家筆下的網格組合，塗鴉畫上散亂的記號——在此網格結構與之下的圖案之間起舞，以形成布林森所說的「繪畫筆勢的類型學」（同上，頁47）。

伍爾的《無題》同時融合了抽象與具象，原創與複製，過程與成品，畫作與其懸掛的背景牆，展示出藝術家密切關注的一系列問題，自從1980年代有人宣稱「繪畫已死」開始，伍爾正通過系統性的探索從概念上證明這一媒介不僅生生不息，更欣欣向榮。在這所有的探索中，伍爾將抽象的定義推向極限。正如戈爾茨坦所寫，「伍爾堅持探索繪畫的臨界狀態，並將矛盾的元素融合其中……通過創作過程，技術，尺寸，組成和圖像，伍爾的作品突顯了繪畫行為、畫面構造、物理屬性、視覺體驗之間的張力和矛盾，探索了與畫作互動的可能性，重啟繪畫的意義。繪畫的定義不在於它們是什麼，而在於它們不是什麼——和它們欲言又止的部分」（同上，頁264）。

62 MATTHEW WONG 王 俊 傑

(1984-2019)

NIGHT 2

signed and dated in Chinese, titled 'NIGHT 2
(on the reverse)

oil on canvas

152.5 x 152.5 cm. (60 x 60 in.)

Painted in 2018

HK\$6,800,000-8,800,000

US\$880,000-1,100,000

PROVENANCE

Massimo De Carlo, Hong Kong

Acquired from the above by the present owner

EXHIBITED

Hong Kong, Massimo De Carlo, Day by Night,
January – March 2019.

夜 2

油彩 畫布

2018年作

款識：NIGHT 2 王 二〇一八 (畫背)

來源

香港 Massimo De Carlo畫廊

現藏者購自上述來源

展覽

2019年1月-3月「夜以繼日」 Massimo De Carlo
畫廊 香港

"I am a bit of an omnivore for sights, sounds
and ideas and am always on the lookout for
perspectives I had not considered before."

Matthew Wong

「我接受所有視覺，聲響，靈感等不同元素的交融，並
永遠以開放的心態去迎接看待萬物的不同角度」

王 俊 傑





Vincent van Gogh (1853-1890), *Road with Cypress and Star*, 1890. Collection of Kröller-Müller Museum, Otterlo, Netherlands
 文森·威廉·梵高 (1853-1890) 《有絲柏的道路》1890年 荷蘭 奧特洛 庫勒·穆勒博物館



Yayoi Kusama (B. 1929), *Lingering Dream*, 1949. Collection of the artist. Artwork: © YAYOI KUSAMA.
 草間彌生 《Lingering Dream》1949年作

A long winding road stretches out across an expansive landscape tinted by nocturnal midnight blues. In the foreground, a lone tree stands tall, facing a labyrinth of foliage. In the distance, the night sky is clear with a single cloud idly drifting by. This mysterious journey is instantly alluring, yet tinged with a forlorn yearning that leaves one feeling wide open. Painted within the final years of Wong's prolific, yet short-lived artistic career, *Night 2* is the final stanza of an epic poem.

This seminal work of art first debuted at Wong's solo exhibition *Day by Night* at Massimo De Carlo Hong Kong in 2019. Exhibited alongside its counterpart *Day 2*, this nocturnal scenery can be seen as a transitional masterpiece of Wong's subsequent and final body of work – his Blue series. In this series, the artist abandons the golden yellows and pasture greens of sunlit terrains for more introspective shades of midnight blues. The colour blue is often associated with openness, freedom, and deep wisdom. However, too much blue can also conjure feelings of melancholy. For Mark Rothko, who famously said "I'm interested only in expressing basic human emotions: tragedy, ecstasy..." darker blues and deep mauves dominated the artist's later paintings, revealing the brooding internal drama within his own personal life. Similarly for Wong, the transition into his Blue series at the final stage of his artistic career underscores more than just a shift in the artist's colour palette, but rather an expression of deeper human emotion and thought. *Night 2* is both expansive and incredibly alluring, yet there is a hint of deep introspection and psychological complexities that are evoked through the colour blue.

Another shift in Wong's work during this period, is the depiction of nocturnal landscapes and interior scenes. Unlike his daytime scenes, the artist's night scenes were filled with even more intense and mystical dream-like qualities. Reminiscent of Vincent van Gogh's night paintings created during the last two years of his life in Arles and Saint-Rémy, the artist wrote in a letter to his brother Theo that the night was "much more alive and richly coloured than the

day." For Wong, the night was a period of reflection and meditation after a day of activity. It was a new challenge for the artist to depict darkness through colour in a profoundly poetic and spiritual way. The relationship between dreams and reality, observation and imagination, life and death, are incredibly vivid and potent during this final stage of Wong's oeuvre. *Night 2* is the embodiment of such poetic sentiment and echoes van Gogh's yearning for the night.

By this period, Wong's paintings became much larger in scale and confident in the execution of painterly strokes, dots, lines that composed striking imaginary landscapes. *Night 2* is the culmination of Wong's intense examination of form and colour through internalizing lessons learned from the great artists that preceded him. As John Yau described in *Hyperallergic*, "It is impossible to detect any irony or boredom within the marks. The changing of their size, direction, and colour underscores Wong's active engagement with the painting." Similarities can be drawn between *Night 2* and Yayoi Kusama's rhythmic infinity nets. Both have a sense of weightlessness and depth through the interplay of truncated and fluid brushstrokes. Wong himself has cited Kusama as a key influence on his work and stated that he is an "omnivore for sights, sounds and ideas and...always on the lookout for perspective (he) had not considered before." Wong further explained that he does not "spend too long deliberating on decisions, simply trusting (his own) instinct and the flow from hand to surface."

Night 2 is an incredible masterpiece created at the height of Wong's artistic prowess. Revealing the technical skill and emotional maturity of a young, self-taught artist, *Night 2* is an ode to the forefathers of Impressionism and also manifesto for contemporary landscape painters. Evoking the sultry and soulful tunes of slow jazzy blues, this seminal work is, in the words of The New York Times art critic Roberta Smith, a "final rhapsody in blue".

一條幽遠蜿蜒的小路向著被午夜藍調所籠罩的杳宵寒山靜靜延伸。畫面近處，一棵孤獨清冷的大樹，巍然聳峙，平靜地俯瞰面前這片參差交錯的森林迷宮。遠處，夜空清謐如洗，只一朵雲悠悠地緩緩飄過。這一場神秘的旅程，令人驟然忘我，陷入沉迷，卻又感染著淡淡的遺世孤寂，讓人不自覺地打開心扉。創作於王俊傑高產而短暫的藝術生涯的最後幾年，《夜2》是這篇史詩的最後一闕。

二零一九年，這幅極具風格化的開創之作首次亮相於香港馬西莫·德·卡洛（Massimo De Carlo）畫廊舉辦的王俊傑個展《白晝之夜》。此作與另外一幅主題與之相對的《畫2》並列展出。這幅夜景也被視作藝術家向其後作品與最終創作的「藍色系列」過渡的一件卓犖佳構。該系列中，王俊傑不再著意刻畫灑滿金黃色陽光的青青草原，轉而使用更加內省的午夜藍調。藍色常與率真、自由與深刻的智慧相聯繫；但過多的藍調也會引人陷入憂鬱傷情。馬克·羅斯科曾坦言，「我只想表達人類的基本情感：悲痛、狂喜、迷醉……」。之後，更加幽暗的藍色與深紫紅色遂主導著羅斯科的畫作，展露出其個人私密的內心掙扎與思考。類似地，於王俊傑而言，在其藝術生涯的尾聲向「藍色系列」過渡，不僅凸顯了藝術家運色的轉變，更多的是在表達一種更深層次的人類情感與思考。《夜2》既率真坦白又攝人心魄，而藍色的畫面也靜靜喚起了深刻的內省與複雜的心理活動。

在此期間，王俊傑作品的另一個轉變是將繪畫主題鎖定在夜景與室內靜物。與其描繪的白天場景不同，藝術家筆下的夜晚充滿了愈加激烈與神秘的夢幻特質。使人聯想到文森特·梵古創作於他在阿爾勒與聖雷米最後二年的夜景畫

作，他曾在寫給他哥哥提奧的信中提及，夜晚「比白天更加生動且流光溢彩。」於王俊傑而言，夜晚是白天喧囂褪去後的反思與冥想。像這樣以深沉的詩意、精神的空靈與純粹，用色彩刻畫黑暗，更是一種全新的挑戰。夢境與真實，觀察與想像，生與死，彼此的關係在王俊傑最後階段的創作中顯得格外生動有力。而《夜2》正體現了這種詩意的感傷，並呼應了梵古對夜晚的嚮往。

至此，王俊傑畫作的尺寸越來越大；其本人也對作品中譜寫動人夜曲與幻境的筆觸、點、線的運用充滿自信。《夜2》是其體會內化之前諸多藝術巨擘的作品後，對形式與色彩進行突破窠臼的激烈嘗試的結晶之作。正如約翰·邱在《超敏感》中所述，「從他的筆觸中感受不到任何嘲諷與倦怠；線條的大小、行進方向與色彩凸顯出王俊傑積極投入的創作熱情。」《夜2》與草間彌生富有韻律的無限之網或有些許相似之處。二者都透過短促與流暢筆觸間的相互作用構建一種獨特的畫面失重感與深度。王俊傑本人也曾提及草間彌生對其作品有關鍵性的影響，並表示自己「對視覺、聲音與概念兼有吸收，而且……一直在找尋自己之前從未邂逅的新鮮視角。」他更進一步解釋道他從不「花費太長時間在構思上，只是簡單地相信自己的直覺，筆隨心動。」

《夜2》是王俊傑藝術造詣達至巔峰時創作的一幅非凡傑作，展露出一位自學成才的年輕藝術家嫺熟的技巧、情感的豐沛與成熟，是為印象派先賢們撰寫的一篇禮贊，也是當代風景畫家的動人宣言。正如《紐約時報》藝評家蘿勃塔·史密斯所評述的，這幅極具開創性的作品，令人耳畔仿佛飄過一曲柔緩的爵士藍調，以深情性感的旋律奏響最後一章「藍色狂想曲」。



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
重要亞洲私人收藏

63 CHRISTINE AY TJOE 克麗絲汀·嫺珠
(B. 1973)

Layers with more circles

signed and dated 'Christine 11' (lower right)
oil on canvas
170 x 200 cm. (67 x 78¾ in.)
Painted in 2011

HK\$5,500,000-8,500,000

US\$720,000-1,100,000

PROVENANCE

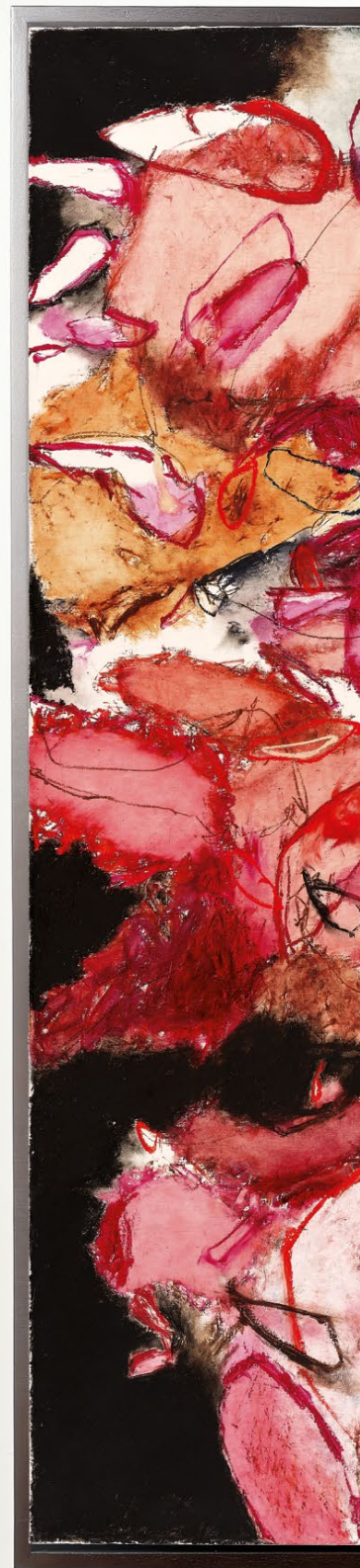
Private Collection
Anon. Sale, Sotheby's Hong Kong, 5 October 2013, lot 39
Acquired at the above by the present owner

圈圈層疊

油彩 畫布
2011年作
款識：Christine 11 (右下)

來源

私人收藏
蘇富比 香港 2013年10月5日 編號39
現藏者直接購自上述來源





Considered one of the most prominent female contemporary artists to emerge from Indonesia, Christine Ay Tjoe is known for her powerful renditions of abstracted arrangements and structures that explore the relationship between colour, forms and space with delicate undertones of depth that signal a deeper psychological meaning. It is thus unsurprising that Ay Tjoe is set apart from her contemporaries, and *Layers with More Circles* demonstrates this perfectly.

An iconic work that is characterized by her early forays into pure abstraction, *Layers with More Circles* is an unapologetically electrifying work that reverberates with a controlled but chaotic energy. Works of this period are a dynamic progression from Ay Tjoe's earlier works such as *3->2 #05* that were considered more cathartic gestures, which straddled a fine line between figuration and abstraction. Although Ay Tjoe had already started to experiment with expressionistic fields of colour the year before, it was only in 2011 that she developed a more refined and confident artistic vernacular that allows meaning to be conveyed entirely through layered and sumptuous gestures, as demonstrated by the immediate and spontaneous energy maintained by the seemingly endless and fluid superimposition of colour and form in *Layers with More Circles*. For Ay Tjoe, the technique of layering soft washes of paint, combined with hard lines and texture left by bars of oil paint scribbled across the canvas is central to her ability to achieve the delicate layers of expressive shapes that vary from light scrawls to intensely energetic scribbles, and she manipulates oil paint as if it were pencil or ink; *"It doesn't matter what the medium is, as long as the process is drawing. I will always treat every medium as paper and pencil."*

Ay Tjoe's ability to layer forms and colour planes in dramatic abstraction stems from her earlier studies in the graphic arts at the Faculty of Visual Art and Design at the Institute Technology of Bandung, which exposed her to a variety of specialized mediums such as etching and intaglio drypoint printing. Her extensive experimentation with the latter enabled her to exploit the expressive potential of the line in her subsequent works. Her allusions to belief, highly graphic style of working, and love for the symbolic power connoted by the colour red makes it impossible not to compare her abstract works to that of Cecily Brown's *The Pyjama Game* who similarly created vigorously expressive works filled with sumptuous collisions of colours, some of them dominated by shades of vermilion.

However, thematically and visually, Ay Tjoe's works are more delicate and fragile, focusing on the human condition and ideas of philosophy and spirituality, revealing an inner ecosystem full of intimate thoughts filled with melancholy, struggle, pain and happiness. Ay Tjoe's use of red has become iconic in her body of work, the visceral and enigmatic colour a symbol of powerful emotions such as passion, violence, rage, but always denoting a central balance between mind, body and soul. In *Layers with More Circles*, Ay Tjoe very eloquently employs the use of black and white in her background to create a sense of tension between contrasting concepts such as light and dark, presence and absence, while simultaneously disrupting and dramatizing the red tones giving them a lyrical fluidity. *"By using minimal colours,"* she states, *"I can be more intimate with the object I am trying to highlight."* The use of black is particularly poignant, emphasising the shapes of the petal-like forms, while visually containing them and concentrating the energy of the marks and lines that almost seem to resist any sense of formal structure and threaten to break out of the canvas, within a single colour field. For Ay Tjoe, *"Layers are like a container to keep all things that can be asserted to the unknown future. I place a flexible 'rule' in the shape of a circle, because the principles in which life is built upon will continuously grow and can be created personally, and I deem that to be an important activity..."*

Being confronted with *Layers with More Circles*, one cannot help but be moved by the emotional depth and rawness produced by the magnificently animated textures and colours that ebb and flow across the canvas. Indeed in describing her work, Ay Tjoe says *"So there are the darker layers, which sometimes overlap, and are sometimes hidden. You can see in the depth of the work there are these layers which are seen and unseen. It's how I see people merge in society; you see people and they look lovely but there are layers hidden underneath."*

It is in this way that the present lot perfectly embodies the strength of Ay Tjoe's ability to poetically encapsulate the universal nature of the human condition within a single visual plane and reconfirms her status as one of Indonesia's foremost contemporary artists.



Christine Ay Tjoe, *Greed and Greed 2*, 2016, Asia Society Museum, New York.
Artwork and Photo : Courtesy White Cube (George Darrell) and Christine Ay Tjoe
克麗絲汀·媛珠《貪婪與貪婪 2》2016 年作 美國 紐約 亞洲協會博物館



Cy Twombly, *Untitled*, 2005, Christie's New York, 15 November 2017, lot 15B,
sold for: 46,437,500 USD
Artwork: © Cy Twombly Foundation
塞·湯伯利《無題》2005 年作 紐約佳士得 2017 年 11 月 15 日 編號 15B
成交價：46,437,500 美元



Christine Ay Tjoe, Bandung, Indonesia, 2020. Photo: Chris Bunjamin
克麗絲汀·媛珠 2020 年攝於印度尼西亞萬隆

克麗絲汀·媛珠 (Christine Ay Tjoe) 被公認為是印度尼西亞最傑出的女性當代藝術家之一，她以具有強大表現力的抽象佈局與結構而閃耀畫壇，在畫面上探索色彩、形式與空間之間的關聯，同時又包含豐富的視覺縱深、以暗示更深層次的心理意義。因此，媛珠與同齡藝術家之間早已拉開距離就毫不讓人奇怪了，而本件拍品《圈圈層疊》(Layers with More Circles) 也正完美印證了她超群絕倫的實力。

《圈圈層疊》一作打上了藝術家早期初涉純抽象藝術時的鮮明個人痕跡，畫面上回蕩著混沌無序卻又收放自如的巨大能量，毋庸置疑地使觀者心潮澎湃。媛珠生涯早期的代表作如《3->2 #05》被理解為一種更為情感宣洩式的表達，在具象與抽象風格之間不斷游走；而由本作所引領的創作階段，更像是她從早期風格中有機地過渡、發展而來。儘管媛珠在一年前就已經開始觸及色彩表現主義的手法，但直到 2011 年時她才打磨出一種更為精緻與自信的藝術話語，通過層層重疊、紛華靡麗的筆觸來徹底解放畫面的內涵；而本作《圈圈層疊》中的色彩與造型似乎都在無休無止地流動、轉換、疊加著，源源不斷地傳遞出由內而生的原始動能。對於媛珠而言，先用較濕軟的顏料在畫布上塗刷鋪墊，再添加上用一條一條的油畫顏料來勾勒出硬朗結實的線條與紋理，這種技法已經成為她的藝術本能，讓她能細膩自如地呈現出從隨性幾筆到濃烈塗抹等百般變化的形狀表達；她對油畫媒介的操控，簡直就如鉛筆或墨水筆一般，舉重若輕、瞭然於心；正如她自己所說，「只要我是在畫畫，不論媒介是什麼都沒有關係。我會始終把每種媒介都當作普通的紙和鉛筆一樣對待。」

媛珠這種運用戲劇性的抽象方式將造型與色彩平面層層構建的能力，來源於她在萬隆科技學院視覺藝術與設計學院 (Faculty of Visual Art and Design at the Institute Technology of Bandung) 就讀時在平面造型設計方面的早期訓練，這段經歷讓她接觸了各種不同媒介，包括蝕刻版畫與凹版乾點印刷等。尤其是她對後者的廣泛實驗，使她能夠在之後的作品中挖掘線條的表達潛力。她在作品中對信仰的反復影射、極富平面設計感的創作風格以及對飽蘊象徵意味的紅色的大量使用與推崇，都不得不令觀者將她的抽象作品與塞西莉·布朗 (Cecily Brown) 的大作《睡衣遊戲》(The Pyjama Game) 相提並論，後者充滿感染力的作品中，同樣充斥著色彩之間、尤其是多種朱砂紅色之間的碰撞交融。

然而從主題和視覺上來說，媛珠的畫作則更為精巧、纖柔，更著眼於人類當下的處境以及對哲學與精神世界的觀察，展現出她內心最柔軟處那片充滿著憂鬱、掙扎、痛苦與幸福的情感世界。媛珠對紅色的運用，已然成為她創作的標誌，而紅色則直接代表著與五臟六腑有關的神秘寓意，指向每個人內心深處的強烈情感，填滿了激情、暴烈、憤怒，但同時卻又能在思想、身體與靈魂之間尋求平衡。媛珠在《圈圈層疊》一作中，更胸有成竹地運用了黑與白的背景衝突，在明與暗之間、在存在與虛無之間的對比中，營造出絕佳的張力感，同時又打破了紅色調的單調、賦予其抒情詩般的流動性。媛珠曾言：「通過使用最少的顏色，我便可以與我想要突出的對象產生更親密的連結。」而她對黑色的妙用更是令人嘖嘖稱奇，一方面托襯出花瓣似的形狀、同時又在視覺上包容這些造型，並匯聚色塊與線條的能量，似乎使得整個畫面立刻否定任何既定形式與結構，隨時有可能從畫布上跳脫出來、存活在一個單一顏色構造出的場域中。對媛珠來說，「不同的塗層就像一個容器，能裝下所有未來的已知與未知。我給圓圈定下這條靈活多變的『規則』，就是因為每個人生活的原則都是在不斷成長、並且能由每個人自我創構的，我將此看作是生命中一個十分重要的行為。」

佇立於《圈圈層疊》一作面前，觀者不禁會被畫面上那複雜多變、有起有伏的鮮活紋理與色彩所打動，感受到藝術家在畫布上所展現的情感深度與真實純粹。在描述自己的作品時，媛珠也如是說道：「所以我的畫中是有那些更深暗的層次的，只不過有時候他們會與其他層次交錯、有時候則被隱藏起來。你可以通過這些時隱時現的層次看到作品中的情感縱深。在我看來，人們也是這樣融入這個社會的；你乍看似乎每個人都很可愛友善，但外表之下又藏著許多不同的層面。」

正因如此，本件拍品淋漓盡致地體現出媛珠的藝術表現力，即以極富詩意的方式將人類生存的普遍本質展開在一個二維視覺平面之內；這再次證明瞭她作為印度尼西亞最重要的當代藝術家之一的地位。

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION
煊赫私人收藏

64 ZENG FANZHI 曾梵志

(B. 1964)

Untitled

signed in Chinese; signed and dated '2010 Zeng Fanzhi' (lower right)
oil on canvas (triptych)
each: 280 x 180 cm. (110 ¼ x 70 7/8 in.) (3)
overall: 280 x 540 cm. (110 ¼ x 212 5/8 in.)
Painted in 2010

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

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

PROVENANCE

Acquired directly from the artist by the present owner
This work is accompanied by a certificate of authenticity issued by the artist's studio and signed by the artist.

EXHIBITED

Venice, Italy, Palazzo Grassi, The World Belongs to You, June 2011 – February 2012.

LITERATURE

Caroline Bourgeois, Palazzo Grassi, The World Belongs to You, exh. cat., Venice, Italy, 2011 (illustrated, p. 339).
Caroline Bourgeois, Martin Bethenod, Giandomenico Romanelli, Beaux Arts Editions, Palazzo Grassi, The World Belongs to You, supplement to the exhibition, Issy-les-Moulineaux, France, 2011 (illustrated, p. 27).

無題

油彩 畫布 (三聯作)

2010年作

款識：曾梵志2010 Zeng Fanzhi (右下)

來源

現藏者直接購自藝術家

此作品附藝術家工作室所開立及藝術家親簽之作品保證書

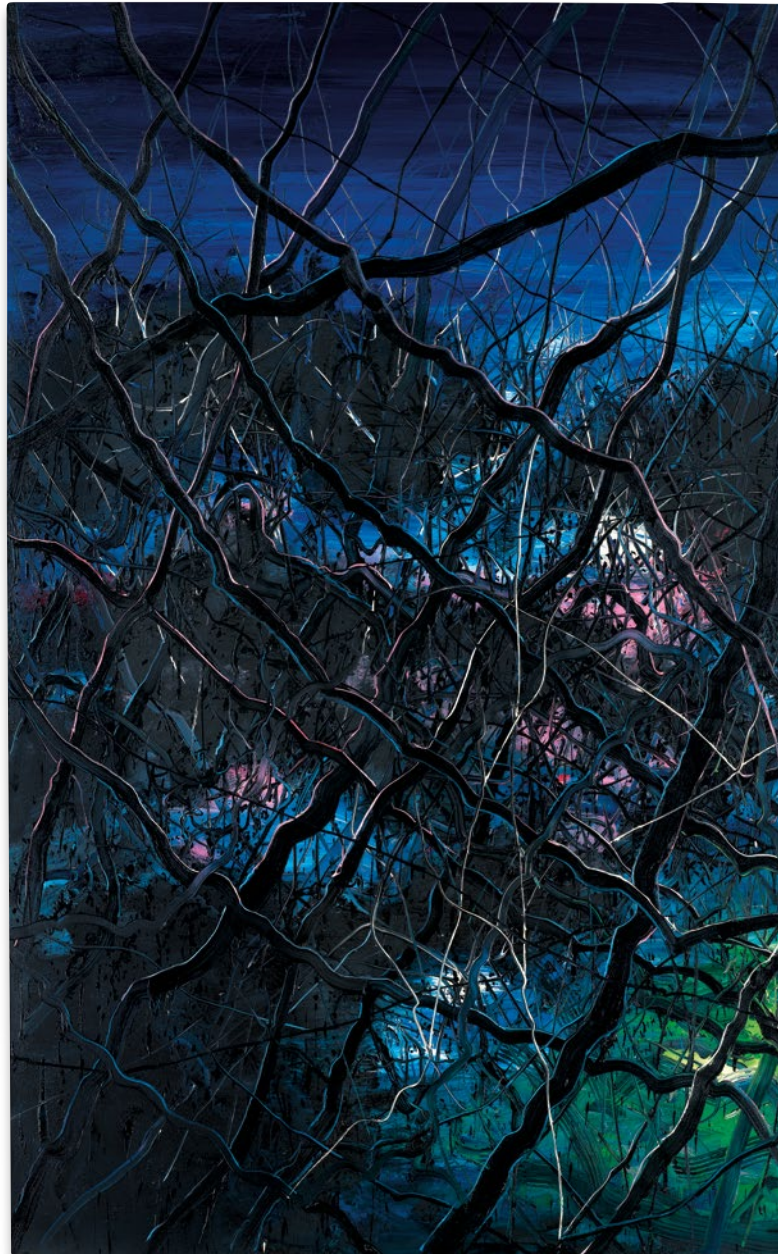
展覽

2011年6月-2012年2月「世界屬於你」Palazzo Grassi
意大利 威尼斯

出版

2011年《世界屬於你》展覽圖錄Palazzo Grassi 意大利 (圖版, 第339頁)

2011年《Palazzo Grassi世界屬於你》展覽附錄Beaux Arts Editions 伊西萊穆利諾 法國 (圖版, 第339頁)









藝術家創作圖
Artist Photo

In the 1947-48 issue of the avant-garde journal, *Possibilities*, Jackson Pollock said, "When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of "get acquainted" period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well". Zeng Fanzhi's *Grass* series has a similar approach in its creative execution.

Since 2000, Zeng Fanzhi has entered into a new creative stage. A dramatic departure from the figurative and prudent style of the *Hospital* series and *Mask* series, his creative process shifted to abstraction by painting with frenzied lines. He invented the chaotic strokes technique by using two brushes simultaneously: while one brush is constructing images, the other brush is changing what is being painted. As a result, destruction is an integral part of creation. Yet amongst the chaotic changes, the original delineation and brushstrokes are still preserved. Through the counteraction between the deliberate and the improvise brushwork, order is created out of disorder, gain is obtained through loss, diffusion occurs during coalescence. Zeng Fanzhi calls this contradictory yet harmonious creative process "the subconscious' response to inspiration".

1948年，波洛克談到：「當我在創作時，我對於自己在做什麼是不自知的。直到經過了一個「熟悉」的過程，我才能看清自己之前在做什麼。我不害怕改變、或是破壞已完成的圖像，因為繪畫有它自己的生命。我試著讓它自行浮現……在這個過程中會出現一種純粹的和諧，流暢的往來變化，一幅畫自然生成。」曾梵志的「亂草」繪畫的亦是如此。

自2000年起，曾梵志進入了一個新的藝術創作階段，開起以「狂亂」的線條創作抽象類型的作品。改變了在《醫院》及《面具》系列中具象而謹慎的造型風格後，他發明了獨特的書寫技法：以雙持筆的技法創作：一隻畫筆所建立的東西同時又被另一隻畫筆所改變，形成了在創造中破壞，但在改變之中仍保留了原有的輪廓和筆觸。借助畫筆的隨意性和控制性兩方面的相互抵制，產生了在有序中的無序，獲得中的丟失，凝聚中的散發的矛盾但又和諧的功效。曾梵志將這種創作歷程稱為「對靈感的潛意識回應」。

而區別於波洛克將畫面平放於地面，強調的行動中的順暢的流淌感。曾梵志的線條則更多帶有轉折、起伏的中國書法的筆勢。線條明確、犀利、抑揚頓挫，在融合了顏料的層層疊加，線條筆觸更加立體。（《風格多元的藝術家》p137-141）

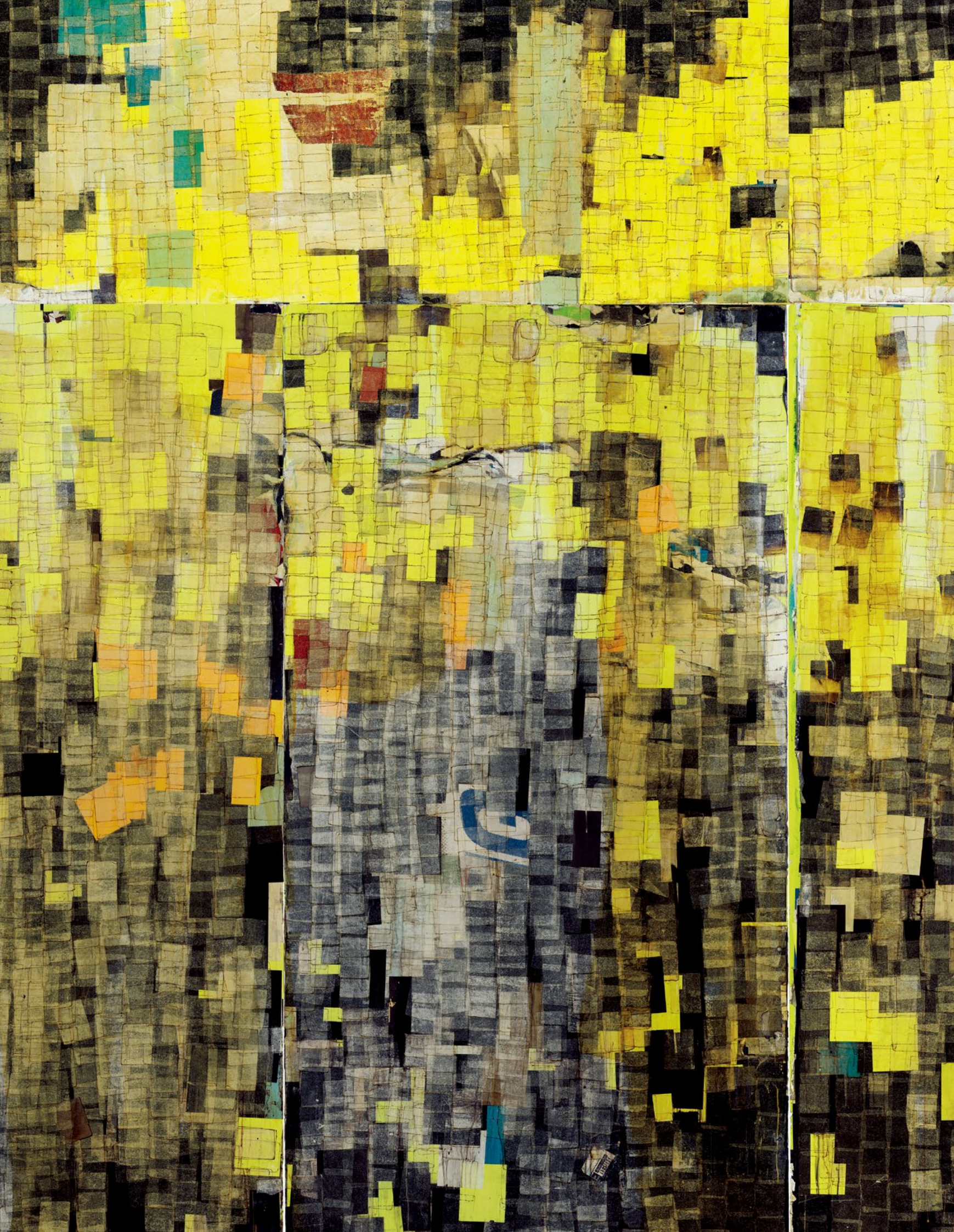
Executed while placed horizontally on the floor, Pollock's works emphasise on the fluidity of action painting. In contrast, Zeng Fanzhi's lines emphasise angularity and abrupt turns, which are characteristics of Chinese calligraphy. The razor-sharpness of his lines are clear and concise, and they possess a kind of poetic rhythm that is akin to musical phrasing. When combined with the myriad layers of paint, the three-dimensionality of the brushworks are further enhanced.

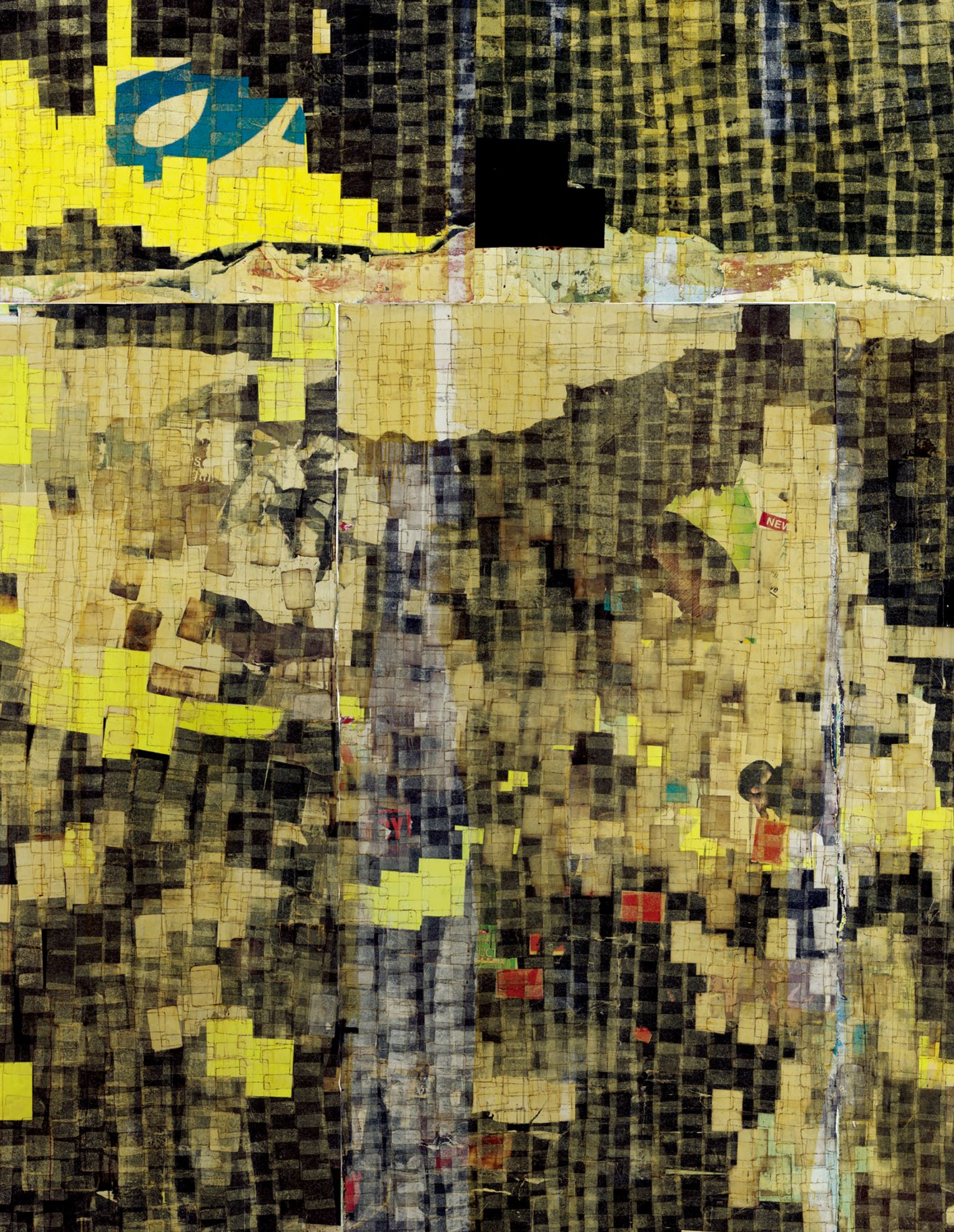
Completed in 2010, (title of work) is the distillation of early explorations seen in the *Grass* series. Presented in a panoramic view, the field of vision is majestic. Although compositionally, it is in the format of classical Western landscape painting, it employs intuitive perspective that is commonly used in Chinese landscape paintings. The network of lines on the picture plane is charged with a reckless energy that sprawls upward and outward, thus obstructing the line of sight of the viewers when they try to look into the painting. The abruptly turned and broken lines heighten the sense of tragedy exuded from the scene. Yet, such grave emotions are not without resilience and vitality. Light emanates from the dense thickets of the primordial earth. Like a rich lode of precious mineral, it glows red and green. Contrasting with the deep indigo of the night sky, these mysterious and solemn hues are infused with a sense of hope and anticipation. Obscured by the cryptic and abstract lines on the picture plane, the desire of the viewers to gaze upon the unobstructed entirety of the landscape is intensified. In this instance, the viewers become the subject of this work.

The landscape of Zeng Fanzhi is filled with the poetic feeling of solitude, yet it always contains a strong sense of life force. The painting incorporates both the concepts of "ancient tree in a frigid forest" in Chinese aesthetic and philosophical symbolism in the western Romanticism. Not restrained by any rules or ideology, he has constructed a new visual language and completed a transformation for contemporary painting. This new artistic style is his decision to revive and continue the lineage of the traditional Chinese calligraphy and ink painting by emphasizing the brushwork and conception. Using the texture and the power of expression in the oil medium, he tells a sentimental story about nature and personal emotions.

創作於2010年的作品《無題》，似乎是早期「亂草」作品的昇華的抽象作品。畫面已全景的方式展開，遼闊壯麗；經典的西方風景繪畫的構圖方式，卻又結合的散點透視的觀看。畫作表面的「線條」蒼勁有力，向上、向外肆意的延伸，阻隔了觀看的視線。那些突然轉折或折斷的枝條更加重了悲壯的意景，卻也意味著頑強的生命力。光源在密郁叢生的原始的地面中泛出光來，像蘊藏了寶礦的地面，綠色、紅色、襯托於描繪夜景的幽藍之中，神秘而肅穆，更增添了一種希望和期盼的意味。透過表面那些隱秘的、抽象的線條，更容易增加觀看的欲望，讓人一探究竟這看似真實的風景。而此刻，似乎觀看的人成為了作品的主體。

曾梵志筆下的風景充滿了孤寂的詩意，卻又蘊含了一種生命的存在。中國高古美學中的「古木寒林」的美學概念；以及西方浪漫主義繪畫中象徵意義的哲學含義，在這副作品中都被融合。他並不拘泥於任何已有的規矩或概念，而是建構了一種新的藝術語言，完成一種具有當代性的繪畫轉型。這種新的藝術呈現方式，是他決定通過恢復傳統藝術氣質的接續，將中國傳統藝術中的筆觸和意境，藉以油彩材質賦予質感的表現力，陳述自然和內心之間的交融和感觸。





65 MARK BRADFORD 馬克·布拉德福德
(b. 1961)

The Devil Is Beating His Wife

eight attached panels--billboard paper, photomechanical reproductions, permanent-wave end papers, stencils and acrylic medium on plywood
335.9 x 610.9 cm. (132 ¼ x 240 ½ in.)
Executed in 2003.

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

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

PROVENANCE

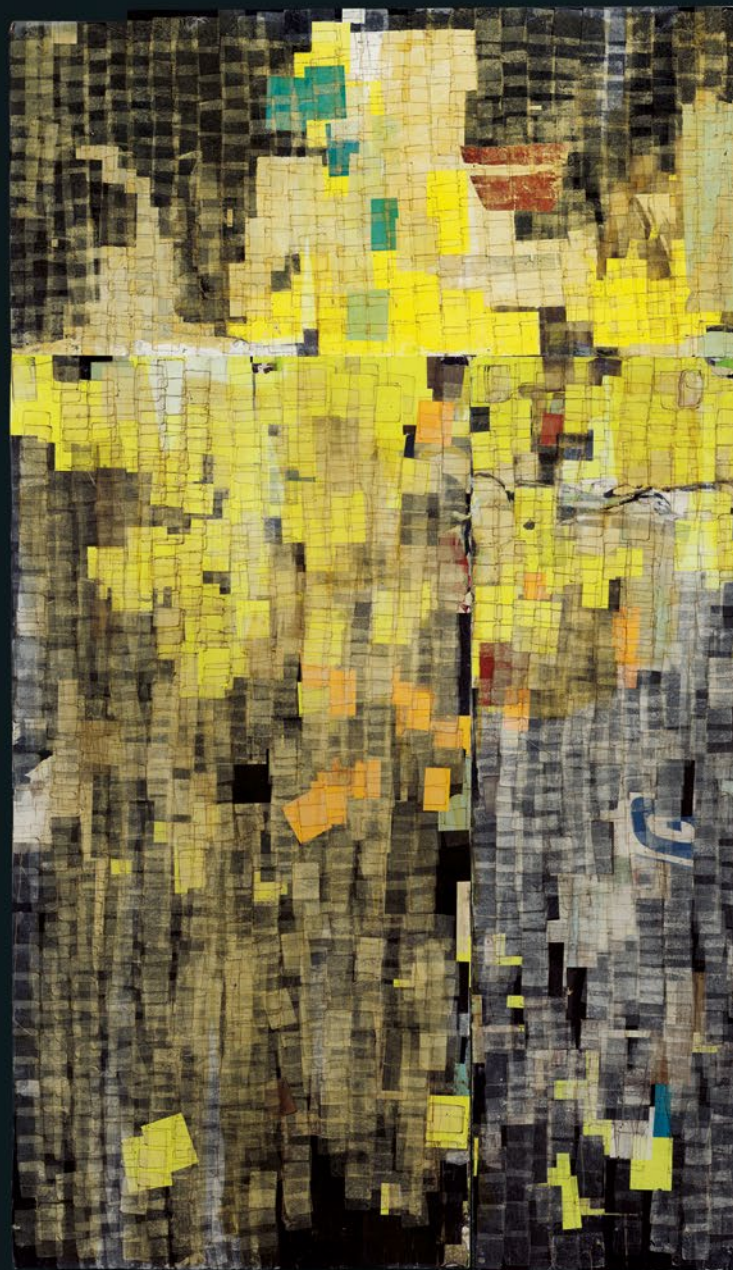
Sikemma Jenkins & Co., New York, USA
Christie's New York, 11 May 2011, lot 2440
Acquired from the above sale by the present owner

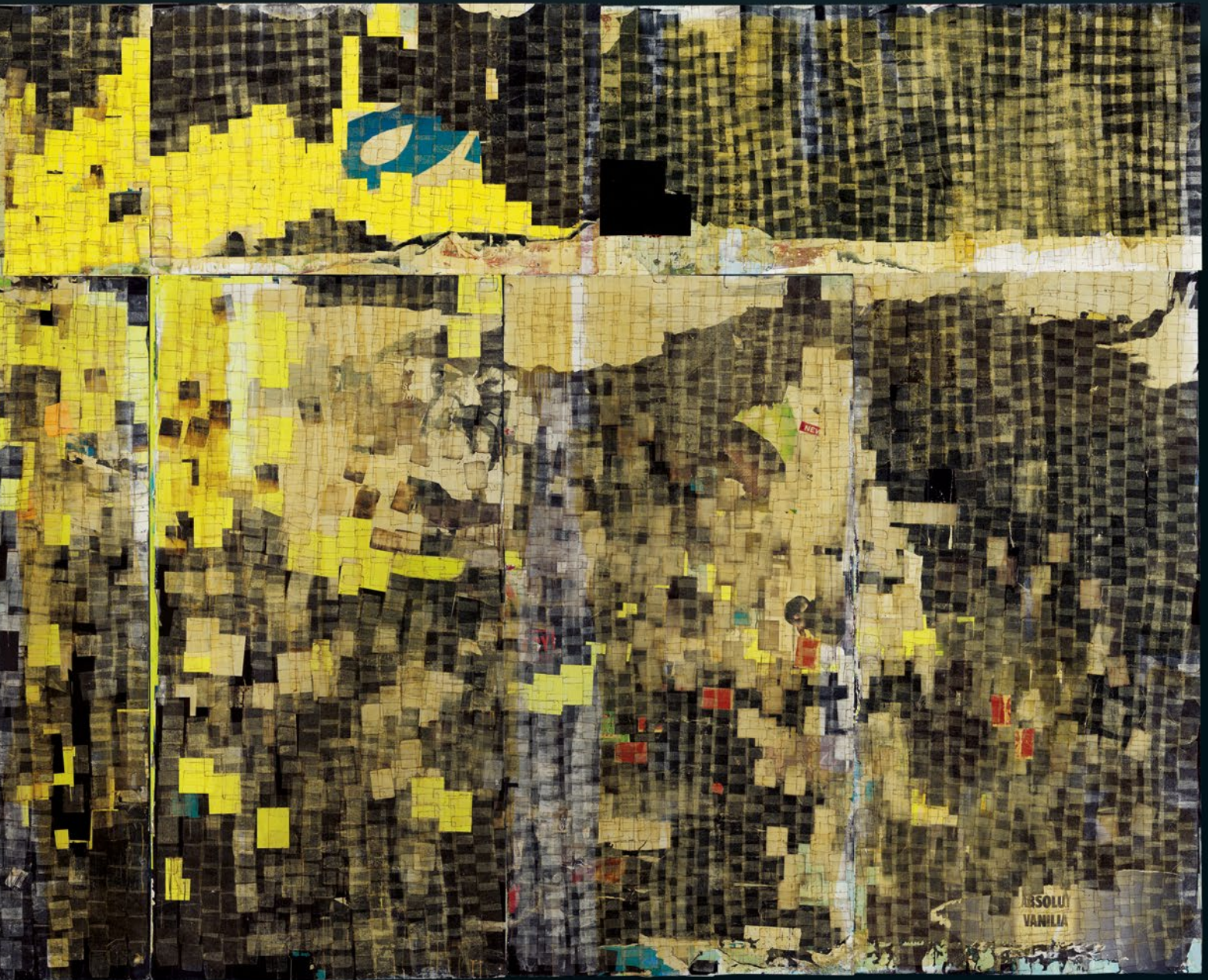
晴天雨

八塊聯板——海報 複製照相製版 燙髮紙 蠟紙
模板 壓克力 膠合板
2003年作

來源

美國 紐約 Sikemma Jenkins 畫廊
紐約 佳士得 2011年5月11日 編號2440
現藏者購自上述拍賣





EXHIBITED

New York, USA, Whitney Museum of American Art at Altria, Mark Bradford: *Very Powerful Lords*, September-October 2003.
London, UK, Royal Academy of Arts and St. Petersburg, State Hermitage Museum, USA Today, October 2006-January 2008.
Columbus, USA, the Wexner Center for the Arts, Mark Bradford, May-August 2010
Boston, USA, Institute of Contemporary Art, Boston, Mark Bradford, November 2010-March 2011

LITERATURE

R. Smith, "Mark Bradford and Katie Grinnan," *New York Times*, 5 September 2003.
S. Nelson, Mark Bradford, New York, 2006 (detail illustrated, pp. 22, 23 and 70).
USA Today exh. cat. London, Royal Academy of Arts and St. Petersburg, State Hermitage Museum, October 2006-January 2008 (illustrated, pp. 57-59).
Abstract America, exh. cat., New York, 2009 (illustrated, pp. 188 and 189).
C. Bedford et al., Mark Bradford, exh. cat., New Haven, 2010, (illustrated, pp. 9-11 and 138-139, fig. 9).
M. Bradford, "The Art: The Devil Is Beating His Wife," Retrieved from www.pinocchioisonfire.org (illustrated).
Mark Bradford: *You're Nobody (Til Somebody Kills You)*, exh. cat., Columbus, USA, Wexner Center for the Arts, 2010, (illustrated, plate 9, p.10).

展覽

2003年9月-10月 「馬克·布拉德福德：強有力的上帝」美國 紐約 惠特尼藝術博物館
2006年10月-2008年1月 「馬克·布拉德福德」英國 倫敦 皇家藝術學院；俄羅斯 聖彼得堡 隱世盧美術館
2010年5月-8月 「馬克·布拉德福德」美國 哥倫布 衛克斯那藝術中心
2010年11月-2011年3月 「馬克·布拉德福德」美國 波士頓 波士頓當代藝術中心

出版

2003年9月5日《馬克·布拉德福德與凱蒂·格瑞蘭》載於《紐約時報》R.史密斯
2006年《馬克·布拉德福德》S.尼爾森 紐約（圖版，第22,23及70頁）
2009年《抽象美國》展覽圖錄 紐約（圖版，第188-189頁）
2010年《馬克·布拉德福德》C.貝德福德等編 紐黑文（圖版，第9圖，第9-11頁及138-139頁）
馬克·布拉德福德《晴天雨》來源www.pinocchioisonfire.org（圖版）
2010年《馬克·布拉德福德》展覽圖錄 C.貝德福德等編 紐黑文（圖版，第9圖，第9-11頁及138-139頁）
2010年《馬克·布拉德福德：你什麼都不是（直到有人殺了你）》展覽圖錄 美國 哥倫布 衛克斯那藝術中心（圖版，第9圖，第10頁）

"What painters fetishize—surface and translucence—I learned all about that through architecture and the sides of buildings. I understand transparency because of the erosion of paper"

Mark Bradford

Mark Bradford intuitively constructed *The Devil Beating his Wife*, a bold and vibrantly colored abstract grid, out of found materials such as merchant posters and permanent wave end papers. Its title refers to a Southern adage describing heavy rain showers falling through bright beams of sunshine, powerfully reflected in the work's color palette. Mark Bradford's monumental work resonates with the experiences of the contemporary city, its fluid assembly, multivalent layering and dynamism, reflecting urban social life's exchange and interplay. *The Devil Beating his Wife* appears architectural, its myriads of vertical and horizontal planes recalling the urban sprawl of Bradford's home city, Los Angeles. This unique take on Abstract Expressionism's legacy firmly anchors itself in the particularities of place, drawing parallels with Jasper Johns' masterpiece *Map* (1961). Bradford establishes an artful allegory of society's divisions across lines of class, race and immigration through his multi-colored, distressed and fractured collage surfaces. Indeed, the work intimates the combative urban violence and destruction of the 1992 LA race riots. Christopher Bedford describes *The Devil Beating his Wife*, a unique work of raw energy and intricate beauty, as the painting that formally launched Bradford's career.

Bradford's at once intensely premeditates and spontaneously improvises his assembly process in *The Devil Beating his Wife*, oscillating between painting and collage. He began with a collection of thousands of commercial end papers, designed for use in hair salons; Bradford doctored the thin sheets, scalding each of them along their extremities with a blowtorch. Each of these fragile papers develops their own color, the edges forming dark lines to frame their

translucent squares. Bradford then assembled a wealth of these papers across the composition's body, creating linear striations that would be interminable to draw by hand. Chains of squares proliferate vertically and horizontally, interspersed with reproductions of the wave end papers that Bradford has painstakingly photocopied. The resulting effect is a multilayered assembly of translucent and opaque elements in gradations of yellow, beige and gray. Into this collection, Bradford throws heavily soaked, distressed and torn elements from local advertising found in the small radius surrounding his studio in Leimert Park, with the text either unrecognizable or partially obscured in his own unique take on penitenti. In *The Devil Beating his Wife*, we can see a large segment from an Absolut Vanilla Vodka ad in the lower right hand corner, drawing an ambiguous or perhaps socially barbed association with the composition. Through this process, Bradford converts his found materials into distinctive media, evoking the unique, dynamic and often explosive cultural interactions witnessed within the city.

Bradford's practice uniquely meditates on the urban environment, introducing fragments of real life onto his paintings' surfaces. In *The Devil Beating his Wife*, he does this by combining materials that reinforce his commitment to the local, re-presenting those social interactions and marginalized communities that modern art least frequently depicts. In spite of Bradford owing a formal debt to American abstract artists such as Newman, Pollock and Rothko, in *The Devil Beating his Wife* he desires to formulate a visual language that, no matter how masterful or monumental, remains socially grounded.



Gustav Klimt (1862-1918), *Portrait of Adele Bloch-Bauer I*, 1907. Private Collection.
古斯塔夫·克林姆《艾蒂兒·布洛赫·鮑爾肖像一號》1907年作 私人收藏

馬克·布拉德福德開門見山地創作了這件極為直觀的《晴天雨》，以奔放大膽而活力四射的彩色抽象網格組成畫面，運用了一系列日常生活中的材料，例如商業海報和燙髮紙。而「惡魔正狠揍他的妻子」實則是美國南部的一條諺語，用來形容晴空萬里之下的瓢潑大雨，而這幅作品也以其豐富多彩的色調栩栩如生地展現了這一情景。馬克·布拉德福德這幅里程碑式的傑作與他的當代城市生活經驗密不可分，作品中流暢優美的組合，豐富多元的層次，無不反映著城市社會生活中的交匯變化與相互作用。《晴天雨》呈現出富於建築美感的結構，無數縱橫交錯的平面讓人聯想起布拉德福德家鄉，洛杉磯城市周圍雜亂無序拓展的地區。這幅作品上承抽象表現主義對於地點的特別關照，又以獨一無二的手法與賈思培·瓊斯的《地圖》（1961）遙相呼應。布拉德福德創造的五彩繽紛、仿古做舊、支離破碎的拼貼畫表面實際上是一則藝術寓言，象征著社會上階級、種族、移民帶來的分化。確實，這幅作品提示著人們，由1992年洛杉磯暴亂帶來的一觸即發的社會暴力與破壞。克里斯托弗·貝德福德形容《惡魔正狠揍他的妻子》為一幅充滿著原始能量與錯綜美學的巨作，而這幅作品也標誌著布拉德福德藝術生涯的正式開啟。

在《晴天雨》的創作過程中，布拉德福德既經過了精心的預先思考，又自然而然地即興創作，融合了繪畫與拼貼兩種技法。他首先收集了成百上千的髮廊用燙髮紙；隨後用噴槍灼烤紙張的邊緣。這些易碎的紙張很快呈現出各不相同的顏色與質感，紙張邊緣形成了深色的線條，顯露出微微透明的正方形輪廓紋

理。布拉德福德隨後將這些燙髮紙大量貼在作品表面，創造出線性的條紋；若是由畫家親手繪出，或許看似永無止境。這些由方塊組成的鏈條在作品橫向與縱向上迅速蔓延開來，點綴以布拉德福德精心設計的照相複製燙髮紙。最終形成的效果是層次豐富的黃色、米色、灰色元素組合，微微透明，略有模糊，富於漸變。這些原材料都來自於布拉德福德在雷默特公園裡的工作室周圍街區，他將這些本地廣告紙浸濕、剝離、撕開，紙上文字要麼無法辨認，要麼以藝術家獨特的解構方式重新再造詞義。在《晴天雨》中，我們可以在右下角看到一處來自絕對香草風味伏特加的元素，以模稜兩可又或許帶著一絲社會諷刺的意涵出現整幅畫面中。通過這樣的創作過程，布拉德福德化尋常生活中的物料為神奇，使之成為別具特色的媒介，喚起了這個城市中獨一無二、又多元激昂的文化交互。

布拉德福德的創作以獨家視角深刻反思了城市環境，將真實的生活碎片融入畫作表面。在《晴天雨》中，這些日常材料無疑是藝術家著力投身本地社群的最佳力證，通過組合這些材料，藝術家將社交互動與現代藝術常常忽略的邊緣化社群重新呈現在觀者眼前。儘管布拉德福德尚未正式承認過自己與美國抽象藝術家，諸如紐曼、波洛克及羅斯科的聯繫，《晴天雨》已經將他力圖創造一種無論多麼精妙絕倫或意義深遠的視覺語言，都要深深根植於社會現實的初心展露無遺。

◊ 66 BANKSY 班克斯

(B. 1974)

Hummingbird

fiberglass, spray paint and emulsion on board in the original frame by the artist
65 (H) x 55 x 40 cm. (25 5/8 x 21 5/8 x 15 3/4 in.)
Executed in 2015
This work is unique from a varied series

HK\$11,000,000-16,000,000

US\$1,400,000-2,100,000

PROVENANCE

Pest Control, UK
Acquired from the above by the present owner in 2015

This work is accompanied by a certificate of authenticity issued by Pest Control.

EXHIBITED

Weston-super-Mare, UK, Dismaland, August – September 2015.

In *Hummingbird* (2015) Banksy makes a poignant claim for the importance of graffiti—and of art at large—by invoking the vitality of the natural world. Within a battered gold frame, he depicts a section of concrete wall daubed, splashed and sprayed with paint: the central white splash is improvised into a flower with the addition of a black-sprayed stem and pair of leaves. In a masterful use of *trompe l'oeil*, a meticulously-painted hummingbird hovers, drinking from the flower with its long bill. The bird's body is not contained within the picture plane, but overlays the gold frame so as to break the 'fourth wall' of the painting. It is a powerful image, transforming the graffitied splash into a nurturing burst of floral beauty. Banksy created a similar sculpture of a hummingbird feeding from a painted wall for his temporary art space Dismaland, which opened in the seaside resort of Weston-Super-Mare the same year the present work was made; the bird also features, perhaps not coincidentally, on the reverse of the British ten-pound note. Banksy famously modified the currency to create his *Di-Faced Tenner series* (2004), one of which became the first work by the artist to be acquired by the British Museum in 2019.

Banksy's use of the ornate gold frame, a device typically associated with the grand paintings of the past, can be seen in the vein of museological satire that runs through his work. This has sometimes extended to playful disruptions of museum space itself, including his furtive 2005 installation of a fake cave-painting in the British Museum's 'Roman Britain' gallery. Much of his practice is animated by a sensitivity towards the

蜂鳥

玻璃纖維 噴漆 乳狀液 板 (原裝畫框)
2015年作
本作為系列作品中獨版
款識：BANKSY (右下)

來源

英國 Pest Control
現藏者直接2015年購自上述來源

此作品附Pest Control所開立之作品保證書

展覽

2015年8月-9月「Dismaland」英國 濱海韋斯頓

arbitrary boundaries between so-called 'high' and 'low' art, and the authorities that make such distinctions. His lavish framing of the faux-concrete wall, with its graffitied splashes and daubs, sets up an art-historical pastiche: but for their context, these gestural brushstrokes could be the work of Abstract Expressionist painters such as Pollock or de Kooning. At the same time, the hummingbird might be seen to have 'escaped' from a traditional natural-history painting by Martin Johnson Heade or Frederic Edwin Church.

Many of Banksy's works gesture towards humanity's degrading of the natural world. His infamous *Crude Oils* exhibition of 2005 included reworkings of a Monet and other found landscape paintings, subverting idyllic rural scenery with the grim detritus of modern life: burnt-out cars, shopping trolleys, a police incident sign. In this context, *Hummingbird* offers a more optimistic picture. The jewel-like bird draws life from the painting. In line with Banksy's utopian view of street art, it asserts creativity—on city walls and canvas alike—as a reason for hope in an ever-darker world. 'Imagine a city where graffiti wasn't illegal,' he has written, 'a city where everybody could draw wherever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big business. Imagine a city like that and stop leaning against the wall—it's wet' (*Banksy, Wall and Piece*, London 2005, p. 97).







'I want to live in a world created
by art, not just decorated with it'

- Banksy

「我想活在一個藝術創造的世界中，
而不僅是被藝術點綴的世界。」

- 班克斯

在《蜂鳥》一作中，Banksy 則通過激發自然界的活力，強調塗鴉、乃至藝術作為一個整體的重要性。在一個磨損嚴重的金色畫框中，他描繪了一塊被油漆塗抹、飛濺、噴繪的混凝土牆：中央的白色一抹通過添加黑色噴霧的莖幹和成對的葉子而被即興轉化為一朵花。藝術家巧妙地使用了錯視畫技法，讓一隻精心繪製的蜂鳥盤旋在畫面之上，用它纖長的鳥喙盡情從花中汲取養分。蜂鳥的身體並非被包含在這一畫框內，而是覆蓋在金框上，以破壞畫作的「第四面牆」。藝術家精巧的構思將一抹飛濺的顏料轉變為令人陶醉的花卉，打造出極富感染力的形象。Banksy 此前曾創作類似題材的雕塑，展現一隻蜂鳥從彩繪的牆壁上取食，並放置在他的臨時藝術空間迪士馬樂園 (Dismaland) 展出，在度假勝地濱海韋斯頓對遊人開放；同年，藝術家也創作了本件拍品。這只蜂鳥的身影同樣出現在英國十磅鈔票的反面，這或許不是巧合。Banksy 在紙幣上進行修改、塗鴉，以創作他的《Di-Faced Tenner》系列 (2004 年作)，最終成為該藝術家于 2019 年被大英博物館收藏的第一件作品。

華麗的金色畫框往往是古典繪畫中常用的裝裱方法，而班克斯將這種畫框放置在他的塗鴉中，與他藝術生涯中對博物館的一貫諷刺一脈相承。這一諷刺風格有時甚至延伸到了對博物館空間本身的戲謔與重塑中，比如 2005 年他曾偷偷在大英博物館「羅馬帝國時期的英國」展廳中安裝的一個假山洞壁畫。他的大部分藝術實踐都在重塑所謂「高級」與「低俗」藝術的界限，更重要的是挑戰這種區分背後的權威力量。他用如此奢華的方式裝裱一面偽混凝土牆壁，

再添上塗鴉的飛濺和塗抹，在藝術史的原有基礎上創立出一種新的拼湊畫；但就畫面的內容而言，這些隨性與自發的筆觸更像是來自抽象表現主義畫家的作品，如波洛克 (Pollock) 或德庫寧 (de Kooning)。同時我們也看到，蜂鳥這一意象已經從馬丁·詹森·海德 (Martin Johnson Heade) 或弗雷德里克·愛德溫·丘奇 (Frederic Edwin Church) 的傳統自然歷史繪畫中「逃脫出來」。

Banksy 的許多作品都指向人類對自然世界的不尊重。他在飽受爭議的展覽《原油》(Crude Oils) 中囊括了對莫內 (Monet) 與其他山水畫的重新詮釋，用現代世界中真實殘酷的都市碎片替代了田園詩般浪漫的鄉村風光：燒毀的汽車、購物手推車、警方佈置的危險標識都被一一描繪出來。在這一背景中，蜂鳥一作相反卻提供了更為樂觀的景象。小巧玲瓏的蜂鳥從繪畫中汲取生命的滋養，與藝術家烏托邦式的街頭藝術觀念遙相呼應。本件作品堅定地宣稱，無論是湧現在城市的牆壁上還是藝術家的畫面中，創造力都是這日益黑暗的世界中人性的希望。Banksy 寫道：「想像如果有一座塗鴉不違法的城市，每個人都可以在自己喜歡的地方畫畫；每條街道上到處都充滿著千百萬種顏色與小標語；哪怕站在公車站裡，卻也永遠不會感到無聊。這座城市就像一個聚會，熱情地歡迎所有人，而不僅僅是房地產經紀人和大企業的權貴們。想像一座像這樣的都市，以及別再靠在牆上——(塗鴉的) 油漆還沒幹透。」(Banksy, 《戰爭與和平 / 牆壁與畫作》(Wall and Piece), 倫敦, 2005 年, 第 97 頁)

67 JEAN-MICHEL BASQUIAT 尚·米榭·巴斯奇亞

(1960-1988)

Untitled (One Eyed Man or Xerox Face)

signed, dated and inscribed 'JEAN MICHEL BASQUIAT NYC 82' (on the reverse)

acrylic, spray paint, oilstick and Xerox collage on panel
182.9 x 121.9 cm. (72 x 48 in.)

Painted in 1982

HK\$140,000,000-170,000,000

US\$18,000,000-22,000,000

PROVENANCE

Annina Nosei Gallery, New York
Private Collection, USA
Sotheby's New York, 5 November 1987, Lot 209
Galerie Willy D'Huysser, Brussels
Private Collection, Belgium
Private Collection, Paris
Gagosian Gallery, New York
Private Collection
Sotheby's London, 8 March 2017, Lot 13
Acquired at the above sale by the present owner

EXHIBITED

Rome, Italy, Chiostro del Bramante, Jean-Michel Basquiat: Dipinti, January - March 2002.
Bilbao, Spain, Guggenheim Museum, Jean-Michel Basquiat: Ahora es el Momento, July - November 2015.

LITERATURE

Richard D. Marshall and Jean-Louis Prat, Jean-Michel Basquiat, Vol. II, Galerie Enrico Navarra, Paris, France, 1996 (illustrated, p. 90, no. 5).
Richard D. Marshall and Jean-Louis Prat, Jean-Michel Basquiat, Vol. I, Galerie Enrico Navarra, Paris, France, 2000 (illustrated, p. 148).
Richard D. Marshall and Jean-Louis Prat, Jean-Michel Basquiat, Vol. II, Galerie Enrico Navarra, Paris, France, 2000 (illustrated, p. 138, no. 5).
Rome, Chiostro del Bramante, Jean-Michel Basquiat: Dipinti, 2002, (illustrated, p. 75).
Bilbao, Spain, Guggenheim Museum, Jean-Michel Basquiat: Ahora es el Momento, 2015 (illustrated, p. 61).

無題

壓克力 噴漆 油畫棒 複印拼貼 木板

1982年作

款識：JEAN MICHEL BASQUIAT NYC 82 (畫背)

來源

紐約 諾賽伊畫廊
美國 私人收藏
紐約 蘇富比 1987年11月5日 編號209
布魯塞爾 Willy D'Huysser畫廊
比利時 私人收藏
巴黎 私人收藏
紐約 高古軒
私人收藏
倫敦 蘇富比 2017年3月8日 編號13
現藏者購自上述拍賣

展覽

2002年1月-3月 意大利 羅馬 Chiostro del Bramante
「尚·米榭·巴斯奇亞：繪畫」
2015年7月-11月 西班牙 畢爾包 古根海姆美術館「尚·米榭·巴斯奇亞：正待此時」

文獻

1996年 Richard D. Marshall 與 Jean-Louis Prat 《尚·米榭·巴斯奇亞 第二卷》法國 巴黎 Enrico Navarra畫廊 (圖版, 第90頁, 第5圖)
2000年 Richard D. Marshall 與 Jean-Louis Prat 《尚·米榭·巴斯奇亞 第一卷》法國 巴黎 Enrico Navarra畫廊 (圖版, 第148頁)
2000年 Richard D. Marshall 與 Jean-Louis Prat 《尚·米榭·巴斯奇亞 第二卷》法國 巴黎 Enrico Navarra畫廊 (第138頁, 第5圖)
2002年 《尚·米榭·巴斯奇亞：繪畫》展覽圖錄 意大利 羅馬 Chiostro del Bramante (圖版, 第75頁)
2015年 《尚·米榭·巴斯奇亞：正待此時》展覽圖錄 西班牙 畢爾包 古根海姆美術館 (圖版 第61頁)





Basquiat making graffiti on the street, 1981
 Photo : © MARKA/ Alamy Stock Photo
 巴斯奇亞在街頭塗鴉 1981年

'If Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption it would be Jean-Michel. The elegance of Twombly is there from the same source (graffiti) and so is the brut of the young Dubuffet'

Rene Ricard

「如果塞·托姆佈雷和讓·杜佈菲有一個孩子並任人收養，那就會是尚·米榭。托姆佈雷與巴斯奇亞如一轍的優雅均可溯源至街頭塗鴉，而年輕杜佈菲的粗獷風格亦是如此」

雷內·裡卡德

A masterwork from the pinnacle of Jean-Michel Basquiat's career, *Untitled (One Eyed Man or Xerox Face)* (1982) stands among the very greatest of the artist's iconic large-scale figure paintings. Over a panel six feet in height, Basquiat has scrawled, sprayed and collaged a tall, bright red being, with his arms raised in triumph, and his head ringed with a halo or crown of thorns. Blazes of blue, yellow and white paint ignite the backdrop, with the right-hand side thrown into black shadow. The surface is electric with texture and movement. In places, Basquiat has incised the thick pigment to reveal dark underpainting. Sinuous black spray-paint animates the figure's arms and halo, while oilstick loops of black and white course over his red body as if mapping skeleton and muscle. At the painting's core is the 'Xerox face' of the title: Basquiat has applied a photocopied sheet of his own drawing to create the figure's face, and overlaid it with further marks, including a focal lens of white around its cyclopean eye. A rare early instance of the Xerox-collage that Basquiat would go on to use frequently in his later works, it is perhaps the most striking single use of this technique in his entire oeuvre. To the lower right, Basquiat combines his famous crown motif with another single eye in a large, graphic white symbol, underscoring the retinal emphasis of the picture. Rearing up before us with regal, even holy force, the work displays Basquiat's command of colour and form at its most visceral

and thrilling. The figure smiles with enigmatic glee, bearing his teeth in a doubled red and green grin. Surveying his empire, he is a vision of the old proverb that 'In the land of the blind, the one-eyed man is king.'

1982 was a watershed year for Basquiat. At just twenty-one years old, and already famed for his personal charisma as much as his creative genius, he completed his transition from street graffitist to fully-fledged sovereign of the New York art scene. He moved out of his dealer Annina Nosei's basement studio to work in a liberating seventh-storey loft space at 151 Crosby Street, where his work reached new heights of material richness and thematic complexity. Following the success of his first show with Nosei in March that year, he took the international art world by storm with solo exhibitions in Los Angeles, Zurich, Rome and Rotterdam, which were followed by an invitation to Documenta VII, where he was the youngest artist within a line-up of contemporary masters including Gerhard Richter, Joseph Beuys and Cy Twombly. Reflecting upon this exhilarating period, Basquiat recalled 'I had some money: I made the best paintings ever' (J-M. Basquiat, quoted in C. McGuigan, 'New Art New Money: The Marketing of an American Artist', in *The New York Times Magazine*, 10 February 1985, p. 74). *Untitled (One Eyed Man or Xerox Face)* was among them.



In portraying the one-eyed man with raised arms, Basquiat echoes the pose of the triumphant boxer: a motif employed in many of his most acclaimed large-scale paintings. Champion pugilists like Muhammad Ali and Joe Louis joined jazz musicians, baseball players and others in the artist's personal pantheon of black heroes. They were men of incendiary talent, risen to positions of greatness despite the racism of American society. In his pictures, Basquiat blurred their identities with his own. Often adorning them with haloes or crowns, he celebrated their glory, calling on the saints, messiahs and kings of art history. With his arms spread wide like wings, Basquiat's one-eyed man looks almost angelic; the incandescent backdrop heightens his aura of otherworldly power. Like Basquiat's other towering hero-images, however, this beatific figure is laced with vulnerability. Whether through rapacious promoters, personal demons or the bigotry of the industries in which they worked, Basquiat knew that many of his idols had been destroyed or burnt out by their fame: pressures he himself felt all too keenly. Those arms may be raised in exultation, but they might also be seen as a plea for mercy.

While he was in hospital following a childhood car accident, Basquiat's mother had given him a copy of Gray's Anatomy. It helped him to understand his body as it healed, and went on to become a key touchstone for his art. Many of his figures reveal their skulls, muscles and nervous systems, as if seen through an X-ray. *Untitled (One Eyed Man or Xerox Face)* exhibits just such an anatomical vision. With a tense skeletal grin, and baring his body as if flayed or crucified, the figure offers a potentially dark image of the artist as martyr. Basquiat's attention to internal workings, however, can also be viewed as part of a broader pictorial interest in peeling back the surfaces of the exterior world at large. The inserted Xerox sheet is echoed by TV-like

boxes and apertures through paintwork elsewhere in the picture: it conjures an idea of multiple screens, of different ways of seeing (and seeing through). The figure's block-like depiction even seems to recall Leonardo's 'Vitruvian man', which lays out the divine proportions of the human form within a plan of circles and squares. Gestural exuberance jostles with diagrammatic line, and the sacred with the profane. As well as hinting at self-image, this is a layered, multi-channelled vision of reality, speaking to the process of an artist who sampled, organised and synthesised data from multiple sensory dimensions—movies, music, books, New York street life, art history, his own subconscious—onto a single surface. The eye, the window to the soul, sits at the centre like a vortex.

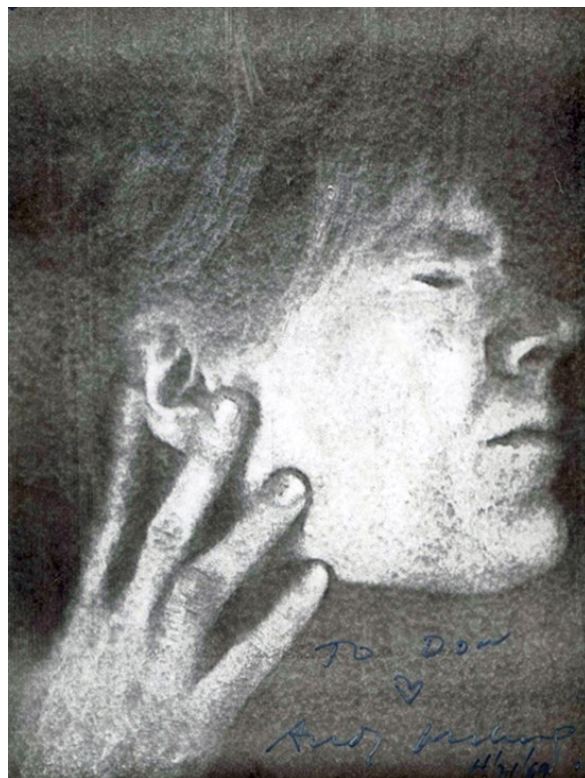
Towards the end of 1981, the critic Rene Ricard published his essay 'The Radiant Child' in *Artforum*. It was the first extensive examination of Basquiat's work in print, and a much-quoted assessment of his early oeuvre. 'If Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption it would be Jean-Michel', he wrote. 'The elegance of Twombly is there from the same source (graffiti) and so is the brut of the young Dubuffet' (R. Ricard, 'The Radiant Child', *Artforum*, Volume XX, No. 4, December 1981, p. 43). Both Twombly's lyrical scrawl and Dubuffet's intense, primitivist figuration resound in *Untitled (One Eyed Man or Xerox Face)*. The work equally plays with the fractured and overlaid Cubist perspectives of Picasso—whom Basquiat greatly admired, finding irony in his own 'discovery' of African art through a European master—and the exuberant paintwork of the Abstract Expressionists, which in turn shares much with the gestural colour of graffiti. In 1980, Jeffrey Deitch had observed in Basquiat 'a knock-out combination of de Kooning and subway spray-paint scribble' (J. Deitch, quoted in *Jean-Michel Basquiat*, Tony Shafrazi Gallery,



Robert Rauschenberg, *Buffalo II*, 1964, Christie's New York, 15 May 2019. Sold for USD 88,805,000.

Artwork: © 2021 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

羅伯特·勞森伯格《水牛II》1964年作 紐約 佳士得 2019年5月15日 成交價：88,805,000 美元



Andy Warhol, *Self-portrait*, 1969

In 1969 the artist was at the School of Visual Arts supply store when he saw the new Photostat machine, a copier that made Xerox-like replicas but printed them as silver gelatin photographs.

Artwork: © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

安迪·沃荷《自畫像》1969年

1969年，藝術家在視覺藝術學校的用品商店裡看到了新的 Photostat 機器。該機器可以製作像施樂一樣的複製品，但可以將它們製成銀膠照片

‘Basquiat’s repeated use of anatomical imagery—skeletons, musculature, and internal organs—coincides with an ever more widespread tendency in his work to turn things inside out’

Jeffrey Hoffeld

「巴斯奇亞筆下反復出現的解剖學圖像——骨骼，肌肉，器官——與他越來越想要將一切事物由內而外徹底解構的傾向保持了高度一致」

傑弗裡·霍夫菲爾德

Jean-Michel Basquiat, *Warrior*, 1982. Christie’s Hong Kong, 23 March 2021, sold for 323,600,000 HKD
Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.
尚米榭·巴斯奇亞《戰士》1982年 香港佳士得 2021年3月23日 成交價：323,600,000 港元



New York, 1999, p. 324). In the present work, the links are more than skin-deep. Amid Basquiat’s structural swathes of paint, the Xerox-collage parallels the genesis of Willem de Kooning’s seminal series of *Women*, whose painterly detonations of the female form centred around a collaged woman’s mouth taken from a cigarette advert. It also evokes the work of Robert Rauschenberg, whose ‘combines’ of found objects and silkscreen elements derived poetry from the materials of the street. Like Basquiat, both of these artists incorporated elements of popular culture into their works, hybridising Pop Art and Abstract Expressionism in frenetic, vivid canvases that captured the urban energy of New York City.

While he calls upon a vast range of references, Basquiat’s voice ultimately finds expression in the unique, eloquent force of his own mark-making. From their chromatic assembly to their graphic figural line, his works are charged with a deeply personal outlook. Writing in 1985, the art historian Robert Farris Thompson saw Basquiat as epitomising a postmodern ‘creole’ sensibility, informed as much by the cultural crucible of New York as by his personal background. ‘I think we are witnessing the revelation of an unsuspected form of artistic developmental time,’ Thompson wrote, ‘running faster than ordinary Western archaic-classical-Hellenistic, or early-middle-late ... The hurtling velocity of jazz or New York graffiti history derives its energy from the collision of more than two traditions’ (R. Farris Thompson, ‘Activating Heaven: The Incantatory Art of Jean-Michel Basquiat’, in *Jean-Michel Basquiat*, exh. cat. Mary Boone-Michael Werner Gallery, New York, 1985, n.p). *Untitled (One Eyed Man or Xerox Face)* crackles with this syncretic force: it is a concentrated distillate of myriad voices, styles and ideas into one explosively powerful figure, who stands before us aflame with the glories of everything he has seen.

《無題》（1982）無疑是尚·米榭·巴斯奇亞藝術生涯的巔峰鉅作，在其最具代表性的宏偉巨製中脫穎而出。整幅木板高近兩米，巴斯奇亞在上面盡情噴塗拼貼，繪製了一位身材高大、奪人眼球的紅色人物形象，雙手以勝利的姿勢高舉空中，頭戴光輪或荆棘王冠。藍色、黃色和白色的光焰在背景上熊熊燃燒，畫面右側則留出一道黑色陰影。畫面充滿張力，層次豐富，動感十足。畫面有幾處，巴斯奇亞劃開厚厚的顏料，露出黑色的底漆。彎曲有致的黑色線條圍繞著人物的雙臂與光輪，黑白兩色的環狀油彩棒線條穿過紅色身體，彷彿在繪製整個骨骼和肌肉。正如這幅作品的標題所突出：巴斯奇亞將一張自己畫作的影印本貼上，以塑造人物的面部，並進一步塗上標記，例如在其獨眼周圍塗上白色。這樣的施樂拼貼畫法在巴斯奇亞早期的作品中甚為罕見，但在日後則頻繁出現，本件作品或許是在他整個運用了這一畫法的作品系列中為震撼人心的一幅。畫面右下方，巴斯奇亞將他著名的王冠符號與另一個獨眼組合，形成了一個巨大的白色符號象徵，強調了整幅作品的視覺效果。整幅作品以威嚴的王者之風矗立我們面前，完美展現了巴斯奇亞對色彩與形式出神入化的掌控。畫中人物帶著一抹神秘的微笑，露出又紅又綠的牙齒，咧嘴而笑。他仿佛正在視察自己的王國，成為那句古老諺語的化身「在盲人的國度裡，獨眼為王。」

1982年是巴斯奇亞人生的分水嶺。年僅21歲的他已然憑藉著自己獨特的魅力與超凡的天才揚名天下，他完成了從街頭塗鴉藝人向紐約藝壇最如日中天的成熟藝術家的華麗轉身。他從代理人妮娜·諾賽伊的地下室工作室搬出，在克羅斯比街151號一處寬敞的七層閣樓空間工作，在那裡，他的作品在材料豐富性和主題複雜性上都達到了全新高度。緊隨著他與諾賽伊在三月舉辦的大獲成功的首次個展，他在國際藝壇掀起了一場風靡全球的风暴，他的個展在洛杉磯、蘇黎世、羅馬和鹿特丹舉辦，隨後又受邀參加第七次卡塞爾文獻展，與一眾當代藝術大師相提並論，例如傑哈德·李希特、約瑟夫·博伊斯與塞·托姆布雷，而巴斯奇亞是其中最年輕的一位。回顧這一段激動人心的時光，巴斯奇亞回憶道「我有了一些錢，畫出了最好的畫」





Titian, Salvator Mundi, circa 1570, Hermitage Museum, Saint Petersburg, Russia
提香《救世主》約 1570 年作 俄羅斯 聖彼得堡 艾爾米塔什博物館

(尚·米榭·巴斯奇亞，引自 C. 麥克圭根，《新藝術新資本：一位美國藝術家的宣傳》，載於《紐約時報》，1985 年 2 月 10 日，頁 74。)而《無題》正是其中之一。

高舉雙手的獨眼人形象靈感來自於拳擊手大獲全勝後的標誌性姿勢，這也是巴斯奇亞許多最受稱譽的巨作中常常出現的圖像。拳擊場上的常勝將軍，例如默罕默德·阿裡和喬·路易士，加上爵士音樂家、棒球運動員和其他人物組成了巴斯奇亞心目中的黑人英雄聖殿。他們都是天賦異稟的奇才，在美國社會種族歧視的背景下依舊成為傑出人物。在畫作中，巴斯奇亞模糊了這些人與他自己的身份。經常用光輪或王冠裝飾他們，以突出其無上榮耀，與歷史上的聖人、救世主與君王相呼應。畫中人物張開雙臂，宛如翅膀，巴斯奇亞筆下的獨眼人竟與天使有所相似；背景上耀眼的色彩將他超凡脫俗的權力帶到全新的高度。與巴斯奇亞其他矗立的英雄形象不同的是，這位看似歡樂的人物亦有其脆弱之處。無論是商業的推波助瀾，或藝術家的心魔，或行業的冥頑不靈，巴斯奇亞知道他的許多偶像都因過於膨脹的名利而最終走向毀滅：他自己亦切身感受了這些壓力。高舉的雙臂或許是意氣風發，但也可能是祈求上天的仁慈。

巴斯奇亞孩提時經歷了一場車禍，住院期間他媽媽給了他一本《格雷解剖學》。這本書幫助巴斯奇亞理解自己身體的構造，並在日後成為其藝術的關鍵試金石。他筆下的許多人物都將骨骼、肌肉與神經系統顯露無遺，仿佛經過了 X 光照射。《無題》正體現了這樣一種視角。畫中人物緊張兮兮地咧嘴而笑，瘦骨嶙峋的身體仿佛經歷了剝皮抽筋的折磨，這一形象在冥冥之中暗示了藝術家最終殉道的潛在暗影。巴斯奇亞對內在世界的關注，實則可以被視為其透過宏觀外在世界的表象，對廣義圖像的興趣。人物面部的施樂拼貼與形似電視的盒子和光圈通過畫面其他部分遙相呼應：傳遞了如變魔術般多重螢幕的想法，代表著觀看（與看穿）的不同方式。人物在畫面中的構圖方式甚至與達·芬奇赫赫有名的維特魯威人有異曲同工之妙，在多重圓形與方形的組合中運用了黃金分割的人體構造形式。繁簡並茂，虛實相生，巴斯奇亞在尊神與瀆神間遊走，神秘莫測。既融合了自畫像的暗喻，又代表了現實的多重可能，這幅作品集中呈現了藝術家將多維感知萃取精煉——電影，音樂，書本，紐約街頭生活，藝術史，他自己的潛意識——熔鑄成一幅作品。那顆眼睛，作為靈魂的窗口，如漩渦般居於畫面正中。

'Basquiat has organized not only a diversity of materials into art, but also heterogeneous pictorial and linguistic elements, which are encyclopaedic in range but also deeply personal'

Demosthenes Davvetas

「巴斯奇亞不僅成功將各種各樣的材料融入藝術，而且讓五花八門的圖像與語言元素也融為一體，包羅萬象又意味深長。」

戴蒙蒂斯·達維塔斯

1981 年底，評論家雷內·裡卡德在《藝術論壇》發表了論文《容光煥發的孩子》。這是巴斯奇亞的創作首次在正式出版物中受到廣泛而深刻的檢視，如今看來，這篇富有傳奇色彩的論文研究了他早期的全部作品，「如果塞·托姆佈雷和讓·杜佈菲有一個孩子並任人收養，那就會是尚·米榭」，他寫道「托姆佈雷與巴斯奇亞如出一轍的優雅均可溯源至街頭塗鴉，而年輕杜佈菲的粗獷風格亦是如此」（雷內·裡卡德，《容光煥發的孩子》，《藝術論壇》，第四期，1981 年 12 月，頁 43）。兼具托姆佈雷抒情的自由與杜佈菲精妙的張力，《無題》迴蕩著原始主義的形象。巴斯奇亞在畫中，將畢加索支離破碎與多種層次的立體派畫法等量齊觀——巴斯奇亞極為推崇畢加索，並在這位歐洲大師身上驚喜地發現了自己對非洲藝術的獨特理解——而在這位抽象表現主義大師熱情洋溢的作品中，也常常運用到塗鴉的標誌性色彩。1980 年，傑弗裡·迪奇觀察到巴斯奇亞是「德·庫寧與地鐵塗鴉的尖鋒組合」（傑弗裡·迪奇，引自《尚·米榭·巴斯奇亞》，Tony Shafrazi 畫廊，紐約，1999 年，頁 324）。在此幅作品中，這種聯繫絕非流於表面那麼簡單。在巴斯奇亞對畫面結構牢牢的掌控中，施樂拼貼呼應了威廉·德·庫寧的代表作《女人》系列，在這一系列中，德·庫寧從香煙廣告上剪下人物嘴部貼到畫上，藝術的力量亦在畫面中央的女性身上集中爆發。《無題》同樣讓人聯想起羅伯特·勞森伯格，他將尋常可見的物品與絲網印刷元素結合，從街頭材料中創作詩歌。這些藝術家與巴斯奇亞不謀而合，都將流行文化的元素融入到自己的作品中，讓波普藝術與抽象表現主義都集合在一張充滿張力、栩栩如生的畫布上，抓住了紐約的城市能量的精髓。

儘管巴斯奇亞與藝術史上一眾大師均有呼應之處，他依舊憑藉著獨一無二的超凡力量留下了自己的記號，傳遞著自己的聲音。從看似胡亂的塗抹到人物形象的線條，巴斯奇亞的作品總是充滿著個人特色。1985 年，藝術史學家羅伯特·法裡斯·湯普森將巴斯奇亞視作後現代的象徵，代表著一種克裡奧爾人式的感知，在紐約這個文化熔爐與巴斯奇亞自己的背景二者結合後形成。「我認為我們正在見證一種預料之外的、全新的藝術發展時間形式，比傳統的西方古典式、或漸進式都發展得快得多」，他寫道，「爵士樂，或紐約塗鴉史來源於兩種以上傳統的激烈碰撞」。（羅伯特·法裡斯·湯普森，《啟動天堂：尚·米榭·巴斯奇亞的藝術魔咒》，《尚·米榭·巴斯奇亞》展覽圖錄，Mary Boone/Michael Werner 畫廊，紐約，1985 年，無頁碼）。《無題》正從這些融合力量中石破天驚地面世：它集中萃取了無數聲音、風格和想法，煉成這位所向無敵的人物，在無上的榮耀與四起的烽火中昂然矗立。

68 BANKSY 班克斯

(B. 1974)

Sale Ends Today

signed and dated 'Banksy 21 July 2006'
(on the overlap)
oil on canvas
213.4 x 426.7cm. (84 x 168 in.)
Painted in 2006

HK\$21,000,000-28,000,000

US\$2,700,000-3,600,000

PROVENANCE

Lazarides Limited, London

Private Collection

Anon. Sale, Sotheby's New York, 13 May 2009,
lot 314

Private Collection

Acquired from the above by the present owner

This work is accompanied by a certificate of
authenticity issued by Pest Control.

EXHIBITED

Los Angeles, USA, Hunter Street Warehouse,
Barely Legal, September 2006.

Sale Ends Today

油彩 畫布

2006年作

款識：Banksy 21 July 200 (畫布翻折處)

來源

倫敦 Lazarides Limited

私人收藏

紐約 蘇富比 2009年5月13日編號314

現藏者購自上述拍賣

此作品附Pest Control所開立之作品保證書

展覽

2006年9月 「勉強合法」美國 洛杉磯 亨特街倉庫



**SALE
ENDS
TODAY**





'Speak softly, but carry a big can of paint'

- Banksy

「說話可以輕言細語，但要帶一大桶顏料（當作自己的武器）。」

- 班克斯

Ever since he emerged as a maverick figure in the 1990s Bristol graffiti scene, the enigmatic artist known as Banksy has been a chronicler of his time. His works have engaged with some of the twenty-first century's most complex issues, offering daring moments of social observation, comedy and critique. He has painted on the West Bank barrier wall and on the streets of Gaza; his art has appeared at the Louvre, the Glastonbury Festival, London's Southbank and the Sunset Strip in Los Angeles. He has taken on giant corporations such as Disney and Tesco; he has reworked Leonardo, Monet and Van Gogh. His works have addressed everything from police brutality, knife crime and political tensions to climate change, consumerism and Brexit. Some—such as the girl hula-hooping with a bicycle wheel that appeared last year outside a beauty salon in Nottingham—have simply brought joy to local neighbourhoods. Underpinning his practice is a belief that art, when dispersed freely among society, has the power to change the world for the better.

Created in 2006, *Sale Ends Today* plays out Banksy's irreverent humour on epic scale. Across a vast white canvas more than four metres wide, he uses his trademark stencil technique to depict four kneeling women, who variously pray, collapse or throw up their hands in attitudes of lament. Wearing voluminous robes and veils, they would be at home as mourners in an Old Masterly portrayal of the deposition of Christ. Rather than the messiah, however, the object of the women's distress is a more secular icon: a large red sign with white block capitals reading 'SALE ENDS TODAY.' With this wry parody of art history's most storied subject matter, Banksy makes a biting comment on contemporary consumerism, which, he implies, rivals the zeal of religious devotion.

Banksy's incorporation of the 'sale' sign transposes to canvas the spirit of his public artworks, which often dialogue or intervene with existing features of the urban environment as a mode of cultural critique. In this sense, the work bears comparison with the Pop art of Andy Warhol, whose depictions of soup cans, Coca-Cola bottles and other American icons—themselves informed by the Catholic imagery of Warhol's upbringing—likewise recognised that modern society worshipped a new form of idol. Banksy's striking juxtaposition of the worshipful women and banal text also recalls aspects of the text-based Pop practice of artists such as Ed Ruscha and Barbara Kruger, who destabilise the language of advertising and mass-media by clashing it with sublime imagery or provocatively altering its words. *Sale Ends Today* is a similarly challenging statement, charged with the quick-thinking visual wit that Banksy honed on the streets of Bristol.

自上世紀九十年代在布里斯托爾地下塗鴉圈嶄露頭角以來，這位名叫 Banksy 的神秘藝術家一直是我們這個時代的記錄者。他的作品觸及到一些二十一世紀中最複雜的問題，創造出大膽直接的社會觀察、幽默藝術與批判思想。他在巴以邊境的西岸隔離牆（West Bank barrier wall）與加沙（Gaza）衝突地區的街道上作畫；他的作品也曾現身于巴黎盧浮宮（Louvre）、格拉斯頓伯裡音樂節（Glastonbury Festival）、倫敦泰晤士河南岸（Southbank）與洛杉磯日落大道（Sunset Strip）上。他的作品曾直接挑戰迪士尼和特易購等大型公司的威權；他也曾把達芬奇（Leonardo）、莫內（Monet）和梵古（Van Gogh）的大作拿來重新解構、詮釋。他的藝術創作涉及社會所有方面的不同問題，從警殘酷暴行、持刀傷人事件與政治緊張局勢到氣候變化、消費主義和英國脫歐等等都在他的視野中。而有些作品則更聚焦小處，直接地給當地居民帶來極富日常感的歡樂，例如去年他在諾丁漢一家美容院外創作的一位把自行車輪胎用作呼啦圈的小女孩。Banksy 創作的基礎是對藝術發自內心的信念，即當藝術能在社會上自由而無不受阻礙的傳播與流動時，它就有力量讓世界變得更好。

《Sale Ends Today》一作繪於2006年，用大尺幅詮釋出 Banksy 狂放不羈的幽默感。在超過四米寬的一塊巨大白色畫布上，他使用自己標誌性的鏤空噴繪技術描畫出四個跪著的女人，她們都以一副凝重神情或是閉眼祈禱、或是泣不成聲、或是高舉雙手。身著長袍、包裹著面紗，畫中的四位女性哪怕是出現在古典大師筆下刻畫基督禱告的畫作中也毫不違和。然而，她們跪拜的物件卻並非神聖的救世主，而是一個更世俗的標誌：一個豔紅色的標牌上用磚塊般顯眼的大寫字母寫著「Sale Ends Today」。Banksy 將「跪拜基督」這一藝術史上最豐富的主題進行了大膽的再詮釋，巧妙地轉化為他對當代消費主義的批判，暗示著人們對消費的熱衷近乎可與對宗教的虔誠相媲美。

Banksy 利用「特賣」標誌，把他在公共藝術作品中所反映出的特質轉移到畫布上，他的這類創作經常作為文化批評的一種模式與都市空間的現有問題進行對話或干預。從這個層面上說，該作品與安迪·沃霍爾（Andy Warhol）的波普藝術有相通之處，沃霍爾對速食湯罐、可口可樂瓶和其他美國標誌的一系列描繪同樣指出，現代社會已經開始崇拜一種新的標誌，而這些標誌往往都與他天主教的成長背景有關。Banksy 驚世駭俗地將虔誠信教的女性與平庸媚俗的文字並置，這一表現手法也使人想起了其他一些波普藝術家以文字為基礎的創作，例如埃德·魯沙（Ed Ruscha）與芭芭拉·克魯格（Barbara Kruger）等，他們往往與那些貌似神聖不可侵犯的圖像發生衝突，挑釁廣告與大眾傳媒中司空見慣的語言來破壞其穩定性。「Sale Ends Today」是一個類似的挑戰性聲明，Banksy 以他在布里斯托爾大街上磨練出的視覺敏感性與社會批判性來賦予這一尋常的標語不尋常的意義。

69 MADSAKI

(B. 1974)

Liberty Leading the People II (Inspired by Eugène Delacroix)

signed and dated 'madsaki 2018' (on the overlap)
acrylic and aerosol on canvas
260.5 x 325.2 cm. (102½ x 128 in.)
Painted in 2018

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

US\$130,000-260,000

PROVENANCE

Perrotin, Paris, France
Private collection, Asia

EXHIBITED

Paris, France, Perrotin, MADSAKI: French Fries with Mayo,
6 – 22 September 2018.

自由領導人民 (受歐仁·德拉克羅瓦啟發)

壓克力 噴漆 畫布
2018年作
款識：madsaki 2018 (畫背翻折處)

來源

法國 巴黎 貝浩登
亞洲 私人收藏

展覽

2018年9月6 – 22日 「MADSAKI: French Fries with Mayo」
法國 巴黎 貝浩登







Eugene Delacroix, *July 28. Liberty Leading the People (July 28, 1830)*, 1831. Louvre Museum, Paris, France.
 尤金·德拉克羅瓦《7月28日·自由引導人民(1830年7月28日)》1831年作 盧浮宮 法國 巴黎。

Defined by MADSAKI's signature torrents and drips of aerosol and paint, *Liberty Leading the People II* pays tribute to the eponymous 19th century masterpiece by French artist Eugène Delacroix on which it is based. The work is part of the artist's *Wannabe* series, in which MADSAKI set out to reinterpret familiar old master paintings using mediums more commonly associated with street art, and it was featured as the leading work of his debut Paris exhibition at Galerie Perrotin *French Fries with Mayo* in 2018. *Liberty Leading the People II* confronts viewers with its monumental scale, which is exactly the same size as the original work on which it is based, making this painting the second largest work by the artist's to ever be offered at auction.

In *Liberty Leading the People II*, MADSAKI blurs the boundaries between "high" and "low" art by utilizing aerosol paints and spray cans – media more commonly applied to street-art – while exploring a classical subject. Across the expansive canvas, every character, object, and element is directly borrowed from Delacroix's original. Yet when the viewer regards the work from a distance, the sense of familiarity recedes and viewers are confronted by a strong contemporary energy exuding from the scene. Delacroix's *Liberty Leading the People* was originally painted to commemorate the Paris Uprising of July 1830, where the central female figure is an allegorical depiction of Liberty who leads other fighters from different social classes. Yet, as MADSAKI transforms the determined expressions of these heroic figures, giving them dripping black smiles and hollow eyes, the dynamic is destabilized. The powerfully charged patriotism of the original is altered, rendered ambiguous, replaced by a contemporary appropriation that rebels against the conventional norms of fine art.

Speaking about the process that went into creating this work, MADSAKI stated "I went ahead and picked masterpieces by great artists found in French museums, including Gauguin, Monet, Manet, Delacroix, Ingres and so on. I can usually work rather quickly, but not always. [...] I can't just fake it! I've got to really dig into each composition and put a lot of layers of colors." (MADSAKI, *French Fries with Mayo* press release, Galerie Perrotin, 2018.) Using aerosol allows MADSAKI to update and reinterpret these masterpieces as works that are emblematic of his own era, while inhabiting the space occupied by the old masters. He does not paint meticulously, but marks the canvas with frenzied lines – an artistic approach influenced by one of his favourite artists, Cy Twombly. Both artists, despite working in different decades, employ unconventional mediums in their free-spirited, graffiti-like works, infusing them with a similar gestural, organic energy. "I first draw the rough sketch of a masterpiece with a marker, and then I recreate it with spray paint in one go. If only for an instant, I feel possessed by an artist from the past, which gives me the illusion of acquiring freedom from this world." (ibid.)

MADSAKI's artistic career took off after he first connected with fellow Japanese artist Takashi Murakami over Instagram in 2015, and he later joined Murakami's Kaikai Kiki Gallery in Tokyo. Over the past few years, the artist has continued to garner acclaim and success, with all top ten auction records for his work set within the past two years. Unafraid to comment on the institutions of art history, MADSAKI creates work inspired by the past yet defined by his own iconic visual language, symbolizing the shifts of the wider art world in the contemporary era.

“My signature with the drippy smiley eyes, it started out with the *Wannabe* series. Every time I spray the eyes and the mouth, it just drips. I found it interesting, so I kept it that way. People always ask me what it means. I’d rather have the viewers think about it. Is it crying? Is it smiling? It’s like a clown really. It’s ambivalent.”

MADSAKI

「我作品中標誌性的微笑水滴眼睛，始於 Wannabe 系列。每次我用噴漆畫眼睛和嘴巴時，總是會滴下來。我覺得頗有趣味，就一直這麼做了。總有人問我這樣畫的意義是什麼。我寧可觀眾自己去想。是哭嗎？是笑嗎？其實它像個小丑，悲喜交集。」

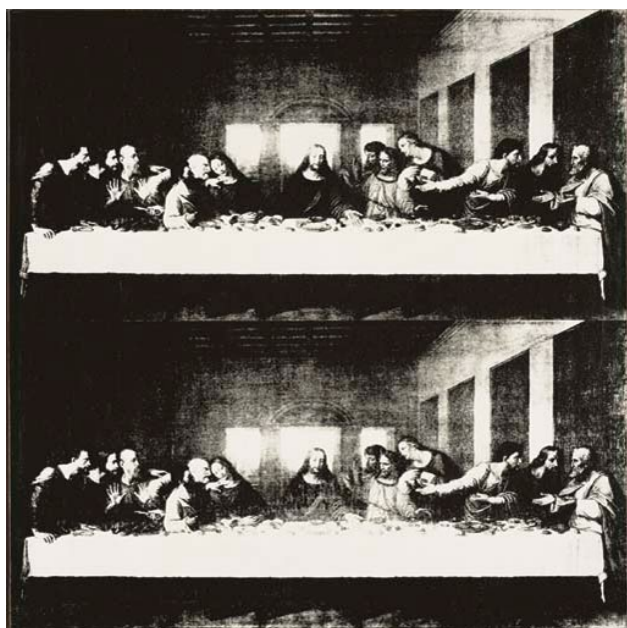
MADSAKI

《自由引導人民II》充滿了 MADSAKI 招牌式的粗獷噴漆與流淌墨漬，致敬了法國藝術家尤金·德拉克羅瓦於 19 世紀創作的同名傑作。這幅畫作屬於 MADSAKI 的 Wannabe 系列之一，該系列中，MADSAKI 意在使用街頭藝術的常見材料，來重新闡釋耳熟能詳的經典名作，而這幅作品正是 2018 年 MADSAKI 在巴黎舉辦首次個展——貝浩登畫廊的《French Fries With Mayo》時的領銜之作。《自由引導人民II》以其宏偉的尺幅直擊觀眾，而這巨大的尺寸正是其原作的大小，使其成為 MADSAKI 拍賣記錄中尺幅第二龐大的作品。

在《自由引導人民II》中，MADSAKI 模糊了所謂高雅藝術與低俗藝術的界限，他所用的噴漆正是街頭藝術中最常見的媒介，而畫作主題則是歷史經典。縱觀這巨幅畫布上，每一個人、物、元素均直接來自德拉克羅瓦的原作。然而當觀者相隔一段距離，遠遠欣賞此畫時，那種似曾相識的感覺卻又會漸漸消失，取而代之的是一種不可阻擋的現代能量，從畫中迸發。德拉克羅瓦的《自由引導人民II》最初是為紀念 1930 年 7 月的巴黎起義而繪製，畫面中央的女性象征自由，領導著不同社會階層的人們奮起抗爭。然而，MADSAKI 一舉轉變了這些歷史人物的既定形象，賦予了他們空洞的眼神與嘴角滴落的黑色墨漬，畫面瞬間充滿了不安而緊張的氛圍。畫面中原本強有力的愛國精神無處可尋，隨之而來則是一種與傳統藝術規範背道而馳的現代挪用，充滿模稜兩可的多義性。

談起這幅作品的創作過程，MADSAKI 說道：「我就是直接去挑選法國博物館裡那些大師的傑作，包括高更、莫奈、馬奈、德拉克羅瓦、英格里斯等等。一般來說我畫得很快，但有時候也不一定……我不能就重畫一幅了事！我必須真正深入研究畫上的每個組成部分，塗上很多很多層色彩。」（MADSAKI，*French Fries with Mayo* 展覽新聞稿，貝浩登畫廊，2018。）噴漆的使用讓 MADSAKI 將這些經典之作更新換代，重新解讀，使之成為屬於當下時代的經典，同時又在充斥著古典大師的藝術世界裡佔有一席之地。他的筆觸並非細緻入微，而是粗獷奔放，這種畫法正是受其最喜愛的藝術家之一，塞·湯伯利的影響。這兩位藝術家儘管相隔數十年，卻同樣運用了非傳統的媒介，為其自由奔放、塗鴉般的作品注入了異曲同工的標誌性充沛能量。「我先用馬克筆畫出這幅經典名作的大概輪廓，然後用噴漆一氣呵成，完成二次創作。哪怕只是短短一瞬間，我感到自己著魔於過去的藝術家，彷彿從當下的世界裡獲得自由的錯覺。」（出處同上）

MADSAKI 的藝術生涯始於 2015 年，他與日本同儕藝術家村上隆在 Instagram 的相識，隨後他便加入了村上隆位於東京的 Kaikai Kiki 畫廊。過去數年間，MADSAKI 聲名遠揚，不斷收穫成功，其前十高價的拍賣記錄全部在最近兩年刷新。MADSAKI 無懼挑戰藝術史上的學院派，既從過往經典中汲取靈感，又將自己代表性的視覺語言融入其中，這正代表了在現代語境下廣義藝術世界的轉型。



Andy Warhol, *Last Supper*, 1986, Christie's London, 8 February 2006, Lot 22, sold for GBP 2,696,000.

Artwork: © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

安迪·沃荷《最後晚餐》1986年作 倫敦 佳士得 2006年2月8日 編號22 成交價：2,696,000 英鎊

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION
煊赫私人收藏

70 MARTIN WONG 黃馬鼎

(1946-1999)

Vertigo

acrylic on canvas assemblage with found frame
canvas: 122.3 (H) x 86.9 x 5.2 cm. (48 1/8 x 34 1/4 x 2 in.)
upper embedded frame: 33 x 38 cm. (13 x 15 in.);
canvas: 20.5 x 25 cm. (8 1/8 x 9 7/8 in.)
lower wood frame: 14.8 x 11.6 cm. (5 7/8 x 4 5/8 in.)
Painted in 1988

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

US\$110,000-190,000

PROVENANCE

The artist
Exit Art, New York, USA
Private Collection, USA
P.P.O.W Gallery, New York, USA
Galerie Daniel Buchholz, Germany
Acquired from the above by the present owner

EXHIBITION

New York, USA, Exit Art, Martin Wong: New Paintings,
November - December 1988.
Venice, Italy, Punta della Dogana, Slip of the Tongue,
April - December 2015.

LITERATURE

Martin Wong, Jeanette Ingberman, and John Yau, Exit Art,
Martin Wong, exh. cat., New York, USA, 1988 (illustrated,
unpaged).

Vertigo

壓克力 畫布 舊畫框
1998年作

來源

藝術家
美國 紐約 Exit Art
美國 紐約 P.P.O.W 畫廊
德國 Buchholz 畫廊
現藏家直接購自上述畫廊

展覽

1988年11月- 12月 「黃馬鼎：新作品」美國 紐約 Exit Art
2015年4月-12月 「Slip of the Tongue」意大利 威尼斯
海關現代藝術館

出版

1988年《黃馬鼎》展覽圖錄 美國 紐約 Exit Art (圖版，
無頁碼)



71 KIM TSCHANG-YEUL 金昌烈

(1929-2021)

CSH I

signed and dated 'T. Kim 78' (lower right);
signed in Korean, signed, titled and dated
'CSH I 1978 Tschangyeul KIM' (on the
overlap)

oil on hemp cloth

182 x 227.5 cm. (71⁵/₈ x 89⁵/₈ in.)

Painted in 1978

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

US\$630,000-780,000

PROVENANCE

Private collection, Asia

CSH I

油彩 麻布

1978年作

款識：T. Kim 78 (右下)；CSH I 1978

Tschangyeul KIM 金昌烈 (畫布翻折處)

來源

亞洲 私人收藏





◊ 72 YAYOI KUSAMA 草間彌生

(B. 1929)

INFINITY-NETS (T.OWE)

signed, titled in English and Japanese and dated 'Yayoi Kusama 2006 INFINITY-NETS T.OWE' (on the reverse)
acrylic on canvas
162.6 x 162.6 cm. (64 x 64 in.)
Painted in 2006

HK\$9,000,000-14,000,000

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

PROVENANCE

Anthony Meier Fine Arts, San Francisco, USA
Acquired from the above by the present owner

This work is accompanied by the registration card issued by the artist's studio.

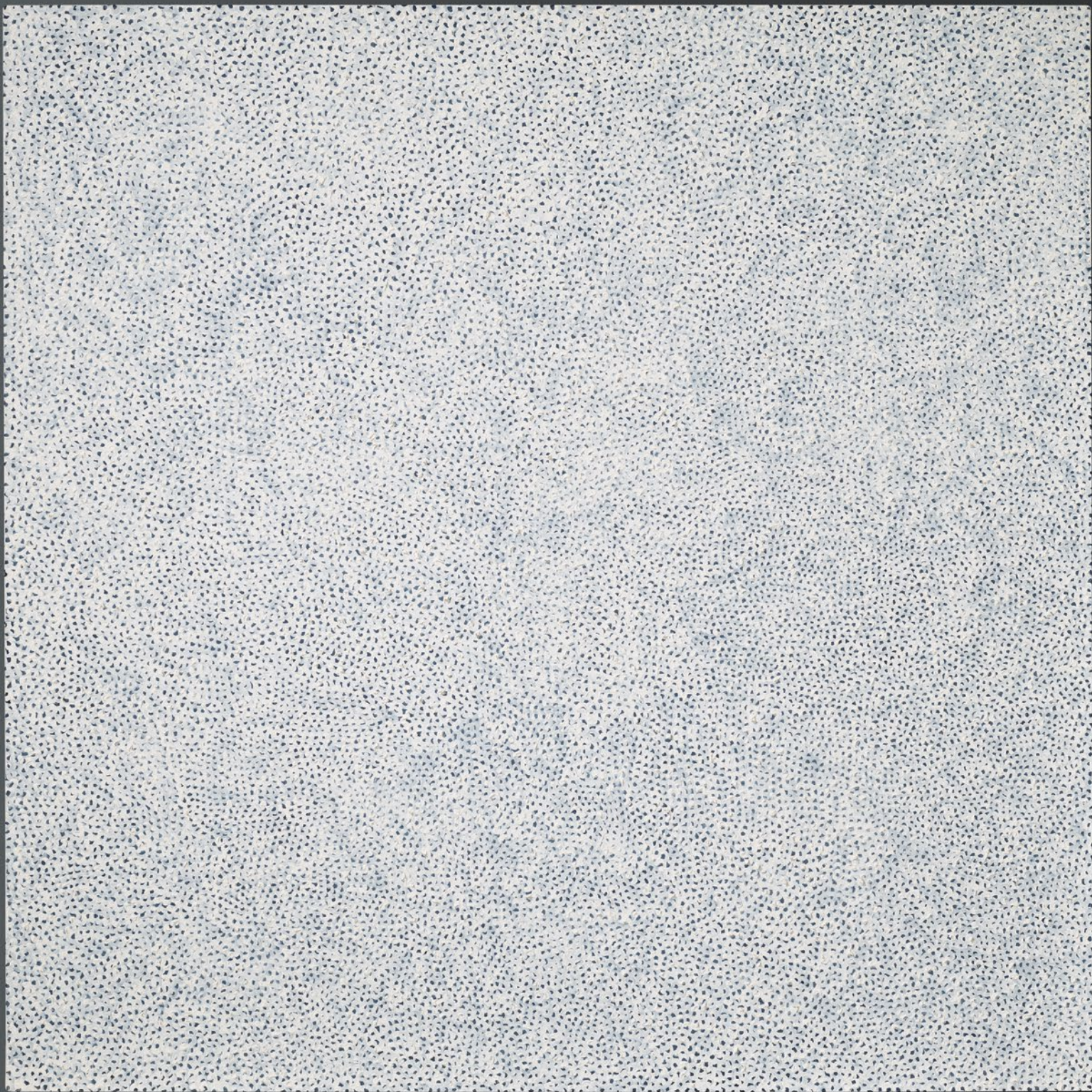
無限の網 (T.OWE)

壓克力 畫布
2006年作
款識: Yayoi Kusama 2006 INFINITY NETS
無限の網T.OWE (畫背)

來源

美國 舊金山 Anthony Meier Fine Arts
現藏者購自上述畫廊

此作品附有藝術家工作室所簽發之藝術品註冊卡



A VISUAL WORLD OF PURITY

As early as the Edo period, the colour white was considered the pinnacle of beauty. Geishas often painted their face, neck, and upper back with white powder. The shiromuku wedding garment that brides wear for Shinto weddings is a kimono that is white inside and out. It symbolises the bride's purity of mind and body, as the colour white is born out of purity. Yayoi Kusama was born in Japan almost 90 years ago. Even though her hometown gifted her with a rich cultural foundation, the new-found freedom after World War II served as a catalyst for her desire to extricate herself from abstract ideologies, leading to her move to the United States - the centre of the art world at the time. Because of language barriers and cultural differences, art was the sole channel through which Kusama could directly express herself. After Kusama arrived in the United States in 1957, she began painting her famed series Infinity Net.

WHITE AS THE ORIGINAL COLOUR

It is very likely that white was one of the first colours that Yayoi Kusama used to create her Infinity Nets, and may be regarded as the series' original hue. Amongst the myriad fascinating pieces in Kusama's oeuvre, Infinity Net is possibly the series that is most beloved by the public, held in high esteem in contemporary art history. Kusama executed Infinity Net paintings in many different colour combinations. Amongst all the variations, white Infinity Net paintings seem to have a personal significance to the artist. *INFINITY-NETS (T.OWE)* is a boundless realm woven with innumerable white half circles while a field of silver grey is visible in the background. The net of dots used in this series was inspired by visual hallucinations that Kusama experienced since she was a child. Not only does the picture dazzle the viewers' vision, it also embodies the artist's complicated emotions while she laboriously executed this painting. Yayoi Kusama primarily used a palette of black, white, and grey to create minimalistic Infinity Net paintings between 1950s and 1960s. The works that follow were mostly painted using various colours. Paintings in white were rarely seen in the next few decades. It was not until the turn of the millennium did viewers see the return of white Infinity Net paintings with silver grey background. It is as though the artist held the sacred purity of white in such reverence that she did not revisit Infinity Net paintings in white until half a century later.

THE CONCEPT OF INFINITY

What is infinity? How can infinity be expressed? This is possibly the most intriguing yet the most unfathomable concept that humankind has developed. Infinity encompasses the characteristics of being endless, boundless, and limitless. It is a number that continues eternally and increases ceaselessly. It is a journey that keeps on progressing. Ancient Romans used the symbol '8' to represent an extremely large number. English mathematician John Wallis first introduced the use of this symbol in mathematics to represent infinity in 1656. Chinese philosopher Zhuangzi mentioned the concept of infinity in his work *Tian Xia*, "If from a stick a foot long you every day take the half of it, even over many ages it will not be exhausted."

In the field of visual arts, Yayoi Kusama responds to the concept of infinity brilliantly with the paintbrush. She was able to transform infinity from an abstract concept into tangible objects through her paintings. These works address one of the greatest questions in human history. She declared in an interview, "The nets that I paint not only transcend me, they transcend the canvas. These nets continue to spread to the walls, and the ceiling. Ultimately, they cover the entire universe." As demonstrated in the work offered in this auction, every brushstroke commands the dots to spread in all directions. Although the dots are restricted by the physical size of the canvas, viewers can imagine that the sinuous white lines continue to spread organically towards an abstract space. As if to engulf everything around it, this

painting will not be stopped until the entire universe is one with the Infinity Net.

A SEMINAL FIGURE IN THE ART WORLD

Yayoi Kusama's contribution to the development of the post-war art scene cannot be overstated. The Infinity Net series participated in many emerging art movements at the time, and it ushered in Pop Art and Minimalism. Yayoi Kusama considered Andy Warhol a close friend, and she said in jest that Warhol's late-career output was inspired by her 1963 installation *One Thousand Boats Show*. When viewing the present painting, audiences are lured into its net by the repeated circular brushstrokes. This use of lines is reminiscent of Post-Impressionist master Van Gogh's brushwork. If we were to adjust his work into a monochrome palette, it would become apparent that although seemingly different, Kusama's net strangely resembles Van Gogh's. This treatment compels the viewers to resonate with the artists' tumultuous emotions. The reduced palette of this particular Infinity Net painting is akin to Robert Ryman's minimalist work. Ryman was experimenting with the many possibilities of the painting medium expressed on textured surfaces, while Kusama was discovering her desire to express herself despite engaging in "self-obliteration" — the former is relatively rational, while the latter is much more emotional. Although Kusama is often associated with many important avant-garde artists, she has never declared her allegiance to any particular art movement. She only declares her style as 'Kusama Art'.

When Kusama debuted Infinity Net at her first solo exhibition in 1959 at Brata Gallery, minimalist pioneer Donald Judd recognised the significance of these work. He became the first collector of Kusama's works from this exhibition. Her touring retrospective exhibition *Yayoi Kusama: Infinite Obsessions* was the most visited exhibition in the world in 2015. Whenever museums show her Infinity Mirrors installation work, it always attracts millions of visitors.

Amongst the many fantastically coloured works that Kusama made over the course of her prolific creative career, white Infinity Nets can be considered the most archetypal work, representing the very core of her artistic practice. This also explains why the highest auction record to date is a white Infinity Net painted in 1960. The painting offered in this auction can be considered a continuation of this early piece. It is Kusama's reinterpretation of her own groundbreaking work, which also encapsulates the original vision of this piece. When asked about her outlook on life, Kusama said, "My life is only a single dot that is lost amongst thousands of other dots". To Kusama, every dot is a life unto itself. Even though each individual is as tiny as a grain of sand in this massive universe, each dot and each line is unique and irreplaceable.



Henri Michaux, *Untitled (ink drawing)*, 1960.
亨利·米修《無題》1960年作

純淨的視覺世界

日本早於江戶時代，白就被認為是美的最高境界，藝妓亦會以白色粉末塗滿臉部、頸背。明治以後，神道婚禮儀式中的新娘服「白無垢」則是表裏完全純白色的和服。這意味著新娘從精神到身體都歸於「空白」，而白色包含從「空白」出發的意思。日本正是快將 90 歲的草間彌生的出生地，給予她深厚的文化根據，戰後世界各地瀰漫著的自由氣氛，則催化她對擺脫陳舊思想的渴求，決心前往美國這個世界藝術中心。語言不通加上迥異的文化背景，藝術就是唯一傳達真實自我最直接的方法。1957 年，草間彌生抵達美國後，她隨即便開始創作著名的「無限之網」系列。

始源之色 白首之心

白色絕大可能是草間彌生最早使用在無限網的顏色之一，可謂「無限之網」的始源色。在藝術家精彩的創作當中，「無限之網」可謂她最膾炙人口的系列，更在這個時代的藝術史佔據重要席位。她曾用多種不同顏色配搭創作無限網，而在芸芸的配色中，白色的無限網似乎對她別具非凡的意義。《無限の網 (TWQPA)》(拍品編號 30) 由無數個純白半圓筆觸編織而成無垠之界，下方的銀灰色空境若隱浮現。網點的創作靈感源於自小困擾著她的幻覺問題，畫面不但令觀者眼迷目眩，並包含藝術家密集勞動的複雜情緒。然而，草間彌主要在 1950 至 1960 年代有使用黑、白、灰組合創作極簡形式的無限網，其後作品多以彩色呈現，接著數十年亦甚少用白色繪畫整幅無限網。直至踏入千禧年，銀灰背景上的白網羅重現在觀者眼前，恍如隔世。藝術家彷彿對純淨神聖的白色充滿一種敬重之心，相隔近半個世紀後才重回白色網羅裡去。

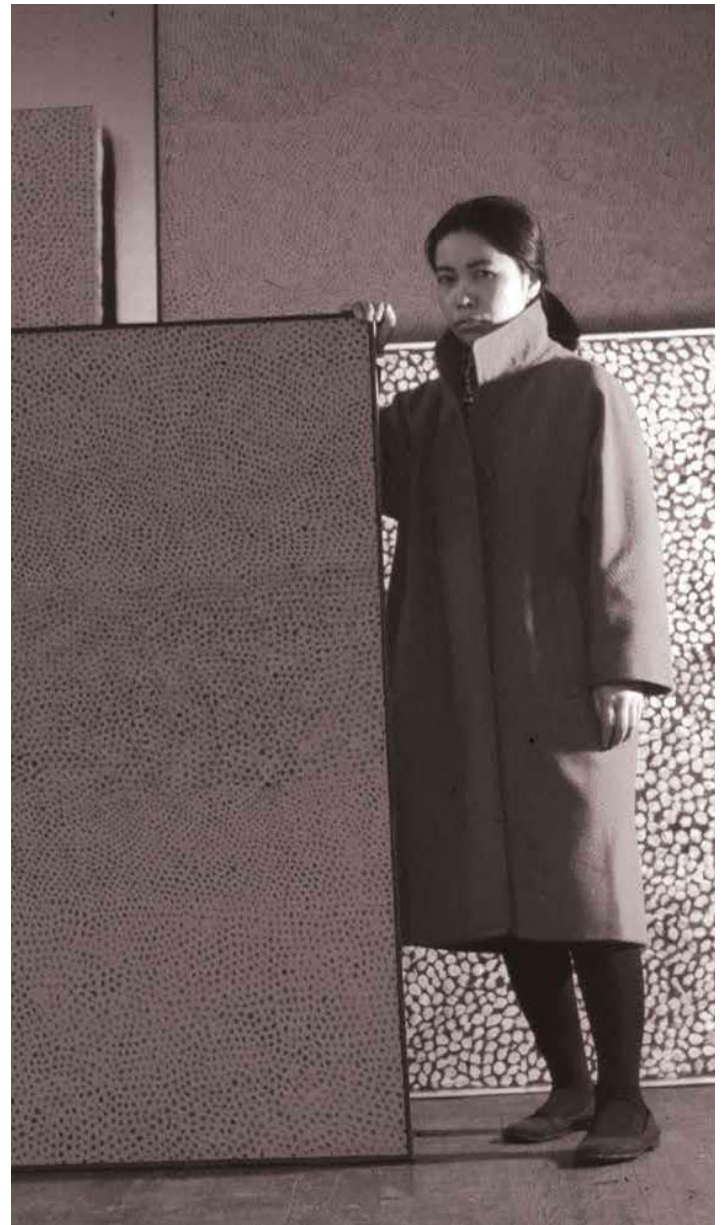
無限的概念

何謂「無限」？怎樣可以表達「無限」？這個可能是人類發展出來最令人著迷又最令人難以理解的概念。「無限」含有無止境、無限界、沒有極限等特質，是一種永續的數值、不斷擴大、前進的歷程。古羅馬人採用「∞」此符號表示很大的數目，英國數學家約翰·沃利斯 (John Wallis) 於 1656 年首先在數學文獻中使用這符號代表無限。中國先哲莊子早在《莊子·天下》亦提及到無限的概念，曰：「一尺之棰，日取其半，萬世不竭。」。

在視覺藝術的層面上，草間彌生的無限網創作則巧妙地用畫筆為此解答。她甚至將無限從觀念上的抽象形態，轉化為實在可觸的繪畫，回應人類的一大問題。她接受電台訪問時直言：「我筆下的網不僅超越自己，更超越畫布本身。這些網一直延伸至牆壁、天花，最終覆蓋整個宇宙。」拍品中一筆一劃的網點，向四方八面擴散，網點雖受畫布的物理空間所限，然而觀者卻可以想像一圈一圈的白線織像有機體般可繼續向抽象空間延伸，仿似要徹底網羅周遭的一切，直到世間森羅萬象最後都與這張網合而為一。

舉足輕重的藝術地位

在草間整個藝術生涯裡，她對於戰後藝術發展實在功不可沒，「無限之網」系列參與了當時數個興起的繪畫運動，預示波普藝術、極簡主義的發展。草間彌生視安迪·沃荷 (Andy Warhol) 為好友，並笑言沃荷往後的創作概念實取自她於 1963 年裝置作品《千舟連翹》。在欣賞本拍品時，觀者容易沉醉在一圈圈的白網羅之中，這種扭曲的線條亦可以追溯到後印象派大師梵高的筆觸。若將梵高作品調較至黑白單色，可見其迥異的線條跟草間的網羅有異曲同工之妙，將觀者帶進藝術家激盪的情緒節奏。此幅配色簡約的無限網更令人聯想起羅伯特·萊曼 (Robert Ryman) 的極簡主義作品，萊曼所探究的顏料在各種不同材質表面上的可能性，而草間則在「自我消融」的同時流露對表現自我感受的渴求：前者是相較理性的，而後者是相當感性的。然而，儘管草間與多名重要前衛藝術家有所聯繫，但她卻從未對外聲稱從屬於任何一項藝術運動，而是稱自己的風格為「草間藝術」。



Kusama with her net paintings in her studio, New York, ca.1961
Artwork and Photo: © YAYOI KUSAMA
草間彌生和無限之網於藝術家工作室，約 1961 年

1959 年草間在紐約布拉塔畫廊首次展出她的「無限之網」時，極簡主義先驅唐納德·賈德 (Donald Judd) 早有先見眼光賞識她的作品，並成為展覽中購入她的作品的第一人。草間的回顧巡展「草間彌生：無限痴迷」是 2015 年全球入場人次最高的展覽。每逢美術館展出她的「無限鏡屋」作品，便往往吸引到數以百萬計的入場人次。

在草間精彩豐富的創作當中，白色無限網可謂她藝術生涯最核心的始源創作，這亦說明為何在現今拍賣紀錄成交價最高的作品，正是一幅作於 1960 年的白色無限之網。是次拍品可視為此幅早期創作的延伸，是草間回溯其經典之作的重新詮釋，亦是她創作初衷。當她談及其人生觀時，藝術家自言：「我的生命只是迷失在數千圓點中的一點。」。對草間而言，圓點或網點就如一個個小生命。每個網點亦如你、我，在整個浩瀚宇宙中儘管只是恆河細沙，但每一點一線也是獨一無二、無可取替。

73 RICHARD LIN 林壽宇
(LIN SHOW-YU, 1933-2011)

Painting Relief 1964

aluminium, oil and perspex on canvas
117 x 117 cm. (46 x 46 in.)
Executed in 1964

HK\$2,000,000-3,000,000
US\$260,000-390,000

PROVENANCE

Collection of the Artist, UK
Marlborough Gallery, London, UK
Private collection, Asia

This work will be included in the forthcoming catalogue raisonné currently being prepared by The Estate of Richard Lin Show Yu.

EXHIBITED

Kassel, Germany, Museum Fridericianum, Orangerie, Alte Galerie, Staatliche Werkkunstschule, Documenta III Kassel 64, June – October 1964.

Ithaca, USA, Herbert F. Johnson Museum of Art, Cornell University, The CCA Biennial (The Cornell Council for the Arts Biennial), August - December 2018.

LITERATURE

M. DuMont Schauberg, Documenta III Kassel 64. Malerei und Skulptur, Cologne, Germany, 1964, (illustrated, plate 1, p. 366).

Kaohsiung Museum of Fine Arts, One is Everything – Homage to the Master: 50 Years of Work by Richard Lin, exh.cat., Kaohsiung, Taiwan, 2010 (illustrated, p. 288).

繪畫浮雕 1964 年

鋁 油彩 樹脂玻璃 畫布
1964年作

來源

英國 藝術家收藏
英國 倫敦 瑪勃洛畫廊
亞洲 私人收藏

此作品將收錄於林壽宇藝術資產正籌備編纂的
《林壽宇作品編年集》

展覽

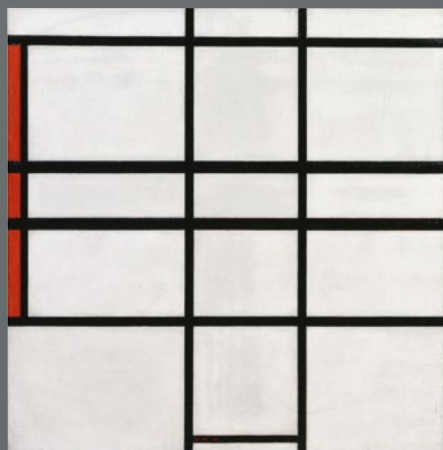
1964年6月 – 10月「1964年第三屆卡塞爾文獻展」
德國 卡塞爾 弗利德利希安農博物館 Alte Galerie,
Staatliche Werkkunstschule

2018年8月 – 12月「康乃爾大學藝術雙年展」
美國 伊薩卡 康乃爾大學強生美術館

出版

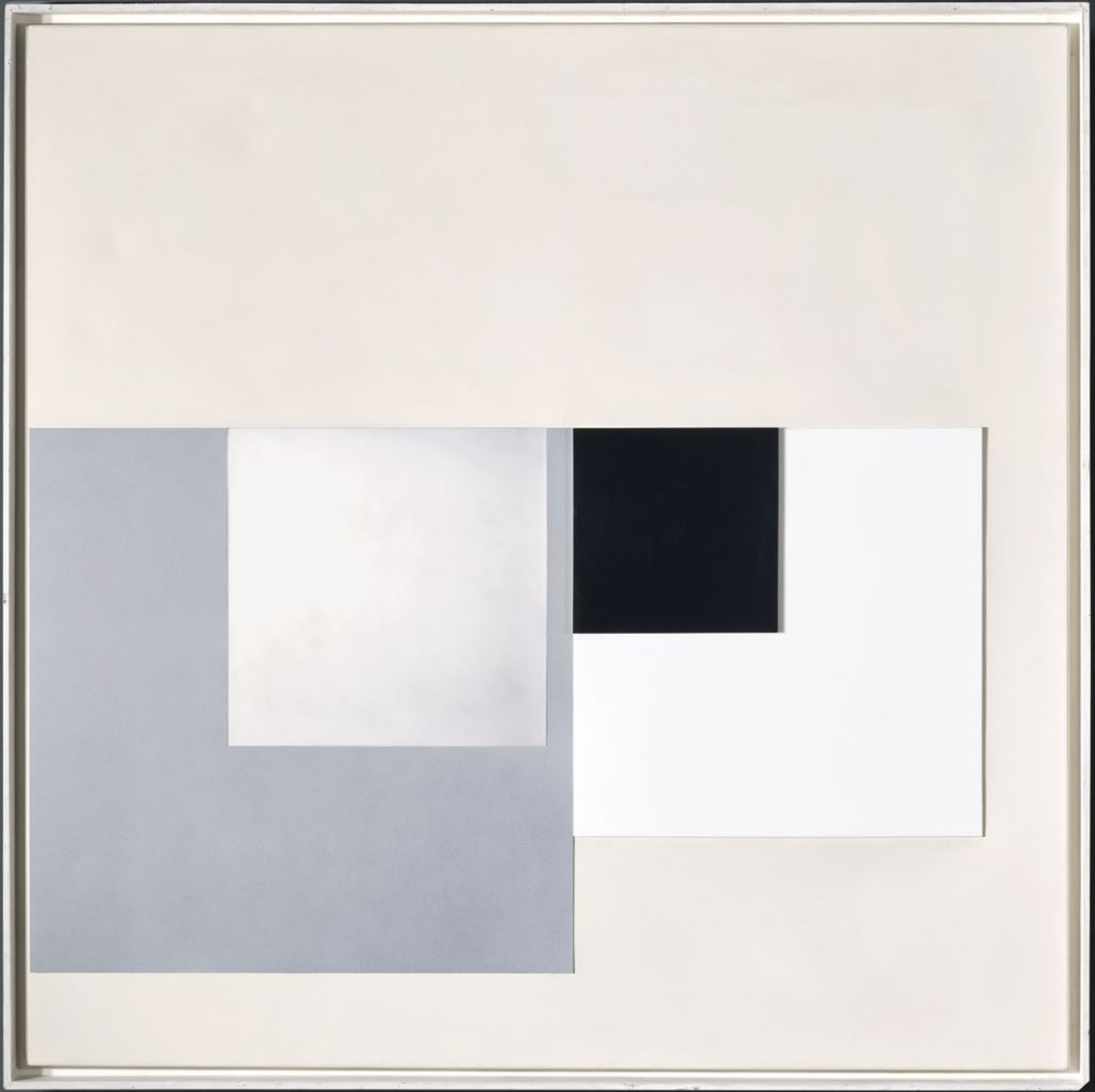
1964年《1964年第三屆卡塞爾文獻展：繪畫與雕塑》
德國 科隆 M. DuMont Schauberg (圖版，第1圖，
第366頁)

2010年《向大師致敬系列 一即一切：林壽宇50年創作
展》台灣 高雄 高雄市立美術館 (圖版，第288頁)



Piet Mondrian, *Composition with White and Red*, 1936, Collection of Philadelphia Museum of Art, Philadelphia, USA.

皮特·蒙德里安《白、紅的組合》1936年作 美國 費城 費城藝術博物館藏





Walter Gropius, *The Bauhaus Academy*, 1919, Weimar, Germany.
沃爾特·格羅皮烏斯《包豪斯學院》1919年建成 德國威瑪

A masterpiece from Richard Lin's mature period, *Painting Relief 1964* encompasses Lin's world of aesthetics in an abundance of lights and dimensions on canvas, with textures of oil paint, aluminium block, acrylic glass, etc. This is a classic masterpiece of an artist at his peak. *Painting Relief 1964* was presented by Lin in the 1964 Documenta 3 in Kassel, Germany and was archived to the catalogue, and was later exhibited in Herbert F. Johnson Museum of Art, Cornell University as part of the Cornell Triennial in 2018.

The late 50s marked the upcoming rising trajectory of Lin's artistic creation. ICA held a solo exhibition for Lin in 1958. Only one year later, in 1959, he was offered another solo exhibition in Gimpel Fils gallery. Lin had since gained recognition in the West and started to shine as a fledgling artist. His artworks were seen in multiple international exhibitions during 1962-64, proving that he was undoubtedly one of the most rapidly growing Avant-Garde artists in the UK. His wide acknowledgement in mainstream art world of the post-war UK and Europe came naturally afterwards. Being the first Chinese artist in history to have been admitted in the Documenta 3 in Kassel, Germany, Lin's participation in this prestigious exhibition of contemporary art was of particular significance. *Painting Relief 1964* was presented by Lin in the exhibition.

Documenta in Kassel is among the most renowned international art exhibitions. It was founded in the post-war idealistic 1955 with the good will to clear away the shadow of World War II in Germany. Kassel was chosen as the city to hold the exhibition for having suffered severely during the war. The Documenta aimed at reconstructing the much-suppressed development of arts and cultures under the Nazi regime, while further facilitating the recovery of global cultures and civilisations. The 1964 Documenta 3 was curated by Arnold Bode in collaboration with Werner Haftmann in exploration of new artists and artistic trends. Various remarkable artists, including Francis Bacon, Jean Dubuffet, and Piet Mondrian, participated in the exhibition which attracted more than 200,000 visitors. In the "Painting and Sculpture in Space" section, Bode invited Avant-Garde artists including Sam Francis, Ernst Wilhelm Nay, and Richard Lin to demonstrate in their works how "...we are striving to create spaces and spatial relationships in which paintings and sculptures can express themselves to the fullest, in which their colors and forms, their moods and radiance, can be intensified and flow outward."

In *Painting Relief 1964*, Lin embedded geometric structures where the acrylic glass and aluminium block were arranged on the white canvas in meticulously calculated angles. Lin broke through the two-dimensional canvas with an aluminium block layered on top of the large section of grey on the left. Complemented by the distinctness

of black and white on the right, the painting further constructed a third dimension. Bearing resemblance to Piet Mondrian's geometric abstraction in composition, Lin's artworks are likewise the result of intricate calculation and clean strokes. The ultimate precision in scaling and composition reflects the artist's poised rationality balanced with his artistic characters.

An architect by training, Lin's architectural mindset is immediately identifiable in the unique structuring of his paintings. By employing the textures of aluminium block, acrylic glass, and oil paint, Lin enriched canvases with the experience of reliefs by constructing a labyrinthine multi-dimensional space, identified as "painting relief" by artists. Lin's signature painting reliefs give a flair of the industrial characteristics of the 60s, which find parallel in the iconic industrial structures seen in Bauhaus architectures. As Lin once noted himself, "Every piece of my paintings is an architecture and a construction of its own, while also fused with visual and philosophical expressions." The minimal composition with black and white erects a three-dimensional cubic space. In Taiwanese modernist poet and critic Lomen's eyes, "Lin creates like an architect in pure and minimal spaces, his artworks connote the Eastern perception of nature with the three-dimensional functionalities of precision, decomposition, and iteration."

Painting Relief 1964 refines uses of the basic colours of black, white and grey. The purity of colours well accentuates the beauty of geometric structuring. A silver aluminium block is ingeniously positioned on the large section of grey oil paint on the left. The two different shades of grey constitute the main space of the painting, which are contrasted by the striking distinctness of white oil paint on the right with a block of black acrylic glass atop. The equilibrium in composition stages a juxtaposition of maximalism and minimalism at its best. The white, grey and black are naturally scaled, as delicate as in Muqi's Six Persimmons where the different thicknesses of ink delineate a multi-dimensional space.

The concept of "being" is conveyed by Suprematist and Constructivist master Kazimir Malevich in his Black Square. With zero symbolism, the square in the frame appears to be void. Yet the emptiness itself intensifies the fullness of the square. The reflective black square at the centre of the canvas in Lin's *Painting Relief 1964* is the artist's representation of "eclipse". The black among the massiveness of white is at the same time "empty" yet strikingly "full", an expression of Lin's version of absolutism aesthetics embodied in minimalistic abstraction of "nothingness", a significant concept in Taoism philosophy. With its enchanting spaces and colours, *Painting Relief 1964* is unequivocally a masterpiece at the pinnacle of Lin's unflinching pursuit of minimalism in art.

林壽宇成熟時期之巨作《繪畫浮雕 1964 年》以油彩、鋁板和有機玻璃等不同的材質，在畫布上構造出一個充滿光感及空間的美學世界，屬藝術家成就的經典登峰之作。此作品亦是林壽宇在 1964 年參展第三屆德國卡塞爾文獻展，並刊登於本次展覽的圖錄。隨後也展出於 2018 年美國康奈爾大學詹森藝術博物館 康奈爾大學三年展等。

自 50 年代末起，林壽宇進入其藝術事業高峰創作期。1958 年，ICA 當代藝術館為其舉辦了一場個展，以及 1959 年在金貝爾·斐斯畫廊的個展，開始讓這位來年輕的藝術家在西方藝術界嶄露鋒芒。林壽宇在 62-64 年間參加了各項國際大展，勢不可擋地成為英國新銳藝術家之一，備受英國和歐洲戰後主流藝術圈的認可。其中最為重要的是在 1964 年受邀參展「第三屆德國卡塞爾文獻展」，這是第一位華裔藝術家參與這場舉足輕重的當代藝術盛會。《繪畫浮雕 1964 年》便是當年參展作品。

「卡塞爾文獻展」乃世界上最著名的藝術展之一，創立於充滿戰後理想主義氛圍的 1955 年，德國為掃除二戰陰影，故在備受戰爭陰霾的卡塞爾城舉辦展覽，旨在重建在納粹統治期間被壓抑發展的文化藝術，並帶動全球文化與文明復蘇。1964 年第三屆展，由阿爾諾德·博多 (Arnold Bode) 與維爾納·哈夫特曼 (Werner Haftmann) 共同策展，以探索戰後新的藝術家及藝術潮流為主題。參展藝術家包括法蘭西斯·培根 (Francis Bacon)、尚·杜布菲 (Jean Dubuffet)、皮耶·蒙德里安 (Piet Mondrian) 等諸多重要藝術家，期間吸引超過 20 萬的參觀者。在「繪圖與雕塑的時空」單元中，策展人阿爾諾德·博多希望來展示那些「怎麼利用空間與時間的關係讓繪圖和雕塑可以充分的表達自己的顏色和形式，以及它們的形態亦可以光輝，亦可以是向外流動的作品。」邀請了山姆·法蘭西斯 (Sam Francis)、恩斯特·威廉·奈 (Ernst Wilhelm Nay)、林壽宇等先鋒藝術家們。

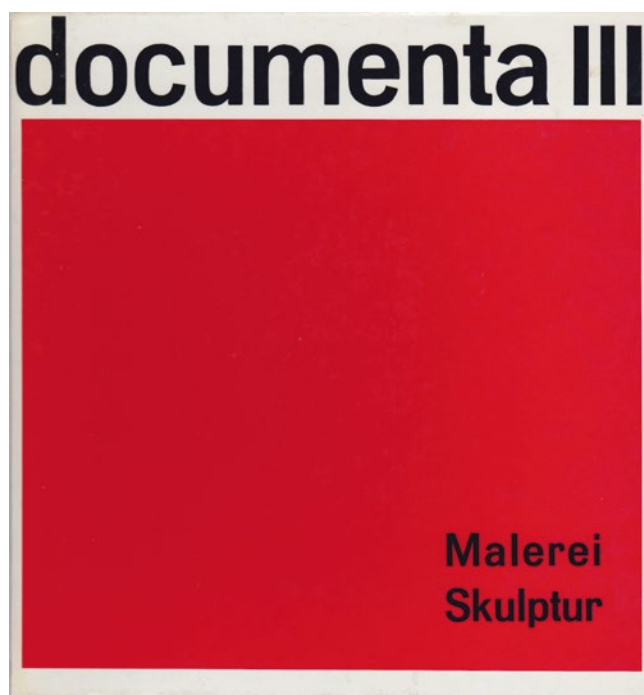
在本副《繪畫浮雕 1964 年》中，林壽宇將幾何形狀融入浮雕中，以精確計算的角度將壓克力及鋁片安置於白色畫布上。左邊由大塊灰色鋪陳，再有鋁片鋪在其上，往上突破空間限制，與右側黑與白的實在顏色呼應，構造第三空間。

如同起蒙德里安 (Piet Mondrian) 的幾何抽象構圖，林壽宇作品同樣是以通過精準計算出的構圖，以及純淨線條的筆觸，呈現畫面完美的比例，彰顯著其內敘理性的藝術個性。

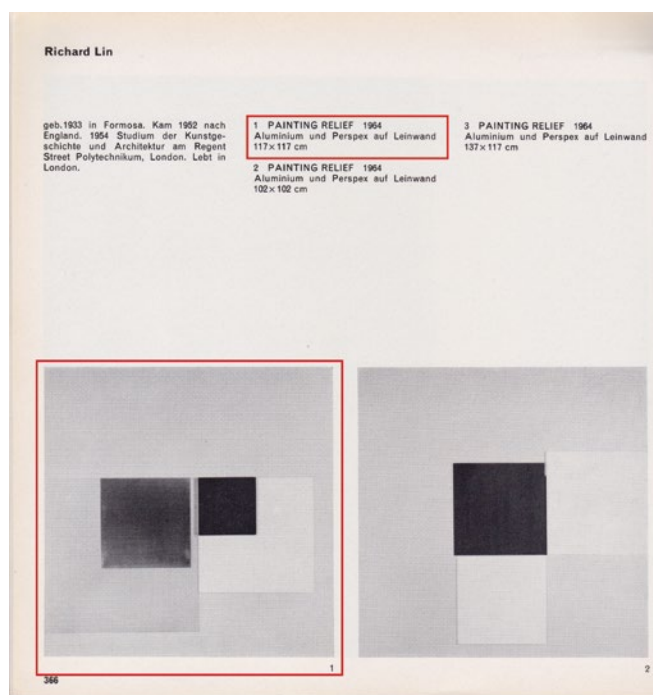
另一方面，作為建築背景出生的林壽宇，從其畫作的結構性更能看出建築的思維模式影響，引發他在平面上進行的空間概念的探討。他用鋁板、有機玻璃、油彩多種不同屬性的材質，在畫布構建出如浮雕感的微妙多維度的空間層次，被藝術家稱為「繪畫浮雕」，反應了 60 年代的工業感和時代感，如同包豪斯建築風格來體現工業結構感。林壽宇自己曾言，「我的作品，都是一個建構、一個架構，都是視覺性的、哲學性的表達。」此黑與白簡單構造的單色調構圖，卻可組合成三維立方空間。正如臺灣知名詩人暨評論家羅門所言：「林壽宇的創作像是純淨空間的建築師，以精確、分解與迭現等立體組合機能東方的自然觀。」

本副作品色彩基調僅為黑、白、灰組成，透過純粹色彩與幾何結構相呼應，左方巧妙地選用大色塊的灰色油彩，以及上方呈銀灰色的鋁板，以兩種不同色調的灰色，佔據畫面的主要部位。而極端的白色油彩及上方黑色的有機玻璃板，在右方穩坐。此和諧的構圖令畫面簡潔而飽滿，從白、灰到黑剛好渲染出層次，一如牧溪的《六柿圖》，透過墨色的深淺來構造出立體空間。

至上主義及構成主義藝術家濟米爾·馬列維奇 (Kazimir Malevich) 在《黑方塊》表述「存在」的觀念，畫面中所呈現的方形，看似空無一物，但也是它的充實之處，並不具有象徵意義。林壽宇《繪畫浮雕 1964 年》畫布中央那具反射性的黑色方形，是藝術家對「蝕」概念的呈現：畫布上大片的白色之上的黑色也在「無」中強烈的「有」，同樣是藝術家立足於絕對主義美學，並以極簡抽象演繹道家思想中的虛與無的概念。《繪畫浮雕 1964 年》一作中彰顯空間與色彩的美感，實乃林壽宇堅定追求簡潔的巔峰之作。



M. DuMont Schauberg, Documenta III Kassel '64. Malerei und Skulptur, German 1964, (Cover) 1964 德國卡塞爾《第三屆卡塞爾文獻展》圖錄封面



M. DuMont Schauberg, Documenta III Kassel '64. Malerei und Skulptur, German 1964, (illustrated, p. 366, no. 1) 1964 德國卡塞爾《第三屆卡塞爾文獻展》圖錄內頁

74 MARY CORSE 瑪麗·科西

(B. 1945)

Untitled (Blue Double Arch)

signed and dated 'Mary Corse 1998' (on the reverse)
glass microspheres in acrylic on canvas
137.2 x 167.6 cm. (54 x 66 in.)
Painted in 1998

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

US\$160,000-280,000

PROVENANCE

The artist

Private collection

無題（藍色雙拱）

玻璃微粒 壓克力 畫布

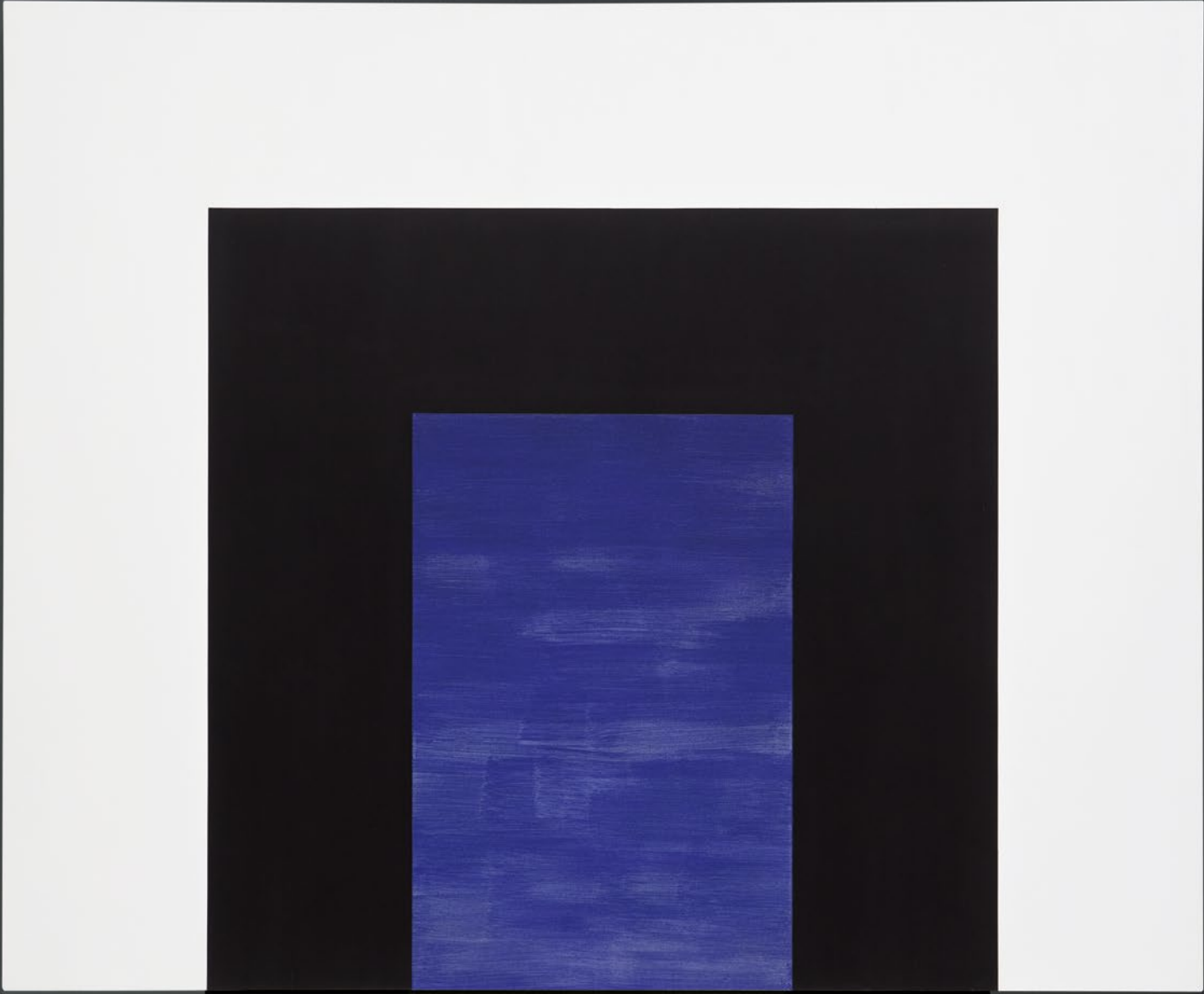
1998年作

款識：Mary Corse 1998 (畫背)

來源

藝術家

私人收藏



Untitled (Blue Double Arch) is not simply a painting, it is a performance of light. At nearly human-scale, Mary Corse envelops viewers within a double arch of matte white and black before opening a shimmering blue portal that alternatively recedes and protrudes. Over blue acrylic paint, Corse applies glass microspheres to absorb, bend, and refract ambient light. As viewers move around the work, the spectrum of blue is revealed as the miniscule glass particles glow, darken, and glint in turn. Corse creates an active dialogue between viewer, painting, and light. The artwork depends on this three-way exchange to be fully realised. As a result, it is everchanging; no two viewings are ever the same. As Corse states, "The art is not on the wall, it's in the viewer's perception."

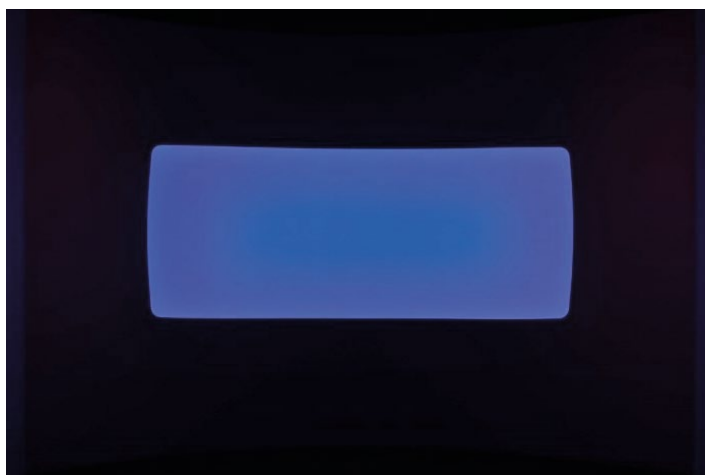
Influenced by her study of physics, in particular the phenomenological concepts of perception, Corse is interested in translating the experience of light into the two-dimensions of painting. Her practice exists within a long legacy of painters from Johannes Vermeer to Claude Monet who sought to capture the impression of light through paint. However, for Corse, as with her artist peers in California, starting from the 1960's the goal is to harness light as a medium in and of itself. Parallels between her work and that of James Turrell and Robert Irwin are evident in their shared manipulation of light and space that challenges viewers to engage with artworks in radically new ways. Corse believed that light could be both a subject and material of art and approached the question of light through painting. A work such as *Untitled (Blue Double Arch)* is an important and rare example from the late 1990's.

Compositionally, Corse's practice is aligned with the abstract art movements of the 20th century: hard-edge painting, minimalism, Abstract Expressionism, while remaining entirely her own. When considered in dialogue with monochrome works such as Ad Reinhardt's Black Paintings or Robert Ryman's White Paintings, which both necessitate prolonged and close looking, Corse's own understanding of abstraction appears firmly rooted in the tenets of Abstract Expressionism. Corse's negotiation of line and form in her early Grid works (1960s) are also linked to Agnes Martin's grid drawings. Synchronicities can be also found with artists such as Piet Mondrian, whose work was fundamental to the growth of abstraction in the US. Moreover, his use of primary colors is closely linked to Corse's own visual language, particularly in the Arch paintings which saw her reintroduce color (red, blue, and yellow) for the first time since the 1960s.

Corse began incorporating microspheres in her work in 1968 after she noticed the reflective paint used along the Pacific Coast Highway to illuminate the road at night. In combination with her gestural, textured application of paint, this material exaggerates the marks of the artist's hand, recording her process of making. In her earlier bodies of work, Grids (1960s) and Field (1990s), Corse found innovative ways to control the refraction of light to create compositions made up entirely of glass microspheres. The Arch series represents a significant compositional development as Corse included bands of smooth, unmodulated paint to contrast the microsphere fields they surround and explore negative and positive space while remaining radically abstract. This interplay of flat and textured paint continues to be a theme in Corse's ongoing Innerband painting series.

The reintroduction of color, which Corse hadn't used since the 1960s, in the Arch paintings adds an important layer to this work. Corse leaves the interpretation of the glimmering blue to the viewer – one person might see the deep blue of the ocean, another the shimmer of sky at dawn, or yet another viewer could see a mystical expanse that is entirely divorced from the natural world. For Corse, there is no distinction between abstraction and the world around us, she states, 'It's not that the painting relates to nature, but it is nature.' In this way, Corse's paintings can be seen as meditations on the internal as she radically challenges the notion that abstraction and representation are mutually exclusive. She is interested in the idea that white light encompasses all colors at once, and since the hue of blue in this work is determined by the surrounding light and the angle at which one stands, no two people can see the same color at the same time. Accordingly, Corse is calling attention to the individual experience inherent in painting.

Corse is the recipient of numerous grants and awards, including the Cartier Foundation Award (1993), National Endowment for the Arts Fellowship (1975), Solomon R. Guggenheim Museum's Theodoron Award (1971), and Los Angeles County Museum of Art's New Talent Award (1967). Her work has been exhibited extensively in Europe and the United States. She was the subject of a comprehensive survey at the Whitney Museum of American Art in New York in 2018 that travelled to the Los Angeles County Museum of Art in 2019. Currently, her paintings are the subject of a long-term solo exhibition at Dia:Beacon in New York (2018-2022).



James Turrell, *Yukaloo*, 2011
詹姆斯·特瑞爾《Yukaloo》2011年作



Ad Reinhardt, *Abstract painting, blue*, 1953, Christie's New York, May 13, 2008, Lot 52, sold for USD 2,393,000

萊茵哈特《藍色抽象畫》1953年作 紐約佳士得 2008年5月13日 編號52 成交價2,393,000美元

Artwork: © 2021 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York



Alternative View 另一角度

《無題（藍色雙拱）》不止是一幅畫作，更是光之表演。在這幅近乎真人大小的作品中，瑪麗·科西將觀者置身於兩道黑白拱門，隨後在畫面正中開啟一道深藍色或隱或現的入口。在藍色壓克力塗層之上，科西混合了玻璃微珠來吸收、彎曲並折射周圍光線。當觀者繞著作品慢行，從不同角度欣賞此畫，就會發現藍色光譜隨著玻璃微珠時而光亮、時而暗淡。科西由此創造了畫作、觀者、光之間的對話。而這件作品也藉助這三向互動以完全達至其效果。正因如此，作品才能處在永恆的變化中；每一次的觀看體驗都獨一無二。正如科西所說，「藝術不在牆上，而在觀者的感知裡。」

科西的創作受到她學習物理的影響，尤其是視覺感知的現象學概念，科西致力於將對光的體驗轉換到繪畫的二維上來。這種試圖在繪畫中抓住轉瞬即逝的光影變化的嘗試，在藝術史上有著悠長傳統，從約翰內斯·維米爾到克勞德·莫奈無一例外。然而對科西和她同在加州的藝術家同儕來說，從1960年開始，他們的目標則是掌握光，使之成為媒介及藝術本身。詹姆斯·特瑞爾與羅伯特·歐文的作品與科西有著異曲同工之妙，都從光與空間出發，挑戰觀者以前所未有的全新方式與藝術品產生互動。科西相信，光既可以成為藝術的主題，也可以作為其材料，並通過繪畫來回答關於光的問題。而類似《無題（藍色雙拱）》這樣的作品正是其來自1990年代晚期的力證，其重要性與珍罕性不言而喻。

在整個藝術史脈絡中，科西的創作與20世紀的抽象藝術運動觀念一致：硬邊繪畫，極簡主義，抽象表現主義，剩下的則完全是她個人風格。當我們將科西與其他黑白畫作對比時，例如阿德·賴因哈特的黑色畫作或羅伯特·瑞曼的白色畫作，這二者的作品需要長時間及近距離的觀察，科西則有著自己關於抽象的獨特見解，建基於抽象表現主義的原則。科西在其1960年代的早期作品《方格》系列中對線條與形式的探索也與艾格尼絲·馬丁的方格作品息息相關。無獨有偶，這樣的創作觀念亦出現在皮特·蒙德里安的作品中，成為日後美國抽象派發展的基礎。而蒙德里安對原色的使用與科西獨特的視覺語言有著密切聯繫，尤其是《拱》系列中，時隔三十年，科西在90年代末由重新引入了原色（紅，藍，黃）。

科西從1968年開始將玻璃微珠引入自己的作品中，起因是她觀察到西海岸高速公路上繪制的標誌線，在夜間提高光線反射。玻璃微珠與她標誌性而極富層次感的繪畫合二為一，進一步記錄了藝術家的手部運動與繪製過程。在她早期的作品《方格》（1960年代）與《場域》（1990年代）中，科西以別出心裁的方式控制光線反射，來形成完全由玻璃微珠組成的畫面。《拱》系列代表著科西進一步完善拓展了她的創作實踐，她開始將流暢自然的色塊與其周圍的玻璃微珠進行對比，在徹底抽象的基礎上探索明暗交替的部分。這種平坦層面與凹凸質地的相互作用至今仍是科西筆下的主題，引領著她最新的《Innerband》系列創作。

科西從1960年代開始便不再使用原色，因此在《拱》系列中重新引入原色為這批作品平添了一層重要意義。科西將畫面中閃爍的藍色微光的意義解讀留給觀者——有的人可能看到了大海的深藍，有的人則看到了黎明前的曙光，還有人能看到一種完全不屬於這個自然世界的神秘宇宙。對科西來說，抽象與我們身邊的世界並無二致，她說道：「繪畫並不與自然相連，繪畫就是自然本身。」基於這樣的理念，科西的作品可以被視為內在的冥想，她向這樣的觀念發起徹底的挑戰：抽象與具象不可兼容。白色光線可以在一瞬間包含所有顏色，這樣的概念令科西著迷，且由於畫面中的藍色色調是由其周圍光線與觀者所站的角度決定，沒有兩個人能在同一時間看到一模一樣的颜色。正因如此，科西希望喚起觀者關注每個個體觀看時的獨特體驗。

科西獲得的榮譽數不勝數，包括卡地亞基金會獎（1993），國家藝術基金會獎（1975），所羅門·R·古根海姆博物館的西奧多倫獎（1971）和洛杉磯郡立藝術博物館的新人獎（1967）。她的作品已在歐洲和美國廣泛展出。她曾名列2018年紐約惠特尼美國藝術博物館進行的一項綜合調研之中，並於2019年移往洛杉磯郡立藝術博物館。目前，紐約Dia:Beacon博物館已為科西舉辦常駐個展（2018-2022）。

75 KOHEI NAWA 名和晃平

(B.1975)

Pix-cell Deer 23

mixed media sculpture
210 (H) x 187 x 150 cm. (82 5/8 x 73 5/8 x 59 in.)
Executed in 2010

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

US\$210,000-340,000

PROVENANCE

Gallery Vera Munro, Hamburg, Germany
Private collection, Europe

EXHIBITION

Istanbul, Turkey, Contemporary Istanbul, Sergisi, 2017.

LITERATURE

Turkish Art Collectng Volumn 2, Istanbul, Turkey
(illustrated, p.717).
Collector's Stories, Contemporary Istanbul, Istanbul,
Turkey, (illustrated, p.146).

Pix-cell 鹿 第 23 號

混合媒材 雕塑
2010年作

來源

德國 漢堡 Vera Munro畫廊
歐洲 私人收藏

展覽

2017年 土耳其 伊斯坦布爾 伊斯坦布爾當代展

出版

土耳其藝術收藏 第二卷 土耳其 伊斯坦布爾
(圖版 第717頁)
藏家故事 土耳其 伊斯坦布爾 伊斯坦布爾當代
(圖版 第146頁)

'Art as self-expression has been already over-exploited by former generations. I think we're heading for a different type of art.'

Nawa Kohei

「以藝術作為自我表達已有點過時。我認為我們正在走向一個全新的藝術類型。」

名和晃平



HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.

- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣品低價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，

本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電+ 852 2760 1766 與本公司客戶服務部聯絡或瀏覽www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange

used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with

documentary proof of directors and beneficial owners;

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

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

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <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\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

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:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts,

signed photographs, music, atlases, maps or periodicals;

(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 E2(h)(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 **🐊** 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 confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或狀況、藝術家、時期、材料、概略尺寸或來源均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 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/或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上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 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 <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**底端估價**的 50% 進行競投；如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先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5,000,000元之25%；加逾港幣5,000,000元以上至港幣50,000,000元部分之20%；加逾港幣50,000,000元以上之14.5%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**，我們將有權將**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) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動物製造或組成 (不論分比率) 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。有關測試並無論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的 "傳統工藝作品" (身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒)。美國禁止進口以上物品亦禁止美國民眾 (不論所在處) 購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗 (波期) 的**拍賣品**下方特別註明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和
- (ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，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 of the "Slave and Lion" by XU BEIHONG, Lot 800, will require a high value paddle designated for this Lot. Please contact us at BidsAsia@Christies.com or +852 2978 9910 for details.

▣ 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。

📌 競投徐悲鴻的《奴隸與獅》，拍品編號 800，需要取得此拍品專用的高額拍品競投牌，詳情請通過 BidsAsia@Christies.com 或 + 852 2978 9910 與我們聯繫。

▣ 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 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 made loans or advanced money to consignors or prospective purchasers 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注符號，但會於正文首頁聲明其權益。

保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◊ 號以資識別。

◊ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 ◊ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付不可撤銷的成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號 ◻。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附注目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方提供借款或者預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

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。佳士得也可按的要求提供書面狀況報告。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實，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。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

WORLDWIDE SALEROOMS, OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA

BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK

COPENHAGEN
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FRANCE

BRITTANY, THE LOIRE VALLEY & NORMANDY
+33 (0)6 09 44 90 78
Virginie Greggory

CENTRE AUVERGNE LIMOUSIN & BURGUNDY
+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

•PARIS

+33 (0)1 40 76 85 85

POITOU CHARENTES

AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME

+39 06 686 3333
Marina Cicogna (Consultant)

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

FLORENCE

+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria (Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

MALAYSIA

KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MEXICO

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY

OSLO
+47 949 89 294
Cornelia Svedman (Consultant)

PEOPLE'S REPUBLIC OF CHINA

BEIJING
+86 (0)10 8583 1766
Julia Hu

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766
Julia Hu

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

QATAR

+974 7731 3615
Farah Rahim Ismail
(Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
Daria Parfenenko

SAUDI ARABIA

+44 (0)7904 250666
Zaid Belbagi (Consultant)

SINGAPORE

SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH KOREA

SEOUL
+82 2 720 5266
Jun Lee

SPAIN

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND

•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0) 2 252 3685
Prapavadee Sophonpanich

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM

•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST

+44 (0)20 7104 5702
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO

+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Caperia Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MIAMI

+1 305 445 1487
Jessica Katz

•NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CORPORATE COLLECTIONS
Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES

Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
Email: rcornett@christies.com

PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES

Tel: +44 (0)20 7389 2488
Tel: +44 (0)7827 843191
Email: zgibson@christies.com

VALUATIONS

+44 (0)131 225 4756
Fax: +44 (0)20 7389 2038
Email: mwrey@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

LONDON
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK

Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

HONG KONG

Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

CHRISTIE'S FINE ART STORAGE SERVICES

NEW YORK
+1 212 974 4570
Email: newyork@cfass.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

NEW YORK
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

LONDON

Tel: +44 20 7389 2551
Fax: +44 20 7389 2168
Email: info@christiesrealestate.com

HONG KONG

Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES? — Call the Saleroom or Office **EMAIL** — info@christies.com

For a complete salerooms & offices listing go to christies.com



ART IN FOCUS

藝術聚焦

SELF-DIRECTED VIRTUAL PROGRAMME | 線上自學課程



From art history and the objects, to the dynamic global ecosystem and the US\$60 billion trade, learn at your own pace, gain connoisseurship skills and market insights from art industry professionals, auction house specialists, contemporary collectors and academics.

隨時隨地，自主學習——從藝術史、藝術品本身，到全球生態系統和規模達六百多億的市場，行業資深人士、拍賣專家、藏家及學者將通過一系列講座，助您掌握當下重要收藏門類之最新資訊和鑑賞工具。

christies.edu/artinfo

CHRISTIE'S

EDUCATION 佳士得美術學院

LONDON 倫敦 · NEW YORK 紐約 · HONG KONG 香港 · ONLINE 網上課程



THE LEGENDS OF TIME

EVENING SALE DATE

Saturday 22 May 2021
Hall 3D, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong

CONTACT

Alexandre Bigler
watcheshk@christies.com
+852 2760 1766

PATEK PHILIPPE. A UNIQUE, EXCEPTIONAL AND HISTORICALLY HIGHLY IMPORTANT 18K GOLD AUTOMATIC PERPETUAL CALENDAR WRISTWATCH WITH ENGLISH CALENDAR, LEAP YEAR INDICATION AND "NO MOON" REF. 3448 "ALAN BANBERY", SPECIALLY MODIFIED BY REQUEST OF HENRI AND PHILIPPE STERN IN 1975 AS A UNIQUE PIECE FOR PRESENTATION TO ALAN BANBERY, MANUFACTURED IN 1970
HK\$24,800,000-40,000,000 (US\$3,200,000-5,162,000)

CHRISTIE'S



THIS PAGE:
(Detail) Lot 10: Ronald Ventura, Party Animal, Painted in 2017 © Ronald Ventura

BIDDER REGISTRATION FORM

Paddle No. _____

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

..... Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

- | | |
|--|--|
| <input type="checkbox"/> 19856 The Ultimate Private Collection Featuring The Greatest Burgundies | <input type="checkbox"/> 20193 Chinese Jade Carvings From a Distinguished European Collection |
| <input type="checkbox"/> 19861 Handbags & Accessories | <input type="checkbox"/> 20194 Classical Chinese Furniture from Heveningham Hall * |
| <input type="checkbox"/> 19858 An Exceptional Season of Watches | <input type="checkbox"/> 19677 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 20619 The Legends of Time * | <input type="checkbox"/> 16897 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 19860 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 20265 Legacy: Xu Beihong's Slave and Lion * |
| <input type="checkbox"/> 19679 Fine Chinese Classical Paintings and Calligraphy * | <input type="checkbox"/> 16898 20 th and 21 st Century Art Morning Session |
| <input type="checkbox"/> 19678 Fine Chinese Modern and Contemporary Ink Paintings * | <input type="checkbox"/> 16899 20 th and 21 st Century Art Afternoon Session * |
| | <input type="checkbox"/> 20640 Mr Doodle : Caravan Chaos |

* If you intend to bid on: (i) any lot in the 20th and 21st Century Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

* If you intend to bid on the "Slave and Lion" by Xu Beihong, please tick the box below.

I wish to apply for a HVL paddle designated for the "Slave and Lion".

Please indicate the bidding level you require:

- | | | |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000 | <input type="checkbox"/> HK \$ 500,001 - 2,000,000 | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 + |

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址 (同上述地址相同) :

.....

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。個人：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍賣競投號碼牌，閣下需繳付適用於高額拍賣品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

- | | |
|--|--|
| <input type="checkbox"/> 19856 絕代私人窖藏布良地稀世名釀 | <input type="checkbox"/> 20193 凝秀輝英 — 歐洲私人珍藏玉雕 |
| <input type="checkbox"/> 19861 典雅傳承：手袋及配飾 | <input type="checkbox"/> 20194 赫維寧漢莊園珍藏中國古典家具 * |
| <input type="checkbox"/> 19858 時代巨鑄 | <input type="checkbox"/> 19677 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 20619 驚世傳奇 * | <input type="checkbox"/> 16897 二十及二十一世紀藝術 晚間拍賣 * |
| <input type="checkbox"/> 19860 瑰麗珠寶及翡翠首飾 * | <input type="checkbox"/> 20265 國之瑰寶：徐悲鴻不朽傑作 * |
| <input type="checkbox"/> 19679 中國古代書畫 * | <input type="checkbox"/> 16898 二十及二十一世紀藝術 上午拍賣 |
| <input type="checkbox"/> 19678 中國近現代及當代書畫 * | <input type="checkbox"/> 16899 二十及二十一世紀藝術 下午拍賣 * |
| | <input type="checkbox"/> 20640 Mr Doodle：瘋狂旅行車 |

*如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

*如閣下有意競投徐悲鴻的《奴隸與獅》，請於以下方格畫上「✓」號。

本人有意登記有關《奴隸與獅》的高額拍品競投牌。

請提供閣下之競投總額：

- | | | |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000 | <input type="checkbox"/> 港幣 500,001 - 2,000,000 | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 聲明

- 本人已細閱載於目錄內之業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
 - 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
 - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

Francis Belin, President

CHAIRMAN'S OFFICE

Jonathan Stone, Deputy Chairman
Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Charmie Hamami, Deputy Chairman
Elaine Holt, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

CHRISTIE'S ADVISORY COUNCIL, ASIA PACIFIC

Jinqing Cai, Chairman
Pierre Chen, Raymond Ch'ien, William Fung,
Qiong Er Jiang, Handel Lee, Anthony Lin,
Pan Gong Kai, Dee Poon, Mimi Tang,
Patrick Thomas, Wang Wei, Douglas Woo

SENIOR VICE PRESIDENTS

Marco Almeida, Karen Au Yeung, Audrey Shum,
Bo Tan, Katsura Yamaguchi, Kim Yu

VICE PRESIDENTS

Alexandre Bigler, Carmen Shek Cerne, Janet Chang,
Liang-Lin Chen, Fung Chiang, Isaac Choi,
Betsy Chow, Jennie Chu, Emily Fisher,
Georgina Hilton, Jacky Ho, Dexter How,
Julia Hu, Seiji Inami, Yunah Jung,
Elaine Kwok, Hak Jun Lee, Stephenie Leung,
Ruben Lien, Georgina Liu, Gabrielle Mak,
Sara Mao, Mindy Melrose, Lillian Ng,
Jasmin Ngai, Jessie Or, Terence Poon,
Sonal Singh, Prapadavee Sophonpanich, Winsy Tsang,
CC Wang, Nicole Wright, Alan Yip,
Harriet Yu, Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Nga Lam Chan, Winifred Chan, Kelly Chang,
Lesley Chen, Amy Cheng, Henry Cheng,
Joanne Cheng, Terry Choi, Yanie Choi,
Simon Chow, Eric Chung, Dai Dai,
Helen Fung, Gigi Ho, Phylbie Ho,
Yiwen Huang, Chie Kawasaki, Masahiko Kuze,
Annie Lee, Joyce Lee, Kevyn Leung,
Nora Li, Rachel Li, Caroline Liang,
Louis Lin, Vicky Liu, Caitlin Lo,
Yu-Shan Lu, Jennie Ng, Tony Ng,
Cissy Ngan, Benson Or, Stephanie Pang,
Felix Pei, Zhongwei Qin, Joe So,
CY Tang, Sherese Tong, Ada Tsui,
Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Mia Zhang

13/04/2021

HONG KONG AUCTION CALENDAR

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES

Sale number: 19856
THURSDAY 20 MAY
11.00 AM

HANDBAGS & ACCESSORIES

Sale number: 19861
FRIDAY 21 MAY
1.00 PM
Viewing: 21 May

AN EXCEPTIONAL SEASON OF WATCHES

Sale number: 19858
SATURDAY 22 MAY
2.00 PM
Viewing: 21-22 May

THE LEGENDS OF TIME

Sale number: 20619
SATURDAY 22 MAY
7.00 PM
Viewing: 21-22 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 19860
SUNDAY 23 MAY
2.00 PM
Viewing: 21-23 May

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16897
MONDAY 24 MAY
7.30 PM & 8.30 PM
Viewing: 21-24 May

LEGACY: XU BEIHONG'S SLAVE AND LION

Sale number: 20265
MONDAY 24 MAY
8.30 PM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART MORNING SESSION

Sale number: 16898
TUESDAY 25 MAY
10.30 AM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART AFTERNOON SESSION

Sale number: 16899
TUESDAY 25 MAY
12.30 PM
Viewing: 21-24 May

MR DOODLE : CARAVAN CHAOS

Sale number: 20640
TUESDAY 25 MAY
3.00 PM
Viewing: 21-24 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 19679
WEDNESDAY 26 MAY
2.00 PM
Viewing: 21-26 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 19678
THURSDAY 27 MAY
10.00 AM & 2.30 PM
Viewing: 21-26 May

CHINESE JADE CARVINGS FROM A DISTINGUISHED EUROPEAN COLLECTION

Sale number: 20193
FRIDAY 28 MAY
10.30 AM
Viewing: 21-27 May

CLASSICAL CHINESE FURNITURE FROM HEVENINGHAM HALL

Sale number: 20194
FRIDAY 28 MAY
11.00 AM
Viewing: 21-27 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 19677
FRIDAY 28 MAY
2.00 PM
Viewing: 21-27 May







CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE, 18 CHATER ROAD, CENTRAL, HONG KONG
香港 中環 遮打道18號 歷山大廈22樓